INTERSTICES 19

Journal of architecture and related arts

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Cover: Eduardo Chillida (1976). Peine del Viento (Comb of the Wind), San Sebastián [Photograph, by Dieglop—own work, CC BY-SA 3.0 es, https://commons.wikimedia.org/w/index.php?curid=28235847, Wikimedia Commons]

editorial / ROSS JENNER

Presence

Over the past decade or so, initiatives have emerged to recover some form of presence against a global culture that, largely through electronic technology, has become more and more perfectly "Cartesian". We now seem, however, to be at the beginning of a situation where new presence elements in our everyday world are recovering some ground, and there is a growing emphasis on the physical, material, performative and atmospheric—rather than meaning and semiotics. Materiality and its effects have come to assume what Hans Ulrich Gumbrecht, terms a "non-hermeneutic" presence (2004: 1-20). Today, we no longer believe that a complex of meanings can be kept separate from its medium of presentation, that is, from material. Neither is pure manipulation of data, without aesthetic and bodily intention, able to produce architecture. The material and the immaterial are not easily divided.

While presence concerns communication, it concerns space even more—through its occupation (or dis-occupation) and activation. Gumbrecht reminds us that, what is "present" to us (in the sense of the Latin *prae-esse*), is "in front of us, in reach of and tangible for our bodies" (17). He reminds us also of George Steiner's remarks that the arts, "wonderfully rooted in substance, in the human body, in stone, in pigment, in the twanging of gut or the weight of wind on reeds", begin, but do not end, in immanence. The task of the aesthetic is to "quicken into presence the continuum between temporality and eternity, between matter and spirit, between man and 'the other'" (Steiner, 1989: 227).

Absence of presence is not the same as presence of absence, in which traces, silences or voids powerfully embody (and make present) something not present. For example: the voids of Berlin as captured by Daniel Libeskind and Peter Eisenman; or the voids of Eduardo Chillida, Jorge Oteiza and Tadao Ando; the silence of John Cage and the *mā* of Toru Takemitsu. They all involve experience and affect. By contrast, representation seems to be involved with the "age of the sign" and "conceptual deduction" as Gumbrecht asserts (2004: 57).

However, for Jean-Luc Nancy in France, representation "is as old as the West", and maybe there is "no humanity (and, perhaps, no animality) that does not include representation" (1993: p. 1). Nancy's conception of presence does not refer to a permanent state, but to nascence: "Presence itself is birth, the coming that effaces itself and brings itself back" (5). Gumbrecht relates this wavering to the

double movement of withdrawal and unconcealment in Martin Heidegger, particularly in relation to his account of a Greek temple in terms of presence via the notions of "earth" and "world". Here, "the sheer presence of the temple triggers the unconcealment of a number of things—in their thingness—that surround the temple" (2004: 73).

For Nancy the very act and pleasure of drawing, insofar as it is "the opening of form" (p. 1), is also a nascence. What would it mean for a drawing, building, artwork or poem to perform or keep alive the performance of its birth? Perhaps the malleability of Alvaro Siza's works (see Molteni, 2003), which retain the 'life' of their first sketches, or Lemi Ponifasio's irruptive choreography (Ponifasio, 2009) provide some hints to the potential of works *in statu nascendi*.

In addition, a human tendency to endow buildings and artworks with life includes practices involving the holy and tapu, such as sacrifice, rites of foundation and the address to a living ancestor (in whare and fale, for example). These practices frame, stage and enact the effect of "living presence"—exceeding a disinterested aesthetic contemplation of art's formal qualities (Eck, 2015: 172).

"Studying what makes viewers deny the representational character of art," argues Caroline van Eck, "will help understanding why art is such a universal feature of human life" (209). After all, "aesthetic experience" provides feelings of intensity unknown in specific everyday worlds for there is no aesthetic experience without presence effects emerging seemingly out of nowhere. Such tendencies raise the question of the relationship between life and presence, the ways in which both dimensions metabolically participate in our material environment and multiple modalities of incarnation in the arts.

In all fields of art practice, we are led to ask what part presence plays, particularly the status of presence in virtual reality and digital representation obsessed with verisimilitude. How can even purposeful design, particularly in an era of parametricism, retain an element of the *status nascendi*, as unprogrammed (or even unprogrammable) emergence? As Nancy finds, the "joy of averring oneself to be continually in the state of being born—a rejoicing of birth, a birth of rejoicing" requires an acceptance, even embrace, of the fact that existence "comes nude into the world" (2004: back cover).

This issue derives from the symposium on the theme of presence accompanied by a colloquium, led by Sir Harold Marshall, which took place in Auckland on Thursday, Friday and Saturday 12-14 July 2018 at which Hans Ulrich Gumbrecht was keynote speaker.

Reviewed papers

The first four reviewed papers treat the theme of making absence present in space and process. In "Between Presence and Absence: Phenomenal Interstitiality in Eisenman's Guardiola House," Adrian Lo examines Peter Eisenman's treatment of architecture as a form of text which can be read through traces of presence and absence generated by his design process. While the notion of the trace has been examined by scholars already, it has largely been overlooked in the Guardiola House, an un-built project dating from 1988. It is here that Lo finds the trace developed particularly in terms of the interstitial, proposing that a framework focused here can present novel strategies in notation for recording and indexing

instances of absence and presence. Lo proposes, further, that the Guardiola House presents a critical shift in Eisenman's work. Here, for the first time, he explored the trace in three dimensions as a condition of the interstitial enacted through operations of imprinting. This not only brought about the merging of constituent geometries but also provided a new way of blurring spaces (and even concepts) to constitute what might be termed a 'phenomenal' state of the interstitial, consistent with the distinction Rowe and Slutzky made between 'literal' and 'phenomenal' transparency. The house reflects Eisenman's shift from the rulebound transformations framed by Structuralism to the complex and unpredictable "events" of Post-structuralism.

In "*Ex Uno Lapide*: a Making Present of Absence", Konrad Buhagiar, Guillaume Dreyfuss and Ephraim Joris discuss a drawing protocol, which they term the "monolith drawing", whereby an architectural figure is extracted from a single volume, synchronising analogical with digital thinking to enter history through our capacity to long for, and hence experience, something absent. Lacan assumes there cannot be absence in an objective world, since absence can only exist through symbolic or representative means. Thus, the authors argue, it is through the representational means of the monolith drawing that architects are enabled to design presence where there is none. Hence, they explore and (re)deploy the notion of *ex uno lapide* in contemporary architectural production. Such creative practice recovers a tradition linking geology with architectonic drawing, and operating in conceptual space through means of contained sets of formal operations to generate a particular kind of architecture. The monolith drawing is here explained in relation to the design of a museum extension to house a tapestry cycle by Peter Paul Rubens, adjacent to St John's Co-Cathedral in Valletta. These tapestries represent the idea of transubstantiation. In response, the museum design acts as a closed vessel, a monumental reliquary, enabling a closed and controlled environment to ensure the conservation of the artwork. The reliquary is interpreted as a container of meaning, directing a reciprocal gaze towards the idea of meaningful absence. The monolith drawing installs two important principles. The idea of the mirror construct, in which an object is depicted using parallel lines to project its mirror image and allow twofold vision, outwards (res extensa) and inwards (res cogitans); and the idea of *ex uno lapide*—a strategy where architecture is carved out of solid mass. This carving is guided by allowing the depicted object and its mirror image to intersect. Its transcriptions allow for a drawing with history; a tracing of its own tracing.

Simon Twose and Jules Moloney, in "Drawing Canyon: *Sfumato* Presences in Drawing and Landscape", propose that architectural drawing can involve the merging of multiple presences. The permanent interruption, tension and intensity of mark-making, here merges with intensities in what the marks draw, be it architectural space or landscape. Their paper reports on "Canyon", a hybrid drawing project that intensifies drawing's capacity for smudged presences. Canyon attempts to develop an ever-emergent, nascent architecture from presences in drawing and landscape. The first stage of "Canyon" was exhibited at the Palazzo Bembo in the XVI Venice Biennale. It draws atmospheres from the dynamic undersea landscape of Kaikōura Canyon, Aotearoa/NZ, using a hybrid of hand sketches, soundscapes and virtual reality to distil architectural possibilities from the canyon's vast body of water, recently jolted by huge forces in the 2016 Kaikōura earthquake. This landscape is known through instrumental descriptions: sonic scans, digital models and scientific data. Less easy to record,

however, is its powerful and ominous presence. The canyon has unimaginable mass and scale, with water kilometres deep and is figured by seismic jolts, turbid flows, pressures and intensities. "Canyon" imaginatively projects into this unseen landscape, crossing its ominous presence with evocative graphite sketches, soundscapes and the canyon-like boundlessness of virtual reality. This work proposes hybrid drawing as an open medium figured by blurred presences. It resonates with Jean-Luc Nancy's notion of drawing as the opening of form, indicating "the traced figure's 'essential incompleteness, a non-closure or non-totalizing of form'" (2013: 1). They extend the openness of gestural sketching to the digital and sensorial, and argue that VR, and sound, can be sketch-like: they too are figured by "recalcitrant, 'meaningless' smears and blotches" (Elkins, 1995: 860). They argue that such hybrid, "non-semiotic" marks draw presences, blurred presences, making evident an architecture of nascence.

Stepan Vaneyan's "Jantzen and Sedlmayr: *Diaphaneia*—An Impossible Presence?" examines the notion of "diaphanous structure" as a correspondence between the structure of ritual in Gothic architecture, which realises the holy presence symbolically, and that of the cult space, where experience of theophany is made manifest visually. Hans Jantzen first introduced his programmatic theory of "diaphanous structure" (*diaphane Struktur*) with the term "*diaphaneia*" in his 1927 article "On Gothic Church Space" ("Über *den gotischen Kirchenraum*"). By that time the word had been used in near-esoteric circles (from Jacob Boehme to Pierre Teilhard de Chardin) and in Joyce's *Ulysses*, 1922. Jantzen's seminal article is dedicated to the space of the Gothic cathedral, which he sees as a ritual-liturgical and multi-layered space that has, he argues, a "diaphanous structure". In his late texts, from the 1950 and 1960s, he explored "*diaphaneia*" as a universal way of keeping in view the horizon of the invisible presence. Most importantly, Jantzen's "diaphanous structure" informs all levels of the Gothic cathedral—from the walls of the nave to the stained glass, in other words, to colour. In his paper, Vaneyan contrasts Jantzen's "*diaphaneia*" with that of Hans Sedlmayr's in *The Origins of the Cathedral* (*Die Entstehung der Kathedrale*), 1951, noting that whilst for both the term presupposes the transcendent, for Jantzen this transcendence concerns space, whereas for Sedlmayr it concerns corporeality—for instance, in the vertical and the weightless canopy (*baldachino*) that enters the church space from above. This leads Vaneyan to question whether "*diaphaneia*" might be merely a means of "spiritualisation" of both the cathedral *per se* and of architectural theory. Further, he questions whether a "mnémotechnique" is enough to ensure the presence of the other or does it become a sign of its absence? While architecture keeps silent, an architectural theorist speaks—or, using Derrida's words, "*diaphaneia*" becomes "*diaphonia*" (2011).

A further reviewed paper addresses the issue of presence in relation to built heritage. In "Heritage & Persistence: The Case of the Kaiapoi Fragment", Andrew Douglas and Nicola Short consider a small surviving portion of the Kaiapoi Woollen Company Building, a warehouse and offices constructed in central Auckland, Aotearoa/New Zealand, in 1913. Known as the Kaiapoi fragment, the incongruity of this persisting building element was foregrounded in 2017, when the Griffiths Holdings Building, a plain deco, two-story commercial building immediately adjoining it, was demolished to make way for an underground station. A small portion of the Kaiapoi Woollen Company Building, itself demolished in 1964, had inadvertently remained fused to the party wall of the Griffiths Holdings Building. It was this that was left standing incongruously with the

removal of the latter. For Douglas and Short, this tenuous persistence prompts broader questions, not only about the constitution of the present and future by cultural heritage, but also about the precarity of the contemporary present *tout court*. In particular, they link this precarity to Gumbrecht's (2004 and 2014) recognition of an emerging, yet still undefined, post-historicist *chronotope*. As Gumbrecht argues, if the preceding, historicist chronotope was characterised by a "narrow present", one in which passing historical time provides immediately cogent bearings for acting on, and organising, an impending future, our current present, "inundated by memories and objects form the past", themselves shorn of organising metanarratives, posits a truncated future, one distanced from the present, itself stalled and broadening inordinately (2014: 54-55). In their paper, Douglas and Short follow Gumbrecht's use of the chronotope to account for this compounded nature of the present and the past, a notion in fact developed by Mikhail Bakhtin to describe particular fusions of space and time evident across the history of the novel (see Bakhtin and Holquist, 2000). To better grasp the potential of Gumbrecht's claims, they explore what for Bakhtin underwrites the chronotope—dialogical exchange. In turn, they examine a particular aspect of dialogue developed by Henri Bergson (1935/1991), who himself tied such exchange to a foundational agent capable of dissolving all spatio-temporal amalgamation—duration. As a consequence, they are led to ask how Bergson's broader emphasis on the "'primacy of memory' over a 'primacy of perception'" (Lawlor 2003: ix) might assist in reworking Gumbrecht's notion of presence in heritage contexts. Following Leonard Lawlor's recognition of a "non-phenomenological concept of presence" in Bergson (x), the authors attempt a provisional anatomy of presence, one prompted by—despite its diminutive scale—the Kaiapoi fragment itself.

The remaining reviewed paper considers absence in relation to place. In "Absence, Silence, and the Shades of Takemitsu's *Ma* in Venice", Felipe Lanuza Rilling proposes a dialogue between absence and silence, specifically between his own interpretations of absence through layered images and silence as it features in the musical works by Tōru Takemitsu. His layered images seek to re-present experiences of absence as they appear to the senses in the built environment. They respond to what he sees as the capacity of absence to evoke multiple, uncertain and distant presences that seem to be away from our grasp. In Takemitsu's multi-layered and seemingly unstructured pieces, silence plays a key role in bringing about *ma*, which refers to a meaningful spatio-temporal gap, interval or in-between condition, often invested with metaphysical connotations of great significance in Japanese culture. Following a hint by composer Philip Dawson, the advice of musical interpreter Cristián Alvear, and largely driven by intuition, Rilling explores the albeit distant resonances of his visual work in the acclaimed Japanese composer's music. In this way, he expands the interpretative possibilities of absence and layering in representing the vanishing atmospheres of Venice, an example of fragile existence and aggregated formation.

Postgraduate creative design research

In a reviewed design research paper arising out of a Master of Architecture (Professional) degree at Victoria, University of Wellington, Nina Boyd examines the relationship between architecture and the tourist experience. In her project titled, "Staging Tourism: Performing Place", Boyd argues that in architecture the

corporeality of the tourist is typically reduced to acts of viewing. Contrastingly, her project explores and devises multiple acts of mobilisation to force a paradigmatic shift from the "gaze" to "performance". Privileging sensuous experiences and active choreography, the project investigates how architecture can stage and amplify the multiplex performances of tourism in order to produce more complex accounts and experiences of place. Utilising a "design through research" methodology, the design proposition is developed through iterative design experiments enacted across three increasing scales: the first engaging with the human scale through 1:1 installation; the second testing the performative dimensions of tourism as embodied programmatically via hotel design; and, the third testing the nature of tourism's public performance through the design of an artificial island for Wellington's Shelly Bay.

Reviews

Completing the issue are three book reviews. The first, by John Dixon Hunt, considers Anuradha Chattergee's, *John Ruskin and the Fabric of Architecture* (2017) published by Routledge Press. The second, by Carl Douglas, addresses Marian Macken's, *Binding Space: The Book as Spatial Practice* (2018) also released by Routledge Press. The third, by Mark Jackson, engages with Farzaneh Haghighi's, *Is the Tehran Bazaar Dead? : Foucault, Politics, and Architecture* (2018) published by Researchgate.

Finally, the adventure into presence carried by this issue may be thought, as Gumbrecht himself has subsequently characterised the symposium and colloquium that was nascent for the papers offered here, as a "desire for and first trace of a recovery of presence culture" (personal communication, 2016). Against an insistent "universe of contingency", what working on and with presence potentiates is the opening of "fault lines" in a present saturated with modes of control and drives to commodify (personal communication, 2016). Presence as erring immediacy, precisely suggests a critical counter to the insistent swathe of techniques determining contemporary attention.

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ADRIAN LO

Between presence and absence: Phenomenal interstitiality in Eisenman's Guardiola House

Introduction

This paper investigates Peter Eisenman's notion of interstitial space through a critical reading of his un-built project for the Guardiola House of 1988. It is a study of how Eisenman discovered and developed a mode of design which employs a distinctive system of tracing and imprinting. The absent-present traces are the marks or indexical signs which record the steps of a narrative series of transformations, involving the overlapping of figures as exemplified by the process diagrams of Eisenman's many projects.

Eisenman's trace is a consequence of his intention that one is to literally read the building, which stems from postmodernism's development of a linguistic model for architecture, in establishing a theoretical basis of meanings and messages, so architecture could be a form of communication or language (Jencks 1977: pp. 6, 39). This formalism, reflected in Eisenman's insistence on applying a linguistic model to his work and criticism derived from the analytical work initiated by his dissertation (Eisenman 2006). Eisenman's early work employed Noam Chomsky's structuralist linguistics as a heuristic or exploratory device to uncover the syntactic deep structure (Chomsky 1972: pp. 14-32) of architecture as a means of providing its sign of intentionality (Eisenman 2006: p.25). Whilst Chomsky's grammars primarily occupied Eisenman during his formative years, this study demonstrates that the Guardiola House marks the point of a critical shift with the onset of poststructuralism via Jacques Derrida's deconstruction. Here, Eisenman moves from generative elemental structures to the complexities influenced by the deconstruction of these very structures, resulting in something which embraces the coexistence of difference. The Guardiola project is a pivotal moment whereby Eisenman sought to establish innovative ways of conceiving a textual approach to architecture (Kaji-O'Grady 2001: p. 147; Eisenman 1973: 319).

There is a key distinction between his work before and after the Guardiola House, where the traces formed between the constituent figures of the design (grids, cubes, els, etc.) become more important than the figures themselves. The Guardiola House introduced a new form of the trace, that of the interstitial, as a condition of the in-between and the simultaneous coexistence of absent-present figures. This interstitial condition is an innovative form of spatiality, where

Eisenman developed the trace through the operation of imprinting. This is not simply a means of pushing into a surface, but an interpenetration through masses, constituting the blurred geometries not seen in the work prior to the Guardiola House. This notion of interstitiality is a significant shift, which reframed his whole mode of operating after the Guardiola House.

The *poché* is the pocket of space, found in the thickened walls of medieval castles; an idea fundamental to the work of Louis Kahn, who conceived of walls as hollowed stones, whereby interstitial spaces are contained within solid walls (Brownlee & De Long 1991: pp.56, 68). Eisenman, however, achieves this through a transformative process, where these interstitial thickened masses are a record of the presence of absent steps. Moreover, his innovation of the interstitial is more than just the record of procedural traces, in that it brings the element of chance and open-endedness into the reinterpretation of traditional architectural ideas and practices of designing, developing the *poché* into something more.

Although the trace has been much discussed, existing scholarship overlooks the significance of the Guardiola House in the interpretation of Eisenman's work and thinking (Allen 2006: pp. 49-65; Benjamin 2003: pp. 306-310; Davidson 2006: pp. 25-31). This research remedies this gap by asking: what significance, in terms of theory, culture, and program, does this notion of the interstitial have for Eisenman's work?

The Guardiola House is a diagram of Eisenman's projects, processes, and spatial thinking. The Guardiola is used as a "House of Guards" or a kaleidoscopic lens to observe and speculate on his work. This paper is divided into three parts. Firstly, in order to engage in a heuristic exploration of the house's design process, a reconstruction according to the published documentation was made. Secondly, this is followed by a close reading to compare these documents to the actual development of the design as per the archived documentation. And lastly, a critical interpretation of these processes is made to discuss some of the important discrepancies between the published and archived processes which have implications on Eisenman's later work as well as the wider architectural discourse.

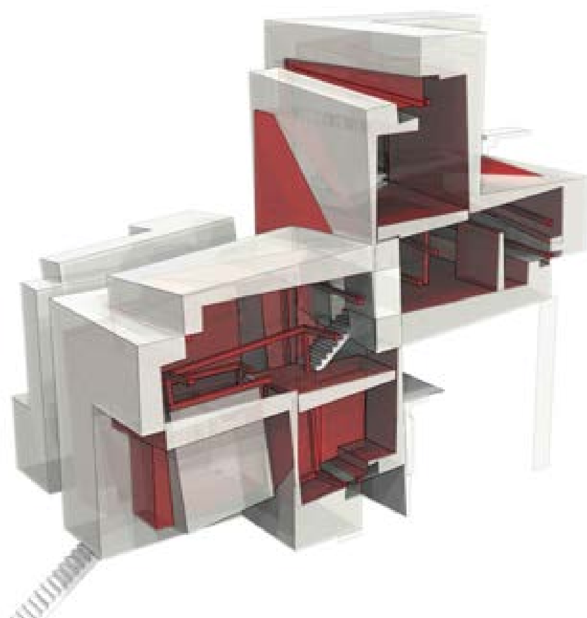


Fig. 1 3D section of Eisenman's Guardiola House (1988) showing the interstitial blurring of orthogonal and rotated figures [CGI: Author, 2013]

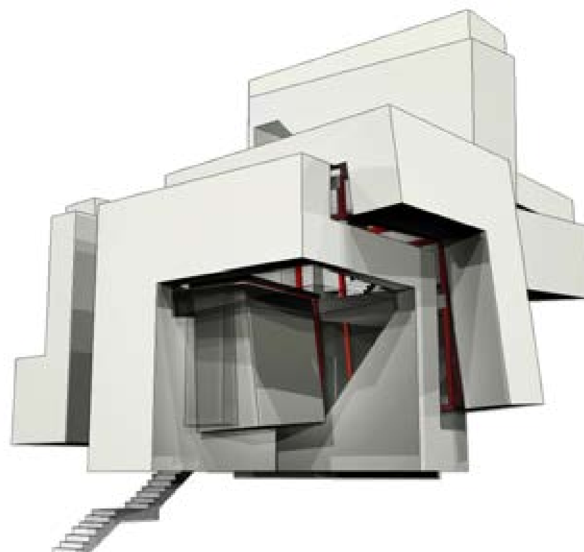


Fig. 2-3 Exterior views from the southwest and southeast [CGI: Author, 2013]

1. The published process

Whereas the technique of superimposition of figures was employed in many of Eisenman's previous projects, especially his *Cities of Artificial Excavation* (Eisenman et al 1994), the La Villette project was the first to distinguish between mere layering with tracing and imprinting, and it is the Guardiola House which first executes this distinction in three-dimensions (Eisenman 1997: p. 134). Eisenman's previous projects dealt with figure-figure relationships primarily in plan, that is, in horizontal two-dimensions, and the vertical third-dimension was achieved with simple extrusions, where the sections did little justice to the more complex plans (Eisenman 1997: p. 134). He argued that the idea of *chora* developed a new condition, such that it is a pivotal idea for introducing tracing and imprinting into three-dimensions (Eisenman 1997: p. 134; Eisenman 2004: p. 51).

In the project's published description, Eisenman is interested in an "other" definition of place, which he finds in the definition of Plato's *chora* or receptacle "as something between place and object, between container and contained" (Eisenman 1989: pp. 9-10). Eisenman then likens the receptacle to sand on a beach, a record of movement, leaving traces and imprints on the sand with each wave receding to the water, or similarly like a foot leaving an imprint in the sand, but traces of residual sand remains on the foot (Eisenman 1989: pp. 9-10).

Derrida describes the *chora* as place, interval, space, or spacing (Derrida, Eisenman, & Kipnis 1997: p. 108), yet it "is neither sensible nor intelligible, it is a third something which does not belong to being … it is place, but place is nothing" (Derrida, Eisenman, & Lesser 1997: p. 70; Derrida 1997: pp. 15-16). Paradoxically, Eisenman attempts to make sensible the presence of absence of *chora* such that La Villette sought "to bring into figuration an idea of chora" (Derrida, Eisenman, Kipnis, Leeser, & Rizzi 1997a: pp. 10-12). Yet Derrida reiterates that the *chora* "is that 'something' which is not a thing" (Derrida 1997: p. 18), and can only exist in one's thinking, definable yet paradoxically indefinable

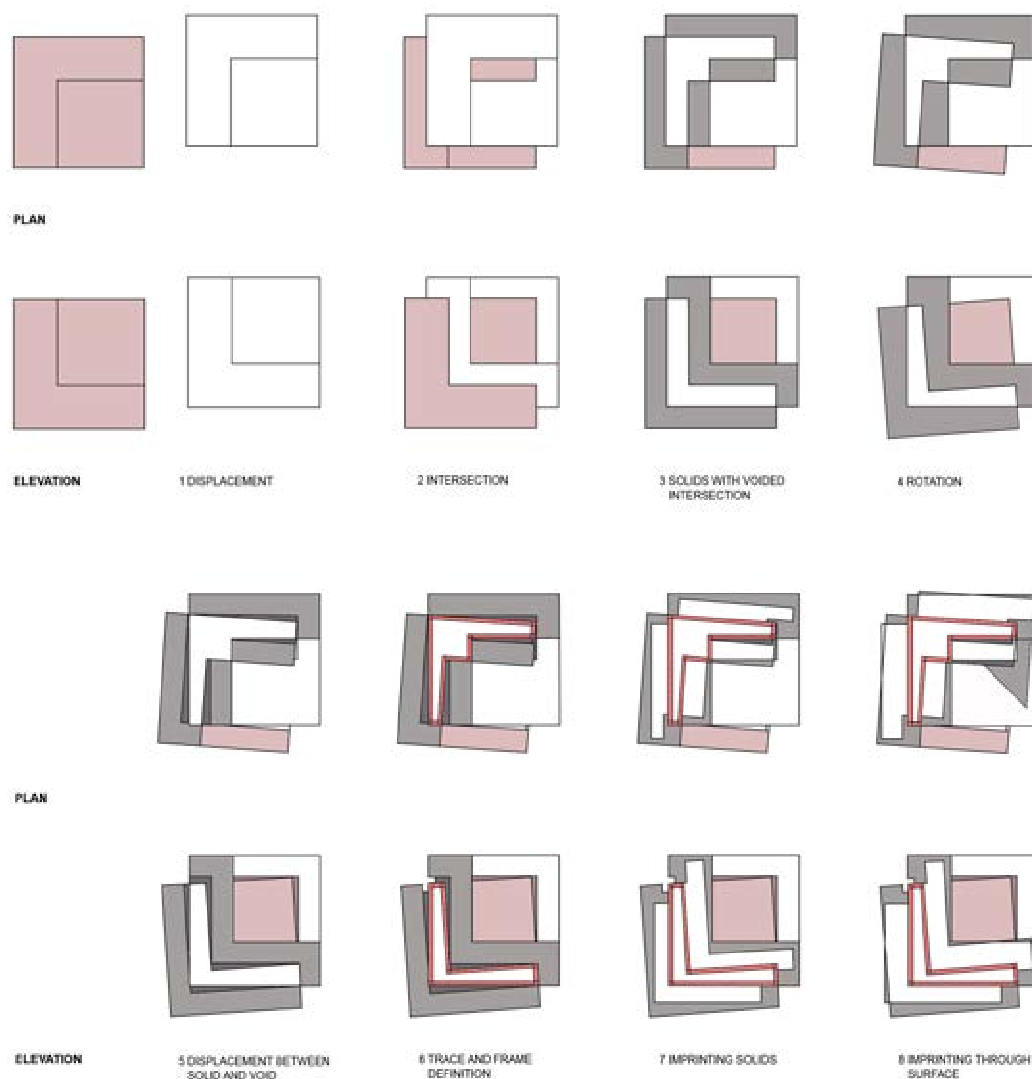


Fig. 4 Eisenman's process diagrams for the Guardiola House (1988), based on Eisenman 1989: p. 12 [Drawing: Author, 2018]

(Derrida, Eisenman, Kipnis, Lesser, & Rizzi 1997b: p. 91; Derrida, Eisenman, Pelissier, & Rizzi 1997: p. 35).

Although the *chora* cannot be represented, Andrew Benjamin explains that the *chora* nevertheless has a "productive potential" (Benjamin 2000: pp. 15-16) which is characterized by movement and process. Eisenman interprets the *chora* as a malleable putty-like substance and refers to the Guardiola House as a kind of receptacle that can receive imprints with the potential to simultaneously change its shape and the shape of another; essentially a three-dimensional notation and recording mechanism (Eisenman 1997: p. 134). Thus, he translates, illustrates, or even misinterprets the *chora* with the metaphor of the foot-in-sand, in which two entities (figure and ground) have a reciprocal effect on one another, affecting each other, constituting a "receptacle-like" interstitial condition.

What follows is a discussion of the reconstruction and recording of the Guardiola's formal process based on the published process diagrams but attempted in digital three-dimensions, where the interstitial traces and imprints mark the movement of the transformations. Here, the process begins with an initial condition of a white cube in which a red copy has been removed or subtracted to produce an

el-form (L1). This subtraction forms the basis of the remainder of the iterative design process. The el-form is then doubled and displaced (L2). These are then duplicated and mirrored, horizontally and vertically, to produce the four external el-volumes of the house (L1-L4).

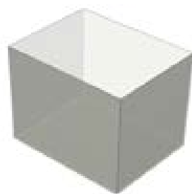
Within the upper (L1-L2) and lower els (L3-L4), the intersections appear as red frames, which Eisenman calls "traces" in his original project description (Eisenman 1989: p.10). These ghosted geometries marking the absent presences of the intersecting volumes seemingly invade the interior of the house.

The four initial els (L1-L4) are duplicated, scaled, and transformed, forming a second set of four interior els (L1A-L4A), which intersect with the external els. This is the interlocking or interpenetration stage of the process, which produces two components. The first component is the imprinted object, where the red interior els are subtracted from the white exterior els. This is the interstitial envelope or *poché*, where the absent-present interior red surfaces are the floors, ceilings, and walls of the house. The second component is the reciprocal of the first component, that is, the red parts sticking out of the white, which become the "windows". The various els are then combined with the pragmatic elements of the house, which are not explained in the project diagrams or description, such as the internal doors, floors, and stairs.

The traces were key in providing interpretations of particular cultural and social aspects of the villa type, that is, the type's anteriority and interiority. Anteriority describes the cultural aspects of architecture, particularly in relation to the evolution or history of types ("conceived space" in terms of Lefebvre's and Soja's trialectics of spatiality), whereas interiority describes the social and empirical aspects of architecture ("perceived space"*)*, such as its functions, perceptions, and spatial organization (Eisenman 1999: p. 37; Soja 2000: pp. 17-19). Here, the white cubic geometries of the Guardiola House set it apart from its natural context, yet they respond to the specific conditions of the place, such as the suspended tumbling of el-cubes down the slope of the site. Though abstracted, the reverberations of these cubes reflect the tumbling of waves on the beach where the house is sited. Challenging social norms, there is an unconventional glass floor to see the sea and the non-structural red frames interrupt the space and movement within the house, such as the frame that cuts through the dining space. Moreover, floors are at times slightly slanted to disturb one's perception of a horizontal surface, and windows are of various unconventional shapes. The interstitial *poché* captures the presence of absent figural volumes as part of a procedural logic, but more importantly Eisenman has translated the *poché* into something more by making the interstitial condition evoke a sense of experiential difference produced by the architecture.

2. The archived process

Eisenman's absent-present traces of the process, evident since his early houses projects, are paradoxical, in the sense that the result may not necessarily correspond to the process of sequential series of transformations. There is an apparent linearity to the published transformation diagrams. But in reality, they are "fictional" and an elaborate means of storytelling, as revealed in the archived drawings which were studied at the CCA, where the various analytical sketches reveal a nonlinear and heuristic decision-making process.



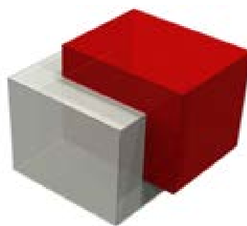


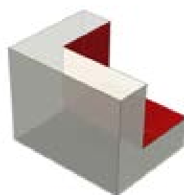
Fig. 5-6 The initial condition of a white cube which is duplicated, displaced, and superimposed [CGI: Author, 2013]

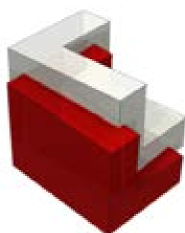
Fig. 7-8 Subtraction producing an el-form (L1), which is then copied, displaced, and rotated, for the upper volume (L1 and L2) [CGI: Author, 2013]

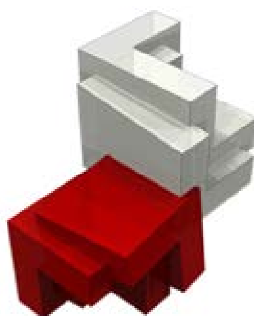
Fig. 9-10 Mirroring the two els to create the lower volume (L3 and L4), producing the four external els (L1-L4) [CGI: Author, 2013]

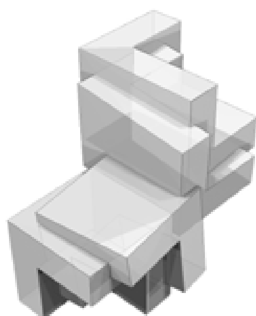
Fig. 11-12 Marking the intersections as frames [CGI: Author, 2013]

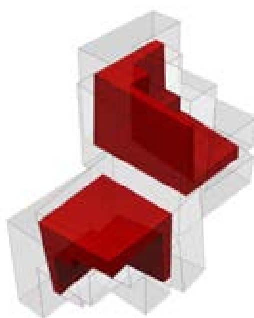
Fig. 13-14 The two orthogonal els (L1 and L3) are copied and transformed (L1A and L3A) [CGI: Author, 2013]

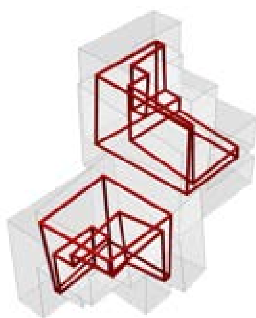


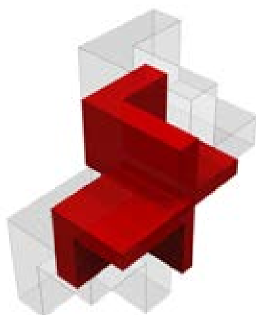












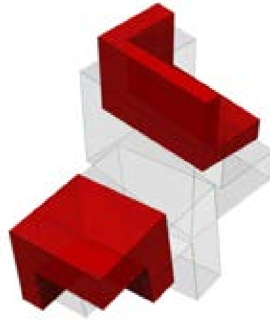
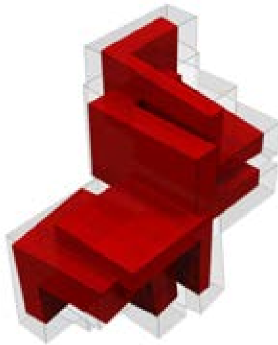
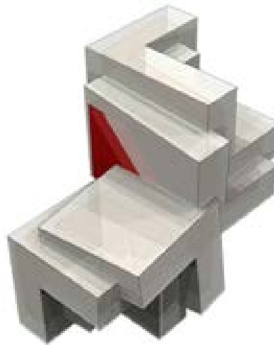
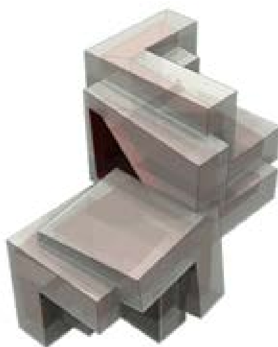
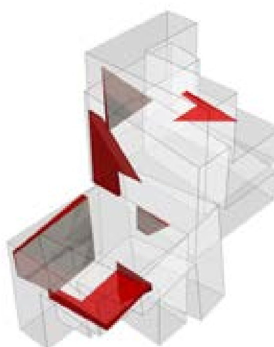
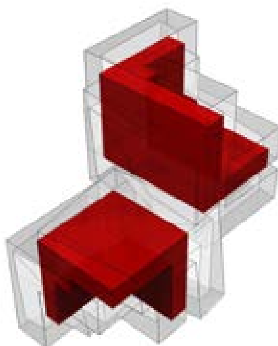


Fig. 15-16 The two rotated els (L2 and L4) are copied and transformed (L2A and L4A) [CGI: Author, 2013]

Fig. 17-18 The transformed (internal) els (L1A-L4A) intersect with the external els (L1-L4) [CGI: Author, 2013]

Fig. 19-20 Subtraction of the internal els from the external els producing i) the interstitial and ii) the interpenetrations (residual parts of the internal els from the subtraction) piercing through the external els to become glazed elements [CGI: Author, 2013]

Fig 21-22 Further intersections of duplicated els (L5 and L6) which are subtracted to produce window slits [CGI: Author, 2013]

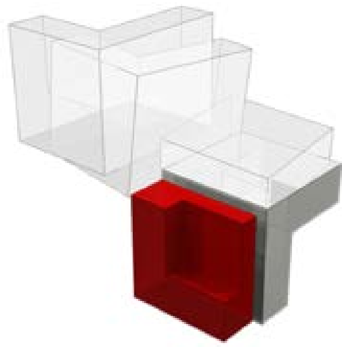
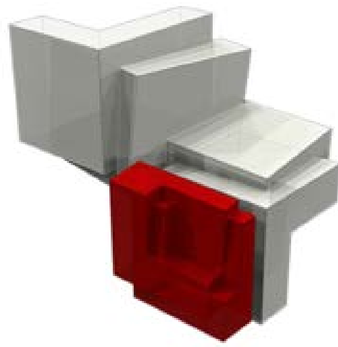
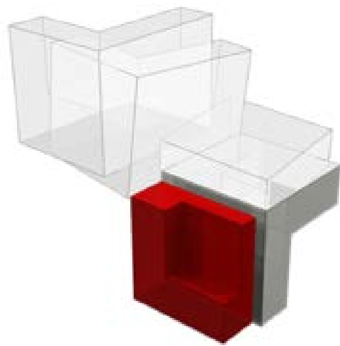
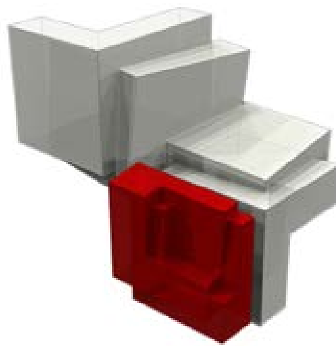
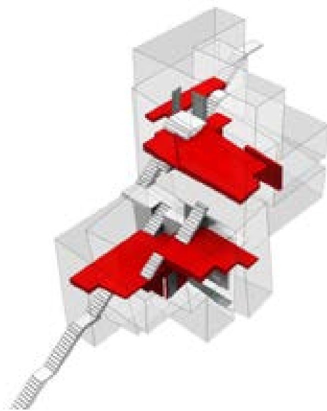
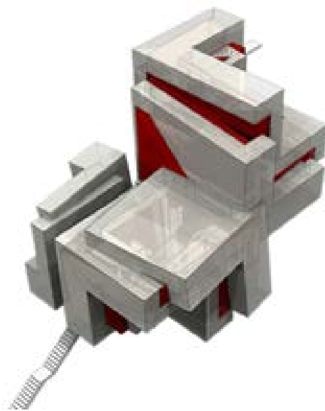
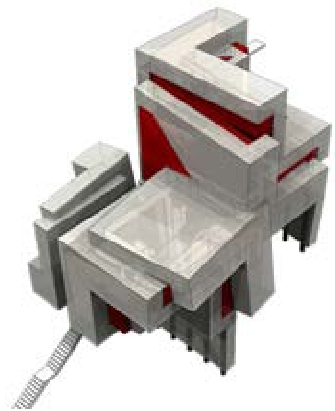
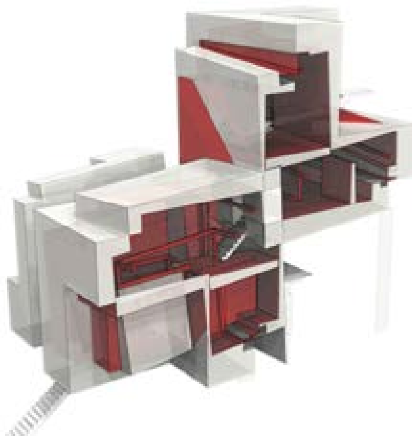



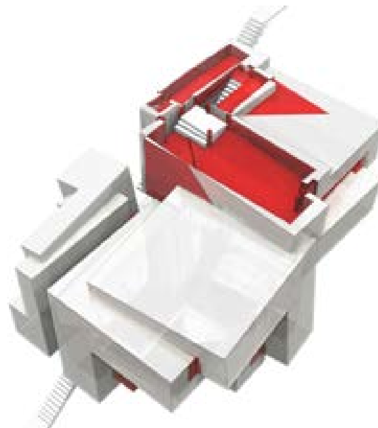
Fig 23-24 Lower els (L3 and L4) extend to produce the lower detached volume (L3B and L4B) [CGI: Author, 2013]

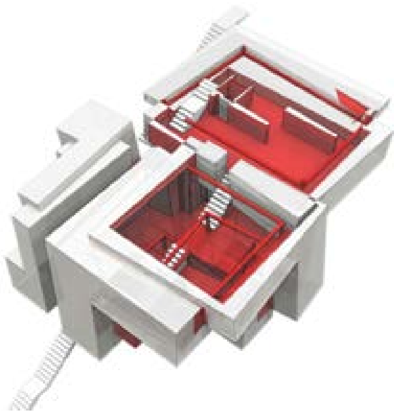
Fig 25-26 Additional elements of the house: stairs, floors, doors, etc. combined with the results of the above process [CGI: Author, 2013]

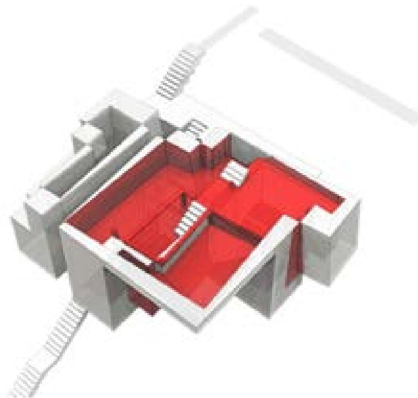
Fig. 27 Assemblage of all the elements with foundations [CGI: Author, 2013]

Fig. 28 3D longitudinal section [CGI: Author, 2013]







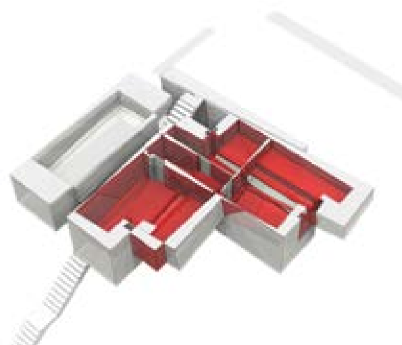


Fig. 29 3D cross section through upper els [CGI: Author, 2013]

Fig. 30 3D cross section through intersection of the els [CGI: Author, 2013]

Fig. 31 3D cross section through lower els [CGI: Author, 2013]

Fig. 32 3D upper level, master bedroom [CGI: Author, 2013]

Fig. 33 3D intermediate level, living and dining [CGI: Author, 2013]

Fig. 34 3D entrance level with glass floor [CGI: Author, 2013]

Fig. 35 3D lower level, son's/guests' rooms [CGI: Author, 2013]

Fig. 36 Interior of entrance level [CGI: Author, 2013]

Fig. 37 Interior of entrance level glass floor [CGI: Author, 2013]

Fig. 38 Interior of intermediate level with red frame cutting through space [CGI: Author, 2013]

Fig. 39 Interior of lower level room with triangular window [CGI: Author, 2013]

Eisenman's traces constitute a morphological fiction, in which a rhetorical narrative retells the story of how the form came about. Robin Evans, who sees the products as generally more interesting and complex compared to their justifications, claims that Eisenman attempts to protect his objects from the viewer by creating a complex narrative (Evans 1985: pp.69-70). The numerous process diagrams of Eisenman's projects imply a sense of movement, time, sequence, and multiple possibilities, which become ironically static in the built result (Evans 1985: p. 72). Eisenman intends his projects to be read as a process. He insists on a complex set of procedures that produced the object—a palimpsest of traces—yet he freezes these in time and space.

The interstitial traces here, resulting from a multi-layered process, are what I call "flattened" in a controlled, step-by-step process to introduce a discourse on iterative geometries. Eisenman's published diachronic process diagrams are flattened in the resulting project, as it is ultimately blurred and made synchronic, but within the representation of this process, he selectively re-orders and re-represents the order of events. Through this anachronic reduction or flattening (deliberate chronological inconsistency or discrepancy), Eisenman intended to idealize and linearize the real pen on paper process, reducing its trial-and-error decisiveness, by creating a post-factual "perfect fiction" of the project's becoming (Leeser 2013).

3. Two discrepancies

There are two important discrepancies between the published and archived processes; these regard the unexplained steps of "rotation" and "imprinting through surface", as per the published process diagrams. These discrepancies revealed an underlying significance of such procedures, as they were not just steps within the process, but fundamental moves, which actually motivate the development of the interstitial condition.

3.1 The tumbling of el-cubes

The transformative operation of rotation in the Guardiola House is significant for two reasons. Firstly, it starts a discourse about the Guardiola project's relationship to the site, and secondly, it is the first project which used rotation in three-dimensions to produce the interstitial.

Daniel Libeskind, in an article on the Guardiola House, inaccurately writes that Eisenman's rotation for Guardiola was a "rotation without motive" (Libeskind 1989). He had already used rotation in the *Cities of Artificial Excavations* where complex plans were produced, combining orthogonal and rotated geometries. It is important to note that the published process resulted from parts of a much wider development in the actual process, which was a development of House X (1975). The Guardiola project started as half of House X, which used el-forms (fig. 10 and fig. 41), but had not yet employed rotating or imprinting, as seen in the early unpublished schemes. In studying the archived drawings, I discovered that Eisenman, only later in the design development, suddenly decided to rotate or tumble the el-cubes into each other, as in the rolling of dice, whereby chance and unpredictability enters into the project. After this, he re-tells the entire process as a linear narrative to re-elaborate the transformations producing this house. The rotation is a pivotal moment in this project, yet Eisenman never talks it. At a certain stage, he decided to rotate the el-cubes, but what informed this?

In an interview with Thomas Leeser, who worked with Eisenman on this project, Leeser comments, "I remember the rotation was a big step in this *poché*" (Leeser 2013). Furthermore, he believes that this rotational shift may have been to do

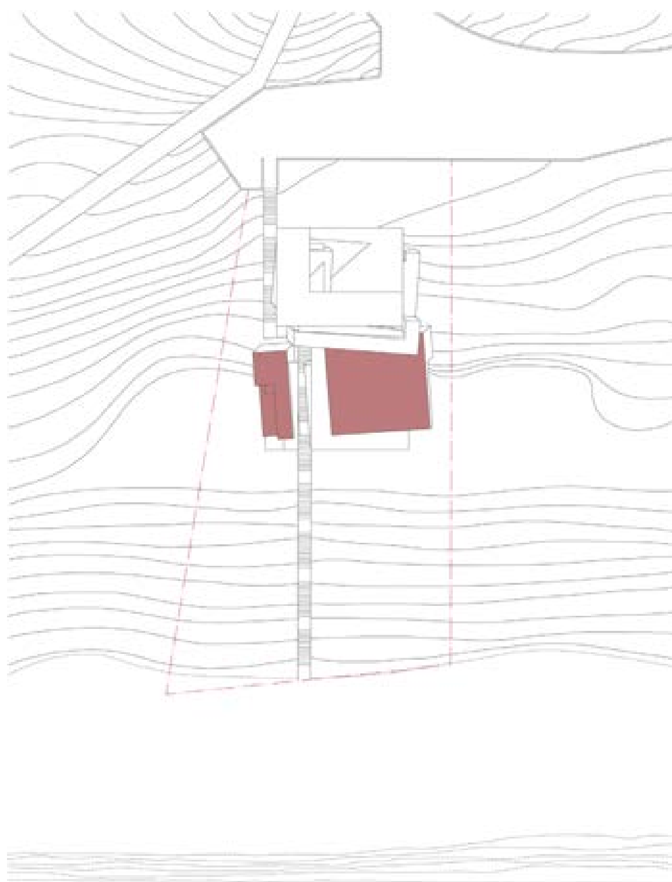


Fig. 40 Guardiola House, site plan (based on Eisenman 1989: p. 19) with site boundary from archived plan; rotation of volumes to southern boundary (lower dashed line) [Drawing: Author, 2013]

with the site, as arbitrary as that may be. On inspection of the archived site plan, it appears that the house's orthogonal volumes are parallel to the orthogonal site boundaries, whereas particular sides of the rotated volumes seem parallel to the diagonal site boundaries, such that they could be referring to the diagonal sides of the site (fig. 40).

The early orthogonal scheme of the Guardiola House is similar to House X. Eisenman here sought to explore interstitial matter, but produced only a singular reading of straight elements, horizontally and vertically. In the published scheme, the rotation tumbled the cubes into each other but, also unified the geometries into a coherent assemble, whereby he presented the interstitial condition as a double reading of absent-present traces of diagonal and orthogonal elements (fig. 41-43).

The rotational shift in the Guardiola House clearly comes from Eisenman's transformative operations employed in his earlier work, even as early as House III (1969-71). However, as seen in House III, the two systems remain distinct, that is, a rotated cube clearly overlapped with an orthogonal cube, where the geometries were not yet merged. As opposed to his earlier houses, where the formal operations were entirely autonomous without external references, Eisenman's cities projects employed the site to generate the forms and alignment, such as the rotation in the IBA Housing project, which was derived from the historical

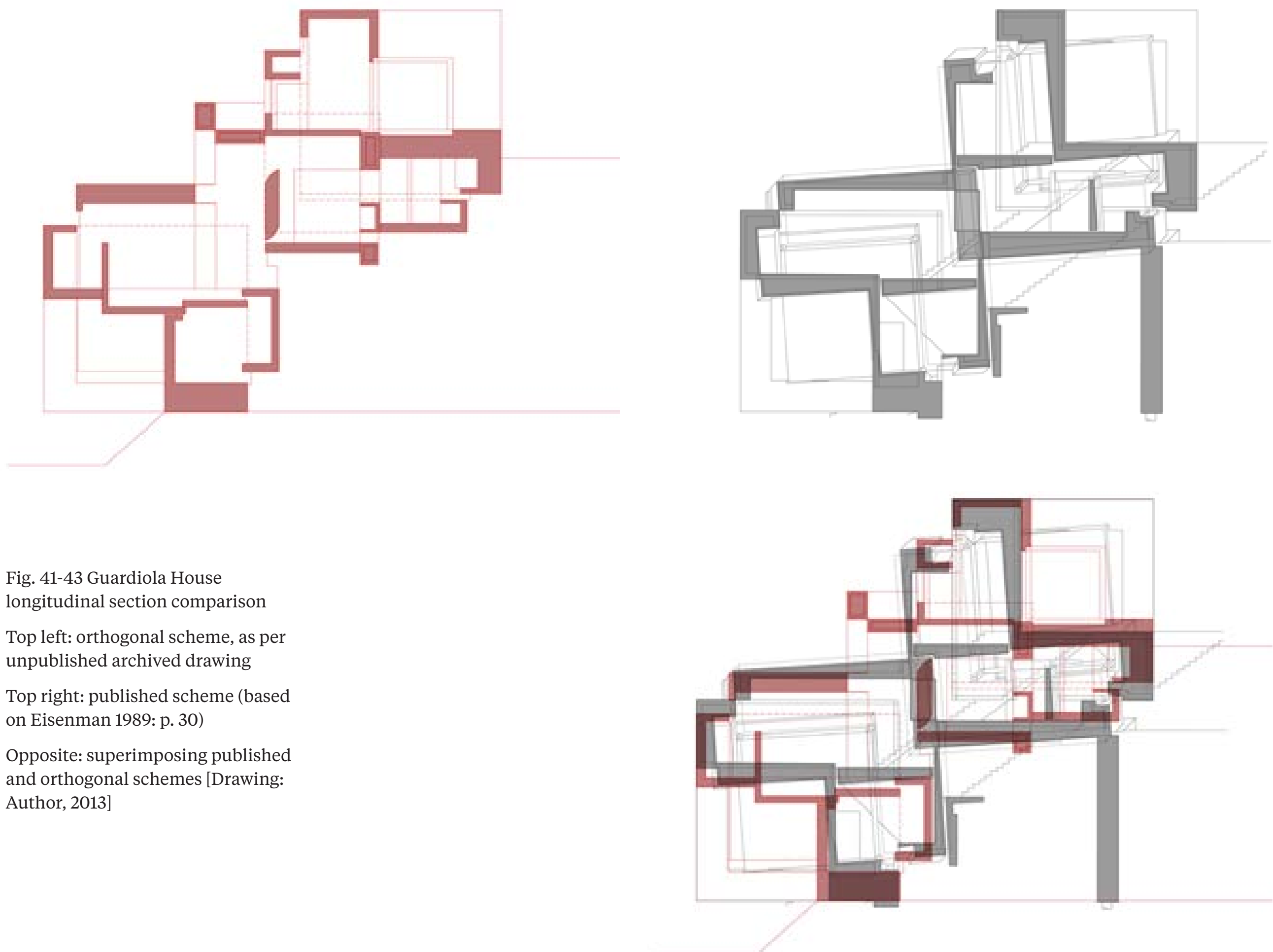


Fig. 41-43 Guardiola House longitudinal section comparison

Top left: orthogonal scheme, as per unpublished archived drawing

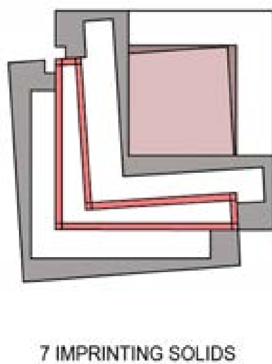
Top right: published scheme (based on Eisenman 1989: p. 30)

Opposite: superimposing published and orthogonal schemes [Drawing: Author, 2013]

urban context. For Eisenman, the site is where the story is, and he is interested in making those traces or paths legible (Leeser 2013). Here, we can assume the Guardiola's rotation must have also been derived from the site, and due to its steepness, he rotated in three-dimensions to allow for a more complex vertical quality in the design.

This Guardiola shift, however, goes one step further, as it is more generative—the two systems are blurred to create a third. The figural matrices are absorbed and crystallized by the interstitial condition, in which the constituent geometries are hybridized as absent-present traces and imprints. The interstitial is a new condition between interior and exterior, which is neither yet both at the same time.

The rotational shift produces a discussion of disturbing the idea of surface; the interstitial condition produced gives the house a degree of abstraction, which does not refer to any previous conception of architectural convention. The rotation blurs the entire system by re-conceiving the floor, windows, structure, etc. The elements are not just structural, but become something other. The Guardiola House is not a house in a traditional sense, there are no conventional rooms or windows, as the functions are not necessarily associated with spaces. As Eisenman notes, "The resultant space is clearly different from the space of a house, even though it clearly may function as a house" (Eisenman 1997: p. 134). The architectural elements do not necessarily contain, instead they blur inside and outside, frame and object, and rather than resulting from mere functional necessity, the architecture is intended to be part of a notional and indexical logic (Eisenman 1997: 134). Nevertheless, certain idiosyncrasies particular to the functioning and appearance of the house add more determining factors to the design beyond merely recording a process.



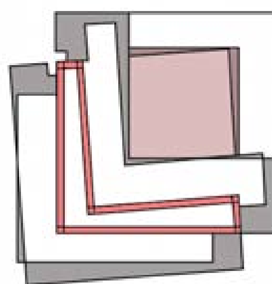


Fig. 44 Guardiola House process diagrams as per original project description [Drawing: Author, 2018]

3.2 Literal and phenomenal interstitiality

Eisenman already had an idea of a house following half of House X. The rotation was a key step, which distinguishes the Guardiola House from its predecessor, by opening up the possibility of an interstitial blurring of orthogonal and rotated figures. This interstitial condition is more than just the meeting or encounter of the foot in sand, but produces a new conception of space, whereby he conceived space as interstitial or in-between, blurring interior and exterior, structure and space.

A particular move in the published process diagrams points to an interesting discovery made in relation to the archived drawings. Substantial to the development and understanding of the interstitial, resulting from imprinting, are steps 7 and 8 (fig. 44). This is the point of the second discrepancy, which relates to Colin Rowe and Robert Slutzky's distinction between literal and phenomenal transparency (Rowe & Slutzky 1982, 1976: p. 161). Following their discussion of transparency, Eisenman's work can be understood to be an investigation of the textualization of architectural form and formal relationships, stemming from their distinction between a "literal transparency", which is inherent to substance and physical layering and a phenomenal transparency, which is more conceptual and ambiguous, being inherent to spatial or compositional organization. This paper poses a distinction between what is termed a "literal and a phenomenal interstitiality".

"Phenomenal interstitiality" suggests notions of the ambiguous interpenetrations of the figures producing the design, as seen in step 8 (imprinting through surface), where the interior el pierces through the exterior el in order to manifest

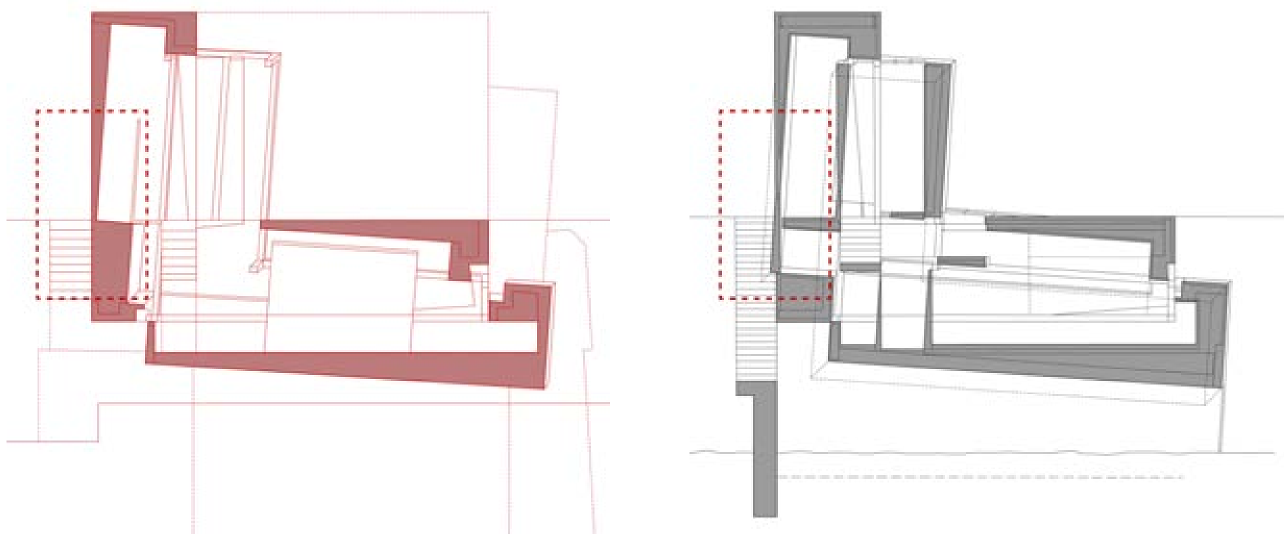


Fig. 45-46 Cross section comparison of Guardiola House

Left: "Literal interstitiality" of a diagonal space inside the red solid (diagonal inside orthogonal) in an unpublished archived scheme

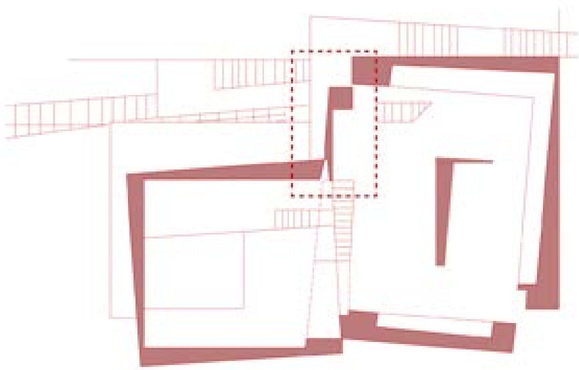
Right: "Phenomenal interstitiality" of an interpenetration (diagonal passing through orthogonal) in the published scheme (based on Eisenman 1989: p. 31) [Drawing: Author, 2013]

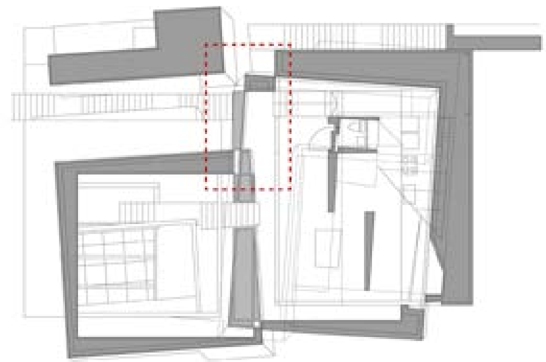
and express the interstitial as a hybrid condition. This is in contrast to a condition of "literal interstitiality", where the figures do not fully interpenetrate each other, as seen in step 7 (imprinting solids) in which there is less interaction between interior and exterior els.

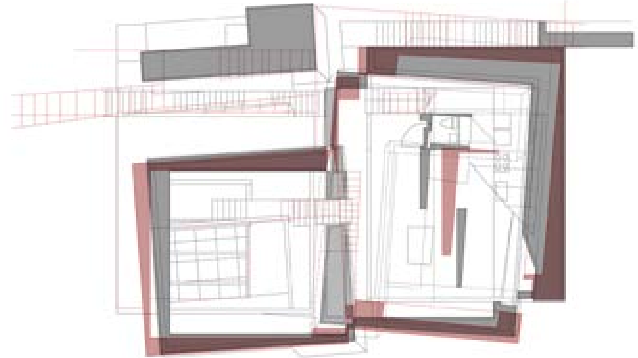
Hence, the interpenetration of step 8 becomes particularly significant, as leaving the house at step 7 would have resulted, nevertheless with a blurring of figures, but one not perceivable unless seen in section, such that the interstitial would have lacked a visible or physical engagement. Eisenman saw the need further to express the condition of the in-between in the Guardiola House by making it experienced in its projected built fabric. This he achieves by forcing his translation of Plato's (via Derrida's) notion of the *chora* (as a metaphorical foot-in-sand). As per the published scheme of the Guardiola House, Eisenman intended the interstitial phenomenon to engage the viewer with a more sophisticated configuration of the rotated and orthogonal geometries of the design, where they are merged and hybridized through interpenetration. Rowe and Slutzky's phenomenal transparency is hence deeply embedded in Eisenman's conceptual and experiential thinking, evident in his introduction of a phenomenal interstitiality in which interpenetrating and tumbling absent-present geometries are visibly expressed as a new form of the trace, creating an interplay of simultaneous systems both inside and outside the building (fig. 45-49).

This imprinting stage of Eisenman's published diagrams for the Guardiola House is an example of the anachronic flattening of the steps of the real process, as in reality this stage is a whole series of drawings, but reduced to one step in the published diagrammatic representations. This paradox of the representation of process reveals significant aspects of Eisenman's work and thinking, opening up the multiplicity and textuality of architecture as a discursive practice. The difference between steps 7 and 8 is a difference between Eisenman's real and fictional processes, and their coming together. The clearly distinct moves of Eisenman producing the interstitial condition in step 7 and his articulation of representing this interstitiality in step 8 reflects his intention to linearize a process into an ideal narrative, but also captures the idiosyncrasies of his exploration and expression of this interstitial phenomenon that he discovers in the Guardiola design.

Eisenman legitimated the traces of the Guardiola House through both an empirical and procedural logic. Certain practicalities such as the windows become integrated into the logic of tracing and imprinting. The empirical logic of making the house *work* combines with the procedural logic of *producing* (and *reading*) traces and imprints, and the notion of "phenomenal interstitiality" makes this particularly apparent, as the ambiguity of the design is physically manifested as transparent elements of architecture. For instance, the windows of the house are designed according to the process, that is, the interpenetrations are manifested as glazed components, so that the process (of form making) produces the practicalities (functions) of the house. This illustrates Andrew Benjamin's claim that the interstitial seeks to break or destabilize the conventional and homological relation between form and function (Benjamin 2003: 308). The Guardiola House hence re-conceives conventional design processes and questions the different possibilities of geometric systems and their becoming into built reality.







Figs. 47–49 Guardiola House intermediate level plan comparison

Top left: "Literal interstitiality" of a wall simply hybridized into a distorted el-shape in an archived scheme

Top right: "Phenomenal interstitiality" of an interpenetration expressed as a wall-window junction (inside interpenetrating to the outside) in the published scheme (based on Eisenman 1989: p. 25)

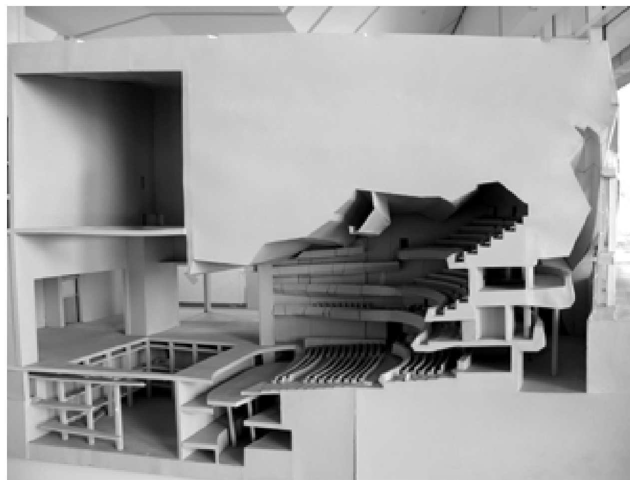
Opposite: Superimposing published and archived schemes [Drawing: Author, 2013]

Eisenman's early works can be seen as examples of literal transparency of the physical overlapping or superimposition of figures and their transformations. A shift then occurs with the Guardiola House, which demonstrates a phenomenal transparency, that is, a superposition or merging of figures to form the interstitial condition. Hence, as opposed to two systems merely overlapped, such as House III, the two systems are integrated and become part of each other, redefining conventional dialectics of architecture, such as inside/outside and figure/ground.

The Guardiola project took the trace to three or more dimensions, by laying the founding operations and principles of the trace as a form of interstitiality. This

Figs. 50–51 Sectional model through Eisenman's City of Culture of Galicia showing hybridized interstitial geometries between the artificial landscape and interior spaces [Photos: Author, 2012]

anticipates the remainder of Eisenman's projects, such as the hybridized geometries of the Aronoff Center in Cincinnati and culminated particularly in the Santiago complex in Spain. As seen in the model (fig. 50-51) there is 10m of this interstitial matter, where the internal volumes appear subtracted out of the external artificial ground. Here figure and ground is made ambiguous; there is no clear distinction. Instead, there is the interstitial.



Conclusions

Eisenman treats architecture as a form of text—narratives told by his architecture. The traces of the Guardiola's *published* process constitute a morphological fiction, part of Eisenman's emphasis on a rhetorical and protective strategy of narrating transformations to retell the story of how the form actually came about as per the *archived* process. Eisenman blurs speculation about whether he based the Guardiola House on a geometric framework (algorithm) or the programme of a house (inhabitation). His objective was both to produce a linear process and to design a house; which became blurred in the resulting project. He blurs the logic of a linear procedure with heuristic exploration of the interstitial condition.

Eisenman's critical engagement with the design process yields results often not achievable by more conventional practices, as his method of design has the ability to make explicit what is often concealed in an unexamined design process, exposing something inherently embedded in the discipline of architecture itself (Allen 2006: 60-61). Such is the case of the innovation of the interstitial condition, which operates between the linearity and nonlinearity of his processes, and makes something out of it, manifesting the steps of a process of becoming and materializing its accidental or chanceful elements.

Though Eisenman intended to code the process, his work subsequently became more sophisticated to the point of non-legibility, and thereby experienced as ornamental effects. The interstitial condition constitutes a paradox of "necessary ornament", whereby the traces are both essential and decorative. The traces are both structural (or apparently so) and indexical—recording a process.

Due to the increasing complexity of the work, the possibility of reading for an intellectual interpretation receded, and certain experiential effects (such as the unexpected dramatic experiences of the grid-lattice at the Wexner Center) took

over the status of interpretation. This created a dialectic between the intended "formal readings" and the unintended "experiential aspects", where formal intellectualization found in tracing the design process stopped being ends in themselves and instead became techniques employed to achieve these unusual experiential sensibilities. Eisenman termed these new sensations of unintended experiences as "affects" (Kipnis 1996: pp. 175-176).

The traces consequently became different from his intentions; they take on an experiential and perceptual quality. The phenomenally interstitial condition of the Guardiola process is innovative—traces record the in-between steps of a design process, as well as producing in-between and ambiguous unconventional architectural elements. In this sense, Eisenman is decorating the house with traces of its own design process, as indexical decoration, yet these decorative traces, as discussed, are also the essential structural and conceptual elements of the house.

The Guardiola's tumbling el-forms are not just iterations of transformations (as per contemporary digital processes), but these transformations are indexed into the outcome. The resulting forms are not just decorative elements, but reinterpretations of traditional architectural ideas and practices of designing a house. It is not just a house, as the interstitial condition starts to question the notion of house-ness (fig. 52). The Guardiola House is thus a *topos* of production, a space of speculation, suggesting alternative ways of designing spaces and articulating functions—as affects of accidental intentions. The interpenetrations constitute the "windows" of various unconventional shapes, whilst the slanted floors and interrupting frames start to engage with the users of the house, challenging the limits of inhabitability.

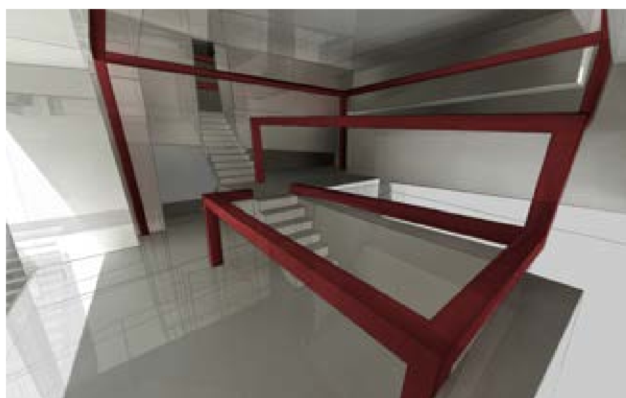


Fig. 52 Interior of entrance level of the Guardiola House showing the phenomenally interstitial glass floor, which records the in-between steps of a design process whilst simultaneously redefining conventional architectural elements [CGI: Author, 2013]

This house is not only a project, but also an idea and a process of the interstitial trace which becomes paramount to Eisenman's work. The Guardiola House is a resonating and reverberating "idea-process" leaving traces and imprints in his work like the waves on a beach. The Guardiola project proposes a new spatiality after modernism's open limitless space, where the interstitial condition expresses an ambiguity of systems, which not only records the design process, but also redefines architectural elements.

The rotation or tumbling of el-cubes through themselves suggests that Eisenman has moved to the unpredictable, complex, and interpretive "events" of post-structuralism. The Guardiola House happened at a key moment in Eisenman's work, where he no longer worked with the rigid rule-bound transformations of

Chomsky's structuralism, rather, the phenomenal interstitiality of the Guardiola is linked to Derrida's deconstruction, as critique and maintenance. The project maintains the cube, but challenges the spatial conceptions of classical and modern architecture. The Guardiola marks a conceptual shift in Eisenman's approach, a shift from structure to "event", made possible only by the discovery of the interstitial as something more than the record of procedural traces, welcoming the possibility of chance, risk, and the open-endedness of a text.

What remains to be asked is the bearing the Guardiola House has on the discipline of architecture. In the history of architecture, Eisenman's trace in the form of the interstitial is important to the development of the *poché* and design by subtraction. There has been a renewal of interests recently, particularly in the work of contemporary architects such as Aires Mateus, whose works can be conceived as *poché* spaces produced through molding (Cortés 2011: pp. 21-41). Nevertheless, Eisenman translates the *poché* into something other than just spaces within solids. By making absence present, he operates on the strange and distorted geometries of the interstitial to produce an experience of difference.

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KONRAD BUHAGIAR, GUILLAUME DREYFUSS, EPHRAIM JORIS

Ex Uno Lapide: The making present of absence

Fig. 1 Ephraim Joris (2018). Primary volume [Computer generated drawing: Joris/AP Valletta]

Background to the research

The principle of *ex uno lapide* was a *topos* of classical literature (Barry, 2019: 57-72), which first appeared in Alberti's treatise on sculpture (Lavin, 1998: 194). Alberti's writing develops observations by Diodorus Siculus on the proportion system of Egyptian sculptors (195). The principle of *ex uno lapide* can be found in Michelangelo's preliminary sketches preserved in the archives of the Casa Buonarotti Foundation, which represent quarried marble blocks in outline with indications of the future sculptural groups to be carved (193). Also referencing *ex uno lapide* through the use of a monolithic block in a digital drawing space, the Monolith Drawing,[1] described below and in the following drawings, correspondingly exists as a study of architecture seemingly in search of ancestral origins—the place where we discover architecture. This urge to (re)discover classical architecture stems from a desire to participate in a renewal of the world, not through post-classicism but through the idea of loss with which we nurture our intuitive understanding of the momentum of history. With this we seek a particular notion of history, acknowledging the fact that history is not merely a moving-on but more like a dwelling in (or through) all time that has passed. We ask here how to design architecture through historical recollection? As such, the Monolith Drawing is never in search of singular historical referents; rather, it looks for a general engagement with history.

In this paper we comment on the “Monolith Drawing”, whose drawing protocol is outlined in the first part. In this part we describe how an architectural figure is extracted out of a single volume, thereby synchronising analogue thinking with computational development. We argue that by this means, entry to history is made possible through our capacity to long for the experience of something that is absent. This argument rests on a Lacanian notion that there cannot be absence in an objective world, since absence can only exist through symbolic or representative means (see Saint-Cyr, 2012), an interpretation that takes the research from the figural towards the spatial. It is through the representational means of the Monolith Drawing that we enable ourselves, as architects, to design presence where there is none, an attempt that amounts to making present absence itself (see Joris, 2015: 213 and also Joris, 2016a).

Extracting the Architectural Figure

The Monolith Drawing investigates how to design architecture through historical recollection, as opposed to reaffirming existing historical interpretations. The emphasis on recollection here aims to draw on its dynamic and inevitably non-linear qualities. The Monolith Drawing, in turn, envisages a place where relations are drawn as intersecting solids through the repetition of subtractions, cutting into one another, to recompose and eventually create new formal conditions. Each repeated subtraction acknowledges the existing volumes, however, they inevitably modify them, uncovering new possibilities through a removal process of what exists. By this means, creation of form rests on the renegotiation of relationships between forms rather than on the assemblage of pre-existing archetypical elements. This is accentuated by the fact that there are no walls or floors, even with the transcription of void within a lithic core (the equivalent of a solid piece of stone in a digital drawing environment). As such, no real entrance is ever made, nor a real exit achieved. Instead, compositional variability is explored during the subtraction process with the aim of uncovering differential intensities that underlie the process of lithic subtraction itself. In this way the process produces compositional identities—what can be thought of as architectural precursors—where the individuality or clarity of any architectural object is inseparable from the different series of compositional transmutations underpinning it. Hence, while the process stands in service of the creation of interior space, it is really about entering matter. The procedural subtraction process structuring the Monolith Drawing in fact rethinks the objective reality of entrance-forming by reconceiving interiority itself as entrance into dynamic recollection.

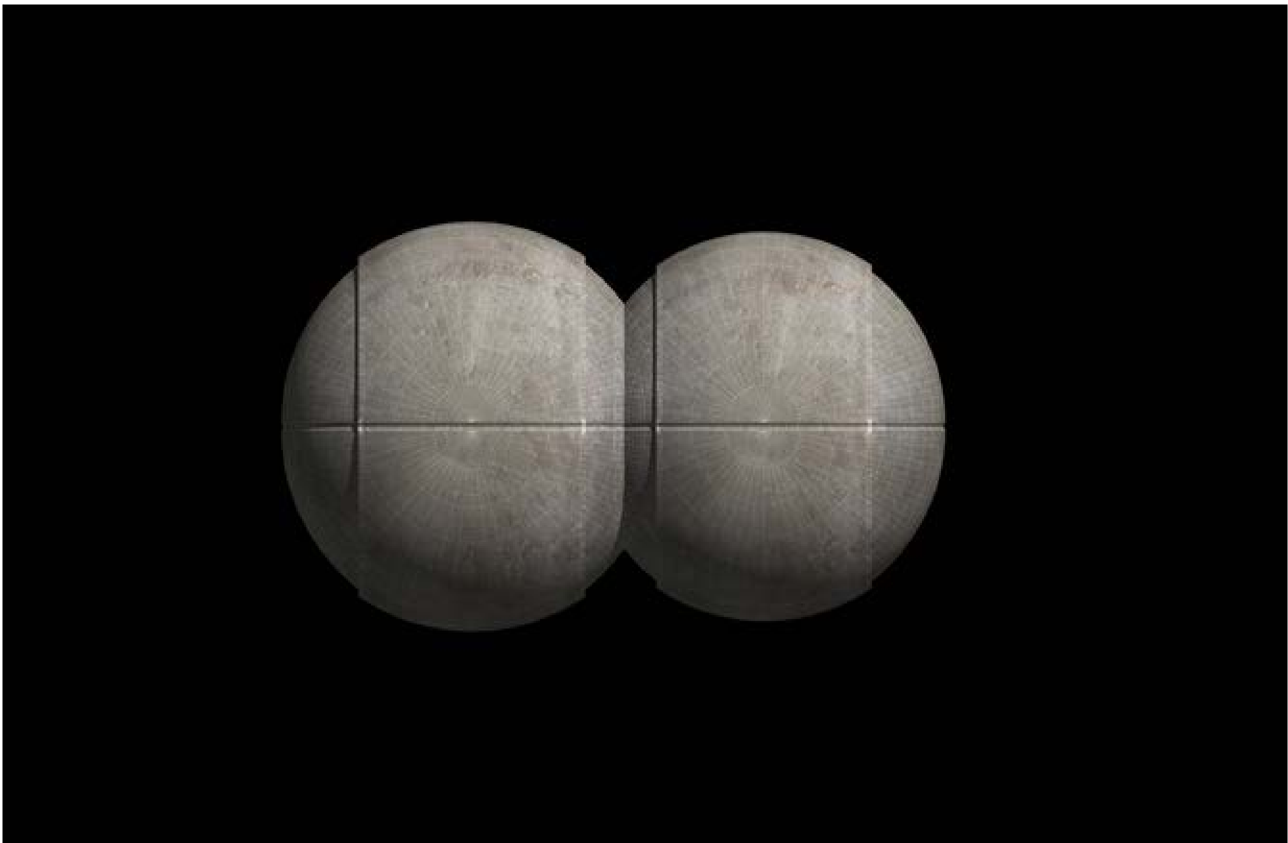
The following drawing set illustrates the systematic process of lithic reduction forming the Monolith. They indicate how a retrieving of history, indeed a repossession of time itself, was enacted. Scrutinising the formation of the Monolith in this way allows for a visualization of how time working through time is possible. Starting with a certain appeal to materiality to better induce consciousness of a particular place in time, the drawings in turn communicate the process of an evolving consciousness of this materiality. This gently erases the *a priori* sense of an object as a fixed entity by allowing a more sensorial relationship. Emphasising the embodied nature of perception, the observer and author of the drawing inevitably become enmeshed with the drawing much as we are enmeshed with the larger world constituting author and drawing. Called on by the Monolith

then—with its process of projection and subtraction, acting and responding, making and unmaking—is something akin to the crafting and occupying of time. Certainly, at stake is less an occupying of space (although one is inevitably part of a single space of viewing), than a temporal occupancy necessary to the emergence of new architectonic conditions. Caught partially between absence and presence, the Monolith Drawing progresses according to acts of remembering.[2]

The spatial intentional of the Monolith as an initial volume is to suggest the creation of 'room' via subtraction. This is given through of a slow process of 'carving into stone' as the antithesis of composing architecture by means of elements such as columns and beams. The Monolith, as cutout 'stone architecture' enacts a correspondence between form and structure. As such, the expressive value of its form is a direct result of its structural capacity. Vaults, domes and spheres as potential or latent primary volumes thus play an important role.

The Monolith Drawing starts with the composition of a primary volume or what amounts to a lithic-like core. In this initial drawing, the core is sphere-like, due to an implicate integrity of that form bestowed historically. As such, the core recalls certain archetypical forms, or, as Carl Jung has characterised this association, a "psychic residua of innumerable experiences of the same type" (1922: 415). The act of sculpting into the lithic-core follows principles of stereotomy, a process by which the lithic body is doubled to introduce a second intersecting volume. This volume is always and inevitably smaller, much as gazing at one's own reflection necessitates a certain distance. Such distance determines the factor by which the reflected counterpart is scaled. By increasing the distance between the lithic core and its mirror image, the size of the latter will decrease (see Fig 2).

Fig. 2 Ephraim Joris (2018). Defining an intersection [Computer generated drawing: Joris/AP Valletta]



In turn, the subtraction process is initiated by identifying an overlap or intersection between the lithic-core and its reflection. The area of intersection between two solids describes what will become void after the mirror image is subtracted from its original (see Figs. 3 and 4).

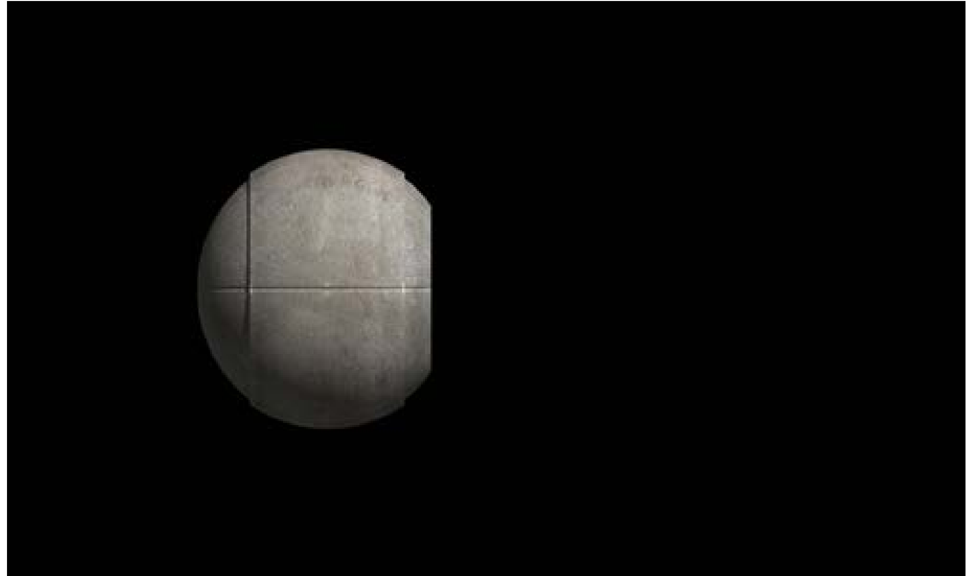


Fig. 3 Ephraim Joris (2018). Part removal of the lithic core [Computer generated drawing: Joris/AP Valletta]

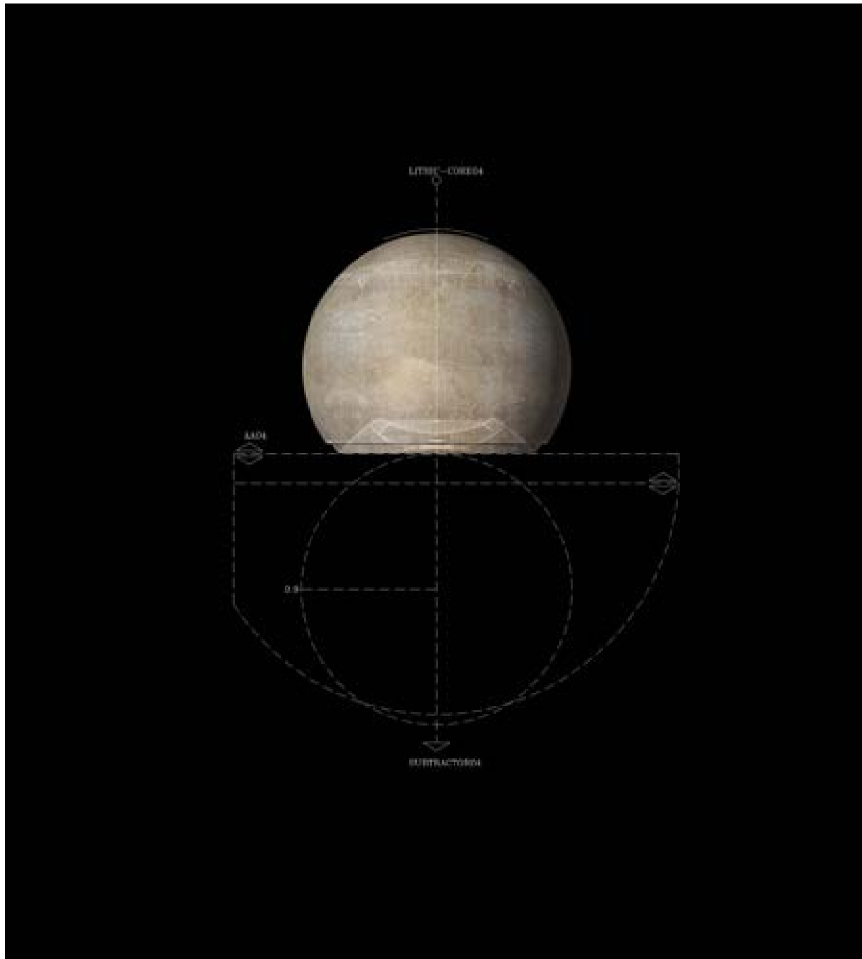


Fig. 4 Ephraim Joris (2018). Monolith 14c-a7 [-155 8] after subtraction [Computer generated drawing: Joris/AP Valletta]

Figs. 5 and 6 Ephraim Joris (2018). Monolith 16-10, Monolith 16-10.5 [Computer generated drawing: Joris/ AP Valletta]

The guiding principle of *ex uno lapide* allows architecture to be thought about through the solidity and integrity of a single volume out of which spaces are carved. This stands in contrast to algebraic architecture where the idea of building is understood as the assembly of parts. Thus, the Monolith Drawing, negotiates the creation of architecture through a distribution of voids which in turn produce space and structure simultaneously. Nevertheless, continuing the process of mirroring and subsequent subtraction, a point of collapse is eventually reached, one where the lithic body is little more than a collection of shreds and slivers. Along the way, residual Monolith Drawings make up intermediate images leading towards this moment of collapse.

In figures 5 and 6 are seen an elevation sequence looking into the zone of subtraction as partially revealed in the previous diagram (Fig. 4). The process of reflection and subtraction is a cyclical process in which the lithic core receives multiple carvings from subsequent mirror images, each time leaving a recess or exedra subsequent to the subtraction. The process leads to the formation of openings or mouths accessing vacated space within the Monolith or lithic core itself. Still, even with this transcription of voids within the lithic core, no real entrances are made, nor are actual exits formed. Instead, different degrees of compositional intensity are explored during the subtraction process.

Nevertheless, imposition of exedra upon exedra eventually excavates interior spaces within the lithic core—space in fact that can only be accessed as if through the recurring arches of archivolts (see Fig. 7).

Curiously, this ongoing extraction results in an eventual disappearance of the numerous inscriptions or embrasures forming around each void. As such these features seem analogous with ancient principles of ornamentation such as the blind doorways of the Pre-classic Mesoamerican Olmecs (ca. 2000BC) (Stross, 1996: 83-84), the seven Osirian doorways of the Temple of Osiris Hek-Djet in

Fig. 7 Ephraim Joris (2018). Monolith 16–11 [Computer generated drawing, Joris/AP Valletta]

Fig. 8 Anonymous (2543-2435 BC) False-Door Stela of Princess Wehemnefret [Photo: Museo Egizio, Torino]

Karnak (ca. 900BC), or, the False-Door Stela of Princess Wehemnefret (2543-2435 BC—see Fig. 8). Interestingly, all such doorways are said to facilitate entrances to various underworlds.

Following similar analogous associations, similarities with the Romanesque portals of the twelfth centuries are evident—for instance, the South porch portal of St Peter's church in Moissac (ca. 1115-30), the triple portal of St Jacques' church in Aubeterre sur Dronne (consecrated 1171), or, the church of St Trophime in Arles (ca. 1190). Despite these similitudes, the Monolith never induces such references directly, since the drawing system eschews ornamentation as a design intention. Instead, the Monolith Drawing produces an architectonic reflective of specific drawing rituals in which ancient production techniques such as stereotomy and *ex uno lapide* were key.

The Monolith Drawing thus processes form through the renegotiation of ancient production techniques (Emmons, Kassem, 2014), without directly referencing specific styles or types of ornament. The resulting Monoliths exist outside actual systems of historical classification and taxonomy, remaining, in this sense, somewhat anachronistic. It is as if time has been misplaced in the object. Such

a system of drawing is inherently unstable, always in a process of nascence as Jean-Luc Nancy has described (1993: 4), and given the constant fragmentation, it is without singular identity. In this way, the Monolith Drawing resists the predominant modern ethos of progress, defined as it is in terms of movement towards ideals. It is instead expressive of incessant mutation—an architecture of becoming by means of serial projections and subtractions. The Monolith Drawing persists as a reflective instrument resistive of intentional representational ends, or, stylistic clichés. While dislocating form from its traditional associational meanings or symbolic values, it doesn't deny the presence of such values either—a mode of indifference Peter Eisenman has argued for in a different context (1999: 205-211). The diagrammatic qualities of the Monolith Drawing simply allow the articulation and study of a field of intersectional forces, forces that are themselves unintentionally suggestive.

From the figural towards the architectural: *Ex Uno Lapide*

The commission in 2013 of a new extension for the museum of St John's co-Cathedral in Valletta, Malta (dedicated 1578), provided an ideal opportunity to develop an architectural interpretation of the Monolith Drawing research. The co-Cathedral (see Figs. 9 and 10) sits at the heart, both physically and symbolically, of the fortified city of Valletta, itself a manifestation of faith conceived according to Renaissance humanist principles as a bastion of Catholicism in the 16th century Mediterranean (see Tunbridge, 2009 and Pollack, 2010). The commission for a design incorporating the rehabilitation and extension of the current museum, in addition to restoring and reusing the neglected and underutilised historical spaces annexed to the co-Cathedral, included a stone enclosure intended to exclusively house a precious set of tapestries.

Fig. 9 Guillaume Dreyfuss. Main façade of St John's co-Cathedral, Malta [Photograph]

Fig. 10 Guillaume Dreyfuss. Side elevation of St John's co-Cathedral Museum, Malta [Photograph]

Fig. 11 Guillaume Dreyfuss. Peter Paul Rubens (1697–1700) The Resurrection of Our Lord, Detail, St John's co-Cathedral, Malta [Photograph]

In the early 1620s, Isabella, Infanta of Spain and Portugal and the Governor of the Spanish Netherlands (see Paranque, 2017) collaborated with Peter Paul Rubens to design a set of tapestries (see Fig, 11) that would illustrate the Triumph of the Eucharist and act as a tool to further counter the onslaught of the Reformation.

The set of monumental tapestries was presented by the Infanta to the Monasterio de las Descalzas Reales, where they were used to decorate the convent church on important occasions. Over half a century later, Ramon Perellos y Roccaful, on his election as Grand Master to the Order, commissioned a further set of the same tapestries as a gift to St John's co-Cathedral, a tradition that held sway for the two and a half centuries during which the Order of the Knights of St John of Jerusalem governed the island of Malta. His intention was probably to outshine the gifts of all previous Grand Masters and to add a soft and sumptuous touch to the interior of the church, whose walls, vault and floor had been, over the previous decades, covered with polychrome marble sepulchral slabs, gilded sculptural decoration and paintings by artists including Mattia Preti and Caravaggio. The twenty-nine tapestries were hung in the Cathedral every year between the feast of Corpus Christi and the feast of St John (De Giorgio 2018: 127).3 They are composed of three series: seven tapestries depict episodes of The Life of Christ from the New Testament; seven tapestries are allegorical representations of The Triumph of the Eucharist; and, the last fourteen represent the Twelve Apostles, the Virgin Mary and Christ *Saviour* (De Giorgio). If the richness and splendour of the tapestry series leave no doubt as to the intention by Ramon Perellos y Roccaful to impress his contemporaries, the intention behind the choice, in the late 17th century, of The Triumph of the Eucharist as one of the two main themes remains to be uncovered. Indeed, while Malta was affected by the Reformation in the first-half of the 16th century, the situation worsened considerably a few decades later following the construction of the new fortified city of Valletta (started in 1566), and the establishment of the Inquisition (Cassar, 1988: 51-68). Today the

tapestries constitute the only full set of these designs by Rubens in the world, and are considered one of the greatest artefacts of the Baroque age. However, centuries of handling, inappropriate storage and harmful lighting and climatic conditions have left their toll on these rich, but delicate images made from silk, silver and gold threads. Further, today, with the Cathedral Museum exhibiting only six of the tapestries, the result is a loss of the larger narrative that celebrated the glory of the Roman Catholic Church then.

Our design in 2013 for the new museum enclosure consisted of blind walls, a requirement springing from the need to shut out all harmful natural UV light in the hall, itself measuring 50m in length and 12m in height. The enclosure was carved and articulated according to the classical use of the niche and rotated pilasters (see Fig. 12). Restricted by programmatic and conservation requirements, the core volume of the tapestry hall is carved at varying depths to produce an elaborate dialectic between the envelope—itself a container foregrounding divine absence—and the tapestries themselves celebrating the renewed presence of Christ through the Eucharist.

Pursued in the carved volume is an expression of the "dialectical tension of absence and presence" (Rasmussen, 2003: 154) resting on the intersection of two guiding principles of the Roman Catholic Church: the concept of transubstantiation (Crownfield, 1991) itself intrinsic to the sacrament of the Eucharist; and, the assertion of relics as figures of absence capable of catalysing popular fervour

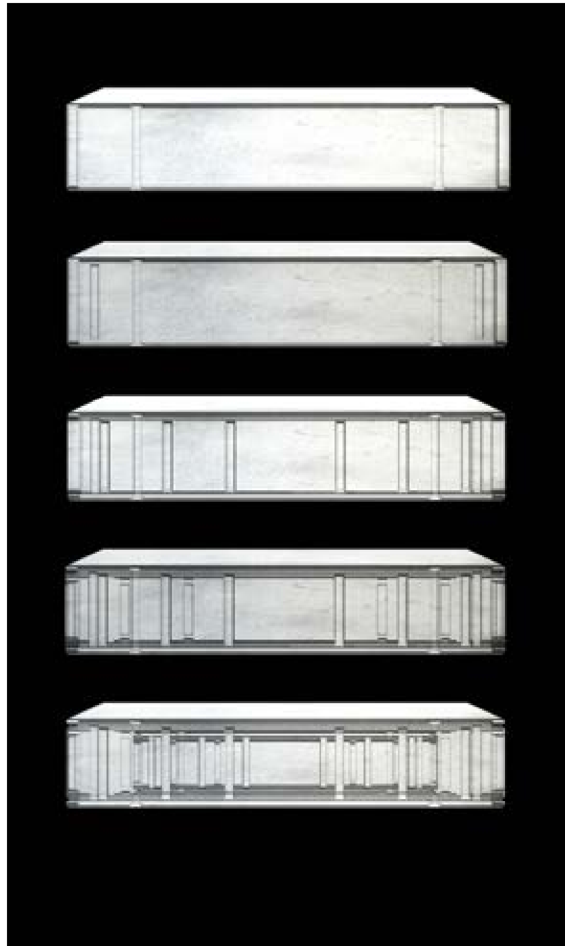


Fig. 12 Ephraim Joris (2018). Monolith Sequence for St John's co-Cathedral Museum [Computer generated drawing: Joris/AP Valletta]

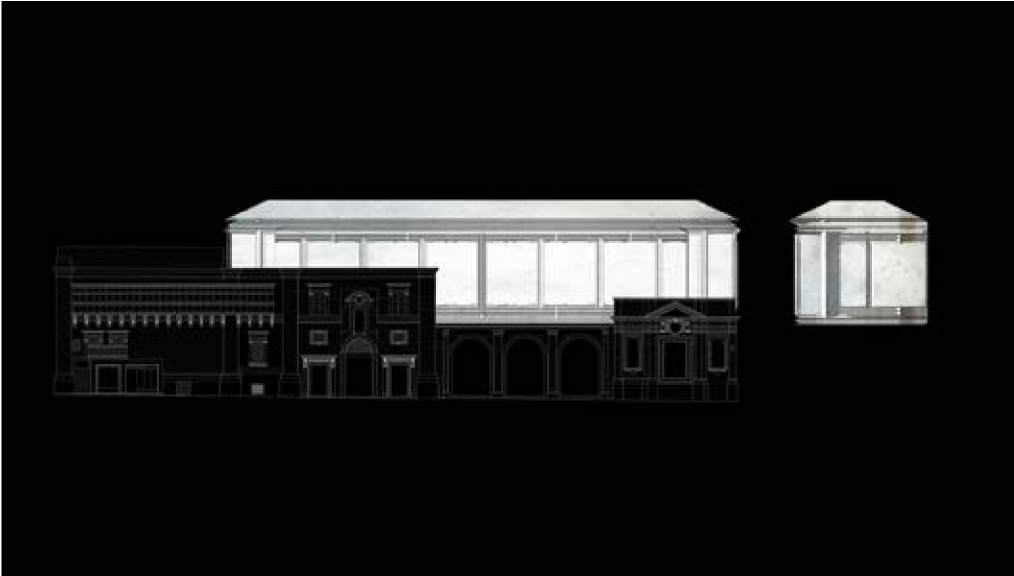


Fig. 13 Ephraim Joris (2018). Elevation showing the Monolith proposal in context for St John's co-Cathedral Museum [Computer generated drawing: Joris/AP Valletta]

towards the faith more generally. The design for the carved volume then, simultaneously inferred references to Paleo-Christian sarcophagi and their layered architecture, something found in Medieval enamelled reliquary caskets of the 12th and 13th centuries too. What we anticipated for the volume, itself thought of as the lithic-core with blank panels, was a making visible of the invisible hosted within. In short, by surrendering the direct presence of a superior (divine) order, we focused instead on the task of making experienceable something that is absent—this being, in fact, one of the tenets of Christian architecture itself (Pérez-Gómez, 2016: 118). The resultant architecture, akin to a *cephalophore* carrying its own head and echoing the subtractive duplications of the earlier Monolith Drawing, lent to this space intended to house the relics, a corresponding presence of an absence (see Fig. 13). As such, the new extension was conceived of as a monumental reliquary containing the mystical narrative describing the principal mystery of the Catholic faith.

The making present of absence

More generally, the Monolith Drawing as a notation and generative system opens towards an architectural history inclusive of Modernism, one that people can enter as if a complex of multiple pasts and presents. Rather than a new conception, this aligns with an ancient capacity of architecture to imagine connecting narratives between the previous and the current (Augé, 1995). The Monolith Drawing itself collates form from within a field of intersecting, duplicating forces, thus acting analogously with the space of architectural history. Yet it learns from Modernism too, eschewing ornamentation as a design intent. In this way, architecture is made by means of a collision of matter through which intersecting forces become visible as they sculpt various intensities of space. This kind of drawing permits the expression of movement: an architecture of becoming, subject to unceasing change.

As has been demonstrated above, the relentless erosion of archetypical elements leads to a compositional language presencing domes and vaults despite their literal absence as such. Hence, the architectural figure is never erased, nor is it ever

abstracted. Instead, the figure is isolated from its original narrative framework. Such isolation—given in the drawing by a pure black backing—opposes abstraction but aims for the undoing of the figurative task with which the architectural figures (columns, domes, and archivolts) have traditionally been burdened. Its figurative task, compliant with pre-set narratives, is halted, for within the Monolith Drawing, the figure enters a state of the figural, a term used by Foucault (1972) to describe a condition which is both non-figurative and non-abstract. This condition, where relations between the image as signifier and the object as that which is signified are broken, allowing for drawing to become matter. From within this material state—in fact the very pre-condition by which we are present at all—dark entries are split into open passages siting within architecture structures of loss. As each drawing develops in time, the marks of absence proliferate. The drawing thus shifts from being a medium in which architectural objects are represented to a medium expressing architecture in its becoming. So does the Monolith Drawing oscillate between representation and expression, rendering visible forces that are in themselves not visible.

The Monolith Drawing as applied to the St John's co-Cathedral Museum project has allowed the condensation of multiple design parameters and the articulation of the historical and spiritual values inherent to the project. Intersected at the site of drawing is the unravelling of forces within the memorial realm of an architectural consciousness that presences what has become, and must always be, absent. The resulting architecture, while responsive to its site and situation, draws out the flux inherent in the continuing historical dynamics of changing perception and beliefs. Using the Monolith Drawing as a primary investigative resource contributed here to develop an architecture in which individual consciousness can coincide with shared understanding, existing not as abstract form but as a figure freed from its previous task of figuration through the repeated process of multiple subtraction. The process of stereotomy enacted through mirroring & subtraction, allows for a conversation between a lithic core—the initial architectural volume whose silhouette, in the case of the St John's co-Cathedral Museum project, is the delineation of site-specific boundaries—and a process of lithic reduction where mass is subtracted from the initial monolithic by choreographed process of mirroring. Form is, in the process, always an indirect product; lines are not actively drawn but are the outcome of the intersection of delineated site-historic margins. The resulting drawings of the St John's tapestry hall—with its carved exterior of blind doorways—aim at expanding on encounters with, and divergences from, form itself. The resulting architecture marks new areas of access, both physically and conceptually. The drawing is thus equal parts mind and material. The Monolith Drawing catalyses a process of drawing, and thus the contemplation of architecture, breaking the path of self-projection. As such, the architect as a determining self is subtracted from the drawing process per se. Excused from entering the drawing process as a personal agent, a meditative instrument is found instead, one that approaches a collective historical consciousness.

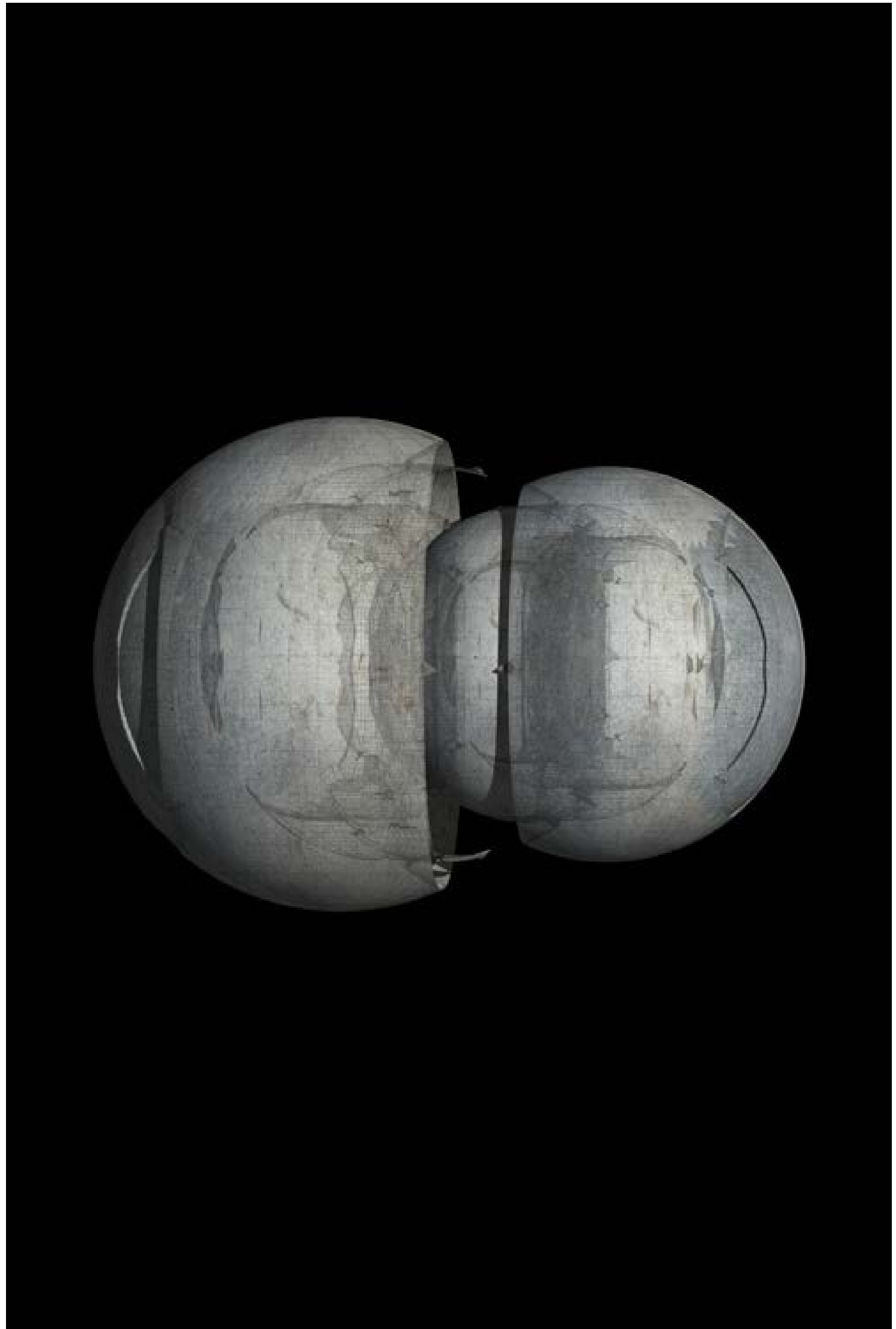


Fig. 14 Ephraim Joris (2018) Monolith 16-07; A process of becoming [Computer generated drawing, Joris/ AP Valletta]

ENDNOTES

1 Architecture Project (2016). Exhibition on The Monolith at Palo Alto (Barcelona) as part of exhibition/installation The Rabbit-Duck Illusion at Time Space Existence, Venice Biennale 2016.

2 Following a Bergsonian approach to time as non-linear. See for example Jancsary, J. (2019).

3 The feast of *Corpus Christi* celebrates the elements of transubstantiation, part of the Catholic faith. A moveable feast, it takes place in May or June depending on the liturgical calendar. The feast of St John takes place on June 24.

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SIMON TWOSE, JULES MOLONEY

Drawing Canyon: *Sfumato* presences in drawing and landscape

Fig. 1 Simon Twose (2018). South Bay, Kaikōura. The canyon is beneath the sea surface, beyond the reef [Photograph]

Kaikōura canyon

On a small vessel off the Kaikōura coast of Aotearoa/New Zealand, the landscape beneath the sea's surface is strangely present. The swells are at ocean scale, vast slow masses passing under the boat. Just five hundred metres from the shore the sea noticeably darkens above a line of undersea cliffs. These plummet vertically more than a kilometre into the Kaikōura canyon, which continues to deepen as it flows into the Hikurangi abyssal river, formed by the subduction of tectonic plates. Huge forces in this submarine landscape were released, two minutes after midnight on 14 November 2016, in the 7.8 magnitude Kaikōura earthquake; the seabed lurched upwards, triggering submarine rock falls, turbid flows of sediment, gas eruptions and tsunami. The hidden bathymetric landscape became suddenly present, violently sketching its latency in rock and water (Fig. 1, 2).

Canyon is a multi-media drawing experiment that projects into the imagined space of the Kaikōura canyon. We imagine the presences in the submarine material/ space in concert with crude, hand drawn sketches that are intensified through virtual reality (VR) and spatialised sound. The blurs and smudges in these hybrid sketches that contribute to their openness and indeterminacy, are paralleled with

Fig. 2 Simon Twose (2018). Kaikōura canyon sea surface. [Video still]

Fig. 3 Simon Twose, Jules Moloney, Lawrence Harvey (2018). *Canyon* installation, Palazzo Bembo, XVI Venice Biennale [3D VR capture. [Photograph, Anastasia Globa]

the canyon's powerful yet un-representable presence. The hybrid drawings are spatialised as an abstract virtual and aural sketch environment, where presences in the Kaikōura canyon and those in drawing are merged. The *Canyon* installation brings this spatial experience to a gallery situation. The installation is the first output of the *Canyon* research and was exhibited at Palazzo Bembo in the XVI Venice Biennale, 2018. The *Canyon* installation adds a sculptural and material component to the drawing research. It is conceptually an inhabitable sketch that projects the participant into the abstract world of the Kaikōura canyon while, at the same time, immersing them in the smudged dynamics of its drawing (Fig. 3).

Canyon is a collaboration between Simon Twose, Jules Moloney and Lawrence Harvey, researching open possibilities in architectural drawing. This paper reports on the first stage of the research and uses the *Canyon* installation as an armature for a brief discussion of findings. It observes that architectural drawing's relation to its subject matter is more than simply a scalar projection of a mark towards the space it represents, such as a line describing the contours of a landscape drawing is a site where multiple presences, in landscape and drawing, influence and inflect one another. This is most intense in the rapidly sketched

Fig. 4 Simon Twose, Jules Moloney (2018). Recalcitrant smudges in spatialized VR sketch environment [VR still Image, Anastasia Globa]

smudges and "recalcitrant marks" of a spatial sketch. In this, the non-semiotic blurs take on a dual role. Their material performance combines with the material performativity of the spatial subject matter to evoke presences in both; the abstract blurs allude to physical and intangible conditions—of pressures or turbid flows, and imagined latencies. The sketch becomes a dynamic space of complex presences in *sfumato* relation. In *sfumato*, a painting technique perfected by Leonardo da Vinci, the subtle graduation of lights and darks creates a perceptual vibration between elements central to the gaze and shaded contours peripheral to it. It creates, in Vasari's words, a "hovering between the seen and unseen" (cited in Gombrich, 2004 [1959]: 185). The term is used in this paper to bring to mind a state of liminality, shifting possibility and asymptotic mutuality, in the relation between presences in drawing and in landscape (Fig. 4).

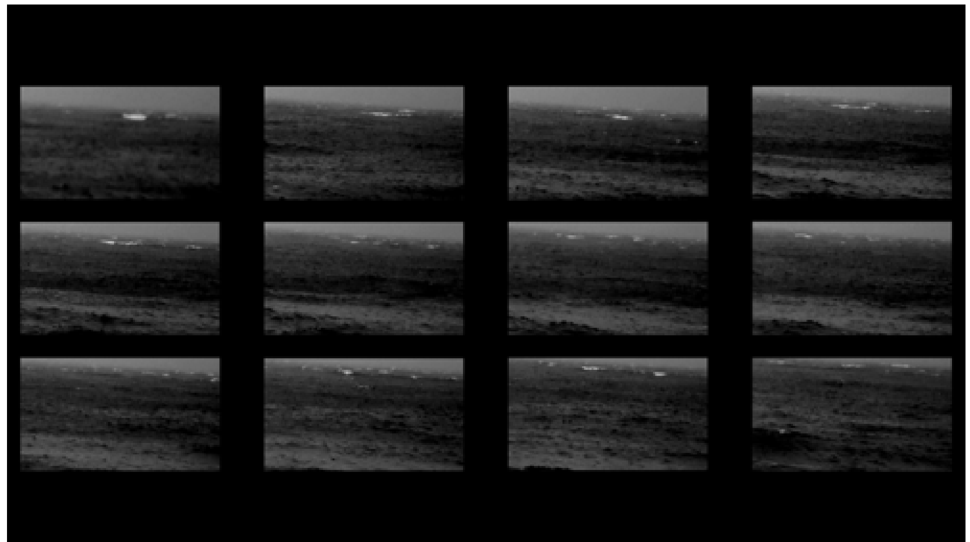
Presence sketches

A rapidly sketched section through the Kaikōura canyon picks up its general condition—a vertiginous drop in seabed in relation to a sea level datum (Fig. 5). But the sketch is also an action of the hand which inevitably has smudges and erasures. Its instrumental logic, as a section, merges with elements that are a-logical—unintentional marks that point to movement and flux of material (Fig. 6). The lines extend beyond their intended contour, they smudge and skip over the texture of what they are drawn on. The blurs and smudges start to talk of spatial and material conditions, of atmospheres, pressures, flows of rock and mud, and latent seismic movement; eruptions of unseen gasses and turbulence. Sketches like this are a way of observing intangible architectural conditions. Smudges and other "recalcitrant marks", as described by James Elkins, coalesce with affective, non-representational registers (1995). They prompt thoughts about atmospheres, flows and latencies. They are marks that record the "nuanced misalignments, approximate thoughts and imperfect moments [that…] resist fixing normative figuration" (Kulper, 2013: 63).

Fig. 5 Simon Twose (2018). Kaikōura *Canyon* section [Graphite on paper]

Fig. 6 Simon Twose (2018). Kaikōura *Canyon* section [Graphite on paper]

Fig. 7a, 7b Simon Twose (2018). Rock surface sketch study [Photograph]

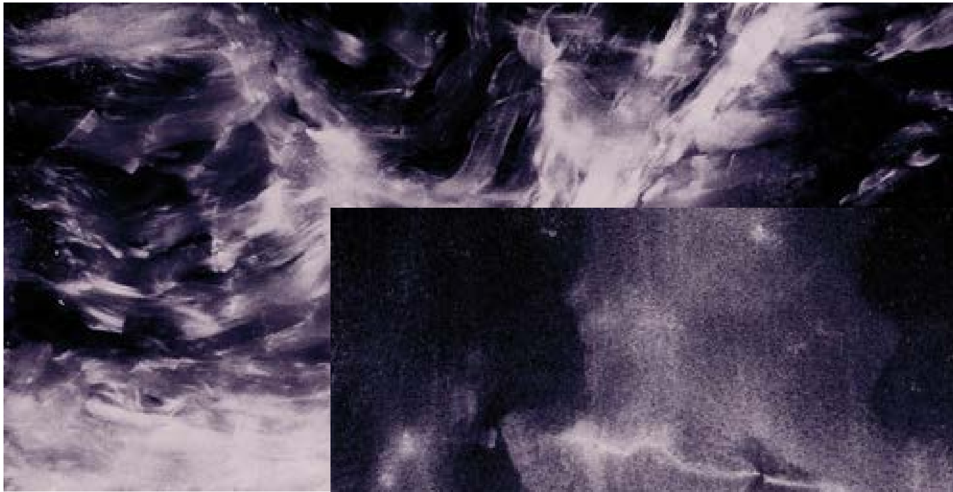


The *Canyon* analogue sketches were made by drawing sections, plans and three dimensional "scenes" over a rock-like surface. We made the graphite skip over the paper by the jagged shape of the rock underneath (Fig. 7). This skipping allowed unexpected elements to influence the drawing's marks. This was an exaggeration of the feedback normally found in analogue sketching and we used it as an analogue of the material dynamics of the canyon. The rock beneath the

paper caused the marks to smudge and change direction, so that a sectional drawing of the sea floor became not a single line, but an indeterminate series of marks mapping the imagined presence of flows, pressures, mud and rock. Some of the lines are singular and fine, and describe pure boundaries, such as at the water's surface. Others describe transitions between materials that are less defined, such as at the muddy junction of sea and sediment-laden seabed, or where sea cliffs drop vertiginously into an imagined darkness. The sketches traverse the imagined space of the canyon, allowing scale and material to be amorphous in order to distil something beyond instrumental description (Figs. 8, 9).

The research focusses on the traces and marks that contribute to openness in drawing: the blurs, erasures and *pentimenti* in an architectural sketch—the redrawing of lines, one over the other, to strengthen one's thinking (Fig. 10). *Pentimenti* is used in art historical descriptions of art practice, and is useful in evoking the delicate dance between certainty and uncertainty in making drawings. Joan Faust, in discussing Leonardo da Vinci's drawings, talks of how, evidenced by "a welter of pentimenti", he engaged uncertainty in sketching:

Fig. 8 Simon Twose (2018). Presence-drawing studies (details). Sediment turbidity. [Graphite on paper]



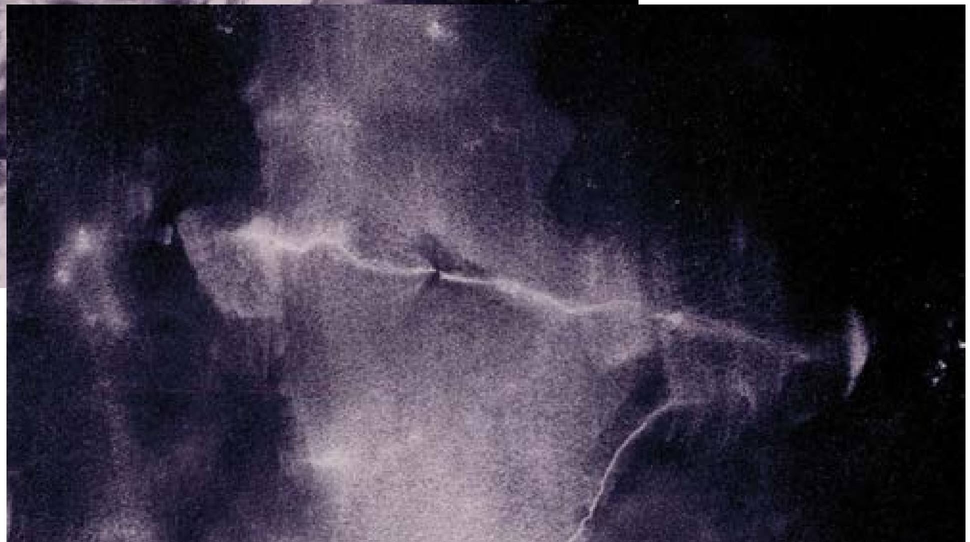


Fig. 9 Simon Twose (2018). Presence-drawing studies (details). Gas eruptions. [Graphite on paper]

Fig. 10 Simon Twose (2000). Recalcitrant smudges, blurs, erasure and pentimenti of the sketch. [Graphite sketch on butter paper]

> Leonardo conceived of the sketch as a liminal stage, a stimulation of the mind to further investigations not a preparation for a particular work. In his concept drawing becomes "a process which is constantly going on in the artist's mind," and instead of fixing the flow of imagination, the uncertainty of line keeps it in flux. (Faust, 2012: 81)

These irresolute marks contribute to spatial understanding, they are part of drawing as an active way of knowing, a "knowing immanent in doing" (Downton, 2003: 98). The indeterminate, blurred marks are not descriptive in an instrumental sense—but allude to abstract spatial qualities, such as immense scale, atmosphere or even the weight of material. They contribute to an understanding of presences, both within drawing and within drawing's subject matter. A sketch, such as a section, captures form and contour but is also inflected by what that space is imagined to be like; the sketch triggers images in the drawer's mind of pressure, weight, viscosity and unpredictable flows. An instrumental

understanding mixes with one cultivated through spatial imagination—dark, heavily drawn lines align with the obdurate mass of rock, fine curved lines with motile flows and pressures.

Gestural analogue drawing has traditionally been associated with intangible, qualitative dimensions. Sketches are open: evocative, indeterminate and unfinished, and therefore, full of possibility. Drawing is, to paraphrase Nancy, nascent, "the opening of form" (2013: 1); it is necessarily irresolute. To Elkins the "recalcitrant, 'meaningless' smears and blotches" (1995: 860) that surround the interpretable line hover between logic and a-logic. He calls them non-semiotic marks, with the power to evade interpretation, "*shimmering thing*(s) at the edge of analysis" (858). This aligns them with intangible spatial understandings, such as flows, atmosphere or presence. In this way, a smudged non-semiotic mark, made in concert with architectural imagination, is an uncertain mode of inquiry that embraces aleatory, agrammatical ways of knowing, to use Sarat Maharaj's terms, engaging modes that are "beyond the organizing, classifying spirit of grammar" (2009: 4). Maharaj makes the case for these uncertain aspects in art practice to be key to it as a complex and unique way of knowing. Rather than the "methodological steel tracks" of know-how, it is a pursuit of no-how (3). It is part of a cultivation of non-method necessary to maintaining uncertainty, which Maharaj argues is crucial to creative practices. A non-method where the openness of creative production prompts the discovery of intangible conditions, such as presences.

The *Canyon* project pursues sketchy indeterminacy into other media. It tests how analogue and digital media, and spatialized sound, can intensify the "tensions and intensities, and *pentimenti*, of mark making" (Clift in Nancy, 2013: back cover). And consequently, how an intensification of these open, abstract conditions might radicalise drawing's projective connection to space beyond it, exploring it as a space of *sfumato* presences, in drawing and landscape.

VR sketch-space

In the *Canyon* VR, we made the blurs and *pentimenti* of sketched marks three-dimensional and bodily navigable; a participant in the virtual environment is within a weather system of lines, smudges and grainy marks that are at huge scale and constantly changing in form and density. In this virtual sketch environment, the a-logical, non-semiotic marks, which allude to shared presences in the Kaikōura canyon and in the material performance of the sketch become an endlessly transforming substance. They form an unbounded sketch-space that is canyon-like in its scale and an abstract evocation of flows, pressures and seismic jolts. Viewers within the VR sketch-space are swept along by currents and navigate within a world of irresolute marks with no reference to their location or scale: marks appear huge, and pass, like ocean swells, or spawn endlessly in the distance creating a dynamic space with no discernible boundary. The subject of the sketch, the sea, becomes entangled with the spatiality of the digital medium. Presences in drawing and landscape are palpable through the kinematics of VR (Fig. 11).

In *Canyon*, VR is a sketchy medium, similar to the traditional architectural sketch. We configured the virtual environment through four types of mark, extracted from the analogue drawings: contour, flow, space and smudge. Each

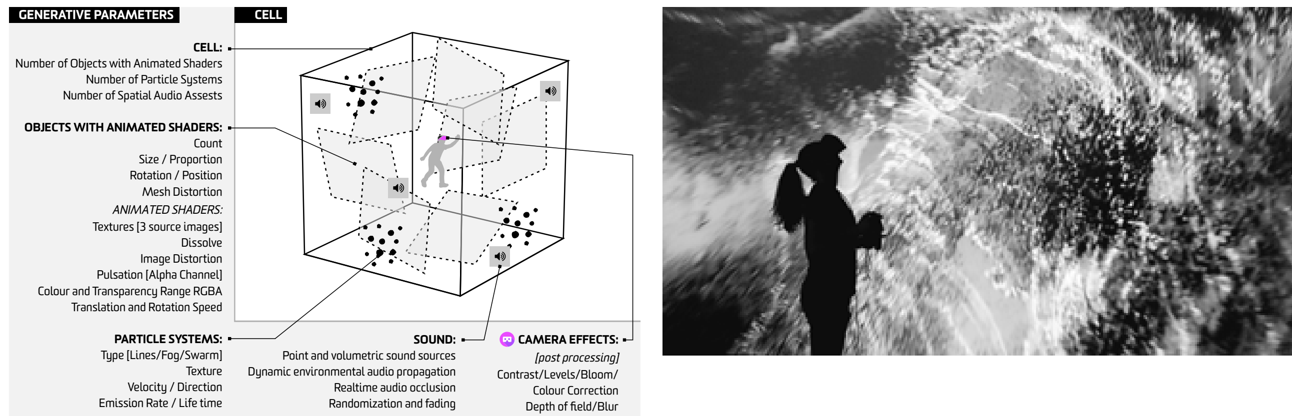


Fig. 11. Jules Moloney (2018). *Canyon* installation, viewer in VR sketch environment. [VR still Image, Anastasia Globa]

mark is then placed in flux via the capacity of the software to interactively adjust graphic variables such as transparency, colour, scale and granularity. Further transformation occurs autonomously via a spawning system, in which a 'parent' mark spawns a 'child' that has independent behaviours and spawns further, independently behaving child objects. These propagating families of marks oscillate within an environmental milieu of dynamic particle systems and lighting effects, and are experienced via an array of camera manipulations.

Our strategy of exploiting the technical affordance of VR, to extend drawing's traditional openness, contrasts with typical approaches to VR that are primarily concerned with verisimilitude. The reference point for architects using VR is the use of animation, which as documented by As and Schodek (2008) has been developed primarily to communicate the kinematic experience of architecture. Traditions of projective geometry condition the practice of animation that underpins spatial representation and the technical apparatus of the animation camera, which utilises principles of perspective. In the *Canyon* project this is radically shifted. We reduced perspectival representation of 'real' space in favour of the space of an open, sketch-like indeterminacy; rather than passively presenting the viewer with a virtual version of reality, VR provides an environment available for multiple interpretations, as in an open sketch. This raises questions about how the immersive kinematics of VR can be a creative drawing medium, effectively intensifying the traditional openness of a sketch. We are interested in the architecture that this three-dimensional sketch environment provokes, and how the immersive medium of VR can afford conceptual openness, how it might distil things beyond instrumental description, such as presences.

Sonic sketches

A landscape of blurred and smudged sounds accompanies the navigation of a viewer, or drawer, in the *Canyon* VR space and installation. Sonic sketches that blur and smudge and jolt their experience (Fig. 12) confront participants moving through here. Lawrence Harvey created six fluidly interconnected soundscapes to correspond to aspects of the presence sketches. These have qualities of granularity, pointillism and unexpected shifts in scale and intensity gleaned from the sketches and the canyon subject matter. Harvey notes that the temporal organisation for the sound design can be likened to a mobile slowly turning in the room where the sonic layers are circling or revolving within each other at different

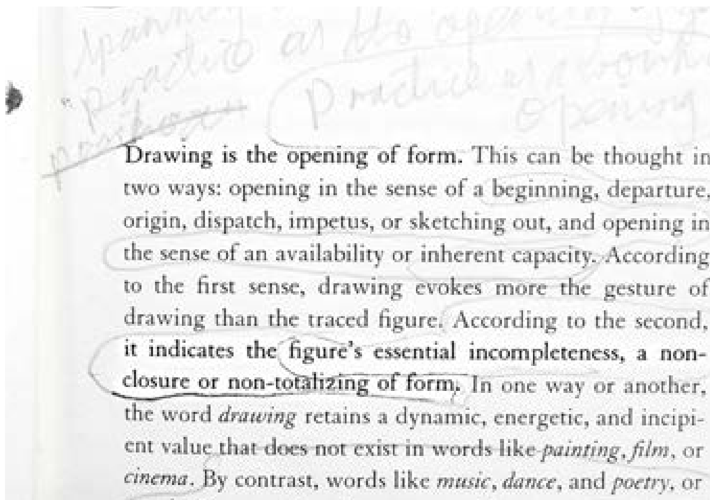
Fig. 12 Lawrence Harvey (2018). *Canyon* installation soundscape design. [Screen shots of Reaper program. Screenshot, Lawrence Harvey]

Fig. 13 Simon Twose, Jules Moloney, Lawrence Harvey (2018). *Canyon* installation, Palazzo Bembo, XVI Venice Biennale [Photograph, Anastasia Globa]

cycles. The soundscapes are composed to accentuate the motion inherent in the sound, and to provide a sense of fluctuation in the environment; the sound intensifies the experience of textural motion and flows, to "connect the tar paper folds, dents, cavities with an unsettled continuum of forces" (Twose, Moloney, Harvey, 2018: 189). In the canyon project, sound is a way of drawing, as a spatial and sensorial way of sketching the Kaikōura canyon landscape. It augments the appreciation of the sketch, taking its evocative aspects and making them appreciable in a non-visual, spatial and sensorial way. In this sense, the sonic drawings delve into the spatiality of the sketch, distilling aspects that evade instrumental description, aspects that are bodily appreciable, and not easily interpreted as representational marks.

Canyon installation at XVII Venice Biennale

Canyon was a mixed-media installation. It was a dark, immersive space formed by a forty metre drawing in black tar-paper, crumpled to form an enclosed space within the gallery. Six overlapping soundscapes within the space accentuate the creases and spatial dislocations created by the tar-paper drawing. Four small video screens were visible through fissures in the drawing. These allowed glimpses into a virtual environment, composed of continuously morphing, abstracted sketches. These flickering images provided the only light in the space, and they occasionally flashed brightly, jolting the space in a similar way to the soundscapes. Participants entering the dark drawing space experienced a gradual dislocation from "normal" architectural space as their eyes adjust to the darkness. They entered into an abstract world of creased black surface, shifting soundscapes and digitally generated sketches (Fig. 13). Once in the small space of *Canyon*, viewers were conceptually within an inhabitable drawing. They were within both a single mark and an unbounded, abstract submarine landscape. Prompted to move around the dark space, following the crumpled surface and soundscapes, visitors discovered the flickering sources of light from the small VR screens showing through fissures in the surfaces.



Drawing is the opening of form. This can be thought in two ways: opening in the sense of a beginning, departure, origin, dispatch, impetus, or sketching out, and opening in the sense of an availability or inherent capacity. According to the first sense, drawing evokes more the gesture of drawing than the traced figure. According to the second, it indicates the figure's essential incompleteness, a non-closure or non-totalizing of form. In one way or another, the word *drawing* retains a dynamic, energetic, and incipient value that does not exist in words like *painting*, *film*, or *cinema*. By contrast, words like *music*, *dance*, and *poetry*, or

Fig. 14 Simon Twose, Jules Moloney, Lawrence Harvey (2018). *Canyon* installation being physically drawn. [Photograph, Anastasia Globa].

Fig. 15 Simon Twose, Jules Moloney, Lawrence Harvey (2018). *Canyon* installation, vertical panorama recording. [Photograph, Simon Twose].

Fig. 16 Simon Twose, Jules Moloney (2018). *Canyon* VR environment: VR navigation of installation space and presence-drawings. [Video still, Anastasia Globa].

The black forty metre drawing was 'sketched' in the space by deforming the paper in response to intensities, pressures and flows imagined in the canyon (Fig. 14). In this sense, it was an extension of ideas pursued in the canyon research, extending the gestural potential of drawing in response to a material feedback, as a way of coalescing two asymptotically related presences—in landscape and drawing. The tar-paper sketch was in response to the spatiality emerging from the VR and sound sketch-spaces, experimenting with how these might work as a spatially appreciable, sculptural space. The installation was in effect a fourth aspect to the hybrid drawing, augmenting the hand drawn, VR and sonic drawing modes.

The room poses a question

The installation was very difficult to record; it was very dark and immersive so relied on sensory experience. It was also unlike a traditional architectural exhibition. An expectation of seeing representations of architecture, when entering the space, quickly dissolved as one's eyes adjusted to the darkness and the soundscapes imposed themselves on the senses—and the space itself began bodily to pose a question. It had a strange atmosphere not recordable solely in visual images. We tried several ways to capture this strangeness. We took panoramas that unravelled the crumpled drawing, captured the space in 3D imagery and took 3D videos of our interacting with the space. We put these into a VR environment, which had the odd effect of allowing one to inhabit the installation with one's previous self (Figs. 15, 16). We also recorded the drawing in material, with imprints of the creased surface cast in concrete and wax (Figs. 17, 18).

These recordings, in images, video and castings, are similar to the *pentimenti* of sketches—the many lines drawn over one another in the same place. They are part of an ongoing process of sketching that is about distilling presences, bringing them into space and material while keeping them sketch-like and irresolute. Each mode of recording opens another set of possibilities and corresponding non-discursive registers, so is part of an iterative progression, each is a mark standing in for something beyond it.

The acts of making involved in this ongoing process of sketching, recording then re-sketching, raise the question of drawing's *poiētics*. *Poiēsis* (Ancient Greek: *ποίησις*) is the etymological root of poetics and is related to *technē*, or the making of things; the formative, becoming of form. In Heidegger's words, "*technē* is

Fig. 17 Simon Twose (2018). *Canyon* installation recording, concrete imprints of the drawing surface. [Photograph, Simon Twose]

Fig. 18 Simon Twose (2018). *Canyon* installation recording, wax/ tar-paper surface imprints. [Photograph: Simon Twose]

the name not only for the activities and skills of the craftsman, but also for the arts of the mind and the fine arts. *Technē* belongs to bringing-forth, to *poiēsis*; it is something *poiētic*" (1977: 5). *Poiētic* marks stand in for something beyond them, they are irresolute and in formation, referring to further possibilities. This is close to the way architectural drawings operate, they are an archive of making, a sea of marks that stand in for, and bring forth, space outside them, such as a building or landscape. The acts of making in an architectural drawing, such as in the full size sketching of the tar paper, acknowledge the *poiētics* of an architectural mark, that is, constantly in a state of referring outside itself while responding to the non-discursive characteristics of its making. *Poiēsis* is part of the emergent, perpetual bringing forth quality of a sketch, capturing complex qualities such as the "invisible extremity of the mark [*trait*], the point whereby the line advances and loses itself beyond itself in its own desire" (Nancy, 2013: xiii). The focus on the shared space of drawing's making and the performative agencies of landscape opens the possibility of a *poiētic* architecture; a space of transference where drawing and landscape are in continual emergence or nascence. The *Canyon* hybrid drawings, and installation, are concerned with distilling this *poiētic* spatiality.

Sfumato presences

We use the term *sfumato* as a metaphor of relation. It is a way of imagining the difficult connection between drawing and space beyond it. *Sfumato* is the active crossing and blurring of one thing with another, taking care "that your shadows and lights be united without strokes or marks, in the manner of smoke" (*"senza tratti o segni, a uso di fumo"*) (Leonardo quoted in Nagel, 1993: 11). It is a useful metaphor to evoke a complex intra-action of things, such as light and dark, drawing and building, drawing and landscape.

S*fumato* alludes to a tending towards but never complete intersection of one thing and another. It aligns with sketching's *poiēsis*, of a mark in the process of being made and becoming, or referring to, something beyond it. We use the term to evoke a hovering of presences, between drawing and the space it draws; it has a sense of open possibility and cloudy movement. *Sfumato* is a metaphor that suits the *Canyon* research's ambition to problematise connections between things, such as the ideas and phenomena in architectural drawing, and it also paints an atmospheric image, of smoky indeterminacy, that closely aligns with the strange spatiality that appeared in the *Canyon* VR, soundscapes and installation.

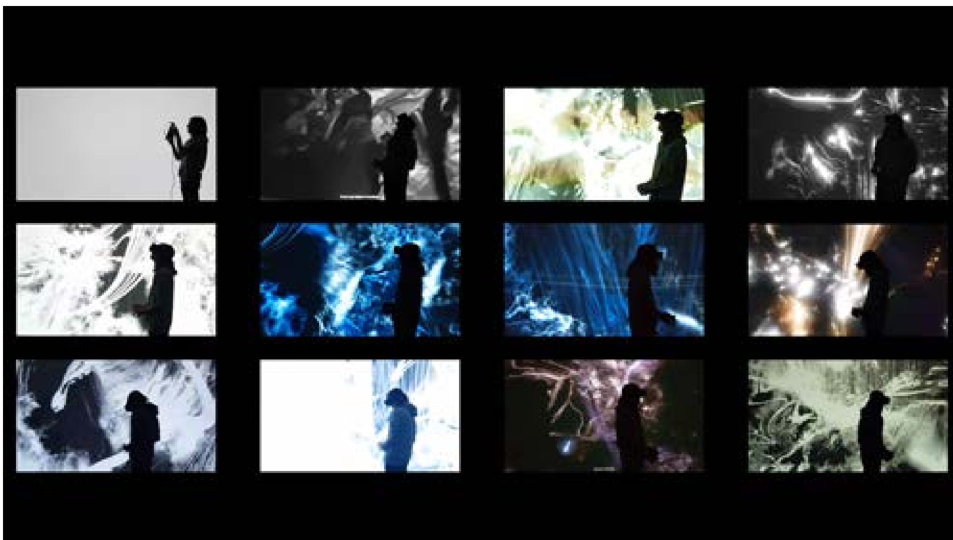


Fig. 20. Simon Twose, Jules Moloney (2018). *Canyon* VR environment: smudge zone of VR environment. [Video still, Anastasia Globa].

Future work

At present *Canyon* is in the mode of observational architectural drawing. Drawings are in a sense archives of thinking, by way of many acts of marking; they are fields of collected impressions. These impressions are tied to the space in which the marks are made, as much as the ideas and subject matter they respond to. As architect Riet Eekhout says, drawing is a way of "speculating on the nature of a subject or object ... and how, through drawing, their presence can be activated" (2014: 9). It is a way of extending sensory capacity, towards the discovery of things that might hover between the seen and unseen, revealing the "appearance of what was never hidden" (Nancy, 2013: 105). Drawing is also generative, it is a way of inventing space and form. The next stage of *Canyon* will continue to develop how presences, distilled through hybrid drawing, play a role in ideation; how the shared space of drawing and landscape generate architectural space and form, while maintaining a nascent, sketch-like ever-emergence. *Canyon* is part

of an ongoing project in open architecture, an attempt to sketch an architecture that hovers between drawing and landscape, composed of presences hovering in *sfumato* relation.

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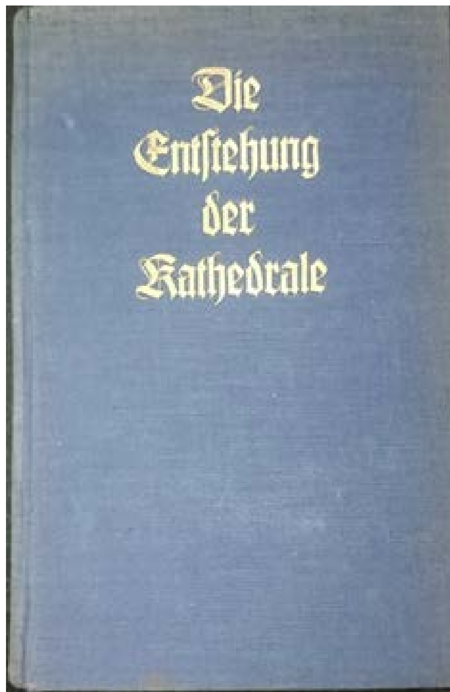
STEPAN VANEYAN

Jantzen and Sedlmayr: *Diaphaneia*—an impossible presence?

INTERSTICES 19



Two texts, one diaphaneity?

In this article, I would like to consider two texts written by two German art historians: *On Gothic Church Space* (1927)[1] by Hans Jantzen and *The Origins of the Cathedral* (1951)[2] by Hans Sedlmayr. Both texts, dedicated to the phenomenon of the Gothic, have to do with the notion of *diaphaneia*, or "diaphaneity". This term, having a long history, was reconsidered by Jantzen and then by Sedlmayr. I propose to trace the logic of the use of diaphaneity by these scholars focussed on the problems of sacred architecture and presence. My suggestion is that, although diaphaneity seems to indicate an impossibility of description and analysis of the transcendent in terms of phenomenology and gestalt-psychology (which may well be a characteristic of the presence and the architecture), it is otherwise a powerful methodological concept and analytical tool, which Sedlmayr complements with the notion of *Abbild* (depiction).

Jantzen's *On Gothic Church Space*, epoch-making in its conscious combination of gestalt psychology and phenomenology, was, albeit subconsciously, used by Sedlmayr in his ambitious project to construct a new architectural history and theory, the monumental *The Origins of the Cathedral*. The logic behind the interaction of what seem to be but two versions of almost identical conceptual constructs reveals, among other things, the ability of a single word—in this case diaphanous—to indicate two different conceptual configurations that coincide almost nowhere. In this article, I will seek to highlight these configurations and demonstrate that diaphaneity, used to describe the concept of "diaphanous structure" (the term coined by Jantzen), can be seen as an almost universal aspect within a wide variety of contexts.

The history of the term

Diaphaneity is derived from "diaphanous", so light that you can almost see through it. Although at first sight the concept seems clear, the 'true meanings' that it has taken on in different contexts has been, in fact, far from transparent. This is evidenced by its very history, rooted deep within Aristotelian thought, where two key texts come to the fore, *De Anima* and *De Sensu*. The first of these (Chapter II) is particularly important for bringing the concept of transparency (τὸ διαφανὲς) already familiar thanks to Pindar and Plato, into almost metaphysical circulation, moreover for doing this through sight and optics.

According to Aristotle, diaphaneity is a quality within things that makes them visible. The question is, are there degrees of diaphaneity and should light be understood as a condition for sight? An even more specific question is the link between diaphaneity and colour, the only thing subject to sight. In the wake of a number of commentators (starting with Alexander of Aphrodisias, who clarified that diaphanous was by no means the same as transparent) we must recognise that diaphaneity is in part linked to surface (i.e. to the permeable or reflective potential of a substance with regard to light). This is already found in the writings of Aristotle (remember that place in *De Sensu*, 439b 10): "colour is the limit [ἔσχατον] of the transparent element (τὸ διαφανὲς)" (1906: 57), for whom it was important that diaphaneity makes possible the presence of light in an object (light being above all fire and presence the existence of some active quality, the famous *Parousia*, which meant that the mystical implications of diaphaneity became obligatory). And *vice versa*: "Light is the actuality of diaphanousness" (*De Anima* II 418 / 1907: 79). Of great importance was the filled distance (the intermediary environment and, simultaneously, the medium, or *metaxu*), in which light can only be manifested: for if we place something coloured on the eye then, as the philosopher of Stagira rightly noted, you do not see the colour (*De Anima* II 419 / 1907: 79).

The Christian reception of diaphaneity immediately proved eschatological and architectonic, for the sole use of the word in the New Testament (rendered in standard English translates as "transparent") is the celebrated description of the Heavenly Jerusalem ("And the twelve gates were twelve pearls; every several gate was of one pearl: and the street of the city was pure gold, as it were transparent glass" —Revelations, xxi:2 1). Bearing in mind that "gold" in this passage indicates not material but colour, the optics of diaphaneity—both physical and metaphysical—becomes clear. The Medieval reception of diaphaneity lies in its

Latin morphological transposition, *transparentia* (used in the twelfth-century Latin translation of Aristotle by Burgundio da Pisa). Thomas Aquinas particularly emphasised that transparency was the equivalent of diaphaneity, moreover, that it was mediality.[3]

If we add to diaphaneity's mediality it is possible to link not only with colour but also with darkness (opacity or impenetrability to light does not mean lack of all visibility), we immediately start to understand the undoubtedly complementary nature of transparency/opacity and their link with the perception of, among other things, artistic creation, something which in its substance (materiality) can be penetrated by the gaze (including the knowing gaze that looks through the object to the ideal) but can also insist on its own corporeality and made-ness. Very early on, transparency became the condition for all penetration, infiltration and mastery, which made it possible in the Renaissance to identify it with *perspectiva* (the neologism of Boethius, as is well known), and that painted image with the open window (Alberti) or with transparent glass (Leonardo da Vinci).

Thanks to James Joyce's *Ulysses* (1922), the "diaphane" mentioned by Stephen Dedalus becomes a concept indicating either the emblematics or the hieroglyphics of creation,[4] while in *Le Milieu Divin* (1926–1927; published 1957) Teilhard de Chardin gave diaphaneity back its mystical-anagogical context.[5]

Diaphaneity in Jantzen's and Sedlmayr's texts

All of the contexts outlined above imply different architectures, different spaces, and simply different worlds.[6] Going back to Jantzen's and Sedlmayr's texts and to the world of church or cathedral respectively, we may note that for them diaphaneity presupposes transcendentality, but with regard to what? Jantzen's answer is space whereas Sedlmayr proposes corporeality. This difference is fundamental: for Jantzen the relationship of body vs background is immutable while Sedlmayr seeks to eliminate the figurative, replacing it with the baldachin (canopy).

For Jantzen, in the middle of his space featuring the layers of body and background, which he describes exclusively in optical and spatial terms, something that seems to belong in a different taxonomy takes place: namely, a liturgical or cultic event (*kultisches Geschehen*) that presupposes not only the presence of active and passive participants but also transformation: the transubstantiation into the flesh of the Easter Lamb. Sedlmayr, on the contrary, focusses on the *baldacchino* (the vertical, the weightless) that, he notes, enters the church space from above. Now, for him the relationship is not optical (as they are for Jantzen, for whom light is the "original data"); rather, they are hypnotic, utterly kinaesthetic, and even hallucinatory. The *baldacchino*'s pointing to the heavenly Jerusalem is not merely referential but structural: the architectonic facilitation and equipping of real, active processes, a direct revelation, captured visually and symbolically as an *Abbild* (depiction). In this regard we might say that Jantzen's concept describes spatial-corporeal states and relationships up to the moment of transubstantiation, while Sedlmayr is more eschatological and in his vision all the relationships are radically altered.

Significantly, for Sedlmayr, in all his texts *Abbild* is a universal reflection of the state of affairs in the world in general. It is applicable to anything, including Jantzen diaphaneity (which I call here diaphaneity-I), which, in this case,

is understood as a structure, a relationship of transparency and transitiveness. Later Sedlmayr seems to reveal the metaphorical nature of Jantzen's "diaphanous structure", and thus in *The Origins of the Cathedral* he proceeds to his own diaphaneity (diaphaneity-II). It appears that, driven by the gestalt of *Abbild,* he felt obliged to carry out a reduction of 'structure' and saw diaphaneity as a quality, in the phenomenological sense. For him, the bearer of diaphaneity becomes the wall, thus essentially deprived of its corporeality. This way he, so to speak, makes diaphaneity as a structural principle within Gothic disappear: according to his "first wall system", maximum diaphaneity could be found in Justinian architecture.

Das Raumlose (the spaceless)

Sedlmayr's reduction notwithstanding, the fate of diaphaneity, both its reception and its undoubted apperception, was determined by the meaningful, promising and multi-layered concluding formulations of Jantzen's text. As will be shown, this text is not quite open to straightforward reading, and its semantic tendency and ambiguity seem to be exactly "the design task" out of which Hans Sedlmayr's "church"—both as building and as knowledge—emerged.

The most important thing in Jantzen's text (Jantzen, 2000: 32–33) is undoubtedly the promise of different perspectives. Horizontality set by liberation from space, in which states connected with its disappearance or loss become possible: *das Raumlose* (the spaceless). Most significantly, they are linked to the enchanting effect on the heart exerted through worship, which is, we must recall, at the centre of all relationships within the church and which is the Mass. This poetic "magic" is comparable to Sedlmayr's "poetic roots of architecture"; but, above all, this is a reaction of the one who reads Jantzen's formula of space: *der Raum als Symbol eines Raumlosen* (space as a symbol of the spaceless) as an instruction or even as a performative expression (mantra or incantation): one can get rid of space and material and one can rise up if one's heart is subject to and open to influence. Meanwhile, space is allotted a symbolic function, capable of opening up conceptual perspectives, of which Jantzen perhaps never even dreamed.

Our hypothesis is that Sedlmayr, one of Jantzen's most attentive readers, is responsible for "carrying out his will". In that, however, Jantzen himself might have been but a medium, for it is the liturgy which is the source and simultaneously the object of the "testament", if we are to believe, for instance, Otto von Simson in his text *The Occidental Testament of the Liturgy* (*Das Abendländische Vermächtnis der Liturgie*), first published around the same year (1945) as Sedlmayr's concept (Simson, 1995). The Mass itself, understood in the medieval synthetic-syncretic spirit as the most active kind of theophany, as a direct discovery of the sacred, has that "power of the image", which we have perhaps ceased to feel and perceive in the modern age, or rather in the post-Tridentine age.

The formula of space as a symbol of the spaceless could easily have been the subtitle of Sedlmayr's *The Origins of the Cathedral*. We should also note that for the liturgical event, an appropriately constructed space amounts to its 'symbolic form'. The event as such presupposes participation and the impossibility of evasion or detachment, hence the acceptance of this kind of space by the participants as their own state. If this event is a symbol, then for them it is also a means of transcending and overcoming the given state. For us, the implications are as

follows: if we are consciously talking of symbolic form, notably of space as "the experiencing of edge cases", then it becomes clear that the inevitable, surmounting and transforming interpretation-reaction to any such formula-formulation is exactly this overcoming of present boundary-screens. Jantzen must have known that the expected *Raumlose* (spaceless) could also take on the form of the baldachin, like any tabernacle-canopy sheltering preserving within all with which it comes into contact. However, it was not he but Sedlmayr who addressed this question explicitly.

Sedlmayr must have realised that the super-formal and, at the same time, deformalising "magic" of the liturgical space required means. Indeed, the arsenal of conceptual formulations such as baldachin, "all-embracing structure", "diaphanous walls" (not "structures") etc. introduced by Sedlmayr under the heading of 'The Phenomenon of the Cathedral' ('*Die Phänomene der Kathedrale*') are like the instruments of a magus, 'polymath' and enchanter, taking up his stance fully armed to face a challenge, if not a threat, from a comrade-rival very like himself. Or perhaps those were simply precautionary measures as Jantzen, who regularly referred to 'magic' and such like, seemed at once too mystical and magical for Sedlmayr.

The Cathedral: *Gestalt* and *Abbild*

Sedlmayr's most significant conviction and postulate is as follows: the cathedral is, on the phenomenal level, not merely the reproduction of a vision, seen and recorded, of the celestial city, but in its very structure recreates each time the very situation of seeing and meeting. The cathedral is this city, for both are in essence a vision. This happens because the cathedral as gestalt is simultaneously the *Abbild* (depiction) and leaves nothing else for its viewer and visitor. On one condition, however: that the viewer be not only viewer and not only visitor, but also a participant in that same festivity, that worship, the composition of which includes theophany in the form of the bloodless sacrifice, before which all kinds of visual mysticism recedes but does not disappear, being filled with bare reality, mysticism which is thus relieved of the burden of verticalism: Christ is in the middle, amongst those who have gathered in his name.

We should note that Sedlmayr himself sets this behavioural pattern for his reader, who, it is suggested, should accept the conceptual conditions of what we might call gestalt phenomenology, and should trust the author of the text on the emergence of the cathedral, in order to become a co-author of, as it were, its co-emergence. For Sedlmayr takes seriously Jantzen's proposal-supposition as to those same charms in worship and expands the magic of the constitution of reality.

Sedlmayr's thought was linked to specific liturgics, filled with criticism of the Medieval experience (such is the main spirit of the German "liturgical renaissance"). In the relevant chapters he speaks, without sacrilege, of the theatricalisation of the Mass, points out its choregetic nature (an allusion to Abbot Suger, who compared the service to a dance performance). As we shall see, these postulates intended to play a fundamental role, as well as many other (quite daring, unusual and emphatically provocative) observations on Gothic, set out in the very first chapter, frankly entitled "The Completed Cathedral" (*Die ergänzte Kathedrale*), which was conceived as a true *Gesamtkunstwerk*, utterly in the

spirit of Wagner. It deals with the main function of historical reconstruction: the latter can also be intended as straightforward construction, completion or development of something for which there was no time in the era itself, or which earlier scholarship dared not do.[7]

Such procedures are like the actions of an architect in giving graphic form to their concept using ideographical configurations, preparing their design like a scenario for subsequent actions to be performed by others playing the role of, perhaps, the "builders" of the Gothic cathedral or, for instance, the "priests" carrying out some religious ritual, or even "interpreters" of relevant texts or relevant experiences, in accordance with particular spatial states.[8]

Jantzen's ideas in Sedlmayr's work: the diaphaneity of the space and the diaphaneity of the theory

Our task, again, is to trace carefully how the direct, clear desire to put into effect Jantzen's ideas about the symbolic aspects of diaphaneity gave birth to Sedlmayr's radically new theory, pregnant with extreme consequences for scholarship. Sedlmayr uses Jantzen for his own ends, which include—among other things—establishing architectural theory as an apparatus for permanent and real transcendence. Essentially, this theory uses representative resources of the architecture, which contains an endless epiphany with its characteristic visual-mystical implications and the potential for departing from any kind of method, according to Gadamer as reported by Hügli and Lübcke (2002).[9]

Significantly, Sedlmayr attempted to found such an important project on the phenomenology not of visual experience (as Jantzen did) but of design-constructive activity. Sedlmayr intended to resurrect the very order and process of the architectonic and, at the same time, of, as it were, prophetic creativity, in which the viewer and user is assigned the role of the performer of the sacramental act, although we must not forget for a moment he who is, was and shall be its creator. As for the architect, they become something along the lines of a *choregos* and *theurge*.

The transformed concept of diaphaneity becomes the definitive and decisive point in establishing that presence in the church is the same as presence at revelation, not only apocalyptical and eschatological but absolutely real—timeless and eternal. Thus, revelation is founded, if I may put it this way, on the sacramental concept of the *Abbild*: the church can itself be the monumental sacramental, like a monstrance–ostensory and baldachin–aedicule, housing within itself and being itself sacred, saved, illuminated and soteriological.[10]

Sedlmayr starts by postulating the incontrovertible *abbildende* (depictive) nature of the Gothic cathedral, which acts as an individual instance of 'depictive architecture' in general, contrasted to 'symbolic' architecture. The difference between them lies in the degree of realism of that which is represented by the architecture. 'Being-depicted' reality is present at the same level as architecture, while symbolic reality (as is right for any referential relationship) is present beyond the bounds of architecture. In this context the decisive moment is indubitably an understanding of the meaning of depiction.

For Sedlmayr (1976) *Abbild* is notable for its direct concordance, even convergence, of the signifier and signified: it is far from being mere *Bild* (which is too

general a concept), nor is it a symbol; rather it is, to use a term which is not part of Sedlmayr's repertoire, a direct signal. In the *Abbild*, the sensory converges with the suprasensory. Obviously, for Sedlmayr this is a situation not merely of revelation but rather of visual hallucination. The role of faith in the wider sense in one's value-system is important here: it allows a recognition of the direct link between (even identicality of) the sensory and the suprasensory. Sedlmayr points out that,

> in borderline cases, where a depiction is equated with depicted, the need for external resemblance is lowest (Kurz und Kris). It is only "where the belief in the identity of depiction and depicted is waning that a new link between them emerges to bind them: *Ähnlichkeit* [likeness]". However, when a *Sinnbild* [symbol, mental image] is considered somehow to resemble the suprasensory, the *sinnliche Bild* (sensory image) increases in value tremendously (1976: 103).

Abbild and *Sinnbild*

In the above text, we note firstly the mention of "borderline cases". For Jantzen, this is in essence where diaphaneity makes its appearance: diaphaneity comes through at the spatial boundary, or rather, space itself is the boundary. Thus, hidden within this quotation from Sedlmayr is reference to that same diaphaneity as transparency which makes the image and that which depicts it mutually penetrable.[10] Secondly, of course, we note the indication of special cases that require likeness, which is not required in the case of the *Abbild,* constituted and reinforced by faith. Lastly, it is not difficult to see Sedlmayr attempt to identify (almost by way of pun) meaning and sense: the sensory takes on the meaning and significance (in effect value) of the manifested suprasensory: it proves meaningful, and the *sensory image* becomes a symbol.

Such reflections are important to Sedlmayr, since his prime purpose is to show how the cathedral becomes and is experienced as the "celestial city", when looked at in a very specific way (we might describe it as assuring discretion and experience of the suprasensory as the sole unifying reality, on a sensory, not only visual, level). The cathedral is not the condition for or means of re-experiencing revelation (both as apocalypse and as epiphany) but is itself the situation of epiphany–theophany. Suffice it to say that this situation is liturgical and Eucharistic, presuming both presence and communion with the presence. Sedlmayr is quite open here (chapter 27 and after). It is important for him to apply maximum method and methodology to justify what we have already called religious-mysterious experience, to show that this is a matter not of metaphor, but of reality. To be precise, Sedlmayr's task is to resurrect the experience (both mystical and architectonic) of those responsible for creating the cathedrals, and perhaps to repeat it.

Sedlmayr's conceptual equipment (phenomenology and gestalt theory) allowed him to do this: one can, again almost on a sensory level, make clear, comprehensible and acceptable the idea that the true *Abbild* is capable of many things, one of which is that it facilitates the unquestioned intentional unity of the earthly and heavenly, by very reason of architecture's involvement.[12]

Such a conceptual form-factor is facilitated by diaphaneity in the sense given it

by Jantzen. Architecture as such—or its space—is diaphanous, and its extremes and polar opposites come through. They come through, come together and unite for the sake of something new, something which might be that very same boundary, or it might be tensions, dissonance and disruption: for gestalt laws of grouping within the psyche also offer a group of pre-mimetic and pre-figurative states that are, essentially, moods (see below).

It is important to understand that the very relationships between these concepts and their authors are diaphanous: Jantzen is the "ground" for Sedlmayr's new "figurativity" (in gestalt terms) but he also pervades it. Whole theoretical systems and books are capable of being symbolic forms, not only of both the spaceless and also deprived of space (Jantzen's *Raumloses*).

Diaphaneity: the hermeneutics of the impossible?

How can that deprived of space, that free of our sensory perception, become an object of representation? Perhaps new light needs to be thrown upon it, there needs to be a new sacramentalisation of the renewed mystery? Or do we need to move into other spheres and discourses, notably epistemological? This is the tactic—unconsciously, it seems to us—chosen by Sedlmayr. For, as he speculated, there was surely a good reason why, for example, the illumination of the church became such an obligatory element at a very particular point in liturgical development. Sedlmayr might have felt forced to turn to this ritual, this religious action-ceremony, to explain his intuition regarding the means for, or rather the quality of, the presence of the Heavenly Jerusalem. That same logic lies within the desire to affirm *Abbildlichkeit,* depiction through references to the word, to literacy, to poetic texts: these are not simply verifiable "written sources". It is not simply the recording of speech, but its essential clarity, free of representation, something close to expression in its similarly essential import and significance as an unmediated stamp or trace, the *Abbild*, evident and physiognomical, as a reciprocal impulse, a reaction to impression and expression (*Eindruck* and *Ausdruck*). And the act of writing is that same ostensive gesture, although deprived of the precision of the dot: it is, rather, a spot (*macchia*) or punctum, a touch, whether of the gaze or the finger (the latter comes to our aid when the first comes across its own blind spot).[13]

In conclusion, let me emphasise the most important hermeneutic aspect of the transition from diaphaneity-I to diaphaneity-II, in which Sedlmayr's twice-repeated phrase "*Ich komme zum Schluss*" ("I am coming to the end") is of the essence. Temporality is perhaps the most decisive—eschatological—instrument in interpreting diaphaneity. This ending or conclusion is like some exclusion-enclosure, exhaustion and completion of the world's structurality, being the same transition from *Bild* (picture) to *Abbild* (depiction), from sight to hearing, and from diaphaneity (*Diaphaniea*) to Derrida's 'diaphony' (*Diaphonie).* This forces us to listen to the *Stimme* (voice), and through *Stimmung* (mood) move on to *Bestimmung* (definition).[14]

Thus, signifying the presence of the transcendent in the space of liturgical experience (Jantzen: year?), diaphaneity, at the same time, points at that which is behind it, which negates space and turns out to be body and then text. Sedlmayr's subconscious, as I believe, correction of Jantzen seems to teach us a hermeneutic lesson: it is impossible to catch the presence in either

space—phenomenal-sacramental or mental-textual.

In further research, it could be interesting to address more emerging questions concerning connections between the optical and textual: on what condition can architecture remain "sacred", providing the presence of the transcendent? What other kinds of diaphaneity seem possible here— of affect? of empathy? of consciousness? But unfortunately, I should stop here.

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ENDNOTES

1 Jantzen 2000: 7–34.

2 Hans Sedlmayr, *Die Entstehung der Kathedrale*, Munich: Anlantis-Verlag, 1951; 3rd edn, Freiburg: Herder, 1976.

3 *"Huiusmodi corpora proprie dicuntur perspicua sive transparentia, vel diaphana. Phanon enim in Graeco idem est quod visibile..."* Thomas Aquinas, *Sentencia libri De Sensu et sensatur*, Lect. 6.

4 Limits of the diaphane. But he adds: in bodies. Then he was aware of them as bodies before of their being coloured... Limit of the *diaphane* in. Why in? *Diaphane, adiaphane*." The phrase '*maestro di color che sanno*' in this section is also a reference to Aristotle, but as he appears in Dante's *Inferno* (IV 131).

5 XVII.4.3: 'Yes, Lord, not only the ray that strikes the surface, but the ray that penetrates, not only your Epiphany, Jesus, but your diaphaneity.' (Chardin 1960: 130–131). And Jantzen himself includes a quotation from Teilhard: Jantzen 1997: 40. But such diaphaneity is more typical of Neo-Platonism (particularly medieval) than of Aristotelianism. Compare, therefore: '...Luminosity can be described as a theophany of light (*lux*), which penetrates the world and moves hierarchically through the different levels of reality (Vesely, 2004: 116).

6 A full and extremely precise history of the concept is set out in: Maas 2015: 124ff. (particularly the relationship between Aristotle on one hand and Heidegger and Jantzen on the other, covering the various implications and individuals involved).

7 Recall the spirit of Sedlmayr's pre-war texts regarding "strict science" in the arts, where the leitmotiv is "non-Euclidian" methodology, although applied to Baroque material, which is nonetheless not so far removed from Gothic. See, for instance: Sedlmayr, 1939.

8 On mystical connotations of the method (*mystische Konnotationen der Methode*) and axonometric projection as a form of presence, see: Jormakka (2006: 205).

9 Cf.: '"Gadamer's intention is not to develop a methodology that would help us reach a 'more correct' interpretation or exegesis but to point out the – transcendental – elements presumed in any interpretation, whether we like it or not" (Hügli & Lübcke, 2002: 209).

10 A superb example of the universal reading of the aedicule motif (using Gothic as an example) is John Summerson's essay [Summerson 1963].

11 See Wittgenstein (1922): "2.16 *Die Tatsache muss, um Bild zu sein, etwas mit dem Abgebildeten gemeinsam haben.* [...] 2.171 *Das Bild kann jede Wirklichkeit abbilden, deren Form es hat. Das räumliche Bild alles Räumliche, das farbige alles Farbige, etc.* (2.16 "In order to be a picture a fact must have something in common with what it pictures. [...] 2.171 The picture can represent every reality whose form it has. The spatial picture, everything spatial, the coloured, everything coloured, etc." Cf. later: 2.172 *"Seine Form der Abbildung aber, kann das Bild nicht abbilden; es weist sie auf."* ("The picture, however, cannot represent its form of representation; it shows it forth.").

12 And simply the cathedral as monumental mystery (*Kathedrale als monumentales Mysterium*), which we find in Jantzen (see: Mass, Op. cit.: 151), who perceived the mystery of gothic space phenomenologically (*das Mysterium des gotischen Raumes phänomologisch erfaßte*) (Sauerländer, 1997: 213). The "revealed" is also a mystery understood as a duration in the unlimited time of the Aion (*die Dauer in der unbeschränkten Zeit der Aion*) (Paumann, 2010: 111 - with reference to Deleuze). She adds that it is the inspirational, virtual side of reality that shines through form (*"Was durch die Form hindurchleuchtet, ist die inspirative, virtuelle Seite der Realität"*, Ibid.: 112. But we must always recall the danger of fetishisation of architecture as such (Paumann, 2010: 62–64).

12 *"Macchia"* is one of the fundamental concepts in Sedlmayr's system of views (but not only his – see also, for instance, Joseph Gantner and his "prefiguration" (1979: 107-136).

13 We should recall the fundamental and at the same monumental pre-history of this "spots", not just optical but haptic: Alois Riegl with his idea of "haptic form" as the result of primal tactile experience (touching a surface with our fingertips shapes our understanding of two-dimensionality, which thus unfolds in space as the sum of many dots), and August Schmarsow, with his key correction to Riegl's idea, asserting the impossibility of drawing tactile or bodily experience from touching individual points alone and suggesting instead an experience of holistically and kinaesthetically experienced somatics, including the whole and living body. See: Schmarsow, 1998: 42.

14 Cf. for instance: *"Die Stimme... ist nämlich die Artikulation leiblicher Anwesenheit"* ("In fact, voice is an articulation of bodily presence", Böhme, 1995: 146). Cf. Böhme 2014. And, undoubtedly, Jacques Derrida, who, in Voice and Phenomenon spoke, among other things, of "the instance of voice and its strange authority" (Derrida, 2011: 60).. Cf. also: Gumbrecht 2004, especially the chapter: "Epiphany/ Presentification/Deixis: Futures for the Humanities and Arts".

ANDREW DOUGLAS, NICOLA SHORT

Heritage and persistence: The case of the Kaiapoi fragment

Duration is the continuous progress of the past which gnaws into the future and which swells as it advances. And as the past grows without ceasing, so there is no limit to its preservation.

— Henri Bergson, 1907

Fig. 1 Reverb Consultancy (2016). Kaiapoi fragment, part designation and dismantling diagram [Photograph with pen-work]

Introduction

This paper considers a small surviving portion of the Kaiapoi Woollen Company Building (see Fig. 1), a warehouse and offices constructed in the central business district of Auckland, New Zealand in 1913. Known as the Kaiapoi fragment, the incongruity of this persisting portion was foregrounded in 2016, when the Griffiths Holdings Building, a plain deco, two-storey commercial building immediately neighbouring where the Kaiapoi Woollen Company Building had previously stood on Wellesley Street West, was demolished to make way for a proposed underground train station. Dating from 1929, the Griffiths Holdings Building itself was deemed to hold, in the view of the heritage specialists involved, “little specific cultural heritage significance” (Reverb, 2016: 14). Yet, adjoining its eastern edge was an extraneous hanger-on: a fragment of the older Kaiapoi Woollen Company Building which had inadvertently remained fused with its newer neighbour. This had been the case since 1964, the date at which the Kaiapoi Woollen Company Building itself was demolished as part of the urban redevelopment of the area, for which the Bledisloe State Building was catalyst and complicating agent for street relations built up since the city’s founding (see Fig. 2).

The Kaiapoi fragment, for its part, stood detached and solitary for a short period following the demolition of its neighbour, having survived both the demise of its progenitor, *and* the Griffiths Holdings Building—the vector that had transported it into a new century.

Fig. 2 Unknown (4 Nov 1964). “Showing the premises of the Kaiapoi Woollen Manufacturing...” [Photograph, Sir George Grey Special Collections, Auckland Libraries 7-A926]

Fig. 3. Evotia Photography (June 2016). Kaiapoi Fragment prior to dismantling and storage [Photograph, Reverb Consultancy Report]

Our aim, in drawing attention to this fragment, is to explore questions of heritage persistence in the broader context of an inquiry into the nature of presence advanced particularly by Hans Ulrich Gumbrecht.[1] While the notion of presence implies temporal immediacy—that which appears as present, now—Gumbrecht has emphasised, in particular, an insistent attribute that, we think, resonates with the tenacious persistence of the Kaiapoi fragment. As he writes: “By ‘presence’ I have meant—and still mean—that things inevitably stand at a distance from or in proximity to our bodies; whether they ‘touch’ us directly or not, they have substance” (2014: ix). Moreover, this substantiveness harbours a quality in excess of what can be analysed or interpreted: “the things-of-the-world, however we encounter them, also possess a [little considered] dimension of presence” (ix). This dimension, we propose, calls on questions of duration.

In fact Gumbrecht makes clear “present-ness” rests on broader temporal relations which are particularly fraught. Recognising a type of precarity in the contemporary present, Gumbrecht (2004 and 2014) argues that we are witnessing an emerging, yet still undefined, post-historicist *chronotope*. If the preceding, historicist chronotope is characterised by a “narrow present”, one in which passing historical time provides immediately cogent bearings for acting on, and organising, an impending future, our current present, “inundated by memories and objects from the past”, posits a truncated future, itself stalled and broadening inordinately (2014: 54-55).

In this, Gumbrecht’s prognosis sits adjacent to a raft of contemporary cultural analyses exploring changing temporal orientations (see: Augé, 1995; Berlant, 2011; Crary, 2013) including a consideration of heritage, built space and shifting urban conditions. For instance, Andreas Huyssen’s (2003) critique of a “memory boom”, and with it, a “politics of memory” observes that, “the boundary between

the past and present used to be stronger and more stable than it appears today" (2003: 1). If, for Gumbrecht, the future, as a thing flowing readily out of a present itself building causally on the past, appears blocked off, correspondingly for Huyssen, such a backlog takes the form of a chronic past-present permeability. Where history could once claim to stand in for the past, representing a more or less objective accounting of the nation and its evolving contours, and where memory, in turn, was aligned with subjective experience and recollection, something like a reversal has occurred.[2] We see in fact, a displacement of what Huyssen terms a "hypertrophy of history" in the 19th century, to a "hypertrophy of memory" today—both personal and collective (2-3).

Reorientations in national traditions and a renegotiation of their sovereignty consequent to globalising forces are key. Where the past had been curtailed, more or less, within agreed national narratives, Huyssen sees a change in emphasis toward "memory without borders" and a surfeit of personal recollection (2003: 4). While canonical history is delegitimised, desire for narratives of the past continue to orientate our present, not least because modernity itself was predicated on a drive to learn from the past in pursuit of a progressively corrected future. Rather than a future-orientated present though, one capable of reading the past pedagogically, we end up with a past-orientated present.

To describe this compounded nature of the present and the past, Gumbrecht borrows Mikhail Bakhtin's (1895–1975) notion of the *chronotope*, a term characterising particular fusions of space and time evident across the history of the novel. To test the potential of Gumbrecht's claims, we explore Bakhtin's deployment of the chronotope and what underwrites it—dialogical exchange. We further investigate a foundational tenet of dialogue, developed by Henri Bergson (1859–1941), which conditions all space-time amalgamation—the dissolving power of 'duration'. Whilst not synchronous in their thinking,[3] our extending of Bakhtin via Bergson aims to draw from Gumbrecht's consideration of "presentification" (2004: 94) a more acute attendance on temporal co-presence.

The issue of temporal co-presence is integral to issues of cultural heritage and heritage theory where materials from the past continue to have contemporary presence. Moreover, there has been uptake of Bakhtin's notion of the dialogical in contemporary views on heritage and anthropology, where relational dialogical ontologies create different kinds of "historicity" (Wirtz, 2016) and with them more creative heritage frameworks (Harrison, 2013; Holtorf, 2015). Dialogics, in these contexts, has been held to better engage with the complexities of contemporary challenges such as climate change, decolonisation and urban growth. Emphasising the work of duration in dialogics and chronotopes asserts, as Leonard Lawlor has characterised the distinction Bergsonism maintains over phenomenology, the "'primacy of memory' over a 'primacy of perception'" (2003: ix). It makes imaginable, again in Lawlor's words, a "non-phenomenological concept of presence", one whose ontology supplants being-in-the-present with a being in and of the past, and by extension, "being as the unconscious instead of consciousness" (x). While the full implications of Bergson's "spiritualisation", with its emphasis on image and memory over matter, sit beyond the scope of this paper, we sense value in them relative to questions of intangible value, a central but thorny area of concern for heritage. Further, we find, spanning these concerns, the possibility of offering a provisional anatomy of presence, one prompted by, despite its diminutive scale, the Kaiapoi fragment itself.

With this framing in mind, the paper develops four aspects:

- firstly it backgrounds the context and circumstances of the Kaiapoi fragment;
- secondly, we link the Kaiapoi fragment to broadly theoretical and critical perspectives questing heritage orientation;
- thirdly, we extend these considerations via discourses centred on temporal relationships, an orientation we see as leading to an anatomy of presence;
- finally, the paper addresses a shift in our original perception of a precarious futurity for the fragment with a recently published proposal for the station forecourt.

The paper develops a dialogue across our divergent interests—themselves spanning heritage, policy, cultural theory and architecture—in a quest to think how, and under what conditions, presence both persists and is called towards futurity.

The context and circumstances of the Kaiapoi fragment

The Kaiapoi Woollen Company Building was a three storey, unreinforced double-skin brick masonry structure, topped with a gable roof in corrugated steel. It was a long narrow building primarily used for warehousing purposes, yet had an ornate, plaster-rendered, Edwardian Baroque façade serving the public on its (north) Wellesley Street frontage (see Fig. 4). Augmenting this primary street presence, was the notable alternative face it directed eastward towards the commercial and civic heart of the city. Across the entirety of this lateral facade a blunt commercial appeal resting on nationalist sentiment spelt out: “Buy New Zealand Made Goods” (see Figs. 5 and 6).

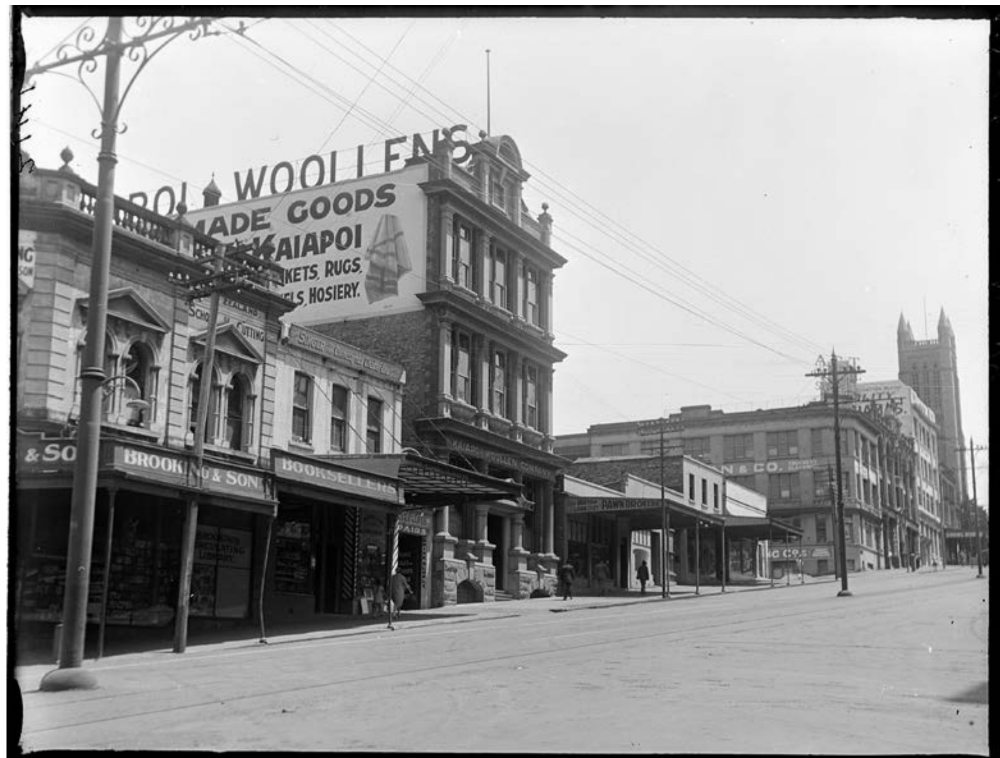

Fig. 4 James D. Richardson (26 Jan 1928). “Looking west from Elliott Street up Wellesley Street West...1928” [Photograph, Sir George Grey Special Collections, Auckland Libraries 7-A9264-2141]

Fig. 5 RJames D. Richardson (16 Oct 1924). “Looking south west from Queen Street...1924” [Photograph, Sir George Grey Special Collections, Auckland Libraries 4-5644]

Fig. 6 James D. Richardson (1928). “Looking south along Wellesley Street West...1928” [Photograph, Sir George Grey Special Collections, Auckland Libraries 4-2176]

The Wellesley Street façade similarly signalled a nationalist appeal via its use of the Edwardian Baroque. Baroque classicism had, as Ian Lochhead has summarised, followed a long “domestication”, remaking it firstly an English style, and subsequently the evolving architectural face of a conjoined nationalism of the British Isles (2004: 43). As such, Edwardian Baroque signalled a “progressive nationalism” which in turn became linked to empire, for which a “Wrenaissance” or “Imperial Baroque” was widely employed in colonial settings (43). Deployed in the context of Dominion status, realised in New Zealand in 1907, the routine use of the Edwardian Baroque in public and commercial architecture testified to both an assertion of self-governance (one rejecting Australian federalism) *and* imperial federation with Britain (45). Concomitantly, commercial nationalism, aligned with a shift from colonial extractive and progress industries (centred on resource removal and infrastructural expansion) to manufacturing economies, constitutive of Pakeha claims of self-reliance and “belonging here” (Belich, 2007: 361). Claims of progressiveness accompanied this manufacturing (emphasising technological innovation and product ‘quality’), along with market competition (directed both internally and toward the imperial federation validitating Dominion). Auckland’s Kaiapoi Woollen Building was a branch office of a business with premises in Christchurch, Wellington, Dunedin and London.

The company name Kaiapoi is itself rich in place reference and appropriation. The wool for Kaiapoi woollens was sourced from the Waimakariri District and named after the small town and mill there. The town itself borrows its name from the pā situated just north, itself said to have been the largest fortified site for Ngāi Tahu in the South Island. Kaiapoi combines both kai (food/resources) and poi ("a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment"; *Māori Dictionary* (n.d.)). Together they reference the challenging topographic situation of the pā whereby resources had to be 'swung in' to sustain settlement (Christchurch City Libraries, n.d.).

Whilst the Kaiapoi business in a merged form continued until 1978 (Puke Ariki online, n.d.) the Kaiapoi Woollen Company Building in Auckland was demolished in 1964. Factors influencing this demolition included plans for expanding the civic functions of the area for which the construction of the Bledisloe State Building, a new home for the local council, designed by then government architect Francis Gordon Wilson with Douglas Jocelyn "Jock" Beere was key. The Bledisloe State Building, completed in 1959, was celebrated at the time for "its one and a half acres (6000m2) of glass", which faced both Bledisloe Lane to the east and the neighbouring Kaiapoi Woollen Company Building to the west (Shaw, 1991: 151). With a blank façade presented to Wellesley Street and the prioritising of lateral glazed viewing, at stake in the Bledisloe's nine storey rise was a radical contesting of the 'party' relation that had characterised the street up until that time. In this it advocated for, without seeing its promise completed, a different sense of the civic, the social and the temporal foundations of city places (see Fig. 7). While the contrary visions embodied by both buildings awkwardly faced each other for a period, the clash was resolved in favour of the outlook for the Bledisloe office workers in 1964 (see Fig. 2). Nevertheless, this produced no simple erasure, for it left in play for more than 40 years a gap approximating the Kaiapoi's prior footprint. The surviving Kaiapoi fragment, a persistent portion of the original building, was left connected to the 1929 Griffiths Holdings Building on the eastern party wall. As Reverb Consultants speculated:

> The reasons for the fragment's survival when the Kaiapoi building was demolished in 1964 are unclear, but the column, the massive Coromandel base, and the attached brick backing, may have been left in situ out of caution for the structural support of the Griffiths Building. (Reverb 2016: 11)

The Kaiapoi fragment remains via its persistence a lingering pointer to the complex congregation of intent, precedent and time intersecting on Wellesley Street West.

Theorising heritage

The circumstances of the Kaiapoi Woollen Company Building have imbedded provocations for contemporary heritage practice, not least amongst these being its drastic reduction, at a material level, to a fragmented presence, and then, to no anchored presence at all. In this it mirrors the trajectory Huyssen identifies where the historical 'stuff' comprising narratives of nation are decommissioned by globalising forces leaving memories floating with uncertain relevance. Yet, the Kaiapoi fragment's presence at the junctures of different development periods in Auckland's history evidences material and temporality resisting erasure. In Huyssen's framing, at the very least it contributes to "palimpsests of space in the

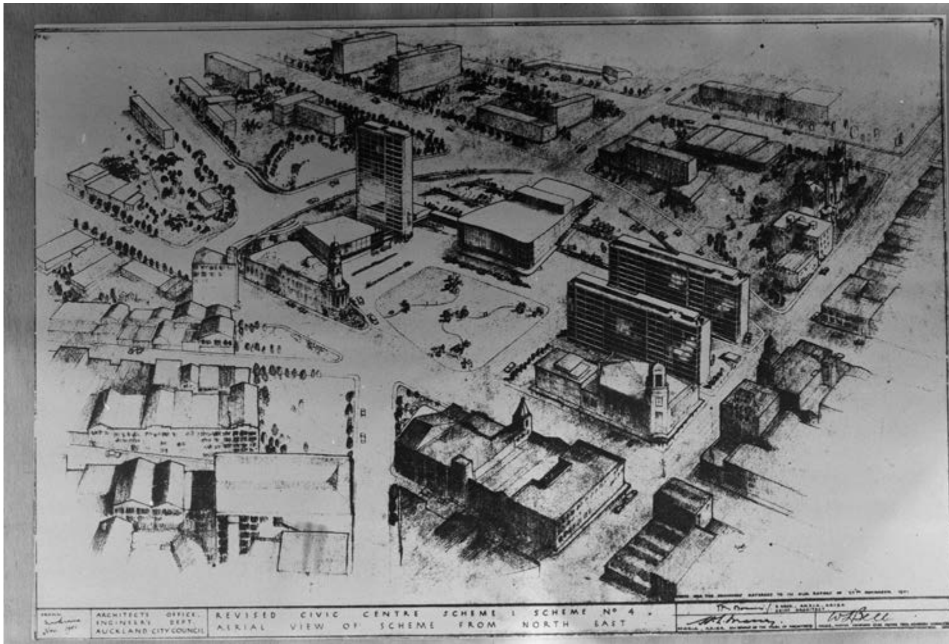

Fig. 7 Auckland City Council, Architects Office (1964). Civic Centre Plans [Print, Sir George Grey Special Collections, Auckland Libraries, 580-10204]

urban imaginary" (7). As such, its peculiar mix of the tangible and the intangible calls for a creative adaptation of heritage practice and theory to better grasp what heritage futures can be imagined for and through it.

To clarify how heritage is being understood here, we see it as a practice that is about what is valued in the present (see Lowenthal, 1987), with its principal concerns being configurations of time, space, tangible materiality and intangible worth. Our aim, in reading such configurations via Gumbrecht's notion of presentification, Huyssen memory boom, and aspects of Bakhtin and Bergson's thinking, is to creatively and critically rework these heritage concerns. More broadly, we see this paper as participating in a comparatively nascent undertaking that applies cultural theory and/or critical lens on heritage and concepts of "heritage theory"—a project consistent with both the aims of the Association of Critical Heritage Studies (ACHS), itself formed in 2012 (see Morisset, 2017), and the Heritage Futures (HF) project, a UK Arts and Humanities Research Council research venture which understands heritage within a relational, dialogical framework.[4]

At stake for heritage seen this way, as Rodney Harrison, the HF chief investigator describes, are links to "broader issues of environmental, political and social concerns", links in fact that allow an emancipation and use of heritage "in more creative, transformative ways" (2013: 204-205). Here the usual concerns of preservation and conservation are read as forms of a present dispositif. Heritage is not only what reminds people of the past—with all the associative unreliability of those interpretations—but more significantly, it reveals the present and how these relationships form and intersect—an awareness Huyssen emphasises when he reminds that "the act of remembering is always in and of the present" (2003: 3). Whilst Huyssen is primarily concerned with memory here, heritage resources, as material evidence of the past within spatial fields, no less act as mnemonic devices in the present through their presence and their persistence.

Persistence, in all its mutable forms, is invariably what counters forgetting—the latter being, as Cornelius Holtorf, the UNESCO Chair on Heritage Futures notes,

the loss-averting task the "conservation paradigm" sets as its principle aim (2015: 11). Further, as Holtorf finds in Adrian Forty's reading of Sigmund Freud, given the nature of memory in humans, forgetting must be "a freely decided and a deliberate act of putting something behind" (14). Correspondingly, "[d]emolition and subsequent emptiness cannot undo a persistent heritage site—except when nobody cares to remember it anymore" (14). Nevertheless, that the amplified interest in heritage over the last 200 years (Lowenthall, 1996; Harrison, 2013) and the related heritage boom have eventuated in vast increases of heritage places and objects being identified and protected is a response to late modernity's relationship to change and time. It is, in fact, Huyssen's "hyper trophies of history and memory" made material. Countering this loss aversion, Holtorf argues that "destruction and loss are not the opposite of heritage but constitutive of it" (2015: 15). Recognising the evolving, ongoing nature of what counts as heritage—its becoming as opposed to its being (as Holtrof puts it)—permits a creative engagement with the process of ongoing change. In this light, Bergson's concepts of duration and sympathy offer one way of moving conservation from a singular purpose of constraining loss to potentially more heterogeneous and sustainable practices. For its part, the Kaiapoi fragment complexly continues that from which it came while affirming the sympathetic potency of temporality itself.

Heritage chronotopes

More generally, if heritage is understood as a form of palimpsestic presence, indicative of a convergence of multiple times in one place, it is also suggestive of evolving overlays of condensed time-space constituting what amount to "heritage chronotopes". If the palimpsest connotes a textural condition, the notion of the chronotope correspondingly arises consequent to Bahktin's deployment of it, to account for certain generic patterns within the long compound history of the novel. To describe this heterogeneity, Bahktin sought to identify commonly ordered patterns of time and space making narratives comprehensible—an approach that has proved useful for heritage, which similarly works with divergent societal worlds. Writing in Russia around the 1920s, Bakhtin borrowed the term chronotope from biology, but saw in it both an alignment with Einstein's Theory of Relativity and a critique of Kantian philosophy. As he put it, in the context of literature:

> Time, as it were, thickens, takes on flesh, becomes artistically visible: likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterises the artistic chronotope. (2000: 84)

Consequently, chronotopes condense the plethora of discourses, utterances, and semiotic fragments making up specific collectives, and serve to make the worlds imagined in literary genres coherent and recognisable (Todorov, 1985: 83). Indeed, they are the variable building blocks of genres in so far as Bakhtin puts it, "[e]very genre has its methods, its ways of seeing and understanding reality" and this 'seeing' "delineates itself differently as space and time" (cited in Todorov, 1985: 83). Similar concerns are expressed within critical heritage theory by Harrison, in his work on the different domains of heritage practice (2015)—natural, cultural, archaeological, tangible, intangible, built, landscape—and in thinking through the overlapping of these ontological fields in what Harrison characterises as "heritage ontologies" (2018).

Building on Bakhtin's concept of the chronotope, recent thinking on place relations, consistent with Huyssen's characterisation of a diversifying culture of memory, has emphasised a contesting state in which, at any one locale, chronotopes show up as contradictory and multiple, like so many monadic outlooks, closed off from each other, yet interacting dialogically across ontologically distinct borders. As Bahktin put it:

> Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex relationships. The relationships themselves that exist *among* chronotopes cannot enter into any of the relationships contained *within* chronotopes. The general characteristic of these interactions is that they are dialogical (in the broadest use of the word). (2000: 252)

In the context of heritage, a dialogical approach offers creative and future-orientated vantage and is conceivably what Harrison intends when speaking of heritage ontologies here:

> We might think of these domains of heritage or modes of heritage making as particular ontologies of heritage, in the sense that they are concerned with different categories of being and different ways of assembling futures. (2018: 1378)

Additionally, applications of Bakhtin's recognition of both monadic worlds and a method for understanding how their differences might speak to each other are useful for the challenges heritage practices face moving from a largely Eurocentric ontological field to one where practitioners operate dialogically across the divergent ontologies of a decolonising world.

Useful for our thinking here about an anatomy of presence, is Tristian Todorov's (1985) recognition of aspects of German aestheticism being worked through by Bakhtin. If for Wilhelm Worringer empathy was central to aesthetic pleasure (98), for Bakhtin, empathy—putting oneself in the place of another or in external things—must be tempered least it induces a "loss of one's place", or subsumes the other's consciousness into one's own—a gesture akin to Hegel's dialectical overcoming as monologue (cited in Todorov, 1985: 109; see also 104). The dialogical is Bakhtin's counter to the dialectical, a means by which two consciousnesses may coexist by drawing empathetic identification back into the empathiser as a "self-other", a conditional identification Todorov translates as "exotopy" (Bakhtin cited in Todorov, 1985: 109; see also 99). In this notion of exotopy is a means for understanding, not just how two divergent subject positions coexist, yet inform each other; it also points to how divergent chronotopes convene, and indeed, suggests how consciousness itself is complexly chronotopic.

Given that Bakhtin developed exotopy relative to characterological concerns in literature, how might it operate in broader inanimate domains? Certainly, the meaning and place of material artefacts in social worlds has long preoccupied archaeologists and anthropologists. More recently, the "material turn", as Dan Hicks argues, has provided multiple frameworks for "fixing the meaning or social use of objects in particular moments in time", yet a more productive means for dealing with the "permeabilities of boundaries between humans and non-humans" might be to view "things as events" (2010: 81). This notion anticipates Holtorf's proposition that heritage artefacts are not entities fixed at single times

but things in long sequences of becoming. This eventful nature of things similarly corresponds with Gumbrecht's assertion that aesthetic experience, itself richly material, arises as an "oscillation (and sometimes as an interference) between 'presence effects' and 'meaning effects'" (2004: 2). This oscillation in fact may be thought of as exotopic encounters between worlds of meaning, a proposition we follow below.

An anatomy of presence

Drawing heritage into the question of presence, Gumbrecht alerts us to the possiblity of experiencing and thinking things doubly: on one hand through meaning attribution (a prevailing drive in modern Western thought); and on the other, via presence effects. In relation to historical objects, as Gumbrecht usefully deploys as examples, the former involves seeing them as symptoms of the past, symptoms capable of explaining the present. The latter, displacing analysis and meaning, effects a "historical presentification" that empathetically transports:

> The desire for presence makes us imagine how we would have related, intellectually and with our bodies, to certain objects [...] if we had encountered them in their own historical everyday worlds. (124)

This "historical imagination", as he terms it, shares with aspects of aesthetic experience the capacity to break with everyday situations, thereby holding open a pause prior to closure of meaning attribution (125). Historical objects, themselves incongruous with everyday immediacy, induce a "crossing of the life world threshold of our birth", thereby complexifying the present with an empathetic experience of other space-times beyond our own. The distance-gathering capacity of such presentification is "*deictic*, rather than interpretive"—in other words, it is context-dependent (128). Presence then, as that which breaks, counterintuitively, with the surety of the immediately given, calls up a deictic demand, a reading-into that oscillates joyfully and painfully between "losing and regaining intellectual control and orientation" (128).

Yet how might presence as oscillation in orientation be reconciled with the notion of the chronotope? Our earlier explication of the dialogical, itself patently deictical in its to-and-fro interlocation, is suggestive. Bakhtin considers such deictical co-presence in the context of the type of reception literature makes possible. At stake, he argued, in any encounter between a text and a reader is the invention of "a special creative chronotope" (2000: 254) condensing the work with the lived determinants of its reception—an encounter enacted exotopically. Presence in this context amounts to a creative flare-up at the intersection of chronotopes, a dialogic exchange that itself immediately re-consolidates chronotopically.

Bahktin's creative vitalism—building on a communicative potency spanning chronotopes—itself invites comparison with Henri Bergson's own vesting of sense in a creative vitality exhibited by temporality. Here, by way of comparison is Bergson's characterisation of one half of any dialogic exchange—listening:

> I can indeed understand your speech if I start from a thought analogous to your own and follow its windings with the aid of verbal images which are so many signposts that show me the way from time to time. (1991: 125)

More broadly, dialogue suggests a parallelism between interlocutors in which each pursues analogies seeking an adequate correspondence with the mobility of the other's thought—forms of mobility always in excess of language itself. While language usage and social convention might well supply sufficient habits to render these analogous labours minimal, in fact, to be present to dialogue in its fullest capacity demands a shift from habitual experience to, what Bergson termed "attentive perception", a mode of sensing brought on by lapses of immediate understanding or recognition (1991: p104-105; see Bergson's Fig. 1). To recognise habitually, or immediately as Bergson put it, is to know how to act—a conversion that turns perception into sensorimotor responses, that in turn, extend a world out horizontally in what amounts to the building of a consistent and reliable 'reality'. When presented with something unrecognisable or unidentifiable, perception cannot be extended into action but must follow another route—temporal excursions into memory in search of prior descriptions or images able to adequately equate with, and therefore elucidate, particular unknowns in the present. Dialogue then, can be schematised as unfolding across two dimensions: a horizontal extension of locution by linked up, common-sensical utterances; and a vertical leap in which a listener seeks a more demanding grasp of the source or essence driving another's utterances. As David Lapoujade summarises this use of analogy in the latter by Bergson:

> The circuit of recognition goes from idea to idea, following a symmetry, a spiritual work of analogy. Analogy is memory throughout. We recognise the other in us, and this allows us to recognise ourselves in the other. (2018: 54)

In Bergson's intuitive analogy there is an internalisation approximating the exotopic exchange we find in Bakhtin. Further, Bergson schematises this complex recognition, as firstly, a feeling inward for the analogous, and secondly, via sympathy, a to-and-fro testing for an adequate symmetry between what is manifest outwardly and what is inward—in other words, a correspondence in what Bergson sees as the "virtual objects" underpinning both (Lapoujade, 2018: 53). Beyond an interlocation between persons, what intuition finds in its vertical excursion is the action of duration reworking life itself, a duration not just internal to human consciousness, but to matter in general. Moreover, analogy is a solvent dissolving other space-time amalgams, so that via sympathy we are capable of being transported into the durational interior reality of other entities—or what can be read as chronotopes. In short, intuition glimpses how duration is conserved inwardly, but also, via an affective sympathy, how the movements of matter beyond us are conserved. Hence, this sounding of the vertical dimension of temporality runs past the limits of consciousness, leaning into a pure memory, or durational whole that envelopes all the fluctuations of duration making the living distinction of matter present as such. Again, as Lapoujade summaries Bergson's insights:

> [...] it is man who, thanks to intuition, enters into 'contact' with the nonhuman movements, memories, and consciousness deep inside him. There is basically nothing human about man. It is because intuition reaches the nonhuman tendencies in man that it can give the reciprocal impression of humanizing the nonhuman. (47)

So while Bakhtin says, in relation to dialogic exchange between chronotopes, that everything, in the final analysis, comes up "against the human being" (253),

Bergson invites us to recognise this humanness as itself being built in and out of the chronotopic fluctuations variously arising with the open movement of duration itself. Further, if presence, via intuition and sympathy, draw awareness towards this openness—itself radically reorienting in anxiety-inducing as well as joyful ways—Gumbrecht's attendance on it as antidote to an excessive dependence on the intellectualising work of interpretation exhibits a Bergsonian legacy to the extent that for Bergson, intelligence is the evolutionary capacity in humanity that drives towards a disequilibrium in the attachment to life. An advocacy of presence today stands out precisely as a call for a renewed attachment to life as such, an attachment, as Bergson (1935/2013) framed it, beyond religiosity per se, and closer in motivation, if not actuality, to mysticism.

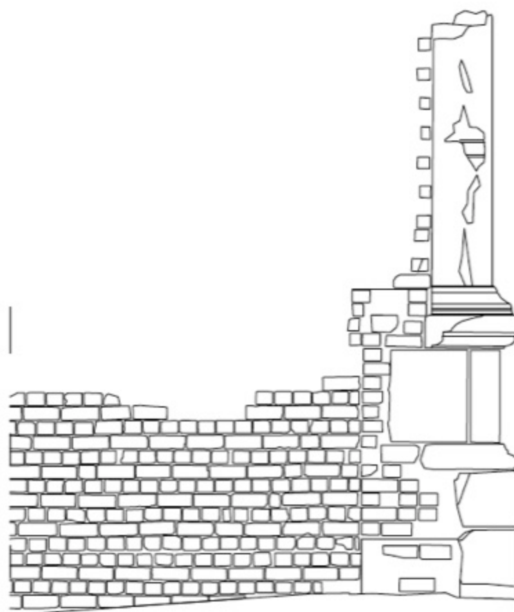

Fig. 8 Reverb Consultancy (2016). Kaiapoi fragment, elevational diagramme [Pen-work]

What presence the Kaiapoi fragment?

How then to read, sympathetically, the chronotopic intersection playing out in the Kaiapoi fragment? It stands as a remnant of an older nationalism indexed to imperial federation—a past configuration with persisting echoes. More generally, like so much bound centripetally within what Saskia Sassen has referred to as "the spatio-temporal order of the nation-state", centrifugation by global forces continues to reorder and ecilipse much that counted within the older nationalisms (2006: 398). In commencing this paper we worried that the Kaiapoi fragment was set to join the sea of such eclipsed matter. Yet the loss of the material object in fact provided an ongoing presence via a sympathetic recounting of its modes of persistence. Certainly, the absence of its materiality is not the same as an absence of its presence. For no lesser a reason, as Bergson has shown, memory is the very precondition for duration and is what persists absolutely. Initially, whether the Kaiapoi fragment would find a tangible, settled public presence again was uncertain. At one level this was peripheral to our exploration, relative to heritage, of a *non-phenomenological concept of presence*. Nor did we set out to argue for the Kaiapoi fragment's retention or resituating someplace. Instead,

we found in its precarity a provocative analogue for a truncated futurity more generally, and in turn, a prompt for a more critical theoretical vantage on what heritage enacts in conserving the past.

Nevertheless, time is capable of revising expectation, and in 2018 Auckland Transport, the agency determining the form of the new underground station, which in turn set in train the series of circumstances foregrounding the Kaiapoi fragment's lone standing, released visualisations showing the fragment's restoration seemingly at its original location (see Fig. 9). Freed of both a party wall and a building as body, the fragment, once an engaged column, is shown standing in the round. This disengagement approximates a truncated column about which a travelling public will circle on route to and from the underground. While such a configuration would seem to offer reduced potential for interpretation—with nothing more of the Kaiapoi Woollen Company Building remaining—offered instead is a strong conduit for sympathy in the sense we have developed here. While dialogical exchange depends on the to-and-fro work of analogous presentification, the acutely reduced Kaiapoi Woollen Company Building presences an encounter with the dissolving power of duration itself.

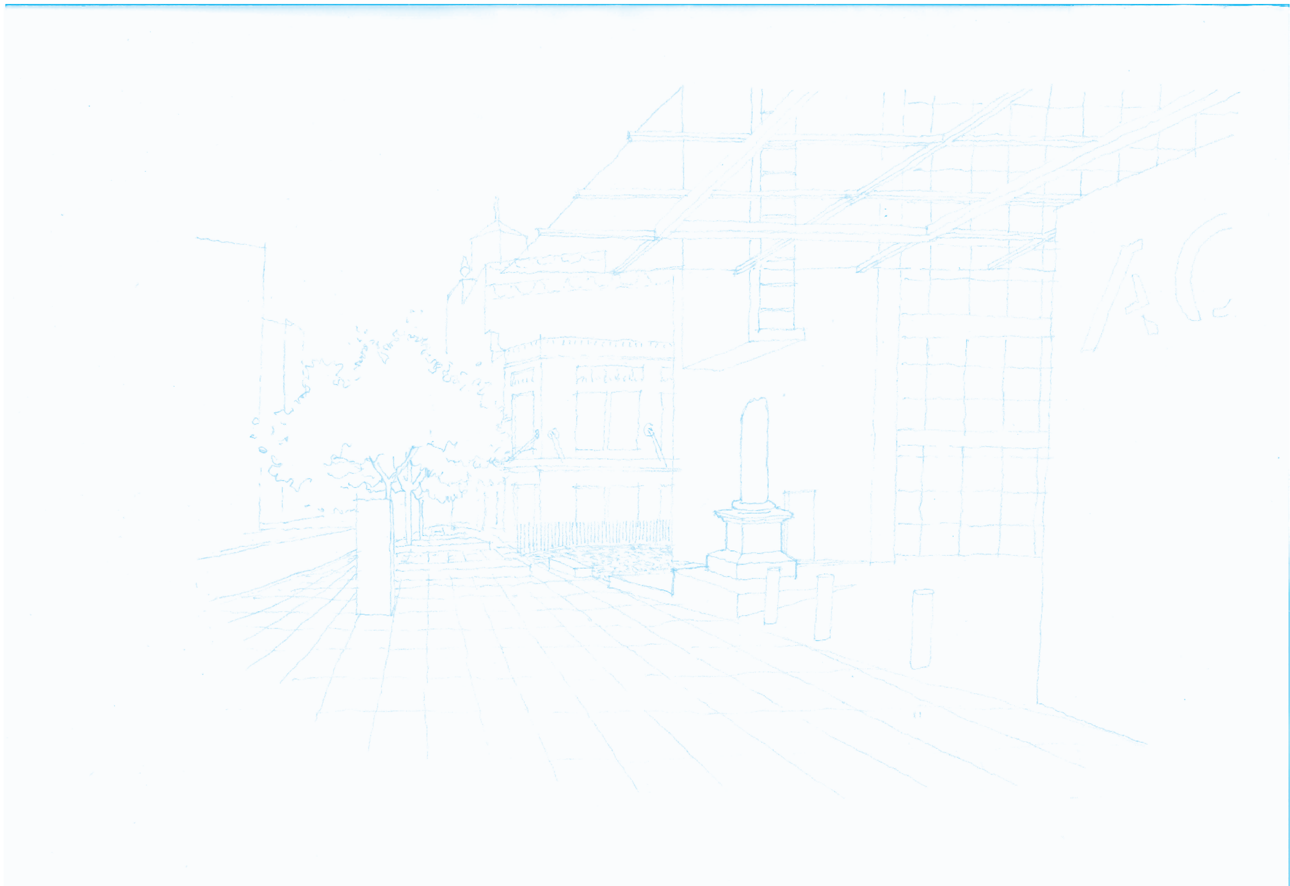

Fig. 9 Andrew Douglas (2019). Restored Kaiapoi fragment at the entry to the new Aotea Station (with the Bledisloe Building in background) [Pencil drawing based on AT's City Rail Link Aotea Station Flythrough. See - https://www.cityraillink.co.nz/crl-stations-aotea/]

More positively, it would seem to enact, in its acute reduction, what Bakhtin has referred to as the "real-life chronotope of meeting", a ubiquitous motif in "spheres of public and everyday life" where particular convergences of space and time shift the very course of things (2000: p98-99). Certainly the notion of encounter has been pivotal to our reading of the fragment: more broadly, how does the present meet the future and the past; how do chronotopes meet dialogically;

and, more specifically, how might the Kaiapoi fragment meet a future? The motif of meeting is not an incongruous issue in this case, given that the fragment itself marks the pivotal intersection of both the party wall and street facade, those mechanisms by which buildings meet other buildings and varying publics over time.

Given this enduring "chronotopicity" and its becoming column-like, Joseph Rykwert's *The Dancing Column: On Order in Architecture* (1999) offers a final vantage on the standing remainder of the Kaiapoi fragment. On the metaphoric shaping of matter transported by classicism, he writes: "It elaborates the primal identification of the standing body with an upright post" (373). Moreover, the two-term logic of metaphor—"*this* is *like that*"—is compounded by a third: "a body is like a building and the building in turn is like the world" (373). So too can architecture "speak in figures" consistent with an archaic "'mimetic heritage'" (p373-374). If, as Rykwert reminds, this figural dimension was progressively lost to Western architecture and the arts from the 17th century, and called for in fact is a rehabilitation of mimetic empathy (388). Intercourse and not order is the lesson Rykwert draws from the "mimetic artifacts" favoured by classicism. Against "'plain reading'" and a mute architecture—in other words, reading and building that are "univocal [and] antimetaphoric"—he calls for that which sustains renewed "dialogue and touch" (391).

With the Kaiapoi fragment we have resisted both a plain reading of it as artefact and an analogous one of it as 'heritage' more broadly. Instead we have sought, via sympathy, to make from not very much, a conduit running deep into duration itself. In contrast to the centrifugal relay linking bodies to columns, columns to buildings and buildings to world, we have sought to reverse-engineer ascending empathetic desire, an ascendance Bergson (1963) himself critiqued in the affective belonging justifying nationalism. As such, the social instinct of family is expanded into the social obligation of nation no less than religion, a course seemingly running toward openness but in fact modelling closure at multiple levels (1963: 32; see also Alexandre Lefebvre's "picture of morality" in Bergson, 2013: 4). If at stake in family and nation, ideally, is love, but one resting on modes of constancy, Bergson sees in duration a contrary and immediate affection. This is experienced variably according to an intuited sympathy, itself creatively contacting the plethora of temporalities spanning the human and the nonhuman (Lawlor, 2003: 62). Presence, in its common understanding speaks to what Bergson understood as "attention to life", those momentary engagements with the immediate present that counter the human capacity to dilate experience through dream and reverie, or, conversey, build an intellectual indifference to immediacy. Sympathy instead points to a deepening of attention and a richer engagement, one necessary to an "attachment to life" (Lapoujade, 2018: p59-63).

The Kaiapoi fragment seems capable of attuning us to such an attachment to life. In the context of globalisation's unbundling of the "unitary time-space of the national", a range of "diverse spatio-temporal orders", otherwise invisible emerge (Sassen, 2006: 398). Consequently, the question of how to maintian attachment to forms of life shaped by such unbundling is pressing. More than a thing to be passed by indifferently, the persistent standing of the Kaiapoi fragment suggests a dance with time that attachment richly visits upon us.

Declaration of Interest
We wish to disclose that our interest in the Kaiapoi fragment stems from a connection with the heritage professional responsible for its continued existence. In mid 2016 Bruce Petry, as director of Reverb Consultancy, arranged for the fragment to be retained and stored for future possible use shortly before his death. Subsequently, for a brief period, Andrew Douglas acted as director of Reverb Consultancy for the purpose of closing the business. Neither authors were party to recommendations or decisions by Reverb Consultancy related to the Kaiapoi fragment. We dedicate this paper to Bruce whose sympathy and passion for heritage inspired it.

Acknowledgement
We further wish to thank anonymous review of both the presentation abstract and an earlier iteration of this paper. Their insights have assisted us considerably.

ENDNOTES

1 This paper was originally delivered orally at the *Interstices Under Construction Symposium + Colloquium: Presence*, an event and explore Hans Ulrich Gumbrecht's work on the phenomenon of presence at the University of Auckland, NZ.

2 Also see Lowenthal (1987) on distinctions between 'history' and 'heritage' and the relationship of the present to these.

3 While Bakhtin was separated from Bergson by about a generation, and by language and geography, his awareness of Bergson's thinking likely arrived by way of secondary sources initially. Despite debates over the degree of sympathy they may have shared, Daphna Erdinast-Vulcan (2013) has argued that Bergson's appeal to intuition as method and his "project of [open-ended] temporalization", likely formed the foundation upon which the thinking of Bakhtin and his circle was built (19 & 224).

4 Sitting squarely within the ACHS schema, the HF project holds "a plural notion of heritage ontologies—understood as the world making, future assembling capacities of heritage practices of different kinds—and the ways in which different heritage practices might be seen to enact different realities and hence to assemble radically different futures". (Heritage Futures, 2015)

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FELIPE LANUZA RILLING

Absence, silence, and the shades of Takemitsu's *Ma* in Venice

Absence through layering

Absence emerges between the physical world and the perception of the subject who experiences it. What makes absence eventually present is the imagination of the subject, activated by a trace, a fragment, a void, or any other element or situation acting to suggest something absent. Therefore, absence depends on presence, yet one that points at something that is away, physically or temporally.[1] Absence is, therefore, a matter of distance.

I draw on the concept of atmosphere to situate the realm in which a sense of absence can be recognised. Atmospheres have been addressed as an aesthetic category that considers the sense of ambience of a place or situation, as immediately felt by the perceiver. Philosopher Gernot Böhme's theories on atmospheres offer a comprehensive understanding of sites and situations, as perceived both intellectually and emotionally by groups and individuals. Böhme briefly defines atmosphere as tuned space or space with a mood (2016: 2). To perceive something that triggers the awareness of an absence tinges that mood. What is at hand to the senses, present in the here and now of experience, can also carry a sense or a feeling of what is away. According to philosopher Tonino Griffero, sensing the atmosphere is "grasping a feeling in the surrounding space, … being gripped by a *something-more*, … an excess with respect to the place" (2014: 5), suggesting atmospheres as entities that can bear absence as well as being loaded by what is at hand to the senses.[2]

In the experience of cities, absence comes forward through spaces left aside from or overlooked by their active and regular life. These are evocative places, which, by virtue of a lack of current determinacy, can stimulate spontaneous and alternative uses, a free sense of memory as well as prospective and retrospective imagination. In sites of this nature, absence embodies fullness and is a source of richness and potential.

Ignasi de Solá-Morales used the term *terrain vague* to define what he considered to be the "form of absence in contemporary cities" (1996: 21). Mainly referring to large-scale areas, the attributes that de Solá-Morales identified in such unproductive spaces, are: openness, alternativeness, strangeness, uncertainty, ambiguity, as well as an evocative sense of expectation, and critically, an escape

from the overwhelming contemporary city (1995: 119-20). As set aside from the mainstream, formal urban spaces, they offer different possibilities of interpretation and occupancy, by both humans and nature (Kamvasinou, 2006: 255).

Absence can be an immersive experience when experienced in *terrain vagues*, characterised by silence (unless an informal event is taking place). There is a sense of multiplicity and simultaneity in the subtle gamut of noises coming from active urban spaces that remain away. For the perceiver standing in the middle of an abandoned space, the distant noise s/he hears chime with the imagined echoes of what is no longer or what is yet to be. Silence, beyond taking part in the experience of absence in urban leftovers, can also become a metaphor for the fullness it evokes.

In dialogue with the ideas briefly discussed, I have developed a method of visual representation to explore and recreate absence. I call it layering, and it was born as a response to absence as experienced in such places.

While these do not straightforwardly follow or apply Böhme's theory, these interpretations evoke a sense of atmosphere through blurry and dense images that result from the overlay of a series of photographs of a specific place or situation. They express an ambiance loaded with absences in accordance with what can be experienced on site. These images are composed of many translucent layers, corresponding to several photographs of a site or situation, superimposed on each other with reduced degrees of opacity allowing them to become simultaneously present.

Fig. 1 Author (2014/2018). Left over spaces and surfaces in Cannaregio Ovest, Venice, 9-20 November [Layered photographic composition]

De Solá-Morales suggests that urban photography in the 1960s and 1970s first indicated the cultural significance of contemporary *terrains vagues* (1995: 119). Beyond the portrayal of abandoned portions of urban land, absence is inherent in the medium of photography as representation and distancing from reality, as stated by philosopher Jean Baudrillard (1999). By discussing the etymological meaning of photography as the "writing of light," Baudrillard underlines the immaterial presence of reality when portrayed by photography. I further this etymological interpretation by regarding photography as "drawing of light". In

this I follow Svetlana Alpers' analysis of the Greek root *graphos*, which refers to writing, drawing and recording as forms of description (1983: 136). Therefore, I propose the layering of photographs as "palimpsests of light" that reimagine the experience of absence as an approximate impression of things that appear to be away, vanishing, haunting, and have to be recreated by the observer.[3]

The layered images are made of the simultaneous and intensified projection of captured light. As absence relies on the awareness and imagination of the perceiver, they bring forward a retrospective and prospective re-imagination of the site from a spatial and/or temporal distance. The images hold transformative potential bearing absence in their mode of production, revealing (or reinventing) the qualities de Solá-Morales recognises in *terrains vagues*, in spaces that may hold absence even in different ways.

Silence and *ma*

In its basic apprehension as the absence of a predominant sound, silence allows for less perceivable sounds to become available to experience, enhancing the sense of hearing. Silence provides a context for the emergence of a rumour composed by a myriad of overlapping, distant or subtle sounds,[4] constituting a meaningful parallel for absence and layering.

In musical terms, silence can work both as a space or gap between two sounds, or as an active opening for other sounds to become part of the composition. A radical example of the latter is composer John Cage's piece 4'33'' (1952), in which not a single sound is set to be played.[5] A silence lasting four minutes and thirty-three seconds allows the perceiver to focus and reflect on sounds otherwise obscured by the presence of music. When played in a room of almost any nature, a variety of sounds coming from inside and outside converge in a dense rumour perceived due to a heightened awareness triggered by silence, which works as an opening.

Among many, Cage influenced Takemitsu, making him discover the values of traditional Japanese music (Burt, 2001: 92), mainly through his sensibility towards Japanese Zen Buddhism, in which a fundamental aspect is the simultaneous presence and absence of all things (Cage and Charles, 1981: 46). According to Mikiko Sakamoto, "it was from this pairing of two contradictory ideas that Cage established his own unique concept of music and shaped the way he thought about sound and silence. His interests in Japanese culture (…) largely contributed to the fundamental philosophy of Takemitsu" (2010: 3).

Takemitsu, in turn, bridged traditional Japanese and contemporary Western music. His silences are embedded in his compositions producing a sonic landscape with no clear distinction between silence and sound.[6] He privileges a sense of atmosphere formed by sonic phenomena instead of a structural narrative.

According to Peter Burt, the absence of recognisable musical forms within his pieces has the effect of "removing the obstacles placed between events and their perception by the act of organising the former into some distracting conceptual 'system'" (2001: 252). In doing this, he privileges a more direct and intuitive apprehension of sound phenomena, an experience less framed by rational categorisations. Takemitsu's compositions become like impressions of sound formed by a series of sometimes alternating and sometimes overlapping notes that hold a certain degree of autonomy.[7] As Takemitsu states:

> [...] each note is refined and emphasised in isolation, the significance of the scale to which it belongs becomes of less importance, and thus the sound approximates to a condition that resembles silence, since it is no longer distinguishable from natural noises, which, though full of concrete tones, as a whole represent 'silence'. (Cited in Miyamoto, 1996: 132)

Takemitsu's musical interpretation of silence is an opening to multi-layered sonorities existing either within or outside the composed sound piece (Burt, 2001: 237-8). In drawing on a myriad of unnoticed or hidden sounds, his use of silence echoes the ability of absence to evoke multiple and distant presences.

Takemitsu's silence is loaded by what the Japanese identify as *ma*: an opening or interval. For Arata Isozaki, *ma* articulates space and time in a unified understanding of a condition in-between or void, yet encompassing a sense of fullness. He writes,

> *Ma* signifies both the distance between two points—the in between space—and the silence between two sounds—internal time. Both imply blankness. The ability and technique to sense *Ma*, the blank or gap, can be the means to aesthetic and artistic expression. (2009: 162)

The notion of *ma* was largely introduced to Western architectural audiences by Isozaki in the exhibition *Ma*: *Space-Time in Japan* (1978), which influenced broader accounts of the concept, as in the case of music. Interpreted also as interstice or margin (Isozaki, 2011: 95), or as the Japanese sense of place or place making (Nitschke, 1966: 117), Western appropriations of the concept in the field of architecture, enriched but also complicated its definition (Nakagawa, 2010: 44). Kevin Nute asserts that the original meaning of *ma* in Japanese culture does not fundamentally differ from the Western idea of interval, indistinctively used to refer to a spatial or temporal gap as an "uneventful void". He suggests that more elaborate and even metaphysical architectural interpretations of *ma* follow specific agendas to stage Japanese culture and architecture in Western audiences (2019: 54-55, 61).

Being an elusive concept, and posing difficulties for its translation, *ma* has profound connotations but is also very much embedded in Japanese quotidian culture, in which the ambiguity of the term is embraced in everyday life (Aragüez, 2016: 89-90).

Lesley di Mare acknowledges the crucial importance of *ma* in all aspects of Japanese life, and points out that *ma* is a concept that reflects Japanese understanding of time and space as a single entity, in opposition to the Western separate and teleological understanding. "For the Japanese, space, time, and silence are a constellation of elements that form the elusive yet penetrating concept of *ma*" (1990: 319).

Richard Pilgrim emphasises *ma* as an interval that not only refers to measurement but can also carry meanings such as "opening, space between, time between, and so forth. A room is called '*ma*,' for example, as it refers to the space between the walls; a rest in music is also '*ma*' as the pause between the notes or sounds" (1986: 155). However, the meaning of *ma* in Japanese culture entails more complexity than being simply a spatial and/or temporal gap. *Ma* can also interact with sound producing an ambiguity between silence and sound, as in the case of Takemitsu's notes in his piano works, which shade into silence without a

clear point of termination.[8] Timothy Koozin describes such pieces as follows,

> [O]ne is more likely to hear the silence arising toward the end of such figure as a direct outgrowth of the previous sound-event. In this sense, the sound-event draws silence into the piece as an active rather than passive element. It is possible to think of Takemitsu's long, decaying tones as *hashi* (bridges) projecting from the world of sound into that of silence. The moment of waiting for sound to become silence is imbued with the quality of '*Ma*'. (1990: 36)

Rather than an element in the composition, Koozin observes *ma* has a metaphysical connotation, "it is an expressive force which fills the void between objects separated in time and space" (1990: 36). Takemitsu regarded *ma* a philosophical term, and "when questioned as to its deeper significance, Takemitsu's own response seemed to withdraw into a kind of inscrutable silence which was an example of '*Ma*' in itself" (Burt, 2001: 237).

For Takemitsu, in traditional Japanese music, *ma* corresponds to an intense silence that balances sound, for which it holds "a metaphysical continuity that defies analysis" (1995: 51).[9] Takemitsu argues that *ma*, the unsounded part of the experience of music, "is that which gives life to the sound and removes it from its position of primacy" (1995: 51).

The kind of silence Takemitsu expresses in his work is by no means abstract and isolated. It incorporates other, autonomous sources of sound, as the own notes of the composition are thought to interact with silence and a realm no longer external to the played music, but brought forward and contextualised as part of the piece. It becomes evident, as the music itself seems to accompany the acts of a play or a movie that is not being watched, reinforcing its dream-like atmosphere, opposed to self-evident rhythmical structure or syntax between sounds.[10] It is a musical texture formed by a multiplicity of sound phenomena, which "seems to project a space of timeless possibility around itself at every moment" (Hutchinson, 2014: 428). Miyamoto underlines the role of silence in gathering sound phenomena within and beyond Takemitsu's pieces when he writes, it is "in no wise something void, but rather is filled with the numberless tones or noises of space (1996: 32). Following Miyamoto, Burt states, "it is the function of the 'notes played' to contrast with and render perceptible this underlying continuum" (2001: 237). For Miyamoto, this means to "enliven the countless sounds of silence through music" (1996: 32). In Takemitsu's own words: "*ma o ikasu*" ("enliven the *ma*") (1996: 32).

From a different yet complementary perspective, Koozin highlights Takemitsu's sounds as framing such openings and giving meaning to an otherwise incomprehensible continuum. In his music, "sounds give meaning to silence; finite temporal markers suggest an awareness of eternal time" (1990: 41).[11] For Koozin then, it becomes evident that silence, in the musical composition, works as a medium to grasp *ma* when the piece is experienced.

Here, I do not argue absence to be what the Japanese call *ma*. A fundamental difference is *ma* being understood here as an entity in its own right, although existing in-between other entities, while absence being always linked to what is away or not in place, thus it is defined in opposition to or as the negative of presence.

Nevertheless, the distance or gap implied in that being away in a temporal and in a spatial sense, and the way it constitutes an opening, reflects a potential quality

of *ma*: an opening which, as silence in Takemitsu's work, gathers the evocation of a multiplicity of subtle, even distant presences. Absence, in the experience of the built environment, comes through traces, voids or fragments similarly to the way in which the texture of decaying and fading tones in Takemitsu's pieces draw silence into them, and, with it, other sounds that can be or become part of the sound piece.[12] They evoke silence in themselves, as Miyamoto notes, inasmuch as they produce an interaction with it.[13] *Ma* thus becomes an active agent of ambiguity that blurs the limits between sound and silence, and removes the primacy of the author's intention to give way to a more open musical narrative.[14]

Isozaki suggests *ma* to be better understood not only as a gap but also as "the original difference immanent in things" (2011: 95). This extended definition gets closer to Takemitsu's interpretation of *ma* through the way silence dialogues with sound, which in turn reflects on my understanding of absence in drawing in multiple tonalities that, in a seemingly non-structured assemblage, appear as distant, not filling or occupying but reverberating in space. Played in simultaneity, these sounds conform a balanced impression of a sensory and multi-layered immanence, resembling the different temporalities evoked by the inarticulate traces and fragments of a ruin. As Koozin puts it:

> In the temporal imagery of traditional Japanese arts, moment-to-moment events are superimposed against a static background; being and becoming are recognized as contraries, which mutually define each other. Through the decaying reverberation of the piano's tone, Takemitsu creates a metaphor for the fluidity and impermanence of the physical world. (1990: 41)

Takemitsu embraces a sense of multiplicity and simultaneity in his interpretation of silence. The materials of his compositions are in constant flux; sometimes they are single fading tones, or sometimes they are rich layered sonorities that reverberate and assimilate silence. These are analogous to the rumour one can perceive coming from the distant, active city, standing in the middle of a *terrain vague*, which blends with possible pasts and futures, not readily present but suggested as absences.

I have contextualised Takemitsu's work in John Cage's account of silence to further address its resonances with absence and layering, instead of exploring fields of proximity and interaction between music and architecture or visual arts. Takemitsu's musical work constitutes a distant field from which I comparatively reflect on my account of absence.[15] This paper seeks to advance an understanding and representation of absence, making of the gaps and distances between the field of architecture and music (and between Western and Japanese culture) a space of interpretative opportunity.

Venice from the distance

The following images do not represent disused or overlooked spaces in Venice but try to expand the interpretation of absence as layering beyond those kinds of places, to reflect on the city's multi-layered formation and slow ruination.[16] The following compositions reimagine the memories of a city away in space and time—moments captured in light.

Venice exemplifies the idea of the urban palimpsest, giving the impression of accumulating its dense history in its materiality. This becomes evident in the aggregation of its intricate housing fabric, in the layers of stucco partially covering the old façades as they reveal either white stones or dampened walls. The decay of surfaces alternating with recent restorations or some scarce new buildings also contributes to reveal the "layered reality of Venice that condenses at once a plurality of times" (Stoppani, 2011: 161).

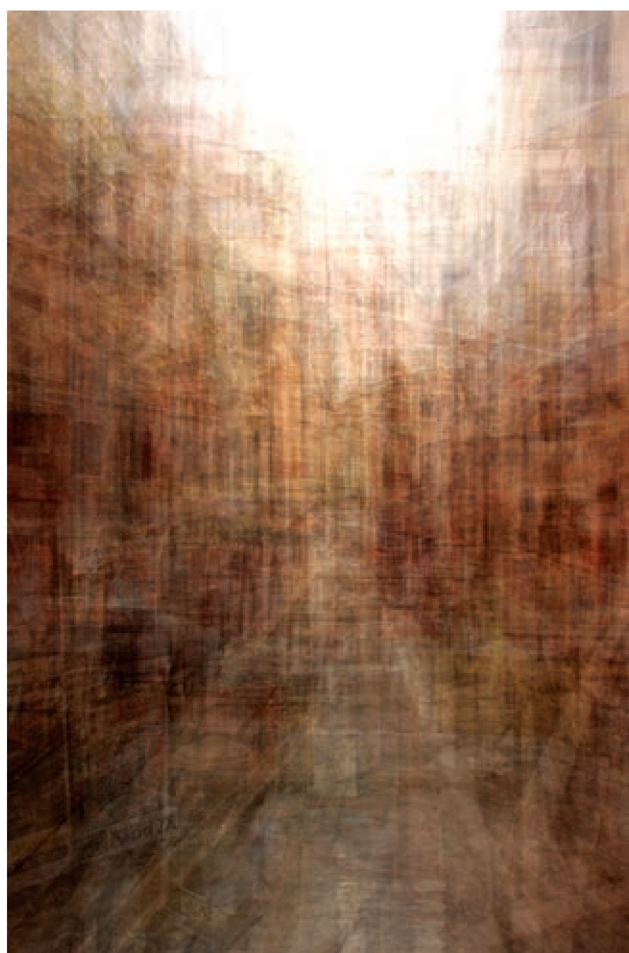


Fig. 2 Author (2014/2018). Walks in Venice, 3-20 November 2014 [Layered photographic composition]

The vertical orientation of this composition depends on the spatial proportion of the photographed environments: narrow streets, alleys, and vertically framed vistas. Despite the city's great spatial diversity, the image reveals some consistent features, such as how the light is distributed and the textures and colours of the deteriorating walls of buildings. The accumulation of images gives a painterly effect to the composition, as if through the dense air the masses of buildings of both sides can be seen gradually dematerialising in light.

Fig. 3 Author (2014). A walk to Cannaregio Ovest, Venice, 3 November 2014 [Layered photographic composition][17]

Fig. 4 Author (2014). Encounter of buildings and water, Venice, 3-20 November, 2014 [Layered photographic composition]

The next composition deals with more open spaces. The façade's materiality and texture and the alternating presence of water and hard floors seem to reverberate together with the glowing light and the humid air of Venice's hazy and cold autumnal days.

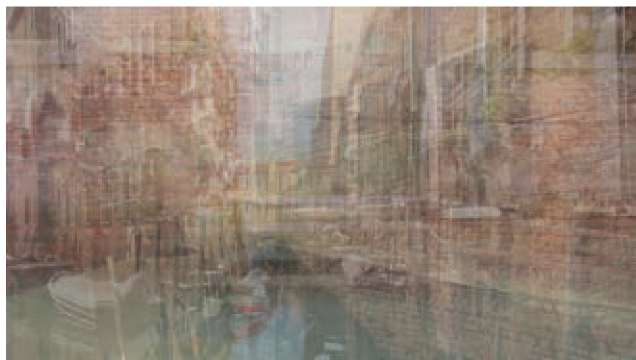
When concentrating on the encounters between façades and water, the overall colouring stays similar. The reflection adds a different depth and complexity, and the greater presence of its green colour and texture reveals the city's atmosphere through the aggregation of more detailed images of the buildings being reflected on or touched by green, flickering waters. The blurring of Venetian buildings into the water triggers thoughts on the fragility of the city and its haunting fate of

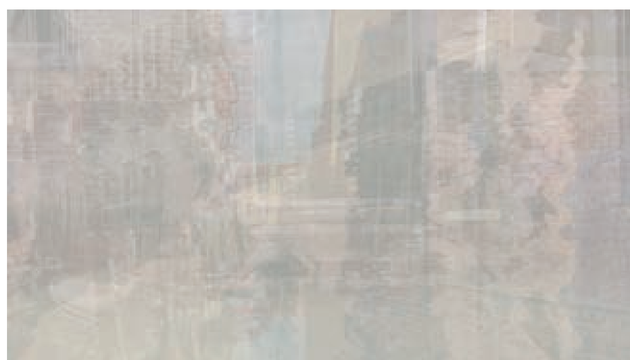
slowly sinking into the lagoon.[18] Vanishing into the air or the water, the city appears both constituted by multiple translucent images, anticipating its possible future absence.

In these images of Venice, the photographs vanish into each other losing some of their particular characteristics. In turn, the sites become less legible as the image does not work in a documentary or analytical sense but as a source of re-imagination that appeals to an open-ended, even emotional engagement with something not yet graspable, in the process of becoming.

This form of representation does not respond to an understanding of the geometry of space and form. Sharp edges give way to the predominance of a sensory impression of light and colour, encompassing a temporal and spatial density and depth. In this way, the nature of the images resonates visually with Takemitsu's musical landscapes. The compositions suggest fading images seemingly in motion, balancing between a total opacity and the almost absolute transparency that allows them to reverberate together, interweaving presence and absence. Beyond still images, Takemitsu's relation between sound and silence to express *ma* can be furthered through an exploration of moving images, working more directly with the dimension of time.

Fig. 5a-d Author (2014). Cannaregio Ovest, Venice, 20 November 2014 [Snapshots of layered video]





While having observed reflections of my visual work in Takemitsu's music, in the following filmic series I attempt to actively interpret Takemitsu's work by incorporating the variable of time. The resulting moving image composition combines sequence and superimposition to convey an active state of suspension, in which slight movements become visible and seem to hold the captured reality still.[19] There is no particular event occurring in the film, it is a core silence that is in turn invaded by sounds coming from a distance.

The gaps between images become evident as they sequentially appear in the composition, generating a sense of vibrating transition enlivened by the movement of water, light and people. The fading transitions bring forward the ephemeral and transient condition of light appearing and disappearing in the composition, vanishing into blankness. In this way, the resulting piece reflects some of Takemitsu's musical work, following a sense of a "particularly unhurried, autumnal atmosphere" (Hutchinson, 2014: 428), a flow of non-linear time in which the ambience of Venice unfolds.

A slow palimpsest made of the autumnal light of Venice encountering the city's materiality reimagines its different temporalities accumulated throughout time. This last moving composition involves a greater complexity in this series of representations, reflecting the layered formation of the city. As Isozaki writes:

> [The…] fading of things, the dropping of flowers, flickering movements of mind, shadows falling on water or earth [shows a…] fondness for movement of this kind [permeating] the Japanese concept of indefinite architectural space in which a layer of flat boards, so thin as to be practically transparent, determines permeation of light and lines of vision. Appearing in this space is a flickering of shadows, a momentary shift between the worlds of reality and unreality. *Ma* is a void moment of waiting for this kind of change. (Isozaki, 1979: 78)

I have attempted to infuse such quiet intensity in representing the Cannaregio Ovest district in Venice through layering, observing the reverberations and transitions between different images forming an immaterial, moving palimpsest.

Final remarks

While it seems that Western interpretations of *ma* in architecture are more of a creative nature rather than based on historical analysis, as Nute suggests, in music it has had perhaps a similar development, enabling both theoretical understanding and creativity. Its intellectualisation may correspond to an effort for the Western mind to grasp something that is already and deeply internalised in Japanese day-to-day life, art and culture. Takemitsu in music and Isozaki in architecture are paradigmatic examples of this productive cross-cultural hybridisation, on which I have based this dialogue between architecture and music, acknowledging the points of encounter as well as the inevitable distances between both fields.

How could the music of Takemitsu be thought of as a model of interpretation, representation—even of design—of absence, as it comes forward in the experience of the built environment? If not falling into the trap of the mere transparency of materials, the precedent notes and images can contribute to ongoing debates and established interpretations of *ma* and architecture, as well as of

absence and architecture. Here, I have proposed an interpretation of silence and *ma* in Takemitsu's music to reflect on and inform my method of representation of absence in the built environment.

Silence, as understood and used in music by Takemitsu, resonates as a parallel to absence and how it tinges the atmosphere of places. It offers an opportunity to enhance our understanding of the spatial possibilities of architecture and bring forward that which is beyond its physical presence, and beyond the functions and meanings it is supposed to carry. The *terrains vagues* in our cities offer a powerful metaphor of silence. Beyond the challenge of intervention without obliterating the qualities of absence, architectural and urban designers may draw on them to observe and conceive of the built environment in other ways. My attempt to represent Venice as absence through layering constitutes a step in that direction.

As absence itself needs some sort of presence to come forward as such in the imagination of who perceives it, the question would be what kind of architectural presence can bring about or recover absence while keeping it at a distance. In my view, one lesson of Takemitsu's music is the active use of silence and how it draws sound beyond the musical piece—allowing for its emergence. Silence in architecture could then be thought of as being an opening for absence to come forward, rather than being absence itself.

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With thanks to Philip Dawson for suggesting that I look into Takemitsu's music as a way to reflect on my work, to Marcela Aragüez for her insights on *ma* and to both reviewers of this paper for their rigour and encouragement. With special thanks to Cristián Alvear, musician and interpreter of *ma*, for providing generous and insightful observations on an earlier version of this paper, enhancing the text presented here.

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ENDNOTES

1 The use of the word "absence" not only designates "the state of being absent or away", but "also the time of duration of such state" (Murray, et. al.: 1888/1923). This early definition, etymologically traced back to the Middle Ages, is consistent with the contemporary meaning of the word, as can be seen in several English dictionaries. Its Latin root *absentia* implies that it has a similar meaning in French, Spanish, Portuguese and Italian.

2 For accounts of absence as haunting and embodiment see Wylie (2007 and 2009).

3 Transparency becomes a necessary condition for layering to convey absence, allowing for the simultaneous appreciation of multiple layers. In these images, transparency is perceived as operating in space and time, thereby evoking a myriad of other moments and situations not readily available in the here and now of experience. This is opposed to absence expressed literally through transparent or translucent materials.

4 Distance here refers to an experiential sense of being away, not to a precise and measurable direction.

5 Cage's 4'33" was first performed by David Tudor on 29, August 1952 at the Maverick Concert Hall, Woodstock, New York.

6 In reference to pieces like *Marginalia* (1976/1982).

7 This approach is evident in Takemitsu´s more experimental phase in the late 1970s. See Burt (2001: 175).

8 As examples, consider, *Piano Distance* (1961/1966) and *For Away* (1973/1974).

9 Takemitsu refers here to music played with Japanese traditional instruments such as the *biwa* and the *shakuhachi*.

10 However, Takemitsu's pieces do have a precise notation in which sounds are presented rhythmically. Personal interview with C. Alvear (2018).

11 According to Koozin, in traditional Japanese arts, *ma* is expressed as a portion of void or blankness. For example, in *sumie* paintings, the strokes give boundary to the infinite by rendering the void expressed on the blank page as something tangible and meaningful (1990: 43).

12 Silence in music works as an active aperture or opening within what can be thought of as autonomous musical phenomenon. In Takemitsu's work, this turns the background or context into a *musical* content. Personal interview with C. Alvear (2018).

13 For instance, works like *Autumn* (1973/2018).

14 See Jo Kondon, a contemporary Japanese composer who incorporates ambiguity within his musical compositions.

15 I do not intend a direct comparison between my visual work and Takemitsu's music. His work is a paradigm in a different artistic field.

16 This amounts to a transient condition corresponding, to some degree, to conservation efforts.

17 Previously published in Lanuza (2015: 82).

18 For consideration of the deteriorating influence of water and humidity for built surfaces, in the structure of buildings, as well as the slow, yet consistent sinking of the city into the lagoon, see Powell (2012).

NINA BOYD WITH JAN SMITHERAM

Staging tourism: Performing place

In New Zealand, tourism is tied to images of pristine landscapes into which architecture is admitted as a romanticised diversion from urban places. This project found in the "100% Pure New Zealand" tourism marketing campaign—initiated in 1999 (see Tourism NZ, 2019)—an opportunity to speculate on a greater potential for engagement between architecture and tourism. In short, it sought ways that architecture might be truly transformative for tourists.

Through this design research project, the relationship between architecture and the tourist experience was interrogated through increasing scales spanning from an installation to a hotel and finally an artificial island. Instead of attending to tourists as if passive consumers of 'sights/sites', investigated here were the embodied performances tourism makes possible. Architecture in turn was considered a stage for amplifying this performative dimension, with places themselves thought of as performances *en route*; rather than as fixed and incompatible with the hypermobility of tourism.

Mobilising the tourist

The project was shaped by two key theoretical shifts in how tourism is understood from an architectural perspective. The first sought to recognise tourism and architecture as reciprocally related. Hence the project built on the proposition that rather than being a backdrop to tourist experiences, architecture was thought as integral to these experiences (Ockman and Fraustro, 2005: 35). As such, architecture can be seen to build on tourist values to the extent that tourism sites are often redesigned and packaged for mass consumption (Lasansky, 2004: 1). This understanding signals that tourism is simultaneously a process through which places are experienced and a force which shapes and interprets those places.

The second theoretical shift looked to tourism studies to better rethink the presumption that tourism and the 'tourist gaze' are essentially passive (Urry, 1992: 172). Tourism was instead understood as a dynamic practice that is 'performed', and that architecture may amplify the multi-sensuous experiences deepening this performance of tourism. This emphasis on performance enabled a sensitivity to the way tourists inscribe themselves into space through social practices, (re)

Fig. 1 Author (2016). Preliminary investigations into understanding the tourist through performance [Photographic collage]

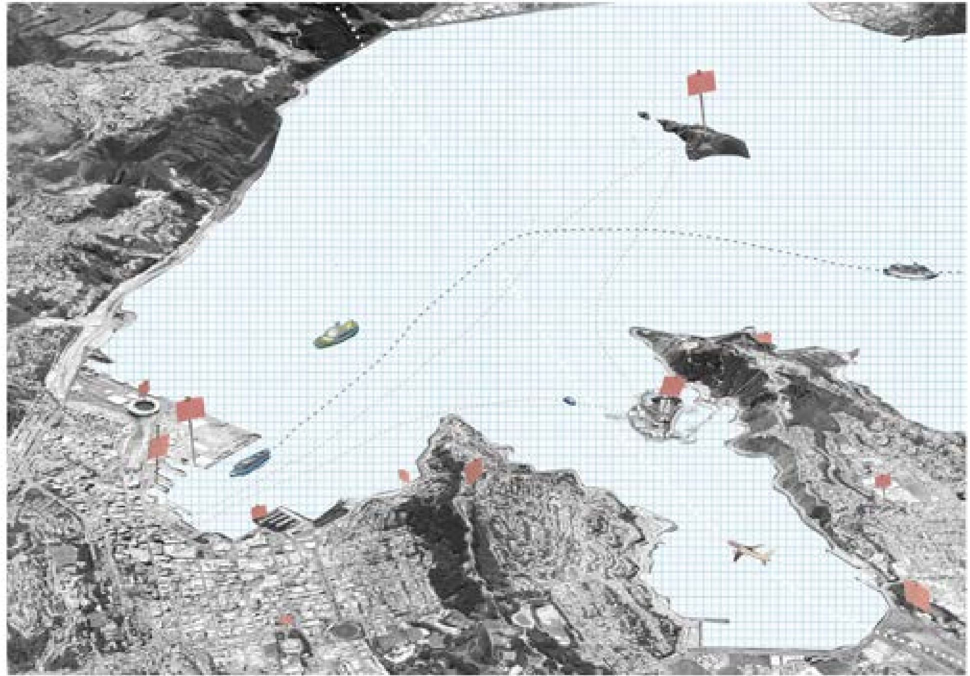
producing place through their individual and collective enactments. Attentive to the practice of 'doing tourism', this project considered a series of staged performances, choreographed through architecture as a *mise-en-scene* or theatricalising platform. Drawing from both these theoretical threads, the project positioned architecture as central to the tourist experience and asked, how can architecture stage and amplify the embodied performances of tourism?

Expanding "Wellywood"

The investigation is sited in Shelly Bay, a former military base and emerging recreation hub along the coastline of the Miramar Peninsular in Wellington, New Zealand. The decision to focus the project around Shelly Bay came about before the announcement of a new, proposed $500 million-dollar development for the area. This development aimed to consolidate Shelly Bay as a burgeoning tourism hub on the periphery of the central city, one just 3km from Wellington Airport. The site is also adjacent to the popular movie tour route which operates in the area; it's close to Weta Workshop and various nearby shooting locations for the

Lord of the Rings trilogy. Parodically dubbed "Wellywood" in recognition of the centrality of film production for the capital's economy, the title similarly offers a marketing platform for the film-based tourism underpinning Wellington's tourism overall—a dominance that itself forces a re-examination of appeals to "authentic" tourist experiences typically associated with New Zealand (Tzanelli, 2004: 38). For the relationship between the Shelly Bay site and Wellington's urban placement overall, see Figure 2.

Fig. 2 Author (2016). Wellington Harbour [Photographic collage]



Shifting scales

To explore the relationship between architecture and tourism, a "design through research" methodology was employed where the design proposition developed through iterative experiments at increasing scales. In summary, three scales were explored: the first engaging with the human scale and culminated in a 1:1 installation; the second explored the performance of tourism through the design of a hotel; and the third proposed an artificial island to stage a range of public performances by tourists. Working through these shifting scales allowed a critical revaluation of the proposition across different design registers.

In more detail, the first design scale exploration extracted moments of interest from the Shelly Bay site and developed multiple scenarios through drawings and physical modelling (Fig. 3). Each of these experimental scenarios sought notions of place that incorporated movement and displacement. These qualities were translated into a series of physical objects in order to create a 1:1 installation (Fig. 4).

Following these early experiments into fluid notions of place, site and placement, architecture and the performance of tourists were more directly engaged with and tested via the design of a hotel, itself thought of as a stage for "dwelling in mobilities". This staged environment in fact offered revised potential for amplifying the corporeal, tactile experiences of tourists (Penner, 2004: 219).

Fig. 3 Author (2016). Explorations of site movement and displacement [Photograph of physical models]

Fig. 4 Author (2016). Physical models formed as 1:1 installation [Photograph of physical models]

Fig. 5 Author (2016). Performing tourism within the hotel [Composite digital images]

The hotel programme was employed as a tool to interrogate the usual partition of exotic and everyday aspects of the tourist experience. While hotels traditionally leave little room for the intersection of everyday routines with socially exuberant experiences—with private rooms divided from spaces of social interaction—in this experiment the hotel was designed to intersect socially exuberant performances with everyday routines to better encourage new "encounters, and opportunities for action" (Dovey and Dickson, 2002: 5). To do this, private spaces were made to continuously brush up against lively social spaces allowing the privatised routines of dwelling to be performed simultaneously with the dynamic mobilities associated with 'doing tourism' (Fig. 5 and 6).

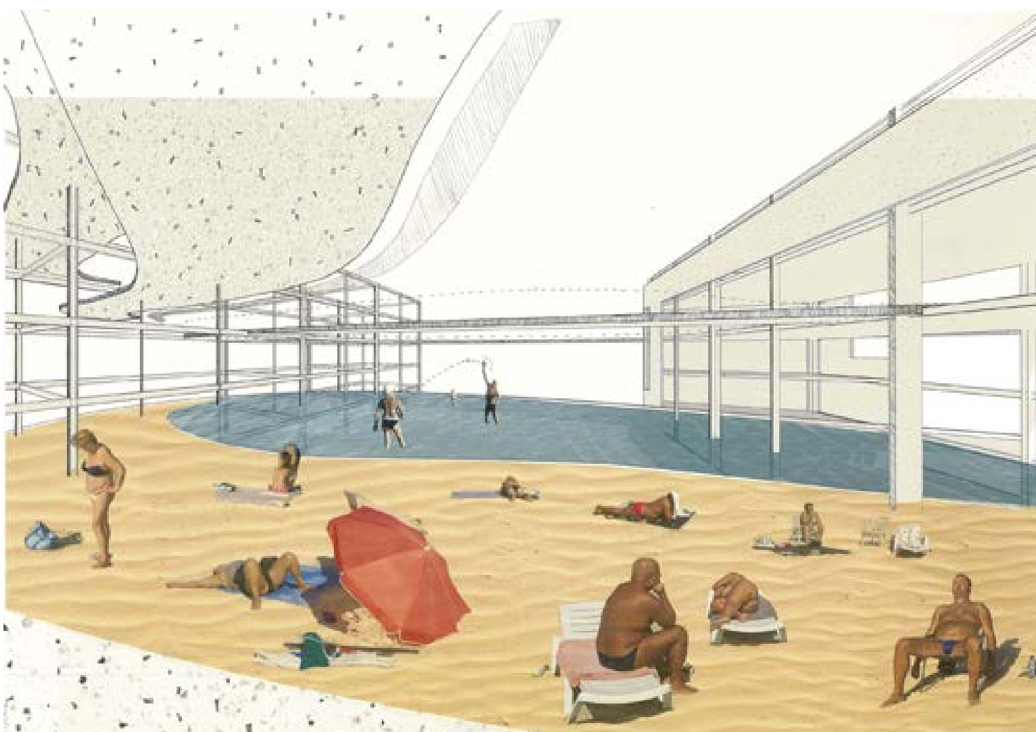


Fig. 6 Author (2016). Performing tourism within the hotel [Composite digital images]

In the final stage of the project, the design of an artificial island offered a *mise-en-scene* for investigating parodically the placemaking capacity of tourists through their individual and collective performances. The artificial island was located just off the shoreline of Shelly Bay and utilised surplus land dredged from Wellington Harbour for the proposed airport runway extension (Figs. 7 and 8).

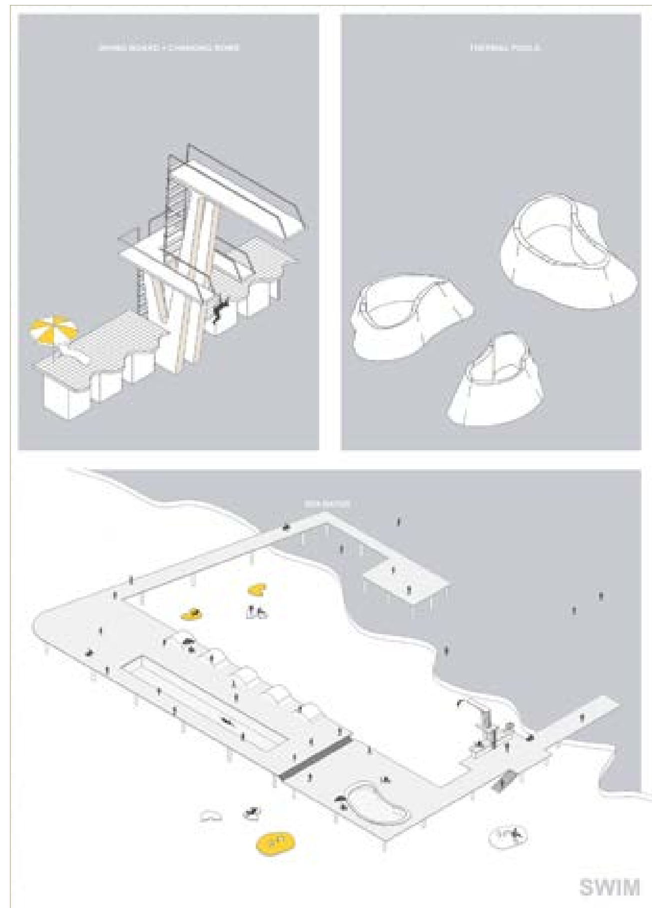
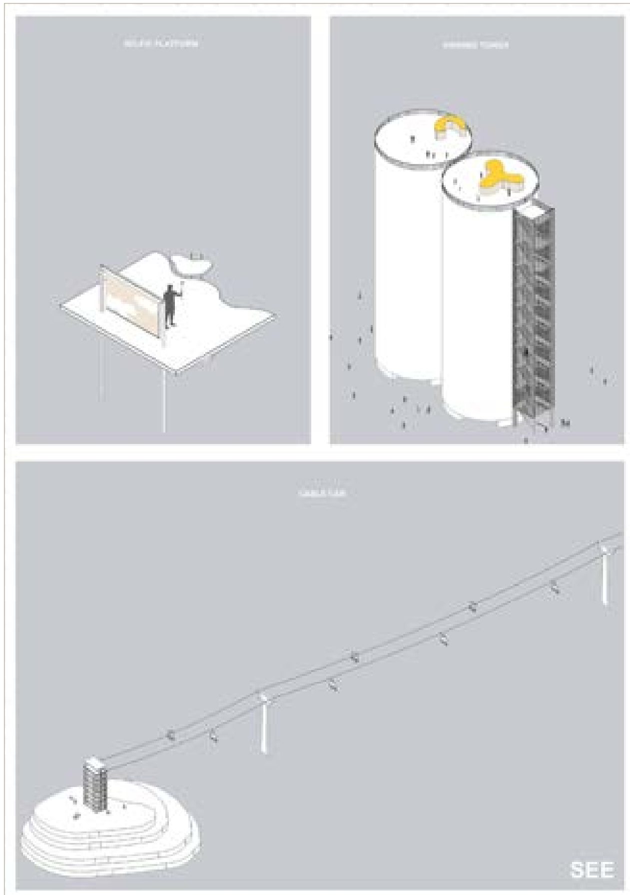
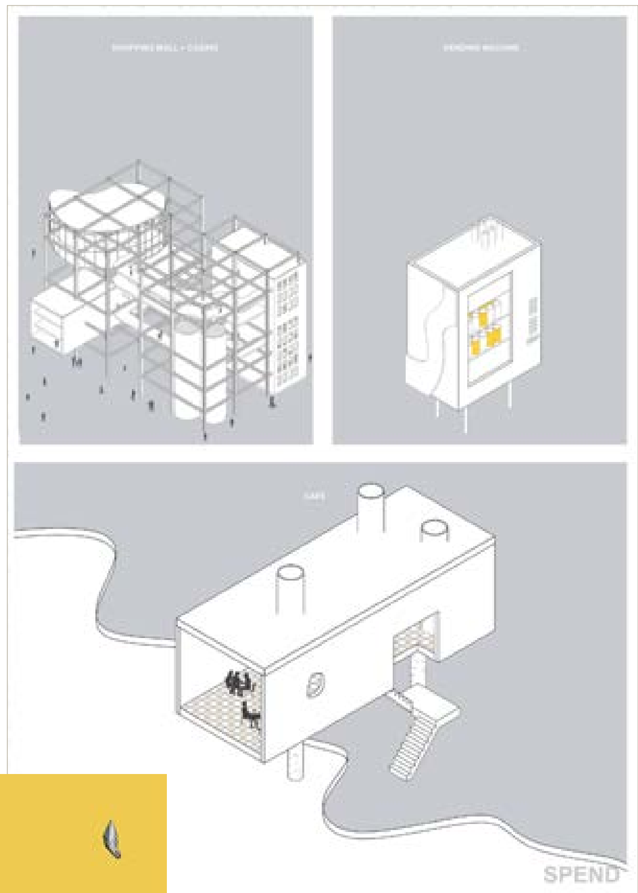


Fig. 7 Author (2016). Masterplan of the artificial island [Composite digital image]

Fig. 8 Author (2016). Axonometric view of the artificial island [Composite digital image]





Figs. 9, 10 and 11 Author (2016). 'Swim', 'See' and 'Spend': Elements of the architectural programme toolkit [Composite digital images]

Acts of relaxing, playing, sightseeing and spending were programmed into the island's design through architectural gestures which invited the site to be used in multiple, intersecting ways thereby amplifying the performative nature of the enactments. A series of 'architectural toolkits' resulted. For instance, the 'swim toolkit' incorporated a diving board, thermal pools and sea baths which asserted the corporeal qualities of being in and with water. Fountains heightened 'eruptive' and 'splashing' experience, while bobbing pontoons asserted floating sensations. These toolkits supported the notion of tourism as a dynamic practice integral with its enabling architecture. Through their participation in these social practices, tourists were imagined to inscribe themselves into space and (re) produce places eventfully via their individual and collective performances (Figs. 9, 10, 11, 12 and 13).

To conclude, this project sees architecture as a central protagonist in developing an understanding of tourism through design, a proposition that situates the tourist not as a passive consumer of places but as "a dynamic force in creating them" (Crang, 1997: 74). As such, this design research project asserts that while the performances of tourists can be staged through architectural *mis-en-scene*, tourists themselves produce place through their individual and collective performances. Consequently, neither tourism nor place can be assessed as merely products; instead, their intertwining incessantly performs places.

Figs. 12 and 13 Author (2016). View of the island's main public entrance via the gondola, and view of the heated sea baths [Composite digital images]

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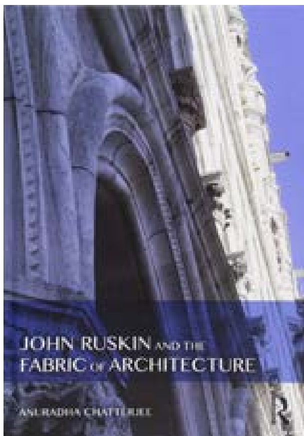
review / JOHN DIXON HUNT

Anuradha Chatterjee
John Ruskin and the Fabric of Architecture
Routledge, 2018



Ruskin looms huge, unwieldy, contradictory, yet happy (as he himself wrote) to be trotting round a polygon and accepting its different perspectives. His vast oeuvre (39 volumes in the Library Edition published in the first decade of the 20th century) not to mention the as yet uncollected graphic work and watercolours, is unavoidable, a lion in the path of architectural historians and theories. He is also a writer who is both an eminent Victorian and yet one who sometimes asked (in his own lifetime) to be considered outside that context. The temptation to jump on either of those explanations is acute, and I was recently reminded that Claude Monet thought Ruskin's *Elements of Drawing* was 85% "spot on" what would be hailed as Impressionism.

Anuradha Chatterjee "jumps" in both directions. She opts to focus on the fabric of architecture, its "space of surface", on the wall as "veil", and thence she treks into architecture as "female body" via Ruskin's theory of dress and the effects of an "adorned edifice". Part of that agenda seems very apt—he was extremely attentive to decorative surface, especially in Venetian buildings, and in his early essays in *The Poetry of Architecture*, he never sought to enter into any of the villas and cottages that he wrote about and relished what their exteriors, or just their details, told him. The other part seems, at least to me, occasionally a stretch, trying to dress up his Victorian gravitas and moral probity in fashionable ideas, though not (as Macbeth said) in "borrowed robes", for that discourse is immediately available today, and of course was so in Carlyle's *Sartor Resartus*, which Ruskin knew well.

The sequence of the five chapters begins with Ruskin's interest in the wall, and the analogy between the folds of a dress and the surface wall or veil of a building is offered. The second asks us to see architecture as "Dressed Female Body", which is where Carlyle is relevant, though the parallel with female as opposed to male dress is less discussed by Ruskin. A third chapter addresses Ruskin's "theory" of dress, based upon his readings of drapery in Gothic statues and Renaissance paintings. Chapter 4 extends the workings of this analogy to "reveal his imaginative textile historiography", though a reader familiar now with Ruskin's geology, would be aware that he chastised the geologist John Tyndall by demanding "stretch no analogies farther than they will hold" (Ruskin, 1906: 283). The last chapter expands to consider the "effects" of his theory of the "adorned wall" on later writers and architects.

There is much to be gained from this dense argument, especially if you accept its proffered analogies with somewhat limited force when applied to Ruskin's own concerns with women. The author's discussion of this "troubled relationship" with women takes us over what we knew and cites authorities along the way, but yields little new insight, and so moves quickly into a discussion of feminising architecture. A selection of colour plates of San Marco by the author are extremely eloquent when it comes to surface detail and decoration. Jeanne Clegg in *Ruskin and Venice* (1981) saw this as a safer area of enquiry for Ruskin than the religion there (or even women until he became obsessed with Rose La Touche and Carpaccio's *Ursula*). Yet the usefulness of their juxtaposition of the buildings to two clothing images, which are held in the Ruskin Foundation at the University of Lancaster, one of watercolours of a Veronese dress and of a woman "with a rose", are hard to assess. When in 1966 Robert Furneux Jordon asked us to see Ruskin whole or not at all, he established an almost impossible agenda.

One difficulty with this book is its dedication to citing all and everybody who has written on Ruskin, sometimes not very pertinently, so that the author's individual voice is lost. Added to that is the publishing practice of including in the main text lengthy parenthetical citations of author and page references, keyed to full details at the end of every chapter. It reads like a dissertation, and while there is nothing wrong with that, it deflects the chance for readers who want to grasp how Ruskin survives as a major figure in architectural writing and, importantly, how what is offered is new.

Any reader of Ruskin has to be able to grasp how his interests shift or twist during one visit to, say, Venice, or over his long writing career. And there is a great deal of that writing, as we crest every wave and current in the *mare maggiore* of his architectural, geological and meteorological pronouncements (Tinteretto's aphorism on how the sea of painting always gets larger, that Ruskin loved to cite). That Chatterjee notes in her acknowledgements that a colleague had "faith in my obscure meanderings" is both honest and touching: *caveat lector*!

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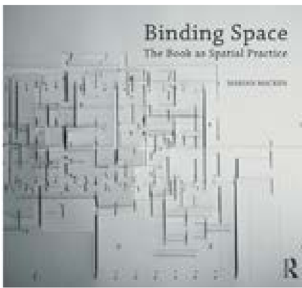
review / CARL DOUGLAS

Marian Macken
Binding Space: The Book as Spatial Practice
Routledge, 2018



Many of us pass our days moving from one illuminated screen to the next, channeling our creative activity through software and Wi-Fi. In this accelerated and transient state, a paper book or a pencil drawing can seem luxurious. Marian Macken, in *Binding Space: The Book as Spatial Practice* (2018), suggests such analog pleasures are more than personal extravagances. Books, she contends, are an under-exploited mode of architectural discourse: not simply bearers of writing *about* architecture, but a creative practive offering an alternative to the conventions of drawing sheets, screens, and eye-catching imagery:

Binding Space demonstrates the possibilities of book *making:* it considers how the book format reveals and facilitates certain aspects of the design process, and the repercussions of this for spatial drawing and representation (5-6)

Macken presumes that modes of representation are not innocent or neutral transmitters of information, "a uniform space through which meaning may glide without modulation" (Evans, 1997: 154); and that digital tools do not obviate the production of drawings and models as physical artefacts. Book-making, she argues, has potential to open new avenues for designers and critics of space:

> The seeming conventionality of the book has the capacity to be reinvented anew, through creative practice, to take on a role of critical enquiry and to be the site of architectural innovation. (130)

Binding Space (which derives from Macken's PhD thesis; 2012) has an interdisciplinary flavour, marrying a study of book production by artists with theories of architectural representation. It provides an extensive practice context for the production of architectural art-books; theorises the format as a space-time construction; and demonstrates some of its potential through a series of Macken's own creative works.

The text is organised into five parts, each attending to a different spatial register of the book format. Part 1, *Field*, identifies "bookness" (25): the characteristics of books that distinguish them from, for example, screens, models, or individual drawing sheets. Central to bookness is seriality: while a single sheet of paper can be imagined as a window to look through, the page of a book is part of a sequence. We literally peel a page away from the stack of pages yet to be read, and

lay it over the pages passed. This "openable codex format", writes Macken, "offers the element of interiority, and, hence, its opposite, exteriority" (32).

Parts 2 and 3, *Page* and *Volume*, attend to the book as a material artefact. Individual pages are a physical substrate that can be manipulated by stitching, cutting, creasing and embossing; so that the paper, "rather than receiving the drawing, is manipulated to form the drawing" (57). Books that pop up, unfold, or contain voids—such as *okoshi-ezu* from Edo-period Japan, and the Het Nieuwe Instituut's *Vedute Collection*—overlap with models in their ability to produce or describe spatial volumes.

The time of the viewer is implicated in the way books unfold in *series*, the theme of the fourth part. The movement of the reader travelling interactively through the book, leads Macken to closely associate the book with exhibition design. This leads her to conclude in Part 5, by articulating book time as multiple: "there is a multiplicity, a plurality, of 'times' that should be included within architecture… not just the time of inhabiting, but also the times of making, recollecting and re-positioning" (135). This suggests a concern with a broad range of spatial agencies and narratives, rather than the telling of a single story oriented by a designer's intentions.

At the beginning of each part, Macken describes some of her own books. These sections sit outside the main discursive line of the text (not even appearing on the contents page), but superbly exemplify her thought. For instance, her book *$1.45¢: Houses in the Museum Garden: Biography of an Exhibition*, which heads up Part 3, demonstrates how the spatial seriality of the book can unfurl the plural times of building. It documents three demonstration houses installed in the sculpture garden of New York's MoMA between 1949 and 1955: one by Marcel Breuer, a second by Gregory Ain, and the third a replica of a Japanese guest house by Junzō Yoshimura. Macken attends to the houses' prefabrication, short exhibited life, maintenance, disseminating function, relocation, and re-use; presenting them through a set of 22 unfolding portfolios containing collapsible models and embossed drawings. The portfolios form intersecting time-series of the transformations of each individual house, and the changing state of the museum courtyard. Using overlays, cut-outs, pop-ups, and embossing, the portfolios describe the courtyard as a transient space, and invite cross-reading of the houses and their various careers. As conceptual probes, Macken's books are indispensible to her project, moving *Binding Space* from being a purely abstract meditation to being a provocative model of practice.

Architectural books can be more than normative archives for completed works, or polemic texts. Instead, Macken suggests that by experimenting with the book-making as a process we might refresh our understanding of the time(s) of architecture, and experiment with sequences, narratives, and interiority in new ways. The temporal and multiple nature of books exposes the rhythms, syncopations, and sequences of architecture, making it easier to see their various states and shifts.

Macken assembles an extensive collection of invigorating examples, and makes a strong argument that book-making remains valuable in a time of screen-based presentations, without resorting to nostalgia at any point. She does not seem to feel the urge to defend physical production against the intrusion of digital techniques (her own books integrate digital fabrication, particularly laser-cutting,

with traditional techniques of paper-making, folding, and debossing). Rather, she affirms book-making as a slow "savoring" process, as equally necessary in design as rapid and efficient ways of working (Frascari, 2011: 69).

The organisation of the book is perhaps more complex than necessary. Some discrete short essays could have been meaningfully merged into single chapters. Macken's direct accounts of her own practice work are one of the major strengths of the work, but sit oddly between chapters (not even appearing on the contents page at all). While this reinforces creative practice as having a discrete logic and independent existence of its own, I found it a little disjointed.

For me, Macken's research triggered thoughts of how architecture's temporal frames are locked to particular divisions of labour. For example, the inception of the drawing set (initially through the pairing of plan and section in the Renaissance) encoded the distinction between architect and builder. Where the former had ideas and overview, instructing by means of drawing, the latter were understood to expertly follow the plans to produce a building. The richer temporality that comes into view through book production might provide a way to recognise a less stark division.

Macken extends discussions about architectural representation into an under-addressed area. It is an essential read for anyone interested in the theory and practice of architectural representation. As a representational form, the book allows us to question default settings for the presentation of architecture, opening new spatial possibilities. In particular, those who are interested in the use of craft techniques, and slow or tactile media will appreciate the book's cogent demonstration of why such things are not mere luxuries. Because it works with a broad range of spatial practices, it has particular relevance for thinking about interiors, exhibitions, installation and critical or speculative spatial design. I am grateful to Macken for introducing me to many new artists, designers and works. Macken's own book is a constructive provocation for experimental practitioners and teachers of architecture and related areas of spatial design.

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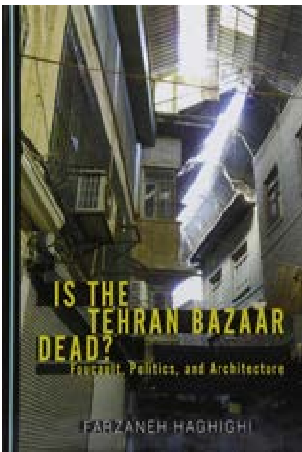
review / MARK JACKSON

Farzaneh Haghighi
Is the Tehran Bazaar Dead? Foucault, Politics, and Architecture
Cambridge Scholars Publishing, 2018



For those old enough to remember, the years of 1978 and 1979 were marked by electrifying political events. In a geo-political climate dominated by neo-liberal policies that emerged with Thatcher and Reagan, the Shah of Iran was deposed, fleeing to the United States, with the Ayatollah Khomeini returning from exile in Paris to establish an Islamic government. What form would such governmentality take: a Muslim Shiite governmental reason that would be neither Arab nor Sunni, non-aligned with pan-Arabism or Pan-Islamism?

Michel Foucault visited Iran twice in 1978 to gain first-hand an understanding of how this governmental reason would be formed. He wrote some thirteen separate articles, mostly for French and Italian newspapers, reporting on how he understood this event that would not be named "revolution". In concluding one such article for *Le Nouvel Observateur* in October 1978, he comments: "For the people who inhabit this land, what is the point of searching, even at the cost of their own lives, for this thing whose possibility we have forgotten since the Renaissance and the great crisis of Christianity, a political spirituality? I can already hear the French laughing, but I know that they are wrong."

Indeed, Foucault was heavily criticized for what some termed his "folly" in Iran, for mistaking the ideal of an Islamic political will for an ultimately repressive theocracy. More recently, there are book-length studies that have revised that reception to Foucault's political analyses, one by Afary and Anderson (2005) referenced briefly by Haghighi, and even more recently, Behrooz Ghamari-Tabrizi's 2016 *Foucault in Iran: Islamic Revolution after the Enlightment*.

The same year that Foucault visited Iran, he delivered his "Collége de France" lecture course, *Security Territory Population*, introducing the notions of governmentality and security. Ghamari-Tabrizi suggests that Foucault's encounters in Iran set him on other paths for thinking the question of political will, and the fate, in Europe, of what he called a political spirituality.

This perhaps overly extended introduction to Farzaneh Haghighi's book on the Tehran Bazaar aims at placing aspects of Foucault's thinking in some broader political contexts of Iran. It is also important to recognise, as Haghighi outlines comprehensively in her book, that the Tehran Bazaar during various political upheavals of the nineteenth and twentieth centuries has been a locale or site

for galvanizing resistance and demonstration of political will. This was certainly the case with the return of Khomeine, and has been the case in subsequent turbulence.

With Donald Trump's reinforcing of stringent economic sanctions against Iran in January this year and his reminder to especially France and Germany to fall into line or be treated as hostile to United States interests, the Tehran Bazaar is again an epi-centre of agitation and political expression, especially around the issues of currency exchange and availability of US dollars for Bazaar traders. Haghighi's book goes into considerable detail on historico-political understandings of the founding of the Bazaar, its subsequent socio-political agencies and its urban and architectural morphologies.

The book undertakes this detailed and thoroughly researched accounting for an architectural object, in order to radically question the grounds upon which such scholarship rests. This is a book that introduces just how Foucault's approaches to history, power and human agency require us to reconsider, from the ground up, how to question the "encounterability" of things.

With this strategy in mind, the book follows a curious, though highly successful structure. Knowing full well the kinds of limitations she will bring to more conventional socio-political analyses or urban-architectural analyses of the Tehran Bazaar, Haghighi undertakes such analyses according to the precepts of key scholars in those fields.

Foucault does not get mentioned. This is to say, Haghighi does not bring critique immediately to conventional scholarly accounts of the Bazaar in terms of historical, sociological, political, urban and architectural analyses. We are somewhat lulled into the security of securing our object of study, quantifying and qualifying "it" as somehow objectively knowable.

Two early chapters of the book undertake this securing. Then, there comes the seismic rupturing in a chapter on Foucault, and especially on Foucault's notion of "event". It is instructive that Haghighi takes "event" as a central concern rather than, for example, aiming at providing accounts of the Bazaar in terms of archaeology, genealogy and governmentality as subsequent modalities by which Foucauldian analyses are generally encountered.

"Event" is especially pressing, as there is no real and decided explanation for just what it is. "It" is essentially aleatory, chance, as much as governmental reason. As Haghighi notes: "By considering the Tehran bazaar as an event, one might be able to explore this marketplace at a micropolitical level. Moreover, such a perspective allows one to incorporate the chance encounter as an element of investigation, which can open possibilities for the emergence of the *not-yet-thought*. As chapters two and three suggested that the socio-political and architectural discourses reduce an event to a known incident, the Foucauldian chance event acknowledges the rise of the unknown" (151).

There follows three more chapters that narrate the bazaar as event. The first narrates "death" as event, the second "movement" and the third "resistance". Just how Haghighi undertakes these narratives is instructive for how we are able to invent (or event) along with Foucault.

The narrative of death that haunts the bazaar is a focus on two chance elements that Haghighi encountered in her own travels to Tehran. One is a socio-political

encounter with roller-doors that now come to signify closure. Crucial to her approach, Haghighi emphasises practices: practices of occupying premises and modalities of occupancy for which roller-doors are elements in a broad geo-economic connectivity that takes in the manufacture of aluminium as much as it does access or its denial to particular traders within the bazaar.

The second element encountered is the ritualised photographic presentation of forebears within the perimeter of a trading establishment. Again, Haghighi emphasises that display of images is a practice, or complex relation of practices, rather than being reducible to discursive meanings of objects. Roller-dooring and photographic displaying are events, "eventalising" as power-knowledge relations constituting the spacings of the bazaar, their segmentations and contiguities as micro-political.

The chapters on movement and resistance engage further depth in Foucauldian analyses, and further understandings of practices immanent to inhabitations of the bazaar. Crucially, these three chapters revisit precisely concerns thoroughly engaged in those earlier chapters on the socio-political history of the bazaar and urban-architectural morphology of the building, though do so in such a way that palpably and politically draws out the failures in that earlier scholarship to account for what is genuinely *living* as practices of "bazaaring".

Haghighi emphasises at the commencement to her book that we cannot take the Tehran bazaar as a "case-study" for a broader Foucauldian approach to architecture. By the conclusion of the book we recognise why this emphasis is made. To define a case-study is to define a particularity within the broad schema of universals. With the notion of event, we need to replace this grounding division with one of singularity, enabling the aleatory to rupture any sense of universality or totality. That having been said, it is not difficult to recognise just how Haghighi has ruptured many of the well-worn pathways by which we think of, analyse and define architectural objects. In this, we learn, from her approach, to think our own exemplars otherwise.

bios

NINA BOYD
Nina Boyd is an architectural graduate who completed her Master of Architecture (Prof) at Victoria University Wellington in 2017. Since graduating she has worked as a tutor at the Victoria University School of Architecture and is working with Toi Āria Design for Public Good and Massey University College of Creative Arts on community engagement projects.

KONRAD BUHAGIAR
Konrad Buhagiar obtained a degree in Architecture and Civil Engineering at the University of Malta followed by a post-graduate degree in Studio e Restauro dei Monumenti at the Universita' di Roma, "La Sapienza". He is a founding partner of AP Valletta and Senior Visiting Lecturer at the University of Malta. He has lectured in several countries abroad and is a member of the Board of Experts of the European Urban Space Prize. He is co-editor of *The Founding Myths of Architecture* (forthcoming).

JOHN DIXON HUNT
John Dixon Hunt is Professor Emeritus of the History and Theory of Landscape at the University of Pennsylvania. He has written over a dozen books on landscapes, and a biography of John Ruskin in 1982, *The Wider Sea*. His book on Ruskin's watercolours will be published early in 2020 by Reaktion Books.

ANDREW DOUGLAS
Andrew Douglas is a senior lecturer in theory and design at the School of Architecture and Urban Planning, where is also the current Associate Director of Design. He previously taught spatial design at the School of Art + Design at Auckland University of Technology. He is a member of the TurnSpace Collective, and an executive editor of *Interstices: Journal of Architecture and Related Arts*. He currently chairs the enigma: he aupiki Trust, and is a trustee on the Greg Bowron Memorial Trust. He has practiced architecture in both Auckland and London and completed postgraduate studies at the University of Auckland and Goldsmiths, University of London. His research ranges across fields associated with urban and Greek philosophy and history, aspects of Continental philosophy—particularly the work of Gilles Deleuze and Felix Guattari—critical perspectives on socio-spatial practice, and gender and sexuality as these pertain to literature, cinema and the urban imaginary. His doctoral research investigated observation and reflectivity in modernity via accounts of walking in European contexts since the seventeenth century. His current research addresses the role of affect in emerging forms of publicness and governance, colonial-urban formations in Aotearoa New Zealand, and philosophies of image and imagination.

CARL DOUGLAS
Carl Douglas is the Curriculum Leader for Spatial Design at Auckland University of Technology, Auckland. His research circulates around two main themes: unprofessional space (informal, ad-hoc, illicit, and amateur space-making); and procedural design techniques (cartography, design computation, abstraction, drawing, and intuition). In previous work he has examined infrastructure as a determinant of public space, made a case study of urban transformations of revolutionary Paris, and researched archaeological sites as scenes of architectural production. Current research attends to design strategies for climate change and sea-level rise, and the construction of unorthodox cartographies.

GUILLAUME DREYFUSS
Guillaume Dreyfuss is Director of Research at Architecture Project (AP). Guillaume is an art historian and obtained an MSc in Sustainable Heritage from UCL (University College London). He is co-editor of *A Printed Thing* (2012), and *The Founding Myths of Architecture* (forthcoming), and is the author of various academic papers.

MARK JACKSON
Mark Jackson is Associate Professor of Design in the School of Art and Design, Faculty of Design and Creative Technologies, Auckland University of Technology (AUT). He received his PhD from the University of Sydney in the discipline of architecture in the early 1990s and has taught at the University of Sydney, the University of Adelaide and at AUT. His research engages the tradition of Continental Philosophy, especially the works of Heidegger, Foucault, Derrida and Agamben. He has published in the fields of architecture, landscape architecture, design cultures, film-philosophy, and the visual arts and has produced a number of film and video works.

EPHRAIM JORIS
Ephraim Joris is a Design Director at AP Valletta and a faculty member at KU Leuven and Piet Zwart Institute in Rotterdam. His research looks at the idea of an architectural phenomenology recasting history as the experiential content of speculative architecture. This research stands at the basis of his design work at AP as much as his design work stands at the basis of his research. He contributed as a researcher and teacher to various institutions such as RMIT, Syracuse University, Westminster University and Brighton University. He has been a program director at UCA in Canterbury and KU Leuven and is a current member of The Mediated City Research Team at University College London. He is the author of various international publications and academic papers.

ADRIAN LO
Adrian Lo completed his PhD in Architecture at the University of Auckland, New Zealand, where he also completed his bachelor's degree. His research focuses on the processes and issues relating to space making, particularly the condition of interstitiality and in-between spaces in architecture and urbanism, such as that of Peter Eisenman, Aires Mateus, and urbanscapes in Hong Kong and Kathmandu. He has practiced in Hong Kong and Australia, and has held teaching positions in New Zealand and Nepal, specialising in architectural and urban design, history-theory, and final year theses.

JULES MOLONEY
Jules Moloney is Associate Dean Research and Innovation, School of Design, RMIT University, Australia. He has held positions at the Victoria University of Wellington, the University of Melbourne and the University of Auckland. His academic career was preceded by a decade of architectural practice in the United Kingdom. The distinctive approach he brings to his research and teaching is based on expertise in digital technology and the importance of grounding computational design within the wider context of theory and practice.

FILIPE LANUZA RILLING
Filipe Lanuza Rilling is an architect trained at the University of Chile, and obtained his Master in Architecture at the Catholic University of Chile. He holds a PhD in Architectural Design from the Bartlett School of Architecture, UCL. Through his investigations on absence, he explores processes of design and representation as a way of prompting new understandings and alternative interventions in the built environment. He has taught and exhibited internationally. He is a Senior Associate at Urban Transcripts, co-founder of DLA Scan / Devilat + Lanuza Architects, and currently a post-doctoral researcher at the UCL Urban Laboratory/Bartlett School of Architecture.

NICOLA SHORT
Nicola Short is a heritage consultant and lecturers in heritage and spatial environments at the School of Art + Design at Auckland University of Technology. With over 30 years' experience in the heritage and GLAM sector she has held a range of roles in museums and local government, both in New Zealand and overseas including; exhibition development Australian Museum, Head Public Programmes, Museum of Transport and Technology, Auckland; Heritage Manager, Auckland City Council, and a secondment to Christchurch City Centre as Lead Heritage Advisor, master planning team post the 2011 earthquakes. She is a member and has sat on the board of the International Council on Monuments and Sites, New Zealand chapter. Nicola has a particular interest in heritage and social equity with a focus on heritage landscapes, strategic planning, public policy and cultural theory. Her research interests include decolonisation and time, feminist theory, cartography and critical heritage theory with a particular focus on heritage landscape values and ontologies. She has a Bachelor in Art History

from Auckland University and a Masters from Sydney University in Museum Studies and Heritage Management. She is published in the areas of; museum management and cultural capital, heritage landscape studies and #protectihumatao. She is a member of Save Our Unique Landscape (SOUL) and has written extensively on the role of heritage legislation and cultural heritage landscapes for the campaign. She is currently enrolling in a PhD at the School of Architecture and Planning, Auckland University.

JAN SMITHERAM

Jan Smitheram is a senior lecturer in the School of Architecture at Victoria University of Wellington, where she teaches undergraduate and postgraduate students. Her current research project involves working on a URF funded project researching how architects think about the body when they design. Papers currently under preparation address questions of architectural representation, performativity, occupation and affect.

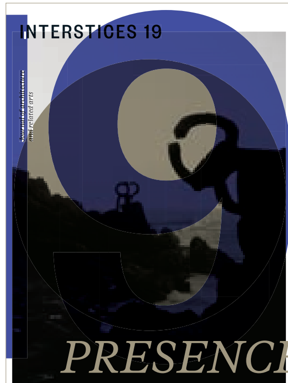
SIMON TWOSE

Simon Twose is an architect and senior lecturer at the School of Architecture, Victoria University of Wellington, New Zealand. His work focuses on drawing, particularly in the territories between art and architecture practices. Twose has published and exhibited widely, including invited contributions to five Venice Architecture Biennales.

STEPAN VANEYAN

Stepan Vaneyan was born in 1964 in Moscow, where he currently resides. After graduating from the Moscow Lomonosov State University (1989), he worked at the Moscow State Museum of Fine Arts. His PhD thesis on Hans Sedlmayr, and his Doctoral dissertation was dedicated to the problems of the iconography of architecture. Since 1998, Vaneyan has been a professor of art history and theory at the Faculty of History in the Moscow State University. He teaches courses on art theory, methodologies of art history, history of western art criticism, psychology of art and architectural theory of the 20th century. He is also a senior researcher at the Research Institute of Theory and History of Fine Arts in the Russian Academy of Arts and a lead researcher at the State Institute for Art Studies.

colophon



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Catherine Griffiths

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Founders Grotesk, Tiempos Text Klim Type Foundry

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