INTERSTICES 23

Journal of architecture and related arts

ARCHITECTURES OF LOVE

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Cover image: *Radha and Krishna playing Holi*. Painting presented to Shriji Arvind Singh, Mewar of Udaipur, during Holika Dahan 'Rang'—March 2012. City Palace in Udaipur, India. [Source: Wikimedia Commons, photograph, David Clay, 2018]

editorial / ANDREW DOUGLAS AND SUSAN HEDGES

Architectures of love

Fig. 1 The Mamas and the Papas featured on the cover of *Cash Box* magazine (30 April 1966). [Wikimedia Commons, Cash Box, April 1966: cover page (image posted by user Michael0986)]

"Be sure to wear some flowers in your hair"[1]

Between 1968 and 1977 Charles and Ray Eames, the "variable first couple of American modernism,"[1] orchestrated *Powers of Ten*, two short films produced firstly as a prototype and then in final form nine years later. The prototype,[2] arriving immediately in the wake of San Francisco's "Summer of Love"—a series of counter-culture festivals, gathering, and protests along the America's West Coast from 1967—offered, if not a political critique, certainly a mind-bending reorientation to the scales of existence implicating human life. The films, colliding an astronomical vastness with the microscopically small, borrowed from Kees Boeke's *Cosmic View: The Universe in 40 Jumps* (1957), with both book and films commencing the leaps outward and inward from a human starting point, in the case of *Powers of Ten*, a view from above of an interracial couple purportedly picnicking on a lake shore in Chicago,[3] only to have that view progressively expanded and elevated by factors of ten until a 10 x 10m square is extended to the 24th degree revealing the broader cosmos through a 100 million light-year window. Reversing back down to the picnic, the viewpoint is made to pass inside the

hand of the sleeping male of the couple (more on male hands shortly) expanding inward by a factor of -15 until the quarks of atoms are made speculatively visible. The final film itself was a marvel of then leading special effects, blending actual commissioned footage of Chicago from a pressurised Cessna aircraft and NASA space images secured from EROS (yes really—the Earth Resources Observation and Science Centre),[4] with airbrushing and manipulations of the negative frames and viewing angles.[5]

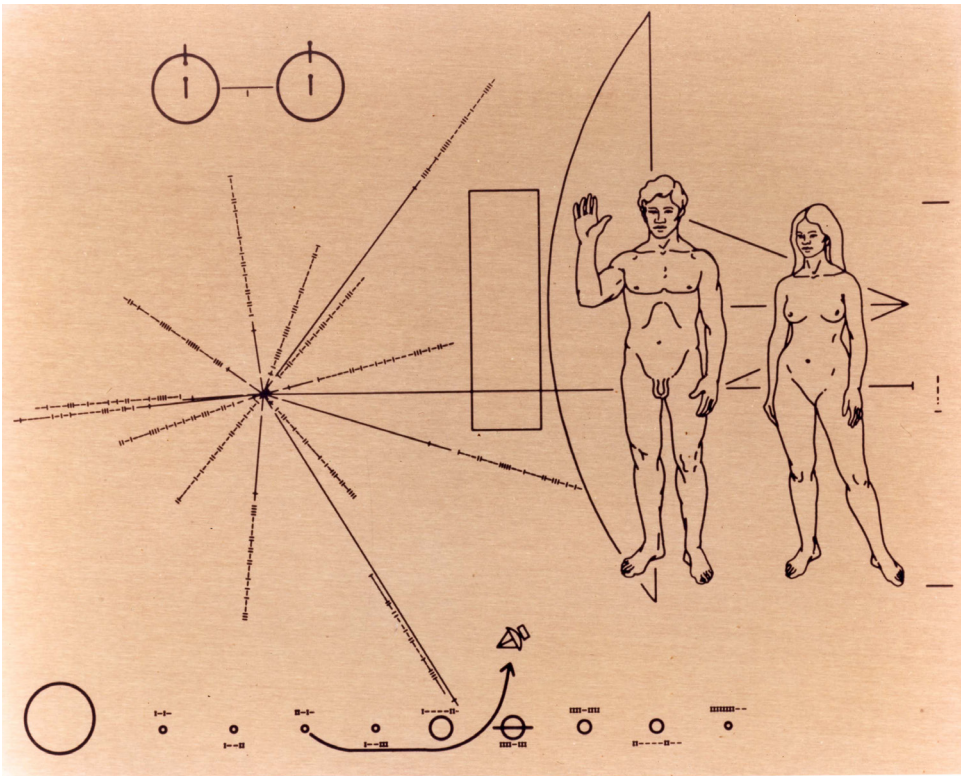


Fig. 2 NASA's image of Pioneer 10's famed plaque (25 February 1972) [Wikimedia, Ames Pioneer, NASA]

Extra-orbital affections, or on to the stars

As physicist Robbert Dijkgraaf has recently said of *Powers of Ten*, despite its vintage it is a film that, if offered to aliens today, would provide a succinct view of human science—its commitment to grasping through emergence and reductionism the macrocosmic and the microcosmic.[6] Further, the human couple at the crossing point of these two ultimately unfathomable domains, remain the relativising dyad through which the perceptual and scientific grasp of existence is advanced. Nor is the alien exchange imagined by Dijkgraaf entirely speculative; with footage for *Powers of Ten* derived from NASA, the film overlaps with the cosmically orientated vistas similarly sought by NASA with the Pioneer (10 and 11) and Voyager (1) space probes, the former two launched in 1972 and 1973, with the latter departing in 1977. Pioneer 10 and 11, like Voyager 1, have long left the solar system as anticipated, carrying affixed to their sides golden plaques (in the case of the Pioneer probes) and a golden record (in the case of Voyager 1), each anticipating communication with other intelligent beings. Central to both are naked depictions of a male and female couple (Fig. 2). That an explicate representation of coupledom was originally intended by the advocates and designers of the engraved communiques—Carl Sagan and Frank Drake—is evidenced by initial depiction of the naked pair holding hands. Their final separation was decided

upon on the basis that aliens might misread the joined figures as a single living entity.[7] In short, in anticipating the radical otherness of an intergalactic 'conversation,' depictions of Earthly amorous pairing were upheld in terms of individual human distinction, but also that distinction's male-centric privileging, as Craig Owen has read the raised male hand of the pair: "For in this (Lacanian) image, chosen to represent the inhabitants of Earth for the extraterrestrial Other, it is the man who speaks, who represents mankind. The woman is only represented; she is (as always) already spoken for."[8] Of course, quite what an upheld 'hand' would mean to extra-solar system others is highly speculative (with earth-bound interpretation alone spanning 'hello,' 'halt,' 'oath-taking,' or, as Owen invites, an all too readily "'naturalised'" phallic presence—oh, and think back to the hand of the sleeping male in the *Powers of Ten*).[9]

Worlds apart

If this transfer from 'handholding' to a gender biased 'hand-rising' bolsters the sluicing of significatory mastery preoccupying the panhandlers of postmodernism, the nature of the amorous itself as common-sensically (and gender normatively) divided, despite everything anticipated by intimate union, has a long terrestrial history. Indeed, love as amorous affect, whether homo or hetero, routinely shows up as a testing of intimate incommensurability, as Gilles Deleuze says in *Proust and Signs*, a commentary—similarly written across the late 1960s and 1970s—on Marcel Proust's novel of the early 1900s, *Remembrance of Things Past*, or, as it is otherwise known, *In Search of Lost Time*. Deleuze reads Proust's articulation of amorous signs as themselves inter-worldly and alienly tainted:

> The beloved expresses a possible world unknown to us, implying, enveloping, imprisoning a world that must be deciphered, that is interpreted [...] To love is to try to explicate, to develop these unknown worlds that remain enveloped within the beloved.[10]

While Proust's gigantean fictional life work could never be considered science fiction, Deleuze's extraction of a system of signs from it suggests that the temporal work revealed by the novel is far from backward looking (despite its title). As he puts it: "The Search is orientated to the future, not the past."[11] Proust offers then an anticipatory vision of the amorous: lovers, as worlds unto themselves, and worlds apart, are destined to be disjunctive rather than happily synthetic. Union entails a world-crossing journey, but one risking constant betrayal (where a shared world is eschewed) and back-sliding (with the lovers reverting to earlier exclusive spheres).

A passional regime

Deleuze, when he considered a Proustian-inclined repertoire of amorous signs with Felix Guattari in *A Thousand Plateaus* half a decade or so later, found them integrated with a regime of signs inclined towards flight and orbital release, release in the sense that signification can never quite orbit consistently about an unvarying societal referent as earlier despotic or imperial cultural constructs had (or continue to do in some cases). This "post-signifying regime," as they named it, imparts an amplified sense of self via the singularised passions it permits to be put into motion, but also utilises such passions as lures and managed points

of societal cohesion and/or coercion. If self-consciousness as passion is key in a post-signifying domain, love itself becomes passional, a "love-passion" charged with enabling a becoming other with and through others.[12] Yet, in sympathy with Proust's insights on the amorous, an amplified sense of self-consolidation (or subjectification) in the post-signifying regime means for Deleuze and Guattari that the gravitational pull of subjects themselves perturbs and conditions the promise of becoming integrally divergent. As they write:

> Here again, a veritable point of subjectification serves to distribute two subjects that as much conceal their faces as reveal them to each other, that wed a line of flight, a line of deterritorialisation forever drawing them together and [yet] driving them apart.[13]

In such accounts, love, far from being an unvarying affect consistent across time and societal arrangement, is a semantically determined condition evolving uniquely with varying societal assemblages. Moreover, such signifying practices don't stop at the amorous; they run for the full depth of societal constructs, constructs coordinating and implicating, as this issue of *Interstices* will examine, architecture and its companion practices.

Love *as* passion, in an account that partly parallels Deleuze and Guattari's, is described by Niklas Luhmann as a prepared "semantic field" set up in advance to counter the increasingly depersonalised and functionally differentiated social fields arising with modernity, a countering designed to increase personal individuation by securing a "world that is [...] understandable, intimate and close."[14] Critically for Luhmann, since the seventeenth century, if lovers are understood to make a world apart from social demand, it is not one completely partitioned off, nor is it one in which "total communication" between lovers is possible or plausible, precisely because modernity's chronic emphasis on self-reference makes love an interpenetrative impulse, rather than an idealised one requiring a mutual fusing of persons: to love "mean[s] lovers conceding each other the right to their own world and refraining from integrating everything into a totality."[15] Replacing an earlier pursuit of the fusion of hearts, modern interpenetrative love means self-reference and the constitution of individual worlds renders the space of love opaque, an "empty space," though one without transparency, as Luhmann asserts.[16]

"Lover, beloved and the space between them"

If the notion, indeed the experience, of becoming intimately close and entwinned is a perennial motivator, one so much so that the prospect of love, even without its actuality, drives many of our actions and anticipations, a phrase offered by Anne Carson makes a succinct formulation of the nexus that love entails: "lover, beloved and the space between them, however realised."[17] In commencing the call for the essays that appear in this issue, we found this formulation particularly compelling, not least for its particular spatial implications. While Carson's primary referents in *Eros: the Bittersweet*—the text from which this citation is drawn—is Classical Greek poetry and thought, holding off any presumptions about who or what constitutes lovers and their beloveds, and indeed the nature of the spaces between, potentiated, we thought, a means for thinking architecture within the broad and complex field of associations defining 'love' historically. Pointedly, such a tripartite assembly can accommodate

even decidedly non-classical conjunctures like that anticipated by the Pioneer and Voyager probes above. It is not just that the probes represent human coupling; they enact, in their centrifugation, an astral desire for distant reach, and even a yearning for contact and attachment. So, despite the intensely phobic picturing of alienness in the sci-fi cultural imagination, on show in these technological, corporate, and social bemouths is a connective will perhaps approaching what Henri Bergson termed "open love" and its embrace of all that the life of the universe can engender.[18] In this case Carson's prompt, "however realised," shows up the extraordinary complex structures modalised in the name of this contact-longing.

Love materialised

"[H]owever realised" also points to important facets of love and its rethinking beyond the otherwise idealising and/or commodified taints that affection is frequently subject to—facets tied to materialisation. As Anna Malinowska and Michael Gratzke argue in their adaptation of cultural materialism to the question of love, "new tangibilities" (or what amounts to evolving forms of amorous digital contact) and a broader "techne of love" (that vast, historical "constructedness of the human way of life") warrant a more attuned grasp of how affect and materialisation glove together.[19] Dominic Pettman, contributing to Malinowska and Gratzke's edited volume, in response to the question "how is love proven?" replies, "[t]hrough gestures. Through somatic materialization of desire, which involves a whole panoply of props and prostheses (not to mention conventions, discourses, assumptions, etc)."[20] Love, as he proffers, may be best understood as "the cultural scaffolding which builds itself around desire," a notion he partly draws from Laurent Berlant who sees in desire an attachment that visits from beyond the self and that in turn come to colour the objects that prop up and make tangibly felt a personal world.[21] Love for Berlant is desire reciprocated, that expands the self, that makes a world for love to endure within.[22] For Pettman, it is that "cultural corset" that "'spaces out desire' (both temporally and geographically)" and hence is best grasped as a "Mobius strip" complexly imbricating both.[23]

Love's ambivalent commons

In this issue, then, we have aimed to be mindful of the profoundly ambivalent role of love, given its corseting and its convoluted turns. Despite the optimism of that Summer of Love we commenced with, *Powers of Ten* spans a radical remaking of desire, space, and politics. Certainly, what the propositions above regarding love and desire and their materialisation suggest is the historically complex ways the actual, the felt, and the ephemeral commingle in the "however realised" of affection and its spacing of loving and being loved. With Pettman's notion of an imbrication of desire and love, it is possible to envisage contexts within which, on one hand, desire predominantly surfaces architecture (with delight, marvel, or envy), while, on the other, architecture appears more resolutely turned toward love and its passion for a space between, constitutive of our varying modes of in-commonness. In this issue, it is the latter that we have favoured, mindful that no enduring separation between them is sustainable as such. No doubt, the inscrutable dynamics of corporate capitalism will continue to mobilise desire and its correlate, love, for profitable and political ends. Beheld

in a certain way, love, like so many other desirous wants, has its market and its subjects to motivate, to prop up, or to socially close off and detach. On the other hand, beyond these profit circuits and the lack they peddle, love, as the bearer of an excess of passional signs, any of which may set the given into motion, offers a creative dynamic applicable, politically, to what Deleuze and Guattari see as a present all too routinely and disastrously held fast.[24] Love, then, beheld not solely as that which is transferred between individuals—a lover and the beloved—but as a contingent conjugation of facets, both individual and collective, renders it, in Michael Hardt and Antonio Negri's characterisation, an ontologically fundamental event: it inexorably "marks a rupture with what exists and [prompts] the creation of the new."[25] If the nature of Being itself can be said to be "constituted by love," as they say, it is also "a motor of association" that makes worlds in common, including the potential for those world's to be carriers of betterment—for Hardt and Negri the types of plenitude and equity assembled by and in the name of multitudes.[26]

After the flowers

Coincident with Antonio Negri's passing in 2023, Hardt released *The Subversive Seventies*, a book considering liberation struggles initiated internationally across that decade. Noting the characterisation of the 70s as "a troubling decade,"[27] he suggests that despite the fracturing and the disunity characterising resistance movements at this time, they offer a vantage uniquely linked to the contemporary now.[28] Optimism tied to forms of resistance in the1960s, and which culminated, in one sense, with the Summer of Love, was less a beginning than a certain kind of end point, and that what the 1970s and its counter movements achieved was both a proliferation of perspectives on what liberation politics and its organisational forms might be, and also a vantage point especially apposite to neoliberalism that was testing the waters across this decade, and which, by its end, was 'all in.'[29] This is what makes the *Powers of Ten* fascinating in relation to love: its spanning and propagating of a version of affectionate coupling 'taking off' astronomically, and 'turning inward' mind-bendingly. It echoes approximately the amorous messaging achieved directly by the Pioneer and Voyager probes, themselves riding atop, literally, the vast "space military industrial complex" (or "SMIC"),[30] coupled as it continues to be to a corporate capitalism that has piloted, or at least has been auto-steered towards, the neoliberal conditionality within which we ask here, in this issue, after architecture and its embodying of love. With Hardt (but also Deleuze and Guattari, and with Luhmann too), it bears noting that love, despite a popularised notion that it strikes spontaneously and without tutorage (in short 'naturally'), is in fact an affect that is highly conditioned semiotically, historically, and culturally, but which pressingly warrants further critical scrutiny and practice politically (and we suggest architecturally), for if it is the agent that animates cooperation across differences, while permitting those differences to remain intact—a potential lesson the resistance movements of the 1970s offered[31]—it is also that agent of cooperation that can be, and has all too readily been, made coercive and discriminating. Learning to recognise the difference is everything.[32] To indulge a moment of sloganeering: not an empire built on 'love'; rather, love's divergent multiplication. Some of the ways architecture can be seen to furnish through love shared worlds, and the cost and qualities of that loving, can be found in what follows.

Peer reviewed papers

In the peer reviewed section of this issue, we commence with "*Hors D'Oeuvres*: Consuming *La Petite Maison*," by Marissa Lindquist and Michael Chapman. In a commentary paralleling their exhibition *Banquet*, held at the Tin Sheds Gallery at the University of Sydney in 2022, Lindquist and Chapman elaborate on Jean-François de Bastide's libertine novella, *La Petite Maison* (1758), considering the role of the architectural *hors d'oeuvre* (or 'outside the work'), originally a term applied to small architectural constructions beyond any main edifice (gazebos, pavilions, etc.). The essay charts, by way of a commentary on the exhibited elements of *Banquet*, the sensory delights and excesses of the emerging eighteenth-century bourgeoisie in their imitation of aristocratic licentiousness and the elaboration of private wealth architecturally. In Bastide's *La Petite Maison*, the merging of interior space with mechanical devices is experienced by young Mélite in a sensory education far in excess of what 'education' was thought to avail in the eighteenth century.[33] Merging "erotic libertine novella and the architectural treatise," as Anthony Vidler has noted in his preface to the English translation of *La Petite Maison*, meticulous architectural description is wielded as "a device for holding eroticism within the bounds of propriety."[34] The novel in fact forms part of a longer tradition combining text and sensuous spaces for which the *Hypnerotomachia Poliphilis*, by Leon Battista Alberti, is the most prominent precursor[35]—an erotic epic elaborated on by Sean Pickersgill later in this issue. For Vidler, what these erotic abodes establish is idealised, imaginary spaces set apart from the encroachment on love by daily routines, aging, and ultimately history.[36] They model an early variant of utopian non-place, but one in which architecture itself, or its detailed unfurling at least, is made "the primary object of eroticism."[37] For Lindquist and Chapman, the *La Petite Maison* suggests an eroticisation of the sublime, one where bodies, machines, and architectural *hors d'oeuvres* commingle with and against humanist strictures. With the translation of this cohabitation into gallery artifacts in *Banquet* is found both a literary-historical recapitulation and a revival of, and capitalisation on, the non-place tendencies of exhibition space itself. Here architecture exercises, in the name of the exotic and its accompanying erotic, a desire for transport and transformation of beholders, a transposition defined as "wandering into the unknown."[38]

While Lindquist and Chapman pitch the eroticised literary and exhibiting domain as a portal onto the unknown, Mark Jackson, in "Where is the Love?," undertakes a parallel probing of love's indistinction. In this case no obvious intersection of love and architecture is offered, with both conditions placed under the sign of caducity, or transitoriness—"architectures of love, whatever they may be."[39] While conceding that we all 'know' or can summon up instances that suggestively imply both,[40] Jackson links the issue of architecture and its adjacency to love with a broader palette of philosophical concerns raised by Jacques Derrida and Walter Benjamin, two authors whose interests converge on the questioning and nature of ruins. Ruined buildings and heartbreak offer one simplistic correlate, but Jackson is intent on drawing out something more perturbing: that architecture and perhaps love as a form of pathos we find in, and seek from, others, are no steadfast or knowable predicates; they are instead figures of fallibility and failed fastness. Closely reading a series of passages by Derrida and laying these against essays from Benjamin's *Arcades Project*, Jackson proposes that

architectures of love, should they exist, owe their plausibility to a cognisance of "an eternal rising-and-falling of life," and, in turn, a loving labour that works with and within the perennial rhythms of what he terms a fragile "lifedeath."

Sean Pickersgill, in "Love's Labour's Lost: Alberto Pérez-Gómez's *Polyphilo*," draws insights from another form of labouring: the detailed engagement with discourses more explicitly grounded architecturally. Focusing on Alberto Pérez-Gómez's *Polyphilo, or the Dark Forest Revisted* (1994), Pickersgill draws out the critical role of love in Pérez-Gómez's writing and his pitching of it against the alienation of modernity and its overinvestment in technoscience. Where Pérez-Gómez's allegorises in *Polyphilo* the melancholy of a technologically induced lifeworld by way of Francis Colonna/Alberti's[41] *Hypnerotomachia Poliphilis* (1499)—where, as Vidler has put it, "the secrets of ancient architecture [are delivered] through the pleasant conceit of a love poem"[42]—Pickersgill considers the precarious ethical appeal the correlation sets up. Pérez-Gómez's advocacy of architecture as an erotic epiphany, one where 'love' stands in for a generative impulse but is also indicative of a mandate ("you must create [only] what you love," as Pickersgill puts it) is left, despite a persisting love of historical reference, mired by contemporary literary abstraction. For Pickersgill, key to the richness of the *Hypnerotomachia Poliphilis*—yet missing in Pérez-Gómez's mirroring of it with *Polyphilo*—is the former's merging of textual description and illustration, a long-practised rhetorical approach known as *ekphrasis*. Pickersgill, recognising the persistence of *ekphrasis* in contemporary intermedial narrative practices, points to the importance of illustration in textual world-making, and in turn the value of architectural ethics as a "story [capable of being] illustrated and told."[43] More provocatively still, he asks whether, against the grain of Pérez-Gómez's technological critique, machine learning and its generation of texts and images may yet be found capable of falling into a "narrative sequentiality" sufficiently rich to approach the *Hypnerotomachia Poliphilis*' modelling of amorous attachment.[44]

Addressing the intersection of amorous affect and industrial life from a different angle, Lucie Prohin considers discourses framing nineteenth-century working-class dwellings in "Rhetorics of Love in the Field of Working-Class Housing (Europe, second half of the Nineteenth Century)." Beyond the routinely recognised facets of public health, hygienist concerns, and social control of populations that have accounted for urban housing during this period, Prohin notes a series of reviews emerging in and about the 1970s that have paved the way for newer understandings of the emergence of working-class and social housing. Philanthropy (or "love of humanity," as Prohin notes of the word's Greek etymology) suggests a background motivation for 'deserving' interventions into deprivations within the social field. Despite the nineteenth century's growing secularisation in European and English contexts, the exercising of Christian charitable love through welfare remained a substantive plank in that century's second half. Similarly, the extension of charitable love to those in need was also considered to be a precondition by which such love would take root and be nurtured by those receiving it. Housing, and an attachment to it, provided a means by which reprehensible behaviours could be closed out, suggesting how 'love' itself assisted in linking morality and social housing. Further, as Prohin notes, 'love of home' also tutored a 'love of property,' itself modelling self-possession and respect, a cluster of motivations readily extended to families, and to bourgeois

ideals and aspirations more broadly. While the interior domain of houses most explicitly defined the image of home, a drive towards detached abodes made possible the furnishing of gardens, themselves modelling the practice of cultivation and extended care of 'nature.' This centrifugal directing of attachment found investment in the wider social field as a love of homeland, and in a more abstracted sense, 'love of nation.' As Prohin beautifully suggests, 'love' offers a critical vantage for gathering within a single lens, the kaleidoscopically varied concerns and motivations of reformers and recipients of housing reform.

Investigating a parallel intersection between welfare agencies and families, Susan Hedges, in "Measured Love: Regulating Infantile Bodies, the Plunket Society and Modern Architecture," explores the role of Aotearoa New Zealand's Plunket Society and its definitive shaping and prescribing of maternal love across the twentieth century. The Society, while fostering the welfare of mothers and babies more broadly, was tasked specifically with a reduction in childhood mortality, a unique intersecting of love and death. Importantly, as Hedges argues, while Plunket's reforming efforts were understood as modernising childcare and welfare, they also dovetailed with New Zealand architectural modernism, firstly, at the level of the latter's environmental emphasis on sunlight, ventilation, hygiene, and functional control and separation, but secondly, as the recipient of, and advocate for, its designing—in the form of local community centres and family outreach facilities. Moreover, the advocacy of child-raising practices centred on objective and disciplining measures (weighing, the control and timing of feeding, sleeping, and even forms of interaction applied to infant and mother both) restructured households, neighbourhoods, and the very range of ambitions and identities of women, and in parallel, men and children too. Drawing on a range of feminist texts by Hélène Cixous and Julia Kristeva, Hedges gauges these modernist practices of 'measured love' against alternative modes of maternal love irrevocably and elementally tied to symbiosis/separation and life/death. The paper concludes by considering its finding relative to the Plunket Society Headquarters in central Tāmaki Makaurau Auckland, a modernist architectural exemplar, itself now sadly lost to the revised cultural, societal, and urban logistics shaping the city and Aotearoa New Zealand itself.

If love, life, and the risks of loss are condensed in "Measured Love," in "Missing You Already: Losing the Love of the Unhomely Homes of the Dead," Katrina Simon, Stephanie Roland, and Isabel Lasala together consider cemeteries across three locales: Paris, France; Windhoek, Namibia; and Melbourne, Australia. Drawing on Michel Foucault's consideration of heterotopias (for which cemeteries where examples), Simon, Roland, and Lasala test in these *necropoli* the tension between permanence and remembrance, on one hand, and dereliction and forgetting on the other. Implicit within this tension is a politic of memory (itself frequently tied to narratives of nationalism) determining what is perpetuated as remembrance and what is allowed to erode and become erased. In this sense, cemeteries are places of complex modes of loving precariously spanning from the personal to the national. For Simon, Roland, and Lasala, "Reading cemeteries as architectures of love" means seeing love itself as phenomena in decay, the traces of which show worlds of significance and the displacement of those worlds by others as they emerge and consolidate.

In the final paper of the peer-reviewed section, "To Love After Life: On the Memorialisation of the Immemorial in *Last and First Men* (1930 and 2021),"

Andrew Douglas considers further links between loss, love, and memorial structures. In this case the subject of investigation is a film by Icelandic composer Jóhann Jóhannsson titled *Last and First Men*, a work building on Olaf Stapledon's science fiction novel of the same name, while also incorporating moving images of post-Yugoslavian monuments or *spomenik*. The film and its constituent elements are found to offer a springboard from which a series of philosophically orientated perspectives have pictured modes of loving, particularly affection at the limits of human life. For Douglas, a consideration of these modes offers the possibility of describing an ethics of becoming answerable to what Henri Bergson described as "open love"—that most difficult to achieve, yet necessary counter to the animosity intrinsically harboured by love objects themselves.

Peer-reviewed postgraduate creative research projects

In this issue we showcase creative research, firstly by Tiago Torres-Campos and secondly by Qixuan Hu. For Torres-Campos this is from his PhD in architecture by design, supervised by Mark Dorian from the University of Edinburgh, while for Hu, the project work arises from a Master of Architecture, similarly supervised by Dorian and Ana Bonet Miró at Edinburgh.

Torres-Campos's project, titled "Under the Rug: Pleasure, Violence and Other Operations to De-sediment Central Park," considers Bernard Tschumi's *The Manhattan Transcripts* (1977-1981) and its complicated imbrication of pleasure and violence in an architecture suspending functional determinants and moral caveats. "Under the Rug," itself the first component of a three-part online exhibition in 2021 titled "Insular Events," queries what New York's Central Park might become should it transgress the city's Cartesian logic and follow the topographic and hydrological coherences otherwise eclipsed by real estate and political forces. Borrowing the serial square framing implemented by Tschumi in *The Manhattan Transcripts*, the project is shown in sequential notational form overflowing the figure-ground constraints of the city park. In this case, though, it is 'natural' forces that transgress, rather than the human-centred events pictured by Tschumi, producing what Torres-Campos terms an "archipelagic" fragmentation of the city. Thought of as a de-sedimentation of Manhattan, the project arrestingly pictures what an "Anthropocenic architecture of the event" might be.

Qixuan Hu, in a project titled "Speculative Inconstancy: Exploring the Architectural Potential of Porosity," similarly explores the issue of land and landscape in relation to architecture. Aiming to see past a building's immediate completion, Hu asks in what ways architecture may anticipate and adapt to the "turbulent landscapes" arising with climate variability. Focusing on a flood-prone ravine in San Miguelito, Panama City, the project proposes a community centre for a favela that has been established there. Building on Walter Benjamin and Asja Lacis' recognition of Naples as a porous city, Hu adapts 'porosity' as a figure capable of shaping a response to climate variability and community consolidation in San Miguelito. A set of gabion interventions in and across the ravine are designed to resist landsides and inundation while managing and then capturing sedimentation build-up for community use. Water capture and heat transfer systems further contribute to the self-reliance of this otherwise under-resourced community settlement, as does a "Food Centre" and "Education

Centre," themselves establishing a domain of knowledge transfer. With this mix of environmental and social interventions, Hu draws on Object-Orientated Ontologies to account for the mix of human and non-human interactions and affordances assembled by the project. In this way, porosity as a design thematic is seen to build towards an "object-orientated architectural language," one capable of mediating between environmental shocks, biodiversity, and habitation exercised across numerous registers.

Non-peer-reviewed section

Completing the issue are two book reviews, a book reflection, and a transcript of the panel discussion held in 2023 to honour the passing of heritage architect Jeremy Salmond (1944–2023).

First amongst the book reviews is a consideration by Stephen Zepke of Mark Jackson's recently published *Diagrams of Power in Benjamin and Foucault, the Recluse of Architecture* (2022). For Jackson, whose essay "Where is the Love?" is included in this issue, *Diagrams of Power* is the second of two book publications spanning 2020–2022—the first of which (co-authored with Mark Hanlen), was reviewed in *Interstices* 22.[45] While Jackson and Hanlen's first book, *Securing Urbanism: Contagion, Power and Risk*, grappled with the complexity of urban phenomena, *Diagrams of Power*, as Zepke remarks, is more "a book of philosophy than a book *about* architecture," yet one whose intricacy and erudition unwaveringly test architecture's complex capacity for reclusion.

In the second of the book reviews, Elizabeth Musgrave considers Marian Macken's *Our Concealed Ballast*, an arresting memoir addressing significant personal loss and a journey towards reconciliation unfolded through non-chronologically portrayed memories, memories themselves deepened for the reader by an intricate depiction of the places of their attachment. Shortlisted for the Douglas Stewart Prize for Non-Fiction in the NSW Premier's Literary Awards for 2024, it is a pleasure to recognise and celebrate in this issue Macken's achievement in charting the complex terrain of loss and reconstructed attachments necessary to life's sympathetic maintaining.

In the third essay of this issue's non-peer reviewed section, John Stubbs reflects on a recent book he has co-authored with William Chapman, Julia Gatley, Ross King, and 59 other expert contributors. Titled, *Architectural Conservation in Australia, New Zealand and the Pacific Islands: National Experiences and Practice*, the book is the fourth in a series Stubbs has titled "Time Honored," which collectively address cultural heritage conservation in a range of geographical domains. The latest, centred on the Pacific, and inclusive of its polar regions as well as the nations and regions we routinely associate with it, describes an astonishing breadth and specificity assembled by the book.

Lastly, in a transcript of the panel discussion organised and MC-ed by Julia Gatley in honour of Jeremy Salmond and held within Te Kāhui Whaihanga New Zealand Institute of Architects' (NZIA) Auckland Architecture Week in 2023, a range of contributors (his partner Dame Anne Salmond, Salmond Reed Architects business partner Lloyd Macomber, associate at the practice Pamela Dziwulska, architect and educator Sarosh Mulla, university educator Paola Boarin, Heritage New Zealand architectural advisor, Robin Byron, and director of

designTRIBE architects, Rau Hoskins) reflect on the shaping of architectural heritage practice in Aotearoa New Zealand. Recipient of a Queen's Service Order in 2007 and the NZIA's Gold Medal in 2018, Jeremy is celebrated in the discussion for both his professional achievements and his underlying humanity and generosity. The editors of this issue also wish to acknowledge the support *Interstices* has received from Jeremy and Salmond Reed Architects through their longstanding corporate sponsorship of the journal.

In a final acknowledgement of love and its motivating and centring power, we wish to recall two people important to the editorial team who sadly passed away across the period of the issue's production. We dedicate *Architectures of Love* to Lawrence John Hedges and Anthony Douglas Smith.

NOTES

1. See Hadley Keller, "The Power Couples of Architecture and Design," *Architectural Digest*, January 31, 2015. This characterisation by Keller for an article to celebrate Valentine's Day 2015 offers the Eames as first in a list of the eleven "best partners in love and design." Online at https://www.architecturaldigest.com/gallery/power-couples-of-architecture-and-design-slideshow.

2. Titled *Powers of Ten: A Rough Sketch for a Proposed Film Dealing with the Powers of Ten and the Relative Size of the Universe* (1968).

3. In the case of the 1968 version, the origin point was a golf course lawn in Miami, Florida, though the shift to Chicago's Burnham Park as the imagined centre of a cosmic and micro-cosmic journey for the final film was a fiction, with the picnic scene being filmed by the Eames in California. See James Hughes, "The Power of *Powers of Ten*; How the Eames' Experimental Film Changed the Way We Look at Chicago—And the Universe," in *Slate*, December 4, 2012. Online at https://www.slate.com/articles/arts/culturebox/2012/12/powers_of_ten_how_charles_and_ray_eames_experimental_film_changed_the_way.html.

4. See https://eros.usgs.gov/media-gallery/image-of-the-week/aerial-photos-of-image-archive.

5. This account is offered by Alex Funke who worked on both films with the Eames and later went on to work on *Total Recall* (1990) and *The Lord of the Rings* trilogy (2001-2003). See Hughes, "The Power of *Powers of Ten*."

6. Robbert Dijkgraaf, "To Solve the Biggest Mystery in Physics, Join Two Kinds of Laws," *Quanta Magazine*, September 7, 2017. Online at https://www.quantamagazine.org/to-solve-the-biggest-mystery-in-physics-join-two-kinds-of-law-20170907/.

7. As Carl Sagan wrote in 1973 about the plaque: "The original drawings of this couple were made by my wife and were based upon the classical models of Greek sculpture and the drawings of Leonardo da Vinci. We do not think this man and woman are ignoring each other. They are not shown holding hands least the extraterrestrial recipients believe that the couple is one organism joined at the fingertips." See Carl Sagan, *Cosmic Connection: An Extraterrestrial Perspective* (Cambridge: Cambridge University Press, 1973), 22.

8. Craig Owens, "The Discourse of Others: Feminists and Postmodernism," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Seattle, WA: Bay Press, 1987), 61.

9. Owens builds this assertion of significatory ambiguity out of earlier ones by both multi-media artist Laurie Anderson and himself. See "The Discourse of Others", 60-61.

10. Gilles Deleuze, *Proust and Signs: The Complete Text*, trans. Richard Howard (Minneapolis, MN: University of Minnesota Press, 2000), 7.

11. Deleuze, *Proust and Signs*, 4.

12. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Volume 2, trans. Brian Massumi (Minneapolis, MN: University of Minnesota Press, 1987), 131.

13. Deleuze and Guattari, *A Thousand Plateaus*, 131.

14. Niklas Luhmann, *Love as Passion: The Codification of Intimacy*, trans. Jeremy Gaines and Doris L. Jones (Stanford, CA: Stanford University Press, 1998), 16.

15. Luhmann, *Love as Passion*, 176.

16. Luhmann, *Love as Passion*, 177.

17. Anne Carson, *Eros: The Bittersweet* (Champaign, France & London, UK: Dalkey Archive Press, 2015), 77.

18. Henri Bergson, *The Two Sources of Morality and Religion*, trans. R. Ashley Audra, Cloudesley Brereton & W. Horsfall Carter (Notre Dame, IN: University of Norte Dame Press, 1977).

19. Anna Malinowska and Michael Gratzke (eds), *The Materiality of Love: Essays on Affection and Cultural Practice* (New York, NY: Routledge, 2018), 3.

20. Dominic Pettman, "Love Materialism: Technologies of Feeling in the 'Post-Material' World (An Interview)," in *The Materiality of Love*, ed. Malinowska and Gratzke, 16.

21. Laurent Berlant, *Desire/Love* (New York, NY: Punctum Books, 2012), 5.

22. Berlant, *Desire/Love*, 6.

23. Dominic Pettman, *Creaturely Love: How Desire Makes Us More and Less Than Human*, (Minneapolis, MN: University of Minnesota Press, 1987), 4-6. Pettman is citing Berlant here.

24. I am reworking a point made by Hannah Stark; see, "'But We Always Make Love With Worlds': Deleuze and Guattari and Love," in *Online Proceedings of 'Sustaining Culture,' Annual Conference of the Cultural Studies Association of Australia*, University of South Australia, Adelaide, 2007, 3. And see Gilles Deleuze and Felix Guattari, *What is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York, NY: Columbia University Press, 1994), 108.

25. Michael Hardt and Antonio Negri, *Commonwealth* (Cambridge MA & London, UK: Belknap Press, Harvard), xii, 181.

26. Hardt and Negri, 181, 189.

27. Michael Hardt, *The Subversive Seventies* (New York, NY: Oxford University Press, 2023), 253.

28. Hardt, *The Subversive Seventies*, 256.

29. Hardt, *The Subversive Seventies*, 10.

30. For instance, on the machinations between American national space aims and corporate involvement in the "SMIC" arena, see: "The Best Way to Make a Profit as an Aerospace Company is to Fail", *Quartz Daily Brief*, January 13, 2020. Online at https://qz.com/1784335/the-space-military-industrial-complex-profits-off-us-failure#:~:text=For%20years%2C%20the%20space%20military,to%20space%20using%20American%20vehicles.

31. Hardt, *The Subversive Seventies*, 8-9.

32. Michael Hardt, "The Politics of Love and Evil in the Multitude" (guest lecture at York's Centre for Film and Television, York University, Toronto, ON, Canada, 15 September 2013). Online at https://www.tvo.org/video/archive/michael-hardt-on-the-politics-of-love-and-evil.

33. Anthony Vidler, "Preface," in *The Little House: An Architectural Seduction*, trans. Rodolphe el-Khoury (New York, NY: Princeton University Press, 1996), 11.

34. Vidler, "Preface," 10.

35. Vidler, "Preface," 11.

36. Vidler, "Preface," 11-12.

37. Vidler, "Preface," 12.

38. Michael Chapman and Marissa Lindquist, "*Hors D'Oeuvres*: Consuming *La Petite Maison*," in *Interstices: Journal of Architecture & Related Arts*, 23 (2024).

39. Mark Jackson, "Where is the Love?," in *Interstices: Journal of Architecture & Related Arts*, 23 (2024).

40. Jackson, "Where is the Love?"

41. Debate exists over the authorship of the *Hypnerotomachia Poliphilis*, with Pickersgill favouring Colonna in his paper .

42. Vidler, "Preface," 11.

43. Sean Pickersgill, "Love's Labour's Lost: Alberto Pérez-Gómez's *Polyphilo*," in the abstract for this issue.

44. Pickersgill, "Love's Labour's Lost."

45. See Andrew Douglas, *Interstices* 22, 89-94.

MARISSA LINDQUIST AND MICHAEL CHAPMAN

Hors d'oeuvres: Consuming *La Petite Maison*

Introduction

Hors d'oeuvres are enjoyed best as tiny, delectable constructions designed to delight the mouth and palate and prepare the diner for ensuing culinary experiences. The term came into the French language towards the end of the sixteenth century, formally in the context of architecture and building, more than one hundred years before the term was employed gastronomically.[1] Their most elaborate entwining was encountered in the clandestine spaces of the French bourgeoisie of the eighteenth siècle, where extravagance and excess were often balanced by the whimsical and delicate. Here is where our enfolding relations between these two worlds begin, in the architectural treatise and erotic novella of Jean-François de Bastide's *La Petite Maison* (1758).

The libertine novella is a plot of seduction and taste, taking place in *La Petite Maison*, one of the infamous bourgeoisie pleasure houses dotted through the faubourgs and banlieues of Paris. Bastide's *La Petite Maison* represents a confluence of artisanal opulence and burgeoning secular taste that follows a wager between the Marquis de Trémicour and his invitee, Mélite, an intelligent, virtuous bonne femme. The protagonist's journey throughout the spaces of the residence, from the vestibule to jardin, salon to boudoir, is marked by architectural wonders building a libidinous intensity between suitor and invitee.[2] The Maison's ability to overwhelm with its successive rooms of refined architectural embellishments from noted rococo artisans (Boucher or Clerici, for example) across the continent parallels the romantic entanglement between the two young aesthetes.

The novella has been the focus of much fascination from the perspective of architectural aesthetics, philosophy, and literary theory. The interrelation between the sensory and emotive dimensions of life and that of fact, were the hallmark of French humanism, birthing new philosophies of experience, secular gout, scientific invention, and the spectacle of artifice. Bastide's co-conspirator Jacques-François Blondel, renowned for his *Treatise on Architecture in Modern Taste, or On the Decoration of Pleasure Houses* (1737), imbibed these complexities within the novella, which until very recently has built an abundance of architectural interpretation exploring the intersection of spatial syntax and aesthetics. Nuanced notions of ordinance and convenience, sexuality and space, the

picturesque and architectural promenade form the centrepiece of key readings reflected upon here. While each is viewed from distinct lenses, all gaze briefly over another feature of the narrative, the machine. The novel machinery which braced alongside the French Enlightenment was lifted from the realm of industry to intensify delight within the private interiors and exteriors of Blondel's wealthy class.[3] It is thus here where we find a new reading of *La Petite Maison*, the affective aura of the machine and its sublime encounter through delectable acts of aesthetic consumption.

Interpreting *La Petite Maison*

Since being penned, the novella has attracted the eye of a gamut of architectural theorists and essayists. Contemporary interpretations include Rodolphe el-Khoury and Anthony Vidler's sophisticated binding of *convenance* to convenience and passages of the bourgeoise interior.[4] Carole Martin (2004) has drawn attention to the illusion of the surface and the transitionary device of "the architectural promenade." Mark Taylor (2010) has inverted the focus to the picturesque jardins of *La Petite Maison* as an opening for lustful undertones synonymous with the rise of the bourgeoisie. Paul Young (2006) has focused on the confluence of two kinds of interiors within the libertine: the psychological and the material. And Jaqueline Liss (2006) and Juhani Pallasmaa (2008) have unravelled *La Petite Maison* as "an influencer" in notions of eroticism and space. Finally, Annette Condello (2008) offers a reflection on the etymology of *hors d'oeuvres* shared by both architecture and gastronomy, and elegantly sets taste, style, and machinery in step within the unfolding narrative.

The Princeton, Rodolphe el-Khoury, translation of *La Petite Maison* (1996) frames the melange between libertine Jean-François de Bastide and architect Jacques-Francois Blondel as mobilising the first forms of modern architectural criticism. Divined as a didactic narrative, it entwined the sensory artisanal with the architectural innovation as an educational device for the burgeoning humanist appetite of the French siècle des Lumières. Bastide's novella simultaneously cast "sexuality and space"[5] as an architectural, aesthetic, and philosophical affair. While it is true that these themes feature largely in el-Khoury and Vidler's introductory appraisal of *La Petite Maison*, particularly the aesthetics of goût and architecture to inspire sexual appetite, key space is given to the structure and episodic mirroring of the narrative and dialogue, with the symmetry and ordonnance of the layout of the *petite maison*, as el-Khoury writes: "The temporary dimension of the narrative is calibrated to the spatial hierarchy of the apartments and is translated into the dialogue and description of corresponding length."[6]

The virtue and vice played out through the narrative are simulated through embellishment, character, and atmospherics of the right and left wings. The arrangement of both wings followed "established rules of bienséance through the hierarchical structuring of public and private spaces."[7] Here, el-Khoury builds upon Blondel's development of *convenance*, a technique which used proportion, assembly, and spatial arrangement to "perfect a harmony between the whole and its parts" relying heavily on the convenience of "distribution" and "adjacencies" to threshold passages between public and private, and that of display, comfort, and differential mood.[8]

Here, the machinery of the interior is captured either in terms of their assembly

for convenience, in the passages between cabinet and salon, or in the theatricality of space—emphasising the atmospherics of illusion and lighting to affect the sensations. Further, this aids in framing the more descriptive aesthetics encapsulated within the novella—the scenographic and picturesque—both within the interior and the assimilation with the jardin. The role of jardin becomes a key feature within Mark Taylor's interpretation of the novella, where the garden is seen as playing an "explicitly erotic role in the pursuit of individual pleasure."[9] With an astute and faithful analysis of the growing interplay and attraction between the two protagonists, Taylor looks to a range of literary and painterly exemplars, such as Vivant Denon's erotic *Point de Lendemain* (1777), Emmanuel de Ghendt's *La Nuit* (1778), and Jean-Honoré Fragonard's exhilarating and sexualised rococo scene *The Happy Hazards of the Swing* (1776) to illustrate the device of the garden to convey the affective and indeed carnal conditions elicited through the picturesque. Taylor expounds on the renewed rediscovery of nature and natural inclinations within the eighteenth century spurred on by Jean-Jacques Rousseau's ideals of natural escapes within the city.[10] This naturalism, free of instructive artisanal taste but obscured by spatial devices such as groves, natural ballrooms and amphitheatres, is viewed in terms of their spatial effect to "invoke an erotic ambiguity, blurring any distinctions between home and garden and affording the seamless passage from one to the other."[11] The lens here is focused on the atmospherics, such as the interplay of illumination and darkness, to evoke the ability to lose oneself and one's affairs in the nocturnal wildness of the exterior. As with el-Khoury and Vidler, and perhaps reasonably so in this natural context, little attention is paid to the effect of technical ingenuity, such as the evocative sounds produced by the hydraulic-powered water jets and reflecting ponds or the breathtaking choreography of novel fireworks enlightening the night sky with countless hues. Yet verdant foliage, taste, and fragrance imbued through the garden, as with the interior of *La Petite Maison*, affect a broader vessel for sexual pleasure and the release of erotic impulses.[12]

Machines *hors d'oeuvre*

With these various interpretations of *La Petite Maison*, we now turn to Annette Condello's interrogation of *hors d'oeuvres* and the discovery of the literal connections between the architectural and the gastronomic, relatively obscured through the passing of history. Condello's investigation into the emergence of the term has helped frame the interchange and appropriation of a number of architectural terms into cuisine, and similarly the process of sketching, modelling, and construction adopted by the likes of celebrated French pastry chef Antonin Careme (1783–1833) who was so enamoured by the process that he studied architectural drafting.

> [...] architects or cooks often made small-scale spatial models and drawings of such *hors d'oeuvres* in advance of constructing the actual objects [...] royal and papal banquets merged architecture and cuisine and associated them with permanence and indulgent luxury [...] Such intricately presented small-scale architectural ensembles would have undoubtedly impressed the food taster.[13]

Hors d'oeuvres, taken in direct translation implies "outside-the-work."[14] Architecturally these were associated with smaller ancillary buildings complementary to

the major architectural edifice. These *bâtiments* included follies, grottos, garden pavilions, and smaller suites or apartments, the more famous being Madame de Pompadour's *Petite Trianon* set within the broader estate of Versailles. As their culinary counterparts reflected, architectural *hors d'oeuvres* emerging from the eighteenth century engaged with the excessive, extravagant, and superfluous. The subsequent transference of the architectural *hors d'oeuvres* into the interior, seems a befitting conflation of the culinary and architectural worlds. Their intertwining needs of taste, delight, and spectacle reflexively informed each practice. Condello traces the link between *hors d'oeuvres* and *assiette volante—petite* food morsels, which "flew down the throat unnoticed."[15] Within the interior, these terms flourished to inform culinary apparatuses that delivered cuisine with similar affects, such as the *table volante*, or flying table. The vertical systems "provided places and means for sumptuous, dramatic dining without the disruption of servants."[16]

While Blondel had, through his earlier treatise on architecture in modern taste, anticipated the physical separation of spheres between servants and the new wealthy classes, this position was clarified more descriptively in *La Petite Maison* where numerous mechanical *hors d'oeuvres* manipulate space for the convenience and escape of private lives. Intriguingly, these contraptions paralleled with other voyeuristic and erotic mechanics fashionable at the time, including peepholes, projectors, and cameras, aiding in the development of "secret and arousing chambers of desire."[17]

The ultimate confluence of the exterior architectural hors d'oeuvre with its culinary cousin thus occurs within the interior of *La Petite Maison*'s dining room, where, with astonishing affect, the *table volante* heightens the wager and indeed desirous charge between suitor and young femme. The vertical transport made possible by the mechanical *hors d'oeuvre* becomes a mnemonic symbol for transport of another kind, those aroused by aesthetics upon the sensations. The shared deployment of hors d'oeuvre in architecture, the culinary field, and indeed spaces of pleasure and spectacle, indelibly tied humanist ingenuity, architecture, taste, and the machine to veritable degrees of consumption and aesthetics.

> Gastronomy and eroticism have overlapped since the tasting of the forbidden fruit [...] but the oral proclivities of Eros were particularly pronounced in the eighteenth century, when the libertine was typically known to match sexual excess with gastronomical indulgence. [...] The gustative analogy stressed the immediacy of apprehension in taste, the direct sensory contact with matter. [...] The tactile vision of taste could be deployed as an organ of desire in the amorous rapport with architecture.[18]

La Petite Maison and desirous forces

Significant to *La Petite Maison*'s mixed genre "was a narrative and theoretical framework for demonstrating much-debated theses on sensation, affect and desire."[19] The natural inclination thus has been to read the novella through Immanuel Kant's *Critique of Aesthetic Judgement* (1790) or Étienne Bonnot de Condillac's *Traité des sensations* (1754). However, it is within Edmund Burke's arguably less celebrated tome, *The Philosophical Enquiry into the Sublime and Beautiful* (1757), that we find an alternative lens through which to view the

novella's aesthetic underpinnings, more attuned to the sensibilities of secular experience and the relationship to architectural excess.

Bound up in Burke's treatise is the physiological basis of the sublime encounter. Burke was the first to systematise by way of taxonomy, the sublime affect, which was "seen as a leading, an overpowering of self to a state of intense self-presence or state of otherness."[20] He examined the power of bodies, both animate and inanimate, to affect other bodies, through physiological and emotive drives upon the soul. The sublime moment was seen as an "irresistible desirous force" encountered in the intensities of both pleasure and pain, encompassing states of astonishment, vastness, infinity, reverence, and indeed uncertainty, terror, or horror. In experiencing the sublime, the viewer follows specific stages of confrontation, blockage, and transport, so that:

> [...] the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence of reason on that object which employs it. Hence arises the great power of the sublime, that far from being produced by them, anticipates our reasonings and hurries us on by an irresistible force.[21]

Burke argued for the sublime experience through the natural and artifice; the obscurity found in poetry and magnitude in architecture, the awe in lightness, the obscure in darkness, the "infinity in pleasing objects"[22] and indeed the passions aroused by the light in buildings.[23] He makes space for invention too, as in the sublime infinity attained through artistic works and fireworks:

> In works of art, this kind of grandeur, which consists in multitude [...] a profusion of excellent things is not to be attained, or with too much difficulty; and, because in many cases this splendid confusion would destroy all use [...]
>
> There are, however, a sort of fireworks, and some other things, that in this way succeed well, and are truly grand [...] sublimity to a richness and profusion of images, in which the mind is so dazzled as to make it impossible to attend to that exact coherence and agreement of the allusions.[24]

The sublime thus transcends the normative to usher in the "empowering" novel, whether via artifice, architecture, or invention. In this light, *La Petite Maison* can be read as an evocation of the sublime experience. Indeed, it transacts something much more than a seductive wager or the radiance of the artisanal, it incapsulates a libidinous procession from the picturesque, the beautiful, to the astonishingly sublime by the slow penetration of the machine into the *Maison*'s interior. Instep within the narrative and unfolding ardour, is humanist technology as an aid to architectural innovation, secular consumption, and the psycho-spatial erotic.

We know this, through the dialogue of the feminine protagonist and its eventual sublimation, marked inexorably by the gradual appearance of these machine contraptions. In the initial pages of the novella, we observe a verbal frisson with measured control, between Mélite and her host Trémicour.

> [Mélite] I am more in my role than you. You told me that your house would seduce me; I bet she wouldn't seduce me. Do you believe that indulging me in all these charms deserves the reproach of infidelity?[25]

The coquettish exchange is matched by the picturesque artisanal interiors embellished with the lightness of lilac and jonquil. As the plot deepens, the opulence of the surroundings opens up to marked innovations within *La Maison*'s

passages, cabinets, and exteriors. There are hydraulics within the cabinet de toilette, fountains and fireworks within the jardin, all of which aid to edge the object of desire, the young mademoiselle, to come undone. The penultimate affect is found within the dining room, where the machine directs the mise en scène. Here, a *table volante*, ladened with a banquet of sumptuous delicacies, ushers in the sublime moment. Following the first course—the *premier plat*—the *table volante* disappears into the floor to the cellar below and is replaced by another from above. Mélite, astonished and unable to eschew Trémicour's advances by intellect, succumbs to her bodily intensities sans parole and soon after loses the wager.

> She ate little and only wanted to drink water; she was distracted, dreamy [...] Mélite although stricken, only glanced and soon returned her eyes to her plate. She had not looked twice at Trémicour and had not uttered twenty words; but Trémicour never ceased to look at her, and read her heart even better than her eyes.[26]

The dining room and its flying table represent the ultimate act of desire and consumption. The confrontation of this interior *hors d'oeuvre* contraption fills the mind of Mélite with such intensity (blockage) and suspends the supreme moment for infinity (transport). *La Petite Maison* thus becomes a treatise not just in the architectural, but also a philosophical treatment of sensation and affect, from the virtuous picturesque to the desirous force of secular novelties of the bourgeois pleasure house.

Banquet

The fascination with machines like those of *La Petite Maison*, as devices for novel consumption has mobilised expositions throughout history. From the automata exhibitions of Vaucanson and his *Digesting Duck* (1739) and Cox and Merlin with their *Silver Swan* (1773) across the eighteenth century, Catherine the Great's mechanical masterpieces within the Hermitage, to the more affective dimensions of psychic machines explored in the early Surrealists' exhibitions.[27] More recently, there has been a resurgence of these themes, in exhibitions such as David Lynch's interplay between machines and film in *Machines, Abstraction and Women* or the multitude of exhibitions exploring the role of machines in design, desire, or creativity, showcased at Goldsmiths (2014) or the Design Museum (2022) for example.[28]

It is with this frame and our prior philosophical reading of *La Petite Maison*'s machine *hors d'oeuvre* that we now discuss the work that comprised the *Banquet* (2022) exhibition, with a specific focus on the evolution of the installation *La Petite*, inspired by the novella. *Banquet* began with literary and filmic moments surrounding the consumption of food, chosen for their relationship between food, the machine, and architecture. These fictional moments were extracted through architectural processes and became a series of courses contemplating key socio-political periods since the Industrial Revolution. These courses were also characterised by the act of translation, as layers of digital, analogue, and human communication were distilled into the final product. This mode of non-verbal communication, across large territories and time spans, began to shape and structure the machines, to flavour their operation and to preserve their imperfections.

The eighteenth century, as captured through Bastide's novella, witnessed a seismic shift in the relationship between urbanisation, architectural production, and innovation spearheaded by a reprisal of humanist ideals. These events precipitated the emergence of commoditised shared experiences of food and aesthetic consumption mobilised through the advent of the machine. Food became a resource of both necessity and excess, through which the relationship between architecture, food, and machines was forever entwined. New architecture, interiors, and landscapes were born, rarefying the capacity of taste to shape and register human experience and exaggerate the romance and sensuality of its consumption and excess.[29]

The layout of the exhibition reimagined Sydney's Tin Sheds Gallery as a conceptual banquet hall, composed by a number of interactive food machines that were located around the space, tied to these fictional narratives. The banquet hall referenced *Nero Germanicus*' rotating golden banquet hall (the first food machine) creating a theatrical space interrogating the rituals of food, fiction, and the human condition through an eclectic and transhistorical degustation of mechanical installations. Each of these installations was comprised of a series of ingredients, including the reference film, the machine itself, digital renders, hand drawings, and readymade artefacts. In concert, these elements translated the fictional narrative into a process of architectural consumption. The menu of courses, installed in the gallery, consisted of the following:

I *Hors d'oeuvre: Petite*

Inspired by Jean-François de Bastide's, *La Petite Maison* (1758)

This station explores the desirous forces embodied in the novella's erotic dining scene. The architectural *table volante* offers an artisanal interactive food conveyor replete with *hors d'oeuvres* paired alongside a recreation of an eighteenth siècle rococo wall section.

II *Soupe: Rondel*

Inspired by George Orwell's *1984* (1948) and Michael Radford's *Nineteen Eighty-Four* (1984)

This course explores socialist themes through the mechanism of cameras, a mirror, a statue of Polish socialist Rosa Luxembourg, and landscape soup bowls. The station recreates the production line of the narrative's canteen scene.

III *Entrée: Ho Wah*

Inspired by Ang Lee's *Eat Drink Man Woman* (1994)

The entrée station explores culinary familial memories and the ritualistic use of food throughout the film. The emotional unfolding of the key characters is expressed through an interactive illustrated folding screen common to those found in 1970s Chinese restaurants to divide and marry space together.

IV *Main: Aporcalypse*

Inspired by Hayao Miyazaki's *Spirited Away* (2001)

The main course explores 1980s Japanese excess and consumption evoked in the film through the eyes of young Chihiro. The pig, the symbol of consumption, greed, and hypocrisy captured in *Spirited Away* is reformulated into the 1980s game Operation fashioned in silhouette by unfolding packaging layers of a toy pig.

V *Aperitif: Sleeper*

Inspired by Frank Herbert's *Dune* (1965) and David Lynch's *Dune* (1984)

This station explores a triptych of brutal acts perpetrated on the diminutive, human, and planetary scale through the film and novel. An aperitif bar set between green operating curtains, presents an alcoholic tenderising machine taking the form of a sectioned metropolis complete with a sub-pylon system for juice extraction.

VI *Café: Godard is Dead*

Inspired by Jean-Luc Godard's *Two or Three Things I Know About Her* (1967)

This course explores the well-known café scene of two strangers, a coffee machine, the spiralling cosmology of coffee closeups, and Godard's philosophical monologue on the state of the world. The station depicts the ephemeral nature of time through the hourglass and percolating bubbles of three coffee machines projected in plan and elevation through mirrored devices.

VII *Dessert: He is Free*

Inspired by Wes Anderson's *The Grand Budapest Hotel* (2014)

The dessert station explores an escape scene abetted by the secretion of tools within Mendl's choux pastry dessert—a motif throughout the film and a mnemonic link to the hotel itself. The machine evokes the relationship between drawing, escape, and Anderson's elevational obsessions, via a layered wall re-animating the escape route by the dispensing of edible treats.

During production, a number of edible food courses paired with custom wine selections were developed alongside the creation of these machines. These moments had moods and emotions which *Banquet* set out to mobilise. In order to make the sequence of courses more legible, the layout of the space was arranged in the format of a seven-course airline meal (Fig. 1), representing the cross-border travel occurring throughout the collaboration, as well as the condensing and unpacking of food through consumption. This became another key theme as the work developed, where packaging became a recurring, and often leading theme in the creation of the work. The disposable but delicate nature of food packaging is tied into the ephemerality of the exhibition experience, intended to be consumed and then forgotten. The format enabled a number of performative events with creative practitioners and the public over the course of the exhibition. In

this sense, the exhibition was a transaction between the machine, as an operable aesthetic object, the edible artefact it produced, and the interactive architecture of the banquet hall that encompassed it.

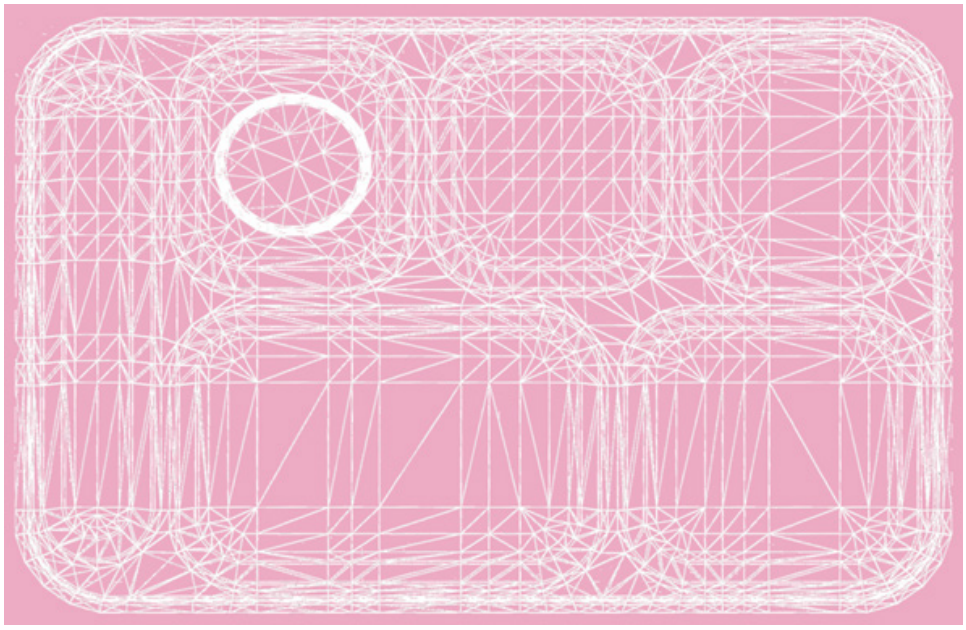


Fig. 1 Michael Chapman (2022). Banquet exhibition layout and catalogue cover. [Digital image, Michael Chapman]

Petite and acts of consumption

Course I *Hors d'oeuvre*: *Petite*, as we have mentioned, was not only the introductory course, but also marked the role of seduction and consumption, not just in the unfolding liaison between the novella's lead characters, but also as a symbol of the relations between consumption, architecture, and the machinic innovation of the humanist era. The rapture for innovation and automation, such as those curiosities found within *La Petite Maison*, heralded a new world of mass consumption. The premier course of *Banquet* reconceptualised the dining scene and climactic ending to Bastide's novella through an interplay of the material (physical) and the immaterial (digital) to affect the sensations. The physical was encapsulated by a re-interpretation of the architectural edifice of the little house—*la cloison intérieure*—suspended alongside a *table volante*—*le convoyeur*—which activated the production of *hors d'oeuvres* en-masse. Architectural and episodic interpretations of the literary novella were captured by architectural imagery—*l'image infinite*—and a filmic piece—*le poème neural*—simultaneously conveying the power of physiological drives and impulses over the intellect. Together, these morsels of *Petite* staged the endless enthral of opulent consumption entertained within *La Petite Maison* and, indeed, throughout the bourgeois century (Figs. 2 and 3). It suggests the consequences of desire and its relations with mass consumption, which continues today in the hyper-real glaze of digital reality.

La cloison intérieure and *Le convoyeur*

Conviviality and convenience, virtue and vice, *maison* and machine, artisanal and technical, l'homme and mademoiselle, production and consumption, food and desire. A menagerie of complementary and charged literary devices within the libertine novella became the inspiration for *Petite*. Here both edifice and

Figs. 2 and 3 Marissa Lindquist (2022). *Petite* station. [Photograph, Baja Maska, 2022]

machine—*La cloison intérieure* and *Le convoyeur*—stand in unison, the feminine artisanal paired with the masculine technical in materiality and substance. This pairing is not incidental. The historical conflation of women and the interior was attributed by the Goncourt brothers in the early nineteenth century in their reference to the relationship between female identity and the rococo interior.[30] Some two centuries earlier, Descartes had furnaced in his *Traité de l'homme* (1662) views of man as machine, effectively disassociating man from God as the ultimate autonomous apparatus, opening the gateway to the pleasures of secular life.

Intentionally, the creation of *La cloison intérieure,* the feminine parti, involved an experimental process by digitally describing *Petite*'s wall into a series of patterns to cut and fabricate over one hundred panels of soft materials through a computer numerical control (CNC) machine. More accustomed to machining hard substrates, an uncommon tooling bit associated with the food process (a pizza cutter) helped form the various architectural ornaments: the archway, reveals, wall reliefs, and eighteenth century-styled architraves to each leaf (Fig. 4). Bound together and suspended above the floor, *La cloison intérieure* imbued a delicate and fragile presence. The masculine parti, *Le convoyeur*, reconceptualised a food conveyor machine through a process of hybrid embellishment to render a *table*

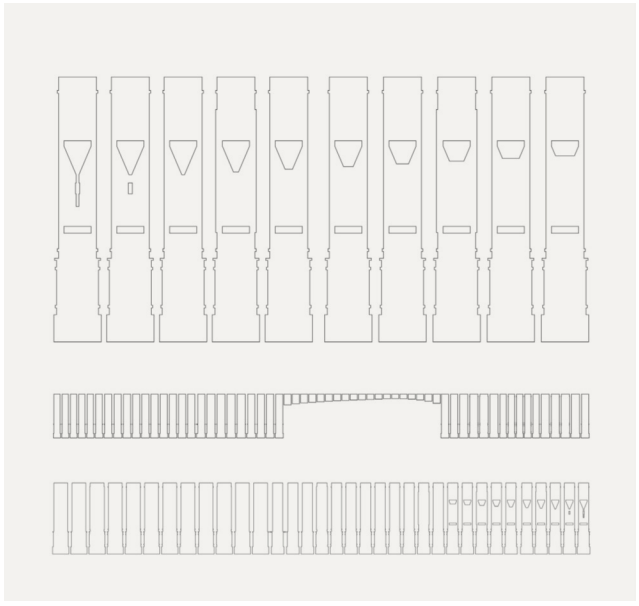


Fig. 4 Marissa Lindquist (2022). Patterns for *La cloison intérieure* [Digital drawings, Marissa Lindquist]

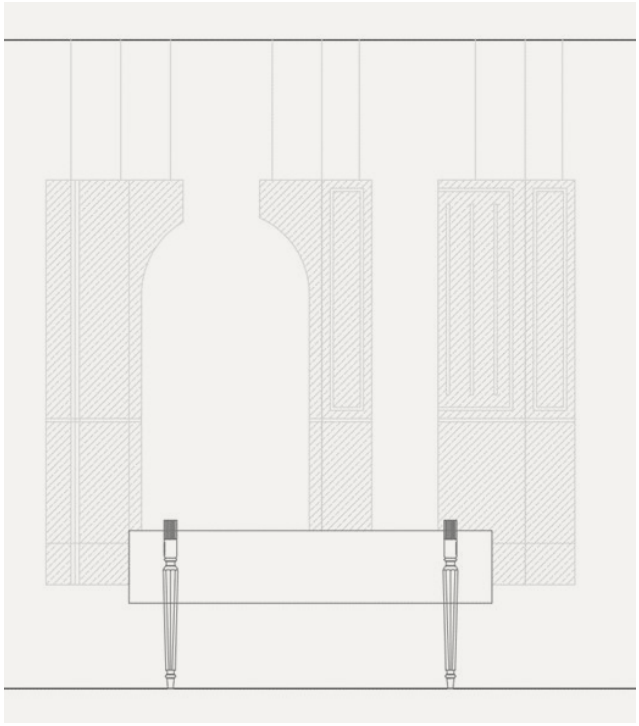
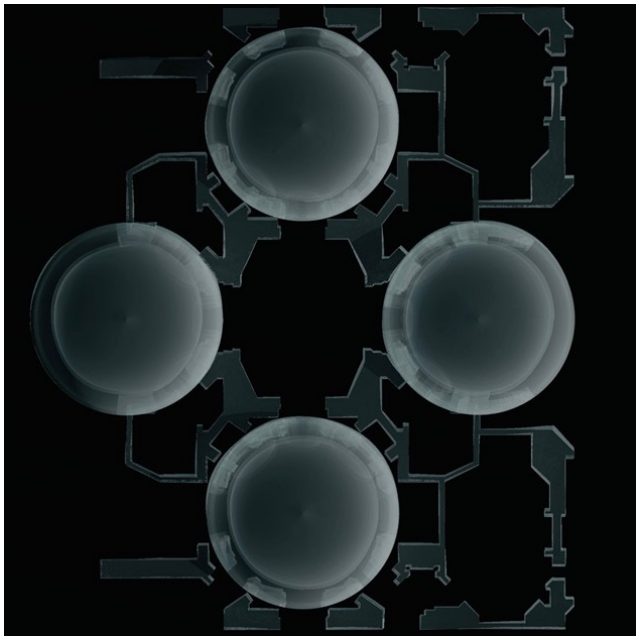


Fig. 5 Marissa Lindquist (2022). Elévation of *Petite* [Digital drawings, Marissa Lindquist]

Fig. 6 Marissa Lindquist (2022). Les vol-au-veux and *Le convoyeur* [Photograph, Baja Maska, 2022]

volante, or mechanical *hors d'oeuvre*. Equally fragile, the encasing surrounding *Le convoyeur* was fashioned with a digitally machined cowl made of food-grade polystyrene. Its artifice, which signalled the manufacture of consumerist production, was balanced by the artisanal, hand-turned, aged timber ornate legs, which lifted *Le convoyeur* to the level of *La cloison intérieure* (Fig. 5). A working machine within the gallery space, it doled out *petite hors d'oeuvres* or *vol-au-veux* (breath of desire) for the duration of the show.

As an ensemble, *La cloison intérieure* and *Le convoyeur* captured a further device used within the plot of *La Petite Maison*—that of transference. Slippages of love and reason between the masculine and feminine are demonstrated at points along the narrative and throughout the dialogue of the lead protagonists. One slips into the nature of the other to create an atmosphere of confusion, an act of losing oneself. These slippages were incorporated within both parti, of the course. Carved out deep within the interior of *La cloison intérieure* is the silhouette of a food auger, the critical component in the production of *petite hors d'oeuvres*. Conversely, the *petite hors d'oeuvres* doled out within *Le convoyeur* are a material duplicate of *Petite's* floating edifice (Fig. 6). *Both* affected, one is transposed in the other. The machinery of mass production and culinary consumption, the architectural *hors d'oeuvre* emulates the artisanal in the technical and technicality of the crafted at play within the bourgeois *La Petite Maison*.



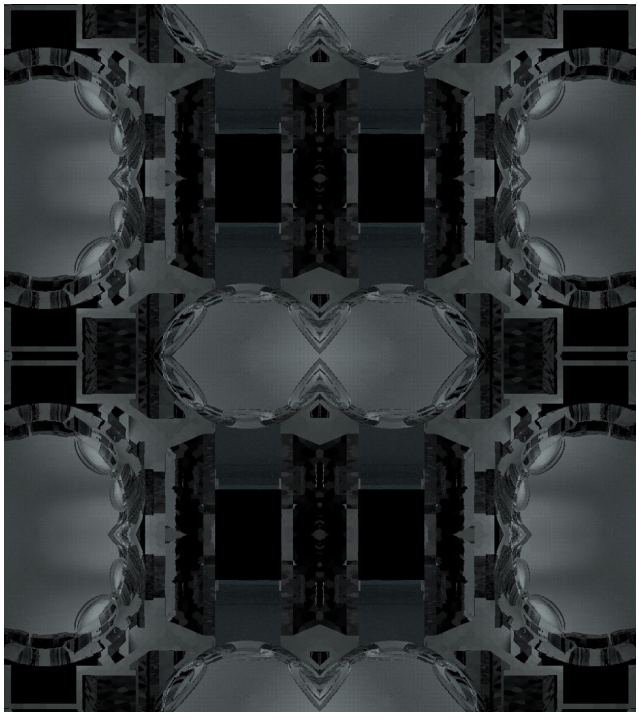


Fig. 7 Michael Chapman (2022). *L'image infinite* I [Digital render, Michael Chapman]

Fig. 8 Michael Chapman (2022). *L'image infinite* II [Digital render, Michael Chapman]

L'image infinite and *Le poème neural*

The accompanying digital work of *le hors d'oeuvre* embellished a large-scale architectural render and filmic piece as digital ornamentation to the gallery walls surrounding *Petite*. The digital render redrew elements at different scales of both the ornamentation, planning, and detail (Fig. 7), as revealed in the illustrations included in Bastide's original architectural treatise-come-novella. These

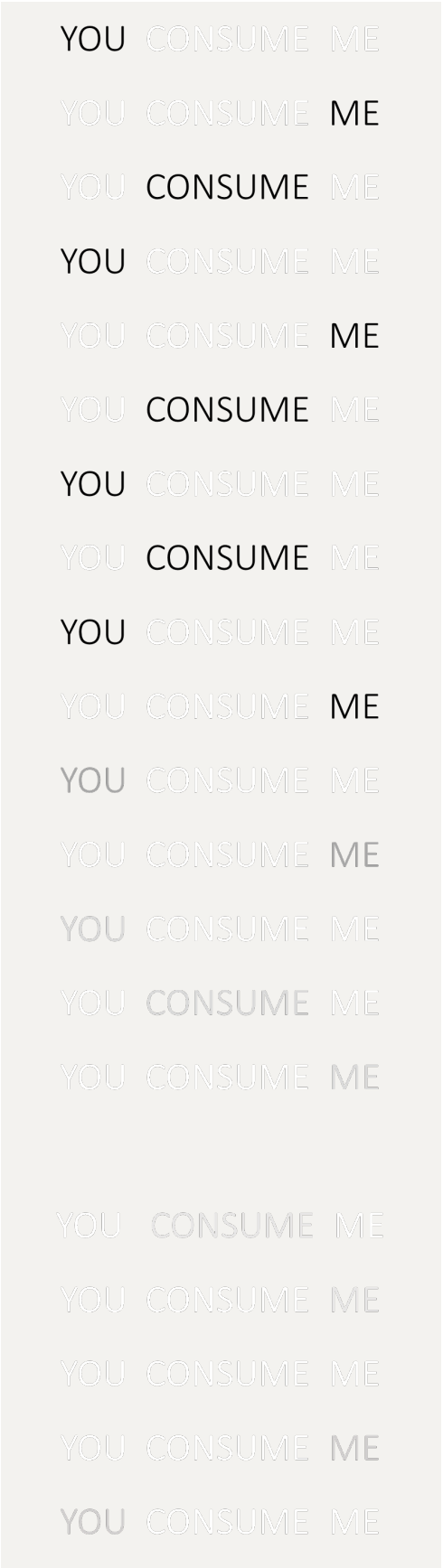


Fig. 9 Marissa Lindquist (2022). *Le poème neural* [Poetry text, Marissa Lindquist]

include *Le Maison a L'Italienne* by Jacques-François Blondel and *Le Pavilion de la Boissière* by Mathieu Le Carpentier, some of the most revered architectural exemplars of the humanist era. Described in these eighteenth-century illustrations are the cabinets of convenance and pleasure, the salon, the boudoir, the closet, and the dining room, each a space for discrete arrangements illuminated by the presence of the nouveau bourgeois contraptions. The digital drawings used a process of drawing and redrawing fragments of these historical references, intertwining these layers across multiple scales, and using reflectivity and mirroring to construct the decadence and opulence of the architecture. The digital renders were intended as a mirroring of the historical reference points for the work, ossifying the original drawn lines and recreating them as an endless two-directional window between the work and its fictional origin.

Ethereal in nature, *L'image infinite* also blurred the relationship between the horizontal and vertical, plan and elevation, picking up on a creative procedure that ran throughout the exhibition stations (Fig. 8). This process deliberately blurred the negative and positive to inform a doubling of the interior, a world within a world of digital dilation. This effect, discovered through the compilation of the full suite of *Banquet*'s digital work, repositions the intensity of the interior architecturally, literarily, and digitally to inhabit a contemporaneous "doubled interior." The term, originally coined by Charles Rice (2006) connotes the historical emergence of the interior in both space and image, material and immaterial forms of bourgeois experience,[31] and a method of describing the confluence of both historical, philosophical, and theoretical accounts of interiority.

The filmic work, *Le poème neural* (Fig. 9) takes as its inspiration Gertrude Stein's word-thought poetry *Tender Buttons* (1914) to conceptualise the manifold liaisons of *La Petite Maison* and the climactic scene with the *table volante* in the final space of the dining room. *Tender Buttons* was a compendium of short experimental word arrangements to create a relationship between things seen, words of everyday experience, underlying sexuality[32] and, arguably, moments in love. The publication included three sections—Objects, Food, Rooms—each containing a suite of poems in randomised formations, inducing an encounter with the unfamiliar and perhaps also dilating thought across time. Thematically in itself, Object, Food, Rooms provided an obvious semblance of the spatial and affective cadence explored within the novella.

Le poème neural, a word play consisting of *you*, *me*, *consume*, was traced over a neural film capturing emotive responses

experienced in reading the poem itself (Fig. 10). The piece played with sequence, cadence, and disappearance to affect the sequence of seduction, defeat, and ultimate deceit of the wager unraveled throughout the narrative. The animated format of the words themselves, pirouetted between *you*, *me*, *consume* to inform a double sense, a loss of oneself to the sublime moment of consumption, both by desire within the novella and the captive aura of the mechanistic age. The interplay of words arrayed across the screen, like *hors d'oeuvres* parsed out on a conveyor. It represented the physiological (blockage), the neural (interiorisation), and the conceit (transport), an evocation of the Burkean sublime found within the novel.

En fin

Key to this paper is the role of the architectural *hors d'oeuvre* and the production and consumption of space in the Age of Enlightenment. Originally as an architectural work separate from a major composition, often in the garden or elsewhere, these constructions were associated with excess and aesthetics of the new wealthy class. Unsurprisingly, with the rise of gastronomy and the emergence of the private spectacle, these terms became interchangeable, linking food with architecture. *Hors d'oeuvres* inherently embody the delicate and the consuming, an intensity of construction fabricated for delight. The context of *La Petite Maison* is a space of virtue and vice, authenticity and artifice,[33] capturing a sensory diegesis of a pure young femme and her gradual encounter with the sublime interior. Here, *hors d'oeuvres* were masterfully brought inside enacting a spatial doubling of the interior charged with the psycho-erotic through an interior-machine hybrid.

Banquet's *Petite*—the first course of an exhibition on food, architecture, and the human condition—presents a *table volante*, a moving conveyor embodying the auric glare of mass production and consumption. In the context of *La Petite Maison*, it signals the ability of the machine to curate experience, desire, and slippages into love, shifting appetites from artisanal opulence to a rapture for the technical. *Petite*'s machine presents an endless offering of "soft" *hors d'oeuvres* (*vol-au-veux*), feminine-shaped morsels, which share the same materiality of the reconstructed eighteenth-century architectural edifice which floats alongside. The work conflates the machined, the fabricated, desire and consumption to convey a relational moment through which the Burkean sublime is aroused until a point of subliminal transference within the bourgeoisie interior. Digital compositions accompanying *Petite* parallel these acts and suggest an infinite doubling (Rice, 2006) of interiority both in film and architectural rendering.

La Petite Maison embodies multiple layers of meaning, aesthetics, and philosophical interpretations. Its original intention was an architectural and aesthetic treatise, popularised through the device of a novella, as a means to educate the new consumers of opulence and taste, the bourgeoisie. The novella indelibly connects with notions of the picturesque and the beautiful, captured through its ornate interiors and rococo jardins, transposing the exterior into the interior. It is a treatise also of another kind, that of the sexuality and eroticism embedded within the architectural promenade of delight and anticipation. Bound together with technological advancements of the era, the little maison represents a catalogue of the novel machinery available to wealthy, and their affordance for the convivial and convenience of public and private lives. *La Petite Maison*, however,

as is the premise of this article, is a coding of the philosophical evocation of the sublime emerging in the late eighteenth century, and the capacity of architecture and the machine to affect a physiological condition on the body. It makes space for the seductive force of the sublime, more readily discernible in a bodily and, indeed, an erotic sense in the age of humanist excess.

Running throughout the creation of *Petite* and, indeed, *Banquet* is a mimesis of production reflecting the intertwining of the machine with the artisanal, engaging the industrial machining processes with the delicate handmade. This exchange established a method of working, drawn from the literary, transferred compositionally by analogue drawing, digitised, machined, and physically fabricated. Through the work, we "uncovered a mode of communication and translation, between humans and machines, cities and landscapes, continually navigating the real and the fictional, the possible and impossible, and to record, inhabit and digest this collaborative wandering into the unknown."[34]

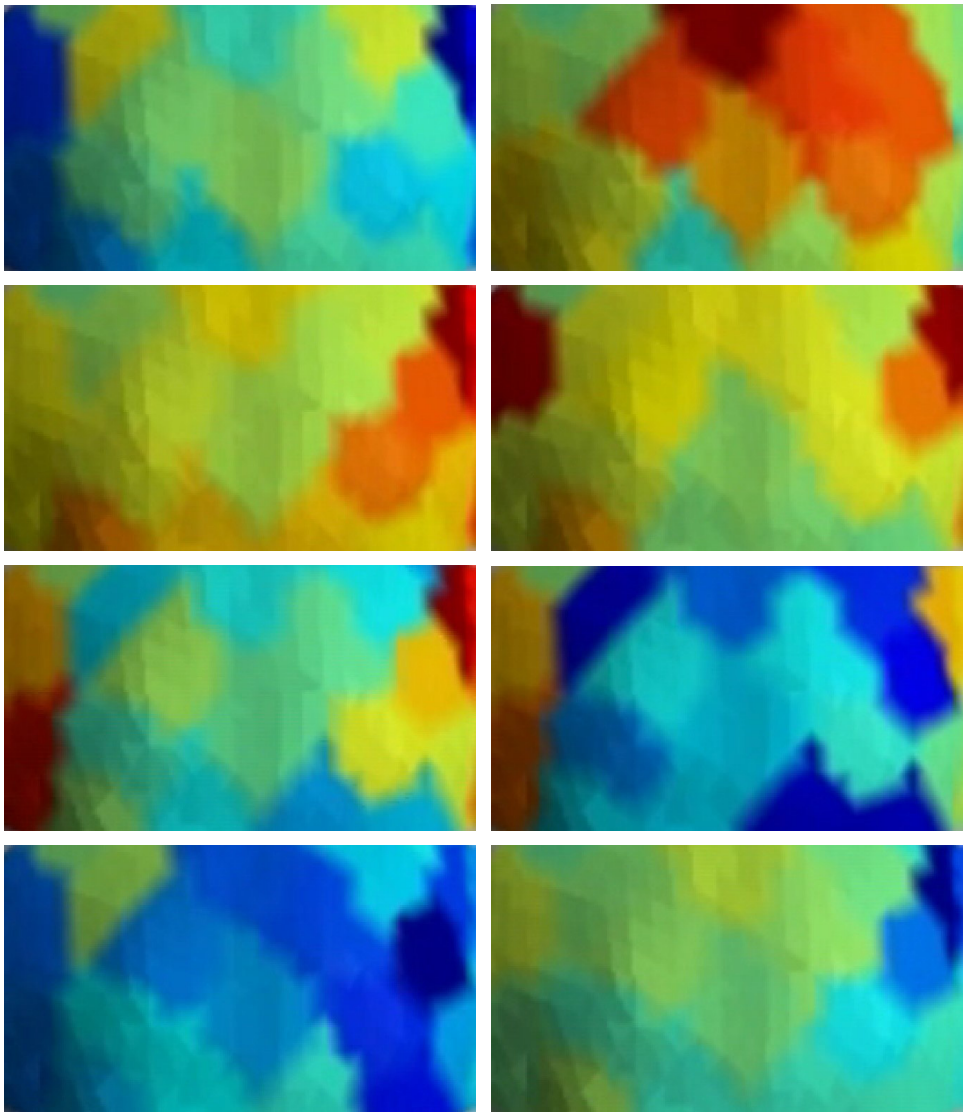


Fig. 10 Marissa Lindquist (2022). Neural imaging encountering *Le poème neural*—animated behind the poem projected on the wall. [Neural imagery, Marissa Lindquist]

ENDNOTES

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6. Rodolphe el-Khoury, in de Bastide, *La Petite Maison*, 23.

7. Rodolphe el-Khoury, in de Bastide, *La Petite Maison*, 23.

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16. Condello, "Architectural *Hors d'oeuvres*," 193.

17. Anthony Vidler, in de Bastide, *La Petite Maison*, 15.

18. Rodolphe el-Khoury, in de Bastide, *La Petite Maison*, 41.

19. Rodolphe el-Khoury, in de Bastide, *La Petite Maison*, 20.

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21. Edmund Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, edited and introduction by James Boulton (London, UK and New York, NY: Routledge Classics, 2015 [1757]).

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23. Burke, *A Philosophical Enquiry,* 81.

24. Burke, *A Philosophical Enquiry,* 77.

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MARK L. JACKSON

Where is the love?

Where is the love?

Who can forget that Grammy-awarded duet performed by Roberta Flack and Donny Hathaway in 1972? Here love becomes a spatial question. Love can come and go. It travels somewhere. We can ask where has it gone. We might ask something similar concerning architecture. Where has it gone? Where is it going? In an average kind of way I think we all have some understanding of the notions of architecture and love. By 'understanding' I don't mean a theoretical or philosophical grasp of either notion, but rather a comprehending primarily by way of examples. In this sense, they are our plural understandings, for I am sure each of us has had a multiplicity of experiences with both architecture and with love. These experiences are particular, empirical we might say. My understandings of architecture in their multiplicity infer that multiplicity of examples I can draw on, buildings I have visited, of course, but more so buildings I have read about, experienced as images, perhaps even buildings I have designed and documented. Architecture then becomes something nominal, a unifying or synthetic name I can give to a manifold of experiential encounters. Or as concepts, architecture and love may be thought of as 'distributive.' The concept distributes itself among a multiplicity of things. Perhaps what in the end I call architecture, others may not. That manifold, that multitude of experiences or multiplicity of things, for others need not at all coincide with mine. And could we not say something similar concerning love? If architecture comprises a category for understanding our cultural world, certainly not everyone is absorbed by it, even if it is often unavoidable in terms of whatever is available to see. I expect those who take an interest in the journal *Interstices* have architecture more foregrounded than most. We perhaps cannot say the same about love, even if we can say it too may be considered nominally as a synthetic unity to a manifold of particular experiences, or conceptually, as distributive among things. Certainly popular culture has more ubiquitous references to love than it does to architecture. There would be few of us, perhaps very few, who could say they have never experienced the *pathos* of love, that emotion or feeling, especially attaching itself to another human being. But that emotion or feeling may well attach itself to things, to anything we could say, architecture included. In that sense there is nothing particularly special about a co-joining of architecture and love, for those whose

experiences of architecture are particularly intense, even if for most of us there is something like a diffidence or indifference even, with respect to any sense of loving architecture.

All of this seems trivial, perhaps too trivial to even appear in a journal wherein I expect there are readers who in fact have something definite to say about architectures of love, something that is not simply experiential accounts, but perhaps something more theoretical, more philosophical. Though I do think that in this rather simplistic opening to this paper, I have probed a nagging question concerning architecture and love. From what we have already suggested, we arrive at the most common approach to understanding anything at all, that of asserting something about something. Architecture is nothing other than a subject that contains predicates, categories, intuited from out of our myriad experiences, predicates that are contingent on individual experience. And love, too, is an assertion, when we say, for example, after the psychoanalyst, Jacques Lacan, that love is that demand I make of the Other that the Other cannot fulfil.[1] Or we could just as easily offer something from popular culture, love is a many splendored thing. Architecture is...; love is.... What is that nagging question? How does this notion, this idea or ideal construe itself as synthetic unity of its manifold predicates? Must we not already have the idea of architecture in its pre-hending such that this notion is the gathering force of or for certain predicates and not others? But, then, how do the notions 'architecture' or 'love' emerge at all if not through experiential intuition? Do we take upon ourselves the totalising notion, the idea in order that analysis and synthesis become the co-joining modes of understanding, analysis as in what we privilege from empirical experience as the categorial in architecture, or in love. Equally, how do these categories become a synthetic unity comprising the idea or ideal of architecture or love? What, indeed, might happen if we do not proceed in this way? I suggest there is some difficulty in not proceeding according to the usual understanding of making assertions, predicative thinking, subject-object relations. With this paper, my simple aim is to point to a couple of approaches to an understanding of architecture and love, indeed, architectures of love, that seem to me to fundamentally question these doxas of idealism or realism or empiricism. One comes from some of the work of Jacques Derrida, invoking a deconstructing of our Western philosophical tradition, and hence the predominance, since Plato and Aristotle, of the assertion as the harbouring of truth. The other exemplar comes from the German philosopher, Walter Benjamin, whose writings have, at times, been engaged with closely by Derrida. What brings them together, in this paper, are their engagements with the ruin.

Why the ruin? How does the notion of ruin bear any relation to whatever we have broached in its simplicity above, concerning predication, assertion and synthesis? The notion of ruin is commonplace in Benjamin's writings and for Derrida it becomes pivotal in certain texts. When we hear the word ruin, we perhaps immediately think in examples. Are we to discuss buildings in decay rather than what is mostly the concerns of architecture, building in good shape, if not pristinely new? Are we to discuss heartache and love shattered rather than its securing bond? This is not where we are going. Rather, our concern is a simple one that continues to address that nagging question. What happens, for example, if we follow Derrida in deconstructing that fundamental binary of Western thought, analysis and synthesis? What if we, following Derrida, make undecidable whether

our understandings are analytic or synthetic? What if architecture (or ruin as a modality of architecture) never can be a synthetic notion, or idea, a subject that gathers its predicates about, within, or as it? What if, in short, the very concept of architecture is always incomplete, ruinous in its thinking? Derrida, in an early article on architecture, posed the notion that if the tower of Babel had ever been completed, then architecture would have been impossible.[2] Only because the tower remained incomplete, ruinous, and there was a polyphony of languages requiring translation, did architecture have any chance of appearing. Benjamin says something not altogether different at the conclusion to his book on German Mourning Plays of the Baroque era, *The Trauerspiel*.[3] I now want to condense my discussion on architecture, love and ruin, distil it to two brief citations, one from Derrida, the other from Benjamin. Clearly, this is violent truncation, ruin even. But, then, there is no Derrida other than a ruinous one, nor Benjamin other than as his radical incompletion. How else can we still have something to say, if not for this simple fact?

> I do not see ruin as a negative thing. First of all it is clearly not a thing. And then I would love to write, maybe with or following Benjamin, maybe against Benjamin, a short treatise on love of ruins. What else is there to love, anyway? One cannot love a monument, a work of architecture, an institution as such except in an experience itself precarious in its fragility: it hasn't always been there, it will not always be there, it is finite. And for this reason I love it as mortal, through its birth and death, through the ghost or the silhouette of its ruin, of my own—which it already is or already prefigures. How can we love except in this finitude? Where else would the right to love, indeed the love of right, come from? Jacques Derrida[4]

> For in happiness all that is earthly seeks its downfall, and only in good fortune is its downfall destined to find it. Whereas, admittedly, the immediate Messianic intensity of the heart, of the inner man in isolation, passes through misfortune as suffering. To the spiritual *restitutio in integrum*, which introduces immortality, corresponds a worldly restitution that leads to the eternity of downfall, and the rhythm of this eternally transient worldly existence, transient in its totality, in its spatial but also in its temporal totality, the rhythm of Messianic nature, is happiness. To strive after such passing, even for those stages of man that are nature, is the task of world politics, whose method must be called nihilism. Walter Benjamin[5]

Trembling the keystone

The citation from Derrida, is a brief extract from his conference presentations, titled "Force of Law: The 'Mystical Foundation of Authority'" delivered in two parts and in two places, in October 1989 and April 1990.[6] Let me briefly (perhaps ruinously) offer a synoptic context for what Derrida says both for and against Benjamin. He is discussing Benjamin's "Critique of Violence," in particular that part of Benjamin's complicated essay where Benjamin discusses policing and police methods.[7] Benjamin had earlier drawn a distinction between a violence that founds law and a violence that conserves law. Modern policing—and here Derrida is in agreement—*suspends* that difference between a violence in inaugurating legalities and a violence in preserving them. Derrida goes as far as to say: "The possibility, which is to say the ineluctable necessity of the modern police

force ruins, in sum, one could say deconstructs, the distinction between the two kinds of violence that nevertheless structure the discourse that Benjamin calls a new critique of violence."[8] This ruin—deconstruction—of a decisive difference suggests for Derrida the deconstructive movement of the *iter*, of an origin that repeats itself in such a way that it preserves or conserves itself as origin: "This iterability inscribes conservation in the essential structure of foundation."[9] It is at this moment that Derrida offers his comment on the ruin, it not being a negative thing. It is a curious moment. Though we would need to backtrack to the earlier half of the presentation to, in a sense, get the full force of this curious moment. For it is here that Derrida discusses what he calls "the ghost of the undecidable."[10] For the ruin is not an oscillation between (for example) two encounters with violence that we cannot decide upon, that we cannot fully calculate. Derrida here elucidates on what is essential to his presentation: the relation of justice to deconstruction. Law, the rule of law is calculation, calculability, decision and decidability. What then of the suspension of decision, of the ruin of calculation, of the undecidable?: "A decision that didn't go through the ordeal of the undecidable would not be a free decision, it would be the programmable application or unfolding of a calculable process. It might be legal; it would not be just."[11] Justice, then, is the *impossible*: decision concerning what is undecidable, 'made' without recourse to rule or calculability. What, though, of 'force'? Does Derrida suggest here that justice *is* the force of law, or that justice haunts the institutional and calculable violence of law? We would now have to shuttle back to where we earlier left off on Derrida's love of ruins, for in the next paragraph he begins: "Let us return to the thing itself, to the ghost, for this text is a ghost story."[12]

Are we losing our way, here, in a text on love, architecture and fallenness? Or are we honing our concerns? Where does violence, in its founding and conserving, find its relevance in love or architecture? How does justice, its impossibility, its undecidability-demanding-decision, or the question of the *iter*, of *archē* as conserving *technē*, destructing any assurance of the singular authority of origins, say anything at all concerning love and architecture? We need to reference a much earlier essay by Derrida that may assist us here, an essay from 1963, also concerned with deconstruction and the question of force: "Force and Signification," initially published in the French journal, *Critique*, and then, in 1967, in the collection of essays titled, *L'écriture et la différence* (*Writing and Difference*).[13] The reference to architecture is here explicit, as is the reference to the calculable and the incalculable, rule and formal composition, in a text that in many ways is resonant with Derrida's essay on force and law written some twenty-six years later. We may retroactively read some of the key motifs of the latter essay via that earlier iteration. Again, we will aim to somewhat ruinously summarise. Derrida's address is to structuralism, and its attention, in structuralist criticism, to questions of *form*, concealing the relevancy of questions of force: "Form fascinates when one no longer has the force to understand force from within itself … Criticism henceforth knows itself separated from force, occasionally avenging itself on force by gravely and profoundly proving that separation is the condition of the work, and not only of the discourse on the work."[14] Derrida recasts that neutrality of a concentration on form, to invoke a structuralist "catastrophic consciousness simultaneously destroyed and destructive, *destructuring*."[15] We offer a longer citation, resonant with what we earlier read from Derrida's later essay on fragility and the ruin:

> Structure is perceived through the incidence of menace, at the moment when imminent danger concentrates our vision on the keystone of an institution, the stone which encapsulates both the possibility and fragility of its existence. Structure can then be *methodically* threatened in order to comprehend more clearly and to reveal not only its supports but also that secret place in which it is neither construction nor ruin but lability.[16]

Methodical threat, as with the formal calculability of architectural forces or the mathematical certitude of architectural forms, offers what Derrida suggests as the "illusion of technical liberty" that would equally be the illusion of the right of law*, legal but not just*. If there is justice *in* architecture, it will not take place in the methodical trembling of that institution's keystone. The enigma plays out in both essays, the enigma of the impossibility of *saying* 'force', inasmuch as the moment of its articulation constitutes the methodical return to form: "Force is the other of language without which language would not be what it is."[17] How, then, does 'force' become concept, *eidos*, idea, what is visible and articulable?: "How can force or weakness be understood in terms of light and dark?"[18] Perhaps Derrida says, in his aside on his love of ruins, that there is a peculiar and unsayable relation, a lability, that cannot be reckoned or calculated, that cannot be methodical, yet that nonetheless differentiates structure and passion, is the *différance* (we could say) of love and architecture, an *impossible* that would be the gift of justice in its incalculability. Derrida gives the name 'writing' to this moment of depth-as-decay.[19]

Passagenwerk

Has Benjamin ever written on ruins, on a love of ruins, a 'treatise,' perhaps, on architecture in ruins? We might well ask if Benjamin has ever written anything at all that is not a ruin concerning ruins.[20] Would Derrida be wanting to follow Benjamin into his *passagenwerk*, into his arcades?[21] Or would Derrida trace an errant path, more errant, more erratic than even Benjamin could manage? We commence with the brief citation from the "Theologico-Political Fragment," suggesting it to be a vestibule to the *Passages*, to the arcades, and to a peculiar passion—a love of ruins—that Benjamin invests there, a happiness-in-downfall, whose temporality—rhythm (or is it iterability)—folds into and out of that *time* allotted to humans in (or for) living-and-dying. We earlier cited Derrida, from his "Force of Law" presentation on the "ordeal" inscribed in the (im)possibility of justice, a "decision" going through the "ordeal" of "undecidability," an "ordeal" that in a peculiar sense secured freedom or, at least, "free decision." I would want this strange and brief essay by Benjamin to be an elucidation not so much on the culmination of Messianic history announced in its opening sentence, but on that "ordeal" inferred or implied by Derrida, the ordeal of a "world politics" founded in or upon the transience of all worldly life, a passing-through, a *passage*, that is happiness—*restitution*—in downfall, in ruin.[22] Benjaminian fulfilment is a this-worldly profane existence. Yet *something* corresponds, a rhythm—a spatio-temporal play—a rhythm at once the transience of all worldly existence *that is* the rhythm of Messianic *nature*. To that correspondence, Benjamin gives the name "happiness." We do not seek the permanence of existence, its grounding ground, its *archē*. Rather, Benjamin explains, we strive for happiness, we strive after its—our world's—passing. To such a love of ruin, Benjamin gives the name 'politics' whose method is 'nihilism.' Would Derrida's deconstructing of the

possibility of justice, of the force of law, not also be resonant with this? We enter the arcade, its crypt.[23]

Our angle of entry strikes *Convolut X*, the one Benjamin labels "Marx":

> Marx had the idea that labour would be accomplished voluntarily (as *travail passionné*) if the commodity character of its production were abolished. The reason, according to Marx, that labour is not accomplished voluntarily would therefore be its abstract character.[24]

We cannot overestimate the importance of this notion of *travail passionné*, of the love of labouring, as one's ownmost voluntarily decision. That happiness would be entirely in keeping with Benjamin's understanding of the rise and fall of existence, its rhythm at once Messianic and profane. Labour is a *passage*, a transiency of something or someone existing, a spatio-temporal play in that Benjaminian sense. And here is the 'world politics,' not so much in Marx's phantasmatic *travail passionné*, but in the alert Marx was given to this utopic thought by Fourier, the Fourier of *phalanstery*, the Fourier who saw in Parisian arcades what Benjamin calls "the architectural canon of the phalanstery."[25] In both the 1935 and 1939 *Exposés* of the *Passagenwerk*, Benjamin commences his outline with brief commentary on Fourier, under a heading, "Fourier, or the Arcades."[26] Fourier's utopic phalanstery too had its *travail passionné*. He conceived of it as a machine, a technology of passionate existence. Benjamin notes: "One of the most remarkable features of the Fourierist utopia is that it never advocated the exploitation of nature by man, an idea that became widespread in the following period. Instead, in Fourier, technology appears as the spark that ignites the powder of nature."[27] That 'technology,' for Benjamin, *is* the architectonics of the arcades, while that passion is the *passage*, the rhythm of a transiency, of an eternal rising-and-falling of life, whose pursuit *is* the nature of happiness.

Lifedeath

Have we not simply pulled a sleight-of-hand here? After labouring (passionately or not) on that nagging question of predicates, assertions and subjects, on empirical intuition and ideas, have we not now presented two ideal figures, Derrida and Benjamin, precisely as examples of the notion of the ruin as binding logic of architecture and love? If, indeed, this is how it appears then things have not gone well. Has there been enough said about architectures of love? No architects, no architectural theorists, and not one building or part of a building seem to have been mentioned. The 'examples' seem to be interlopers into the field. Would either one of them know the first thing concerning design principles, building codes, or construction methods? Could they love these things as much as they seem to love ruins? No mention of the genuine crises facing all of us: climate emergency, political sway to the right or far right, staggering inequity in wealth distribution, in access to food, access to health care. Are these to be understood as concerns with architectures of love, now expressed as ruinous fragility, precarity, lifedeath?[28] What I would want to have been implied in all of this is that architectures of love are obliged, are obligated to lifedeath, to its planetary scale, obligated to addressing nothing other than this.

NOTES

1. Lacan has made many such 'formulas' concerning love, the most commonly repeated one being "loving is to give what one does not have." See, for example, Sessions of 29th January, 23rd April, and 7th May 1958 in *The Seminar of Jacques Lacan, Book V: The Formation of the Unconscious, 1957–1958*, trans. Cormac Gallagher. Accessed 16 March 2024 at: https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwjL16CivPeEAxUkdvUHHSoSBr4QFnoECC4QAQ&url=https%3A%2F%2Fwww.valas.fr%2FIMG%2Fpdf%2FTHE-SEMINAR-OF-JACQUES-LACAN-V_formations_de_l_in.pdf&usg=AOvVaw2iu0-ax1wEtkIW7v5LfGPy&opi=89978449

2. Jacques Derrida, "Architecture Where the Desire May Live," in *Rethinking Architecture: A Reader in Cultural Theory*, ed. Neil Leach (London, UK & New York, NY, NY: Routledge, 1997), 301–305.

3. See Walter Benjamin, *The Origins of German Tragic Drama*, trans. John Osborne. (London & New York, NY: Verso, 1998).

4 Jacques Derrida, "Force of Law: The 'Mystical Foundation of Authority'," *Cardozo Law Review* 11, nos. 5–6 (July/Aug. 1990): 1009.

5. Walter Benjamin, "Theologico-Political Fragment," in *Reflections*, ed. Peter Demetz; trans. Edmund Jephcott (New York, NY: Schocken Books, 1978), 312–313.

6. Jacques Derrida, "Force of Law: The 'Mystical Foundation of Authority'," *Cardozo Law Review* 11, nos. 5–6 (July/Aug. 1990): 920–1046. Derrida's essay is the response he gave to an invitation to present at a colloquium in Israel in October 1989, titled "Deconstruction and the Possibility of Justice." The 'presentation' is complicated by a strange caesura, a break in the text and location of delivery, as well as thematic relevancy of the delivery. A first part is addressed in the Cardozo Law School. It is as much a defence of deconstruction's political relevancy as it is an elucidation of justice. They become inseparable, inasmuch as the *impossible* is their 'determination'. Then a second address (or the same address continued) happens in Los Angeles, at a conference on "Nazism and the Final Solution: Probing the Limits of Representation," in April 1990. It is in the second part that Derrida addresses Benjamin's essay, "Critique of Violence," in ways that have stunned some readers.

7. Walter Benjamin, "Critique of Violence," in *Reflections*, ed. Peter Demetz; trans. Edmund Jephcott (New York, NY: Schocken Books, 1978), 286–287. See also the more recent "Critical Edition" of this essay: *Toward the Critique of Violence: A Critical Edition*, ed. Peter Fenves and Julia Ng (Stanford, CA: Stanford University Press, 2021).

8. Derrida, "Force of Law," 1007.

9. Derrida, "Force of Law," 1009.

10. Derrida, "Force of Law," 963.

11. Derrida, "Force of Law," 963.

12. Derrida, "Force of Law," 1009.

13. Jacques Derrida, *Writing and Difference*, trans. Alan Bass (Chicago, IL: University of Chicago Press, 1978). See especially Bass's "Translator's Introduction" for a thorough account of the importance of this collection of essays, written between 1959 and 1967. In that same year of its publication, Derrida also published *La voix et le phénomène* (*Speech and Phenomena*), trans. David Allison, (Evanston, WA: Northwestern University Press, 1973), and *De la grammatologie* (*Of Grammatology*, trans. Gayatri Spivak (Baltimore, MD: Johns Hopkins University Press, 1976).

14. Jacques Derrida, "Force and Signification," in *Writing and Difference*, trans. Alan Bass (Chicago, IL: University of Chicago Press, 1978), 4–5.

15. Derrida, "Force and Signification," 5–6.

16. Derrida, "Force and Signification," 6.

17. Derrida, "Force and Signification," 27.

18. Derrida, "Force and Signification," 27.

19. Writing? Of course, this is not to be confused with an ontic decipherment of acts of inscribing, as if Derrida keeps in place that simple and definite metaphysical distinction, or difference, between speech and writing, (*phōné* and *grammē*). On both 'writing' and *différance*, see Derrida's essay "*Différance*" in *Margins of Philosophy*, trans. Alan Bass. (Brighton, UK: The Harvester Press, 1982), 1–27. Though, how can we 'interpret' what Derrida might be wanting-to-say when he says: "And then I would love to write, maybe with or following Benjamin, maybe against Benjamin, a short treatise on love of ruins"? What might be in 'suspension' here with respect to writing, to love and to the ruin? Would that 'treatise' be labile, alerting us methodically to the keystone that necessarily must fall if there is to be ruin? And, can there ever be the avoidance of ruin? The question circulates around a certain assumption concerning passivity and activity, action, actualising, and potential, the possibility not so much of force but of the *application* of force, the movement—*kinesis*—implied in any action. This would take us to an entirely other scene, one wherein Derrida discusses Aristotle on love, on the privilege Aristotle gives to the active force of loving over the passivity of being the one loved. In sum: *It is better to love than to be loved*. Derrida's deconstructive recourse, on this occasion, is to invoke a 'middle voice,' (that Greek language had but, alas, not English or French or German, except in rare instances, such as with the *es gibt* or *il y a* or *there is*) neither active nor passive, and a neologism, 'lovence.' See Derrida, "Oligarchies: Naming, Enumerating, Counting," in *Politics of Friendship*, trans. George Collins (London & New York, NY: Verso, 1997), n. 5, 24–25.

20. We note that startling conclusion to Benjamin's *Trauerspiel*, his (failed) Habilitation publication, *The Origin of German Tragic Drama*, trans. John Osborne (London & New York, NY: Verso, 1998), 235: "In the ruins of great buildings the idea of the plan speaks more impressively than in lesser buildings, however well preserved they are; and for this reason, the German *Trauerspiel* merits interpretation. In the spirit of allegory, it is conceived from the outset as a ruin, a fragment. Others may shine resplendently as on the first day; this form preserves the image of beauty to the very last."

21. Walter Benjamin's *Arcades Project*/*Passagenwerk* comprises an unwieldly collection of quotations—thousands of them—ripped, so to speak, from their contexts, and inserted into 'folders'—*Convolutes*—that Benjamin used as an alphabetical filing system, with each letter signifying a unifying theme to its scattering notations and fragmentary quotations: A-to-Z and then a-to-w. The most extensive segment falls under the letter 'J', headed "Baudelaire." In the centre, with "Convolut N," is his 'methodological treatise': "On the Theory of Knowledge, Theory of Progress." Benjamin wrote two brief synopses of the project—*Exposés*—one in 1935 and then in 1939, to garner interest and financial support from Adorno and Horkheimer, who had already departed Europe. Their reception was relatively cool. The arcades—first appearing in Paris at the end of the eighteenth century—become an emblem for Benjamin, who encounters their ruin in the early twentieth century as an allegorical motif of the emergence and destructing of modernity. See Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: The Belknap Press of Harvard University Press, 1999).

22. The opening sentence to this two-page fragment reads: "Only the Messiah himself

consummates all history, in the sense that he alone redeems, completes, creates its relation to the Messianic." See Benjamin, "Theologico-Political Fragment," 312. There is considerable consternation with Benjamin translators over how to render that German word '*vollendet*' that Jephcott translated by 'consummates'. The question here is not so much 'academic' as central to just what this fragment is doing to time as the 'medium' of existence. For elaboration, see Peter Fenves's philological exactitude on the rendering of this, and the legacy it shows in Benjamin's early encounter with the German philosopher, Heinrich Rickert. See Fenves, "Completion Instead of Revelation: Toward the 'Theological-Political Fragment'," in *Walter Benjamin and Theology*, ed. Colby Dickinson and Stephen Symonds (New York, NY: Fordham University Press, 1916), 56–74.

23. Our allusion here is to yet another Derrida essay, "*Fors*," a brief 'Preface' to a book by Nicolas Abraham and Maria Torok on the 'cryptonymy' of Freud's celebrated Wolfman. Derrida's essay, *Fors*—a French word meaning, at once, both inside and outside, hence a cryptic topology—concerns a reading of the psychoanalytic notions of 'incorporation' and 'introjection', the ways whereby 'something' enters 'me', such that I am able to establish an *oikos*, a household economy of sorts, for managing 'it'. Derrida's coinage is that of the crypt, of the architectonic of an inside/outside structure, that is inside-the-inside, so to speak, a *topos* into which something can be put, within myself, in order to keep it safe *from* me, a love (or hate) 'object', perhaps. This may well be the *oikos* of Benjamin's architectonics of both the *Trauerspiel* and the *Passagenwerk*. In both instances the crypt corresponds with a love of ruin. See Jacques Derrida, "Foreword: *Fors*: The Anglish Words of Nicolas Abraham and Maria Torok," trans. Barbara Johnson. In Nicolas Abraham and Maria Torok, *The Wolf Man's Magic Word: A Cryptonymy*, trans. Nicholas Rand (Minneapolis, MN: University of Minnesota Press, 1979), xi–xlviii.

24. Benjamin, *The Arcades Project*, "Convolut X: 'Marx'." See [X4.2] 657.

25. Walter Benjamin, *The Arcades Project*, "Exposé of 1935," 5. Fourier invented the word '*phalanstery*' by bringing together two heterogeneous notions: *Phalanx*, a military unit that moves in a highly protective and close formation; and *Monastery*, the housing for a religious order.

26. While the two Exposés have a good deal of consistency between them, they bear little resemblance to the massive volume Benjamin left with Georges Bataille when he fled Paris. The Exposés suggest a contained structure of five or six major sections that deal with Fourier (Arcades), Daguerre (Panoramas), Grandville (World Exhibitions), Louis Philippe (Interiors), Baudelaire (Streets of Paris), and Haussmann (Barricades).

27. Benjamin, *The Arcades Project*, "Exposé of 1939," 17.

28. LifeDeath? This is the title to a seminar presented by Derrida at the École Normale Supérieure in 1975–76, published in English in 2020.

SEAN PICKERSGILL

Love's labour's lost: Alberto Pérez-Gómez's *Polyphilo*

Alberto Pérez-Gómez's *Polyphilo, or The Dark Forest revisited, An Erotic Epihany of Architecture* (1992), is a curious text in the context of architectural theory, and in particular, when considered against that from the last thirty years.[1] Overtly it is a commentary and emendation on the *Hypnerotomachia Poliphili* (1499, 1999) attributed to Francis Colonna, a Renaissance text that describes a sequence of experiences of a mythical character, Poliphilo.[2] The original text describes the picaresque adventures of a Renaissance figure who, having fallen asleep at the edge of a forest, wakes to experience a procession of architectural spectacles that function as allegories of the role of architecture as a scene for human experience. Pérez-Gómez's text emulates the journey of the hero in the original, but relocates it into the context of the liminal zone of an airport and the procedural and alienating experiences of travelling by air. In doing so, Pérez-Gómez is able to comment on the simultaneously desirable and repelling aspects of machinic alienation and the consequences for empathic approaches to architecture in general. While the contemporary text is perhaps not as well known as its Renaissance model, it is evident from the numerous references to it in the work of Pérez-Gómez, culminating in both the *Polyphilo* book and the more critical *Built Upon Love, Architectural Longing After Ethics and Aesthetics* (2006), that the older work exercises a unique and pivotal influence on Pérez-Gómez's general program to identify and expound on the idea of *poiesis* in architecture, or what may be thought of as 'poetic' aesthetic responses to the effects architecture on an individual.

Unquestionably, for the community of scholars that have emerged around the History and Theory Program at McGill University—where Pérez-Gómez has been a professor for 37 years—and more generally for the interpretive critical material published in the volumes of *Chora*, the journal he co-edited, the examination of architectural texts from history has been a foundational practice. In this respect, and in response to the consistent messaging from Pérez-Gómez that a form of 'love' should be present in architecture, it is appropriate to examine both the *Hypnerotomachia Poliphi,* and Pérez-Gómez's *Polyphilo* and *Built Upon Love,* to better understand what his concept of 'love' means ethically and sensually for architectural design.

In furtherance of this, I would like to examine the emphasis Pérez-Gómez places on architectural narrative, and in particular the narratological aspects that he employs in *Polyphilo* to both reference the original text, but also to develop a commentary on the value of this story-form in contemporary late-modern experience. *Polyphilo*, as Pérez-Gómez, notes in his introduction is concerned with an ethical posture for architecture:

> We learn from the *Hypnerotomachia* as soon as we reject any homogenizing reading and posit a perceptual faith, accepting that there is meaning however weak, in the original. The essential intention is to articulate a possible ethical position through a narrative that acknowledges important models for the practice of architecture is still valid. This is particularly in view of the current philosophic understanding of truth—shared by Heidegger, Hans-Georg Gadamer, and Gianni Vattimo—as set into work by art, and of a diagnosis of the postmodern condition in which the only alternative to the strong Being of traditional religion and science seems to be the weak truth that shines forth through recollection of historical works.[3]

Weakness, or the concept of a minor position, here means the development of explanatory schemas that can be relied on to provide insight into a question without necessarily attempting to define and confirm an orthodox position. For Pérez-Gómez, a 'weak truth' in fact carries great significance because it seeks to demonstrate an 'ethical' position for promoting the revelatory aspects of the 'art' of architecture distinct from more orthodox knowledge systems. In Pérez-Gómez's view these systems are defined as the systemic outcomes of religious and scientific (empirical and rational) rules of evidence and general applicability. The ethical position he outlines is complex, but in essence it conflates an individual's empathetic aesthetic engagement of an architectural work (those aspects of architecture that are irreducible to categorisation) with an obligation to prioritise these experiences as the most singular and valuable aspects of architectural practice. It is personal commitment to an individually nuanced aesthetic experience that defines an ethics of engagement. More simply still, Pérez-Gómez feels that the indescribable aspects of human love are the most important values when feeling engages with architecture.

Pérez-Gómez has developed this argument over a considerable number of publications, the initial and most authoritative being his *Architecture and the Crisis of Modern Science* (1983).[4] Very generally, since the discussion Pérez-Gómez brings to the description of the aesthetic attitude towards architecture involves a broad array of historical references, he asserts that the prime function of the architect within pre-Modern society was to act as an agent of poetic expression. Speaking of the Renaissance architect (and hence the reader of the *Hypnerotomachia*), he writes:

> [...] the Renaissance was a profoundly traditional world. Liberated from theological determinism, the architect became conscious of his power to transform the physical world. He was often a magus, but his intention was reconciliatory; art was a privileged form of metaphysics—metaphysics made into matter.[5]

The architect, he asserts, recognises the fundamental distinctions within the Vitruvian triad of *venustas*, *firmitas* and *utilitas,* and in particular, understands the importance of *venustas*. For Pérez-Gómez, this is *poiesis*. Implicit within his

discussion of this attitude and the historical examples he calls on, is the sincere lament that the emergence of forms of technical rigour (*firmitas*) and economic rationality(*utilltas*) have eroded the value of the beautiful (*venustas*). In this context we can ask why, in writing *Polyphilo*, Pérez-Gómez created a simulacrum of the *Hypnerotomachia*? It is a reasonable and timely ambition to see if the same emotional disposition present in the original could be translated into the current (post) modern world of discourse. Was it to confirm the adjacency of aesthetics and ethics in architectural experience, compelling architects to deeply commit to their individual values, or was it to personally document, as the text says, "a personal erotic epiphany of architecture"?[6]

The *Polyphilo* itself cleaves quite closely to the original text in terms of the overall narrative arc, but there are clear distinctions of emphasis in the modern version. The general tale of the main protagonist falling asleep and dreaming of a series of staged encounters is maintained, though the question of whether he is sleeping is less clear in *Polyphilo* than it is in the *Hypnerotomachia*. The minor narrative, the meeting of Polia and Polyphilo, their separation and then reunion, is also mirrored, but without the same force, and in the end, with a different outcome, discussed below. Ultimately, the texts differ significantly since the evocation of mechanical flight and the industrial management of travel is unique in the *Polyphilo*, though the concept of a 'fever dream' remains in both. Pérez-Gómez is conflating the strangely dislocated experience of contemporary air travel with the same experience a Renaissance traveller would encounter setting off into a unknown and wonderous landscape. As will be argued below, the approach to textual and visual information differs significantly in both texts, and it is fair to say that there are strands of obscurantism in *Polyphilo* that come from the authorial style of Pérez-Gómez. Whether this impediment to a clear and unambiguous reading is deliberate, or potentially the result of contemporary interests in literary deconstruction in the 1990s, or even an attempt to emulate the allegorical nature of Renaissance treatises, the consequence is that the text requires a close reading in order to be unpacked. To achieve this, and to bring out the consequences of Pérez-Gómez's interests in 'love' and architecture, it is important to have the benefit of a more orthodox (if this is possible) presentation of the relationship between eros and architecture in Pérez-Gómez's subsequent writings.

Built upon love

Pérez-Gómez's later text, *Built Upon Love* (2006), explores the allusions towards a form of emotive and aesthetically attuned response to aspects of the beautiful, and elaborates on the consequences for architecture.[7] Relying on Hans-Georg Gadamer's analysis of Hegel's philosophy of art, and in particular the proposition that art is the "sensuous expression of the Idea,"[8] Pérez-Gómez asserts that *Eros* is at work in the beginnings of things, in short is at the heart of the act of creation.[9] Taking cues from Plato's *Symposium* and *Phaedrus*, Pérez-Gómez compares filial with erotic love, traversing the subtle similarities of both but ultimately landing on the proposition that architectural creation requires a 'loving' disposition towards the act of making. This general disposition is, following Plato, that the primal animating force towards the craft of thinking, the question 'Why do we think?' can be translated onto the question in architecture 'Why do we make?' On the other hand, for Pérez-Gómez, where Plato is explicit on the love of technical knowledge towards those seemingly immeasurable aspects of sensation and

feeling, the multiplicity of the aesthetic experience towards architecture needs to be retained, especially in our current circumstance which he considers to be compromised by technical and instrumental questions.[10] His general premise is that the rationalisation of the process of 'creating,' implicit within architecture within a modern framework, is fatally demythologizing and hence devoid of the appropriate philosophical comportment towards the act and object of creation.

Pérez-Gómez's argument is that desire remains, but in our current scientifically-inflected orientation, is unfulfilled though the instrumental and reductive processes shaping modern experience. This amounts to a rehearsal of the familiar argument considering the alienation of creative labour from the context in which making/creating is practised. Generally Pérez-Gómez's takes an apolitical point of view in his consideration of the effects of modernity given his desire to discuss those aspects of architecture that are philosophically autonomous and connected to the classical philosophical tradition. Yet architecture goes on, buildings are designed and constructed and, presumably, the results of many 'makings' are the occasional fulfillments of 'loving' creations in our present, modern circumstances. As he outlines in the opening essay in the journal *Chora*, setting the tone and direction for the journal, but also confirming a disposition towards the ontological framing of architectural experience:

> To repeat: during the past two centuries, all art forms—including literature, music, sculpture, painting, and, more recently, film and other hybrids—seem to be emphatically about space, about *chora*. It is the imagining self (not identical, of course to the Cartesian *ego cogito*) that, both as creator and as spectator, can inhabit through these works a world already beyond the future-orientation of modernity, where the notion of progress has collapsed and yet the narrative function, with its vectors of recollection and projection, remains the only alternative to articulate ethical action, an appropriate choreography for a postmodern world.[11]

It is from this context that Pérez-Gómez's *Polyphilo* fiction and the subsequent *Built Upon Love* emerges. If the opportunity exists to translate the considerable scholarship and, indeed, love for architecture in his work, then it is worth considering how Pérez-Gómez thought the 'narrative function' might work. As we asked at the beginning, the question of how a fictional account of the experience of architecture (*Polyphilo*) can legitimately express these emotive forms is clearly relevant to how we experience and understand architecture. Ultimately too, as we shall see, it may be beneficial to see if there are contemporary instances that demonstrate a heightened empathetic register and activate those aspects of narratival communication that go beyond 'recollection and projection.'

Communicative aims—carving

Arguably, and this is a measured criticism, one can acknowledge that Pérez-Gómez's critique of modernity legitimately laments the diminution of aesthetic fulness in architecture, however we have to question who the audience is for this position. Is Pérez-Gómez making an erudite protest against the onslaught of a reductive and uncritical culture at large, or is he speaking (or writing) to a limited circle of academics committed to bibliophilic culture?[12] If the *Polyphilo* and *Built Upon Love* texts fail to speak to those parts of the architectural community that have actual agency in making contemporary architecture (the larger community

of architecture), is there nonetheless the opportunity to touch on aspects of the human condition, including empathy and the 'love' of works of architecture that are still being felt? I think there is, but the path to it may be different to that presented by Pérez-Gómez. Part of the challenge for his posture towards the continued championing of the empathetic (or more precisely *Einfühlung* in the sense expressed by Theodor Lipps and Wilhelm Worringer) is that he limits the experience to the pre-digital.[13] Pointedly, there are a number of dismissive references by Pérez-Gómez to the advent of digital culture within architectural practice, particularly to the emergence of a culture of formal experimentation.[14] Fusing the idea of intellectually 'making' and 'inhabiting' with the spatial implications of *chora*, I would like to term the practice of creating these conceptual spaces 'carving.' So, if the path towards a loving engagement with architecture is a 'carving' of the *chora*/space, as above, then what are the behaviours that are encompassed within this 'carving'? It is fair to state that while some architects physically build or construct their work, most don't, so the 'carving' is essentially an abstract form of material shaping, conveyed through conventional forms of representation, and also through the practice of rhetorically shaping experiences through language. While the first instance of 'carving' is familiar, it is the formalist practice of shape-making that digital culture has afforded architecture, rhetorical 'carving' is less well understood. As I will hopefully demonstrate later, to rhetorically 'carve' a relationship to architecture is to employ the instruments of language, narratology, to shape a form of empathy to a project. Connecting Pérez-Gómez's concerns with instrumentalising aspects of modernity to the challenge of crafting architecture, he creates a very specific form of architectural narrative, the *Polyphilo*. But how does the narrative of *Polyphilo* express this, how is 'loving' a process? To answer this, and to get to the point at which rhetorical 'carving' is explicit, it is worth examining the original narrative of the *Hypnerotomachia Poliphilo* and comparing it to the *Polyphilo*.

Analysing the *Hypnerotomachia Poliphilo*

James C O'Neill in his comprehensive analysis of the text argues that the narrative of the *Hypernotomachia Poliphilo* is, to the degree that this can be a narrative, a recitation of various alchemical, mystical and neo-Platonic transformations of gnosis/knowledge.[15] As a recitation it is not necessarily a good narrative, but it has the characteristics of being sequential and (somewhat) causal, meaning that the sequence of events that confront Poliphilo are a product of an exercise in scholastic disputation culminating in a transformation of the self towards a full self-realisation. In essence the narrative of the book matches the transformations of the literate reader through the autodidactic transformation of the 'soul' via a 'path' to knowledge—you become what you read via an academic path to self-knowledge, echoing Seneca's familiar idea of the *vita otiosa* (life of leisurely contemplation).

O'Neill implies that the initial state of being that Colonna describes relates to surface impressions, mirroring the initial state of the soul in the *Timaeus*. However, it is in the evolution from external appearances to interior apperception that the most significant changes take place:

> Lastly, let us consider how the author is using narrative tools to aid the reader's relationship with Poliphilo's pedestrian journey of self-transformation.

For instance, the narrative is a macro-structural succession of allegorical sequences that do not depict scenes indicative of a psychological portrait of either the protagonist or other significant characters through dialogue, as for example in Chaucer's Troilus. Conversely, the author is concerned moreover with a metanarrative in which Poliphilo is positioned and must comprehend the metaphorical sequences around him, in order for the narrative to proceed as a reflection of his own advancing interiority from unwise to wise. On this basis, action and formal contextualisation are intimately related, outwardly portraying Poliphilo's inner motions of his soul.[16]

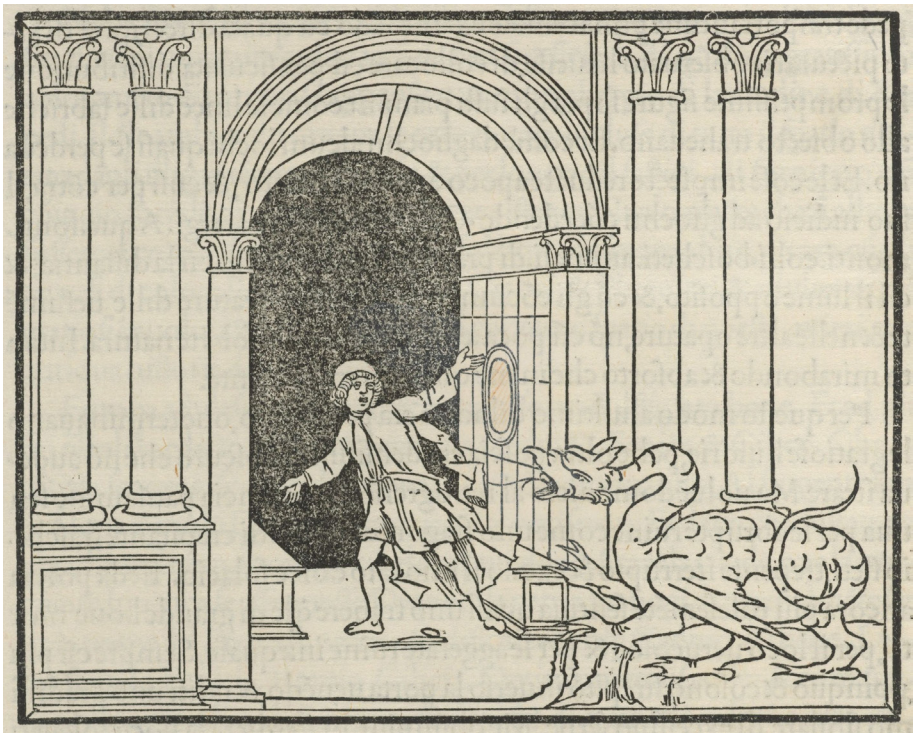


Fig. 1: *Hypnerotomachia Poliphili* (1499), Poliphilo encounters the Dragon [Source: Theatrum Orbis Terrarum (Amsterdam) and Da Capo Press (New York), 1968]

In the narrative of the *Hypnerotomachia,* the transformation from base urges (the dragon, the monstrous) to states of enlightenment is the spine of the narrative, including the contest between desire and love in the relations between Poliphilo and Polia. This supervening of the senses expresses a path to self-knowledge that sits centrally in forms of Christian mysticism that allegorise the human body as a site of transformation. For example, and most famously, there is a direct continuity in this respect from the writings of Hildegard of Bingen in the twelth century to the mystical descriptions of the transportation of the soul towards divinity in St Teresa of Avila's *The Interior Castle (1588)*, and in particular her vision of a crystal structure.[17] In these forms of psychical change, the emotional commitment towards a rapturous state (eros for Pérez-Gómez; enlightenment and revelation for others) is fully allegorised as a process of transformation that is emotive, phenomenologically intense, and ultimately rewarding. In summary the intention within the *Hypnerotomachia*, like that of *The Interior Castle,* is always directed towards personal revelation employing the analogies of architecture as an allegory for the embodied aspects of reason, faith, and revelation. For later readers of the *Hypnerotomachia*, up to and including Pérez-Gómez, the text tantalisingly offers a model for imbuing the act of design and the effects of architecture with a corresponding transformation of the self.

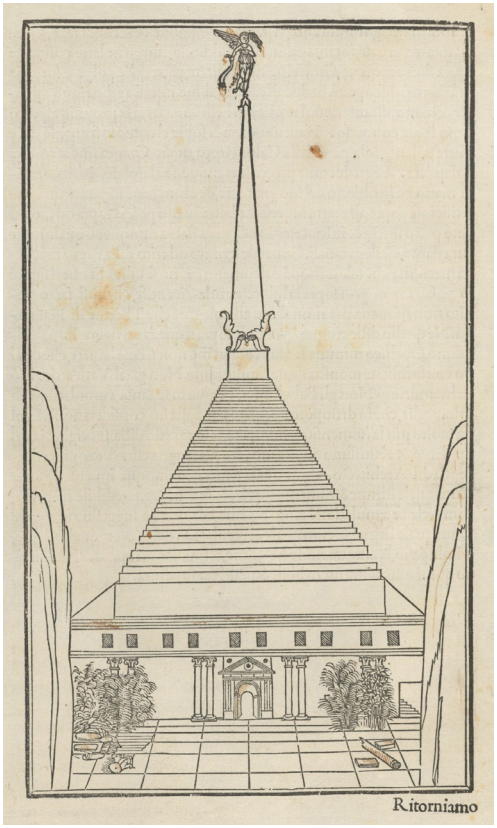
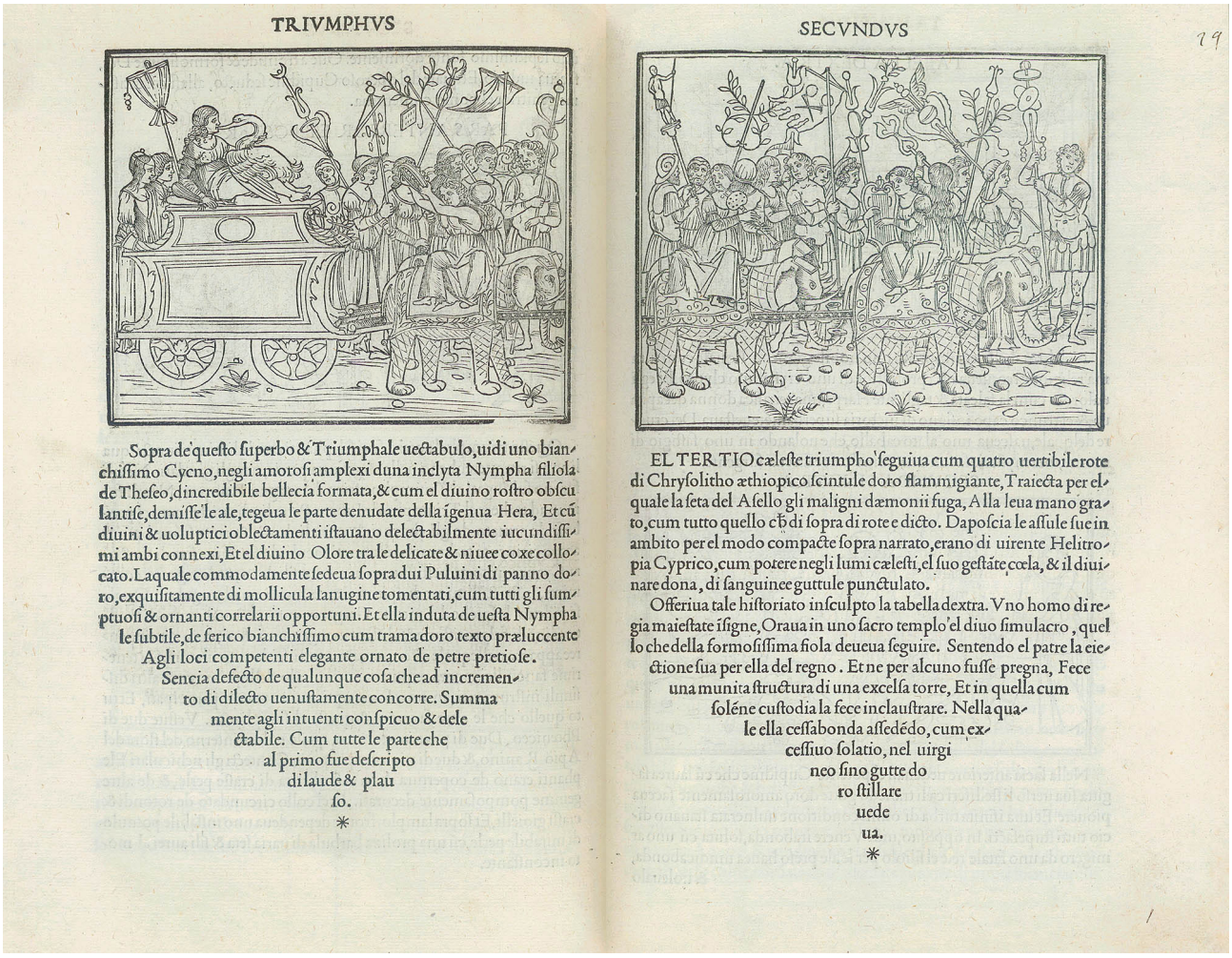


Fig. 2: *Hypnerotomachia Poliphili* (1499), The Pyramid and Obelisk [Source: Theatrum Orbis Terrarum (Amsterdam) and Da Capo Press (New York), 1968]

Diagrams vs. ekphrases

In particular, the role of the illustrations within the *Hypnerotomachia* is crucial in illustrating the complex descriptions contained within the text. There are a considerable number of passages describing architecture in various states, from broad outlines of building mass and location to granular descriptions of carvings, statuary, and architectural details. In addition, though it is not comprehensively expressed, there are also references to garden design and the botanical identity of plants. Interestingly, and significantly, the most important thing about the *Hypnerotomachia Poliphilo* is that the illustrations provide a diagrammatic enactment of the experience. They objectify an interior experience, the approach towards knowledge by Poliphilo by expressly illustrating this experience, sometimes from a single point-of-view, and sometimes from a third-person perspective. To us this is possibly unproblematic given our familiarity with graphic forms of visual communication, however in the context of contemporary manuscripts, the illustrations serve the purpose of visualising the complex architectural and scenographic descriptions. As I argue below, the provision of images and their capacity to exceed the text is a crucial moment in architectural representation.

The images of the *Hypnerotomachia* perform a distinctly different function from the workshop manuals and then contemporary treatises of Alberti's *De re aedificatoria* (1452) and the courtly imagination of Filarete's *Trattato di architettura* (1464) since the purpose of images within these texts (such as they were) is to provide an objective rendering of specific conditions rather than the turbulent emotional and psychological experiences attributed to Poliphilo.[18] Hence



TRIVMPHVS

Sopra de'questo ſuperbo & Triumphale uectabulo, uidi uno bianchiſſimo Cycno, negli amoroſi amplexi duna inclyta Nympha filiola de Theſeo, dincredibile bellecia formata, & cum el diuino roſtro obſcu lantiſe, demiſſe le ale, tegeua le parte denudate della ſgenua Hera, Et cũ diuini & uoluptici oblectamenti iſtauano delectabilmente iucundiſſimi ambi connexi, Et el diuino Olore tra le delicate & niuee coxe collocato. Laquale commodamente ſedeua ſopra dui Puluini di panno doro, exquiſitamente di mollicula lanugine tomentati, cum tutti gli ſumptuoſi & ornanti correlarii opportuni. Et ella induta de ueſta Nympha le ſubtile, de ſerico bianchiſſimo cum trama doro texto præluccente Agli loci competenti elegante ornato de petre pretioſe. Sencia defecto de qualunque coſa che ad incremento di dilecto uenuſtamente concorre. Summa mente agli intuenti conſpicuo & delectabile. Cum tutte le parte che al primo fue deſcripto di laude & plauſo.

*

SECVNDVS

19

EL TERTIO cæleſte triumpho ſeguiua cum quatro uertibile rote di Chryſolitho æthiopico ſcintule doro flammigiante, Traiecta per el quale la ſeta del Aſello gli maligni dæmonii fuga, A lla leua mano grato, cum tutto quello cõ di ſopra di rote e dicto. Dapoſcia le aſſule ſue in ambito per el modo compacte ſopra narrato, erano di uirente Helitropia Cyprico, cum potere negli lumi cælesti, el ſuo geſtãte cœla, & il diuinare dona, di ſanguinee guttule punctulato.

Offeriua tale hiſtoriato inſculpto la tabella dextra. Vno homo di regia maieſtate iſigne, Oraua in uno ſacro templo el diuo ſimulacro, quello che della formoſiſſima fiola deueua ſeguire. Sentendo el patre la eiectione ſua per ella del regno. Et ne per alcuno fuſſe pregna, Fece una munita ſtructura di una excelſa torre, Et in quella cum ſoléne cuſtodia la fece inclauſtrare. Nella quale ella ceſſabonda aſſedẽdo, cum exceſſiuo ſolatio, nel uirgineo ſino gutte doro ſtillare uedeua.

*

Fig. 3, *Hypnerotomachia Poliphili* (1499), The Second Triumph [Source: Theatrum Orbis Terrarum (Amsterdam) and Da Capo Press (New York), 1968]

the images in the *Hypnerotomachia* function in the manner of visual narratives (graphic novels in contemporary parlance) in which the tensions between abstract imagery and narratalogical sequentiality were first being explored in print format in the fifteenth century. David Kunzle famously identified the beginnings of graphic narrative culture (comics in his expression) in the late medieval period, identifying a visual tradition of depicting moral tales and lives of Saints in sequential visual narratives, produced courtesy of the emergent printing capacities in the fifteenth century.[19] To be clear, this development does not represent the 'invention' of visual narratives since this had already been well established in both painterly and ecumenical contexts, it is particular to print media. Considered from this perspective the *Hypnerotomachia*, because it is so lavishly illustrated, has more in common with these early visual narratives than with the architectural treatises mentioned earlier. What it establishes is that the *ekphrastic* or vivid description of architectural locations can be meaningfully amplified by the provision of imagery, and that there is a form of assessment that supplements, and in part suppresses, imaginative engagement. The technical complexity of the descriptions, because they are arguably too difficult to hold in the imagination and are the consequence of a complex emotional transformation, require the illustrations as a test of the authenticity of the text.

Polyphilo

In the case of Pérez-Gómez's *Polyphilo,* reading it is a challenge. Even with the prior knowledge of the general outline of the *Hypnerotomachia Poliphilo*, Pérez-Gómez's text sets out to portray the inherent sense of dislocation within the Renaissance text. Ostensibly *Polyphilo* employs the same fundamental relationship between the protagonist and the world, that it is inexplicable at first, but ultimately revelatory, however in Pérez-Gómez's text he does not develop the narrative as a demonstration of a transformation in thinking. His text describes experiences, but is obscure in its sense of location, continuity and interactions between characters. As a record of personal identity and a form of 'inner voice' it demonstrates a form of stream of consciousness, in the manner, but perhaps without the sophistication, of James Joyce's *Ulysses*. That said, the end notes that are referenced for each chapter describe a connoisseur's appreciation of references from the history of European modernism's avant-garde, from literary references to art-based items that have clearly contributed to the narrative itself.

Difference between *Hypnerotomachia Poliphilo* and Pérez-Gómez's Poliphilo/Polyphilo

Herein lies the principal difference between Pérez-Gómez's text and the *Hypnerotomachia*—with it's manifest care in developing an integration between neo-platonic exercises that develop forms of self-awareness via the practice of aligning measure, three dimensional solids and grouped categories of thinking and experience. The *Hypnerotomachia Poliphilo* is an instruction manual directed towards self-revelation and the use of the hierarchy of material and intellectual epistemologies in Renaissance thought. Like other triadic values, there is the dependence on Intellect, Imagination and Memory to attain these states. Ultimately in the *Hypnerotomachia Poliphilo* there is the recognition, and reconciliation, of the triumph of the metaphysical reflection over everyday quotidian experience. The *Hypnerotomachia* is an instruction manual on the development of abstract, neo-platonic values within the self as much as it is a narrative of the temporal, albeit dreamlike, experiences of the main character Poliphilo.

The difference for Pérez-Gómez in his *Polyphilo* is that the instructive elements, if it can be said that they exist in the text, appear in the endnotes to each of the chapters. The citing of referents, as before, are not intrinsic to the text since they do not serve as contemporaneous illustrations as in the *Hypnerotomachia Poliphilo*, but as suppressed characteristics more to be intuited, or perhaps relied on as an afterthought, than as critical elements. For example, the description of the dismemberment of bodies in Chapter 19 are a combination of responses to the paintings of Paul Delvaux, the Belgian Surrealist painter and the images of Hans Bellmer, the German Surrealist multi-format artist, as well as references to Georges Bataille's oneiric novella, *The Story of the Eye*. Clearly for Pérez-Gómez, these are intuitive prompts of great substance and has animated his text, but there is no clear understanding available as to why this imagery is selected at this time—other than that the general descriptions of death and destruction that occur within the overall narrative of the chapter speak to his general evocation of dystopic angst in the book overall.

How is this concerned with ethics, and indeed with the argument for love?

For Pérez-Gómez, there seems to be the melancholic recognition in *Polyphilo* that the courtly narrative arc of the *Hypnerotomachia Poliphilo* cannot translate into a technological world, our world, dominated by instruments of destruction and alienation. Towards the end of the work, he describes a world in which the project of self-realisation of the original is replaced by a spectacle of destruction. Pérez-Gómez's text comes with a built-in technological aversion: the insubstantial and transitive nature of desire and physical consummation that comes at the end of the *Hypnerotomachia Poliphilo* is replaced with the atrocities of torture and dismemberment, and ultimately, the death of Polyphilo in the presence of an indifferent Polya who is herself transforming into a form of pilot, half human-half machine. Ultimately, both Polyphilo and Polya are reborn (resurrected in Polyphilo's case) and are united at the end, but the insubstantiality expressed in the *Hypnerotomachia Poliphilo* and directed at the resolution of the process of thinking, is considerably more drawn out by Pérez-Gómez in his own text. Whether it is also intended to act as *quod erat demonstrandum* (and thus it is demonstrated) is to be debated. Is Pérez-Gómez's final act a resolute summary of eschatological destruction, or a form of *deus ex machina* contrived to end the narrative? The final passages of *Polyphilo* describe a form of apotheosis of the main character, 'The Lover', resembling the inscrutable final scenes of other mystical narratives such as Stanley Kubrick's *2001, A Space Odyssey* (1968).

So, in my view, the argument for love conquering the vicissitudes of the technological world is somewhat muted when we come to the end of *Polyphilo*. Because the narrative does not follow a conventional story arc and provide the types of character resolution everyday story-forms generally provide we are left with the question of how the fate of Pérez-Gómez's characters represent a resolution of his general antipathy towards Modernity's objectification and commodification of authenticity. His position is that the instruments of modern rationality, including most particularly architecture's embrace of digital culture, can only be overcome through a re-embrasure of ethical desire. He seems to be saying, in my view, that to love architecture you must do so with a deep, Heideggerian form of authenticity. In the *Polyphilo*, this position is shown rather than argued given the curiously fictional nature of the text. This position is made clearer and expressed more conventionally in a subsequent book, *Built on Love* (2006). Towards the end of this book, Pérez-Gómez summarizes his argument in part. He says:

> The main concern of architectural discourse is *ethical,* seeking to find appropriate language that may frame a project in view of the common good, a language always specific to each task at hand [...] Like literature and film, architecture finds its ethical *praxis* in its poetic and critical ability to address the questions that truly matter for our humanity in culturally specific terms, revealing the enigmas behind everyday events and objects.[20]

Speaking of the value of an hermeneutical approach to understanding architecture, specifically its context of production, Pérez-Gómez goes on to acknowledge that this will involve a relativist ethical position:

> Within this framework of understanding, ethics appears not through norms or generalities but through stories that focus on specific works and individuals.[21]

In part his conception of 'stories' is an extension of the idea of a program, the imagined human experiences and situations a work of architecture might play host to. This translates as a glossary of ambitions for a building—that a work of architecture provides a way to ensure phenomenological experiences be elevated to the status of an ethical encounter. In essence there is a symbiotic relationship between words and form, much like a hand in a glove, that socializes the abstract material conditions of architecture through language generally and via narratives in particular. It is Pérez-Gómez's concern, I believe, that he feels this language is currently merely descriptive or, at best, self referentially concerned with subjects without relevance to the core ethical values that sustain architecture, its *praxis*. In my view, Pérez-Gómez's argument suggests that much of contemporary practice is not directed by an ethics of 'love' towards the effects of the discipline, nor does it search for the 'enigmas behind everyday events and objects.' Taken in the context of Pérez-Gómez's *Polyphilo*, with its ambitions to bring the poetic into a modern idiom, this means that he has not seen evidence of narratives that articulate the deep and complex relationship possible with the historical legacy of architecture. How, for instance, are we to engage with the work of Borromini? How do we bring it meaningfully into contemporary experience in a fashion that is effective? This is a general problem for history/theory streams within practice and education, but one acutely felt in Pérez-Gómez's work.

Implicit in this conceptual stance is the concern that language, and in particular the language of architectural theory, needs to find a way to speak of values and experiences that supervene everyday descriptions and participate in the textual richness that poetic language forms. The most important parts of the modernity that Pérez-Gómez generally finds unsatisfying is that which resists, like many before him, its absorption into a banal economy of redundant and tedious 'value management.'

And that appears to be the summation of his approach insofar as he outlines an ethical position. The preceding argument for a fulsome approach to architecture that demonstrates the sensuousness of eros and the motivating forces of desire, a desire towards architecture as a material transformation of the world balanced on the situational judgement, the ethics, of the enlightened practitioner.

Ethics and narratives I—why the *Hypnerotomachia Poliphilo*

So, we can ask whether a relativist ethics is sufficiently robust to withstand the criticism that it is merely opportunistic or worse, self-serving and solipsistic. It is reasonable to be critical of unifying theories that attempt to corral approaches to design under a single, self-referential and internally consistent value scheme, but the alternative is equally unattractive and simply unrealistic. As a social activity, architecture is the outcome of exceptionally complex value judgements, some of which are consistent with context and some of which are opportunistically idiosyncratic. Sorting the hierarchy of values is part of the operation of teams in producing architectural outcomes, the argument being that architecture is distinguished by the depth and complexity of this process. Given this perspective, what is Pérez-Gómez asking for, or encouraging?

In part it is the desire to reanimate historical matter, both material and textual that might otherwise be considered opaque and irrelevant in contemporary discourse. Pérez-Gómez is committed to the resuscitation of the Western

architectural tradition, in particular for work that pre-dates the emergence of industrilaized modernity. At its simplest, his position imagines a world in which the canon of 'worthys', acknowledged and celebrated historical figures like Borromini, but including many others, can exercise equal influence and guidance today as contemporary 'starchitects.' I argue that despite the obvious gulf in historical and, most importantly, technological circumstances, his position is that the pre-modern amalgam of rhetoric, theology and natural philosophy has a power that modernity has, arguably, erased. The concept of *mythos* that he discusses at the beginning of *Architecture and the Crisis of Modern Science* broadly captures that sense of syncretic purpose when architecture demonstrated 'order' at the same time as evoking a broad range of allusions to cultural continuity with the vast and mysterious world of Renaissance and Baroque symbology. The crisis he defines is a crisis of meaning. For Pérez-Gómez the ethical question he is asking refers to this *mythos*. In a world in which the management of information and actions is governed by tools designed to optimise utility, he argues for forms of intellectual continuity that bring this mythos back into current concerns. The question is, what is a contemporary mythos? In part, the text of Pérez-Gómez's *Polyphilo* is the answer to that question.

Ethics and narratives II—why *Polyphilo*?

For Pérez-Gómez, the *Polyphilo* text is an attempt to demonstrate the role of narrative in contemporary architectural discourse. Like Le Corbusier's *Poeme de L'Angle Droit*, it is a structured attempt to capture certain ideas about architecture in a positional relationship governed by, in the case of *Polyphilo*, the rehearsal of the original *Hypnerotomachia Poliphilo* story but with all of the stream of consciousness associations conjured up in Pérez-Gómez's narrative.

How is this ethical? For Pérez-Gómez ethics is, despite his insistence on openness, the outcome of a certain form of architectural connoisseurship centred on deep scholarship and the *philia*, the love, for the examples of work that are considered profound within a certain history of the discipline's broad history. It is overwhelmingly anchored to forms of classical scholarship and to certain moments in Western history, the Renaissance and the Enlightenment and aspects of the Modernist avant-garde, from which the core examples of his work are drawn.

To confirm this, Pérez-Gómez writes specifically on beauty and moral values and its basis in physiological desire:

> Eros and the imagination are inextricably linked. This is more than a physiological fact. Our love of beauty is our desire to be whole and to be holy. Beauty transcends the contradiction of necessity and superfluity; it is both necessary for reproduction and crucial for our spiritual well-being, the defining characteristic of our humanity. Contrary to the view that there exists an irreconcilable contradiction between the poetic imagination and an ethics based on rationality and consensus, it is the lack of imagination that may be at the root of our worse moral failures.[22]

Narratives

So, I would suggest that there is no disagreement with Pérez-Gómez's proposition that an ethical praxis is found in the analysis of the enigmatic aspects of

the world, but it is fair to ask what these enigmas might be, and whether they continue to present themselves in a consistent fashion—whether it is consistently enigmatic or enigmatically (in)consistent. For Pérez-Gómez, the existence of a hermetic text that alluded to arcane knowledge regarding the consistency between geometry, theology, and alchemical knowledge (the *Hypnerotomachia Poliphilo*) was enough to inspire his writing of *Polyphilo*. In its way it is the recognition that a picaresque narrative that so clearly incorporated architectural knowledge, and so evocatively described the sensuous effects of architecture, should be preserved and celebrated for a contemporary audience. I will leave it to others to decide whether Pérez-Gómez's text is successful in demonstrating its contemporary relevance, but we can also look beyond the model he has adopted and ask whether other forms of narrative are available for architectural consideration.

To do this, in our contemporary circumstances, it is worth examining the field of academic discussion concerning narratology for it is one thing to identify that a particular story has a narrative at a general level, but another to analyse exactly what narratological forms are being employed.

In recent years there has been significant developments in the identification of story-types within most media forms. From Joseph Campbell's *The Hero with a Thousand Faces* (1949) to Christopher Booker's *The Seven Basic Plots* (2004) (amongst others), the recognition that stories generally follow a few basic plot types has allowed critical theorists to further analyse both those aspects that are consistent and those that diverge from standard forms.[23] It should be noted that these plot types are exceedingly general and, while literature and film and other narrative media can display consistencies that have been incorporated into our expectations regarding story arcs, it is in the minutiae within which these arcs are achieved that the principal pleasure is obtained.

The *Hypnerotomachia Poliphilo* itself falls into one of these categories. It resembles most closely the "Voyage and Return" type, or alternatively the "Quest," as Poliphilo embarks on a journey of self-discovery.[24] Yet simply asserting that the *Hypnerotomachia Poliphilo* has the same plot structure as the *Alice in Wonderland* (1865) or *Back to the Future* (1985), which are also demonstrations of this story-type, doesn't mean that they are convincingly linked and definitively organised according to a specific story-type taxonomy. On the contrary, the issue that narratologists have with these definitions is that they falsely assert similarities between works whose difference and idiosyncratic vision is paramount.

Narratology itself, like architecture, is a form of critical analysis and thinking that is premised in the material it scrutinizes. It looks to those works that, generally, are considered of value within literature and works from first principles to recognize and analyse those aspects of character, plot, voice, point of view, and other granular aspects of writing and reading that are demonstrated within the text. For this reason, it is essentially a community of investigation that exists in a tentative relationship to dominant discourses. While there is the recognition that there are many consistencies within literature, the great depth of the oeuvre is the diversity of demonstrations that can both confirm and challenge dominant discourses—similar to architecture. So, when the question of narrative is brought up in architecture, and in particular in examples such as the *Hypnerotomachia Poliphilo*, the question of what type and form of narrative is in play is crucial. It is

not simply enough to assert that a narrative exists; we might ask what narratological qualities are specifically being employed and to what purposes?

Narrative events, time and spaces

The *Hypnerotomachia Poliphilo* contains a series of episodes that correspond to the narratological definition of "Events, or Eventfulness."[25] This condition implies that the material being presented within the text contains information that is specifically and necessarily noteworthy and is included for the purpose of both descriptively creating a spatial and temporal context for the actions of the characters, Poliphilo in this instance, and the actions he undertakes and to which he is subject. As an architectural text we can presume that all parts of the *Hypnerotomachia Poliphilo* are directed towards the description of architectural qualities that the reader can understand and respond to, including the contest between *mathemata* and emotion. By contrast the sequence of scenes within the modern text of *Polyphilo*, divided into 24 chapters corresponding to hours within a day, loosely present themselves as events. However, as discussed earlier, their 'eventfulness' generally lies in a tacit understanding of the literary and visual culture references loosely referred to in the chapter notes. While there are examples within modern literature of fragmented and impressionistic sequences of seemingly inexplicable events, Raymond Roussel's *Impressions of Africa* (1910) comes to mind, the effect in the *Polyphilo* is largely (and arguably) confusing.

Similarly, conventional narratives rely on a correspondence between the world-conditions of the characters and our understanding of physical and temporal limits in our world. Confidence in the consequentiality of character-world interactions in speculative fictions underpins our suspension of disbelief and allows us to focus on the author's specific interest in character or plot development. Irruptions in spatial and temporal experience, when a specific intention of the narrative, throw the focus onto those aspects of experience that are familiar to readers looking for architectural cues. The *Hypnerotomachia* is clearly focussed on the empathetic exploration of spatial experiences as an allegory of the acquisition of knowledge in addition to the secondary, though profound, story arc of the pursuit of Polia by Polyphilo. The point here is that the text relies on a level of spatial and temporal orthodoxy despite the fantastic nature of events. In addition, the provision of a suite of images that interpretively communicate the formal and spatial qualities described in the text allow the reader to mediate between the two communicative modes. In the absence of this orthodoxy Pérez-Gómez's text is doubly challenging since some clarity of space and time helps the reader to understand the eventfulness of the narrative. The absence of the visual mediations arguably unmoors Pérez-Gómez's narrative from this level of clarity which is ironic given the tradition of architectural treatises acting as guides for speculative practice.

Showing and telling—cross medial narrativity

As an extension of the narratological observations on space and time, the question of cross-medial narrativity also arises. In contemporary narratology, this is generally raised in the critical analysis of narratives that are communicated across different media, including discussion of how narratives are employed in different critical fields such as philosophy, history, psychology,

and other knowledge domains.[26] For narratologists such as Marie-Louise Ryan who has written extensively and innovatively on the possibilities of narratology, the goal is to find structural relations between different communication contexts and in particular the question of how narratives evolve in 'intermedial' contexts. In particular, one of the initial proponents of intermediality *avant la lettre* was Gotthold Lessing who observed the specific capacity of visual media to convey complex spatiality synchronically (specifically the Laocoön Group statue currently in the Vatican), while text-based descriptions (poetry and literature for Lessing) invoked imaginative causality through diachronic change.[27] As we noted previously, the provision of illustrations in the *Hypnerotomachia Poliphilo* anticipates and employs the semantic gap between text and image, all the better to narrate the transformation of the protagonist. The text, as it is read and understood, recites the transformational steps from a phenomenal experience and emotional state that transforms physiological states into moments of self-realisation, but crucially it is in the accompanying imagery that the select moments of transformation are depicted.

Summary: narrative, empathy and ethics

Perhaps this is where, for Pérez-Gómez, the core value of the *Hypnerotomachia Poliphilo* lies—the recognition that an intermedial narrative must exist in order for there to be genuine validation that the narrative's ultimate goal is to instil a sense of ethical obligation towards the visualising of transformations. While he does not, in my view, explicitly state that this is the case, the frequency with which Pérez-Gómez appeals to a sense of love (*philia*) for architecture and the clear aspiration for this form of empathy to be a condition of practice, has led to the analysis presented here. Clearly there is great ambition on the part of Pérez-Gómez for an engagement with architecture and a recognition that the *Hypnerotmachia Poliphilo* is an especial text in presenting a narrative of desire and transformation—why else write the *Polyphilo*? It is more than an academic exercise in matching contemporary experience with that of the Renaissance since it deliberately appeals to different sensibilities than those present on the cusp of the digital era.

It is at this juncture that we might ask whether there are contemporary examples of intermedial narrative forms in architecture. Certainly, major contemporary texts such as Bjarke Ingels Group's *Yes is More* (2009) and, though less well known, Jimenez Lai's *Citizens of No Place* (2012) incorporate contemporary graphic novel conventions to speak about architectural propositions.[28] But if these examples lack the specific *ekphrastic* role of mediating between complex text and imagery, substituting the conventions of manga and graphic novels that communicate sparingly simple visual details, what of the current evolution of imagery driven by artificial intelligence? Moreover, what are the ethics of this form of image making? Clearly there is an abundance of sumptuous examples being produced which, on the basis of the black-box model of predictive machine-learning models, are providing a dizzying array of imagery that is beyond the capacity of an individual to produce. Is this imagery anything more than an epiphenomenal by-product of AI capacity in other areas? Or will it have the capacity to produce narrative sequentiality that will emulate the original intent of the *Hypnerotomachia Poliphilo*? Pérez-Gómez, and perhaps many others, would say no since the process, by definition, lacks the commitment and the emotional

register of human agency, but if the technical analytic achievements of narratology in text and image creation continue to develop, then perhaps we'll learn to love it too.

NOTES

1. Alberto Pérez-Gómez, *Polyphilo, or The Dark Forest Revisited*, *An Erotic Epiphany of Architecture*, (Cambridge, MA: MIT Press 1992).

2. Frances Collona, *Hypnerotomachia Poliphilo: The Strife of Love in a Dream*, trans. Joscelyn Godwin (London, UK: Thames and Hudson, 2003).

3. Pérez-Gómez, *Polyphilo,* xxiii–xxiv.

4. Alberto Pérez-Gómez, *Architecture and the Crisis of Modern Science*, (Cambridge, MS & London, UK: MIT Press, 1983).

5. Pérez-Gómez, *Architecture and the Crisis of Modern Science*, 9–10.

6. Pérez-Gómez, *Polyphilo.*

7. Alberto Pérez-Gómez, *Built Upon Love, Architectural Longing after Ethics and Aesthetics*, (Cambridge, MS: MIT Press, 2006).

8. Hans-Georg Gadamer, "The relevance of the beautiful; Art as play, symbol and festival," trans. Nicholas Walker, in *The Relevance of the Beautiful and Other Essays*, edited by Robert Bernasconi (Cambridge, UK: Cambridge University Press, 1986) 3–53.

9. Pérez-Gómez, *Built Upon Love*, 11–30.

10 Pérez-Gómez, *Built Upon Love*, 203–214.

11. Alberto Pérez-Gómez, "Chora: The Space of Architectural Representation," in *Chora, Volume One, Intervals in the Philosophy of Architecture*, Edited by Alberto Perez-Gomez and Stephen Parcell (London, UK: McGIll-Queen's University Press, 1994), 32.

12. See for example Robert Cowherd, "Notes on Post Criticality: Towards an Architecture of Reflexive Modernism," in *Footprint: Agency in Architecture: Reframing Criticality in Theory and Practice*, Vol. 3 (Spring 2009): 65–76.

13. Robin Curtis & Richard George Elliott (Translator) (2014), "An Introduction to *Einfühlung"* in *Art in Translation*, 6:4: 353–376, DOI: 10.1080/17561310.2014.11425535.

14. See for example Alberto Pérez-Gómez, *Architectural Representation and The Perspective Hinge* (Cambridge, MS & London, UK: MIT Press, 1997), 378–379. Pérez-Gómez is summarily dismissive of digital architectural culture to the point where he would consider the term an oxymoron.

15. James Calum O'Neill, *The Allegory of Love in the Early Renaissance, Francesco* Colonna's *Hypnerotomachia Poliphili in Its European Context*, (New York, NY & London, UK: Routledge, 2024).

16. O'Neill, *The Allegory of Love*, 90–91.

17. St., Teresa of Avila, St. Teresa. *Complete Works St. Teresa of Avila, Vol. 3* (London, UK: Bloomsbury Publishing, 2002).

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19. David Kunzle, *History of the Comic Strip, vol 1, The Early Comic Strip. Narrative Strips and Picture Stories in the European Broadsheet from c.1450–1825*, (Berkeley, CA; Los Angeles, CA; London UK: University of California Press, 1973).

20. Pérez-Gómez, *Built Upon Love*, 205.

21. Pérez-Gómez, *Built Upon Love*, 208.

22. Pérez-Gómez, Alberto. "Built upon Love: Towards Beauty and Justice in Architecture." In *Mosaic: A Journal for the Interdisciplinary Study of Literature,* 44, no. 3 (2011): 55.

23. Joseph Campbell, *The Hero With a Thousand Faces* (Novato, CA: Joseph Campbell Foundation/New World Library, 2020); Christopher Booker, *The Seven Basic Plots, Why We tell Stories* (London, UK: Continuum, 2004).

24. See, for example, Booker, *The Seven Basic Plots*, 69–86 (for "Quest"), and 87–106 (for "Voyage and Return").

25. See in particular, Hühn, Peter: "Event and Eventfulness," in *The Living Handbook of Narratology*, edited by Peter Hühn, et al. (Berlin, Germany: Walter de Gruyter, 2009). Online at http://www.lhn.uni-hamburg.de/article/event-and-eventfulness.

26. Ryan, Marie-Laure (2013), "Transmedial Storytelling and Transfictionality," *Poetics Today,* 34.3 (2013), 361–88.

27. Gotthold Ephraim Lessing, *The Laocoon, and other prose writings of Lessing*, edited and trans. by WB Rönnfeldt (London, UK: W. Scott, 1895).

28. B.I.G. (Bjarke Ingels Group), *Yes is More, An Archicomic of Architectural Evolution*, (Copenhagen, GmbH: Taschen, 2009); Jimenez Lai, *Citizens of No Place* (Princeton, NJ: Princeton University Press, 2012).

LUCIE PROHIN

Rhetorics of love in the field of working-class housing in nineteenth-century Europe

Introduction

At first glance, nineteenth-century working-class dwellings might seem quite far from the idea of love. Admittedly, a few theorists of the period who tackled the question of housing, such as Charles Fourier,[1] did grant feelings, including feelings of love, a meaningful place in their line of thought. But overall, the accommodations specifically designed for the working classes could be seen as the opposite of an architecture of love: their construction has often been deemed the result of an economic necessity for industrialists[2] or a public health imperative for hygienists, motivations that often intertwined with a desire for social control of the populations concerned.[3]

Yet during this same period, conversations surrounding working-class housing regularly invoked the notion of love. Indeed, in the second half of the nineteenth century, the issue of workers' dwellings was the subject of countless publications. These varied in type (from expository to argumentative) and emanated from many different actors, including architects, engineers, industrialists, philanthropists,[4] social investigators,[5] and reformers. Such writings do not enable us to discern all the motivations that drove these people, but nonetheless prove valuable sources for perceiving the ones they wished to put forward publicly or that observers chose to highlight.

Since the 1960s, many scholars have studied these writings and analysed discourse on working-class housing. Hoping to draw up an exhaustive historiographical review of this question would thus be illusory, but it does seem important to highlight some of these studies. One could, for instance, think of Roger-Henri Guerrand's use of printed sources in his work *The Origins of Social Housing in France*, published in 1967.[6] A few years later, John Nelson Tarn[7] and Enid Gauldie[8] tackled this same topic but focused on the United Kingdom, while Marcel Smets studied the Belgian case, explaining, in 1977, that he wanted to "confront [...] the reciprocal relationships of facts, declarations and achievements to give an overview of the main motivations and ideologies that have dominated thought on social housing."[9] Over the same period, especially from the 1970s onwards, the interrelation between space and social control was the subject of numerous developments in scientific literature, partly echoing studies on housing

from the industrial period. Here too, the writings of the dominant classes on working-class dwellings were dissected, as many point to the moralising charge intended to impart to the domestic environment.[10] In France, several research reports on the history of housing carried out during that period (1970s–1980s) on behalf of public institutions focused on the study of printed sources, analysing the relationship between "the social project, elaborated in discourse, and the spatial project, materialised in drawings or in reality."[11] This paper follows in the footsteps of these pioneering studies in working-class housing research. I do not focus on a particular nation but mobilise examples from several European countries. In that sense, I am indebted to the comparative studies of the late twentieth century, which contrasted several housing reform movements in varied Western nations.[12] Moreover, although the question of transnational exchange will not appear explicitly in this paper, it is worth keeping in mind that many of the writings analysed did circulate beyond national borders. The emergence of transnational networks of actors and circulations of ideas in social reform has already been evidenced by several studies from the late 1990s and 2000s onwards,[13] particularly in housing.[14]

Over and above this rich historiography that feeds my research, I draw on a specific methodological approach: *critical discourse analysis*, which analyses discourse as "the instrument of power and control as well as [...] the instrument of the social construction of reality."[15] This lens was directly applied to architecture in the early 2000s by Thomas A. Markus and Deborah Cameron, who, in their book *The Words Between the Spaces*, briefly examined a report on workers' dwellings dating from 1918.[16] Generally speaking, discourse on housing has been the subject of numerous articles, often dealing with more contemporary times.[17]

In short, this paper is in conversation with a vast historiography on working-class and social housing and mobilises a methodology already used in this field. But it focuses on a so far understudied notion: to my knowledge, no study has taken an in-depth look at the mentions of the term "love" in the discourse on workers' dwellings in the nineteenth century. I hypothesise that analysing the uses of that notion will enable us to build hitherto little-explored bridges between different political and social stakes relating to the question of working-class housing at the confluence of three distinct spheres: individual, family, and nation.

This paper thus analyses several types of writings (treatises, reports, texts from society newsletters) published on that issue in various European countries during the second half of the nineteenth century. Without pretending to draw up a complete panorama of the publications that have included this term, which would be impossible given the number of studies published on working-class housing during this period, the aim is to develop a typology of rhetorical uses of "love" and question their architectural and spatial implications. To this end, I leave room for long quotations while proposing to recontextualise them and make them resonate with each other, thus questioning how these uses of love differ or converge from one decade and country to another.

1. Love as cause

Discourses related to workers' dwellings often cited love as a motivating factor justifying the interest people had in this issue. This was particularly true for those often labelled as "philanthropists," which is far from surprising given that

the Greek roots of "philanthropy" directly refer to the "love of humanity." In 1899, for instance, when the Reverend George T. Lemmon mentioned Octavia Hill and George Peabody, two of the best-known philanthropists of the late nineteenth century particularly active in the field of working-class housing, he explained that it was their "love" that "brought hope into the crowded tenement districts of London and thence to all great cities."[18] Social reformers and industrialists themselves also invoked love as a motive. It should, however, be highlighted that this feeling was often not aimed at the entire working-class population but more specifically at those who "deserved" it, as evidenced by the vast scholarship on the notion of the "deserving poor."[19]

I will tackle this first use of the notion only briefly, as numerous studies have already examined the concepts of philanthropy, patronage, and paternalism,[20] looking at the often-intertwined motivations of those involved in the improvement of the working classes' living conditions and questioning the reception of their actions. This paper nevertheless provides an opportunity to highlight a few key points on how dominant classes summoned the term "love" to describe their relationship with workers and especially to question the religious subtext of this notion.

Although we often regard the second half of the nineteenth century as a period of progressive secularisation in Europe, Christian morality did seem to play a crucial part in the association between the idea of "doing good" and the notion of love, along the line of what is described in the Bible as one of the most important commandments, "Thou shalt love thy neighbour as thyself."[21] English writer Arthur Helps[22] even argued in his 1844 *Essay on the Duties of the Employers to the Employed* that the construction of workers' cottages could evoke that of a cathedral.

> *The devout feeling which in former days raised august cathedrals throughout the land, might find an employment to the full as religious in building a humble row of cottages*, if they tell of honour to the great Creator, in care for those whom he has bidden us to take care for, and are thus silently dedicated, as it were, to His name.[23]

In 1870, in a study devoted to working-class well-being, French Abbé (*abbot*) Jean-Baptiste Tounissoux also drew a direct link between the Christian faith and the material aid given to the working classes by the more affluent.

> One fact tending to become more apparent than ever is the effectiveness of Christian beliefs in bringing the hearts of rich and poor closer together. With rare exceptions, *rich people who are sincerely Christian love the worker*, and are happy to help him morally and materially.[24]

Although Tounissoux emphasised that men of "no faith" could also be concerned with the welfare of workers, he drew a, albeit questionable, distinction between their deep-rooted motivations and those of Christian philanthropists, defending the idea that only the latter were motivated by love, when, in contrast, the "materialists" cared for the working-class "in order to obtain crosses of honour" and "to make a higher position for themselves."[25]

Nonetheless, references to the notion of "love" were far from limited to texts whose authors emanated from the clergy. One could take the example of a speech given by Émile Cheysson, a French engineer and social reformer, at the

Third International Congress of Low-Cost Housing (*congrès international des habitations à bon marché*) held in Bordeaux in 1895. His words were reported in the *Bulletin* of the *Société française des habitations à bon marché* (SFHBM), an organisation founded in 1889 that was behind the 1894 law (also known as "loi Siegfried"), which inaugurated the timid beginnings of public intervention in proto-social housing in France.

> In certain resounding congresses, in certain meetings, which I don't need to name further, one could have written on the door of the session room: Here, we hate. [...] Not us. *What inspires us is, in the words of the first President, the affection of our fellow human beings; it is the love of all those who suffer and whose situation we want to improve at all costs*. The holy books say that love is stronger than death; I believe it is also stronger than hate. By loving, we will disarm. We will counter hateful declamations with factual teaching, and *when France, thanks to this beneficent law, so justly praised, will be covered with houses*, [...] *I believe that the promoters of hatred will not have much of a chance*.[26]

It would, however, be erroneous to think that adherence to the Christian religion was seen as a *sine qua non* for the love of one's fellow human beings. During the same congress, French jurist and historian Georges Picot announced the SFHBM's intention to launch a survey of housing in France, and when mentioning the need to hire investigators for that purpose, he specified that:

> First and foremost, in the broadest sense of the word, we need men of goodwill, i.e. men who care very little for themselves, who do not seek their own immediate interests, *who love goodness for the intimate satisfaction it brings, and who have a high degree of love for their fellow human beings*. Such men exist; it is necessary to find them. *It doesn't matter what rank they occupy in society, what their usual functions are, what their opinions are, what their religious beliefs are*. Only one question needs to be asked: are they sincerely devoted to the good, without any ulterior motive?[27]

One could argue that Picot's openness was not without calculation. The aim was to recruit people to carry out the survey, and it would thus have been counterproductive to address only Christians. But the French low-cost housing movement did indeed bring together many people of different religious denominations (among which Catholics, such as Émile Cheysson; Protestants, such as Jules Siegfried; or Jews, such as the heads of the Rothschild Foundation).[28] This echoes Christian Topalov's recent study on "the social worlds of Paris charities" around 1900, which clearly shows that the SFHBM was one of the charitable organisations that displayed a certain "neutrality" in matters of religion.[29]

Love was, of course, not the sole motive invoked. In 1907, in the preface for a book on public insalubrity and expropriation,[30] Cheysson argued that the "war on slums" (*guerre au taudis*) was as much a matter of "love of humanity" as it was one of "social preservation" since unhealthy housing could widely spread both germs of disease, and of social unrest.[31] Moreover, it is clear from reading various printed sources that many authors aimed to convince capitalists of the benefits of taking better care of workers and their housing conditions by appealing to their business sense and not just their good feelings. This was, for instance, explicitly demonstrated by English writer and reformer James Hole in 1866.

> *Assuming, for the sake of argument, that the old teaching of "love your neighbour as yourself," of "doing unto others as you would be done unto," are antiquated, if not obsolete doctrines, superseded by the new lights of "supply and demand," "buying in the cheapest market," etc.,* we do not ask the capitalist to pay one farthing more wages than those fixed by the most rigorous competition, yet he might easily effect a vast improvement in the homes of his workpeople, and so in their general condition, by devoting a very little attention to that subject. [...] If his workpeople have to walk a considerable distance to their work, the mere loss of physical energy and effectiveness is considerable in the course of a year. If they are badly housed, he will lose much in their absence through sickness, and still more by their idleness and wastefulness, the result of their low moral feeling and want of self-respect. *Large factory owners have often admitted that whatever they have spent in improving the education and social condition of their workpeople, has been a most profitable investment; and surely, among all the positive conditions of improvement, none are so powerful as a clean, comfortable, and healthy dwelling.*[32]

Far from the notion of love, some publications thus highlighted direct associations between workers' well-being and economic profit. However, when profit was the only motive, it meant another kind of love; a love of gain was taking over, leading some speculative builders to make architectural choices that proved disastrous for the inhabitants. It is what French jurist Antony Roulliet, also involved in the SFHBM, underlined in 1889 when discussing the case of the city of Lille in northern France:

> From 1856 onwards, as the city grew, it became possible to think about housing for the less well-off, but the *love of gain* led some owners to create poorly ventilated dwellings or workers' housing estates which have been criticised.[33]

On the contrary, when those involved were keen to provide quality housing for workers, they sought out the best possible architectural type, which, again, according to Roulliet, was the individual house.

> The cellar in Lille has thus been replaced, or at least will be to some extent, by *the detached house, the type lovingly pursued by the apostles of healthy, low-cost housing.*[34]

An unequivocal link was, therefore, often established between the personal motivations of the developers and the architectural form and spatial layout of the dwellings built for the working classes. Furthermore, the architecture of the dwellings was itself supposed to be able to develop feelings of love within the workers, which is the issue this paper will now focus on.

2. Love as consequence

2.1 Building morality through dwellings: From love of home to the respect of oneself

I am not interested in the vague mentions of the notion of love that were sometimes made by some authors, such as French theorist Georges Benoît-Lévy when he visited the garden cities in Milanino, on the outskirts of Milan, which

he described as "a city of peace and love."[35] Instead, I am concerned with a more precise concept, that of "love of the hearth" or "love of the home"[36] (in English), "amour du foyer" (in French), or "Liebe zum eigenen Herd" (in German). In France, it was mentioned several times by the architect Eugène Viollet-le-Duc in his eighteenth *Entretiens sur l'architecture*,[37] when he emphasised his clear preference for single-family dwellings.

> Some well-meaning people believe, with some basis in fact, that *the appearance of the premises has an influence on the mores of the inhabitants*. If this observation is correct, we must agree that nothing is better suited to demoralise a population than *these large rented houses, in which the personality of the individual is erased and where it is hardly possible to admit the love of home* and, consequently, the benefits that derive from it. [...] The private home, on the other hand, however modest it may be, always bears the imprint of its owner's habits. [...] Man always takes an affection for what he believes he has created, and this affection, when it attaches itself to the domestic home, is healthy. In my opinion, therefore, the tendency of a significant proportion of the public to abandon rented houses for private dwellings cannot be overly encouraged, and to some extent it depends on architects to help this evolution in mores, by studying the most economical means of enabling mediocre fortunes to settle in private homes.[38]

The semantic field of "morality" is crucial here, as for many authors, ensuring a worker's attachment to his home would lead him to develop, or reinforce, moral behaviour and thus to detach himself from activities deemed reprehensible, such as the frequenting of drinking establishments. Scientific literature on industrial housing has already largely analysed this dimension of social control. In addition to the studies mentioned in the introduction, one could, for instance, think of Fani Kostourou's recent article on the Mulhouse *cités ouvrières* (workers' housing estates located in the east of France), which tackled these very issues, coining the expression "social reform follows housing" (or "moral reform follows domestic reform").[39]

Continuing this line of reasoning, I argue that studying the uses of the term "love" offers an operative lens to understand better one aspect of the reasoning behind the link forged in the nineteenth century between housing and the morality of the working class. It is indeed quite striking to realise that, during this period, many authors explicitly associated the feeling of love with the idea of "home" but also with what they perceived to be grand moral principles such as "work" or "order." In all these cases, the construction of morality in the workers involved awakening their own feelings, rather than forcing them to act morally.[40] Instilling, through the influence of their dwellings, a deep desire to behave in this way, and in the end, to respect and even love themselves. Austrian Ludwig Klasen's description of the Stracig workers' colony built by Ritter, Rittmeyer & Cie provides an obvious illustration of that mechanism:

> The impression that everyone receives when looking at the houses and apartments of this colony is that of a friendly comfort, *which is quite suitable to evoke the love of one's own hearth in the workers and to awaken a sense of order and cleanliness*.[41]

In that sense, Klasen's empirical observation strongly echoed Viollet-le-Duc's theoretical considerations:

> *From love of home comes love of work, order and wise economy. So we need to make people love the home*, make it attainable for as many people as possible, and do our utmost to solve this problem. The architect could not set himself a nobler task.[42]

On the architectural front, just as Antony Roulliet expressed his love for the *maison isolée* (isolated house) and as Viollet-le-Duc spoke of his general preference for the *maison privée* (private house) over the *maison à loyers* (rental buildings), many people involved in the field of working-class housing also asserted the moral superiority of this type of accommodation.[43] This was, for instance, the case in Mulhouse in the early 1850s, before the actual construction of the *cités ouvrières* began.[44] Consensus was not, however, general, and that question was the subject of numerous debates because of its social and political implications. I will focus on another example, namely the discussions that took place within the Association française pour l'avancement des sciences (French Association for the Advancement of Science) in 1886 when publicist and economist Arthur Raffalovich presented his work on working-class dwellings in the United States. Discussing this study, which tackled the issue of single-family homes, some members of the association expressed the concern that the workers' attachment to a small house would hinder their freedom of movement, both in physical and financial terms. In addition, Charles Mathieu Limousin,[45] a worker, journalist, and labour activist, considered individual dwellings too narrow and flimsy and explained that he preferred the more "monumental" system of the Familistère of Guise, a collective housing complex in northern France inspired by Charles Fourier's phalanstery, which began construction in the north of France in 1858. Conversely, historian and economist Émile Levasseur invoked the notion of "love" to state that:

> It is good to be at home, *the love of property exists in the worker as in all men*; the working-class family that has its own house is more interested in its interior, which it arranges to its own liking, and in the little patch of garden that it cultivates; large, well-ordered working-class houses such as the Familistère de Guise are very useful for the well-being of workers. However [...] *the small house owned by the worker [is] superior, especially from a moral point of view*.[46]

2.2 Strengthening the keystone of social order: From love of home to love of family

Levasseur's mention of the "working-class family" is far from anecdotal. Indeed, if a connection was established between the worker's love of home and virtuous conduct, both were linked to harmony among working-class families. The construction of dwellings for the workers was indeed regularly presented as the cement of the family structure, as explicitly stated in a study by Swiss scientist Johann Jakob Balmer-Rinck, according to whom "the most beautiful and ideal goal of the construction of workers' housing always remains the spiritually ennobling influence that the home of a family is able to exert on its members."[47] Tellingly, in French, the term "foyer" originally refers to a place for cooking, like "hearth" in English or "Herd" in German, but by metonymy, it also designates the family itself.

Attachment to the home was often presented as a consequence of the construction of model dwellings. However, according to numerous authors, its

development did not solely depend on the developers' decisions, for the love of home did not simply call for attention to architectural form, internal distribution, or spatial layout. From the 1890s onwards, particular emphasis was placed on the importance of the interior design of the accommodations, especially how furniture was to be arranged by the workers themselves. Georges Picot, for example, pointed out in 1901, on the occasion of the inauguration of houses built in the suburbs of Paris by a low-cost housing company aptly named "La Famille" ("The Family").

> You will have all these satisfactions, gentlemen, in these charming houses that your skilful architect, Mr Coutelet, has built with as much art as taste. Visiting them a few moments ago, I noticed that even before they were completely finished, the future owners had taken possession of the walls, covering them with paintings and engravings, and *arranging their furniture with a happy harmony that reveals their love of home at first glance*. Not only will the new inhabitants enter with joy, but *they will become attached to their home; they will love it*, it will become a part of their lives; they will see in it the extension of their existence, more certain to last than themselves.[48]

The underlying aim was not only to foster an instinct for property ownership, but also to encourage the working class to develop an emotional relationship with their home and a sense of responsibility towards it. At the turn of the century, it seems some authors wished to bring workers closer to a more *bourgeois* ideal of life, moving away from monotonous working-class housing estates towards individual accommodation offering a distinctly personal character, even though this model was obviously not financially accessible to all workers. In 1892, for instance, one could read an article about German working-class dwellings published in the French architectural journal *La Construction Moderne*.

> The "cité ouvrière," as it was understood just a few years ago by the big industrialists, has not always produced the results expected of it. The family was too much confined to a monotonous, uniform setting [...]. Today, we strive to give the home some variety, to isolate it, to give it a little personal character. [...] Having long noted the moralising effect of property on the poor family, *we are now striving to increase this effect by developing its aesthetic feeling to the same extent as its love of home*.[49]

At the time, the work of enhancing the dwelling was presented as relying mainly on women, just as numerous studies[50] have already analysed the working-class "home" as a woman's realm in the nineteenth century. The wives were indeed considered responsible for "keeping" their husbands at home, away from the pub, as stated by Roulliet when referring to the houses built for miners in Anzin (northern France):

> [...] *the cleanliness of the home is, in fact, the first condition of the love it brings with it*; at Anzin, where everyone is at home, life is a little solitary. *It is up to the wife to make the interior pleasant and to keep her husband there*; it has been rightly said that the mother is a school, *and it can be argued that the wife is and remains the attraction of the home*.[51]

Beyond the interior of the dwelling, the garden was seen as another element to transform and elevate working-class families on a moral level. Writing about the "Arbeiterkolonie" in Esslingen (Germany) in 1882, French economist René

Lavollée pointed out, for instance, that "the gardens bear the imprint of the love with which their owners cultivate them."[52] As the movement to develop allotments gathered momentum from the end of the nineteenth century onwards, numerous publications were issued on the subject, affirming the importance of these spaces for the moralisation of working-class families. French writer Louis Rivière emphasised the "healthy" spirit of competition that could develop between neighbours and the opportunity that the garden gave the father of the family to pass on practical knowledge, which echoes recent scholarship on the question of fatherhood in working-class homes.[53]

> Emulation soon sets in among neighbours: first, you want your vegetables to be as beautiful as the others, and then you want them to be the most beautiful. And *this feeling of self-esteem soon transcends the small gated barriers to transform the whole of life. The family is reconstituted*. Earlier we saw the child working alongside his father, receiving his advice, getting used to asking for it when he's in trouble, and learning respect in the process.[54]

In all these texts, the two connected forms of love—love of home and love of family—were more or less explicitly presented as conditions to maintain social order. Fostering love through architecture, interior decoration, and garden cultivation thus appeared as a means of controlling the working-class population and its aspirations from the youngest age, generation after generation, as stated in several articles from the SFHBM's *Bulletin*:

> Workers on their way to owning a healthy home with a small garden become attached to the soil they cultivate, to the house they improve, become far-sighted and develop a taste for economy. *Children raised in this environment retain a love of home and respect for their parents*.[55]

> *If the worker is content in his own home, the love of the family, an essential principle of morality, can germinate in the hearts*; instead of remembering the paternal dwelling with horror, as they sometimes do, *the children, when they have left it, will like to evoke the sweet image of the family home*. It will be a comfort to them, and *they will want to build a similar home of their own, where they can become good people and good citizens*.[56]

This agenda was precisely what some socialist thinkers, such as Engels,[57] were contesting. As I have already mentioned, the "housing question" was indeed the focus of numerous ideological clashes at the time.

2.3 Fostering patriotism: From love of home to love of homeland

These political implications are reflected in another use of the notion of love. In addition to leading to family harmony, love of home was also regularly associated with love of the homeland. Elsa Vonau has already highlighted this shift in her study of garden cities at the beginning of the twentieth century, where she notably discussed the debates surrounding the Erbbaurecht in Germany and explained that during this time, "Häuslichkeitsliebe" ("love of domesticity") was often conflated with "Vaterlandsliebe" ("love of the fatherland").[58] But this association between the two forms of love was already very present in the nineteenth century: as early as 1840, in *The Old Curiosity Shop*, Dickens wrote: "In love of home, the love of country has its rise."[59]

Similarly, in the first decade of the twentieth century, French economist Auguste Béchaux' notion of love of home referred to very concrete political issues, and in particular, to an outspoken rejection of socialism:

> For us, the domestic home—the "Heim", as the Germans call it—not only has an incomparable charm, so much so that what is "heimlich" always holds and delights us; *but love of home is also love of country*, and we pity the "heimatlos" who knows no national ties, because all too often he will not have known domestic ties; he is "without fire or place." So why are we surprised that he's an internationalist and a collectivist?[60]

At that time in France, many of those involved in the *habitations à bon marché* (low-cost homes) movement regularly claimed that their actions could keep workers away from the "seducing, yet cruelly deceptive utopias" of socialism.[61] There is nothing new here; as has already been pointed out, these ideological disputes were already evident in the mid-nineteenth century, particularly in discussions about preferable types of housing, the single-family home or apartment blocks. But at the turn of the twentieth century in France, no doubt partly due to the slow institutionalisation of this field, this type of argument regained momentum in a very explicit and pressing way, which is particularly evident when reviewing the various speeches reported in the SFHBM's *Bulletin*.

The development of a love of home among the working-class was often seen as a source of international competition. Once again taking France as an example, one can see authors such as Alfred de Foville priding themselves on the specific attachment that would clearly bind the French to their home, supposedly setting them apart from other nationalities emigrating overseas:

> However low the French birth rate may be, there is no shortage of poor, very poor people in our countryside who might be tempted to seek their fortune across the seas, as so many Irish, so many Germans, so many Italians do. But who knows if what drives these Italians, Germans and Irish to leave is not precisely the ambition and hope of finally having a home of their own? *The love of the home they dream of outweighs, at some point, the love of country. The French peasant, having a home of his own right here, the fatherland and the home agree to hold him back: and he stays.*[62]

And yet, in many French texts, it was not always the French term "foyer" that was used, but also that of "home," especially from the 1900s onwards.[63] This notion was not translated; indeed, it has no exact translation in French. It was also rarely explicitly defined, and seemed to refer to a more encompassing approach to domestic space but also more directly to the living experience of the British and maybe, to a lesser extent, the Americans. Their relationship with their home thus often appears as a source of envy for some French authors, and interestingly, quite a similar phenomenon could be observed in Germany at the turn of the twentieth century, as recently evidenced by Isabel Rousset[64] when discussing Hermann Muthesius's *Das englische Haus*. In France, ten years before de Foville, art critic Émile Cardon indeed lamented:

> *Foreigners have, more than we do today, this love of the domestic home* that we once had and which we lost, alas, a long time ago. It is in our interest to get back to it, because *it is love of family and home that makes for love of country and the great national virtues, so necessary to a nation as tried and tested as we have been.*[65]

He once again asserted the importance of women's domestic work:

> It is undoubtedly women who will make the greatest contribution to achieving this goal. It is, we are convinced, the woman who first has the instinct for the good and the beautiful, who will most actively put into practice the advice designed to transform her interior; *it is she who will devote herself to this task and pursue it with perseverance, if only to make her husband and children love the home more*, and keep them there longer.[66]

Cardon's book did not specifically discuss the decoration of working-class dwellings, but he did insist that these desirable interior improvements were within everyone's financial reach, arguing that it was "not even a question of money" and that all it took to transform one's home was "strong will and perseverance."[67] In France, this can be directly linked to the development, at the end of the nineteenth century, of initiatives to encourage "art for all" and the tasteful furnishing and decoration of *habitations à bon marché* in the vein of the Arts and Crafts movement, which was promoted by authors such as Henri Cazalis (under the pseudonym Jean Lahor).[68] This period saw the emergence of specialised periodicals such as *Ma Petite Maison* ("My Little House"), in which the link between "love of home" and the prosperity of the nation was also explicitly drawn:

> The home is, in fact, the stable element of any family, the centre where a line of beings can grow and prosper. *The love of home, the desire for well-being, the principles of economy, are the essential factors in the happiness of peoples, and the great nations of today are those where the feeling of family and the love of home are best developed*. [...] A nation is only as great as the strength of its children. A family is prosperous only through the love of home.[69]

Finally, the political stakes involved in home ownership could have consequences for the way in which the housing construction process was approached. My final example is that of the workers' houses built for railway workers in the suburbs of Lyon, for which the opinions of future owners were sought. When they were inaugurated in 1892, Émile Cheysson commented on the extent to which this method of joint conception could reinforce national feeling:

> An Italian economist, Vigano, claimed that each of us has small homelands concentric with the big one, and that *the love we feel for our favourite chair is also part of patriotism*. How much truer is this joke—profound in its humorous form—for the house we own, which also owns us! *This truth is even truer, if possible, when each family has been involved, as here, in the construction of its home*.[70]

Conclusion

This paper highlights the many links that can be woven between the notion of love and the question of working-class housing in the second half of the nineteenth century. Interestingly, relatively few changes appear in the discourses over the period studied, except perhaps for a greater focus on the interior design of dwellings at the end of the period.

By bringing together mentions of love from different publications, I have put together a varied kaleidoscope. Still, two points are important to emphasise. First, it seems crucial not to smooth out the differences in approach, intention,

and thought of these numerous authors. Although I have tried to provide context for the main text excerpts examined, an extensively detailed analysis would be beyond the scope of this paper. Second, this research should not lead to overestimating the importance of the notion of love in discourses on working-class housing. Despite its presence in a variety of texts, it often occupied a fairly marginal place and was, of course, absent from many other writings.

In any case, analysing the question of workers' dwellings through the prism of the notion of love appears to be an operative heuristic tool for studying the eminently political role played by this subject in the nineteenth century and for highlighting the social control intentions of many actors in the field, hence consolidating and deepening the results of numerous previous studies on these issues, while revealing new research perspectives. This notion of control seems fundamental because, even though these discourses often talked of encouraging workers to make their homes their own or even to involve them in their conception, an underlying goal of maintaining social order almost always appeared to be at play. This once again reaffirms the importance of language as an instrument of power. The mention of feelings was never anecdotal but hinted at the will many people from the dominant classes had to permeate not only the workers' homes and families but also, to a certain extent, the workers' minds.

NOTES

1. Hansun Hsiung, "From Harmony to eHarmony: Charles Fourier, Social Science, and the Management of Love," *Isis* 112, no. 4 (2021): 786–94.

2. See, for instance, Sidney Pollard, "The Factory Village in the Industrial Revolution," *The English Historical Review* LXXIX, no. 312 (1964): 513–31.

3. Ann-Louise Shapiro, "Housing Reform in Paris: Social Space and Social Control," *French Historical Studies* 12, no. 4 (1982): 486–507.

4. On the links between philanthropy and housing, see, for instance, John Nelson Tarn, *Five Per Cent Philanthropy. An Account of Housing in Urban Areas Between 1840 and 1914* (London, UK: Cambridge University Press, 1973). About philanthropy at the turn of the century, see Christian Topalov (ed.), *Philanthropes en 1900. Londres, New York, Paris, Genève* (Grâne: Créaphis, 2020).

5. Regarding the role of social investigators, see, for instance, François Jarrige and Thomas Le Roux, "Naissance de l'enquête: les hygiénistes, Villermé et les ouvriers autour de 1840," in Éric Geerkens, Nicolas Hatzfeld, Isabelle Lespinet-Moret, and Xavier Vigna, *Les enquêtes ouvrières dans l'Europe contemporaine* (Paris, Fr: La Découverte, 2019): 39–52.

6. Roger-Henri Guerrand, *Les origines du logement social en France* (Paris, Fr: Les Éditions ouvrières, 1967).

7. John Nelson Tarn, *Working-Class Housing in 19th-Century Britain* (London, UK: Lund Humphries for the Architectural Association, 1971).

8. Enid Gauldie, *Cruel Habitations: A History of Working-Class Housing, 1780–1918* (London, UK: G. Allen and Unwin, 1974).

9. Marcel Smets, *L'avènement de la cité-jardin en Belgique: histoire de l'habitat social en Belgique de 1830 à 1930* (Brussels, BE: Mardaga, 1977), 6: "confronter [...] les relations réciproques des faits, des déclarations et des réalisations pour donner un aperçu des motivations principales et des idéologies qui ont dominé la réflexion sur le logement social." [author's translation]

10. See, for instance, Michel Foucault (ed.), *Politiques de l'habitat, 1800–1850* [research report for the Comité pour la recherche et le développement en architecture (CORDA)], 1977; Robin Evans, "Rookeries and Model Dwellings: English Housing Reform and the Moralities of Private Space," *Architectural Association Quarterly* 10, no. 1 (1978): 25–35.

11. Monique Eleb and Anne Debarre, *Architecture domestique et mentalités. Les traités et les pratiques au XIXe siècle* [research report for the Secrétariat de la recherche architecturale (SRA)], 1984–1985: 104. On the notion of discourse, see also, Roselyne Baillière, Claudine Collet, and Amaro de Villanova, *Incidences du discours sur la mise en forme architecturale: le logement social en France* [research report for the Laboratoire de sciences sociales appliquées à l'urbain (LASSAU)], 1976.

12. Nicholas Bullock and James Read, *The Movement for Housing Reform in Germany and France, 1840–1914* (Cambridge, UK: Cambridge University Press, 1985); Martin J. Daunton (ed.), *Housing the Workers, 1850–1914: A Comparative Perspective* (Leicester, UK: Leicester University Press, 1990).

13. See, for instance, Christian Topalov (ed.), *Laboratoires du nouveau siècle. La nébuleuse réformatrice et ses réseaux en France, 1880–1914* (Paris, Fr: Éditions de l'EHESS, 1999); Chris Leonards and Nico Randeraad, "Transnational Experts in Social Reform, 1840–1880," *International Review of Social History* 55, no. 2 (2010): 215–39.

14. Françoise Hamon, "Londres–Paris–Bruxelles (1830–1855). À la recherche du modèle de logement ouvrier," *Monuments historiques*, no. 180 (1992): 36–42; Carmen Van Praet, "The Opposite of Dante's Hell? The Transfer of Ideas for Social Housing at International Congresses in the 1850s–1860s," *Transnational Social Review. A Social Work Journal* 6, no. 3 (2016): 242–61.

15. Theo van Leeuwen, "Genre and Field in Critical Discourse Analysis: A Synopsis," *Discourse & Society* 4, no. 2 (1993): 193–223.

16. Thomas A. Markus and Deborah Cameron, *The Words Between the Spaces: Buildings and Language* (London, UK and New York, NY: Routledge, 2002).

17. See, for instance: Paul Watt, "'Underclass' and 'Ordinary People' Discourses: Representing/Re-presenting Council Tenants in a Housing Campaign," *Critical Discourse Studies* 5, no. 4 (2008): 345–57.

18. George T. Lemmon, *The Eternal Building or The Making of Manhood* (New York, NY: Eaton & Mains, 1899), 336.

19. See, for instance, Michael B. Katz, *The Undeserving Poor: America's Enduring Confrontation with Poverty* (Oxford, UK: Oxford University Press, 2013).

20. See, for instance, Gérard Noiriel, "Du 'patronage' au 'paternalisme': la restructuration des formes de domination de la main-d'œuvre ouvrière dans l'industrie métallurgique française," *Le Mouvement social*, no. 144 (1988): 17–35; Jean-Pierre Frey, *Le rôle social du patronat, du paternalisme à l'urbanisme* (Paris, Fr: L'Harmattan, 1995); Thomas Adam (ed.), *Philanthropy, Patronage, and Civil Society. Experiences from Germany, Great Britain, and North America* (Bloomington, IN: Indiana University Press, 2004).

21. Leviticus 19:18; Matthew 5:43, 19:19 and 22:39; Mark 12:31; Luke 10:27 (translation King James Bible).

22. See also Stephen L. Keck, *Sir Arthur Helps and the Making of Victorianism* (Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2013).

23. Arthur Helps, *The Claims of Labour. An Essay on the Duties of the Employers to the Employed* (London, UK: William Pickering, 1844), 118.

Passages in italics do not appear in this way in the original sources: I made this choice to highlight certain words or phrases.

24. Abbé Tounissoux, *Le bien-être de l'ouvrier* (Paris: Guillaumin et Cie, 1870), 336: "Un fait tendant à se manifester plus hautement que jamais, c'est l'efficacité des croyances chrétiennes sur le cœur du riche et sur celui du pauvre pour les rapprocher l'un de l'autre. À part de rares exceptions, les riches qui sont sincèrement chrétiens aiment l'ouvrier, ils sont heureux de lui venir en aide moralement et matériellement." [author's translation]

25. Tounissoux, *Le bien-être de l'ouvrier*, 336.

26. "Congrès international des habitations à bon marché tenu à Bordeaux les 20, 21 et 22 octobre 1895. Organisation et compte rendu des séances," *Bulletin de la Société française des habitations à bon marché*, vol. 6 (1895), 496: "Dans certains Congrès retentissants, dans certaines réunions, que je n'ai pas besoin de designer davantage, on aurait pu inscrire à la porte de la salle des séances : Ici, on hait. Leurs organisateurs, leurs promoteurs s'en faisaient gloire. Ils proclamaient cette haine, car elle leur servait d'inspiratrice. Ce n'est pas la nôtre. Celle que nous avons suivie, c'est, selon le mot de M. le premier Président, l'affection de nos semblables ; c'est l'amour de tous ceux qui souffrent et dont nous voulons à tout prix améliorer la situation. Les livres saints disent que l'amour est plus fort que la mort ; je crois qu'il est aussi plus fort que la haine. À force d'aimer, nous désarmerons. Aux déclamations haineuses, nous opposerons l'enseignement par les faits ; et lorsque la France, grâce à cette loi bienfaisante, dont on vient de faire un si juste

éloge, sera couverte de groupes de maisons, [...] je crois qu'alors les fauteurs, les promoteurs des haines n'auront pas beau jeu." [author's translation]

27. "Congrès international des habitations à bon marché tenu à Bordeaux les 20, 21 et 22 octobre 1895," 511: "Il faut avant tout, dans le sens le plus large du mot, des hommes de bonne volonté, c'est-à-dire des hommes fort peu occupés d'eux-mêmes, ne cherchant pas leur intérêt immédiat, aimant le bien pour les satisfactions intimes qu'il donne, ayant à un haut degré l'amour de leurs semblables. Ces hommes existent; il est nécessaire de les trouver. Peu importe le rang qu'ils occupent dans la Société, leurs fonctions habituelles, leurs opinions, leur confession religieuse. Une seule question doit se poser: sont-ils sincèrement dévoués au bien, en dehors de toute arrière-pensée." [author's translation]

28. About the Rothschild Foundation's involvement in the early *habitations à bon marché* movement in France, see Marie-Jeanne Dumont, *Le logement social à Paris, 1850–1930. Les Habitations à Bon Marché* (Fr: Éditions Mardaga, 1991).

29. Christian Topalov, "Les mondes sociaux de la charité parisienne en 1900," *Histoire urbaine* 52, no. 2 (2018): 91–119.

30. Eugène Gautrez, *L'insalubrité publique et l'expropriation* (Paris: J. Rousset, 1907).

31. The preface was reproduced in the SFHBM's *Bulletin*: "Bibliographie. L'Insalubrité publique et l'expropriation," *Bulletin de la Société française des habitations à bon marché* 17 (1907): 132–39.

32. James Hole, *The Homes of the Working Classes with Suggestions for Their Improvement* (London, UK: Longmans, Green and Co., 1866), 79–80.

33. Antony Roulliet, *Les habitations ouvrières à l'exposition universelle de 1889 à Paris* (Paris, Fr: Berger-Levrault, 1889), 130: "Dès 1856, la ville, en s'agrandissant, permit de songer utilement au logement de la classe peu aisée ; mais l'amour du gain entraîna alors certains propriétaires à la création de logements mal aérés ou de cités ouvrières qui ont été critiquées." [author's translation]

34. Roulliet, *Les habitations ouvrières à l'exposition universelle de 1889 à Paris*, 131: "À la cave lilloise se trouve ainsi substituée, ou tout au moins le sera dans une certaine mesure, la maison isolée, c'est-à-dire le type amoureusement poursuivi par les apôtres du logement sain et à bon marché." [author's translation]

35. Georges Benoît-Lévy, "Chronique étrangère. Italie," *Bulletin de la Société française des habitations à bon marché* 20 (1910), 410: "Quelle plus belle œuvre, en vérité, peut-il y avoir pour un homme que d'employer son cœur, son intelligence, toutes ses forces, à faire sortir de la terre brute une cité de paix et d'amour [...] ?" [author's translation]

36. On the notion of "home" and the working class, see Joseph Harley, Vicky Holmes, and Laika Nevalainen (eds), *The Working Class at Home, 1790–1940* (Cham: Palgrave Macmillan, 2002).

37. Monique Eleb-Vidal and Anne Debarre-Blanchard, "Architecture domestique et mentalités. Les traités et les pratiques," *In Extenso,* no. 5 (1985): 76–78.

38. Eugène Viollet-le-Duc, "Dix-huitième entretien. Sur l'architecture privée (suite)," in Eugène Viollet-le-Duc, *Entretiens sur l'architecture. Tome deuxième illustrée de 93 gravures sur bois* (Paris, Fr: A. Morel et Cie, 1872), 304–5: "De bons esprits pensent, non sans apparence de fondement, que l'aspect des locaux a une influence sur les mœurs des habitants. Si cette observation est juste, il faut convenir que rien n'est mieux fait pour démoraliser une population, que ces grandes maisons à loyers dans lesquelles la personnalité de l'individu s'efface et où il n'est guère possible d'admettre l'amour du foyer ; par conséquent, les avantages qui en découlent. [...] La maison privée, au contraire, si modeste qu'elle soit, porte toujours l'empreinte des habitudes de son propriétaire. [...] L'homme se prend toujours d'affection pour ce qu'il croit avoir créé, et cette affection, quand elle s'attache au foyer domestique, est saine. On ne saurait donc, à mon avis, trop favoriser la tendance d'une partie notable du public à abandonner les maisons à locations pour les habitations privées, et il dépend jusqu'à un certain point des architectes d'aider à cette évolution dans les mœurs, en étudiant les moyens les plus économiques, propres à permettre aux fortunes médiocres de s'installer dans des habitations privées." [author's translation]

39. Fani Kostourou, "Mass Factory Housing: Design and Social Reform," *Design Issues* 35, no. 4 (2019): 79–92.

40. Although one could argue that encouraging the worker to buy a house in annuities meant *de facto* forcing him to save.

41. Ludwig Klasen, *Die Arbeiten-Wohnhäusen in ihrer baulichen anlage und ausführung sowie die Anlage von Arbeiter-kolonien* (Leipzig, DE: Karl Scholtze, 1879), 13: "Der Eindruck, den Jedermann beim Anblicke der Häuser und Wohnungen dieser Kolonie empfängt, ist der einer freundlichen Behaglichkeit, die ganz geeignet ist, die Liebe zum eigenen Herd bei den Arbeitern hervorzurufen und Sinn für Ordnung und Reinlichkeit zu wecken." [author's translation]

42. Eugène Viollet-le-Duc, *Entretiens sur l'architecture*, 305: "De l'amour du foyer découle l'amour du travail, de l'ordre et d'une sage économie. Il faut donc faire aimer le foyer, le rendre possible au plus grand nombre et s'évertuer à résoudre ce problème. L'architecte ne saurait s'imposer une plus noble tâche." [author's translation]

43. Several of them did, however, recognise that this type of accommodation was difficult to set up in large cities like Paris, and therefore also explored, sometimes reluctantly, the possibilities offered by collective housing.

44. See, for instance, Stéphane Jonas, *Mulhouse et ses cités ouvrières. Perspective historique* (Strasbourg, Fr: Oberlin, 2003); Will Clement, "The 'Unrealizable Chimera': Workers' Housing in Nineteenth Century Mulhouse," *French History* 32, no. 1 (2018): 66–85.

45. See also Michel Cordillot and Bernard Boller, "LIMOUSIN Charles, Mathieu," *Le Maitron, Dictionnaire biographique, mouvement ouvrier, mouvement social,* published on 18 January 2010, last modified on 6 June 2020, https://maitron.fr/spip.php?article75960.

46. Association française pour l'avancement des sciences, *Compte-rendu de la 15e session. Nancy, 1886. Première partie: documents officiels, procès-verbaux* (Paris, Fr: Secrétariat de l'Association, 1887), 236: "Il est bon d'être chez soi, l'amour de la propriété existe chez l'ouvrier comme chez tout homme ; la famille ouvrière qui a sa maison s'intéresse davantage à son intérieur qu'elle aménage à sa fantaisie, au petit coin de jardin qu'elle cultive ; les grandes maisons ouvrières bien ordonnées telles que le familistère de Guise sont très utiles pour le bien-être des ouvriers. M. Levasseur considère cependant la petit maison dont l'ouvrier est propriétaire comme supérieure surtout au point de vue moral."

47. Dr. J. Balmer-Rinck, *Die Wohnung des Arbeiters* (Basel, Ch: C. Detloff, 1883), 7: "Das schönste und idealste Ziel des Bauens von Arbeiterwohnungen bleibt immer der geistig veredelnde Einflass, den die Heimstätte einer Familie auf deren Glieder auszuüben vermag." [author's translation]

48. "La Famille (de Puteaux). Inauguration du premier groupe de maisons. Dimanche 27 octobre 1901," *Bulletin de la Société française des habitations à bon marché* 12 (1901), 426: "Vous aurez toutes ces satisfactions, messieurs, dans ces charmantes maisons qu'a élevées avec autant d'art que de goût, votre habile architecte, M. Coutelet. En les visitant il y a quelques instants, je remarquais qu'avant même leur complet achèvement, les futurs propriétaires avaient pris possession des murs, en les couvrant de tableaux et de gravures, en disposant leur mobilier avec une heureuse entente qui révèle dès le premier coup d'œil l'amour du foyer. Non seulement les nouveaux habitants y entrent avec joie ; mais ils s'attacheront à leur maison ; ils l'aimeront, elle deviendra une part de leur vie ; ils verront en elle la prolongation de leur existence, plus certaine de durer qu'eux-mêmes." [author's translation]

49. André Lambert and Eduard Stahl, "VIII[e] lettre d'Allemagne à la Construction Moderne," *La Construction moderne* 7 (18 June 1892), 433: "La cité ouvrière, telle quelle a été comprise il y a quelques années encore par les grands industriels, n'a pas toujours produit les résultats qu'on en attendait. La famille était trop parquée dans un cadre monotone et uniforme [...]. Aujourd'hui on s'efforce de donner quelque variété à la maison, de l'isoler, de lui prêter un petit caractère personnel. [...] Ayant constaté dès longtemps l'effet moralisant de la propriété sur la famille pauvre, on s'efforce maintenant d'augmenter cet effet en développant son sentiment esthétique dans la même mesure que son amour du foyer." [author's translation]

50. See, for instance, Ellen Ross, *Love and Toil: Motherhood in Outcast London, 1870–1918* (Oxford: Oxford University Press, 1993); Elizabeth Roberts, *A Woman's Place: An Oral History of Working-Class Women, 1890–1940* (Oxford, UK: Oxford University Press, 1995).

51. Antony Roulliet, *Les habitations ouvrières à l'exposition universelle de 1889 à Paris* (Paris, Fr: Berger-Levrault, 1889), 33: "[...] la propreté du logis est, en effet, la condition première de l'amour qu'il amène avec lui ; à Anzin, où chacun est chez soi, la vie est un peu solitaire. C'est à la femme qu'il appartient de rendre l'intérieur agréable et d'y retenir son mari ; on a dit avec raison que la mère était une école, on peut soutenir que la femme fait et reste l'attrait du logis." [author's translation]

52. René Lavollée, *Les classes ouvrières en Europe. Études sur leur situation matérielle et morale. Tome premier. Allemagne. Pays-Bas. États scandinaves* (Paris: Guillaumin et Cie, 1882), 123: "[...] les jardinets portent l'empreinte de l'amour avec lequel leurs propriétaires les cultivent." [author's translation]

53. Julie-Marie Strange, "Fatherhood, Furniture and the Inter-Personal Dynamics of Working-Class Homes, *c.* 1870–1914," *Urban History* 40, no. 2 (2013): 271–86.

54. Louis Rivière, *Les jardins ouvriers en France et à l'étranger* (Paris, Fr: Gaume et Cie, 1899), 101: "L'émulation se produit bien vite entre voisins : on veut d'abord avoir des légumes aussi beaux les autres, puis on veut avoir les plus beaux. Et ce sentiment d'amour-propre dépasse bientôt les petites barrières à claire-voie pour transformer la vie tout entière. La famille est reconstituée. Nous voyions tout à l'heure l'enfant travailler auprès de père, recevoir ses conseils, s'habituer à les solliciter, quand il est dans l'embarras, et apprendre ainsi le respect." [author's translation]

55. "Enquête sur l'habitation ouvrière dans l'arrondissement de Marennes," *Bulletin de la Société française d'habitations à bon marché* 9 (1898), 40: "L'ouvrier en voie de devenir propriétaire d'une habitation saine, d'un petit jardin, s'attache au sol qu'il cultive, à sa maison qu'il améliore, il devient prévoyant, prend goût à l'économie. Les enfants élevés dans ce milieu conservent l'amour du foyer et le respect des parents." [author's translation]

56. "Assemblée générale du 7 mai 1899. Procès-verbal de la séance," *Bulletin de la Société française d'habitations à bon marché* 10 (1899), 162: "Si l'ouvrier se plaît chez lui, l'amour de la famille, principe essentiel de la moralité, pourra germer dans les cœurs ; au lieu de se souvenir avec horreur, comme cela arrive, du logis paternel, les enfants, quand ils l'auront quittée, aimeront à évoquer la douce image de la maison de famille. Ce sera pour eux un réconfort et ils auront le désir de fonder eux-mêmes un foyer semblable, où ils pourront devenir de braves gens et de bons citoyens." [author's translation]

57. See, for instance, Frédéric Krier, "Retour sur la controverse entre Friedrich Engels et Arthur Mülberger, 'proudhonien' allemand, sur la question du logement," *Revue d'études proudhoniennes*, no. 5 (2019): 257–77.

58. Elsa Vonau, *La Fabrique de l'urbanisme. Les cités-jardins, entre France et Allemagne,*

1900–1924 (Lille, Fr: Presses Universitaires du Septentrion, 2014), 185–204.

59. Charles Dickens, "*Master Humphrey's Clock*. Part XXVII. *The Old Curiosity Shop*. Chapter XXXVIII," *The Evergreen* 1 (1840): 658.

60. Auguste Béchaux, *L'école de la paix sociale devant le socialisme* (Paris: Société d'économie sociale, 1901), 18: "C'est que, pour nous, le foyer domestique, le 'Heim,' comme disent les Allemands, n'a pas seulement un charme incomparable, si bien que ce qui est 'heimlich' nous retient et nous ravit toujours ; mais l'amour du foyer est aussi l'amour de la patrie, et nous plaignons celui qui, 'heimatlos,' ne connaît pas les liens nationaux, parce que trop souvent il n'aura pas connu les liens domestiques ; il est 'sans feu ni lieu.' Comment s'étonnent alors qu'il soit internationaliste et collectiviste?" [author's translation]

61. "Assemblée générale du 19 juin 1900. Procès-verbal de la séances," *Bulletin de la Société française des habitations à bon marché* 11 (1900): 139.

62. Alfred de Foville, Introduction to *Enquête sur les conditions de l'habitation en France. Les maisons-types. Avec une introduction de M. Alfred de Foville* (Paris: Ernest Leroux, 1894), xlvi–xlvii: "Si faible que soit la natalité française, il ne manque pas dans nos campagnes de pauvres gens, de très pauvres gens qui pourraient être tentés d'aller chercher fortune au-delà des mers, comme font tant d'Irlandais, tant d'Allemands, tant d'Italiens. Mais qui sait si ce qui pousse surtout au départ ces Italiens, ces Allemands, ces Irlandais, n'est pas précisément l'ambition et l'espoir d'avoir enfin, là-bas, une maison à eux ? L'amour du foyer qu'ils rêvent l'emporte dans leur cœur, à un moment donné, sur l'amour de la patrie. Le paysan français, ayant ici même sa maison à lui, la patrie et le foyer se trouvent d'accord pour le retenir : et il reste." [author's translation]

63. Marie-Jeanne Dumont, *Le logement social à Paris*.

64. Isabel Rousset, *The Architecture of Social Reform: Housing, Tradition, and German Modernism* (Manchester, UK: Manchester University Press, 2022): 151–62.

65. Émile Cardon, *L'art au foyer domestique. La décoration de l'appartement* (Paris: Librairie Renouard, 1884), 6: "Les étrangers ont, plus que nous aujourd'hui, cet amour du foyer domestique que nous avions autrefois et que nous avons perdu, hélas, depuis longtemps déjà. Notre intérêt est d'y revenir, car c'est l'amour de la famille et de la maison qui fait l'amour de la patrie et les grandes vertus nationales, si nécessaires à une nation éprouvée comme nous l'avons été." [author's translation]

66. Cardon, *L'art au foyer domestique*, 6: "Ce but, c'est incontestablement la femme qui contribuera le plus puissamment à l'atteindre. C'est, nous en avons la conviction, la femme, la première, elle qui a l'instinct du bien et du beau, qui pratiquera le plus activement les conseils destinés à transformer son intérieur ; c'est elle qui se dévouera à cette tâche et la poursuivra avec persévérance, ne fut-ce que pour faire aimer davantage la maison à son mari et à ses enfants, et les y retenir plus longtemps." [author's translation]

67. Cardon, *L'art au foyer domestique*, 6.

68. Rossella Froissart Pezone, *L'Art dans Tout. Les arts décoratifs en France et l'utopie d'un Art nouveau* (Paris, Fr: CNRS Éditions, 2016), 84–85.

69. Jean Dacay, "Il faut avoir un foyer," *Ma Petite Maison,* no. 2 (30 September 1905), 1 : "Le home, en effet, est l'élément stable de toute famille, le centre où une lignée d'êtres peut croître et prospérer. L'amour du foyer, le désir de bien être, les principes d'économie, sont les facteurs essentiels du bonheur des peuples et les grandes nations actuelles sont celles où le sentiment de la famille et l'amour du home sont les mieux développés. [...] Une nation n'est grande que par la force de ses enfants. Une famille n'est prospère que par l'amour du foyer." [author's translation]

70. "Inauguration des maisons ouvrières construites à Oullins par la Société 'Le Cottage' pour les agents de la Compagnie des chemins de fer Paris-Lyon-Méditerranée," *Bulletin de la Société française des habitations à bon marché* 3 (1892), 438: "Un économiste italien Vigano prétendait que chacun de nous a de petites patries concentriques à la grande et que l'amour qu'on a pour sa chaise favorite fait aussi partie du patriotisme. Combien cette boutade, – profonde sous sa forme humoristique, – n'est-elle pas plus vraie pour la maison qu'on possède et qui nous possède aussi ! Cette vérité est encore plus vraie, si c'est possible, lorsque chaque famille a été associée, comme ici, à la construction de sa demeure." [author's translation]

SUSAN HEDGES

Measured love: Regulating infantile bodies, the Plunket Society and modern architecture

The Plunket Society in New Zealand has been involved in regulating infantile bodies since its foundation in 1907. The primary objective of the Society was, however, directed towards a detached and genderless body: "To uphold the Sacredness of the Body and the Duty to Health."[1] The Plunket Society has always had its critics and has had a long, complicated history since its inception in the early 1900s and the emergence of child psychology in the 1950s, which promoted a more permissive and child-centred child-rearing.[2] A number of studies from the Otago University School of Medicine completed during the 1940s, 1950s, and 1960s also began to question the worth of the Plunket Society to mothers.[3]

This paper considers the Society's published imagery from the 1940s, reading this against modernist construction in Aotearoa New Zealand in the 1960s, but specifically in light of the new Plunket building on 96 Symonds Street in Tāmaki Makaurau, Auckland (1968). Drawing connections between paediatric practices and modernist architectural principles in early twentieth-century Aotearoa New Zealand, the paper draws parallels between a modernist advocacy of sanitising purity and what I am terming 'measured love,' a form of mediated care centred on Plunket's founding paediatric practices. The broader aim is to render a structural portrait of maternal love relative to modernist architecture. To this end, the paper will follow Plunket's strategies to ensure a connection and disconnection between mother and baby listing architecture not only through notions of foundation and inception but also the control of time and space. The regulation of the babies' bodies also shares the rhetoric of the advocates of architectural modernity—both making similar calls on fresh air and sunlight.[4] Erik Olssen points out that if we consider the history of New Zealand in terms of modernisation, then Plunket was also one of the important actors.[5]

The paper looks at the representation of modern architecture and the Plunket Society in the 1940s to discern the connections and disconnects between these seemingly separate worlds of high art and popular culture. Images from publications from both fields are examined through the notion of control and discipline and the regulation of time and space. At stake is a body that can be understood as intimately combining mother and child, producing, as it were, a reproductive and produced body whose corporeality is the living manifestation of vulnerability as lived uncertainty. Certainly, for many women, the emphasis was on survival.

Science and medicine became increasingly accepted ways of addressing illness and disease, and mothers were encouraged to consider how science could be applied to their specific experience of motherhood.[6] In its attempt to measure and regulate a border between life and death that is trembling, haunting, piercing, staining, and marking, a specified maternal role attempted to prevent loss and longing, an unassuaged longing, and a place for vulnerability. *An ounce of prevention is worth a pound of cure*—the Truby King method was a way of avoiding the death of a child and the consequences of love lost.[7] It is instructive to read the strategies he endorsed, relative to the more complex entanglement of maternal and child bodies. On the latter, literary critic Hélène Cixous points to a contrary plenitude resting with motherhood and the haunting of loss that accompanies it:

> But as soon as I love, death is there, it camps out right in the middle of my body, in daylight, getting mixed up with my food, dispatching from the far-off future its prophetic presence, taking the bread out of my mouth. It's because I love the beloved more than I love myself, you are dearer to me than I am to myself, you are not me, you don't obey me, I was sure that I was myself immortal, otherwise I couldn't live, I live only on that assurance, but what about you?[8]

So do love and loss coalesce in a maternal relationship. For Cixous, this love/loss means keeping alive a way to pass mortality, a love that exceeds the limits and becomes love in survival. The mother is always destined to be replaced, even if a mother is resolutely turned towards love. Love is delicate and always connected to mortality.

Measured motherhood

Women in the early part of the 20th century were increasingly aligned with the ideals of scientifically defined motherhood, itself a safeguard against the likelihood of losing a child.[9] Strict regimes of hygiene and cleanliness advocated by the Plunket Society and other publications had some impact on the decline of infant mortality.[10] Beginning with Truby King (1858-1938) in the early 20th century, Plunket followed his ideology in the early years, which advocated an authoritarian childcare regime, middle-class membership, conservative politics, and a hierarchical structure spanning from health professionals to mother and infants.[11] In particular, King advocated for a return to the traditional ideal of "true womanhood" and a cult of domesticity.[12] The latter intended wives and mothers to be, as Erik Olssen has described, a "pious, subservient, supportive nurturant." Olssen further characterised King's approach as poorly administered authority over children:

> [...] damaged health [with the...] absence of discipline and control in early life [being...] the natural foundations of failure later on—failure through the lack of control, which underlies all weaknesses of character, vice and criminality.[13]

Despite the questionable rhetoric, by today's standards, King and the Plunket Society achieved particular importance through their specialised concern with infant mortality. It became every mother's duty to fulfil the natural calls of motherhood, as Olssen again depicted Plunket's avowed stance, "Babies thrive only because they learned to be obedient to the mothers and the Society, the dictates

of Science and the imperatives of time."[14] The gospel, according to King and the Plunket Society, portrayed child rearing as a professional enterprise requiring the application of managed know-how built up upon scientific method.

Following World War I, the Plunket Society grew to include nurses, branches, Plunket Rooms, Karitane Hospitals, Mother Craft Training Centres, and antenatal clinics.[15] By the 1920s, these facilities and staff multiplied further and, with a decline in infant mortality, the Society's specific rhetoric and organisation were seen as underpinning this valuable achievement.[16] Further, the organisation instituted a particular persona for motherhood, the Plunket Woman, for whom mothering was her primary duty. Her success at regulating domestic habits and routines, and, in turn, the child's health and happiness, were taken as critical contributors to society's broader stability and decency. As Olssen reminds us, Plunket did provide many with a satisfying and purposeful form of social contribution, something approaching a vocation, with measures like the weight and length of the baby indicating how faithfully the Plunket disciplines were being observed.[17] However, for some, the roles constituted a form of imprisonment. Typically, women's experiences during the 1940s generally failed to extend beyond this traditionally stipulated child-raising role. Yet the 1940s also witnessed a paradigm shift in understanding maternal-child relationships, with Plunket advocating for the separation through processes of control.

Plunket advice considered the first nine months of pregnancy to be the most

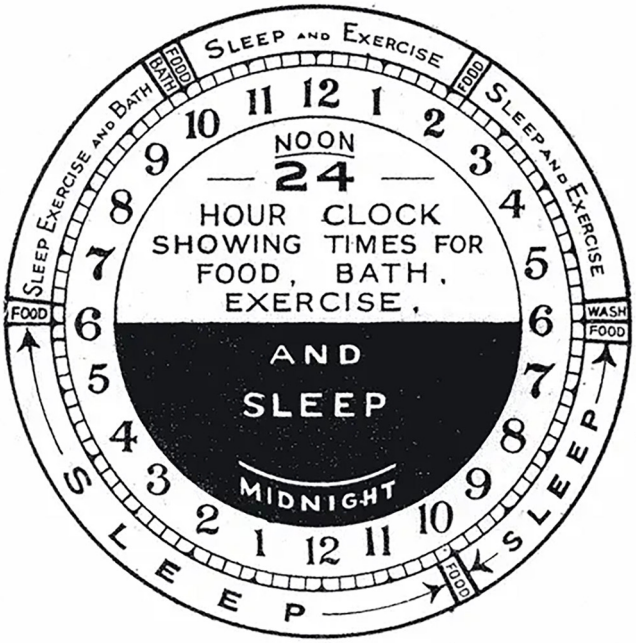

Fig. 23. Clock Face For Four-hourly Feeding

Fig. 1 Jock Phillips, Clock-Face for Four-Hourly Feeding, "Timekeeping – Time and Society, 1870s–1930s," *Te Ara – the Encyclopedia of New Zealand*, http://www.TeAra.govt.nz/en/diagram/6704/the-plunket-clock (accessed 2 January 2024).

important, a period across which expectant mothers were told to never be depressed, idle, or self-indulgent. They should aim to be free of fatigue and morning sickness, with no outward sign of unhappiness. Any indication of these pointed to maternal 'weaknesses' and potentially risked miscarriage, an event itself suggesting that the mother had not followed the rules.[18] The provision of proper clothing, bedding, exercise, hygiene, and exposure to sunlight was

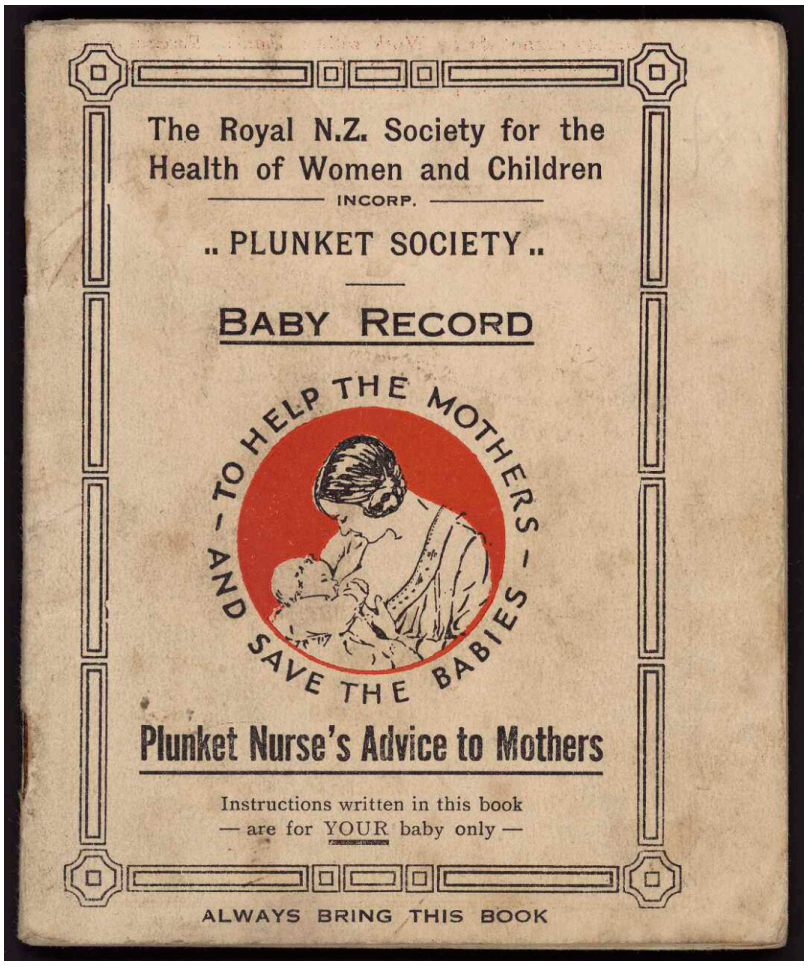

Fig. 2 Royal New Zealand Society for the Health of Women and Children: "Plunket Society. Baby Record; Plunket Nurse's Advice to Mothers; To help the mothers and save the babies" [Front cover, 1936]. [Ephemera of octavo size relating to children, childhood, child development, parent-child relations]. Ref: Eph-A-CHILD-1936-01-front. Alexander Turnbull Library

the duty of every mother; as Olssen puts it, they were the prerequisites "for the perfect fulfilment of the natural calls of motherhood."[19] Regularity ruled, with eating, sleeping, and excreting punctually performed according to the clock—a regularity applied equally to the child as they were to the mother (Fig. 1). Further, the fruits of this regularity found measure with weekly visits to the Plunket nurse who weighed and recorded the length of the baby. So did regularity and growing achievements (or deficits) find careful record in the baby's Plunket Book (Fig. 2).

The Plunket Book, handed to each new mother, noted each child and their parent's strict routines advocated as the most effective way to maintain the baby's health, health paramount to maintaining and strengthening New Zealand's population. The book itself had a page indicating the baby's needs, including air ("Abundance of pure, cool, outside air, flowing fresh and free day and night"), water ("Must be boiled"), food ("Suitable food, proper intervals. No food between the regular feedings. No night feeding."), clothing ("Must be non-irritating, non-constrictive, light but sufficiently warm"), and bathing ("Bath and dress very quickly in a cosy corner. No dawdling").[20] The emphasis was on fresh air and sunshine and the addition of cod liver oil to prevent rickets. The baby was to be woken for feeds and fed at the same time each day, with the times stringently listed by the nurse in the book.[21]

1940s New Zealand and the Plunket Society: Modern mothercraft

During the mid-1940s, the Plunket Society published a number of pamphlets illustrating what they took to be society's progress in establishing and consolidating a vision of motherhood for the country. These included *Modern Mothercraft: A Guide to Parents*, the *Official Handbook of the Royal New Zealand Society for the Health of Women and Children*, and *The Work of the Plunket Society in New Zealand: For the Mother and Baby and Preschool Child*. What Plunket emphasised in these publications, in addition to their broader enactment in communities and with families, was the virtue of quantitative measures in the establishment of appropriate infant-rearing practices. Yet the application of scientific authority and orthodoxy over motherhood distanced mothers from their infants; consistent with modernist instrumentality, empiricism eclipsed emotional connection.

The Plunket Society's regulating mechanisms also represent the regulation of time and space within domestic environments, a prescription structuring the child's routines. Printed material and guidelines standardised child-rearing practices to discipline mothers and regulate children's lives.

Fig. 3 "Besides giving advice on infant care, the Plunket Nurse examines and weighs the baby at each visit." Royal New Zealand Society for the Health of Women and Children, *The Work of the Plunket Society in New Zealand: For the Mother and Baby and Preschool Child* (Dunedin: The Society, 1945).

Fig. 4 "At the Plunket Rooms, babies are measured regularly in specially designed measuring boxes." Royal New Zealand Society for the Health of Women and Children, *The Work of the Plunket Society in New Zealand: For the Mother and Bay and Preschool Child* (Dunedin: The Society, 1945).

Backgrounding the domestic structuring of regularity was the 'clinical cell' where the action of the former was traced in the corporeality and disposition of the baby itself. Such a 'cell' is seen in Fig. 4, where a nurse weighs a baby in a woven basket as part of this measure. Here, the mother, dressed with a formality appropriate to 'going out,' apprehends the scene with downcast eyes and physical detachment, indicating a degree of anxiety. In contrast, the nurse, in sanctified white, appropriate to their transcending role, casts the mother in shadow on the surrounding walls. Such shadows, multiplying the presence of mother and nurse in the encounter betray the staged nature of the image—it is a scene posed for

the camera and its backing lights, an idealised scene designed to be replicated and circulated widely. Curiously, the baby, discretely naked or nearly so, is luminously present without shadow. The mother is rendered a witness to a process whereby touch, devoid of intimacy, is given over to the instruments of measure and the practised, if indifferent, hands of the nurse, as Fig. 5 shows. This haloed nurse in a crisp white veil and uniform, the signature uniform of Plunket's immediate human representatives, almost radiates the laundered freshness of air and sunlight, the elemental priorities of architectural modernity. The scene, with its veiled disconnection and downcast eyes held in "enceinte," perhaps intentionally, call up degrees of worry, care, and love long captured in historical painting centred on the Madonna with Child—in this case with intercedence from an angelic stand-in. Cixous writes of such states:

> Whoever is capable of an acceptance this vast can only be the equivalent of the maternal breast, not of an exterior mother, but of the one who doesn't lean over the cradle, who doesn't say "I am your mother," of the mother who doesn't congratulate herself. The mother who loves like she breathes, loves and doesn't know.[22]

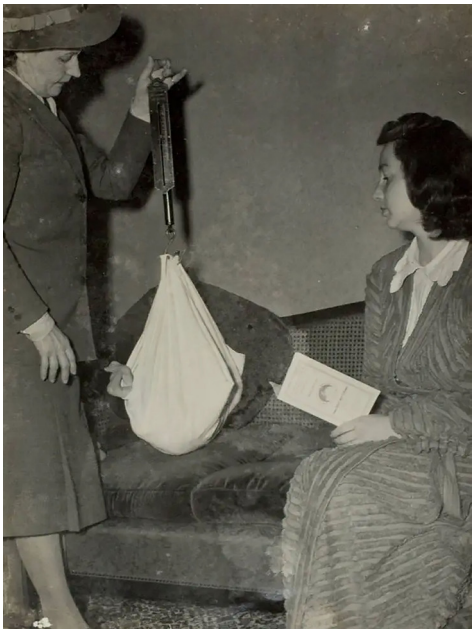

Fig. 5 "A Plunket Nurse weighing a baby in a kitchen where he has just been bathed." *Modern Mothercraft: A Guide to Parents. Official Handbook of the Royal New Zealand Society for the Health of Women and Children* (Dunedin: The Society, 1945). [Hocken Digital Collections, accessed 20/12/2023, https://hocken.recollect.co.nz/nodes/view/43781

Fig. 6 "The Plunket nurse calls, Auckland (1947)." A Plunket nurse dressed in her visiting uniform weighs a baby at home while the mother looks on. [Photograph, Alton Francis, Auckland Libraries Heritage Collections 02470]

For Cixous, an elemental love points to the irremediable separation between mother and child, dividing the experience of motherhood into two distinct moments and feelings, separated by birth and the becoming of a separate subject.[23] Certainly, the images represent, in their idealisation, something far from the actual experiences and expectations of women themselves. As Sylvie Gambaudo sees this appeal to "self-sacrificial effacement" in maternal depictions more broadly, the imagery of Plunket in the 1940s is intent on making motherhood "the marker of a well-negotiated domestication of her enigmatic and feral nature."[24] Of course, what the imagery cannot contest is that the child is from her, and they were once the same body. Cixous offers a parallel terror of measured sanctification:

> But that's just it *I was never able to weigh my son*, I could not weigh him, without being caught up and overcome by an invincible terror, with the

> result that after a few months three or four I believe I'd given up weighing him, because weighing him for me it was as if each time I was sentenced anew, weighing him was to hear the pitiless word of the scales all over again why bother consulting them.[25]

Under the careful eye of the Plunket Nurse, babies are weighed and measured, with mothers interviewed in domestic scenes in interior worlds abundantly stocked with folded, crisply laundered linen (Figs. 5 and 6). The haloed crisp veil of the nurse becomes an inverted sure support for the measured infant. Hands work scales and weights are recorded in the Plunket Book. Eyes follow scales as the nurse measures, and scenes offer medical or domestic interior worlds and cupboards filled with linen.

More Plunket images abound: mothers wait their turn to see the nurse in the *open air* or in a filtering porch outside a Plunket Room (Figs. 7 and 8). Unsurprisingly, at the centre of the image in Fig. 7 is the nurse.

Fig. 7 "Mothers waiting their turn to see Nurse in the open air at a busy Plunket Room." Royal New Zealand Society for the Health of Women and Children, *The Work of the Plunket Society in New Zealand: For the Mother and Baby and Preschool Child* (Dunedin: The Society, 1945).

Fig. 8 "Mothers waiting for their appointments with the Plunket Nurses at the Central Plunket Rooms, Christchurch." Royal New Zealand Society for the Health of Women and Children, *The Work of the Plunket Society in New Zealand: For the Mother and Baby and Preschool Child* (Dunedin: The Society, 1945).

Shaping mothers and children

The relationship between modern architecture and health practices in 1940s New Zealand suggests a connection between architectural design and spatial organisation influencing public health and societal well-being. Despite efforts at separation, maternal and child bodies remained entangled through intricate socio-cultural mechanisms, including traditional practices, beliefs, and parenting styles. Plunket's strategies, bolstered by modernist architectural principles, as I will show, sought to streamline functionality, efficiency, and hygiene. Spaces designed for childbirth and childcare reflected a will to separate or partition, in turn reinforcing maternal-child disconnection. Functional efficiencies, new materials (glass, steel, and reinforced concrete), and new technologies all aided in the attempt to ward off illness. As Beatrice Colomina argues, modern architecture linked to a new kind of space: sun, light ventilation, exercise, hygiene, and whiteness were offered as means to prevent illness.[26]

Fig. 9 Helen Deem and Nora P. Fitzgibbon (eds), *Modern Mothercraft: A Guide to Parents* (Dunedin: Royal New Zealand Society for the Health of Women and Children, 1945), 35, https://teara.govt.nz/en/diagram/26330/plunket-advice

Fig. 10 Plunket headquarters, Auckland, (1947). The entrance to the Royal New Zealand Plunket Society's Auckland Branch headquarters in Symonds Street. A woman is captured leaving the premises while a young mother stands nearby with her pram. [Photograph, Alton Francis, Auckland Libraries Heritage Collections 02480]

Much of Plunket's early work was conducted in domestic houses, remade as clinics by local members. Bedrooms became interview rooms, and in a strange overlap and complication the domestic house becomes a diagnostic instrument, a mechanism for caring for the body and medical equipment.[27]

In Aotearoa New Zealand, 1940 was also the centennial year—100 years after the signing of Te Tiriti o Waitangi—during which commemorations produced several significant buildings, many of them Plunket Centenary Buildings:[28] New Plunket Rooms at New Brighton, WH Jaines Centennial Plunket and Rest Room at Ngāruawāhia, Llew S. Piper's Memorial Plunket Rooms at Mt Eden. Many of the smaller centres featured in publications,

including *New Zealand Home and Building*,[29] with descriptive text. For example: "The Centennial Memorial Plunket Rooms at New Brighton, a modern building faced in dark brick, was orientated to the north with large glass doors on that side intended to catch the sunshine. The building accommodated a waiting room and committee room separated by folding doors along with a nurse's consulting room kitchen and conveniences."[30] Numerous local communities were responsible for maintaining local operations. Women of the surrounding communities drove fundraising and organisation. "Paddy's Markets," cookbooks, and balls became a means to raise money for permanent Plunket Rooms.

By the 1960s, there was another surge in the construction of such facilities. In 1965, a new Plunket Clinic in the Pakuranga town centre in South Auckland was described as an "attractive building, inside and out, and comfortably equipped; the clinic will immediately handle 250 babies as well as a large group of pre-schoolers."[31] The clinic had a consulting room, waiting room, kitchen, and washroom. In 1969, new rooms were opened in Mairangi Bay and Glendene, both again in Auckland.[32] In 1976, new Plunket Rooms was opened in Papatoetoe on Kolmar Road, which offered a kitchen, an "extra large waiting room," and even a garage.[33] Mobile Plunket Rooms at Otara in South Auckland were raising funds for more permanent rooms.[34] The moveable clinic was suggested as an answer for many communities who could not fund or find suitable buildings to host Plunket facilities.[35] Again, numerous local communities were responsible for maintaining operations.

Plunket on Symonds Street: Ramps, trees, and repeated edges

The original Auckland headquarters of the Plunket Society was on Symonds Street and had no recorded plans until 1926, when a room was constructed on the roof, followed by a single-storey south wing addition in 1930. In 1966, a report on the structural condition of the headquarters was produced by Haughey and Fox and Partners, advising that "it is unwise for the Society to incur expenditure on extensive alterations. The funds available would be better spent on new work planned so that, if possible, it would form the first stage of an ultimate new building."[36] Significantly, the original Plunket Headquarters, constructed of brick and lime water, had been subject to earth movement and cracking and was unlikely to withstand even a moderate earthquake.

In 1966, Haughey and Fox, architects and engineers, proposed a new Plunket Headquarters for Auckland. The building was to be erected in front of the existing premises on Symonds Street and boasted,

> A four-foot ramp will provide access to the reception area on the first floor above a parking basement. On this floor will be the baby clinic and the preschool clinic.[...]A large room on the second floor will be used as an ante-natal clinic for lectures and meetings.[37]

The building also had a 400-seat lecture room and administrative offices. It had timber-framed partitions and modern, clean materials, including Gibraltar board and vinyl fabric ceilings sprayed with acoustic treatments, incandescent lighting, space heating, and thermostat control.[38] The Symonds Street façade was glazed to bring light into the interior, brighten the internal spaces, and convey a modern, clean (hygienic) approach to the different spaces. Offices and clinics

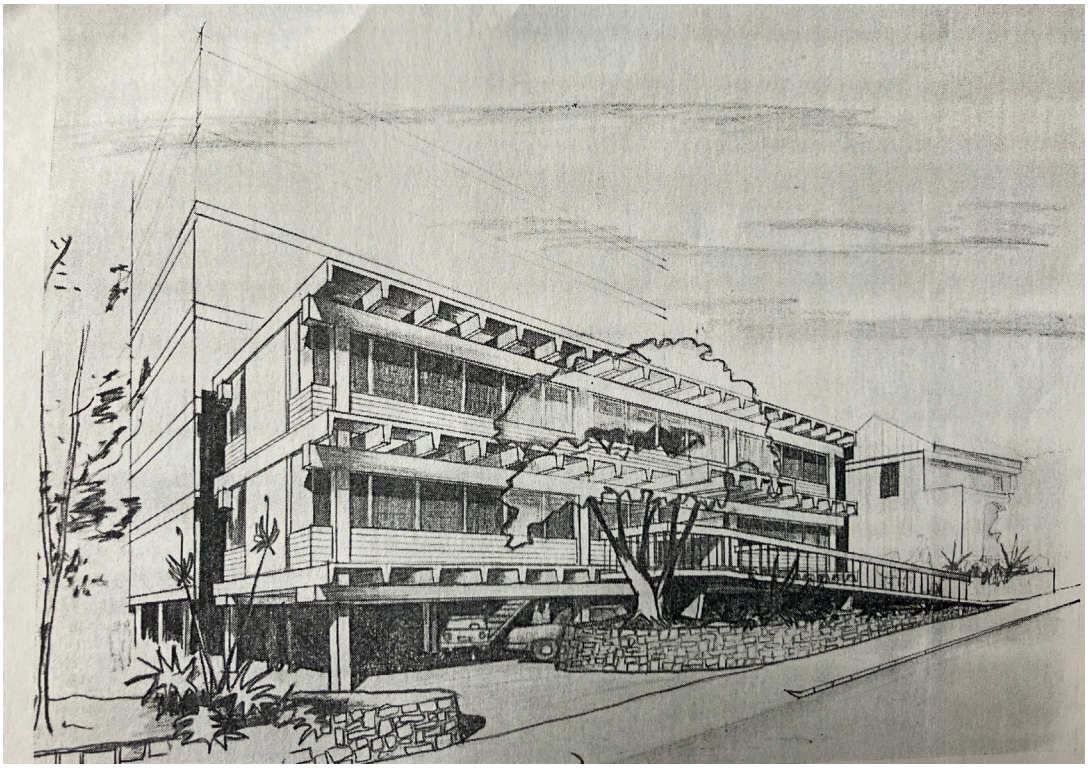

Fig. 11 "New Plunket Headquarters for Auckland." *Building Progress* (October 1966): 48.

were angled in wings to allow as much daylight as possible. Medical clinics had moveable partition walls to encourage a more flexible approach to space. The building services were hidden behind panels on the exterior to provide the interior with a more defined and uncluttered aesthetic. The new Plunket Headquarters proposed executive suites, waiting rooms, rooms for the charge nurse and secretaries, and ante-natal rooms. The proposal promised eight carparks, preschool and baby clinics, and an access ramp for prams and strollers. In October 1966, the journal *Building Progress* noted that one of its many constructed features was to be conventional windows with regular opening vents, and the glazing on the Symonds Street elevation would be in heat-resistant glass.[39]

Fig. 13 "Vibrapac Blocks Ltd—Commercial contracts using Roskill Stone blocks: 1968 Plunket Society building, Auckland," *Winstone News* (October 1968). [Photograph, Vahry Photography, Fletcher Trust Archives]

The building, completed in 1968, no longer stands. The modernist building nestled into the incline of the street and gently backed an existing tree, which was itself intercepted by a rising ramp—it was as if ascent into the building would benefit from the shading embrace of nature before doubling back to enter the building. Exhibiting an elemental structural assembly, white precast members picked out floor levels defined by precast "planks," and their inverted members edged the building, extending out beyond the weather line. A far less significant and carefully thought through apartment building has taken its place—this version of the domestic a minimal dwelling enclosure indifferent to the suburban ideals of outlook, sun, or air. The displacement, in turn, measures a journey from the piety of spiritualised modernism to the bald commodification wrought by apartment buildings.

Conclusion

The 1940s witnessed a paradigm shift in understanding maternal-child relationships, with Plunket advocating for an array of separation techniques and practices designed to bolster the societal goal of improved child rearing and countering infant mortality. In this, they mirrored similar control processes and practices defining the pick-up of modernist architectural design in the country. Plunket endorsed and employed strategies that entangled maternal and child bodies. As Olssen notes, Plunket had some influence on New Zealand's architectural heritage and public health policies. Their pamphlets and booklets impacted contemporary societal norms, leaving a complex legacy. Plunket's representations of relations between mother and child enlist architecture where calls for regulating babies' bodies and the rhetoric of the advocates of architectural modernity, fresh air, and sunlight. The strategies advocated by 1940s Plunket for separating mothers and babies through control processes and modernist architecture had profound implications on maternal-child relationships; however, despite these strategies, maternal and child bodies remained entwined. The actual practice of mothers tempered the prescriptive ideology of the Plunket Society mothers.[40] Whilst the practices were certainly controlling, the significant investment in the health of children stands out against today's dwindling investment in early childcare.

By the early-to-mid-1950s, changes in the attitude and approach of the Plunket Society and Plunket nurses were starting to occur. Formal recognition of the importance of milestones as a measure of development rather than solely weight became important. Directives became increasingly conciliatory and descriptive, and by the 1970s, Plunket's booklets finally advocated the importance of the child's love, protection, and psychological development.[41] Much has been written on the numerous dilemmas women have faced over time, including relinquishing their control over child-rearing under the auspices of scientific motherhood and fighting to regain it through the tenets of feminism.[42] Motherhood, as many theorists of maternity point out, including Kristeva, is a troubling space. Women as mothers occupy a liminal space between the institution of motherhood and the lived practice of mothering.[43] The plenitude of motherhood can also be a haunting of loss.

> It is on the basis of love that one recalls mortality. We are mortal only in that high region of love. In ordinary life we are immortal, we think about death,

but it doesn't gnaw at us, it is down there, for later, it is weak, forgettable. But as soon as I love, death is there.[44]

Fig. 14 "Vibrapac Blocks Ltd—Commercial contracts using Roskill Stone blocks: 1968 Plunket Society building, Auckland," *Winstone News* (October 1968) [Photograph, Vahry Photography, Fletcher Trust Archives]

NOTES

1. *The Work of the Plunket Society in New Zealand for the Mother and Baby and Pre-School Child* (Dunedin: The Royal New Zealand Society for the Health of Women and Children, 1944).

2. For a reading of the Plunket Society and the contested domain of infant welfare reformers, nurses, the medical profession, and the Health Department in the interwar period, see Maureen Hickey, "Negotiating Infant Welfare: The Plunket Society in the Interwar Period," MA thesis, University of Otago, Dunedin, 1999.

3. These studies noted poor communication between doctors and Plunket nurses, the need to shift the focus of teaching from general weight gain to individualised care, the fact that many mothers with second or third children did not bother using the Plunket Society's services, concern with the age and lack of children of the Plunket nurse, and unease over the prescriptive nature of the advice being given to mothers. Jillian Margaret Clendon, "Motherhood and the 'Plunket Book': A Social History, PhD thesis, Massey University, Auckland, 2009, 14.

4. "[...] good design of modern industrial products can only come from trained designers, and the only designers in New Zealand trained in the discipline of function and in the understanding of many different materials are the architects. The first sign of good health, there will be an upsurge of vitality in architecture." Howard Wadman, "This Is Beginning to Happen," *Yearbook of the Arts in New Zealand*, ed. Howard Wadman (Wellington, NZ: Wingfield Press, 1948).

5. Erik Olssen, "Truby King and the Plunket Society: An Analysis of a Prescriptive Ideology," *New Zealand Journal of History* 15, no. 1 (April 1981): 3-23.

6. Clendon, "Motherhood and the 'Plunket Book'," 69.

7. Clendon, "Motherhood and the 'Plunket Book'," 71.

8. Hélène Cixous, *Stigmata: Escaping Texts* (London, UK and New York, NY: Routledge, 1998), 72.

9. Clendon, "Motherhood and the 'Plunket Book'," 69.

10. Clendon, "Motherhood and the 'Plunket Book'," 71.

11. Heather Knox, "Feminism, Femininity and Motherhood in Post-World War II New Zealand," MA thesis, Massey University, Palmerston North, 1995, 42.

12. Erik Olssen, "Truby King and the Plunket Society: An Analysis of a Prescriptive Ideology," *New Zealand Journal of History* 15, no. 1 (April 1981): 3-23, 4.

13. Olssen, "Truby King and the Plunket Society," 4.

14. Olssen, "Truby King and the Plunket Society," 14.

15. Olssen, "Truby King and the Plunket Society," 11.

16. Olssen, "Truby King and the Plunket Society," 11.

17. Olssen, "Truby King and the Plunket Society," 21.

18. For at least the first half of the 20th century, New Zealand mothers were encouraged to follow a strict four-hour feeding routine laid down by the Plunket Society. The Society published Frederic Truby King's book, *Feeding and Care of Baby* (1913), which included a clock face prescribing exact times for food, bath, sleep and exercise.

King, obsessed with constipation and bowel movements, was convinced that if the mother fulfilled her obligations "to herself, her child, her Society and race, then the child would be controlled by calculating prudence for future gains." Olssen, "Truby King and the Plunket Society," 13-17.

19 Olssen, "Truby King and the Plunket Society," 9.

20. Clendon, "Motherhood and the 'Plunket Book'," 105.

21. Clendon, "Motherhood and the 'Plunket Book'," 114.

22. Cixous, *Stigmata*, 98.

23. Sylvie Gambaudo, "From Scopophilia Pleasure to the Jouissance of the Madonna: The Mother's Maternal Gaze in Three Photographic Examples," *Women's Studies* 41 (2012): 781-804, 795.

24. Gambaudo, "From Scopophilic Pleasure to the Jouissance of the Madonna." 788.

25. Hélène Cixous, *The Day I Wasn't There*, trans. Beverley Bie Brahic (Evanston, IL: Northwestern University Press, 2006), 26.

26. As Colomina notes, "Medicine and biology became the basis of political theory. Through this 'biologising of politics', the sciences of the body were firmly established as the basis of 'social hygiene'." The line between architecture and medicine was blurred. Beatriz Colomina, *X-Ray Architecture* (Zürich, Ch: Lars Müller Publishers, 2019), 18.

27. Colomina, *X-Ray Architecture*, 146.

28. John Wilson, "The 'Useful' Memorials of a Centennial Year," *New Zealand Historic Places* (January 1990): 16-23, 22.

29. Christine McCarthy, "'From Over-Sweet Cake to Wholemeal Bread': The Home & Building Years; New Zealand Architecture in the 1940s," *AHA: Architectural History Aotearoa* 5 (2008): 1-12, 2.

30. "Centennial Memorial Plunket Rooms at New Brighton," *Home and Building* 5, no. 1 (December 1940): 21-22, 21.

31. "New Clinic Opens at Pakuranga Centre," *New Zealand Herald*, 2 December 1965.

32. "New Plunket Clinic Opens," *North Shore Times - Advertiser*, 15 April 1969.

33. "Papatoetoe Plunket to Open New Rooms," *South Auckland Courier*, 26 January 1967.

34. "[...] in some areas mobile Plunket Rooms in vans and buses were trialled in order to reach mothers and babies, particularly in new suburban developments without a permanent clinic." Knox, "Feminism, Femininity and Motherhood in Post-World War II New Zealand," 51.

35. "Plunket Rooms at Otara Are Moveable," *New Zealand Herald*, 24 April 1967.

36. G.S. Jeffs, M.N.Z.I.E., Regd. Engineer, *Report on Structural Condition of Original 2-Storey Plunket Society Headquarters Building at 96 Symonds Street, Auckland, C.1.*, 1966.

37. "New Plunket Headquarters for Auckland," *Building Progress* (October 1966): 48-49.

38. "New Plunket Headquarters for Auckland," 48-49.

39. "New Plunket Headquarters for Auckland," 48-49.

40. Clendon, "Motherhood and the 'Plunket Book'," 15.

41. Clendon, "Motherhood and the 'Plunket Book'," 175.

42. Clendon, "Motherhood and the 'Plunket Book'," 94.

43. Julia Kristeva, "Motherhood According to Giovanni Bellini," *Desire in Language: A Semiotic Approach to Literature and Art* (Oxford, UK: Blackwell, 1980), 237-70, 238.

44. Cixous, *Stigmata*, 72.

ISABEL LASALA, STEPHANIE ROLAND, AND KATRINA SIMON

Missing you already: Losing the love of the unhomely homes of the dead

Introduction: Heterotopia, death, and landscapes of love

Cemeteries are landscapes created to hold the physical remains of people who have died. They are also places that reflect cultural processes. Foucault theorises cemeteries as heterotopias, spaces that are ordinary and institutional, but also disturbing in their otherness.[1] According to Foucault, their uncanny duality describes a world within a world, reflecting but at the same time distorting what lies outside.[2] This inherent duplicity forms the foundation of cemeteries' cultural meanings, as places where enduring expressions of love, grief, and longing intersect with death, decay, and horror.

Modern cemeteries are typically arranged as microcosms of a living city.[3] Structured to support rituals of visitation and remembrance and create a permanent home for the dead visited by the living. Materially temporal but conceptually eternal, cemeteries embody an unsettling tension with memory, time, and meaning. Landscapes built to preserve memory change and decay almost as soon as they are established. Academics David Leatherbarrow and Mohsen Mostafavi discuss weathering as "the gradual destruction of buildings by nature,"[4] asserting this as a desirable attribute of structures intended to undergo transformation over time. Cemeteries are heterotopic in the ways they juxtapose time and reality, combining notions of permanence, perpetuity, and continuity, with death, the ephemeral, and expiration.

Burial rites are sometimes used to reach back into the past to construct narratives of admiration and honour guiding contemporary remembrance of individuals. In other cases, the histories of those interred have been forgotten, even as the physical commemorative markers and cemeteries have been maintained and preserved. Fear of illness and contagion has led to the modern conditions of burial places displaced from the homes of the living, located on the outskirts and outside the "city wall." According to Foucault, this "radical isolation" lends a deviant quality to the dead, who remain present in the memory of the living but must be contained and separated.[5] These unsettling tensions and the various ways they symbolically and physically manifest across cultures, religions, and historical epochs, create fascinating distinctions in cemetery landscapes.

Cemeteries function to perpetually emplace the interred, conferring upon them both an elevated status and a permanent presence in the landscape. Burial, remembrance rituals, and cemeteries have been used as colonial tactics to lay claim to land and landscapes and to shape collective identity through the emplacement and displacement of subjects. In that way, cemeteries are landscapes that embody place attachment and group identities. McClymont has shown how cemeteries in cities with migrant populations are co-created through design and memorial practices, functioning as repositories of collective memory, symbols of civic belonging, and differentiation between groups of people.[6] Maddrell and Sidaway show how death and associated acts of remembrance have spatial and geographical dimensions, which are shaped by the interplay of the body, culture, society, and the state.[7] In the context of Northern Ireland, Graham and Whelan examine how politics in the form of belonging, civic identity, and public memory are embedded in burial places.[8]

Memory holds a deeply rooted political aspect, and each period strives to reconstruct and redefine memory according to its current goals, which often revolve around promoting national aspirations and narratives.[9] Cemeteries function as mechanisms that convey the values a specific society desires to prioritise during a particular period.[10] Colonial cemeteries serve simultaneously as landscapes of contemplation and as present-day signifiers of violence.[11] In that way, colonial cemeteries can be considered to act as metaphorical landscapes of signs,[12] akin to Barthes' concept of *indexes*,[13] where the burial grounds contain physical traces (tombstones, inscriptions, enclosures) that index or signify historical, cultural, and social relationships of the past. Some colonial cemeteries with violent and traumatic colonial pasts, where ancestral and emotional connections have been deliberately severed, manifest a state of decay so pronounced that their enclosing structures have vanished. This absence of enclosure, even more than the degradation of the graves themselves, underscores the tension between the worldview of their origins and their present-day perceptions as unhomely places to be shunned.

This paper explores some of these ideas grounded in Western traditions of death, burial, and remembrance that have links back to ancient Roman times through case studies in three different cities, in three different continents. The case studies illustrate distinct heterotopias, revealing some of the unsettling tensions and contradictions of their respective societies. The combination of the three uniquely divergent case study cities arose from discussions between the three authors around cemeteries as architectures of love, and how commemoration of the departed manifests as landscapes of care which can also turn into abandonment, erasure, and exclusion. The cemeteries discussed in this paper originate from modern Western traditions of burial, but their material expression of death and symbolic remembrance practices have been shaped by the societal power relations of their time. The concept of perpetuity, as demonstrated in the case studies, is inherently ambivalent, interwoven with impossibility and unattainability. Whether it's the renowned, the mundane, or the overlooked, cemetery landscapes serve as stages where the passage of time, historical narratives, transformations, and acts of forgetting unfold, despite the impression given by their enduring monuments and inscriptions suggesting otherwise. This paper compares four cemeteries located in Paris, France; Windhoek, Namibia; and Melbourne, Australia, to explore the history of Western burial landscapes, their

colonial application and appropriation as political tools, and how the concept of perpetuity produces deserted urban cemeteries.

The first cemetery to be discussed is in Paris, France, the epicentre of a major cemetery reform in the late 1700s that influenced subsequent cemetery design, particularly in the United Kingdom and its colonies. The second case study is in Windhoek, Namibia, where the isolation and separation of some cemeteries from the communities of people buried there has been affected by colonial structures and planning laws that sought to reinforce hierarchies based on race. Their subsequent uncanny liminality and state of decay are reminders of historical institutional hatred. An additional case study in Windhoek examines a different type of cemetery: the war memorial, which embeds independent Namibia's politics of death onto the landscape to promote love in the form of respectful admiration for a political lineage and its narrative of national salvation. The third case study is in Melbourne, Australia, and examines a typical Victorian colonial cemetery based on ideas translated directly from the United Kingdom and analyses how ideas of perpetuity resulted in a contradictory situation between oblivion and presence that harbour inklings of unease. This example illustrates how the concept of perpetuity affects urban cemeteries, leading to the emergence of deserted realms of mortality. Additionally, this case study underscores the significance of preserving cemeteries as cultural expressions, as they are often threatened by redevelopment.

The Roman legacy and the link between the worlds of the living and the dead

Roman law required the worlds of the living and the dead to be kept separate. Burial tombs were kept beyond the legal boundary of the city. However, a significant link existed between these two realms. Tombs assumed the semblance of a dwelling for the deceased, often accompanied by a garden where the living could visit and hold gatherings to show respect to the departed. The firm division between these domains underwent a profound shift with the ascent of Christianity as the prevailing faith in the third century CE.[14]

Under the influence of Christianity's emphasis on the afterlife in heavenly realms, the process of bodily decay underwent a pragmatic transformation. Its purpose shifted towards preservation of the body, which held a significant role in the envisioned Judgement Day when the deceased would be resurrected and face judgment. Cemeteries and burial grounds gained heightened activity as sites for ongoing decomposition, involving the continuous exhumation of bones to be stored in charnel houses and replaced with new bodies. These ever-changing and volatile landscapes were also frequently situated next to, or even periodically used as, fairgrounds and markets, blending the realms of the living and the deceased in a manner that would be nearly incomprehensible to modern sensibilities.

This state of proximity and casual interaction with the dead began to cause unease in Europe as the effects of the plague and other diseases continued to threaten the human population. Towards the end of the seventeenth century, many aspects of civic life during Roman times had begun to reassert themselves, including an emphasis on hygiene and a desire to separate the living and the dead.

Cemetery reform in Paris

The drive for reformation in burial practices was particularly pronounced in the case of Paris, France. The city had been systematically undermined, and its structural integrity eroded by subterranean mines and tunnels used since Roman times to extract construction materials like stone and gypsum.[15] The collapse of a substantial portion of a densely populated inner-city burial ground in the eighteenth century into the basements of surrounding houses evoked a visceral horror and fear of decay and contagion in cities. As a response, legislative measures were enacted to close all burial sites within the city walls, and three new expansive cemeteries were established beyond the city limits. Over two years, the remains of approximately six million deceased Parisians were relocated into the catacombs, some of which were repurposed from the abandoned mines beneath the city. While the persistent belief in an afterlife mandated the preservation of bones, these convictions gradually waned. Consequently, certain features of the newly established cemeteries outside the city walls responded to these societal changes. Foucault describes this transformation: "The cemeteries then came to constitute, no longer the sacred and immortal heart of the city, but 'the other city,' where each family possesses its dark resting place."[16]

Père Lachaise—the grave as property in perpetuity

Among the trio of expansive new cemeteries, Père Lachaise was inaugurated in 1804, standing out as a vast, park-like ground for burial on the city's elevated outskirts. From certain viewpoints, the city was observable from within the cemetery. Nevertheless, a tall perimeter wall distinctly delineates its boundaries (Fig. 1). The cemeteries' uniqueness stemmed from their role as innovative burial spaces, marking the first time a parcel of land could be purchased in perpetuity. Previously, the Church had been entrusted with the care of the deceased until Judgement Day. However, at Père Lachaise, a paradigm shift occurred as the departed were laid to rest in a permanent home for eternity.[17] As belief in the afterlife waned, greater importance was placed on the ability to personally visit loved ones within the earthly realm.

Fig. 1 Monumental entrance to Père Lachaise Cemetery through the boundary wall. [Photograph: Katrina Simon, 2013]

Père Lachaise was intentionally designed to offer a morally improving experience to visitors, who were encouraged to stroll through the extensively planted slopes and read the inscriptions on tombs and monuments. As an added allure, several celebrities were disinterred from their original burial places and re-interred in Père Lachaise, which created both a cultural and commercial attraction. The tomb of the medieval couple Abelard and Eloise, who had passed away more than 800 years prior, gained remarkable fame and prominence among these transfers (Fig. 2).[18]

Fig. 2 Tomb of Abelard and Eloise in Père Lachaise, one of the early "celebrity" tombs established to attract visitors to the cemetery. [Photograph: Katrina Simon, 2013]

Père Lachaise is also closely linked with other notable figures, including writers, composers, politicians, and actors. The resting places of Oscar Wilde and Jim Morrison have drawn persistent displays of unrequited love from visitors, whose tokens including lipstick kisses (destroys the stone!) and trinkets, have created an ongoing maintenance issue for cemetery staff over many decades.

While the cemetery's promotion and information highlight these more notable instances, the everyday essence of the cemetery reveals numerous dimensions of the tensions between love, loss, and longing. Family tombs, boldly inscribed to sustain the family name, resemble small house-like structures (Fig. 3). However, the passage of time gradually alters the cemetery's fabric, hinges rust, glass cracks, and vegetation takes root in the organic matter that accumulates from fallen leaves. The mere addition of a single tomb initiates this transformation. Even the berries that fall from memorial wreaths introduce growth and transformation to the cemetery's environment.

Père Lachaise became a very influential model and was particularly emulated in the United Kingdom.[19] The business model of attractively landscaped grounds

Fig. 3 Family tombs as small houses arranged in streets in Père Lachaise Cemetery as in a microcosm of the city. [Photograph: Katrina Simon, 2013]

and ownership of graves with perpetual upkeep led to the establishment of famous cemeteries such as Highgate and Kensal Green in London, among others. However, this model was flawed as it hinged on perpetual upkeep, and often underfunded endeavour. When cemeteries reached capacity and revenue from plot sales ceased, the businesses faltered. Cemeteries reverted to local authority care, frequently succumbing to physical deterioration and decay. This pattern also emerged in many colonial settlements, where each locality demonstrated its response to the ongoing tensions embedded in this scenario.

Missionaries, religion, and burial in Namibia

Thirty-five years before the British missionary David Livingstone arrived in Africa, missionaries arrived via the Cape Colony in Namibia. European missionaries and traders established regional trade routes in the late eighteenth century that brought significant political, social, and economic change to Namibia, laying the groundwork for colonial claims to the territory. These changes included the Cape Colonial and transatlantic slave trade.[20] Missionaries propagated salvation through not only faith and moral behaviour, but also through strict sexual morality—rejecting "heathen" practices and obtaining salvation through the adoption of European peasant society traits, Western attire, square-shaped houses, literacy, Christian education, gender roles confining women to domestic spheres, and tools like the plough.[21] These practices included introducing Western ideas of death, burial, and remembrance. Missionaries played a major role in the establishment and development of Namibia's capital city Windhoek.[22] Their social impact remains palpable, with most Namibians considering themselves nominally of Christian faith today.[23]

Memory, power, and Windhoek's forgotten cemeteries

Memory persists through collective recollection and repetition, which unifies diverse interpretations of events to form an idealised composite shaping the societal foundation for future memories.[24] In that sense, memory and power are intertwined, and memory and its counterpart, forgetting, are hegemonically

produced.[25] Windhoek's successive colonial occupations were marked by efforts to separate the living population racially and later ethnically through the spatial segregation of the city's domestic spheres. This preoccupation carried through to the realms of the dead, where separate cemeteries segregated the city's dead in perpetuity.

As Windhoek's colonial population expanded through successive waves of immigration, indigenous domestic spaces were forcibly demolished to maintain and strengthen racial and ethnic segregation. An ironic reverence for death prevented the destruction of churches and cemeteries while actual homes were razed. The paradoxical nature of apartheid laws spared cemeteries and places of worship from demolition, while pass-laws made these sites inaccessible to former residents, leading to their gradual decay.[26] Over time, these forcibly abandoned churches and cemeteries became integrated into segregated prosperous suburbs. The memorial practices linked to these places, expressing love through recollection, were dislocated from the communities that could uphold the memory of those buried there, and their experiences of suffering under colonial rule. This "hegemonic forgetting" has been perpetuated by the independent Namibian government, under whose authority the destruction and redevelopment of some of these spaces have occurred.

Veronica Street Cemetery, in the affluent suburb of Ludwigsdorf, is an example of a cemetery whose physical state of abandonment can be read as a lack of love and an obstinate refusal to be erased. Ludwigsdorf is one of the most expensive suburbs in Windhoek, home to embassies, ambassadors, diplomatic missions, high-level government staff, and the city's most privileged residents. Veronica Street Cemetery is marked only by a small, dilapidated sign in a cul-de-sac and is located next to an overgrown ephemeral riverbed. The site is the burial ground of indigenous residents who lived in nearby Klein Windhoek but were forcibly moved across town during German colonialism. The remaining legible tombstones indicate that burials occurred here from 1900 to the 1950s. Little is published about the cemetery's interred, and no plaques attempt to illuminate their fate. Many graves are identifiable only as mounds of heaped mica and quartz stone, interspersed with the region's thorny but slow-growing highland savannah vegetation (Fig. 4).

Fig. 4 Heaped mounds of quartz stone and stacked blocks of mica rock mark graves in Veronica Street Cemetery. [Photograph: Stephanie Roland, 2020]

Fig. 5 Traces of care in Windhoek's neglected Veronica Street Cemetery. [Photograph: Stephanie Roland, 2020]

Veronica Street Cemetery's disintegration and abandonment reveal the violent destruction of the ties of love that bind people to landscapes. Upon closer inspection (Fig. 5), some of the tombstones have received intermittent care and restoration, indicating the periodic interaction of the dislocated community. These traces of care stand in contrast to the apathetic attitude of the affluent suburb towards this haunting liminal space, which serves as a stubborn and perhaps unwanted reminder of colonial oppression in the heart of Windhoek's wealthiest district. The cemetery subverts proprietary suburban values through its state of neglect. Its captivating and unmarked existence and the palpable destruction of love produce a landscape of imagination and dread that undermines attempts at looking the other way.

The politics of death at Heroes' Acre in Windhoek

As in the early nineteenth-century cemeteries of Paris, Windhoek's colonial cemeteries were considered places of perpetuity. However, the motives underlying this perpetuity were to claim a landscape as a home to legitimise and develop colonial identity and a sense of belonging. Silvester has discussed how memorials and prominent tombstones, especially those belonging to the German Schutztruppe, assumed a crucial role in upholding German settler identity and served as symbols strengthening a collective memory that emphasised the sacrifice of the German community.[27, 28] These war memorials became the structuring device for the city's public realm.

The politics of death in modern Namibia continue to be used to embed claims of belonging and exclusion on the landscape. The burial, and sometimes re-burial, of persons of importance are used as rituals to establish authority over specific regions.[29] Repetitive commemorative practices associated with these dead can reframe historical narratives and lead to official recognition of a group's belonging to one place over another. Ritual re-burial lies at the heart of Windhoek's largest independent memorial, Heroes' Acre. The 700-acre war memorial, designed by North Korean firm Mansudae Overseas Projects, honours those who fought for the country's independence.[30] The complex, located far from the city's outskirts, surrounded by ornate fences and patrolled by AK-47-wielding soldiers, is a

Fig. 6 Heroes' Acre war memorial with the tombs on platforms ascending to the obelisk and statue of the unknown soldier. [Photograph: Stephanie Roland, 2019]

memorial space not intended for the public. Instead, this enormous landscape of death is used to re-frame the country's fraught and complex history of resistance into a contemporary politically expedient narrative. The cemetery directs political love and admiration at a chosen elite, while the design abdicates care for the public, diverging from Namibia's constitutionally enshrined democratic values.

Burwood, Melbourne: Forgotten love of an ordinary cemetery

As illustrated in the discussion of Namibian cemeteries, notions of perpetuity from nineteenth-century Paris also underpinned colonial cemetery design in Australia. Melbourne's Greater Metropolitan Cemeteries Trust considers "the maintenance of cemeteries which have minimal space available, low visitation rates and require ongoing maintenance and focus on heritage"[31] a key part of their remit. The Trust acknowledges declining visitation and ongoing maintenance costs. Cemeteries designated as sites of perpetual remembrance thereby eventually transform into abandoned unhomely spaces within urban areas.

A paradox prevails within cemeteries. When a loved one dies, the site anchors a profoundly poignant experience. A cemetery is a place of acute importance and is often a moment of acknowledging and releasing the departed especially during the burial rites. Afterwards, a process of abandonment begins, initiating the

gradual neglect of the cemetery itself. Academic Bruce Hannon calls this process the rate of forgetting.[32] Cemeteries experience gradual abandonment because memories of the departed aren't solely tied to their burial sites. As memories of the burial fade, so do the emotional ties to the cemetery. When the youngest individual holding a profound emotional connection to the interred dies, personal and meaningful connection to the cemetery is also often severed, decreasing the likelihood of regular visits, care, and maintenance to graves. This phenomenon is echoed by Foucault in his conception of heterochronism, where he links space and the cadence of time, the moment of an individual's loss of life linked to the "quasi-eternity in which he incessantly dissolves and fades away."[33] The cemetery gradually declines in personal significance and meaning as time passes. Scholar Lita Tzortzopoulou-Gregory, on the other hand, notes "the process of forgetting" as a romantic progression where the cemetery acquires a historical and antiquarian dimension, becoming a "relic in its own right" and therefore worthy of preservation, love, and care.[34]

A typical example of an abandoned cemetery is Burwood Cemetery, located fourteen kilometres east of Melbourne's central business district. It was initially known as Nunawading General Cemetery, established in 1858, coinciding with the area's early colonial settlement. The settlement's name shifted from Ballyshanassy to Norwood, and eventually to Burwood in 1879. The cemetery's design is based on British colonial traditions, developed from Père Lachaise. The importing of a landscape treatment and aesthetic by early settlers overlooked the presence of First Nations people by refusing to engage with existing culture and rituals.

Burwood Cemetery is located on an elongated basin and is organised along an axis. This axis is consolidated by the primary vehicular access and framed by the main entrance and exit. Burwood primarily contains four religious groups: Presbyterian, Methodist, Roman Catholic, and Church of England. The four denominations are arranged in small groups along the primary access. The cemetery has monumental graveyards, limited and narrow lawn sections, small niche walls, and two domestic buildings next to the main entrance for conducting services. The location has minimal vegetation, marked by sparse tree lines along the primary entrance and the eastern and western boundaries, and is predominantly constructed with concrete and stone.

The site was originally on the city's outskirts, surrounded by farms and market gardens. Over time, Burwood Cemetery has become walled-in, surrounded by two suburbs with residents whose families were not buried there. Having reached full capacity in 1980, the cemetery's visitation has steadily declined. Currently, most visitors to Burwood are labourers dedicated to weed control, endeavouring to eradicate the limited signs of life struggling to endure amidst the concrete pathways and stone structures of the monumental graveyards.

Burwood's distinctive topographical position saves it from total obscurity. Its location at the lowest point of a basin allows for views over the cemetery walls from the surrounding urban fabric. This topography offers vistas of Burwood to those living in the surrounding areas (Figs. 7 and 8). Demonstrations of love for the dead and ritual remembrance practices are usually private. Cemeteries like Burwood often feature encircling walls or fences that set them apart from their (urban) surroundings, resembling the walled garden or *hortus conclusus*.[35] Within

these walls, a parallel and somewhat detached reality exists. Walled gardens are spaces designed to be experienced from the inside. "The *hortus conclusus* unites within itself a marvellous assemblage of disparate aspects. It seeks to understand the landscape it denies, explain the world it excludes, bring in the nature it fears and summarise all this in an architectural composition."[36]

Fig. 7 Views across Burwood Cemetery from surrounds at the north-east boundary. [Photograph: Isabel Lasala, 2023]

Fig. 8 Porosity and visual permeability of Burwood Cemetery's western boundary. [Photograph: Isabel Lasala, 2023]

Burwood's enclosure is, in many ways, its most prominent feature, delineating the separation between the realm of the living and that of the deceased. The barrier is experienced from the "outside" as a low brick wall with a chain link fence with different levels of porosity indicative of the different relationship between residents and the cemetery along different edges. The topographical concavity of the site has allowed for visual connection, a form of interaction that undermines total abandonment.

Like many cemeteries, Burwood is made of stone, concrete, and marble, creating an arid and uninviting atmosphere. Evident decay signals a place that is difficult to love. Burwood's monumental graveyards do not have the same colour and finish they used to have, and their sharp edges have dulled. Some plaques have cracks and, at some points, have even broken or collapsed (Fig. 9). Once-vibrant flowers expressing love have rotted away and been replaced by plastic as lasting expressions of love, leaving even fewer living entities in the cemetery (Fig. 10). Despite sparse trees and narrow lawns, the only thriving things in Burwood are the weeds and mosses, surviving despite consistent poisoning (Fig. 9). This unwanted weathering affords opportunities that have been described by landscape architect Julian Raxworthy as "the veridic, [...] a new practice for working with plant material in landscape architecture and gardening" that focuses on the plants' growing process rather than on plants' mature stage.[37]

The veridic suggests that Burwood's deserted landscape, marked by neglect and decay, has the potential to transform into a thriving habitat for spontaneous vegetation. This transformation could breathe life into an area once frequented by visitors. The site's abandonment and lack of foot traffic create optimal conditions for the natural resurgence of greenery in these barren spaces of death. As these spaces rewild, Burwood's dry expanse could gradually evolve into a lush sanctuary for living creatures. People walking along the surrounding walls could observe the vegetation from above and be inspired to revisit the resting places of their loved ones.

Fig. 9 East-west corridor between rows of monumental graves at Burwood Cemetery. [Photograph: Isabel Lasala, 2023]

Fig.10 Narrow corridor between rows of monumental graves adorned with plastic flowers at Burwood Cemetery. [Photograph: Isabel Lasala, 2023]

Conclusion: Missing you already

This paper has explored four cemeteries in three case study cities through Foucault's lens of heterotopia, analysing the tensions and ambivalences that exist in public spaces that are at once ordinary and known, but also disturbing in their juxtapositions of memory and time. The four cemeteries are products of very different cultural processes but can trace their origins to Roman burial traditions reformed in the eighteenth century and exemplified by Père Lachaise in Paris. Their duplicitous meanings have been discussed by tracing their origins, the colonial power relations that were expressed in their physical and symbolic design, their modern-day political interpretations, and the ways in which their relevance and meaning can change over time.

Reading cemeteries as architectures of love and landscapes of care has allowed this paper to compare the many ways in which the dynamics of that love change

over time, drawing together diverse geographies, places, processes of memory and identity practices through that discussion. Like love, building a cemetery is a time-bound practice, and unlike some aspects of human love, it can extend across more than one human lifespan. Cemeteries thus embed the worldviews of people who built them, but not necessarily those who inherit them. Cemeteries displace the present world for past worlds, and this can become another source of tension and loss, the uneasiness of the Foucauldian world within a world[38] that describes the homes of the dead.

The status of perpetuity conferred upon cemeteries has been discussed as a colonial tactic that asserts ownership over land, but also, as in the case of Veronica Street Cemetery, leaves inconvenient deviant historical traces in the landscape despite attempts at erasure. Burwood Cemetery, on the other hand, faces obliteration through neglect and indifference. Despite being the more physically weathered and overgrown, Veronica Street shows traces of care that suggest that people remain attached to this place, whereas the care of Burwood is primarily institutional. These differences reflect their respective societies' different ways of reckoning with their colonial pasts, and the ways these histories have shaped cultural, social, and state dynamics. Heroes' Acre war memorial is an example of how the perpetuity of cemeteries is used as a political tool to shape collective memory and civic belonging. Like Père Lachaise, Heroes' Acre bestows upon its interred a form of national (political) celebrity status. Unlike Paris, Heroes' Acre does not welcome the public; instead, it suggests a historical narrative that stands above its citizens in radical isolation. Heroes' Acre, as the newest cemetery discussed in this paper, is also in many ways the most heterotopic, reflecting a version of history that becomes through this telling more clear and real than the layered and contested history of the city.

Memory, deeply intertwined with politics, undergoes constant reconstruction and redefinition to align with contemporary goals, often to promote contemporary national aspirations. Cemeteries can be mechanisms for conveying society's values during a given period, offering spaces for contemplation while also serving as reminders of past violence. They are metaphorical landscapes of signs, where physical elements like tombstones and inscriptions signify historical, cultural, and social relationships. Some colonial cemeteries highlight the tensions between their origins and their current perceptions as unwelcoming places, or places where memory is discouraged.

Cemeteries are places of love, memory, and resignation for some, and for others, only practical burial places and sanitary responses to the deposition of the deceased. The process of grieving and overcoming pain can lead to personal growth, facilitated by spaces conducive to memory and reflection. However, these places face the threat of disappearance if they fail to provide suitable environments for engaging with memory. Despite embodying both emotional and physical decay, cemeteries represent hope through ongoing preservation efforts amidst loss and destruction. The challenges to their physical permanence reflect broader dynamics within these landscapes, defining their complex relationship with settlements and cities, perpetually engaging in an uneasy dialogue between the past and present.

NOTES

1. According to Foucault, utopias represent idealised and imaginary spaces, whereas heterotopias are real places that contain multiple layers of meaning and function, often embodying specific contradictions and complexities within society.

2. Michel Foucault and Jay Miskowiec, "Texts/ Contexts: Of Other Spaces," *Diacritics* 16, no. 1 (1986): 22–27.

3. Chris McConville, "Cities of the Dead: The New Cemeteries of the Nineteenth Century," *Urban Futures* 22 (1997): 41–45.

4. David Leatherbarrow and Mohsen Mostafavi, *On Weathering: The Life of Buildings in Time*, (Cambridge, MA: MIT Press, 1993), 6.

5. Michiel Dehaene and Lieven De Cauter (eds), *Heterotopia and the City: Public Space in a Postcivil Society* (London, UK and New York, NY: Routledge, 2008).

6. Katie McClymont, "'They Have Different Ways of Doing Things': Cemeteries, Diversity and Local Place Attachment," *Journal of Intercultural Studies* 39, no. 3 (2018): 267–85, https://doi.org/10.1080/07256868.2018.1459519.

7. Avril Maddrell and James D. Sidaway, *Deathscapes: Spaces for Death, Dying, Mourning and Remembrance* (Farnham, Surrey, UK: Ashgate, 2010).

8. Brian Graham and Yvonne Whelan, "The Legacies of the Dead: Commemorating the Troubles in Northern Ireland," *Environment and Planning D: Society and Space* 25, no. 3 (2007): 476–95, https://doi.org/10.1068/d70j.

9. Katharyne Mitchell, "Monuments, Memorials, and the Politics of Memory," *Urban Geography* 24, no. 5 (2013): 442–59, https://doi.org/10.2747/0272-3638.24.5.442.

10. Lauren K. Hall, "The Political Significance of Burial and Remembrance," *Society* 48, no. 4 (2011): 316–22, https://doi.org/10.1007/s12115-011-9444-5.

11. David Bunn, "The Sleep of the Brave: Graves as Sites and Signs in the Colonial Eastern Cape," in Paul Landau and Deborah Kaspin, *Images and Empire: Visuality in Colonial and Postcolonial Africa*, (University of California Press, 2012), 56–89, https://doi.org/10.1525/california/9780520229488.003.0003.

12. David Bunn, "The Sleep of the Brave."

13. John M. Gómez, *An Analysis of Roland Barthes's Mythologies*, (London, UK: Macat, 2017), https://doi.org/10.4324/9781912281695.

14. Philippe Ariès, *Western Attitudes towards Death: From the Middle Ages to the Present,* (Baltimore, MD: Johns Hopkins University Press, 1974); James Stevens Curl, *Celebration of Death: An Introduction to Some of the Building, Monuments and Settings of Funery Architecture in the Western Europan Tradition.* (London, UK: BT Batsford., 1993).

15. Gypsum, also known as Plaster of Paris, has its origins in the evaporated salts deposited in ancient lagoons which were present in the area that eventually became Paris, approximately 45 million years ago when the region was submerged under a shallow sea.

16. Michel Foucault and Jay Miskowiec, "Texts/ Contexts: Of Other Spaces," 22–27, 25.

17. Philippe Ariès, *The Hour of Our Death*, (London, UK: Allen Lane, 1981).

18. The story of Abelard and Eloise is a well-known love tragedy. Living in the twelfth century, Abelard was a monk and tutor to Eloise. Their relationship took a romantic turn, resulting in Eloise's pregnancy. In response, Eloise's uncle ordered the castration of Abelard. Although the former lovers were physically separated, they maintained communication through an extensive exchange of letters. These letters spoke about religious and earthly ideas of love and were widely circulated, accounting for the couple's ongoing fame and popularity. Abelard and Eloise had already been buried separately in regional France, disinterred and reburied together and then reburied apart again before they were relocated to provide moral uplift at Père Lachaise.

19. Hugh Meller and Brian Parsons, *London Cemeteries: An Illustrated Guide and Gazetter*, (Godstone: Gregg International, 1985).

20. Jan-Bart Gewald, "From the Old Location to Bishops Hill: The Politics of Urban Planning and Landscape History in Windhoek, Namibia," in *African Landscapes, Interdisciplinary Approaches*, edited by Michael Bollig and Olaf Bubenzer (New York, NY: Springer, 2009), 201–24, https://doi.org/10.1007/978-0-387-78682-7.

21. Marion Wallace and John Kinahan, *A History of Namibia: From the Beginning to 1990*, (New York, NY: Oxford University Press, 2011).

22. Wallace and Kinahan, *A History of Namibia*.

23. Agnieszka Podolecka and Peter White, "The Intersection of Indigenous African Beliefs within Prophetic and Pentecostal African Christianity: A Case Study of the Owambo in Namibia," *Journal of Theology for Southern Africa* 171, (2021): 65–79.

24. Mitchell, "Monuments, Memorials, and the Politics of Memory."

25. Mitchell, "Monuments, Memorials, and the Politics of Memory."

26. Gewald, "From the Old Location to Bishops Hill."

27. Jeremy Silvester, "'Sleep with a Southwester': Monuments and Settler Identity in Namibia," in *Settler Colonialism in the Twentieth Century, Projects, Practices, Legacies*, edited by Caroline Elkins and Susan Pederson, (London, UK and New York, NY: Routledge, 2005), 271–86.

28. There were multiple battles and skirmishes, with different groups that were commemorated at different sites in this settler German identity project over the years of occupation.

29. John T. Friedman, "Making Politics, Making History: Chiefship and the Post-Apartheid State in Namibia," *Journal of Southern African Studies* 31, no. 1 (2005): 23–51, https://doi.org/10.1080/03057070500035620.

30. The cemetery's spatial organisation and material qualities echo its progenitor, Pyongyang's National Martyrs' Cemetery, using marble, stone, polished granite, and paving to sculpt an immutable decay-proof form onto the bushland savannah landscape. Pyongyang's Martyrs' Cemetery puts the Kim family in prime position, developing the Kims' political narrative of a familial lineage of rulers. In Windhoek, this paramount position is taken up with a central statue of the "unknown soldier" bearing an uncanny resemblance to Namibia's first democratically elected president. Several colonial resistance leaders have been re-interred at Heroes' Acre, but the memorial cemetery mainly houses politicians from the ruling Swapo party, with many of its 174 tombs remaining unoccupied.

31. "Strategic Plan FY22-24," The Greater Metropolitan Cemeteries Trust, https://assets.ctfassets.net/ud83ml8x57b0/348BwsbFyfDHd2Sd4OeL8J/e222417aeeb957765e81a4f8f37c019b/GMCT_Strategic_Plan_FY22-24.pdf (accessed 18 February 2024).

32. Bruce Hannon, "The Forgetting Rate: Evidence from a Country Cemetery," *Landscape Journal* 9., no. 1 (1990): 16–21.

33. Dehaene and De Cauter, *Heterotopia and the City*, 20.

34. Lita Tzortzopoulou-Gregory, "Remembering and Forgetting: The Relationship between Memory and the Abandonment of Graves in Nineteenth-and

Twentieth-Century Greek Cemeteries," *International Journal of Historical Archaeology* 14 (2010): 285–301, 286.

35. Laurie Cluitmans (ed.), *On The Necessity Of Gardening: An Abc Of Art, Botany and Cultivation*, (Amsterdam, NL: Valiz, 2021).

36. Cluitmans, *On The Necessity Of Gardening*, 90.

37. Julian Raxworthy and Fiona Harrisson, *Overgrown: Practices Between Landscape Architecture and Gardening*, (Cambridge, MA: MIT Press, 2018).

38. Foucault and Miskowiec, "Of Other Spaces."

ANDREW DOUGLAS

To love after life: On the memorialisation of the immemorial in *Last and First Men* (1930 and 2021)

We find ourselves filled, in spite of everything, with a triumphant love of our fate.

—**Tilda Swinton**, *Last and First Men*, 2021

Entering into past minds, we become perfectly acquainted with them, and cannot but love them; and so we desire to help them.

—**Olaf Stapledon**, *Last and First Men*, 1930

Introduction—towards an "ontoethics"

Love of life is an ambiguous notion spanning, in one direction, a possessive impetus—a love of *my* life—and in the other, an impersonal love of life as a generalised condition absorbing humanity, and additionally perhaps, all that exceeds humanity. To love *after* life, as I title this work, tilts this spanning towards loss, though a state no doubt carrying personal and collective taints still. What follows tracks such a tilt as it finds expression in a quasi-architectural context. Put directly, it tracks the take-up of certain Balkan monuments as science fictional, an incorporation that nevertheless instructively proffers a tilt of love of life as cosmically resonate, yet immediately ethically significant too.

The joining of ethics with questions of human and extra-human life can be thought of as an exercise in "ontoethics"—to borrow Elizabeth Grosz's term—a necessarily politicised enquiry into the nature of what is and will come to be.[1] The gambit trialled here is that an ontoethics of this sort has something to say about love, and following Grosz further, something more to say about materiality, a domain routinely assigned to the 'working out' of architecture in concrete terms.

Given, as Grosz argues, the material or the corporeal itself is not sufficient to articulate its own subsistence within and across time, that an "extramaterialism" understood in principle as incorporeal is needed to articulate an ontoethics,[2] in broad terms I consider how modalities implicit with 'love' both alloy with the concretely manifest, while exceeding all and any object-closure.

Reworking a range of philosophical orientations, my consideration of love draws particularly from a trope offered by Gilles Deleuze in relation to modern political cinema: "the people no longer exist, or not yet [...] *the people are missing*."[3] Life in anticipation of, or after, particular groups of people, as I aim to show, calls on a deepening of love beyond the immediately corporeal and personal. Henri Bergson's meditation on morality and religion, and the centrality he gives to "open love," will guide the commentary that follows. Importantly, such love offers a view onto a whole of life not reached or built up incrementally. Like Zeno's arrow, says Bergson, a "love of humanity" is reached through the crossing of "the intervening space [as if...] a simple act," one "indifferent to the various points, infinite in number which we will have to pass one by one."[4] In turn, as David Lapoujade summarises Bergson, open love eludes both "the society of men (the whole of obligation) [and...] a society of 'phantasmic beings' (the whole of religion)," while conditioning them both.[5] It is "a product of life itself" just as life attaches us to its irrevocable "creative principle."[6] The capacity of 'architecture' to be drawn into this creative power is what I explore below.

Last and First Men (2021 and 1930)

How, then, might this creative principle marry with the routine fixities of architecture, particularly in the context of love after life? In answer, the 'arrow' considered here is a chimera, an amalgamation of monuments, science fiction, cinema, and electroacoustic-orchestral music—a specific coalescence found in the experimental film *Last and First Men* (2021). Directed by Icelandic composer Jóhann Jóhannsson in collaboration with cinematographer Sturla Brandth Grøvlen and fellow composer Yair Elazar Glotman, this relatively short experimental film (70 minutes in duration) rests on two distinct concerns. Firstly, as the title affirms, there is a cinematic focus on literary science fiction, in this case a foundational contribution to the genre by Olaf Stapledon offered in his 1930 novel of the same name—a work considered science romance then. Jóhannsson, no stranger to musical scores for science fiction cinema,[7] had a second preoccupation, Jan Kempenaers' *Spomenik* (2010),[8] a photographic compilation of post-Yugoslavian monuments constructed from the 1960s to the 1980s. While the purpose of these works was to memorialise significant instances of anti-fascist resistance to the earlier occupation of the Balkan Peninsula by Axis powers—with the word *spomenik* meaning 'monument' in Serbo-Croat/Slovenian—they also sought to unite the historically divergent territorial and cultural domains making up the then newly formed nation of Yugoslavia. A complex intersection, then, of what Aloïs Riegl, in *The Modern Cult of the Monument: Its Character and Origin* (1903), termed an "intentional monument" (a perennial means of commemorating and memorialising people or events)—itself indicative of a will to overcome time and loss—and "use value" (a renewing 'newness') integral to the 'art' of mass involvement.[9]

I found my way to Stapledon and the *spomenik* initially through the film itself, a strangely hypnotic work which runs slow-moving sequences of mostly up-close

images of the monuments with an ambient/orchestral score by Jóhannsson and Glotman. This is further overlaid by Tilda Swinton's reading of sections of Stapledon's *Last and First Men*. Knowing neither the novel nor the *spomenik*, the initial quandary for me as a viewer was to place the astonishingly strange 'architectures' backgrounding the story of humanity's future demise, faced as it is in the novel with the sun's inordinate expansion in its late 'blue' phase, an event calling time on an evolving run of humans, which, in Stapledon's account, had transitioned through eighteen distinct species to arrive at the last 'men' two billion years in the future. Swinton herself gives representative voice to these dying entities as they reach back telepathically to tell the contemporary reader of their fate in a form of future history for which the *spomenik* themselves suggest a last architecture. She announces:

> Listen patiently. We who are the last men earnestly desire to communicate with you. I am speaking to you now from a period about two thousand million terrestrial years in your future. Astronomers have made a startling discovery which assigns a speedy end to humankind. We can help you; and we need your help.[10]

Backgrounding this telepathic plea is the first of 20 musical scores. Titled "Prelude", it is a work for *ondes martenot*, viola, harmonium, and voice. Despite its relative shortness (2m, 35s), the track is, as musicologist Phil Ford has described, a complexly constructed work marrying counterpoint male and female voices, voice and instruments, and a series of cords in what amounts to a "gathering of primeval elements" resonant with Pythagoras's music of the spheres—in essence, an acoustic rendering of the "great non-human background of life."[11] Not coincidently does Stapledon conclude darkly in the final page of *Last and First Men*: "The music of the spheres passes over him, passes through him, and is not heard. Yet it has used him. And now it uses his destruction. Great and terrible, and very beautiful is the Whole; and for man the best is that the Whole should use him."[12]

Providing counterpoint, a backwardly tracking camera glides beneath a hovering concrete form poised before a distant landscape of mountains until, eventually, only the underside of the form and the sky are visible (Fig. 1). In such a slow tracking sequence can be found evidence of the influence of Douglas Trumbull's *Silent Running* and Andrei Tarkovsky's *Solaris*, but particularly Stanley Kubrick's *2001: A Space Odyssey*, where a camera similarly slides beneath the Jovian Monolith, a black, obelisk-like form giving surrogate image to the unimaginable or unrepresentable.[13] In the case of Jóhannsson's work, motorised zoom lens on a 16mm camera attached to a dolly facilitate a slow moving encounter with concrete surfaces rendered immense, alien, and melancholic.[14] In this, Jóhannsson acknowledges the influence of the dolly crawl shots undertaken by Fred Kelemen in Béla Tarr and Ágnes Hranitzky's *The Man from London* and *The Turin Horse*.[15] If the mobilised camera closely and empathetically parallels the movement of human drama in such films, in *Last and First Men*, immobile monuments are similarly rendered pathically rich via an up-close, mobile point of view that is closer to caressing than objectifying. Remarkably, the film features no human accompaniment or action; it is all, by and large, unrecognisable ground, sky, and concrete.

Erwin Straus, from the perspective of phenomenological psychology, offers a way of grasping this tactile framing. In his well-known distinction between *pathic*

Fig. 1: Monument to the Revolution of the People of Moslavina, from *Last and First Men* (2021), with transcript of the Tilda Swinton monologue as heard between m, 50s–3m, 26s [Screenshot image montage: Author, 2024][97]

Fig. 2: Dušan Džamonja and Vladimir Veličković (1967). Monument to the Revolution of the People of Moslavina, Croatia [Photograph, Nikola Joksimovic (2015); Source, Wikimedia Commons]

and *gnostic* modes of experiencing, the former equates to a primordial mode of sensing that is "immediately present [and…] sensually vivid," a mode more directly linked to touch than sight, and in which optical distinction, and therefore distancing orientation are absent.[16] Distinguishing the *gnostic* is its perceptual development of the "*what* of the given in its object character," a process centred by vision, recognition, and distance.[17] While these two modes are invariably mixed in acts of perception, Jóhannsson, in his visual intersecting of camera and monument, plainly works to draw out a pathic sensibility, one that confounds recognition and broader geographic, historical, and architectural reference. This image *pathicity* is further intensified by the acoustic accompaniment, for in Straus' understanding, "[a]ll hearing is presentic" and testifies to unavoidable

envelopment.[18] Irrespective of the fit between image and the heard, "[s]pace filled with sound is enough to establish connection between viewer and the picture."[19] Yet, given the foreclosure of what Straus would call "optically structured space of purposive action," in *Last and First Men*—with Stapledon's narrative, the images of *spomenik,* and the sound track, all held in disjunctive relation to each other—what the film stages is a pathic spatial dynamic defined by "presentic [camera] movement"; to borrow Straus' words, "it knows only waxing and waning, ebbing and flooding."[20] Musically, the notion of counterpoint is one way of grasping the relative independence of rhythmic structures, that when held together, seek to achieve, despite the discordance, a higher order harmony. So does the three 'voice' counterpoint of Jóhannsson's *Last and First Men* proceed.

Concrete alienness

Providing a more gnostic orientation, the concrete surfaces contributing one voice to the opening harmonics of *Last and First Men* (2021) belong, most likely, to the five "wings of victory" composing the "Monument to the Revolution of the People of Moslavina" (*Spomenik Revolucije Naroda Moslavine*) by sculptor Dušan Džamonja and architect/artist Vladimir Veličković (Fig. 2). Completed in 1967 in Podgarić, Croatia, the monument celebrates a rebellion by the Moslavina populace against the Ustaše military force, who, having been imposed on the region by Axis forces in 1941, and who had sought a "racially pure polity" called the Independent State of Croatia.[21] In all, the film crafts up-close, drifting shots of fourteen *spomenik* from locations across the former Yugoslavian Republics.

Curiously enough, for Jóhannsson the "wings of victory," like the other *spomenik* deployed in the film, were not called on to illustrate Stapledon's novel; rather, the monuments came first, with the novel drawn in afterwards as a means of triangulating or bridging between the *spomenik* and the evolving musical score.[22] Nevertheless, the strangeness of the monuments at the level of their formal dynamics and their absence of recognisable precedents, had already acquired an off-world association merely amplified by the novel. Certainly, the *Guardian* newspaper, well before the film's production, was referring to the monuments in 2013 as "alien art,"[23] and the reductive notion of a "UFO aesthetic" took hold via photographic reproduction and the increasing digital circulation of the *spomenik* internationally.[24] Moreover, the monuments spurred at least two science fiction films prior to Jóhannsson's *Last and First Men*: *Sankofa* (2014), directed by Kaleb Wentzel-Fisher; and *A Second World* (2016), co-directed by Oscar Hudson and Ruben Woodin-Dechamps.

The science fictional recontextualisation of the *spomenik* no doubt carries the representational tendencies of the genre, particularly given their grounding in the Balkans. As Raino Isto notes by way of science fiction critic John Rieder, various tropes in such fiction articulate a "colonial glaze" in so far as journeying, lost civilisations, and apocalyptic scenarios mirror historical colonial quests, or at least the phantasmic domain paralleling them. Such a science fictional gaze all to readily resonates with the deeply complex colonial-historical background of the Balkans themselves, which have long been held, prejudicially, as a region operating in ways antithetical to European 'reason,'[25] and European territorial consistency.[26] Yet in Jóhannsson's case, the unnamed *spomenik* of *Last and First Men* (2021) signal, if indirectly, a last architecture by humanity at its culminating

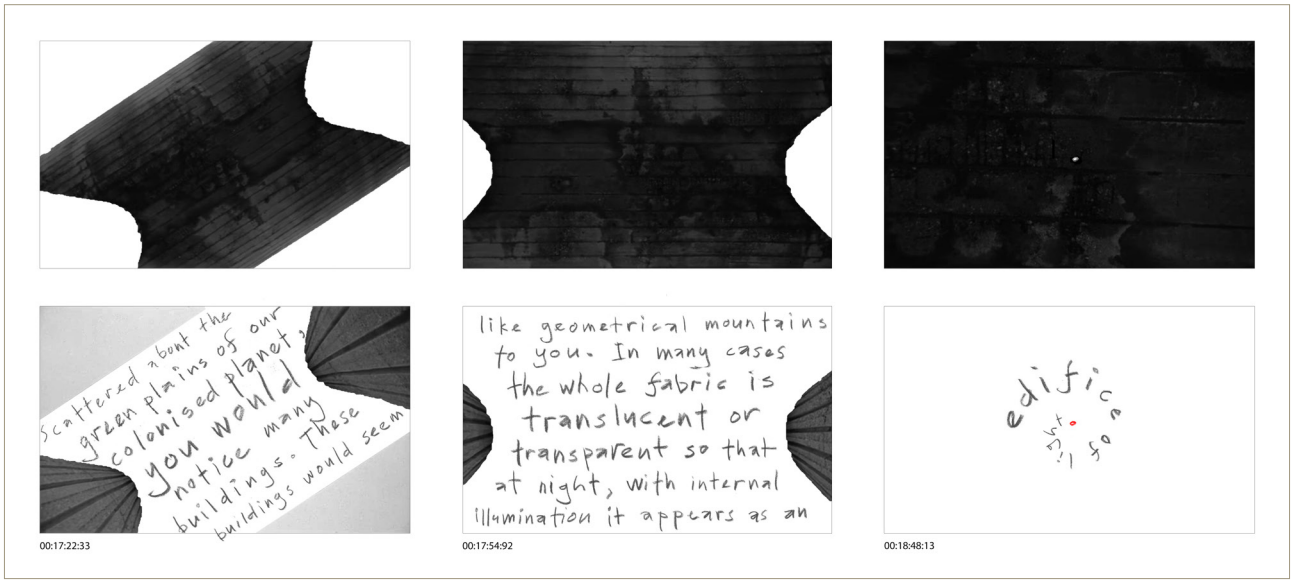

Fig. 3: "Monument to Fallen Miners", from *Last and First Men* (2021), with transcript of the Tilda Swinton monologue as heard between 17m, 22s–18m, 2s [Screenshot image montage: Author, 2024]

Fig. 4: Bogdan Bogdanović (1973). "Monument to Fallen Miners", Kosovo [Photograph, BokicaK (2011); Source, Wikimedia Commons]

peak, rather than indicating diminution. On the other hand, if architecture in science fiction is routinely linked with utopianism (by way of speculative or visionary forms),[27] the actual *spomenik*, as commemorative objects and environments, while no doubt visionary, sit somewhere between, as Isto notes, "architecture and sculpture."[28]

This speaks to the complex correspondence between the *spomenik* and a last architecture in Stapledon's sense. Swinton gives voice to this in a passage extracted from the closing chapter of *Last and First Men* (see text insert Figs 3 and 5).[29] Her voice coincides with upward spiralling camera shots of two monuments both designed by Bogdan Bogdanović: the first, from 1973 and located

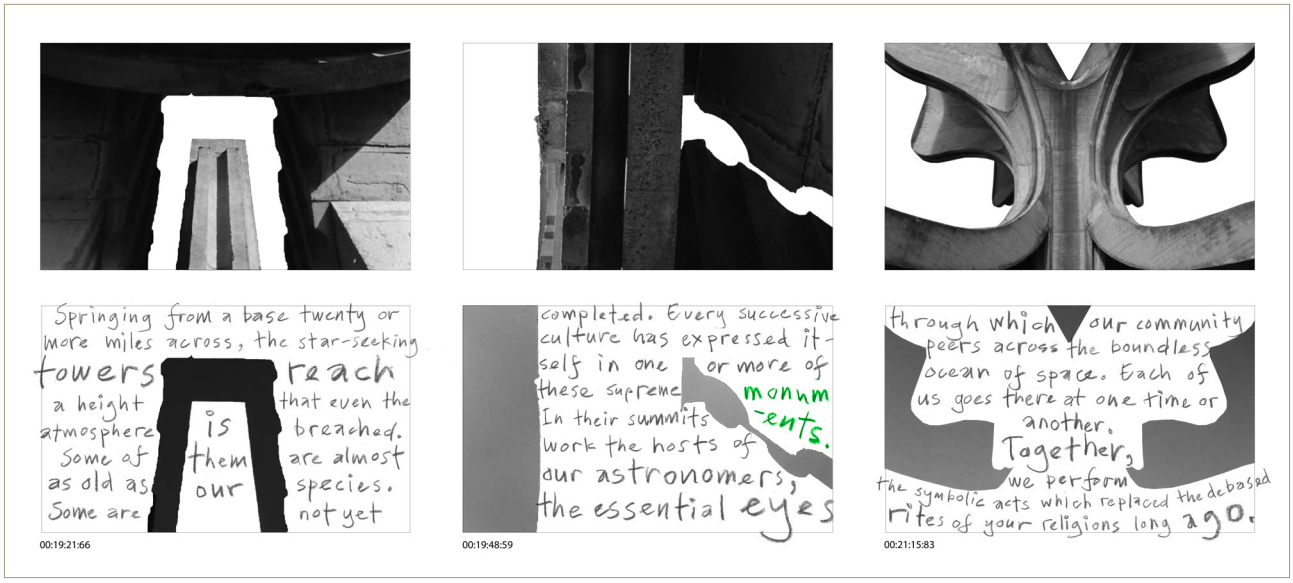

Fig 5: "Flower Monument", from *Last and First Men* (2021), with transcript of the Tilda Swinton monologue as heard between 18m, 50s–21m, 2s [Screenshot image montage: Author, 2024]

Fig. 6: Bogdan Bogdanović (1966). "Flower Monument", Croatia [Photograph, BokicaK (2011); Source, Wikimedia Commons]

in Mitrovica, Kosovo, is of the Споменик рударима, referred to in English as the "Shrine to the Revolution" or "Monument to Fallen Miners" (Figs 3 and 4); the second, from 1966 and located in Jasenovac, Croatia, is the *Cvjetni spomenik* or *Kameni Cvijet*, in English, the "Flower Monument" or "Stone Flower" (Figs 5 and 6). Consistent with the disjunctive orientation of the film, no obvious parity between image and voice exists here. Nevertheless, the aim is a pathically articulated resonance, where in the case of Bogdanović's 1973 work, the camera spirals upward in a motion culminating in a close-up of an expanse of dark concrete staining that eventually blackens the whole frame as if the viewer is peering into a star-speckled night sky not inconsistent with an elevated astronomical vantage Swinton describes. With no broader cue for visual scale or reference, the vocal

description imparts a diffuse monumentalism to the *spomenik* irrespective of their actual scale. This is reinforced by two accompanying acoustic tracks titled "Architecture" (5m) and "Supreme Monuments" (1m, 48s), with droning mechanically programmed percussion layered over a surging and fading double bass. Like the spiralling upward of the camera, the soundscape builds in intensity before finally dissolving into mournful vocal harmonies.

Post-secular utopianism

The three-part harmonics composing Jóhannsson's *Last and First Men*, pathically articulated (in Straus' sense) as they are, can be linked to Deleuze and Guattari's articulation of "*close vision-haptic space*,"[30] a notion they elaborate via Henri Maldiney, who himself built on Riegl and Straus' thinking. The haptic, in contrast with optical space in its distancing, objectifying capacity is deployed by Deleuze and Guattari to account for divergent ways of grasping and distributing space itself: on one side, "the striated" accords with a certain fixing and measuring of the world common to the urban particularly; on the other, "the smooth" demands a traversal or occupancy of space without measure, a mode of persisting linked to nomadic forms of life where the distinction between 'up-close' and 'at a distance' can never be precisely settled.[31]

Jay Hetrick has usefully tracked the role of Riegl in Deleuze and Guattari's formation of haptic space and nomad sensing, a trajectory he passes through Walter Benjamin's own deployment of the haptic as "a language of nearness" routine in cinema and which contributed an aesthetic of shock arising with the loss of a distancing, contemplative aura due to the decontextualization and mass experiencing of artworks.[32] As Hetrick cites Benjamin, in such a context, "'the artwork [is turned into…] a missile'," delivering a shock to the senses.[33] Aligning the vectorial metaphor here closer to the one I commenced with—the synergising grasp of an arrow's flight adopted by Bergson—the 'motion' induced by such artwork is of a nomadic character; Hetrick emphasises how Deleuze and Guattari amplify in the visual itself a tactile modality by way of vision becoming not so much up-close as "*kinematic*," with the eye, bereft of stabilising reference, thrown into an incessant scanning motion akin to touch.[34] A corresponding space of indeterminable appearing is what Jóhannsson assembles with the *spomenik*, offering the viewer neither distancing orientation nor a parade and appraisal of object-monuments. Instead, a criss-crossed and mixed up showing of the *spomenik* confounds their geographic *nomos* (or habitually found location) in favour of a "nomadic *nomos*"[35] (whose intermingling I have nevertheless sought to catalogue—see the Appendix following).

If for Riegl the notion of *kunstwollen* (or the historically prevailing sensibilities in perception of particular cultures) offered a way of grasping the particular significance of monuments and art works, and in turn for Benjamin led to his characterisation of modernity in terms of shock-routines, the nomadic *nomos* of *Last and First Men*, both film and novel, speak, in different ways, to what Deleuze and Guattari term a "post-signifying regime of signs"—a societal ordering structured by flight rather than centrally stabilised structures of belonging and authority. For the latter, comprising a "signifying regime" as they say, societal disorder is mitigated via scapegoating, a burdening of selected persons with the signs of a community's ills and their exiling to better consolidate social good.

Yet a "counter-signifying regime" is also conceivable when the scapegoat itself becomes a departing people, propelled, not by expulsion, but by a passion of its own, one that peels away from a dominant signifying structure. As Deleuze and Guattari depict the origin of a Judo-Christian peopling, it all starts with the "flight into the dessert" of a populace eluding, by way of a tangent or wandering line, the circular signification of the "Egyptian imperial network":

> It is we who must [now] follow the most deterritorialized line, the line of the scapegoat, but we will change its signs, we will turn it into the positive line of our subjectivity, our Passion, our proceeding or grievance.[36]

So does a counter-signifying orientation pre-empt the mixed semiotic that will afford capitalism and market life its future consolidation: instituting a will both to wander and to "bring wandering to a halt" through the reinstituting of contingent or 'operational' imperialisms.[37] Everywhere sequential lines are compromisingly bent back into circles, and circles betrayed through their monomaniacal unfurling as lines of flight.[38] A socius on the run then, a profit run so to speak, compelled to affirm such flight even as it recoups and pulls these flights back into familiarly governed and paying circuits. Historically, this accords with the demise in centralised State control and its increasing partnership with market forces. Deleuze and Guattari name this complex a "passional regime," a subjectification inducing a subjectivity defined by two axis: "[c]onsciousness as passion," or a subject of enunciation; and that passion's recoiling into an enduring or repeatable (and therefore socially manageable) "subject of the statement."[39]

Further, a diffuse, if sullied, utopianism is recognisable in a passional regime of this order—either affirmed through an appeal to a 'people to come' and their collective enunciative potential, or sounded through pathos—"the people are missing." It is this doubly toned utopianism that passes through *Last and First Men* (book and film) via a nomadic distribution of *spomenik*, in the case of the latter, and in the demise of humanity in the former. In both it is a question of peopling: those to come; those who are or will be lost; and those capable of being imagined.

I will start with Stapledon's utopianism—despite a disavowal of utopian intent in his "romance of the far future."[40] As Vincent Geoghegan suggests, building on Ernst Bloch's depiction of an utopian "principle of hope" as the domain of the "'not yet'," "[t]here is a deep vein of melancholy in the utopian [and this…] is Stapledon's territory."[41] This generalised melancholy Geoghegan locates in the Exodus narrative in which "Moses [is] cheated of seeing the promised land."[42] In Stapledon's counter-signifying fiction, "[t]ime is his great theme," as Geoghegan puts it, but this is a temporal relation far from benign; antithetical to "Enlightenment optimism," it is a "feral time rather, harsh, and uncompromising."[43] So does the "slaughter-bench" of history drive the pulse of humanity's quests for better societies transplanted from one planetary home to another until the 'last men,' entirely sequestered on Neptune, find time finally called on human life *tout court*.[44] Yet the point of *Last and First Men* is that it doesn't conceive hope of the utopian type to be specifically human; as Geoghegan expresses it, Stapledon, as an "astral poet and philosopher of the immensities of space and time," describes the "universe as numinous and awesome, with processes, and possibility purposes far beyond the theoretical and moral understanding of mere

humanity."[45] It is this that leads Geoghegan to see in Stapledon a "post-secular utopianism," post-secular in the sense of superseding both enlightenment rationalism and its eschewing of religiosity.[46] In Stapledon's writing, considered beyond the doctrinal formwork ordinarily defining religiosity, there is a split two ways: one sustaining a "moral attitude, an uncompromising loyalty to good against evil, or to the spirit"; the other, an acceptance of the universe's indifference to good, evil, spirit. In short, as Stapledon says, "[t]he one is worship of the spirit; the other is worship of the ultimate mystery."[47] The outcome of a moral predisposition toward the good is its certain demise; this is its ontological grounding for Geoghegan—the "transitory utopia merely reflects a transitory universe."[48]

In returning to Jóhannsson's *Last and First Men*, the centrality of the *spomenik* in this union with Stapledon plainly evokes the hope and loss transmitted with their own historical trajectory. As Isto puts it, these monuments carried a variant of the utopian impulse, "they represented not so much (or not only) a dynamic and ideal future, as a mystifying recent past that opened up possible futures without concretely attempting to enact them spatially."[49] Through sheer sculptural audacity, they sought to fend off the societal fissuring potentiated in the multi-ethnic, multi-religious foundations of the Socialist Federal Republic of Yugoslavia (so named from 1963). Erected principally under Josip Broz Tito's rule, the *spomenik,* numbering in the thousands, sought to represent and enact a key ideal of that federation—"fraternity and unity"—yet they were stood up in the densely variegated terrain of pre-federal values, symbolism, and mythic histories.[50] Found across all five member republics, the *spomenik* themselves made up a network of sites to be visited by the citizenry at large—their location being mostly in non-urban sites where violent atrocities, uprisings, or battles had occurred. While erected to memorialise loss, their greater aim was to consolidate and project social cohesion and engagement through journeying. Accompanying the monuments were hotels, parks, sports fields, museums, and amphitheatres for gathering, entertainment, and education.[51] The sheer profusion of these monuments, and their concreted mass, stood, as Sandina Begić and Boriša Mraović argue, in contradistinction to the fragile sense of Yugoslavian nationhood itself.[52]

In a broader context, the Yugoslav *spomenik* contributed to an extensive post-war Eastern Bloc monument-building enterprise. The aim was to contribute to the "'national roads to communism'," a carefully managed transition involving "vast symbolic work [and…] story building efforts" overseen by the Soviet Union particularly.[53] While monument-building in the Eastern Bloc countries was required to channel revolutionary narratives—a Soviet vocabulary of working class, heroic fighters[54]—Tito's falling out in 1948 with Joseph Stalin, over the fate of Albania and Greece, saw Yugoslavia's expulsion from the international communist movement and, in turn, a certain symbolic vacancy at the level of memorials. In this regard, the *spomenik* themselves enact a search for an expressive language adequate to the circumstances and ambitions of the fledgling nation, one in which the positing of unity and enduring substance often ran ahead of actual societal consensus. Jóhannsson's marriage of fiction (Stapledon's) and documentary (of post-Yugoslavian monuments), is played out precisely in the context of this lapse in utopian social consensus. Both bearers of post-signifying passion and the transitory rhythms constituting it, a further motivation is recognisable. Despite the alien tonality of monument and science romance, Jóhannsson sought in the

musical output accompanying it, sounds originating from earth-bound instruments and human voices thereby giving alienness a terrestrial grounding.[55] Of the resulting compilation, Jóhannsson pondered:

> Maybe it's a big ask for people to sit for 70 minutes and look at concrete and hear about the end of humanity, but hopefully we've taken all these elements and made something that is beautiful and poignant. Something like a requiem.[56]

Loss and love

So, a requiem, but for what or whom? No doubt, the film's particular poignancy rests on expiration, but crucially too, on the recovering and enduring potential of love in the face of loss. Deepening the former is a threefold coincidence of cessation in the film: firstly, the *spomenik* speak of the loss of lives and loves visited upon a people by fascism and their marking out via a national programme of monument building, a resisting persistence, though one, through historical coincidence, whose fraternal federalist aspirations themselves descended into fratricide in the ethno-nationalist wars of the 1990s in Yugoslavia; secondly, Stapledon's novel speaks to the expiration of humanity in total (though no doubt carries echoes of World War 1 and the rising fascism of the 1930s), but in Jóhannsson's version now, can't help but resonate with the immediate legacy of a predicted sixth mass extinction;[57] and thirdly, Jóhannsson's cinematic endeavour itself was sadly punctuated by his own untimely passing, with the film standing as testament to the labours of those remaining with the project, particularly Glotman, who was called on to anticipate how Jóhannsson might have envisaged a range of incomplete elements.[58]

Backgrounded as it is by death, *Last and First Men* speaks of and to love most obviously when Stapledon and Swinton affirm directly a "triumphant love of fate" in the face of humanity's imminent demise.[59] More subtly, love registers in the traumatic ghosts of nationalism the film calls up (both Yugoslavian and as ventriloquised through science romance). For Benedict Anderson, the nation-entity is an object underpinned by a diffuse, "disinterested love," one whose potency rests on seemingly natural ties (kinship or homelands), but which are ultimately constructions of the imagination.[60] Despite various pathological variants of the nationalist impulse, "nations inspire love, often profoundly self-sacrificing love [...] and show this love very clearly in thousands of different forms and styles."[61] Plainly for Stapledon writing in the nationalistically charged context of 1920s and 30s Europe, an imagined commonality across two billion years of human evolution is nevertheless what a 'call backward' intends—"We can help you; and we need your help." In this case a "deep, horizontal comradeship"[62] routine in a nationalist framing of life is given enormous cosmic, temporal scale. If the idea of sacrifice, fate, and death (in the sense of something larger worth dying for) are similarly integral to nation, as Anderson holds, the reworking of "chance into destiny"[63]—that is, the contingent nature of association turned into fraternal belonging and affection eternal—also resonates with Stapledon's "love of fate," even when that fate is extinction.

Amorous escalation and its other

Yet how does a love of nation, indeed a love of humanity at large, and the civic virtues it presupposes arise? Bergson in *The Two Sources of Morality and Religion* describes a commonplace account in which civic virtue flows, firstly from a love schooled in the family, later imparted to "our country dear", and finally bestowed on humanity at large.[64] Yet does a centrifugation of familial love really deliver societal affection in its broadest senses? While Bergson can entertain the probability that attachment and the moral duty that travels with it flow "naturally and directly" from "our parents [to…] our fellow countrymen," the consequence of affirming them also entails an identification pitched against "all other men" not joined in fellowship.[65] Problematically, love shaped according to societal objects like families and nations risks "incentives to strife [that…] do not exclude hatred."[66] Conversely, in the case of a love of humankind at large, it cannot be said to have an object to aim at or possess as such; it is achieved in Bergson's account via an entirely different and more difficult route, one which arrives at humanity all at once without an escalating build-up, much as Zeno's arrow exceeds an incrementalism that might account for its flight. It is a love that is fundamentally open, because it "has shot beyond and reached humanity only by passing through humanity."[67] This decisive demarcation in *types* of love sets up, for Bergson, a whole series of parallel demarcations: closed and open societies; closed and open morality; static and dynamic religions; mechanism and mysticism.

Significantly, this division of love across closed and open registers can be seen to resonate with Stapledon's post-secular utopianism and its oscillation between a morality of spirit, on one side, and acquiesce to the mysteries of the universe, on the other. In the context of the post-Yugoslavian *spomenik* deployed in Jóhannsson's *Last and First Men*, what becomes imaginable, as Alexander Lefebvre has characterised Bergson's schema, is a contest in which types of love are opposed; in other words, unalloyed affection is played against a love alloyed to exclusive objects (in the case of the film, fraternal nationalist entities), and with it subsequently, a tempering by, and temptation toward, hate.[68] Following Lefebvre further, if Bergson's target in *The Two Sources* is the disablement of the prevailing "picture of morality"—a picture that is built on familial "object attachment," parallel objects capable of being similarly attached to a qualitative expansion of love and a progressive moral development following such expansion—in *Last and First Men* what is pictured is a "political affect" indexed to an alternative ethics,[69] an ethics tied to the indeterminate becoming of beings, or what Grosz considers an ontoethics.

In pitching ethics against morality, I note Lefebvre's linking of Bergson's exploration of duty, obligation, and public affection to human rights. If these rights are indexed to societal and even global arenas at the level of definitive obligations, they also run all the way down to subjects— themselves bearers of a "judicial conception of the subject of the right" as he says—yet building on Michel Foucault's consideration of care of the self, coexistent with these subjects is a parallel ethical relation, the relation of "self to self."[70] Hence, with Bergson, as Lefebvre puts it, "the question of ethics boils down to the quality of one's love: will it be alloyed with hatred and exclusion, or will it be pure and [without] object?"[71]

Considered against Deleuze and Guattari's post-signifying semiotic and its

fostering of a subjective consciousness motivated, but also curtailed, by passion, a key channel for grounding desire and its flights of attraction is, as they say, "*love as passion*, love-passion, another type of double, of doubling and recoiling."[72] Hence the qualities love can assume, like regimes of signs, varies across time and societal arrangement. Bergson, for his part, in seeking an alternative picture of morality, potentially finds in unalloyed love and the "open tendency of life,"[73] the impelling axis of the passion regime—its impetus to flight. The alloying of love to determinant object attachments in this view corresponds to the recoiling of the affectional vectors of becoming into stabilising territories and objects. In Deleuze and Guattari's account, love is doubly articulated: in one direction, as they argue in *Anti-Oedipus*, it is Oedipalised by the family crucible, reproducing and curtailing desire at home, while on the other, also providing a template for projecting passions onto the social body at large. Hence, this doubly articulated, amorous closure is also pious cover for the monopolistic channelling of all social alliances and filiations through monetarist strictures, a centrifugation dubiously miming the picture of morality.[74] While the familial microcosm and its Oedipally curtailed hold on love is a sentimentalist compensation rendering the whole apparatus sufferable and saleable, it also carries a love tainted by possessiveness, a cartage running all the way to up civic virtue, but with it also, the spectre of a warring spill over.

Transverse time or pan-consciousness

What precise route does unalloyed love follow in *Last and First Men*? A hint rests with that other prerequisite of imagined national solidarity Stapledon puts in play—the shared measure of temporal continuity and its narration of a future shared history. Yet any assertion that "homogeneous empty time"—as Anderson borrows from Benjamin to describe the *shared* space/time of a "horizontal-secular" polity[75]—is straightforwardly applied in Stapledon's novel misses the temporal complex it mobilises. Commencing *Last and First Men*:

> This book has two authors, one contemporary with its readers, the other an inhabitant of an age which they would call the distant future [and having…] seized the docile but scarcely adequate brain of your contemporary […] is trying to direct its familiar processes for an alien purpose.[76]

That purpose, in fact, is the imagining of the immensity of time, something requiring analogies—the image of a distant mountain range, its heights shrouded further in mist.[77] Yet underpinning the 'last men's' implantation of these analogies at all is the capacity for consciousness to exceed single minds—in short, telepathic transference arrived at through an evolution of species and its capacity to be folded backwardly in time.

Bergson offers a parallel sense of consciousness as an omnipresent, vitalist force coursing through evolutionary time, an *élan vital* seeking, where opportune, vantage points for erupting out from instinct into intelligence and, in turn, intuition.[78] Rejecting a parallelism between single brains and individual consciousness, he sees in a ratcheting up of brain complexity a freeing of consciousness and greater choice of action for organisms to the point that "consciousness [itself] outrun[s] its physical concomitant" in the case of humanity.[79] While this outrunning might fall short of the telepathic union Stapledon envisages, Bergson himself underwent forays into psychical research and validated

aspects of it including telepathy.[80] Pointedly, if "'it is space which creates sharp divisions' between minds," as Bergson puts it,[81] it is also the medium that renders time empty and homogeneous at the expense of senses of duration[82]—a spatialisation erroneously placing consciousness within individual brains but also missing the incommensurability between mind and brain or "mental life" and "cerebral life."[83] Holding consciousness "vise-like" in the organism, as Bergson puts it, are motor-actions whose principal aim is to channel immediate needs; in turn, the brain's limited grasp of consciousness renders it an organ directing a constraining "attention to life."[84] Yet, for Bergson, in circumstances where life's end is approached, such forward-facing attention is slackened, and by "recoil is made backward-looking" with the mind surveying "its whole history [in a…] panoramic vision of the past."[85] It is a slackening of this sort that can be imagined to drive Stapledon's 'last men,' turning as they do to the past's vast panorama and their last chance at a cosmic channelling of love.

Yet *Last and First Men*, the novel, depicts a two-way temporal traffic, not just reaching backward, but telling how the 'last men' have instituted a project to pollinate the cosmos with an "artificial human seed" carried onward by the solar wind.[86] In both directions, what Stapledon champions is "loyalty to the forces of life embattled against the forces of death."[87] As such, he proffers, beyond an attentiveness to life, a radical sympathy for it—all and any life—and to the extent, as David Lapoujade puts it in his commentary on Bergson, while this sympathy operates at the human level as a "psychological endosmosis [or] reciprocal penetration of minds," at a more fundamental level it goes "beyond the variety of living forms," reaching instead an *élan* or vital whole itself "grasp[able] as mind or consciousness in the first place."[88] Further, Bergsonian sympathy is the very basis of an overarching "attachment to life," or the open love he foregrounds in *The Two Sources*, and, as I suggest, an unalloyed love made imaginable in *Last and First Men* (1930).

Loving with the immemorial

Last and First Men (2021), an arrow drawing Stapledon's love after life further in its course, gathers its cast of *spomenik* less as an erasure of their original memorialisation than as an unmooring of memorialisation as such. What Jóhannsson engineers is their shift from intentional to unintentional memorial markers intensely tainted by "age value" (to borrow Riegl's notion). Linked to the last architecture envisaged by Stapledon, the *spomenik*'s prior newness and perennial renewing of the (socialist) social body, is recast as monumentally old (in their construction) and at the end of (human) time. On the other hand, as monuments of and to Yugoslavia, the *spomenik* have, at least in part, timed out in terms of the worlds of meaning and symbolic regimes they bolstered. Age surfaces them, selectively, with dereliction and ruin. Where durable surfaces once intended permanence and the arrest of time, now their eroded matter signals fragility and lost attachments. Tending towards ruination rather than resilience, they partake of that other temporality Dylan Trigg has associated with structures in decay: the memory carried by ruins "no longer belongs to anyone"; it eludes any fixed temporality, instead offering both "a limitless potential of temporal points [and] a union of different timescales."[89] Building on Trigg's perspective, Sandina Begić and Boriša Mraović suggest that memorial indifference may be the *spomenik*'s best hope after the travails of hyper-nationalism.[90] An emerging constituency

within the Balkan territories of the "nationally indifferent," as they say, can be productively paired with (now) "nationally ambivalent monuments."[91] So may a de-alloying of nationalist attachment potentiate something closer to Bergsonian sympathy and its joining with the movement of life, a 'musicality' deeper than nationally or individually lived life.[92]

The disjunctive temporality of the ruin, approaches what Deleuze, in another context, describes as "a life of pure immanence" revealed at that moment when the defining individuality normally encapsulating life drops away.[93] What shows itself is an "indefinite life," itself backgrounded by "the immensity of an empty time" without settled 'before-and-afters'[94]—what I shorthand here as the immemorial. Jóhannsson's *Last and First Men*, poised as it is, by design, between the ruin and the immanence of indefinite life, gives the viewer a monument of a different order—that of art works themselves. For Deleuze and Guattari, "every work of art is a monument" because it preserves, not the past, but "a bloc of present sensations" stood up indefinitely and indifferently to both the artist and the perceiver.[95] It is a monument that works by fabulation and not memory. More so than most, the fabulation and preservation stood up by *Last and First Men* (2021) suggest one way of giving the immemorial a chance body for actualising love.[96]

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APPENDIX

***Last and First Men* (2021): *Spomenik* in order of appearance**

Recognition of *spomenik* featured in the film is derived from the *Spomenik* Database (https://www.spomenikdatabase.org).

Footage is often fleeting and so this schedule offers a 'best guess' in some cases.

Time markers indicate hours: minutes: seconds

0:00:31–0:02:21 *Spomenik Revolucije Naroda Moslavine* ("Monument to the Revolution of the People of Moslavina"). By sculptor Dušan Džamonja and architect/artist Vladimir Veličković, 1967, Podgarić, Croatia.

0:02:25–0:03:26 Popina Monument Park ("Mausoleum to the Fallen Insurgents" or "The Sniper"). By Bogdan Bogdanović, 1981, Štulac, Serbia.

0:03:53–0:06:00 *Cvjetni spomenik or Kameni Cvijet* ("Flower Monument" or "Stone Flower"). By Bogdan Bogdanović, 1966, Jasenovac, Croatia.

0:06:05–0:07:20 Spomen Groblje *Šušnjar* ("Šušnjar Memorial Complex"). By Petar Krstić, 1970, Sanski Most, FBiH, Bosnia and Herzegovina,

0:07:30–0:09:00 *Spomenik hrabrima* ("Monument to Courage"). By Miodrag Živković & Svetislav Ličina, Ostra, Serbia,

0:09:05–0:11:20 *Spomen-područje Garavice* ("Garavice Memorial Park of the Victims of Fascist Terror") By Bogdan Bogdanović, 1966, Bihać, FBiH, Bosnia & Herzegovina.

0:11:45–0:16:26 *Nekropola žrtvama fašizma* ("Necropolis for the Victims of Fascism", or "*Spomenik na Smrika*", "Monument on Smrike"). By Bogdan Bogdanović, 1975, Čamića Brdo, north east of Novi Travnik.

0:16:27–0:17:00 interior of *Spomenik ustanku naroda Banije i Korduna* ("Monument to the Uprising of the People of Kordun and Banija"). By architect Berislav Šerbetić and sculpture Vojin Bakić, 1981, Petrova Gora National Park, Vojnić, Croatia.

0:17:00–0:18:50 Споменик рударима ("Shrine to the Revolution" or "Monument to Fallen Miners"). By Bogdan Bogdanović, 1973, Partisan Hill in Mitrovica, Kosovo.

0:18:50–0:23:00 *Cvjetni spomenik* or *Kameni Cvijet* ("Flower Monument" or "Stone Flower"). By Bogdan Bogdanović, 1966, Jasenovac, Croatia.

0:23:00–0:25:20 *Partizansko Groblje u Mostaru aka: Partiza* ("Partisan Memorial Cemetery in Mostar"). By Bogdan Bogdanović, 1965, Mostar, Bosnia & Herzegovina.

0:25:20–0:29:30 *Spomenik Tjentište* ("The Battle of Sutjeska Memorial Monument Complex in the Valley of Heroes"). By Miodrag Živković & Ranko Radović, 1971, Republic of Srpska, Bosnia & Hercegovina.

0:29:30–0:30:00 *Spomen-područje Garavice* ("Garavice Memorial Park of the victims of Fascist Terror"). By Bogdan Bogdanović, 1981, Bihać, Bosnia & Herzegovina.

0:30:00–0:33:05 *Spomenik hrabrima* ("Monument to Courage"). By Miodrag Živković & Svetislav Ličina, 1962, Ostra, Serbia

0:33:45–0:37:34:00 exterior of *Spomenik ustanku naroda Banije i Korduna* ("Monument to the Uprising of the People of Kordun and Banija"). By Vojin Bakić & Berislav Šerbetić, 1981, Petrova Gora National Park, Vojnić, Croatia.

0:40:42–0:43:14 "Kadinjača Memorial Complex." By Miodrag Živković and Aleksandar Đokić, 1979, Užice, Serbia.

0:43:14–0:44:05 *Partizansko Groblje u Mostaru* ("Partisan Memorial Cemetery in Mostar"). By Bogdan Bogdanović and Aleksandar Đokić, 1965, Mostar, FBiH, Bosnia & Herzegovina.

0:44:10–0:44:55 *Spomenik Revolucije Naroda Moslavine* ("Monument to the Revolution of the People of Moslavina"). By sculptor Dušan Džamonja and architect/artist Vladimir Veličković, 1967, Podgarić, Croatia.

0:45:10–0:46:00 *Popina Monument Park* ("Mausoleum to the Fallen Insurgents" or "The Sniper"). By Bogdan Bogdanović, 1981, Štulac, Serbia.

0:46:00–0:47:56 *Spomenik Revolucije Naroda Moslavine* ("Monument to the Revolution of the People of Moslavina"). By sculptor Dušan Džamonja and architect/artist Vladimir Veličković, 1967, Podgarić, Croatia.

0:47:57–0:48:52 *Popina Monument Park* ("Mausoleum to the Fallen Insurgents" or "The Sniper"). By Bogdan Bogdanović, 1981, Štulac, Serbia.

0:49:40–0:49:55 *Cvjetni spomenik* or *Kameni Cvijet* ("Flower Monument" or "Stone Flower"). By Bogdan Bogdanović, 1966, Jasenovac, Croatia.

0:50:00–0:50:05 *Spomen-područje Garavice* ("Garavice Memorial Park of the victims of Fascist Terror"). By Bogdan Bogdanović, 1981, Bihać, FBiH, Bosnia & Herzegovina.

0:50:05–0:50:10 *Spomenik hrabrima* ("Monument to Courage"). By Miodrag Živković & Svetislav Ličina, 1962, Ostra, Serbia.

0:50:11–0:50:17 *Spomenik Revolucije Naroda Moslavine* ("Monument to the Revolution of the People of Moslavina"). By sculptor Dušan Džamonja and architect/artist Vladimir Veličković, 1967, Podgarić, Croatia.

0:50:18–0:52:56 *Bubanj Memorial Park* ("The Three Fists"). By Ivan Sabolić, 1963, Niš, Serbia.

0:53:06–0:53:40 *Spomen Groblje Šušnjar* ("Šušnjar Memorial Complex"). By Petar Krstić, 1970, Sanski Most, FBiH, Bosnia and Herzegovina.

0:55:00–0:55:20 undiscernible

0:55:20–0:57:00 *Spomenik ustanku naroda Banije i Korduna* ("Monument to the Uprising of the People of Kordun and Banija"). By architect Berislav Šerbetić and sculpture Vojin Bakić, 1981, Petrova Gora National Park, Vojnić, Croatia.

0:55:55–0:57:00 *Spomenik Palim Borcima U Drugom Svjetskom* ("Monument to Fallen Fighters of WWII"). By Ljubo Vojvodić, 1987, Nikšić, Montenegro.

0:57:00–0:57:35 *Spomen-područje Garavice* ("Garavice Memorial Park of the victims of Fascist Terror"). By Bogdan Bogdanović, 1981, Bihać, FBiH, Bosnia & Herzegovina.

0:57:35–0:58:00 *Nekropola žrtvama fašizma* ("Necropolis for the Victims of Fascism", or "*Spomenik na Smrika*", "Monument on Smrike"). By Bogdan Bogdanović, 1975, Čamića Brdo, north east of Novi Travnik.

0:58:00–0:58:40 *Popina Monument Park* ("Mausoleum to the Fallen Insurgents" or "The Sniper"). By Bogdan Bogdanović, 1981, Štulac, Serbia.

0:58:40–1:00:00 *Spomenik Revolucije Naroda Moslavine* ("Monument to the Revolution of the People of Moslavina"). By sculptor Dušan Džamonja and architect/artist Vladimir Veličković, 1967, Podgarić, Croatia.

1:00:00–1:01:54 *Cvjetni spomenik* or *Kameni Cvijet* ("Flower Monument" or "Stone Flower"). By Bogdan Bogdanović, 1966, Jasenovac, Croatia.

1:01:54–1:03:00 *Споменик рударима* ("Shrine to the Revolution" or "Monument to Fallen Miners"). By Bogdan Bogdanović, 1973, Partisan Hill in Mitrovica, Kosovo.

1:04:14–1:05:25 *Spomenik Revolucije Naroda Moslavine* ("Monument to the Revolution of the People of Moslavina"). By sculptor Dušan Džamonja and architect/artist Vladimir Veličković, 1967, Podgarić, Croatia.

1:05:41–1:05:51 undiscernible

NOTES

1. Elizabeth Grosz, *The Incorporeal: Ontology, Ethics, and the Limits of Materialism* (New York, NY: Columbia University Press, 2017), 1.

2. Grosz, *The Incorporeal*, 5.

3. Gilles Deleuze, *Cinema 2: The Time-Image*, trans. by Hugh Tomlinson and Robert Galeta (Minneapolis, MN: University of Minnesota Press, 1989), 216 (italics in the original).

4. Henri Bergson, *The Two Sources of Morality and Religion*, trans. R. Ashley Audra, Cloudesley Brereton and W. Horsfall Carter (Notre Dame, IN: University of Norte Dame Press, 1977), 36-37.

5. David Lapoujade, *Powers of Time: Versions of Bergson*, trans. Andrew Goffey (Minneapolis, MN: University of Minnesota Press, 2018), 78.

6. Lapoujade, *Powers of Time*, 78.

7. These films include *Arrival* (2016), based on a short story by Ted Chiang and directed by Denis Villeneuve, and, in the early stages, *Blade Runner 2049* (2017), the latter being part of a series originally based on a novel by Phillip K. Dick. Jóhannsson also contributed musical scores for *Prisoners* (2013), and *Sicario* (2015), both directed by Villeneuve.

8. Andrew Male and Jóhann Jóhannsson, "Jóhann Jóhannsson: *Last and First Men*," Barbican Digital Programmes/Interview. ND. Online at - https://www.barbican.org.uk/digital-programmes/johann-johannsson-last-and-first-men.

9. Aloïs Riegl, "The Modern Cult of Monuments: Its Character and its Origin," trans. Kurt W. Forster and Diane Ghirardo, in *Oppositions*, no. 25 (Fall 1982): 21–51.

10. See: 1m 5s–3m 26s

11. Phil Ford and J. F. Martel, "The Music of the Spheres: Jóhann Jóhannsson's 'Last and First Men'" (audio recording) at *Weird Studies*. Online at https://www.weirdstudies.com/142.

12. Olaf Stapledon, *Last and First Men* (London, UK: Orion Press, 1999), 304.

13. See Male and Jóhannsson, "Jóhann Jóhannsson." See also, Robert Leonard, "Stanley Kubrick: 2001." Online at https://robertleonard.org/baby-steps/

14. Male and Jóhannsson, "Jóhann Jóhannsson."

15. Male and Jóhannsson, "Jóhann Jóhannsson."

16. Erwin W. Straus, *Phenomenological Psychology: The Selected Papers of Erwin W. Straus*, trans. Erling Eng (New York, NY: Basic Books, 1966), 12.

17. Straus, *Phenomenological Psychology*, 12 (emphasis in the original).

18. Straus, *Phenomenological Psychology*, 16.

19. Straus, *Phenomenological Psychology*, 20.

20. Straus, *Phenomenological Psychology*, 30–31.

21. See Donald Niebyl, *Spomenik* Database. Online at https://www.spomenikdatabase.org/podgarica.

22. Male and Jóhannsson, "Jóhann Jóhannsson."

23. Joshua Surtees, "*Spomeniks*: The Second World War Memorials that Look Like Alien Art," 18 June 2013. Online at - https://www.theguardian.com/artanddesign/photography-blog/2013/jun/18/spomeniks-war-monuments-former-yugoslavia-photography.

24. Sandina Begić and Boriša Mraović, "Forsaken Monuments and Social Change: The Function of Socialist Monuments in the Post-Yugoslav Space," in *Symbols That Bind, Symbols That Divide: The Semiotics of Peace and Conflict*, edited by Scott Moeschberger and Rebekah Phillips DeZalia (New York, NY: Springer, 2014), 13–37. See 20. See also, Owen Hatherley, "Concrete Clickbait: Next Time You Share a *Spomenik* Photo, Think About What it Means," *New East Digital Archive*, 29 November 2016. Online at - https://www.new-east-archive.org/articles/show/7269/spomenik-yugoslav-monument-owen-hatherley. Rainto Isto also references photo galleries circulated on the internet from around 2011, including "Old Yugoslavian Monuments Look Like TIE Fighters and SciFi Fortresses" and "25 Abandoned Yugoslavia Monuments that Look Like They're From the Future." See "I Will Speak in Their Own Language: Yugoslav Socialist Monuments and Science Fiction," *Extrapolation* 60, no. 3 (2019): 299–324. See 303, 320.

25. Isto, "I Will Speak in Their Own Language," 302.

26. As Vladimir Kulić puts it, "Indeed, the history of fluctuating geopolitical divisions that cut through the region [the Balkans] stretched back to antiquity: between the Eastern and Western Roman Empires, between Eastern and Western Christianity, between the Ottomans and Habsburgs, and between Christianity and Islam." In "Building Brotherhood and Unity: Architecture and Federalism in Socialist Yugoslavia," Martino Stierli and Vladimir Kulić, *Towards a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* (New York, NY: The Museum of Modern Art, 2018), 26.

27. See Nic Clear, "Architecture," in *The Oxford Handbook of Science Fiction*, edited by Rob Latham (Oxford, UK: Oxford University Press, 2014).

28. Isto, "I Will Speak in Their Own Language," 304.

29. *Last and First Men* (2021), 17m, 22s–21m, 2s.

30. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia, Volume 2*, trans. Brian Massumi (Minneapolis, MN: University of Minnesota Press, 1987), 493 (italics in the original).

31. Deleuze and Guattari, *A Thousand Plateaus*, 493.

32. Jay Hetrick, "What is Nomad Art?," *Deleuze Studies* 6, no. 1 (2012): 27–41. See 31.

33. Hetrick, "What is Nomad Art?," 32.

34. Hetrick, "What is Nomad Art?," 36.

35. The term is Hetrick's; see "What is Nomad Art?," 37.

36. Deleuze and Guattari, *A Thousand Plateaus*, 122.

37. Deleuze and Guattari, *A Thousand Plateaus*, 123.

38. Deleuze and Guattari, *A Thousand Plateaus*, 127.

39. Deleuze and Guattari, *A Thousand Plateaus*, 130–131.

40. Stapledon, *Last and First Men*, xiii. On Utopia he writes: "I shall not describe any such paradise. Instead, I shall record huge fluctuations of joy and woe, the results of change not only in man's environment but in his fluid nature," xviii.

41. Vincent Geoghegan, "Olaf Stapledon: Utopia and Worship" in *Utopian Studies* 16, no. 3 (2005): 347.

42. Geoghegan, "Olaf Stapledon," 347.

43. Geoghegan, "Olaf Stapledon," 347.

44. Geoghegan, "Olaf Stapledon," 347.

45. Geoghegan, "Olaf Stapledon," 347.

46. Geoghegan, "Olaf Stapledon," 348.

47. Olaf Stapledon cited in Iren Boyarkina, "James Joyce and the Scientific Romances of H.G. Wells and Olaf Stapledon," *Foundation* 50, no. 138 (2021): 5–13. See 7.

48. Geoghegan, "Olaf Stapledon," 351.

49. Isto, "I Will Speak in Their Own Language," 304.

50. Donald Niebyl, *Spomenik Monument Database* (London: FUEL Publishing, 2018), 5.

51. Niebyl, *Spomenik Monument Database*, 6.

52. Begić and Mraović, "Forsaken

Monuments and Social Change," 21.

53. Begić and Mraović, "Forsaken Monuments and Social Change," 17.

54. Niebyl, *Spomenik Monument Database*, p. 5.

55. See Chris O'Flat, "Jóhann Jóhannsson's Fight to be Visionary, From his Film Scores to his Directorial Debut—Interview," *Indi Wire*, 12 February 2018. Online at https://www.indiewire.com/features/craft/film-composer-johann-johannsson-interview-experimental-score-music-1201927641/. While this is noted in relation to the film *Arrival* particularly, it is applicable to *Last and First Men* too.

56. Male and Jóhannsson, "Jóhann Jóhannsson."

57. World Wildlife Fund, "What is the Sixth Mass Extinction and What Can We Do About It" (2024). Online at https://www.worldwildlife.org/stories/what-is-the-sixth-mass-extinction-and-what-can-we-do-about-it.

58. For instance, Glotman, in completing Jóhannsson's score, ensured that it was played on the "composer's treasured harmonium." As Glotman put it, "It's been with his family for three generations and was about to be sent back to Iceland [so...] my first priority was to make sure we recorded on it before it returned home. That was incredibly emotional. It's now an integral part of the sound of *Last and First Men.*" See Jamie-leigh Hargreaves, "Jóhann Jóhannsson's Last And First Men" (25 February 2020). Online at https://factoryinternational.org/about/press/news/johann-johannssons-last-and-first-men/.

59. See Tilda Swinton's announcing in *Last and First Men*, 2021 "We find ourselves filled, in spite of everything, with a triumphant love of our fate." See also Stapledon's assertion in *Last and First Men* (1930), "Entering into past minds, we become perfectly acquainted with them, and cannot but love them; and so we desire to help them," 297. And: "First, we are engaged upon the great enterprise of becoming lovingly acquainted with the past, the human past, in every detail. This is, so to speak, our supreme act of filial piety. When one being comes to know another and love another, a new and beautiful thing is created, namely the love. The cosmos is thus far and at that date enhanced. We seek then to know and love every past mind that we enter. In most cases we can know them with far more understanding than they can know themselves. Not the least of them, not the worst of them, shall be left out of this great work of understanding and admiration," 297–298.

60. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London, UK and New York, NY: Verso, 2006), 141, 143, 144.

61. Anderson, *Imagined Communities*, 141.

62. Anderson, *Imagined Communities*, 7.

63. Anderson, *Imagined Communities*, p. 12.

64. Bergson, *The Two Sources of Morality and Religion*, 32.

65. Bergson, *The Two Sources of Morality and Religion*, 32–33.

66. Bergson, *The Two Sources of Morality and Religion*, 39.

67. Bergson, *The Two Sources of Morality and Religion*, 39.

68. Alexandre Lefebvre, *Human Rights as a Way of Life: On Bergson's Political Philosophy* (Stanford, CA: Stanford University Press, 2013), 96.

69. Lefebvre, *Human Rights as a Way of Life*, 3–5.

70. Lefebvre, *Human Rights as a Way of Life*, 135.

71. Lefebvre, *Human Rights as a Way of Life*, 135.

72. Deleuze and Guattari, *A Thousand Plateaus*, 131 (emphasis added).

73. Lefebvre, *Human Rights as a Way of Life*, 140.

74. Deleuze and Guattari, *A Thousand Plateaus*, 264.

75. Anderson, *Imagined Communities*, 37.

76. Stapledon, *Last and First Men,* xvii.

77. As Stapledon puts it, "A panorama of mountains appears to naïve vision almost as a flat picture, and the starry void is a roof ricked with light [...] so time's remote immensities are foreshortened into flatness," xviii. Further, "You underestimate even the foothills that stand in front of you, and never suspect that far above them, hidden by cloud, rise precipices and snow-fields. The mental and spiritual advances which, in your day, mind in the solar system has still to attempt, are overwhelmingly more complex, more precarious and dangerous than those already been achieved," xix. This analogy in fact mirrors that deployed by Samuel Butler in *Erewhon* (1872), where the foothills of Aotearoa New Zealand's Southern Alps invite the idea of a crossing over, which precisely because uncrossable then, opens to the imagination a beyond where a contrary, unknown civilization is held to exist. See, Andrew Douglas, "On Territorial Images: Erewhon, or, Chiastic Desire," *Interstices: Journal of Architecture and Related Arts*, 18 (2017): 25–38.

78. Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell (Mineola, NY: Cover Publications, 1998), 179.

79. Bergson, *Creative Evolution*, 180.

80. Henri Bergson, *Mind-Energy: Lectures and Essays*, trans. H. Wildon Carr (New York, NY: Henry Holt and Company, 1920), 79. See also, Ties van Gemert, "Bergson and the Fringes of the Psyche: Between Spiritualism and Spiritism" in *Parrhesia*, 36 (2022), 158–179. See 159.

81. Bergson, *Mind-Energy*, 96.

82. Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness*, trans. F. L. Pogson (London, UK and New York, NY: George Allen and Company, 1913), 98.

83. Bergson, *Mind-Energy*, 91.

84. Bergson, *Mind-Energy*, 93.

85. Bergson, *Mind-Energy*, 95.

86. Stapledon, *Last and First Men,* 298–299.

87. Stapledon, *Last and First Men,* 298.

88. Lapoujade, *Powers of Time*, 41–42.

89. Dylan Trigg, "Architecture and Nostalgia in the Age of Ruin" (presentation to the University of Bath, Architecture Department, January 15, 2010), 7. Online at https://www.academia.edu/208447/Architecture_and_Nostalgia_in_the_Age_of_Ruin. Begić and Mraović's reference a nearly identical citation from an earlier publication by Trigg: *The Aesthetics of Decay: Nothingness, Nostalgia, and the Absence of Reason* (New York, NY: Peter Lang Publishing, 2009). See "Forsaken Monuments and Social Change," 29.

90. Begić and Mraović, "Forsaken Monuments and Social Change," 34.

91. Begić and Mraović, "Forsaken Monuments and Social Change," 35.

92. Lapoujade, *Powers of Time*, 56.

93. Gilles Deleuze, *Pure Immanence: Essay on A Life*, trans. Anne Boyman (New York, NY: Zone Books, 2001), 28. Deleuze's reference here is to the dying character described by Charles Dickens in his last novel, *Our Mutual Friend* (1865).

94. Deleuze, *Pure Immanence*, 29.

95. Gilles Deleuze and Felix Guattari, *What is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York, N.Y: Columbia University Press, 1994), 167-168.

96. Deleuze and Guattari, *What is Philosophy?*, 177.

97. Note on the screenshot image montages: the montages excise the monument elements from their original screen image, transposing them above and out of the shot. In the vacancy arrived at, handwritten text as heard in Tilda Swinton's reading of sections of Stapledon's *Last and First Men* is inserted. Spanning image, voice, and hand, the montages intend something approaching the disjunctive synthesis of the film's image-work.

TIAGO TORRES-CAMPOS, WITH MARK DORRIAN

Under the rug: Pleasure, violence, and other operations to de-sediment Central Park

Bernard Tschumi's first episode in *The Manhattan Transcripts* (1977–1981) begins with an unreferenced and possibly invented quote that narrates an accidental murder.[1] The story that triggers the notational transcriptions in "MT1—The Park," seems to be split into two parts: the first writes of finding the transcripts that unravel "a lifetime's worth of metropolitan pleasures"; and the second narrates a series of violent events when a woman is chased across the park, accidentally murdered, and, subsequently, one of the murderers becomes the target of unknown enemies.[2] Tschumi doesn't resolve the split, or better, he doesn't explain why the woman decides to run and tell the authorities about the transcripts of pleasure. To follow the story, one must leap from found pleasure to unravelled violence by following the chase. It no longer matters where the action takes place or what motivates the chained events, for the chase is the story and what is worth transcribing.

Pleasure and violence are the *Transcripts*' two driving forces.[3] Pleasure is defined as a dialectic between architecture as "a thing of the mind" and "the experience of space," and is a sensation granted when concept and experience coincide, "when architecture fulfils one's spatial expectations."[4] Tschumi was interested in exploring an architecture of pleasure without a necessary moral or functional burden, even an architecture without responsibility.[5] The pleasure of space emerges in conflict with the pleasure of order. When limits are transgressed, a distortion or dislocation is related not to destruction but eroticism (here defined as excess). Pleasure also clarifies Tschumi's interest in books *of* architecture as media devices for the advertisement, production, and reproduction of fragmentary and desirable architecture.

Violence, on the other hand, denounces not "brutality that destroys physical or emotional integrity but a metaphor for the intensity of a relationship between individuals and their surrounding spaces."[6] In the *Transcripts*, violence activates different readings of space at the "intersection of logic and pain, rationality and anguish, concept and pleasure."[7] Violence is a tool with which to construct action and activate movement through space; "there is no architecture without violence."[8]

Describing pleasure and violence as sensations used *in extremis* to "question past humanist programmes that strictly cover only functional requirements

necessary for survival and production," Tschumi suggests that maybe architecture is all about "love and death."[9]

Tschumi's operations informed an investigation invested in probing across his *architecture of the event*—itself a chain of ideas linking the *Transcripts* with earlier works like *Advertisements for Architecture* (1976–77) and subsequent interventions like the proposal for *Parc de la Villette* (1982–83)—as well as in retrospectively contextualising it from the contemporary perspectives offered by Anthropocene theory. The operations were also recalibrated to inform a design exploration that sought to de-sediment Manhattan's ground conditions from within its geologic entanglements.

Under the Rug was the first of three instalments titled *Insular Events*, which were produced and curated as a virtual installation in 2021.[10] The work critically reflects on how issues of representation may affect notions of ground as something that extrudes, fractures, and de-sediments the city. Like the *Transcripts*, *Insular Events* also works in a notational style; both projects are discursive and not the things themselves. The Derridean idea of an event that motivated Tschumi expands from the study of how something particularly affects humans into recognising that humans are but a subcomponent of more complex entanglements. Tschumi's demonstration of a condition of latency, as opposed to the construction of something necessarily new, is reappraised as an opportunity to contextualise these more-than-human formations in their own historical, socio-cultural, political, and environmental conditions. Bearing in mind that *Transcripts* is a book *of* architecture and not *about* it, Tschumi invests in transcribing events in Manhattan without necessarily focusing on any Manhattan-specific conditions. "MT1" is clearly in Central Park, but that doesn't seem to matter for the transcription of the event. His notations appear to be, therefore, of a methodological nature. They "do not lie in the accurate transposition of the outside world, but in the internal logic [they] display."[11] They focus on internal spatial relations in the city and offer them as a context in which architectural space emerges. The island city is scrutinised as an internal set of conditions circumscribed inside the logic of the transcribed sequences.

The exploration in *Insular Events* seems more conservative than Tschumi's work, namely in what it tries to notice and care about. As opposed to Tschumi's "architecture of the event," which doesn't always have to mean—and perhaps this is why latency becomes so important—these new notations seek meaning within a thickened context, in a way, forcing architecture's obligation to expand.

Under the Rug explores two main questions. First, it examines Central Park's rigid limits within the city and questions what the park could look like if it could escape the Cartesian logic of the grid in which it is inscribed. Second, it ponders the meaning of such an expansion if it were to follow more closely the landscape's topographical and hydrological conditions instead of its political circumscription of land ownership and real estate development, which was determinant in the erasure of what existed in the territory before the park.

The questions triggered a cartographic production where several cartographies of Manhattan and Central Park, more specifically, were superimposed to confront territorial appearances and disappearances, political decisions about land registry, and processes of land valuation affecting the properties where the park was constructed.

Fig.1 Tiago Torres-Campos (2021). Central Park unleashed. [Drawing]

AN AERIAL VIEW OF A LOST ISLAND-CITY. ITS RUINS ARE WRAPPED AROUND BY A MAIN DRIVE, REMINISCENT OF THE OLD ENGLISH HA-HA AND FORMING A CONTINUOUS LOOP WITH A NORTH-SOUTH ORIENTATION THAT COMPRESSES A CORE-AND-PERIPHERY RELATIONSHIP. A SERIES OF TRANSVERSAL ROADS CUT THROUGH IT, FORMING A CONNECTION BETWEEN EAST AND WEST. THEY ARE EQUALLY DISTANCED AND LOWERED BELOW GROUND TO AVOID ANY INTERRUPTION OF THE DIAGONAL GRAND PROMENADE, A MAIN AXIS WHERE SPACES FOR PARADING, PROMENADING, AND OVERLOOKING THE VASTER ROMANTIC LANDSCAPE LEAD TO A FINAL GARDEN, SCALED 'FOR THE "FAMILY" OF THE CITY.' IT IS '"NOT ONLY THE MAIN ARTERY OF THE CITY [BUT ALSO] ONE PROMISCUOUS CHANNEL OF ACTIVITY AND DISSIPATION.' THE ROAD SYSTEM IS ESSENTIALLY A GRID THAT DIVIDES THE CITY IN SECTIONS, OR NEIGHBOURHOODS, AND, IT IS SAID, IT EMBODIES THE POLITICAL IDEAS OF THEIR CREATORS. PERHAPS LESS OBVIOUS, THE PARK IS PUNCTUATED BY PLAYFUL ERRATIC BOULDERS STAGED IN AN IRREGULAR GRID TO GIVE THE IMPRESSION THAT THEY HAD ALWAYS BEEN THERE, SINCE TIME IMMEMORIAL. THE LOST ISLAND IS 'CURIOUSLY SIMILAR IN SHAPE TO MANHATTAN,' YET CLOTHED IN FOLIAGE.

Fig. 2 Tiago Torres-Campos (2021). *Under the Rug*. [Mixed-media Collage]

The design iteration relied on the triptych of square frames that Tschumi developed for "MT1" to transcribe relations between space, event, and movement. It argues for a transgression and activation of space through superimposed readings of the park from planar views, and it took the form of a sequential notational event. Several map elements were either compressed or inserted into each other through collage to visualise temporal change in the territory, even if blurring distinctions between figure and ground or actively moving away from such distinctions (Fig. 1).

Scarred by glaciation, Manhattan's old geology of gneiss and schist guided the waterlines diagonally to the subsequent orthogonal grid. With a north-south crest roughly running west of Central Park, most waterlines on this part of the island drain from its core into the East River. The hydrology slowly eroded this landscape, creating a series of "dry islets" in the area where the park is today and a series of marshes in the area currently occupied by the Upper East Side.

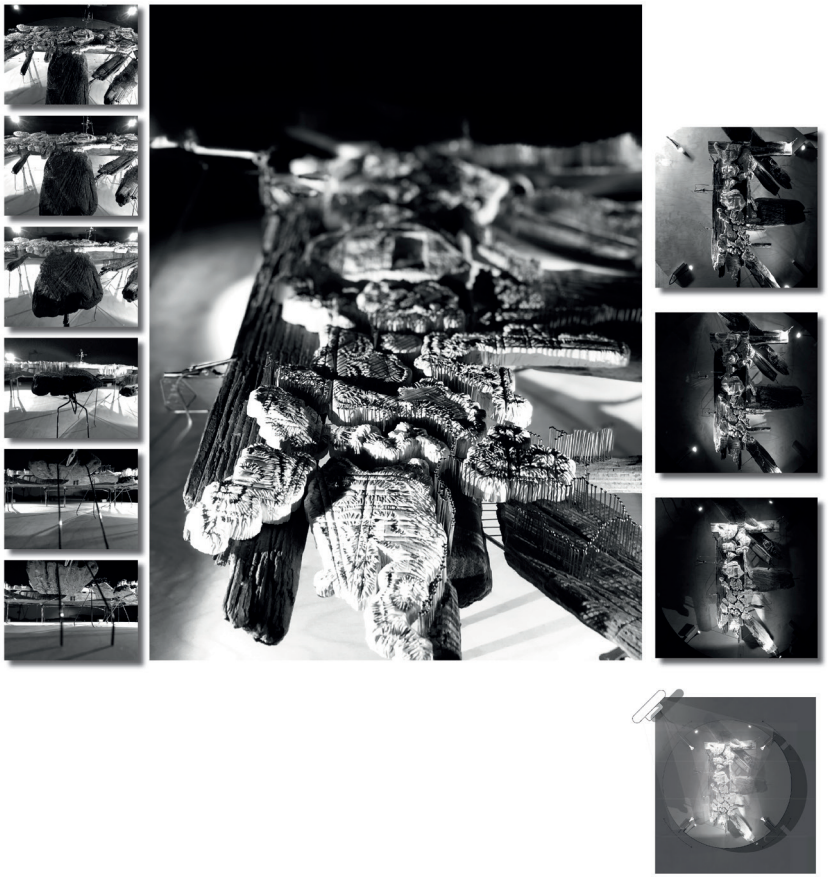
These dissonant conditions of wetness and dryness activate lines of transgression with which to read Central Park less as a unified rug—or an Arcadian synthetic carpet, as defined by Rem Koolhaas—and more as a fractured archipelago, which breaks up its rectilinear limits and expands it into the city.[12] By following these transgressions, fracturing becomes an operation of ground with conceptual implications on the city's hydrological circulation, topographical erosion, geological entropy, and infrastructural support.

The resulting cartographic collage was subsequently translated to clay

Fig. 3 Tiago Torres-Campos (2021). *Under the Rug*. [Photograph]

(Fig. 2). The archipelagic pieces inherited some of the conditions from the maps, and their extrusion results from both a negotiation with the topography of the *real* city and the desire to exacerbate some of the insular conditions it suggests (Fig. 3). Clay holds material qualities deemed relevant for the study—mineral plasticity, malleability, and adaptability—and supports critical extrusion, thus further challenging the idea of the park as a thin horizontal surface or a landscape rug. The clay islets are held in relation to their geographical position with the help of a wooden structure, which in turn is balanced with metal scaffolding. Clay islets, wooden structures, and metal infrastructure determine the model's three main datum lines. Together, they reinforce the interest of this study in the thickness of Central Park, that is, a study of the park that bridges between plan and section (Figs. 4–7).

The provocation here primarily relates to what conditions the park might have erased as it was laid out. Acknowledging the political motivations behind the construction of such an ambitious endeavour brings out a curiosity of what it might have concealed along the way. Some of the park's paths and roads remain visible in the archipelagic fragments, as well as pre-park occupations, such as pig farms, tree nurseries, water deposits, or Seneca Village. Like continental tectonic plates that preserved a geometric memory of each other suggestive of the unifying theory of Pangea, so do these islands with interrupted routes and land patterns suggest a previously unified territory. Looking under the rug is not only a scoping for the territories of the past, but also a projection into an eventual, far remote future, where Central Park is no longer a landscape veil in Manhattan, but rather a series of ruins that preserve some memorial traces of a long-lost past—paradise lost of Central Park.



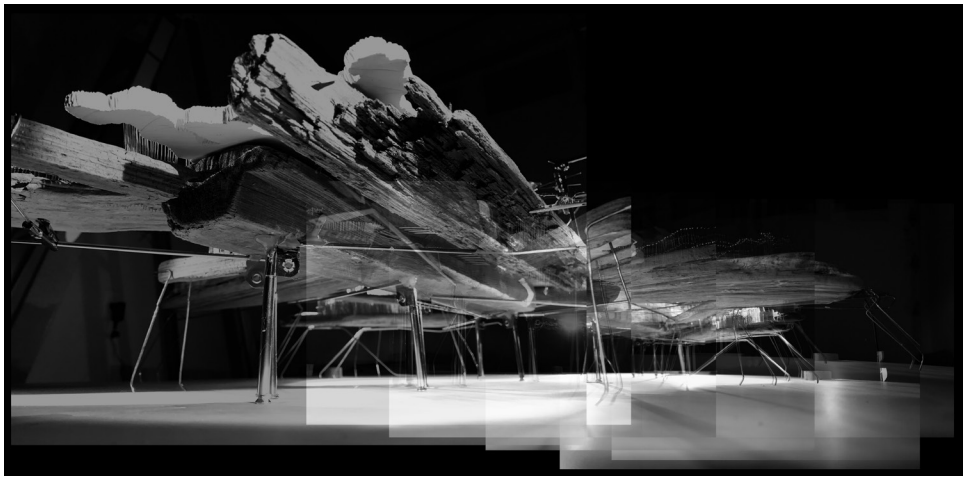


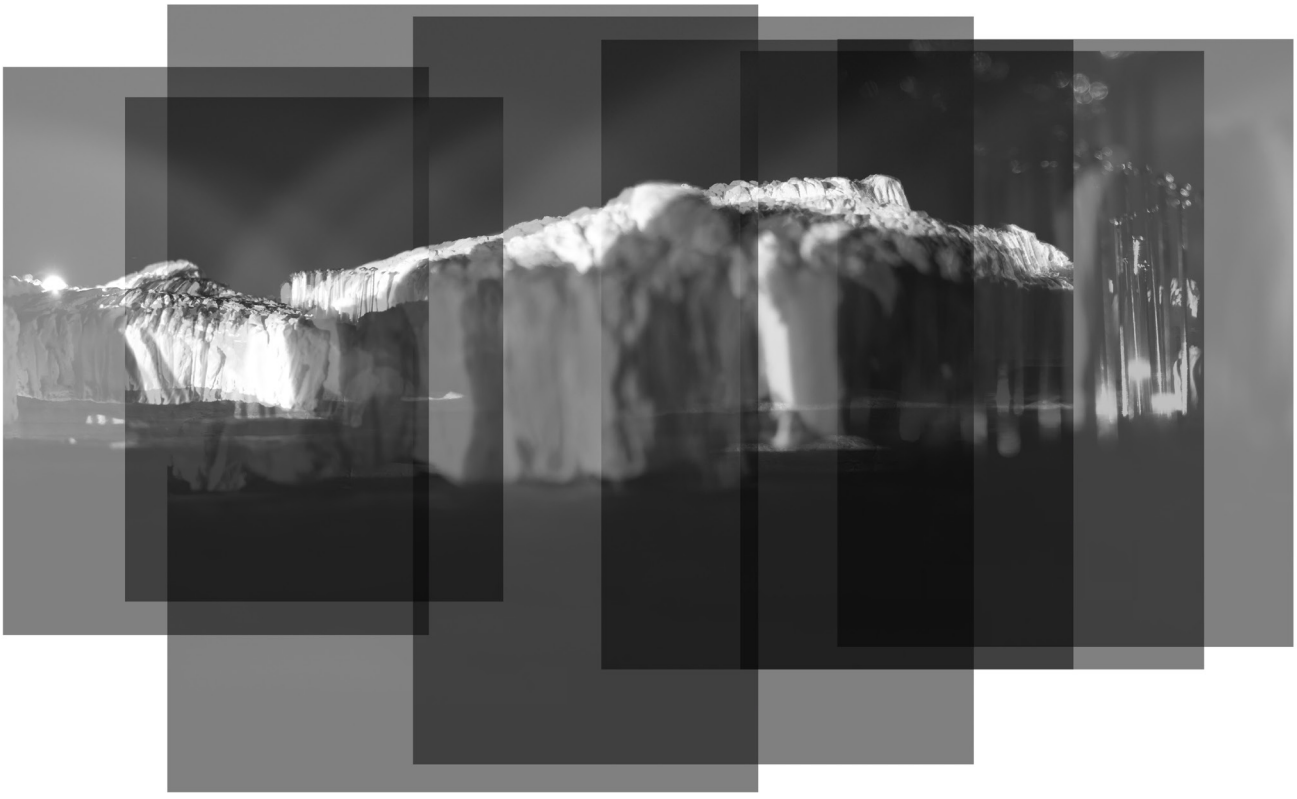
Fig. 4 Tiago Torres-Campos (2021). *Under the Rug*. [Photographs, partial views]

Fig. 5 Tiago Torres-Campos (2021). *Under the Rug*. [Photograph, partial view]

Constructed as part of the design research process rather than because of it, the model was also a generator of new thinking, a hybrid between ruined artefact and device to propel the enquiry forward. The folding of the model back into drawing and, subsequently, into the installation's virtual world included several operations applied systematically and in relation to each other—measuring, rotating, projecting, staging, and lighting—and utilised to generate new drawings. The process focused on the park's thickness to reappraise its own insular conditions in the city. What has this thickness created, what has it erased, and finally, how can it trigger the imagination of new ways for the park to relate back to the city?

Fig. 6 Tiago Torres-Campos (2021). *Under the Rug*. [Photograph, partial view]

Fig. 7 Tiago Torres-Campos (2021). *Under the Rug*. [Photograph, partial view in section]



The sequential drawings became laminations of the landscape, based less on its current context and more on the light contrasts modelled according to its original (pre-park) features. The sequence is what triggers the imagination of the park as a field of material exchange, where laminated light conditions were conceived both as waves and particles. *Light as fluid* drained like water from high points to low, across the city and through the park, and *light as a particle* was swept like dust from dry areas to wet basins, generating regions of light dispersion and regions of light accumulation. The light studies became notational drawings with correspondences to material movements from the park into the city and vice versa (Fig. 8).

Under the Rug integrates wider design experimentation seeking to de-sediment Manhattan in ways that move away from the grid as totalising and instead accept the city as a series of cuts that enact the "experience of permeability."[13] An architecture that regards Manhattan as a coalescence of dissonant spacetime conditions may also perhaps be one that offers a type of transgressive pleasure that comes from the violence of movement activated through space as the city's internal dependencies are iteratively reconfigured and enfolded.

If one accepts that an Anthropocenic architecture of the event is a kind of seismic scoping that de-structures the city from within, de-sedimentation could be regarded as a continuous production of space in the *now*, which is always already in the making, and diffracts the city across time.[14] This perhaps proposes that architecture exists as a practice concerned with an ethics of matter that is not added to "questions of matter but rather is the very nature of what it means to matter."[15]

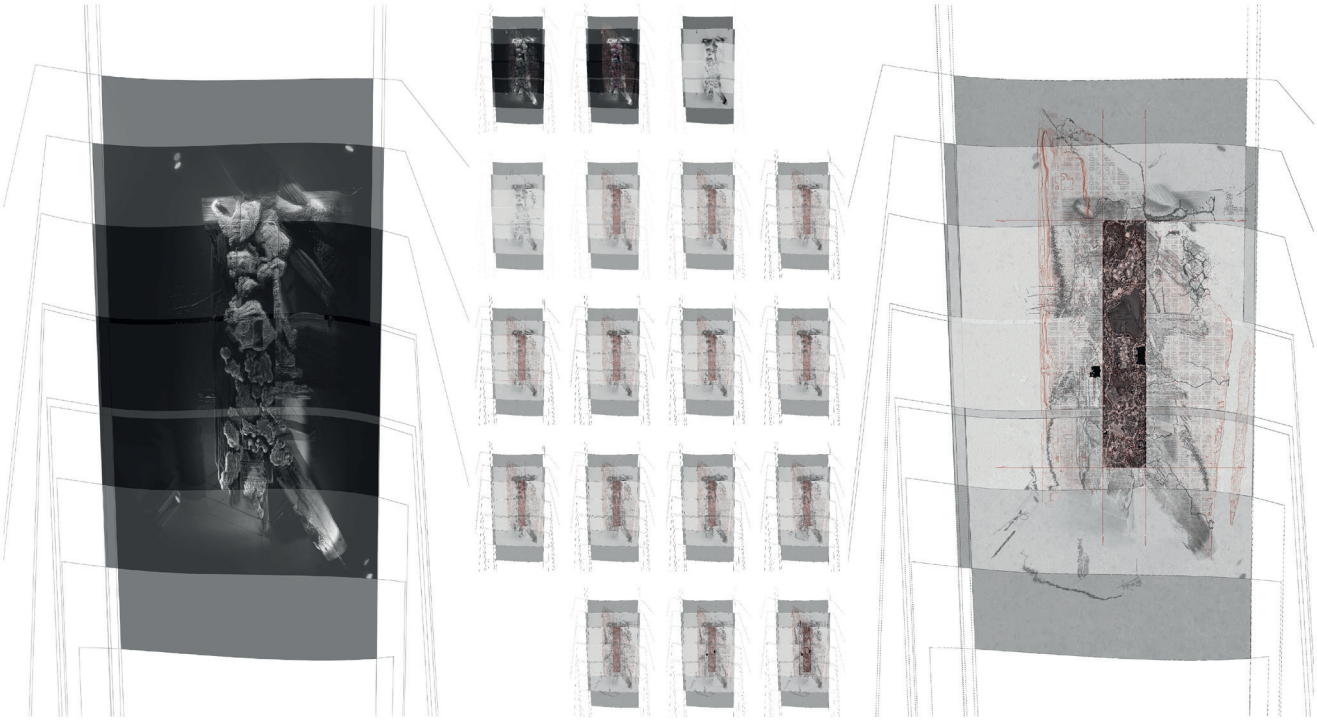


Fig. 8 Tiago Torres-Campos (2021). Lamination of material movement. [Drawing]

NOTES

1. Bernard Tschumi, *The Manhattan Transcripts* (1981, London, UK: Academy Editions, 1994). Complete quote: "They found the Transcripts by accident. Just one little tap and the wall split open, revealing a lifetime's worth of metropolitan pleasures—pleasures that they had no intentions of giving up. So when she threatened to run and tell the authorities, they had no alternative but to stop her. And that's when the second accident occurred—the accident of murder [...]They had to get out of the Park—quick. But one was tracked by enemies he didn't know—and didn't even see—until it was too late. [...] THE PARK." (Tschumi, *Transcripts*, 14).

2. Tschumi, *Transcripts*, 14.

3. Tschumi, *Transcripts*, 6. Tschumi refers to two seminal essays he published while developing the book, *The Pleasure of Architecture* and *Violence of Architecture*, where he explores such thematic preoccupations. It is worth noting the influence that ideas from Georges Bataille, Roland Barthes, and Jacques Lacan played in Tschumi's definition of the concepts.

4. Bernard Tschumi, "The Pleasure of Architecture," *Architectural Design*, March 1977, 214–18, 216.

In the *Transcripts*, Tschumi explains that "the architecture of pleasure lies where conceptual and spatial paradoxes merge in the middle of delight, where architectural language breaks into a thousand pieces, where the elements of architecture are dismantled and its rules transgressed" (Tschumi, *Transcripts*, Postscript (1994 edition), xxviii).

5. Tschumi, "The Pleasure of Architecture," 214.

6. Bernard Tschumi, "Violence of Architecture," *Artforum* 20(1), September 1981, 44–47, 44.

7. Tschumi, *Transcripts*, Postscript (1994 edition), xxviii. Tschumi states that "programmatic violence [...] favour[s] those activities generally considered negative and unproductive: 'luxury, mourning, wars, cults; the construction of sumptuous monuments, games, spectacles, arts; perverse sexual activity.'"

8. Tschumi, "Violence of Architecture," 121–22. There is an inevitable conceptual relation between Tschumi's understanding of violence and Michel Foucault's philosophy and, to a certain extent, also to Jacques Lacan's psychoanalytical theory. More specifically in relation to Foucault, Tschumi writes a final note on madness as a third sensation (the first two being pleasure and violence), with a quote from "*Historie de la Folie*": "In madness equilibrium is established, but it masks that equilibrium beneath the cloud of illusion, beneath feigned discorded; the rigour of the architecture is concealed beneath the cunning arrangement of these disordered violences." See also the first part of Bernard Tschumi's "Madness and the Combinative," in *Architecture and Disjunction* (Cambridge, MA: MIT Press, 1996).

9. Tschumi, "Violence of Architecture," 121–22.

10. *Insular Events* examines the *Transcripts* in three related notational events, each focusing on transcripts in the book. *Part I—Under the Rug* studies the first transcript, "MT1—The Park," as a conceptual probe to contextualise Central Park within wider geologic conditions and to question some of its main socio-political and cultural narratives. *Part II—Archaeologics of Domesticity* investigates the third transcript, "MT3—The Tower (The Fall)", to excavate extracts of Seneca Village, an African American community in New York that was demolished with the advent of Central Park. *Part III—Archipelago of Dependencies* moves more freely between transcripts to study cinematic sequences and how they are staged within and around Manhattan, https://readymag.com/u2191550284/2653568/2/

11. Tschumi, *Transcripts*, 8.

12. When describing the park as a leap of faith at the time of its creation—for it existed before the city around it—Koolhaas considers the park as a compressed synthetic record of the city's progress: "a taxidermic presentation of nature that exhibits forever the drama of culture outdistancing nature." Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York, NY: The Monacelli Press, 1994), 21.

13. Jacques Derrida, "Point de Folie—Maintenant l'Architecture. Bernard Tschumi: La Case Vide—La Villette, 1985," in *AA Files* 12 (Summer 1986), 65–75, 73.

14. The idea of diffraction is used here in the sense given by Karen Barad. Karen Barad, "Matter feels, converses, suffers, desires, yearns and remembers," in *New Materialism: Interviews and Cartographies*, edited by Rick Dolphijn and Iris van der Tuin (London, UK: Open Humanities Press, 2012), 48–70, 49.

15. Barad, "Matter feels, converses, suffers, desires, yearns and remembers," 70.

QIXUAN HU, WITH ANA BONET MIRÓ, PADDI ALICE BENSON, AND MARK DORRIAN

Speculative inconstancy: Exploring the architectural potential of porosity

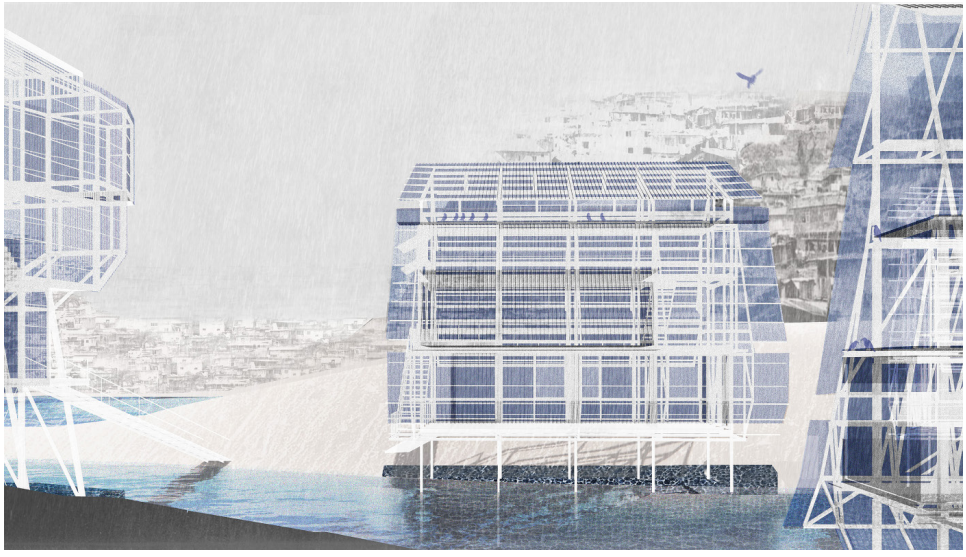


Fig. 1 Qixuan Hu (2023). Symbiosis with the flood. [Digital render]

The growing severity of climate-related issues challenges the traditional binary perception of land as liveable or uninhabitable. Consequently, more areas now find themselves in an ambiguous zone of questionable liveability. Coastal, ravine, and riverine regions are especially at risk, with rising sea levels and frequent flooding placing them in an uncertain position between habitable and uninhabitable.

This phenomenon necessitates a re-evaluation of prevailing architectural practices that often view the appearance of architecture right after construction as its definitive and desired state. Such a perspective gives rise to a widening gap between the intended design and the actual material behaviour.[1] Overlooking the potential impact of external factors can render buildings vulnerable to shifting environmental conditions, which are growing more unpredictable and intense.

In response to these turbulent landscapes, this research-driven design delves into the potential of an adaptable architectural language that coordinates with environmental fluctuations—located within a seasonally submerged ravine in San Miguelito, Panama City. The initiative introduces a community centre to the

neighbouring San Miguelito favela that adapts to seasonal shifts, offering versatile spatial configurations. By envisioning a dialogical border between habitation and nature, the project invites residents to engage cooperatively with (non)substances such as rain, wind, and flooding (Fig. 1).

The concept of "porosity" is a methodological approach within architectural realms to address fluctuating environmental conditions. This notion, seminally narrated by Walter Benjamin and Asja Lacis in 1925, portrayed Naples as a porous city, stating, "As porous as this stone is the architecture. Building and action interpenetrate in the courtyards, arcades, and stairways."[2] Such permeability between the internal and external gives rise to complex interplays of material and space, concurrently invigorating urban spaces with life. These intricate intersections and integrations—hallmarks of porosity—guide exploration into how a loose-fitting and porous architectural language might mediate between human and non-human entities in ever-evolving terrains.[3] This endeavour challenges the conventional anthropocentric perspective that often perceives inconstancy as a detriment. It discusses the potentialities of unpredictability and the feasibility of coexisting with regions impacted by climatic fluctuations.

Reconceiving: Río Abajo's seasonal contradictions

People who observe Río Abajo will be puzzled by an unusual contradiction. From satellite imagery, it resembles a vibrant green belt crossing Panama City, yet upon onsite inspection, it reveals itself as a neglected space nestled within the urban fabric, gradually succumbing to chaos.[4] The discrepancy brought about by this observation piqued interest in this research project in the post-pandemic era.

This phenomenon is primarily driven by seasonal submergence.[5] In Panama City, the tropical dry-rainy season demonstrates distinctive climatic shifts. Especially during the rainy season, the ravine can rapidly expand and appear inundated. The deep terrain of the ravine, coupled with heavy rainfall, can lead to the accumulation of water and sediment, creating temporary or prolonged flooding conditions.

As the project's preliminary phase, the proposed masterplan aims to restore the tensions between the human and non-human agencies, turning Río Abajo into a location that adaptively coordinates with varying seasonal conditions (Fig. 2). Porous installations are introduced along the river to augment public programmes that are often missing in neighbouring high-density communities. Such porosity, viewed as a feature of permeation, facilitates the positioning of constructs along or above the river without disrupting the inherent terrain features. The plan underscores the potential of adaptive architectural designs and material strategies, advocating for a symbiotic relationship with changeable landscapes rather than withdrawing from these regions.

Crossing the ravine

The architectural approach delves into the San Miguelito favela upstream of Río Abajo. Recognised as one of the most expansive informal settlements in Panama City, this community is marked by its distinctive topography, where homes and structures nestle on the ravine's slopes and boundaries. The unique terrain

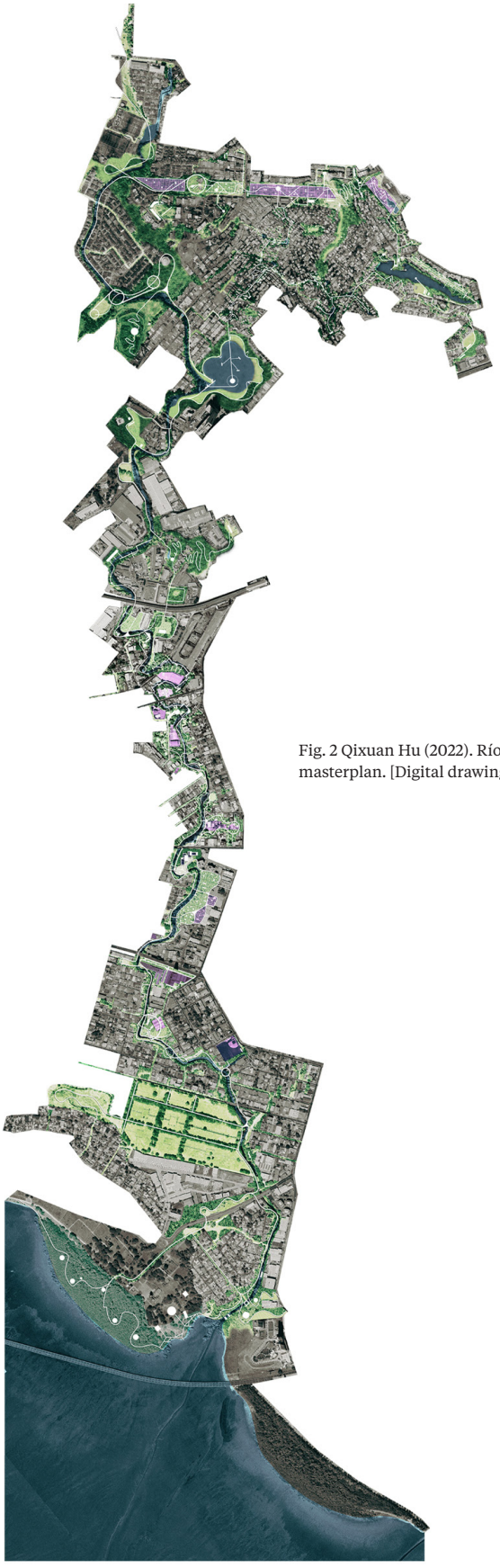


Fig. 2 Qixuan Hu (2022). Río Abajo masterplan. [Digital drawing]

fosters a densely populated environment where structures are closely knit (Fig. 3). Additionally, this layout heightens the inherent risks of landslides and flooding, especially during rainy periods. Such conditions often lead to the disruption of the settlement's essential communication and accessibility.[6]

A staggered gabion system is designed to reshape the surrounding landscape, creating a buffer zone that effectively interacts with floodwater—their layout aids in the controlled deceleration of water flow, averting blockages and potential damage. The porous aggregate within the gabion permits water passage while capturing solids. As the floodwaters recede, the sediment that settles on the gabion plinth will be cleaned and collected.[7] This rejuvenating process enables the ground area to convert into a shadowed public square, offering everyone a secure and welcoming space. When appropriately processed, this sediment can be used in various building applications within the favela community. This strategy reduces waste and champions sustainability by repurposing a natural by-product of the environment. By incorporating these elements, the project not only tackles the challenges of flooding but also capitalises on the adaptive potential of the substances brought by the flood.

Flood-response configuration

The configuration of the detached gabion modules, tailored to the unique terrain features, resembles the intimacy of a street or lane scale. It boasts meandering pathways and hidden pocket spaces that beckon exploration and social interaction. The curated scale ensures that most ground areas benefit from the shade cast by the lifted pavilions. It helps to mitigate the effects of the intense sun and contributes to a comfortable public environment for residents. Adapting to the existing terrain characteristics, this layout supplements the limited public space resources in the community and enhances a sense of community and connectivity among residents.

The final layout emerges as a staggered linear system along the ravine, shaped by topographic characteristics and environmental forces (Fig. 4). Each raised pavilion is tailored to offset specific communal programme deficiencies in the favela community. Addressing the water supply shortfall, adjustable openings are designed for controlled water ingress, guiding rainwater into embedded tanks.

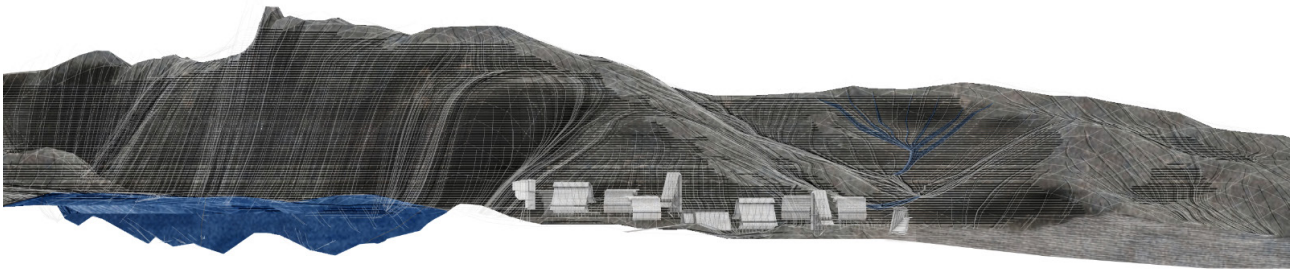
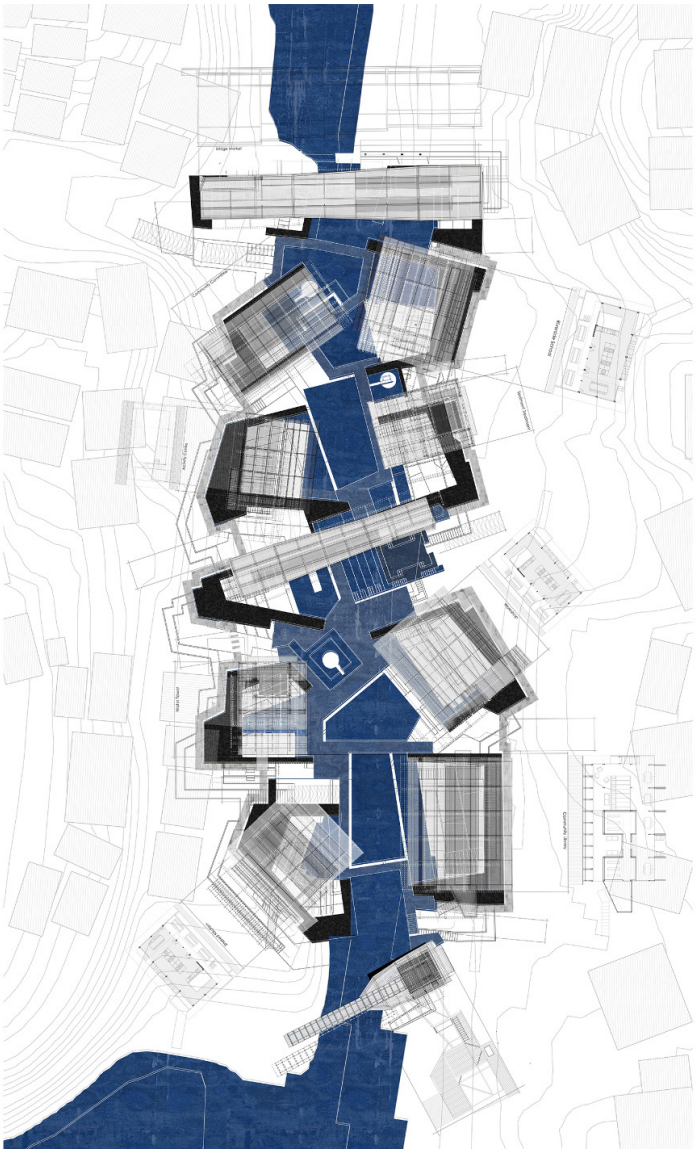
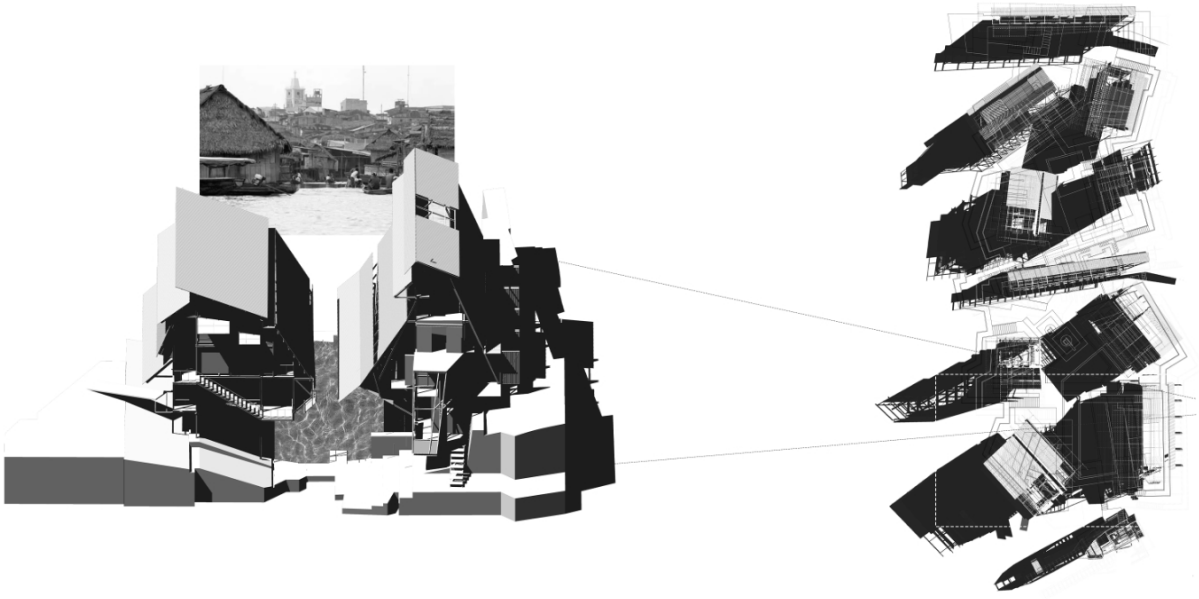


Fig. 3 Qixuan Hu (2023). Long section: Crossing the ravine. [Digital drawing]

Fig. 4 Qixuan Hu (2023). Flooding site plan. [Digital drawing]



The uniquely geometric corrugated panels facilitate efficient heat transfer between the sun's rays and rainwater in the pipes. Their wavy profile expands the surface area exposed to sunlight to promote heat conversion.[8] This sustainable strategy maximises natural resource use and enhances the favela's water management system's energy efficiency and self-reliance (Fig. 5).



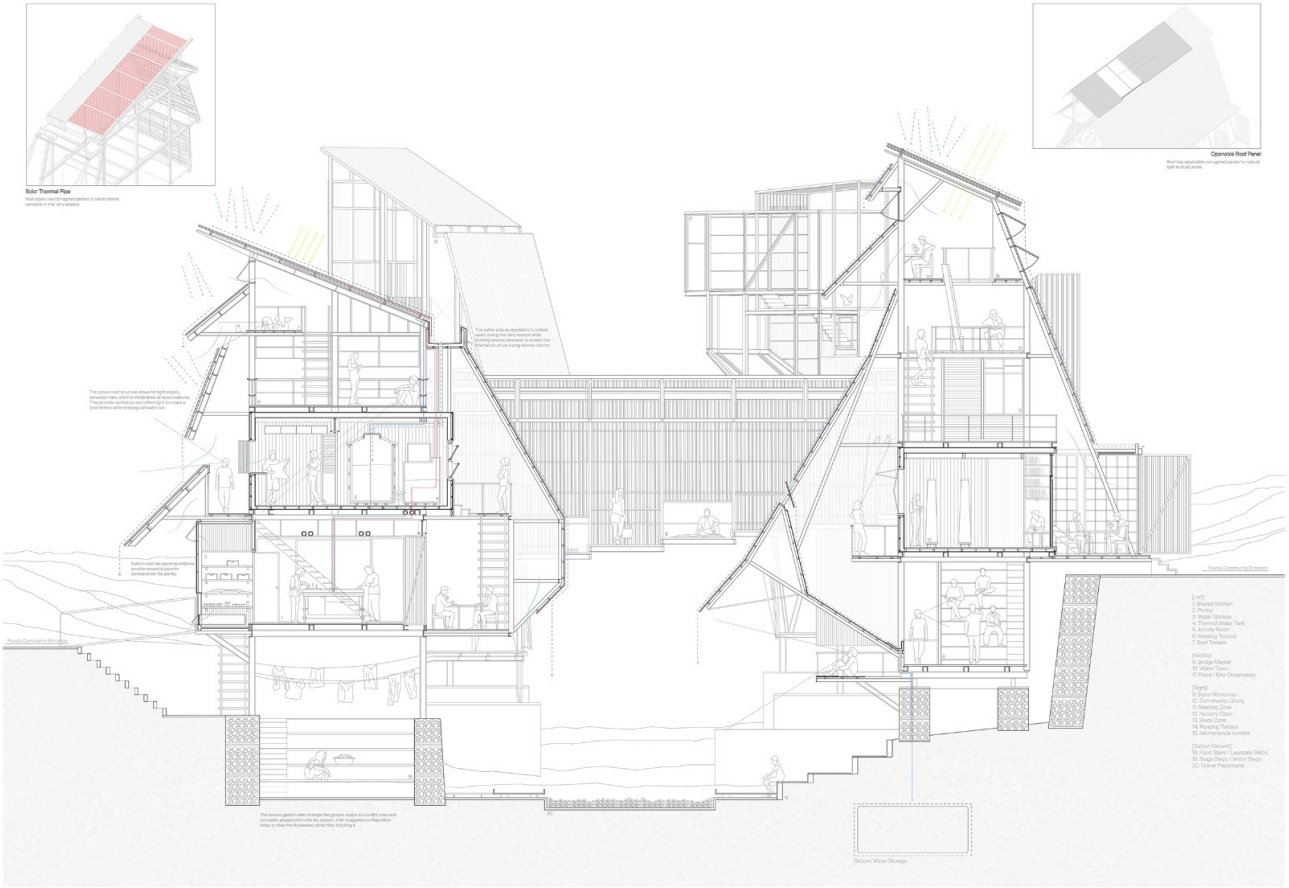


Fig. 5 Qixuan Hu (2023). Flooding site plan. [Digital drawing]

Fig. 6 Qixuan Hu (2023). Section of the Food Centre (left) and Education Centre (right). [Digital line drawing]

Fig. 7 Qixuan Hu (2023). Steam, heat, moisture, and shuttle, the cafeteria interior. [Digital rendering]

"It takes a village"

Situated at the heart of the community and bordering the central passage through the ravine, the Food Centre is a pivotal hub for community interaction, addressing the often-lacking culinary facilities in favela communities (Fig. 7). The stepped gabion on the ground level functions as the dining space, providing seating in the dry season and skilfully blending the architectural extension with the ground landscape. The event space above is versatile and adaptive, suitable for hosting various events and gatherings. Crowning this enclosed room, a spacious open terrace beckons, providing a subtle transition between the interior and exterior, welcoming and including all.

Directly across from the Food Centre, the Education Centre emerges as a beacon for community-based knowledge sharing, filling the gap in cultural and educational infrastructures in the local community. It is primarily intended as a library that subtly transitions into varied study spaces, catering to various communication and reading needs. On the top floor, an attic space is designed to serve as the primary area for reading and study. Its open design encourages free-flowing communication and interaction across all levels.

This spatial penetration incorporates staggered facades, lintels, and rafters strategically arranged to facilitate the dynamic steam, wind, and moisture trails between the loosely assembled structures, ultimately permeating the exterior environment (Fig. 8). The outer skin resists intense sunlight while faintly reflecting brightness through the voids, creating an atmosphere of subtle illumination that permeates the interior with a soft and ambient glow. The interstitial space within the structure is intentionally conceived as habitable places for mountain creatures, providing a space where birds and small mammals can find refuge and create nests, forging an instinctive penetration between the built environment and the surrounding natural habitat.

An object-oriented collaboration

This looseness between objects draws on the investigation of Object-Oriented Ontology. This theoretical framework conceives a coexistent relationship between human and non-human (involving artificial and natural matters) objects. Proposed by Graham Harman, it denies the anthropocentric idea and treats the

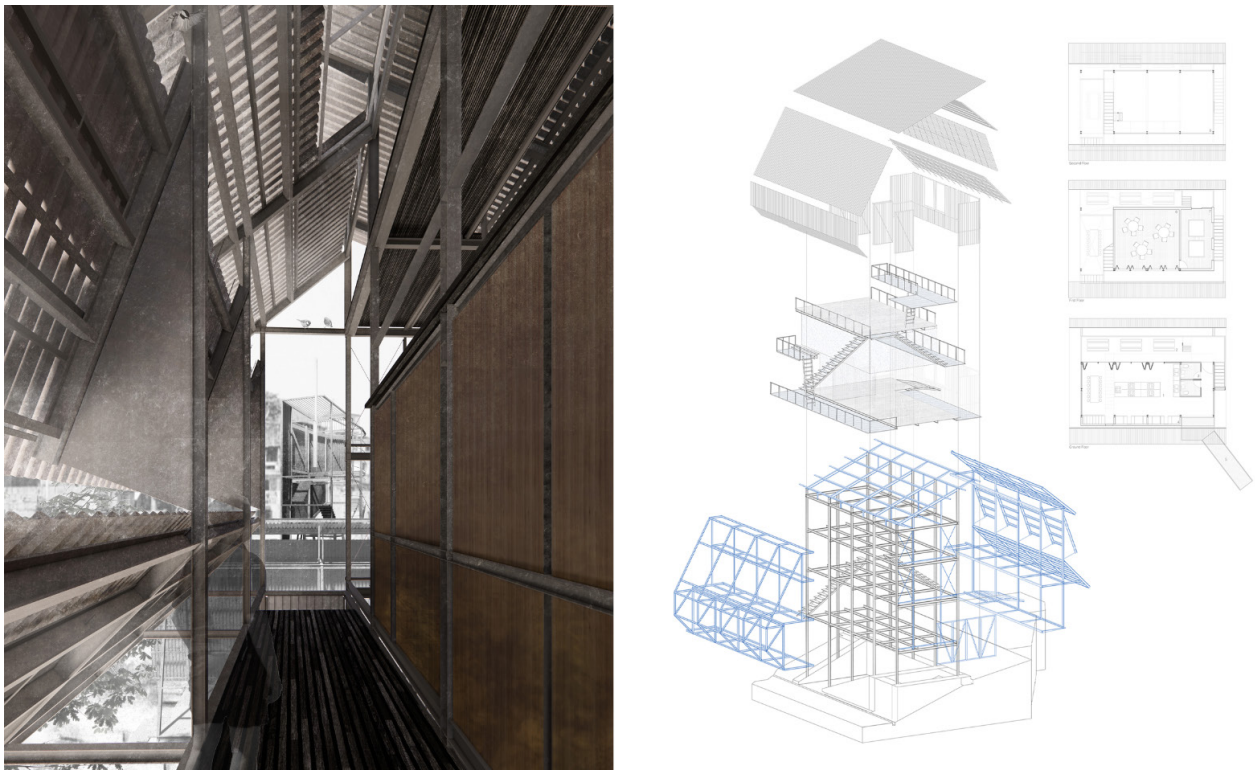


Fig. 8 Qixuan Hu (2023). The penetrative structure. [Digital render and line drawing]

interaction of objects as a heterogeneous network of non-dominant relations.[9] In this paper, the idea of "object-oriented" argues against the preconceived impression of the uncertainty of nature. It demonstrates that non-dominant relations are an essential prerequisite for constructing an environment where humans and non-humans coexist.

In the context of this project, an object-oriented approach is adopted as a methodology for coexisting with inconstancy. This involves recognising the autonomy of seasonal floods, sediment accumulation, and ground vulnerability as neutral objects. Though these objects may partake in various interactions, they cannot be depleted, processed, or replaced. This intertwined inclusiveness contrasts with conventional barriers like dams, which rigidly block water and irreversibly alter hydrological characteristics. Rather than attempting to evacuate or dominate nature, as observed in prevailing anthropocentric strategies, this project reinterprets inconstancy, a term often associated with negative connotations, as a speculative field that accommodates human and non-human agencies.[10]

Reductive curation

This philosophical focus on the nuanced interplay between independent entities enriches the restoration and simulation of interactions between material and the immaterial in the design of the physical model. The emergent texture becomes a sensory trigger by rubbing oak veneers with graphite powder, aiming to evoke phenomenological associations within the audience. This deliberate tactile treatment beckons viewers to reminisce about the sound of raindrops on corrugated rooftops, the marks from torrential downpours, and the gentle fading of surfaces exposed to moisture.

Fig. 9 Qixuan Hu (2023). Model: Curated looseness. [Photograph]

Two primary model materials, plywood and black mountboard, distinguished by their contrasting colours, have been chosen to depict the hierarchy inherent in the architectural language (Fig. 9). The careful selection of joining techniques and varying structural densities is designed to mimic the feel of actual steel. A conscious decision was made to remove portions of the facades, revealing the hidden complex structural design. This approach not only unveils the internal construction but also imparts a sense of incompletion, reminiscent of the ongoing construction process carried out by residents.

Epilogue

The fascination with the concept of porosity in this project culminates in developing an object-oriented architectural language. This suggests that the design gestures are tailored to resonate with the inherent characteristics of (non)substances, acting as a permeable intermediary between human and non-human entities.[11] The objects are invited to create space, each showcasing their distinctive curtain calls. This vibrant interplay of interactions and displays emerges in a cyclical dance, harmonising the acts of consumption and rejuvenation. The meaning of this status of continuous construction could be aptly encapsulated by a quote from *Invisible Cities*[11]—"So that its destruction cannot begin."

As a research-led design, this project endeavour seeks a distinctive perspective on re-evaluating the value of terrains that are susceptible to climate shocks. It highlights the value of an adaptable architectural language that can effectively respond to and harmonise with the ever-changing landscape. Consequently, porosity emerges as a subtle mediator between environmental changes, biodiversity, and habitation, demonstrating its potential as an architectural design method in the face of inconstancy, thus provoking discussions of more inclusive approaches by non-human agencies to architectural design and research methods.

Fig. 10 Qixuan Hu (2023). Exhibition physical model. [Photograph]

NOTES

1. Karianne Halse, "Form(S) of Instability: Demonstrations in the Architectural Potential of Weakness," PhD thesis, Aarhus School of Architecture, Denmark, 2023, 3–4.

2. Walter Benjamin, *One-Way Street And Other Writings*, (London, UK & New York, NY: Verso Books, 2021), 190–92.

3. Jeroen Stevens, "Urban Porosity: A Chronicle of Spatial Inclusion in Matonge, Brussels," *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* 13 (2020): 62–63.

4. "ENVIRONMENT: Seven of World's Most Polluted Rivers in Panama," *Newsroom Panama*, 27 October 2020, https://newsroompanama.com/news/environment-seven-of-worlds-most-polluted-rivers-in-panama.

5. Emily Boydand Sirkku Juhola, "Adaptive Climate Change Governance for Urban Resilience," *Urban Studies* 52, no. 7, Special Issue: Governing for Urban Resilience (May 2015): 1235–36, https://www.jstor.org/stable/26146052.

6. Innterreg, "Using Sediment as a Resource: Sediment Recycling Strategy," *Westcountry Rivers Trust*, 15 March 2019: 5–7, https://wrt.org.uk/wp-content/uploads/2021/04/Sediment-Recycling-Strategy.pdf.

7. Carly De La Hoz, "The Favela Typology: Architecture in the Self-Built City," PhD thesis, Princeton University, New Jersey, 2013, 55–59.

8. Graham Harman, *Object-Oriented Ontology: A New Theory of Everything* (London, UK: Pelican Books, 2018), 52–58.

9. Ariane Harrison, "Charting Posthuman Territory," *Architectural Theories of the Environment: Posthuman Territory*, 2013: 7–8, https://www.academia.edu/6333989/Charting_Posthuman_Territory.

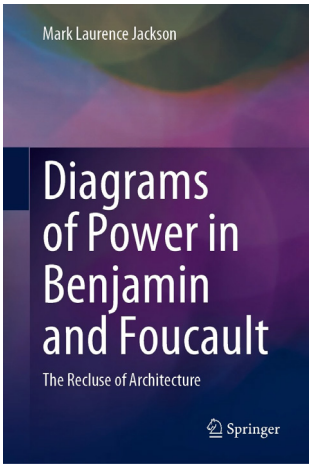
10. Dietrich Erben, "Porous—Notes on the Architectural History of the Term," in *Porous City: From Metaphor to Urban Agenda* edited by Sophie Wolfrum (Berlin, GER & Boston, MA: Birkhäuser, 2018), 26–31.

11. Italo Calvino, "Thekla," *Invisible Cities* (HarperCollins, 2013), 56–57.

book review / STEPHEN ZEPKE

Diagrams of Power in Benjamin and Foucault: The Recluse of Architecture

By Mark Laurence Jackson
Springer Nature, 2022, 326 pp.



By sub-titling his book, *The Recluse of Architecture*, Mark Jackson places it under the sign of a double movement, a sign—or movement—that is this book's signature. The signature is a sign that stands in place of someone who is no longer there, signing being a presenting of absence. Architecture in this sense, is "a revealing that cannot help but conceal something,"[1] a double movement of disclosure *and* displacement. Jackson's magisterial book employs this present-absent sign as its signature, both its subject and as its method, making it more of a book of philosophy than a book *about* architecture in the usual sense. "In fact," Jackson writes at its beginning, "very little is actually discussed that would go to make up a book on architecture. Perhaps, this is a book *of* architecture."[2] Like so much of this complex text, there is a lot to unpack in this seemingly simple statement. On one level, it is empirical, as the author spares few words for describing buildings, the process of building, or indeed architects. Instead, the book focuses on a philosophy of architecture, but again, not as something specifically to do with architecture but rather an investigation into the ontological ground of our dwelling in and shaping of the world. Our ground here is being, and our dwelling is existence, making architecture a language that names and displaces being "itself." Or, as Jackson puts it: "Can we think architecture in terms of force and signification?"[3] If force, or power, is the basic ontological value, then the diagrams, or significations, that shape its existence are its "architecture," here understood in an almost entirely philosophical sense. Not so much the philosophy of architecture then, as the architecture of being as it is in itself, and as it comes into existence. Jackson calls this doubling of being (in itself and in existence) its "spatial ontology,"[4] or what Jacques Derrida calls "spacing," which makes the grounding ground of being nothing other than the recluse.

As he does in Derrida, Heidegger plays a crucial role in *Diagrams of Power in Benjamin and Foucault: The Recluse of Architecture*, providing the ontological architecture of the recluse in his discussions of *Da-sein*, or being-in-the-world. *Da-sein* is not a being in the world, a subject, but instead a more diffuse sense of how to be, its myriad possibilities. The scope of these possibilities reveals authentic and inauthentic *Da-sein*, the first involving a recognition and expression of how its existence necessarily distances its essential being, the latter misrecognising human being as the essential aspect of life, and in particular scientific

rationality as its mode of mastery. Jackson expresses this architecturally: "Dasein is essentially *not-at-home* in its comportment to its 'authentic' being. Its 'dwelling' *is* this not-at-homeness. Hence, we can only 'build' when authentically 'dwelling,' which is to say, when authentically homeless."[5] Given that this would be a post-metaphysical architecture, it exists in, and offers us, a "perennial homelessness, or not-being-at-home as a self's 'authentic' encounter with its existence."[6]

Jackson's book will trace this "structure" of the recluse through the work of Benjamin and Foucault, but not without significant detours into Heidegger, Hegel, Deleuze, Agamben, Schelling, Klossowski, and many others. Indeed, this structure provides a welcome solution to the lack of direct references connecting thinkers (most notably Benjamin and Foucault), insofar as their shared interest in, or use of, the recluse enables their comparison and perhaps occasionally unlikely closeness. Displaced onto the field of their shared structure, not only does each author offer an allegorical account of allegory "itself" (i.e. the recluse), but they can be compared, and contrasted, in this respect, revealing their similarities and differences. Thus, architecture is always both theory and practice, being and doing, a matter of essence and existence, making *The Recluse of Architecture* a "book *of* architecture," because its inquiry into the ontology of the recluse must be constructed according to its model, and can only be revealed through its divergences and displacements. The book is full of detours, diversions, digressions, and dalliances, as if this double-movement is not so much one step forward and two back, as three fleet-footed steps sideways, each step echoing its reclusive sources, each step tracing another iteration of its constitutive difference. *The Recluse of Architecture* is a polyphony of references and ideas that goes well beyond its proliferation of footnotes, constituting instead a compositional technique that often seems more suitable to an artwork than an argument. This is one of the book's most interesting features, presenting itself as both scientific and poetic. On the one hand, connections between authors are specific and even biographical, while on the other they can be what Benjamin calls "allegorical," unstable forces where, as Jackson puts it, "*anything can be anything else*."[7] Such "play," as Derrida called it, allows Jackson to draw connections between thinkers based on their shared employment of the recluse, an argument of the "like" that is, I would say, literary in its ambitions. This is what Jackson sometimes calls (following Benjamin) "method-as-digression,"[8] a method enabling him to deliberately avoid "the doxa of inductive-deductive methods in order to distil the *basic* concepts that compose its understanding."[9] This is a very creative methodology, one that focuses more, we might say, on form than content, although this distinction also wavers in the recluse. As Jackson writes, and it is a good example, "Though we are *not* saying that Benjamin had Heidegger in mind. We do."[10] This is perhaps, the distillation of a metaphoric method, insofar as Benjamin's focus on exile is *like* the absence-presence of being in *Da-sein*. They share a structure, an architecture, and so a constellation. But this constellation is signed by Jackson of course, as he freely admits: "The iterability of a signature-effect happens such that it is the reader who signs a work as idiomatic polysemy of intra-linear translatability."[11]

The book's focus on architecture as a diagram of power in the work of Benjamin and Foucault, and more specifically on how "arcade or disciplinary spacings for *pro-ducing* are modernity's recluse of architecture"[12] is the author's response to

the "problem" that, as is noted early on, there are very few books dealing with the relation of Benjamin and Foucault,[13] no doubt partly due to the dearth of references in Foucault to Benjamin. But Jackson is less interested in drawing out explicit points of reference between these authors, than in discovering (which also means inventing) "resonances" (a favourite term) between them, in particular between the various figures they use to illuminate and obscure the reclusive nature of origins and beginnings. In this sense, Jackson is interested in the "constellation" of and around Benjamin and Foucault, a constellation having, as Benjamin describes it, a relation to its stars as an Idea has to its objects. The recluse, to put it rather bluntly, is the constellation containing Jackson's "stars," but it comes in many versions and under many names, all of which Jackson explores quite encyclopaedically. Indeed, the scholarly grasp Jackson has of his subject is impressive, offering exhaustive accounts of his authors that encompasses all of their often-extensive corpus (noteworthy here is his use of Heidegger's and Foucault's seminars). We might say, then, that Jackson's constellation is organised around its recurring if reclusive idea, while the resonance between stars often operates on an allegorical or metaphorical level. This also means that while *The Recluse of Architecture* offers us an impressive edifice reaching for the stars, on another level this construction is always already in ruins, as Benjamin suggests, the naming of its existence also being its recluse, reducing it to the broken promises of its fragments, eternally deferred, their deferral eternally repeated. But there is also redemption in this necessarily allegorical process of life's ruin, which is also, as I have already mentioned, the "authentic" mode of Heidegger's *Da-sein*.

Just as this method allows for a great deal of creative freedom, and produces theoretical accumulations often dizzying in their ascendence (the Conclusion's rapid rhythm through Benjamin-Foucault-Agamben-Klossowski-Deleuze is a particularly vivid example), its play also involves a certain amount of over-reading, which the author happily acknowledges: "Though clearly," he notes at one point, "we are reading Foucault *into* Benjamin here."[14] Nevertheless, these "complicated itineraries"[15] are often well worth their speculative imaginings, as with the fascinating series of relations Jackson discovers between Benjamin and Foucault's respective engagements with Kant's concept of Enlightenment, and how this contributes to their theories of "counter-modernity" (the term is Foucault's).[16] As with much of the book, the centre of gravity for such constellations is Heidegger, whose image is found in Benjamin and Foucault, while their description (along with that of much else in this book) tends to employ Heidegger's vocabulary as well. As a result, Foucault's understanding of modernity is "retrieved in the anticipatory resoluteness of an ownmost potentiality, a 'self's' relationality with itself as 'transcendent,' from out of the futural nullity of its finitude."[17] This, Jackson immediately admits, is "our Heideggerean leaning to Foucault's 'enlightenment,'" but this vocabulary is by no means limited to Foucault insofar as, he continues, "we 'take in' Benjamin's 'totality-of-experience' in the 'occurrence' of *Da-seins*' (neither subject nor object) stretch between its 'ends'—continuous existence."[18] These aspects of modernity all emphasise the universality of being's contingency, and promote a discontinuous concept of history where the present works on the past and transforms it, or better, makes history into a process of transformation. This then, would be a further philosophical argument in favour of Jackson's method, that history is invented as much as it is discovered, a textual effect emerging from reading other texts. History is

as much without origin as *Da-sein*, because its origin is always its contestation in the present. But despite the philosophical consistency of the recluse, its iterative repetitions (itself a theme in the book) can sometimes seem to obscure differences, even while recognising difference as its onto-genetic ground. At these moments it is as if the shared conceptual motif that binds the cluster takes precedence over other differences that might distance the thinkers discussed. Our earlier example had Heidegger "speaking" Foucault and Benjamin, but later it is Deleuze: "The diagram of relations between forces is a non-unifying immanent cause coextensive with the whole social field. This is how we may also come to understand what Benjamin means by 'constellation.' It is a virtual immanent diagram of forces and not an arrangement of the seeable and the sayable."[19] It is Deleuze's account of the diagram that seems to align Foucault and Benjamin, possibly at the expense of some of their differences, (a mediation, at least in the case of Deleuze and Foucault, that was clearly itself mediated through their shared approach to Nietzsche, or even more precisely, as Jackson elaborates later, to their shared relation to Klossowski's reading of Nietzsche … etc.). At other points however, this method of reading seems remarkably productive, as when in a footnote we see the process turned back on Deleuze: "Perhaps this is Deleuze's peculiar Hegelianism, his bifurcating dialectics, having more in common with Heidegger's splitting of the Absolute than it does with Hegel's supposed Logic of a synthetic unity."[20] This is a flash of insight perhaps unfortunately relegated to a note, and a good example of how the reading of Benjamin and Foucault's relation through their proximity to Deleuze (for example) might create feedback loops that could illuminate Deleuze in new ways as well. Of course, there are real-life difficulties thrown up by such a method too, like the fact (mentioned by Jackson but not developed) that Deleuze does not dwell on Foucault's influence by Heidegger. In any case, this method of iterative reading where one figure doubles another is infinite, sometimes overwhelmingly so, meaning that on Deleuze's proximity to Benjamin in his work on the baroque fold, well: "Perhaps all of this needs pursuing at another time."[21] And to be fair, Jackson's method can also be used for differentiating those figures placed in a constellation. This is the function of Edmond Jabès, who is called upon to draw out differences between how Benjamin and Foucault understand tradition at the end of the nineteenth century.

After all this then, Jackson's question might seem particularly apt: "Can we genuinely say Benjamin and Foucault are close? I would say: not really. Though our aim never was to say they are ultimately saying the same thing but, rather, for us to have something like an involuntary memory, a miracle if you like, such that a flash of *something* happens between them."[22] Clearly then, their differences are no impediment to a flash of insight, or virtuoso reading that might encompass them. So it is no surprise some pages further on, after a fascinating incursion into Benjamin's thoughts on political violence, that we learn that this flash, this something happening between them, is in fact the flash "itself": "Their proximity lies in the manner whereby both understand 'truth' as 'evental' rather than as 'demonstration.'"[23] This ontological understanding of truth as the production of life outside of boundaries established by law and tradition is shared by Benjamin and Foucault, even if their subsequent understandings of this primal power is radically divergent; for Benjamin divine violence and for Foucault aesthetic modes of subjectivation. As Jackson puts it (and it is in triumph and not in resignation): "The mosaic remains fragmented."[24] Because this is an ontological

statement and not a critical one, and given everything that has passed before regarding the exile of mimesis and its always already destruction of truth, origins, and cause, it is the ultimate ontological justification for Jackson's "wandering and wondering."[25] But although this sounds rather casual, it is not, and Jackson's method is continually conjuring complexity, because every "echo" or "resonance" between the protagonists of his constellations is also a diverging path, the constant difference produced by iteration. There is no final word on Benjamin and Foucault's similarities and differences because these continue to be produced as the vitality of their repetitions. This is the genius of the recluse, its palimpsest is always being (over)written, its translation can always give birth to a whole new idiom, because its horizon is the future. As Jackson clearly puts it: "This 'building' of 'my' dwelling from out of dead letters has everything to do with architecture's future-to-come, its possibilities from out of Babel's destructing of the word."[26] This is how Jackson extracts architecture's political practice from Benjamin and Foucault, architecture qua diagram of power is a type of social inscription, an apparatus for producing truth and subjectivity, a way of writing the social body. But as well, and as Jackson proposes it, it is also the formulation of a question, the "sheltering-secluding" of this question along with its "ruin," and finally an architecture "capable of reflecting on its own differences,"[27] because this form of reflection is "authentic" precisely in freeing itself from simply repeating the same in order to become something new. In this way the recluse of architecture, we might say, becomes the architecture of the future.

My review perhaps unfairly focuses on Jackson's philosophical assumptions rather than the details of his argument, which may be no surprise as I am a philosopher. But I don't want to give the impression that the book is in any way vague or unduly abstract, because it is quite the opposite. Always immersed in its details—the book gives intricate readings of some of the most important concepts of its main characters, along with extraordinary cameos by others in its supporting cast—its level of erudition is quite amazing. If you are a scholar of Heidegger, Benjamin, or Foucault (I am not) there is certainly much here to get your teeth into. But there is also a series of constellations that bring Foucault and Benjamin into resonance with a wide variety of other thinkers and ideas that offer equally gripping narratives. But most impressively of all, Jackson's book manages to talk the talk and walk the walk, not only articulating but also embodying the eternally returning ontology of its (dis)organising figure. The recluse of architecture is something that architecture does, but also something that must be done to it, and Jackson's book not only shows how Benjamin and Foucault each, in their own ways, do this, but in doing so Jackson iterates their ideas into the future, demonstrating how authentic thought is, if nothing else, the ongoing articulation of the recluse.

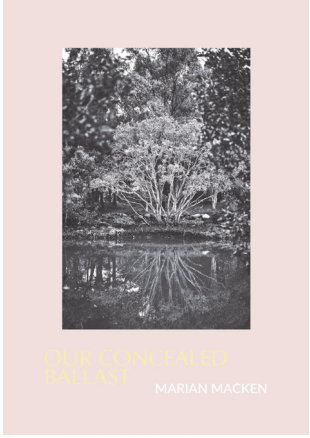
NOTES

1. Mark Jackson, *Diagrams of Power in Benjamin and Foucault: The Recluse of Architecture* (New York, NY: Springer, 2022), 286.
2. Jackson, *Diagrams of Power in Benjamin and Foucault*, xi.
3. Jackson, *Diagrams of Power in Benjamin and Foucault*, 168.
4. Jackson, *Diagrams of Power in Benjamin and Foucault*, 1.
5. Jackson, *Diagrams of Power in Benjamin and Foucault*, 12.
6. Jackson, *Diagrams of Power in Benjamin and Foucault*, 90.
7. Jackson, *Diagrams of Power in Benjamin and Foucault*, 154.
8. Jackson, *Diagrams of Power in Benjamin and Foucault*, 96.
9. Jackson, *Diagrams of Power in Benjamin and Foucault*, 96.
10. Jackson, *Diagrams of Power in Benjamin and Foucault*, 97.
11. Jackson, *Diagrams of Power in Benjamin and Foucault*, 170.
12. Jackson, *Diagrams of Power in Benjamin and Foucault*, 161.
13. Jackson, *Diagrams of Power in Benjamin and Foucault*, 3.
14. Jackson, *Diagrams of Power in Benjamin and Foucault*, 131.
15. Jackson, *Diagrams of Power in Benjamin and Foucault*, 117.
16. Jackson, *Diagrams of Power in Benjamin and Foucault*, 132.
17. Jackson, *Diagrams of Power in Benjamin and Foucault*, 132.
18. Jackson, *Diagrams of Power in Benjamin and Foucault*, 132.
19. Jackson, *Diagrams of Power in Benjamin and Foucault*, 154.
20. Jackson, *Diagrams of Power in Benjamin and Foucault*, 154.
21. Jackson, *Diagrams of Power in Benjamin and Foucault*, 172.
22. Jackson, *Diagrams of Power in Benjamin and Foucault*, 185.
23. Jackson, *Diagrams of Power in Benjamin and Foucault*, 195.
24. Jackson, *Diagrams of Power in Benjamin and Foucault*, 200.
25. Jackson, *Diagrams of Power in Benjamin and Foucault*, 238.
26. Jackson, *Diagrams of Power in Benjamin and Foucault*, 241.
27. Jackson, *Diagrams of Power in Benjamin and Foucault*, 248.

book review / ELIZABETH MUSGRAVE

Our Concealed Ballast

By Marian Macken
Vagabond Press, 2023, 112 pp.



Our Concealed Ballast by Marian Macken is a spare and beautifully crafted memoir chronicling her passage to a place of calm after a shattering personal loss. Allusions to a journey occur throughout but are encapsulated most poignantly in the title. Ballast, typically loaded into a ship's bilge to provide stability in rough seas, is the term Macken adopts to describe a reservoir of "emotion and solace," a nonmaterial weight that keeps her on an even keel and moving forward. Her memoir, illustrated with a selection of elegant black-and-white images by Sydney-based photographer Joshua Morris, chronicles the loading and redistribution of this ballast through grief and inner turmoil.

Macken's principal field of scholarship is the artist's or architect's book—which she defines in earlier writing by citing Clive Phillpot amongst others, as sitting "provocatively at the juncture where art, documentation and literature all come together."[1] *Our Concealed Ballast* extends this book-making practice to poetic prose, with structure, layout, and production indicating additional layers of content. Like Gaston Bachelard in his topoanalysis of the spaces of intimacy, and David Malouf in his "mapping" of the spaces of his childhood home, Macken works with the affinity of memory for place and occasion. She levers the methodologies of earlier writers on memory but looks beyond place and occasion to interrogate the emotions embedded in the poetic images and sensations that key memories restore to her. Like all journeys, Macken's recollecting has a temporal dimension and, just as for Malouf whose memory does not return him to the most recent incarnation of *12 Edmondstone Street* but to a much earlier spatial arrangement, Macken's memories do not arise in chronological order. In acts of remembering, time is not linear, continuous, or divisible.

Macken's introspection begins bluntly with an event so shocking yet so candidly narrated that the reader is momentarily stunned. She then recounts her coming to terms with this event, by looking at it through the lens of a prior loss, by observing how it defines and anchors subsequent endeavours, and by reflecting on how these two perspectives—backwards and forwards in time—are entwined, folded into each other at the point of recollection. The reader grasps the immensity of a love in the hollowness and dislocation precipitated by the sudden removal of its object. The scope of Macken's grief—and her investigation—is set out on the first page: the "grasping" of "some pieces of information" would

"take years."[2] We are not surprised then by the references to Henri Bergson and Edmund Husserl[3] or by the citing of a couplet from a poem by Clive James on grieving; "in being taken out of this world you were taken out of time."[4]

As discrete events are recalled and their circumstances described, the reader is drawn into moments of despair and of amazing resilience and insight. Each vignette has its own page, giving rise to a graphic and literary syncopation—the intensely personal is followed by the more abstracted, the intricately detailed by the spare and concise—reflecting the ebb and flow of time and emotional energy. We sense the tension of hovering between the need to withdraw, to be stationary, anonymous, and absorbed in work, and the compulsion to keep moving, to progress, to travel, even through Burma with a small child in tow. Vignettes are ordered to suggest "unconscious ideation" rather than a "conscious narration"[5] and reflect an understanding that in acts of remembering, there is what philosopher Edward Casey describes as a "co-immanence of past and present."[6] Events and objects that trigger images or sensations also prompt musings on authenticity, agency, and the content of architectural representations. What exactly is held within the lines of an architectural drawing?

Through introspection Macken reveals the provocations for her artists' books investigating aspects of architectural space and time. We see the relationship of her book-making to life events and an honouring of that. The pause to explore ideas and constructs is productive of new knowledge and insights but "thinking through making" is also about bringing something "near" in the Heideggerian sense. As Casey, paraphrasing Heidegger, writes, "we cannot encounter nearness directly, but only by attending to *what* is near, namely, 'things.'"[7] Macken herself observes that the ephemera she has collected over time speaks to "house and home, moving and possessions, travelling, capsule hotels, nomadic architecture and moveable buildings" and to "friendships and the grief of losing these."[8] Her interests, vulnerable to "fluctuations and mutability," unsurprisingly correspond with her personal circumstances, and manifest in a restlessness.[9] Her ballast—the "emotion and solace which keeps [her] steady"—is substantiated through memories which, whilst immaterial and fleeting in themselves, do not lose their potency with time.

My preoccupation with memory, place, and time aside, many readers will engage more directly with Macken's book as a portrait of loss and grief. Her writing works on the imagination of the reader disturbing their emotions and prompting introspection. Morris's images assist by evoking the passage of time and its impact on both nature and artifact. Mangroves shoots through anaerobic mudflats trigger memories of a rich, organic smell and a sucking sound as feet sink in with the body's weight. Frangipani leaf shoots accompany a change of season, triggering memories of impending heat and humidity. They are images I associate with a happy childhood. But for Macken, such images are bittersweet; they belong to a place she associates with withdrawal after heartbreak. Macken is fearless in exposing the intimacy and intensity of her experiences as remembered, making this beautiful book a gift and a privilege to read. *Our Concealed Ballast* is an account of orienting and moving over time towards a place, not of acquiescence, but of an easier reciprocation with the world; a generous and haunting topoanalysis of the struggle in coming to terms with loss and profound grief.

NOTES

1. Marian Macken, "Binding Architecture: Drawing in the Book," *Architecture and Culture* 2, no. 2 (2015): 226, citing Clive Phillpot, "Books by Artist and Books as Art," in *Artist /Author: Contemporary Artists' Books*, edited by Cornelia Lauf and Clive Phillpot (New York, NY: Distributed Art Publishers: American Federation of Arts, 1998), 33.

2. Marian Macken, *Our Concealed Ballast* (NSW: Vagabond Press, 2023), 9.

3. Macken, *Our Concealed Ballast*, 84.

4. Macken, *Our Concealed Ballast*, 18.

5. Edward S. Casey, *The Fate of Place: A Philosophical History* (Berkeley and Los Angeles, CA, London, UK: University of California Press, 1998), 289.

6. Edward S. Casey, *Remembering: A Phenomenological Study* (Bloomington, IN: Indiana University Press, 1987), 168, in which "the past is immanent in the present and the present in the past."

7. Casey, *The Fate of Place*, 272.

8. Macken, *Our Concealed Ballast*, 33.

9. Macken, *Our Concealed Ballast*, 33.

book reflection / JOHN H. STUBBS

Observations on Pacific heritage conservation practice

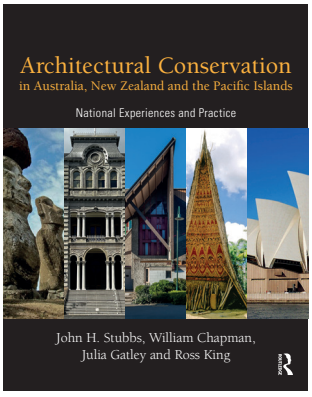


Fig. 1 *Architectural Conservation in Australia, New Zealand and the Pacific Islands: National Experiences and Practice* [New York: Routledge, 2024].

Twenty years of conservation project management work for the World Monuments Fund (New York) and the associated travel exposed me to numerous ideas about architectural conservation around the world and triggered a series of books published under the banner, "Time Honored."[1] The first book, which took those words as its main title, was a global history and overview of the subject.[2] The second explored Europe and the Americas in greater detail, and the third, Asia.[3] The fourth, titled *Architectural Conservation in Australia, New Zealand and the Pacific Islands: National Experiences and Practice*, co-authored with William Chapman, Julia Gatley, Ross King and another 59 expert contributors, has recently been published by Routledge.[4] All four volumes have been amazing odysseys of discovery of interesting and useful information pertaining to the growing international field of cultural heritage protection. This short article reflects on some of the findings from the new book.

The Pacific Ocean covers more than a third of the Earth's surface and contains over 30,000 islands. The often vast distances between island groupings and their climatic and geographic variations have resulted in diverse Indigenous cultures—each with their own distinctive heritage. But there are continuities and recurrent themes. In many Pacific Islands, natural, built, and intangible wonders and traditions are interconnected, and enduring cultural practices are highly valued. Strong oral traditions, music and dance, art and craft, tattooing, and the making of vernacular buildings all involve the transfer of Indigenous knowledge from generation to generation, while also making the past significant to the present for individuals and for communities.

Oceania's built heritage also includes evidence of its colonial past. Some Pacific Islanders see the preservation of Western-style colonial heritage as a hindrance to their own cultural expression. On the other hand, continued political ties with former colonisers have strengthened heritage protection in some Pacific countries and territories.

The book's seven chapters address Australia, Aotearoa New Zealand, Hawai'i, Micronesia, Melanesia, South Pacific Polynesia, and the Pacific Polar Regions. The pages that follow highlight some of the special heritage resources and protection initiatives underway.

Australia

Australia has emerged as an international leader in the field of architectural conservation and is often looked to for guidance. This really started with the publication of the Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance in 1979. The charter was both based upon, and developed in reaction to, European and North American precedents.[5] It introduced the "values-based" assessment of heritage as the basis for conservation decision making, and was followed by the formulation of conservation planning as a means to realise the charter's aims and objectives. Australia came to be seen as a model for inclusive heritage policies, applicable to all forms of heritage, as well as integrated natural and cultural conservation. Still today, Australia ICOMOS is probably the strongest of all the state members of the International Council on Monuments and Sites.

Australia's early heritage conservation initiatives were focused on the nation's colonial past. The ways in which such sites are interpreted and presented to the public have changed with time. Australian heritage professionals are doing an excellent job with their forthright and honest presentations of the "difficult" heritage sites associated with the country's penal history, colonisation's displacement, and the destruction of much of the nation's Indigenous heritage.

There is increasing interest in and respect for the Indigenous heritage sites that remain extant. An example is the extensive Budj Bim cultural landscape in the state of Victoria, where lava flows provided the basis for a complex system of channels, weirs, and dams that were developed by the Gunditjmara people to trap, store, and harvest aquatic animals, leaving archaeological evidence representing a period of at least 32,000 years.

Fig. 2 UNESCO World Heritage-listed Hyde Park Barracks in Sydney (1818–19), restored by Museums of History, NSW. [Photograph: Ross King]

Fig. 3 The meagre sleeping quarters of the Hyde Park Barracks are confronting. [Photograph: John H. Stubbs]

Aotearoa New Zealand

Aotearoa New Zealand has also led in international heritage practice. In particular, over many years, it has been innovative in the ways it has recognised and cared for its Māori heritage. In the book, Ellen Andersen explains that the national heritage agency, formerly the New Zealand Historic Places Trust and now Heritage New Zealand Pouhere Taonga, had Māori representation on its Board of Trustees from the time of its formation in the 1950s, and, as early as the 1970s, developed many of the strategies its staff continue to use today for working with iwi and hapū (tribes and subtribes) on heritage matters, premised on respecting iwi and hapū agency in relation to their own heritage buildings and sites.[6] When first published in 1993, the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value then accommodated Indigenous heritage and practices even more overtly than the Burra Charter, and this continues with the charter's 2010 edition.[7]

New Zealand achieved a world-first in 1993 when Tongariro National Park was inscribed on the UNESCO World Heritage List as an associative cultural landscape. The category of cultural landscape aligns well with the spiritual and ancestral significance that Māori attach to land. New Zealand's most significant sites also include the Treaty House at Waitangi (1833–34), where the Treaty of Waitangi/Te Tiriti o Waitangi was first signed on 6 February 1840, while its most significant challenges are not limited to the extreme weather events and sea-level rise of climate change, but also include unpredictable seismic activity.

Fig. 4 The Tongariro Crossing, between Mts Ngāuruhoe (pictured) and Tongariro in Tongariro National Park. [Photograph: Julia Gatley]

Fig. 5 Warren and Mahoney (1966–72; 2015–19). The Christchurch Town Hall following the repair of damage suffered in the 2010–11 Canterbury earthquake sequence and complete refurbishment. [Photograph: Julia Gatley]

Hawai'i

The Hawaiian Islands archipelago, at the northern edge of Polynesia, was annexed as a United States territory in 1900, and became the country's 50th state in 1959. Since statehood, heritage protection in Hawai'i has been guided by the US Department of the Interior, and since 1966 by the State Historic Preservation Office in Honolulu. Numerous structures have been recorded to the standards of the Historic Building Survey and currently 340 Hawaiian buildings and historic districts are listed on the US National Register of Historic Places.

Aspects of Hawai'i's Indigenous culture have been at the forefront of heritage conservation efforts since the mid-nineteenth century, when both Native Hawaiians and Euro-American settlers began to organise advocacy groups, promote the preservation of Hawai'i's past, and collect examples of Native Hawaiian material culture. Indigenous cultural sites include heiau (ceremonial stone platforms) and other sacred spaces, vernacular buildings, and fishing sites. Among the many buildings erected in the past two centuries are some outstanding landmarks of architectural modernism. Hawai'i also served a crucial role during World War II and has a distinct military heritage, notably the museums comprising the Pearl Harbor National Memorial.

Fig. 6 Wai'oli Mission Hall in Hanalei, Kaua'i, was listed on the US National Register of Historic Places in 1973 and is open to the public. [Photograph: Joel Bradshaw, Wikimedia Commons]

Hawaiian built heritage made international headlines in August 2023 when disastrous grassfires almost completely destroyed the historic buildings of the ancient capital of Lāhainā. US and local Hawaiian conservation capacity is being put to the test in the current efforts to rebuild it, a major project in which the Lahaina Restoration Foundation is playing a key role.

Micronesia

Micronesia spans the Central and Western Pacific, comprising US territories such as Guam and the Commonwealth of the Northern Mariana Islands, former US Trust Territories of the Pacific Islands (TTPI)—the Federated States of

Fig. 7 The cultural and seascape ruins of Nan Madol, Pohnpei, in the Federated States of Micronesia, developed around 1180–1200 CE. [Photograph: John H. Stubbs]

Micronesia, Palau, and the Marshall Islands—and the independent countries of Kiribati and Nauru. Settled in the second millennium BCE by Austronesian voyagers, the region's most celebrated cultural heritage resources include the remains of megalithic stone structures on Pohnpei and Kosrae, in the Federated States of Micronesia. The vast seascape ruins of Nan Madol, seat of the Saudeleur dynasty until about 1628, are particularly impressive. In addition, ancient stone pillars are found throughout Guam and the Mariana Islands, and the island of Yap is famous for its stone "money"—a historic form of cultural currency. Much of the region's material history is embedded in its archaeological sites, many of which are only recently being studied.

Like other parts of the Pacific, Micronesia has strong traditions of song, dance, crafts, and canoeing. Its cultural resources range from the impressive prehistoric structures through to perishable residences and meeting houses to colonial buildings and structures. The colonial architecture speaks of many years of immigration and colonisation. Micronesia was the site of important battles during World War II. The runways and bomb pits associated with the American use of the atomic bomb on Japan speak powerfully to that conflict, which had a huge impact on the Indigenous people. The region was subsequently the site of US nuclear testing, a legacy now recognised as part of the region's "heritage" as well as a continuing health concern.

Melanesia

Melanesia comprises Papua New Guinea, the Solomon Islands, New Caledonia, Vanuatu, and Fiji. Parts of it have had a human presence for 50,000 years, with the populations increasing from about 1600 BCE when Lapita people arrived from Southeast Asia. It is a region with a high degree of cultural diversity, apparent in the fact that hundreds of languages are spoken. Its Indigenous building practices are rich with ancestral and cultural meanings. Traditional buildings

Fig. 8 Dancers at Kamindabit, Middle Sepik, Papua New Guinea. [Photograph: Martin Fowler, 2011]

have generally been made from plant-based materials. Such buildings are necessarily replaced from time to time. In large parts of the region, the continuity of the cultural practices associated with the making of such buildings is more important than the material authenticity of the extant examples, and a degree of loss is accepted.

New Caledonia and Fiji are distinct in the region in having recognised and protected key colonial buildings. New Caledonia was used as a French penal colony from 1864 to 1924. It remains a French collectivity, and French processes have influenced its heritage protection systems. Initiatives to recognise the heritage value of former penitentiary sites are underway. In Fiji, the colonial port town of Levuka was UNESCO World Heritage listed in 2013. It was Fiji's first capital, but was superseded as such because, squeezed between the sea and the mountains, its geography did not allow for its expansion. This explains why the nineteenth-century buildings survived.

South Pacific Polynesia

The vast region of Polynesia stretches from Hawai'i, to Aotearoa New Zealand, to Rapa Nui. The book's chapter on South Pacific Polynesia explores Wallis ('Uvea) and Futuna, Tonga, Samoa, American Samoa, Niue, the Cook Islands, French Polynesia, the Pitcairn Islands, and Rapa Nui. These islands and atolls were settled in two main waves—West Polynesia from around 900 BCE and East Polynesia from around 770–800 CE.

In Polynesia, the belief that the land and geographic features have ancestral, mythological, and cultural meanings is recurrent. Heritage sites include prehistoric constructions built in stone and open to the air—star mounds in Samoa; langi in Tonga; marae in French Polynesia and the Cook Islands; and moai in Rapa Nui. While stone is permanent and enduring, fale, fare, or are (houses/buildings), made from natural materials, are not, and as is the case in Melanesia, it is the making of such buildings that is highly prized. Colonial and modern buildings in South Pacific Polynesia have generally received less recognition than the region's Indigenous sites, although Christian churches abound, and there is overseas interest in places once inhabited by famous Western expatriates.

Fig. 9 Église de la Sainte-Famille (Church of the Holy Family) on the island of Moʻorea in French Polynesia, built in 1891. [Photograph: Julia Gatley]

The region's heritage protection systems vary from well-established in French Polynesia and American Samoa, to developing in the Cook Islands, Samoa, and Tonga, to non-existent in Niue and Pitcairn. International partnerships have helped to ensure the preservation of Rapa Nui's highly significant moai. Futures for Tokelau and Tuvalu, less than 5 metres above sea level at their highest, are seriously threatened by the sea-level rise that is resulting from human-induced climate change.

The Pacific Polar Regions

The polar regions of the Pacific—the Aleutian Islands in the north and Antarctica in the south—have in common the challenges of extreme cold, wide variations in daylight during the year, and relative isolation. For these reasons, they were some of the last places to be explored by Europeans during the Age of Sail. Caretakers of cultural and built heritage still contend with these challenges today, preserving prehistoric sites, nineteenth-century churches, and vestiges of World War II in the Aleutian Islands, and the huts that survive from humanity's nineteenth- and early twentieth-century quest to reach the South Pole in Antarctica.

Chris Cochran's account of the huts in the Ross Sea region is completely fascinating.[8] They were erected from 1899 to 1917 by parties led by well-known explorers such as Robert Falcon Scott and Ernest Shackleton. They were abandoned for several decades, with interest in their preservation growing from the 1960s, and New Zealand leading international efforts to document and preserve the buildings and their contents since the 1980s. Likewise, Australia has led those to preserve the Mawson Huts at Cape Denison in the Australian Antarctic Territory. These preservation initiatives are especially challenging because of the extreme environment in which they are carried out, while also navigating the complex international governance framework in which Antarctica and its resources are managed.

Fig. 10 Ernest Shackleton's Hut at Cape Royds (1908), where the landscape is dominated by Mt Erebus. [Photograph by Mike Gillies, 2018–19, Antarctic Heritage Trust]

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Architectural Conservation in Australia, New Zealand and the Pacific Islands has been such a pleasure to research and produce. It shows that cultural heritage protection, including architectural conservation, is a robust and highly effective discipline in Australia, New Zealand, and Hawai'i as a result of over a half-century of attention paid to it by the respective governments and an ever-increasing number of heritage institutions and practitioners. Other places in the region, including American Samoa and French Polynesia, also have long-standing heritage protection systems. In many Pacific Islands, there is less emphasis on the retention of heritage building fabric and more on the continuity of cultural practices, including the art and craft of making traditional buildings from plant-based materials. Colonisation, World War II, and atomic testing all left complicated legacies in the Pacific, apparent to varied extents in heritage listings, museums, and interpretive materials. The challenges are many, from cyclones and sea-level rise to earthquakes, tsunamis, limited resources, external development pressures, and often distance from professional expertise, but as Pacific Islands hone their individual approaches to heritage protection, the emphasis on intangible heritage value has the potential to influence the heritage sector internationally. This means that while an ICOMOS Pasifika Charter is promised, it is also highly anticipated.

NOTES

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7. ICOMOS New Zealand, *ICOMOS New Zealand Charter for the Conservation of Places of Cultural* Heritage Value, 2nd ed., 2010 [1993].

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panel discussion / JULIA GATLEY

In honour of Jeremy Salmond: Let's talk about old buildings, new work, and design

CONDUCTED IN THE CONFERENCE CENTRE LECTURE THEATRE, UNIVERSITY OF AUCKLAND WAIPAPA TAUMATA RAU
22 SEPTEMBER 2023

Fig. 1 Jeremy Salmond. [Photograph: Sam Hartnett, 2018]

Julia Gatley (JG): Tēnā koutou, tēnā koutou, tēnā koutou katoa. It is a huge pleasure to welcome you all to this panel discussion tonight, being held in honour of Jeremy Salmond [1944–2023]. Thank you for joining us. Thanks, too, to the Auckland Branch of the New Zealand Institute of Architects [NZIA] for including the event on the Auckland Architecture Week programme, and to Andrew Barrie and Michael Milojevic for inviting me to chair it.

With Jeremy Salmond's death in January this year, New Zealand lost one of its best heritage architects. He was part of the country's first generation of dedicated conservation architects, which emerged in the 1980s, and remained a leader in the field for the duration of his career. His office, Salmond Reed Architects, is the country's largest heritage practice. It has earned numerous architecture

and heritage awards. In addition, Jeremy received the Queen's Service Order in 2007 and the NZIA Gold Medal in 2018, and was recognised as a University of Auckland Distinguished Alumnus in 2021. He was a gentle and generous person, known for his integrity and courtesy, as well as his good humour and quick wittedness. He is much missed.

Before we turn to our panel, we have two guests of honour, who will offer some thoughts and reflections. First, please join me in welcoming Jeremy's soulmate, partner and wife of over 50 years, Dame Anne Salmond, Distinguished Professor of Māori Studies and Anthropology here at the University of Auckland Waipapa Taumata Rau, and much-respected scholar of history and culture in Aotearoa and the Pacific. Kia ora, Dame Anne.

Dame Anne Salmond: Ko te wai e hora nei, ko Waitematā. Ko te marae e takoto rā, ko Waipapa. Ko āku rangatira kua pae nei i te pō nei, tēnā koutou, tēna koutou, tēnā koutou.

Many thanks to Julia and the other organisers for giving me this opportunity to speak in praise of my darling Jem. It's something I wasn't able to do at his funeral at St Matthew-in-the-City in January.

Jeremy was passionate about our heritage in Aotearoa New Zealand in all of its aspects, and fought hard to cherish and take care of it.

First, he loved the whenua itself, and all of its taonga, including ancestral plants and animals. At Waikereru in Gisborne, we worked together for almost 25 years with an extraordinary group of people who became a whānau, restoring the hills, the forests, the streams, and the Waimatā River.

Second, he loved te ao Māori, travelling to hui in many parts of the country and forging close relationships with Eruera and Amiria Stirling, Merimeri Penfold, Graeme Atkins, who spoke at his funeral, and so many others. With Dean Whiting and Lloyd Macomber, he restored marae in many parts of the country.

Fig. 2 Dame Anne Salmond and Rau Hoskins. [Photograph: Candida Rolla, 2023]

Third, he loved our settler heritage, for all its complexities and contradictions, working on iconic heritage sites and buildings and neighbourhoods from the Far North to the Deep South, fighting hard for their ongoing life in our communities.

Fourth, Jem appreciated superb contemporary design—heritage in the making—and admired the gifted architects he worked with, regarding them as co-conspirators rather than competitors. At Salmond Reed, his partners were part of the family—Peter Reed, Rosalie Stanley, and Lloyd Macomber.

Jem was a lovely man, amusing and witty, modest and warm-hearted, gifted and generous—a wonderful dad, grandfather, and husband. He was a joy to live with for 54 years, and we all miss him terribly. Thank you so much for holding this event in his honour.

Nā reira, ka nui āku mihi aroha ki a koutou katoa.

JG: Kia ora, Dame Anne. Thank you so much for sharing those words, which triggered lots of memories, certainly for me, and I'm sure for everyone in the room.

Our second guest is Lloyd Macomber, a current director of Salmond Reed Architects, on where things are up to with the practice now. Welcome, Lloyd.

Fig. 3 Lloyd Macomber. [Photograph: Candida Rolla, 2023]

Lloyd Macomber: Hi, all. Thank you for putting this event on for Jeremy. I won't cover off what Anne has already talked about. Just a 30-second potted history of my beginnings with the practice. It was late 1992 when I first met Jeremy and Anne, and in 1993 I started. So, it's been 30 years. Ten of those were in a small place in Devonport where there were two or three of us. And then 20 years ago this month, we moved to where we are, up until today, in Devonport, and we're moving today and we start our new life in Queen Street as of Monday. So that's the new look of the practice. It was Salmond Architects, it was Jeremy, when I joined. Then it was Peter Reed, and there were one or two others. A few names I can recall—Bruce Wild and then Rosalie Stanley and Bruce Petry joined a year or two later. A few years later, we teamed together. There were five of us. I don't know quite how that worked because five of us owned the practice and only two people worked for us! So yeah, we had our moments in those first few years. But after that it all settled down and we grew, we grew to a steady 20-odd people for quite a few years, and we're still that size. And we've decided after some time to move on and come over to the city. We were kicking that idea around quite a few years ago as well, but nothing eventuated then.

Anne mentioned about Jeremy having a sense of humour and being witty. He certainly was. But I always liked that he was always searching to get the joke and to get the people to, you know, take it on board and to go, "You're a really funny guy, Jeremy." And you know, sometimes it works. Sometimes he was actually quite funny! [laughter]

But one of the many things I remember back in the day when there were maybe four people there, it seemed that time just went very slowly and you had all the time in the world, and he had all the time in the world, to spend, and we'd go over this design and that design, long before the days of CAD. And we just had time. We had time to noodle away, look at books, try this detail, try sketch number 53. That doesn't work; we'll try something else. It was good, you know; I'm showing my age. But it's interesting how things have gone so fast, so quickly, now.

Another thing. I can't remember the people, but I remember times that we'd be

receiving clients or consultants or reps or something. And he had this radar for people who were arrogant or rude. And if they were arrogant or rude, I could just see his hackles come up. And he had this thing where, again, just to counter that and put it in the positive, he was so generous with people. It didn't matter who you were. He was really generous with people who showed an interest and a passion in what we did.

A lot of people don't really realise, but he was as good a writer as he was a drawer and a designer. His writing was so fantastic. I'd write these things and he'd look at them and he'd go, "Yep, yep, yep, but no, no, try it again." And in the end, what read to be so long-winded and so drawn out, so full of detail, he'd apply the Jeremy-factor to it and it would come back with such brevity and clarity and be so well weighted. That, probably more so than design or drawing, has been a harder thing to handle, I think, particularly for architects because we're not naturally born writers, but we realise once we start practising that writing is just as important as anything else, you know, within reason. Most people can do sketches and it's like anything, right—you just practise and practise and practise and you get pretty good at it as a consequence, although I'm pretty rubbish at it now because I don't practise it, but I'm writing more. But you know, Jeremy had all of these things in good measure. He really had it all in good measure.

And the last thing I'll say is that he was always offering to just help out, even if it was at the eleventh hour and all the chips were down. He just had the facility to be so generous and give time to any of us, to all of us. So, thanks Julia, thanks all.

JG: Thanks so much, Lloyd. It really was just a coincidence that we held this event on the very day that Salmond Reed are moving office. And we wish you all the best for life after Devonport.

As a heritage architect, Jeremy positioned himself at the design end of the work, and this positioning gives rise to our discussion today, on old buildings, new work, and design—including, but not limited to, the work of Salmond Reed Architects. It is my pleasure to introduce our panel to you:

Paola Boarin is an associate professor of architecture here at Waipapa Taumata Rau, with research interests and expertise in the fields of heritage, sustainability, and retrofitting. Paola is a co-director of our School's Future Cities Research Hub.

Robin Byron is a senior conservation architect with Heritage New Zealand Pouhere Taonga, where she provides conservation advice and works with owners, architects, and developers doing new work on heritage buildings.

Pamela Dziwulska is an architect and conservation architect with Salmond Reed Architects, and in October 2023 completes a four-year term as chair of ICOMOS New Zealand—the New Zealand arm of the International Council on Monuments and Sites.

Rau Hoskins (Ngāti Hau, Ngāpuhi) is a director at designTRIBE, teaches in the architecture programme at Unitec Te Pūkenga, and has recently been appointed to the board of Heritage New Zealand Pouhere Taonga and the Māori Heritage Council.

Sarosh Mulla is a designer who worked at Salmond Reed Architects after graduating and is now a director at PAC Studio, and a senior lecturer in architecture and architectural technology here at Waipapa Taumata Rau.

A very warm welcome to you all. Thank you for joining us tonight. I have a series of questions, and hope to have time to open up to the floor at the end. Also, Paola, Robin, and I teach in the Master of Heritage Conservation programme here at the University, so if you have any questions about that programme, please talk to us at the end.

Pamela, as both an architect and a conservation architect, you are part of the next generation at Salmond Reed, with work and a career developed under Jeremy's influence. It would be great to hear about this, both the way things worked in office with Jeremy and how this has influenced your ways of working, thinking, and designing.

Pamela Dziwulska (PD): I'll start by following on from what Lloyd has said, that Jeremy was always an approachable person, with no problem ever too small or too large, and all problems could be resolved in conjunction with some witty banter. The better the pun, the brighter the sparkle in his eye.

Of great value to Jeremy and in our office is thorough research and finding the authenticity of a building or a site. With heritage buildings in particular, the initial investigations to search out the changes that have occurred and studying these to form an understanding of what is there and therefore guide change, is critical to our design processes.

Jeremy was always about collaboration, internally and externally, because discussion brings fresh ideas and different perspectives to the process of finding the design solution, whether it is two people or the whole office coming together to discuss a project, or just an element of it.

It was also clear that Jeremy was as eloquent with a pen and drawn line as he was with words, so design processes are typically centred around scrap pieces of paper for round after round of drawing, CAD-ing, drawing, CAD-ing, we might check in with the building code every once in a while, until the solution is found. And that process was always ongoing with education too, so he was always passing on what he knew to us, and then us to the next generation.

The influences that drove me to become a conservation architect pre-dated my joining Salmond Reed, though I found an amazing kinship and camaraderie when I did join the practice, and a great deal of support to further my studies in this area when I was awarded the SPAB [Society for the Protection of Ancient Buildings] Scholarship in the UK, and when Jeremy nominated me to become chair of ICOMOS New Zealand.

My driver into conservation was actually sustainability and wondering why New Zealand was flooded with leaky buildings, when so many older buildings seemed to work fine—why don't we build like the 100-year-old building, or the 500-year-old building?

In regard to the influences of how I work, think, and design today—I believe in a holistic approach to my design, doing thorough research and understanding the building and site at the head of the project—and not just where a wall is located, but what is the wall made of, how does that material work, what might its significance be to the whole, and how might we change it without it losing its authenticity? And by keeping the building we prevent unnecessary waste and destruction while maintaining a piece of our country's heritage.

JG: Sarosh, at Salmond Reed, you were involved with the design of new work on old buildings, including St Thomas' Chapel at St Matthew-in-the-City. Was Jeremy a mentor for you in putting new into old, and what did you learn about working with old buildings while in the office?

Sarosh Mulla (SM): Well, I learnt a huge amount about working with old buildings and new buildings. I mean the thing about Jeremy is that he loved all buildings, and he was such a designer, first. The one thing that I really feel he was terribly passionate about was that you could reason your way through any problem, whether it be based in heritage or anything else, by applying design.

And so yeah, he was a huge mentor in the work and in the practice. But I think more than the actual built products that I was fortunate enough to work with him on, it was more about the way he operated as a person in the profession, which I took away. And I was always struck by the generosity that he had and the patience, you know, because I was still a student when I started working for Jeremy. And I have to say I was utterly incompetent for the first couple of years [laughter]. And he had a huge amount of patience for that. I mean, I don't know if Peter [Reed] is here. He would attest to how incompetent [laughter], but my point really is that Jeremy was a person who very rarely had a harsh word to say about anyone. And I never met anyone who had a harsh word to say about him. I think that's extraordinary for an architect with such a long career. I also think it's extraordinary for being a graduate in an office, it's not difficult to see that you would find grumbles about your directors and I'm sure graduates who work in our studio now have grumbles about the directors, but none of us ever had a harsh word to say about Jeremy. And it was just because of his patience and his commitment to design. And, you know, I just loved working for Jeremy. I loved it so much that after I stopped working for Jeremy, I sought him out to continue working with him.

JG: Paola, the ICOMOS New Zealand Charter has a very specific meaning for the word "restoration"—returning a building or place to an earlier appearance by putting original materials back in place and/or removing accretions. You've mentioned to me the differences between our "restoration" and the Italian word "*restauro*". Could you please explain this for our audience.

Paola Boarin (PB): The reflection that I started having on the differences between the ICOMOS New Zealand definition and the Italian definition, and understanding, of the practice of *restauro* started years ago, but then continued and was renewed in a way when I started teaching in the Master of Heritage Conservation here. To me, the ICOMOS New Zealand Charter is closer to the theory of restoration developed by Cesare Brandi. That is, if we consider a work of architecture as a work of art, then we guarantee the legacy of the future of that work of art through conservation, where the approach is either that of doing nothing with the material loss or that of reinstating original materials. For sure, understanding restoration as the methodological process of recognising the work of art in both its physical material as well as its aesthetic historic dimension is an important step towards the retention of the legacy, and it is aligned with some of the concepts of sustainability and even that of kaitiakitanga to some extent. But this approach tends to condemn the architecture to remain unchanged while we are continuously changing and cities are continuously evolving and changing.

Fig. 4 Julia Gatley and Paola Boarin. [Photograph: Candida Rolla, 2023]

The key concept behind the Italian *restauro* is that of design, of a coherent, complex, multi-faceted project that requires multiple skills and competencies—historical, artistic, planning competencies—in addition of course to the architectural and technical ones. So we don't call it restoration work. We call it *progetto di restauro*, restoration project. Somehow, the restoration project is no different from a new project in this understanding. It is founded on a critically creative process, whether that results in the conservation of the material fabric as it reached us or in a conscious adaptation, or furthermore in an integration to the original image through contemporary languages. It is an architectural project with conservation goals.

Giovanni Carbonara, another important conservationist in the conservation theory and practice scenarios, defined it as being neither the project for the new nor the repurposing of the old, but the design for the old. And this is where the essence of this difference lies between Italy and New Zealand, in my opinion. And this is also why both Restoration Theory and Restoration Studio are a compulsory subjects in the training of architects in Italy. We all go through a conservation and restoration studio there, and we do strongly, strongly believe that that is part of a graduate's profile and the practice of architects, whether they work with new or old buildings.

Another difference between conservation approaches in Italy and here is that reconstruction is almost never considered when there is permanent loss of material. But again, we talk about a restoration project where, in this case, the contemporary language takes even more space. In general, the restoration project emphasises the role of the contemporary project, with all its difficulties, conflicts, dialectic, and even polemic elements, sometimes, with all the stakeholders engaged. And there are three main reasons why this is a very complex activity. First, architectural conservation is articulated, multi-disciplinary, and can be interpreted in different ways depending on the point of view of the different stakeholders involved—the client, the local authority, the conservation authority, the designers, and so forth. Second, professionals in this field, especially I would say in Italy, tend to hide and protect themselves behind a case-by-case

scenario. And this has oftentimes led to poor decisions, in my view. But in most of the times, they rightly stand behind the case-by-case, because buildings are unique. Third, conservation authorities over there play a relevant role in orienting the project's approach, but they are often more committed to preservation itself rather than to understanding the wider context, including sustainability principles. But nonetheless, they are a key factor and key professionals for the retention of the architectural, historic, and artistic legacy of our buildings.

Now, of course, with the ongoing war between Russia and Ukraine, there is debate around the loss of material. And these debates will, of course, influence the conservation, the practices, for many years ahead. But in Italy, as well as in the rest of Europe, we've always coexisted with the concept of conservation, reconstruction, adaptation, since the origin of our cities. And this debate was particularly important after World War II.

I think the different interpretations of restoration, and a different interpretation of restoration, more closely connected with the concept of the project and design would be beneficial to New Zealand as well, because the acknowledgement of contemporary needs beyond the retention of materiality could help with the retention of heritage too. What we see in some of the cases now, that are at the forefront of our built environment and cities in New Zealand, is that they are an act of freezing the heritage architecture to a state that it is no longer fit for purpose and, therefore, they are not even considered a living body anymore, but they are not also capable of retaining the legacy. And this is really critical when we talk about the examples of façadism that we see around. Of course, this needs to be supported by two key aspects. The first one is, in my view, more power in the hands of conservation authorities, as the people who can guarantee the integrity of this process. And on the other side, through architecture education. So having more people informed on what is heritage, what is the value of heritage, why is it important to retain heritage and, let's say, have it ready for the next generation. And, of course, we can play a relevant role there.

JG: Robin, the ICOMOS New Zealand Charter also gives advice on adapting or altering heritage buildings. The 1993 edition said that the new work should be identifiable as such, whereas the 2010 edition says that the new work "should be compatible with the original form and fabric of the place, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material." What is your experience with working with these two different clauses intended to guide new work on old buildings?

Robin Byron (RB): Thirty years ago, when the ICOMOS New Zealand Charter of 1993 set out principles around the relationship and incorporation of new work into heritage buildings, there tended to be a propensity for new work to be more emulating or imitative of existing buildings. There was a need to be clear about distinguishing between what was original and what was later added material, even if it involved date-marking of materials to make the distinction. But as heritage practice evolved and the charter of 2010 was revised, it responded to a position being taken that in many instances it was appropriate that new additions were more honestly modern in relationship to a heritage building, and that a clear visual, architectural distinction be made between what was contemporary and what was original. And so there needed to be more direction around how something recognisably new was going to be constructed in the context

of a heritage building, and how it was that we considered those relationships. Synergies could be achieved by respecting the geometry, scale, and form of the heritage structure, the proportions, looking at the rhythm of fenestration, how the materials and colour could be potentially complementary, or if they were the same, how you treat them in a different manner but in a way that they speak to each other. And so more of an outline of what you needed to consider emerged. It reflects the idea of being more honest about what's new and making a clear distinction from the old, but being sensitive and respectful of it.

Fig. 5 Pamela Dziwulska and Robin Byron. [Photograph: Candida Rolla, 2023]

JG: We have heard that Māori heritage and the conservation of marae buildings have long been an important aspect of Salmond Reed's work. At a recent conference in Sydney, I heard an Indigenous Australian speaker comment that she used to use the word "heritage," but has now largely stopped using it and tends to use the word "culture" instead. Rau, what are your thoughts on these words—"heritage" and "culture"—do you see them as the same or different?

Rau Hoskins (RH): Tēnā koe Julia—tuatahi e tika ana me mihi au ki a koe e Ani, koutou ki tō whānau i te wehenga ō tō hoa Rangatira. No reira e Jeremy, haere, haere, hoki atu rā.

I think the use of English terminology in the world of Māori architecture is in flux. And I think the terms that are being used in many different forums are under scrutiny right now. The term "urban design" is something that we in the Māori architectural profession have really pushed against, because the notion of urban design, in the mind's eye, tends to exclude the people. It has a notion of urbanity, of buildings, modified environments, and when we talk about urban design in Māori communities, it's just unhelpful. And similarly with terms like "heritage". You use the term heritage in Māori communities, on marae, and it's like, "Um..." So I think there's an ongoing role for us at the core of these conversations, and of course the wider heritage community, to be open to a process of really drilling into these names. And of course starting to use Māori names is one approach. And of course there are some English words which are better than others, or have got better resonance than others. We tend to use the term "cultural landscapes" instead of urban design. And I think the word culture has at least got some resonance there. I think it would be good to have an Indigenous forum at some point where we are across Australia, Hawai'i, North America, and into

Fig. 6 Sarosh Mulla and Rau Hoskins. [Photograph: Candida Rolla, 2023]

Norway, of course, and Canada, we can start to have some similar conversations that we've had in other areas. So I think the short answer is that there's work to be done and conversations to be had and some of those are beginning.

JG: Could you also please tell us about Māori understandings of, or attitudes towards, heritage listings and scheduling within Māori communities that you've worked with, either with marae buildings or buildings outside of the marae situation.

RH: As I sat in at my first Heritage New Zealand board meeting a couple of months ago, there was a lot of angst there about, you know, why marae aren't listing their buildings and listing themselves as entities. And I did mention that from all the marae projects I've been involved with, any perception that there's any other entity with a stamp of authority over those last remaining bastions of rangatiratanga will be resisted. And the next question is, what's the benefit? You know, what is the benefit? Does it automatically mean that we get Ōranga Marae [Department of Internal Affairs] funding? Well, no. But what I have seen is that Māori are quite keen to embrace those types of protections outside of the marae environment. We have a kōhatu [significant rock] one kilometre up the road from our marae. It used to be a kōhatu where tūpāpaku [deceased] were laid during the journeys north and south, and that's right on the main State Highway 1. So places like that we're very keen to use what protections there may be to stop, you know, Transit New Zealand and Waka Kotahi and other entities from just widening the road when they want to and just seeing this as any other rock. So I think in terms of the listings process, none of these processes were devised with Māori. There's a lot of re-work to be done in this space, and I guess it's fair to say that ten years ago I would have declined an invitation to sit on the Heritage New Zealand board, but could see enough progress to want to join this year.

JG: We have also heard that Salmond Reed have often collaborated with other architecture practices on design projects for the redevelopment or reuse of heritage buildings. Pamela, could you tell us how some of these collaborations have worked, particularly in relation to design, and should the conservation input be more strongly recognised as design input?

PD: Yes, absolutely it should, conservation input should be recognised as design input. Our design philosophy will always be to respect and work with existing buildings and their authenticity—respecting the original design intentions of that building, and respecting the materials already used in a building. We find that this helps us to deliver better design solutions, where materials are integrated better with one another, regardless of whether changes are subtle or dramatic. Design matters such as material choice, proportions, and final execution to us are fundamental and the end result is always to seek design excellence.

Conservation for us is asking the question, how long has this been here for? How much longer can we make it last? And for new design, elements or whole pieces—how long do we intend this to last? 50 years? 100 years? 1000 years?

When we've worked on projects where our input using the conservation approach has been valued, the results can be fantastic, albeit subtle, because the ideas have been absorbed and form part of the design, which shows that the design process has benefitted from this philosophy leading to a great result. One isn't over-riding the other.

On projects where guidance hasn't been taken on board, the results can be tragic for a building and for the owner—an example of this can be a disagreement on the approach to weathertightness. In a masonry building with materials that are meant to allow for moisture movement through the walls, which is an inherent quality of that material, if this pathway is blocked by a thick waterproofing coating, these tend to prevent moisture getting in, but in masonry walls it prohibits the moisture movement and stops the pathways from working efficiently, so now you have a building that has an irreversible modern coating on the outside and the interior will be in a constant state of damp, with constant efflorescence, and a programme of ongoing interruptions for a building owner who will be quite frustrated by a programme of regular maintenance that stops them from using their building all the time.

The quality that we as conservation architects share with our peers is that first and foremost, Jeremy, myself, and other conservation architects in New Zealand first trained and qualified as design architects, and the practice has a collaboration process that includes our design architects—Lloyd, Rosalie, Peter Reed, Rachel Allen, Philip Graham, our British-trained conservation architect Ali deHora, and building surveyors Tracey and Phillip Hartley—to all of us the process is the same, that conservation is a design parameter, not unlike working with existing contours of a landscape, or a maximum height-to-boundary relationship. Conservation as design provides us with a mechanism and strategy for managing change, of which we are aided through our intimate knowledge of building materials.

And I'll finish with a quote from Jeremy: "In the preservation of historic buildings, however, it is those without imagination in the present who impoverish the future."

JG: Paola, the reuse of existing buildings aligns with the imperative to design for a more sustainable future, because it makes use of existing materials and their embodied energy and helps to minimise waste. What are some of the key findings from your research in this field, including retrofitting for improved environmental performance?

PB: Well, it's very aligned with something Pamela just said. I'm really glad to

find this approach in common. Let's start from the concept that sustainability starts with historic buildings, way before starting with new buildings. In heritage conservation, maximising the use of existing materials, existing infrastructure, reduces waste and preserves all the historic character and the extraordinary craftsmanship that we have in our cities and buildings. One important first assumption for working on historic buildings is to consider them as non-renewable resources. We can't have them back once they are lost, and sometimes when we don't plan our conservation work correctly, we can risk losing them. Now, today, we also have to deal with all the important aspects and risks related to climate change. We need to consider that historic buildings are more sensitive to climatic changes and severe weather events. They are more sensitive to other natural pressures like earthquakes. And we know that very well in New Zealand and in Italy. They are more sensitive to the effects of neglect, sub-use, and poor indoor conditions. Sub-use of heritage buildings is very dangerous because it doesn't preserve them as living bodies. They need to work as living bodies in order for them to work properly. But that, of course, involves considerations that are beyond the materiality and beyond their material significance. Another key concept in retrofitting and working with heritage buildings to me is the distance between minimum performance requirements to be achieved and performance improvement. To me, when we work with historic buildings, we have to talk about performance improvement. Do the best you can with the resources that are available in the building and by respecting the building. And let's not want necessarily to meet predefined standards, because, and I go back to the point of the case-by-case that I mentioned earlier, that will never work across the board. So when we enhance the existing capability and opportunities in the historic building, we have done a good job in retaining the heritage and improving the qualities in order for them to withstand the future events—climatic events, natural events.

Energy efficiency in historic buildings is not only related to reducing operational carbon. I hear oftentimes people saying, "Yeah, I've changed existing bulbs to LED and that's energy efficient." Yes, it is. But there's much more beyond that. We need to look at how, in a concerted way, we can improve the energy quality of the building while reducing the causes of decay, because that can have huge impacts on the material loss and the loss of heritage. Most of the time we have infiltration in the building, we have air infiltration, thermal asymmetries, fluctuations of temperature, indoor thermal bridges, and all these will cause condensation that will end up, in the long run, in material decay because of mould growth and so forth.

There was a very important key moment in the theory of conservation, in my view, and that happened around 2015. It was when Giovanni Carbonara started talking about energy efficiency as a protection tool. Hearing that message from a conservationist was really powerful because it was not coming from an architect, it was not coming from an engineer, it was not coming from a designer, it was coming from a conservation architect. And it was extremely powerful because before that. Conservationists had never accepted the concept of energy retrofit for heritage buildings, or barely accepted that. Yes, of course, they would acknowledge the embedded energy, thermal values, and performance of historic buildings, but never worked on improving those qualities. Energy retrofit also improves the indoor environmental quality and comfort conditions for the people, because we have more stable indoor temperature, we have more comfortable

environments for people to live in, to work in, and this keeps adding value to the concept of heritage buildings as living bodies.

For New Zealand, of course, we have another challenge, and it is again a thing in common with Italy: we have to combine energy efficiency with seismic strengthening. We've conducted some research here at the School of Architecture and Planning, especially through PhD work. One of my former students, Priscila Besen, has investigated the mutual benefits between seismic upgrades and energy retrofits in unreinforced masonry buildings in New Zealand, using case studies from Auckland, Wellington, and Dunedin, and she proved that contextually carrying out such works, especially in regards to the use of material that can contribute to increasing energy efficiency and increasing seismic resistance at the same time, like using plywood as diaphragms, can really, in a very powerful manner, contribute to both agendas. On the other side, though, we need to be very conscious that when we use, for instance, steel elements for the structural strengthening of buildings, we may create thermal bridges and that can exacerbate the energy condition of the building and produce the material decay that I mentioned before.

The big trouble for New Zealand in this moment is that there is no comprehensive example of good energy retrofit on historic buildings, especially in conjunction with seismic retrofit as well. There is little expertise among professionals, and there are no incentives from the central government to do that. So, this is really a call for action for everyone in these categories, to work together to advocate for that to happen. Of course, it is important always to remember that any solutions that we put forward for the energy retrofit of historic buildings need to be considerate of potential reversibility and compatibility, which are key conservation principles. We can never forget about those, especially in heritage buildings. And that's why extensive audits, analysis, energy audits, diagnostic tests on materials, on structures, before the development, before starting the project, are so key to the success of this process.

Another really important point is that we need to have the right people around the table, and we need to have them early rather than later. These include architects, engineers, quantity surveyors, but of course heritage specialists and conservation specialists need to be part of the process from the very beginning, before the design, during the design, during the construction, and I would suggest also during the first years of operation of the building, to understand how those strategies that have been put in place are working, whether they are successful or not, whether they are leading to expected results, whether people are using the building the way we meant and the way we thought they would use it, and that's for the preservation of the identity, of the heritage, of the fabric. Beyond energy efficiency, there is much more that leads to sustainable heritage conservation in sustainable heritage buildings, starting from the conservation site itself. There are a lot of mechanisms through which we can reduce the use of water in the conservation sites, the use of electricity, how we can integrate new materials that can, for instance, reduce the urban heat island and are at the same time compatible with the historic fabric. There's been a lot of advancements in terms of new materials for heritage conservation and the integration of renewable energy sources. We need to start thinking about future resilience and energy resilience of our buildings as a network, and heritage buildings are part of that network, again in a compatible manner, in a sensitive manner, also thinking

about the capability and potential of each building. We can't do everything on every building. We have to be selective. We have to be considerate. But as a whole, our cities can be efficient and resilient at the same time.

Adaptive reuse is another very good way of achieving sustainability in our heritage buildings. Retention of fabric is really important, but also again contributes to the effect of keeping buildings alive, and continuing and extending their lives. We can have more informed decisions about the use of materials with low emissions in terms of volatile organic compounds emissions, and that starts from the conservation-related treatments that we choose to use in our buildings. But of course, we also have everything that is related to what we call regional priorities. So also working with culturally sensitive practices and local traditional techniques that can inform a better way to work with our heritage. So engaging with all the people at the right moment is key for any project and particularly for energy retrofit projects, in my view.

JG: Robin, in your job, you are asked to comment on a lot of proposals to alter and add to heritage buildings. I imagine some of these would lift your spirit while others would be disheartening. Could you tell us about some of those that have excited you, and also about the kinds of proposals that make your heart sink.

RB: Fortunately, in my experience, most owners of heritage buildings appreciate the values that are associated with their places and try to do the right thing by them to maintain those values. Not always, of course.

In terms of the most heartening projects, I think that the regeneration of the warehouses in the Britomart precinct stands out for many reasons. The first is that Cooper and Company takes a long view of the conservation, upgrading, and adaptive reuse work they undertake on all the buildings in the precinct. Beyond the short-term immediate adaptation, they anticipate how in the future, if the building were to be further readapted or have a change of use, they plan for that, and therefore the investment they put into the building is able to accommodate and be flexible enough that change can be achieved relatively easily without starting over. I think that's one really important aspect.

Combined with this foresight, I think Cooper and Company also has a business savvy, and this helps to ensure that the buildings will have an ongoing sustainable economic use, enabling the buildings to stay alive, relevant, and appreciated by the people using them. This is important as there have been wonderful adaptive reuse projects elsewhere that for one reason or another languish, and don't immediately go on to enjoy successful new life in the same way. Victoria Park Market may be one of these examples where, following the conservation and adaptation of the mid-2000s, it hasn't experienced the activity and vibrancy it had pre-regeneration.

Above all, I think that Cooper and Company has always taken an approach where it looks to achieve high-quality treatment of the original material fabric of the buildings and their features. I know that the conservation work in the precinct was expertly guided from the beginning by Jeremy Salmond. And I don't know how he ever persuaded Cooper and Company to reconstruct that gigantic parapet on the P. Hayman Building—but he did! Jeremy had a lot of integrity and could be firm when required to achieve the best heritage outcomes. We can all be grateful for that.

But Cooper and Company's approach also combines thinking about new interventions in a way that are successfully integrated into the heritage buildings and their settings. And it demands that new design is of high quality commensurate with the high quality of the heritage buildings themselves. In this way, it looks to incorporate lasting, high-grade materials, with sensitive design articulation and detailing, and to a very high level of craft. I like the statement made by Cooper and Company's chief executive at the opening of Hotel Britomart. He said, "We ask our architects to make the old buildings feel new and the new buildings feel old."

I'm disheartened by the wilful neglect of heritage buildings. An example is the St James' Sunday School Hall in Mt Eden, where the underlying land value was of paramount interest, not the encumbrance of the heritage structure. And when a resource consent for demolition was applied for, it was refused. But then through the Environment Court appeal that decision was reversed and demolition was granted, albeit with a direction that the heritage materials of the building, when it was demolished, should be salvaged and reused in any new building instead of going to landfill. The judge in that decision said that while he appreciated there were important heritage values associated with the hall, health and safety concerns trumped heritage, a result due to the degraded state of the hall after all those years of neglect of the building. And it was especially sad, too, because through the Environment Court case there had been a scheme produced by Matthews and Matthews Architects which was very sensitive and very agreeable in looking at how the building could be retained and adaptively reused. It was costed and demonstrated that the building, if the retention and adaptive reuse were to happen, could have a viable economic use. And then, again sadly, the building was largely destroyed by an act of arson—not long after the decision came out from the Environment Court. And that, of course, sped up the demolition of an important place of heritage significance that will never be recovered.

JG: Sarosh, you spent quite a bit of time in Gisborne with Jeremy and Dame Anne, getting your Welcome Shelter built at their Waikereru property at Longbush. They weren't your clients as such, but you designed it for their land and built it there. Did they bring any client-type requirements to the project, or did they allow you a free rein with the design?

SM: That project was unlike anything that I had ever worked on or will ever work on. I came back from overseas and I was a couple months into a PhD with Andrew [Barrie] and Michael [Milojevic]. And I really didn't have a clear idea of where I was going. I think both of these guys knew that. I think it was just a suggestion to talk about it more widely, my research. I went and saw Jeremy in the office, and I remember him turning down Concert FM, and he said, "Well, you know, what are you working on?" And I talked about landscape and this definition of landscape and how we treat it and how architecture is applied and all of these kinds of layers of culture and heritage over the top. And he said, "Well, you better come and see what Anne and I are doing [at Waikereru], because all of the stuff you're talking about is happening." And I cheekily saw an opening and said, "You guys need a building." And he said, "Well, that's all very well, but we don't have any money for that." And I said, "Well, if you let me do a building, I'll figure the rest out." And I can't imagine anyone saying yes to that. But Jeremy did. And that was the start of five years of the most amazing adventure and lots of highs on site with huge groups of volunteers, many of whom are here. I remember standing in many ditches with Ryan [Mahon] digging in the rain and those

sorts of relationships all came out of Jeremy's, I suppose, belief originally in what you might call a pitch, but also just the kind of faith that both Jeremy and Anne put in me to, kind of, go for it. And there were very few restrictions. It was more a kind of discovery together. And that was just wonderful. There were several times through that project, because it was funded through donations and built by volunteers, that I wasn't entirely sure we'd make it. And in all of those moments, Jeremy was my rock. He got me through all of that and we became really close as a result. I miss those days on site and I miss him terribly.

JG: [to the audience] I know we're slightly over time, but I also know that we've got these five fantastic people, and I'm sure that lots of you are dying to ask them some questions. So maybe just one or two questions?

Member of the audience: Kia ora koutou. I'd like to ask Rau a question. I'm really interested in what you talked about as cultural landscape instead of urban design. And I'm interested to hear that expanded a little bit more in terms of the future of our country and how we negotiate tangata whenua and tangata titiri relationships and enhancing a dialogue with those in our cities and landscapes.

RH: I think because so much of our urban landscape is not of tangata whenua or mana whenua making, it's only in the last ten or fifteen years that hapū and iwi have been re-engaged in directly contributing to design outcomes in our city and town spaces. So I think there's a much greater emphasis at the moment from those groups in new work and not much affection for the colonial fabric of the cities which was actually exclusive of their identities and generally replicating of North American, European, British architecture. So I think that's a reality of where we are right now. And I think that in Tāmaki Makaurau we are on quite a positive journey in that space; it's not quite the same in other parts of the country. But we are seeing, mainly through our CCOs [council-controlled organisations], we're seeing good partnership relationships being forged, and in particular, our mana whenua artists being able to fulfil quite overt roles in reappropriating city spaces. And that's the key. You've got to be reasonably overt if you're going to convince your rangatahi that this is actually still their city, or is their city once again. You can't be too subtle about those interventions. And that causes tension with some individuals, some architects as well. But I think we are on a positive path. But it is variable around the motu. But I'm generally optimistic and of course, you know, working with you and Jeremy and FJC and Jasmax on the museum was an opportunity to reclaim that cultural edifice, that colonial edifice in fact. And while we were locked, literally locked into that space, into the 1969 and 1929 components of the museum, we did what we could and Jeremy was actually obviously very good to work with when of course he was dealing with an incredibly protected building. So that was a case in point of fleshing out those working relationships and enabling mana whenua to reclaim those critical parts of the city, which they have certainly felt excluded from.

JG: Thank you so much to Dame Anne for joining us tonight, with your family, and also thank you, Lloyd, it is great to have heard the updates from Salmond Reed. Thank you to everyone on our fabulous panel, I appreciate your time and your experience very much. Thank you again, and I wish you all an enjoyable evening.

bios

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