



Environmental & Architectural Phenomenology Newsletter

Vol. 11, No. 2

ISSN 1083-9194

<http://www-personal.ksu.edu/~triad>

Spring 2000

This issue includes regular items as well as book reviews and essays. We begins with two book reviews: English scholar Michael Branch discusses geographer Yi-Fu Tuan's *Escapism*, while Robert Mugerauer reviews architect Gary Coates' book on Scandinavian architect Erik Asmussen. Next, we present a commentary by philosopher Paul Capobianco on the use of Heidegger's philosophy in thinking about environmental design.

We also include David Seamon and Robert Mugeraur's introduction to the new reprint edition of *Dwelling, Place and Environment*, first published in 1985 (see next column).

Last, we provide the second installment of a bibliography of recent works in environmental and architectural phenomenology. We hope to provide the last installment of these references in the next *EAP*. We remind readers to send word of any work you note omitted so that we may publish an addendum.

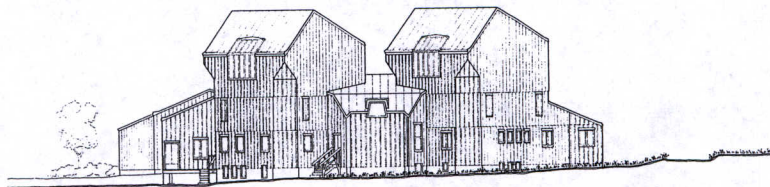
DWELLING, PLACE AND ENVIRONMENT REPRINTED

In March, Krieger Publishers reprinted David Seamon and Robert Mugerauer's *Dwelling, Place and Environment: Towards a Phenomenology of Person and World*. This edited collection was originally published in 1985 by the Dutch publisher Martinus Nijhoff. In 1989, the volume was reprinted by Columbia University Press in its Morningside series.

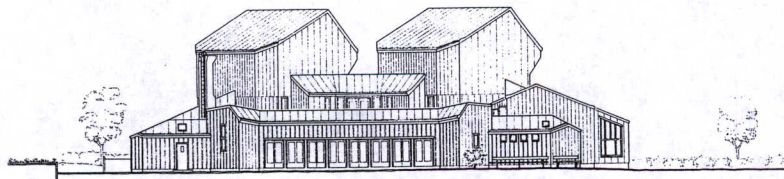
Since the book first appeared, it has come to be seen as a foundational work in environmental and architectural phenomenology. Contributors to the volume include such central qualitative scholars as Ted Relph, Kim Dovey, Joe Grange, Murray Schafer, Fran Violich, David Saile, Michael Zimmerman, and Anne Buttimer.

Krieger's edition includes a new introduction by the editors that we reprint in this *EAP*. See p. 12.

Erik Asmussen's *Robygge*, a community building that includes dining room, community store, and dance studios. See review, p. 6.



North elevation



South elevation

DONORS, 2000

We would like to thank the following readers who have contributed more than the base subscription for 2000. As always, members have been generous. We editors are grateful.

John Barnes

Susan Bott

Peter Callahan

Gary Coates

Ruth Dagger

Ryan Drum

Young Chul Kim

Claudia Mausner

Douglas Paterson

Leeann Rivlin

Ingrid Leman Stefanovic

Anthony Weston

Margaret Boshetti

Mike Brill

Richard Capiobianco

Cathy Gano

Alan Drenghson

Norris Brock Johnson

Hyun Ki Kim

John Opie

Marina Pecar

Eunice Roe

Sandy Vitsthum

Justin Winkler

tative Research, 2nd ed. Thousand Oaks, CA: Sage.

This new edition features eight completely new qualitative methods topics and 15 chapters with new contributors. The 18 chapters from the first edition have been revised and updated.

F. Downing, 2000. *Communicating Meaning through Design*. College Station: Texas A&M University.

This architect "suggests ways to translate memory of personal experience and transfer it to architecture and design." She identifies three different acts of expression: naming remembered places, contemplating their meaning, and developing meaningful categories for them.

K. Easterling, 2000. *Organization Space: Landscapes, Highways, and Houses in America*. Cambridge, MA: MIT Press.

This architect examines the "foundation of the dominant architectures of contemporary development--the genetic protocols for building offices, airports, highways, and homes." Easterling argues that "these organizational formats are not merely the context of design efforts--they are the design."

Kayden, J. S., 2000. *Privately Owned Public Space: The New York City Experience*. NY: Wiley.

This book examines the history, law, design, and use of some 500 New York City outdoor and indoor spaces legally required to be open and accessible to the public.

P. Krapfel, 1999. *Seeing Nature: Deliberate Encounters with the Visible World*. White River Junction, VT: Chelsea Green.

This book is a revised version of the author's earlier 1989 *Shifting* [see EAP, 3,2], an innovative work pointing implicitly toward a phenomenology of the laws of thermodynamics. An important example of "hands-on" phenomenology.

A. Light, & J. Smith, 1998. *Philosophies of Place*. Lanham, MD: Rowman and Littlefield.

A collection of 13 essays on various philosophical approaches to place. A volume in the publisher's "Philosophy and Geography" series, which will be shortly moving to a new publisher--Taylor and Francis.

J. Rothschild, 1999. *Design and Feminism: Revisiting Spaces, Places, and Everyday Things*. Rut-

CITATIONS RECEIVED

R. Arendt, 1999. *Growing Greener: Putting Conservation into Local Plans and Ordinances*. Washington, D.C.: Island Press.

An illustrated workbook "that presents a new look at designing subdivisions while preserving green space and creating open space networks."

J. Corbett & M. Corbett, 2000. *Designing Sustainable Communities*. Washington, DC: Island Press.

This book reviews the history of one sustainable community--Village Homes outside Davis, California. Written by the designers of this project, the book reviews design approach, changes over time, successes, and failures.

H. Davis, 1999. *The Culture of Building*. NY: Oxford Univ. Press.

This colleague of Christopher Alexander examines "how the built world, including the vast number of buildings that are the settings for peoples' everyday lives, is the product of *building cultures*--complex systems of people, relationships, building types techniques, and habits in which design and building are anchored. These cultures include builders, bankers, architects, developers, clients, contractors, craftspeople, building inspectors, planners, and many others. The product of these cultures, which operate after building, is the built world of cities and settlements."

N. Denzin & Y. Lincoln, 2000. *Handbook of Quali-*

gers, NJ: Rutgers University Press. ISBN 0-8135-2667-1.

A collection of 15 essays "rethinking architecture, design, and technology from a feminist perspective, answering the question of how we might envision a designed environment that meets the needs of a diverse public."

J. Sherry, Jr., 2000. Place, Technology and Representation, in *Journal of Consumer Research*, Sept. [no volume given].

This anthropologist of consumption reviews, in part, the literature on the phenomenology of place. He concludes: "Our philosophy and practice of consumption has all too often estranged us from the natural world, and especially from the particularity of place as a lived experience. In many ways, consumption threatens the ecosystems upon which life itself depends. Cultivation of sense of place has implications more profound than improved design and delivery of servicescapes, whether material or ethereal; it is essential to the success of short-term local cultural adaptation as well as to the long-term survival of the planet."

S. Wapner, J. Demick, T. Yamamoto, H. Minami, eds., 2000. *Theoretical Perspectives in Environment-Behavior Research: Underlying Assumptions, Research Problems, and Methodologies*. NY: Plenum/Kluwer.

Contributions include L. Rivlin's "Reflections on the Assumptions and Foundations of Work in Environmental Psychology," A. Churchman's "Women and the Environment: Questioned and Unquestioned Assumptions," D. Seamon's "A Way of Seeing People and Place: Phenomenology in Environment-Behavior Research," and H. Childress's "A Storyteller's Beliefs: Narrative and Existential Research."

ITEMS OF INTEREST

A conference, **Usable Design History: Its Practical Applicability to Design Education and Professional Practice**, will be held 6-7 October 2000 at Eastern Michigan University in Ypsilanti. The aim is to "explore new methodologies so as to foster a more aggressive use of history in both design education and practice." Proposals are encouraged that "incorporate history into methodologies in ways that make it an aspect of the design process in practice or

teaching. Contact Jack Williamson, School of Art & Design, Univ. of Michigan, c/o 2425 Manchester St., Birmingham, MI 48009 (jhwil@umich.edu).

The **International Association for Environmental Philosophy** will present its third annual program 7-9 October, 2000, at the Pennsylvania State University immediately following the annual meeting of the Society for Phenomenology and Existential Philosophy. Membership: Prof. Kenneth Maly, Dept. of Philosophy, Univ. of Wisconsin, La Crosse, 1725 State St., La Crosse, WI 54601.

The **Environmental Writing Institute** will be held 17-22 May, 2000, at the Teller Wildlife Refuge in Montana. Rick Bass and 14 other environmental writers will direct workshops and writing sessions. Contact: Don Snow, Environmental Studies Program, Rankin Hall, Univ. of Montana, Missoula, MT 59812 (www.umt.edu/ewi/ewipage.htm).

The City Design Center at the Univ. of Illinois at Chicago is compiling the first internet catalog of **Outstanding Affordable Housing Design**. The aim is "examples of functional and innovative built projects to demonstrate that, in affordable housing, *design matters*." Design Matters, 1301 Univ. Hall, 601 S. Morgan St., Chicago, IL 60607 (cdesignc@uic.edu).

Since 1986, the **Center for Respect of Life and Environment** has promoted the ethics and practices necessary for a sustainable future. The center sponsors the **Millennium Spirituality and Sustainability Conference** in Assisi, Italy, 7-14 July 2000. CRLE, 2100 L St. NW, Wash. DC 20037 (www.crle.org).

The **Fellowship for Intentional Community** focuses on living in intentional communities. FIC publishes a newsletter and a *Communities Directory* listing some 700 communities, 600 in North America and 100 elsewhere. The directory also includes 33 articles about community living. FIC, 138 Twin Oaks Rd., Louisa, VA 23093 (www.ic.org).

SPECIAL EDRA SESSION

Herb Childress has organized a special EDRA session, "Blinded by Science: Locating Environment-Behavior Studies within the Humanities," to be held 10 May at the annual EDRA meeting in San Francisco. Invited participants include: Duncan Case, Kimi Eisele, Paul Groth, Clare Cooper Marcus, Robert Riley, Nora Rubinstein, and Ingrid Stefanovic.

EDRA's call for participation states that: "Papers should focus on scientific or professional issues...." As an organization, EDRA has always presented itself as a group of social scientists and professional practitioners aimed at successful modification of the built environment. The aim is to "further the objectives of improved environmental quality and informed design decision-making based on user research."

This intensive will re-examine these assumptions. All EDRA members are invited to explore how we might reformulate our methods, audiences, colleagues, precedents, and desirable outcomes by casting our work as a branch of the humanities rather than as a science or professional emphasis.

Key questions to be asked in the session include:

- What has environment-behavior research lost through sticking tightly to the science or professional-consulting model?
- Would a reformulation open the field to new topics, new methods, and new audiences?
- How would calling the field a branch of the humanities differ from saying that the emphasis is "qualitative research"?
- Where would the field fit into an evolving academic structure?
- Is "environment-behavior research" too positivist a label?

Participants are asked to come prepared with a list of five books, essays, films, and so forth that express an approach to understanding places that fits within the humanities. Contact: H. Childress, Jay Farbstein & Associates, 1411 March St., Suite 204, San Luis Obispo, CA 93401 (miaktxca@aol.com).

MEMBERSHIP NEWS

Gary Gomer writes that he is currently working on a project involving breadmaking in the schools. "I've been doing these workshops in public schools in New York City. I go all over the city--with an oven and other materials necessary--and spend the day in a classroom making bread with the students. In the

course of the day we not only do all the mixing and kneading; we also talk about wheat milling (I bring a hand mill so that everyone gets to grind some flour), and the history of breadmaking. At the end of the day we break bread together. I'm also developing a complementary school assembly program to tell the story of bread." 214 7th St., Jersey City, NJ 07302 (gmgomer@earthlink.net).

Arlene Hopkins writes that she is "working with the Los Angeles Watershed Council where we are identifying old Native American village sites along the LA and San Gabriel Rivers and to possibly include them in parklands and trails along the restored rivers." (hopkins@mindspring.com).

David Seamon would like to thank the many EAP friends and colleagues who have offered emotional and spiritual support in a time that has been very difficult personally. Last May, Jim Ryan, Seamon's partner of 14 years, faced a failing kidney transplant. Ryan deteriorated over the summer, and Seamon took a personal leave from his university to care for him through the fall. In late November, Ryan died. Seamon will return to his teaching responsibilities at Kansas State University in the fall.

The following is a passage read at Ryan's memorial service from one of his favorite books--Willa Cather's *My Antonia*, which tells the story of a young Virginian boy resettled with his Nebraskan grandparents after his father and mother are killed in an accident. The boy has just arrived at his new prairie home and sits in the garden trying to understand this strange new place.

I sat down in the middle of the garden and leaned my back against a warm yellow pumpkin.... The earth was warm under me, and warm as I crumbled it through my fingers. Queer little red bugs came out and moved in slow squadrons around me. Their backs were polished vermillion, with black spots. I kept as still as I could. Nothing happened. I did not expect anything to happen. I was something that lay under the sun and felt it, like the pumpkins, and I did not want to be anything more. I was entirely happy.

Perhaps we feel like that when we die and become a part of something entire, whether it is sun and air, or goodness and knowledge. At any rate, that is happiness; to be dissolved into something complete and great. When it comes to one, it comes as naturally as sleep.

BOOK REVIEW

Yi-Fu Tuan, 1998. *Escapism*. Baltimore: Johns Hopkins University Press.

In *Escapism*, his fourteenth book, cultural geographer Yi-Fu Tuan cuts provocatively against the intellectual grain of current environmentalist discourse by asserting that escapism—in its various technological, imaginative, and metaphysical forms—is an inevitable and often healthy human response to the exigencies and limitations of our physical surroundings.

While a bioregionalist might argue that a well established sense of place is the proper means to ethical conduct, or an ecocritic might argue that a cultural form such as nature writing should function primarily to help humans connect with the aesthetic beauty or spiritual value of their local environments, Tuan argues that it is the desire to *escape* our local environments which we find most compelling.

Indeed, Tuan pushes this argument to the extreme conclusion that all of human culture may be seen as an attempt to escape *something*—either the confines of our animal bodies, or the vicissitudes of our natural surroundings, or the fear, boredom, or anxiety inherent to our human condition.

Observing that intellectuals are fond of dismissing theme parks and shopping malls as “escapist fantasies, suitable only for the immature,” Tuan asks the thorny question, “what human works aren’t?” (xii).

“I should like to add another definition of what it is to be human to the many that already exist,” writes Tuan. “A human being is an animal who is congenitally indisposed to accept reality as it is” (6).

Yi-Fu Tuan is a careful and insightful thinker, and his qualified but energetic celebration of the imaginative power of escapist impulses offers a fascinating challenge to the concept of rootedness—of mindful patterns of inhabitation—that we ecocritics are accustomed to valorizing [on this issue, see Herb Childress’s review of Tuan’s earlier *Cosmos and Hearth*, *EAP*, fall, 1999—Eds.].

For if, as Tuan contends, the human sense of place is distinguished largely by our inherent desire to

either modify or transcend the conditions of our local environments, then our current understanding of place-based environmental ethics may require reevaluation.

After a lifetime as a distinguished cultural geographer whose studies of environmental perception and attitudes—particularly the influential books *Topophilia* (1974) and *Space and Place* (1977)—have focused on the human inhabitation of place, Tuan concludes in *Escapism* that the elaborate artifice of cultural productions and the frenetic extravagance of human mobility and migration suggest that we put more energy into imagining our way out of places than imagining our way into them. And this, Tuan concludes in defiance of most environmentalists, need not be a bad thing.

Having articulated his primary intuition regarding escapism, Tuan goes on to offer a loosely-knit series of examples of how escapist impulses inspire cultural production and mediate social interaction, and he concludes that these impulses may ultimately be applied in the service of either good or evil.

Escapism has a contemplative, measured, introspective quality that makes the book feel more like a journal than an argument—more an expansive philosophical rumination than the circumscribed analysis of an academic geographer.

While Tuan’s thesis often dissolves in the stream of his speculative prose, the implications of his provocative claim that escapism is an inherent and inherently creative human impulse offers a salutary challenge to advocates of place-based environmental ethics. “Escapism,” Tuan concludes, playfully, “is human—and inescapable” (p. xvi).

Michael P. Branch
University of Nevada, Reno

BOOK REVIEW

Gary J. Coates, 1997. *Erik Asmussen, Architect*. Stockholm: Byggförlaget. Photographs by Max Plunger and drawings by Susanne Siepl-Coates.

Gary Coates, Max Plunger, and Susanne Siepl-Coates have produced an exceptionally handsome and content-rich volume that will appeal to readers who have a specialized interest in the anthroposophical movement and Sweden's holistic architecture. More broadly, the book will engage readers more generally attentive to understanding and promoting humane environments.

The book focuses on the Swedish architect, Erik "Abbi" Asmussen (1913-1995), covering both his entire body of work and design process, while focusing on the highly distinctive anthropological community at Järna, Sweden. This settlement is not only interesting because of its striking architecture but also because it includes innovative settings for a range of vital human activities and social interactions: a library, music room, school, dormitories, clinic, culture house, mill, and market garden—actually a major model farm—whose organic procedures attracts over 40,000 visitors a year.

Located 50 kilometers south of Stockholm, near Saltsjö Bay, the community implements the belief system and environmentally appropriate lifestyle of Austrian philosopher and spiritual teacher Rudolf Steiner (1861-1925) in a manner that appears to be economically vital as well. Technically, the settlement is centered around—properly named—the Rudolf Steiner Seminar in Ytterjärna and has been evolving since the first anthroposophical community there in 1953.

Needless to say, the landscape itself is striking and the mode in which the community is integrated with that landscape is a major reason for the community's attraction. The development not only defers to the site but enhances it by gathering together and bringing forth the character of the fields and forests of birch, fir, and spruce much like the "jar in Tennessee" in William Carlos Williams's poem.

One would expect the vegetable gardens and minor farm buildings to be delightful in such a pastoral setting, and Coates suggests that they are. It is satisfying to see the sculpture placed around the site

(such as John Wilkes' flowform cascades connected to the waste treatment ponds) and admire the sure hand that designed and realized in so "natural" a manner the treatment ponds themselves. What is not so expected nor so simple to bring off, however, is the way the larger buildings such as the Salt Mill and Eurythmy House seem to contribute to and even nurture the sense of place.

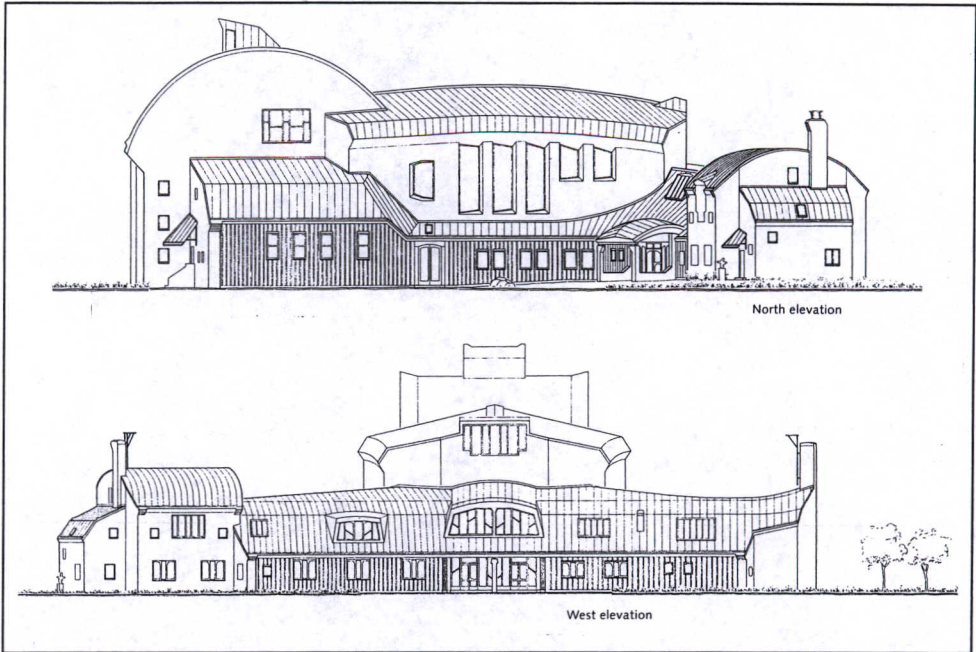
Though readers will have to see and reflect for themselves, it appears that Asmussen achieves his effects through materials, forms, and massing that, while deceptively simple and unpretentious, nonetheless play with the full range of local lighting conditions and settings for graceful everyday activities.

As Coates carefully explains, deeper experiences and meanings may emerge gradually out of the initial impression of an aesthetic that may be seen as either "clunky" and reminiscent of the forms found in 1960s communes (a phenomena that Coates himself covered in his earlier *Resettling America*) or, alternatively, as influenced by Rudolf Steiner's sculptural massings of organic, plastic forms (which are found in the few buildings that Steiner designed in the first decades of the 20th century).

In any case, Asmussen has effectively blended the base palette of wood and earth tones with a range of rich and variously cool or warm interior and exterior colors: salmons, roses, blues, and lavenders, often also set against subtle ranges of gray. Many of the interiors manage somehow to be wonderfully warm and cool at the same time, as is the case with the clinic's therapy rooms bathed in wonderful light.

Or, the colors often are a blend of the subtle and bold, as with the Auditorium, which is set off by red and blue seats, a fantastic ceiling, and colored glass windows. As Coates explains and the excellent photographs illustrate, the buildings themselves continue this play between the light and the heavy, balancing the rising and free atmosphere of the open spaces and surfaces with the feeling that the structures are solidly anchored into the earth.

An especially interesting case of this interplay is



North and west elevations of the Culture House, an auditorium and performance hall.

found in the carved wooden walls of the auditorium in the Culture House, or community center. It is worth quoting here in order to convey the poetic tone of Coates' analysis as well as the character of the buildings and how they are experienced:

In spite of the fact that they are sheathed with butt-jointed fir twelve centimeters thick, the sculpted walls of the hall do not appear to be solid and opaque. They seem more like the surface of a lake or veils of mist through which one could walk as one does through a wall of fog rolling in from the sea.

Painted in translucent layers of rose-violet, blue and indigo, they are neutral in color and inviting to both hand and eye. With changes in the direction and intensity of light, new figures arise out of the rhythmical patterns of interpenetrating forms.

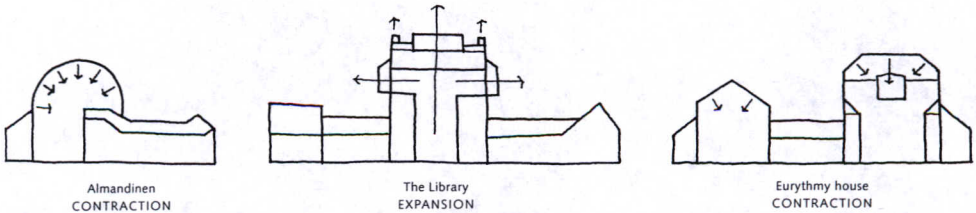
The patterns only reveal themselves slowly over time. Rather than merely limiting perception and containing the space of the room, the walls are themselves within which the imagination can dwell (p. 119).

It should also be noted that the book's clear floor

plans and elevations, as well as the verbal analysis, provide a great deal of information and insight into perennial problems of design and use—for example in regard to the handling of a double-loaded corridor in a dormitory.

It is at this juncture that I can elaborate the broadest appeal of the book, beyond the specifically anthroposophical approach. For many readers, it is the "timeless quality of the buildings" that will resonate. The book is saturated with examples of features, ranging from arcades to alcoves, that freshly instantiate design principles that arise from and return to a sense of place, humanness, and community.

The final sections of the book—"Nordic roots and anthroposophical impulse" and "Asmussen's design process"—present the architect's background and career. Here, Coates provides not only a thorough look at Asmussen's entire body of work but also the theoretical and design strategies integrated into



Conceptual diagrams to illustrate Asmussen's use of a rhythm between contraction and expansion in his buildings (p. 189).

Asmussen's unique approach to community-based architecture and aesthetic of "organic functionalism." The explicit identification and treatment of Asmussen's "design themes" not only enhance an understanding of the specific buildings covered in the initial part of the book but also facilitates one's ability to allow the reader to pursue comparisons.

In this regard, it is hard not to believe that one sees echoes, though with a distinctive accent, of the charm found in successful combinations of simple vernacular and postmodern design. I, at least, cannot look at the images of the Eurythmy House or the Orjan School and not find a resonance (whether intended or not does not matter) with Charles Moore's whimsical yet satisfactorily unpretentious projects such as Sea Ranch.

Or, a slight bend of the head and brain brings to mind the low key and humane civic work of Austr-

lian Gregory Burgess, who combines person-scaled buildings, high levels of craftsmanship with wood and other natural or warm materials, and a strong sense of shared spaces.

Coates' book is successful in both its specific focus on the communal architecture of anthroposophical communities and its more general discussion of the contribution made by Asmussen to a holistic way of building that promotes an authentic dwelling. Also to be complimented are the superb photographs by Max Plunger and drawings by Susanne Siepl-Coates, and the very high production values for which the publisher is to be commended.

Robert Mugerauer
University of Texas at Austin
drbob@mail.utexas.edu

SUMMER PROGRAM IN CLASSICAL ARCHITECTURE

As we go to press, we've just received word of the **Institute of Classical Architecture's** summer program in New York City, 9-23 July 2000. The focus is "an intensive six-week training program in the building arts" for students in the architectural and design fields as well as preservationists, educators, builders, and craftspersons. Topics include: elements of classical architecture, studio design literature and theory, proportion, wash rendering, measured drawings, and traditional building and craftsmanship. ICA, 225 Lafayette St., Suite 1009, NY, NY 10012 (917-237-1208; www.isca-ny.org; isca@erols.com).

HEIDEGGER ON DWELLING: NO HEAVEN ON EARTH

Richard Capobianco

Richard Capobianco teaches philosophy at Stonehill College in North Easton, Massachusetts. He struggles with the question of whether human beings can ever really be "in place" in the postmodern world of multiple voices and continual change. He is currently writing a book on the topic. Address: Philosophy Dept., Stonehill College, North Easton, MA 02357.

Philosopher Martin Heidegger's remarks on "building" are few, but they have been exceptionally influential. Over the decades, a whole new field--the phenomenology of architecture and design--has emerged based largely upon the central notions of Heidegger's seminal essay "Building Dwelling Thinking."¹

In a series of remarkable books, including *Meaning in Western Architecture*, *Genius Loci*, and *The Concept of Dwelling*, the Norwegian architectural scholar Christian Norberg-Schulz has been working out such a phenomenological approach for over thirty years.² In addition, many other researchers--several of whom have contributed to the pages of *EAP*--have elaborated Heidegger's insights and extended them to discuss architectural, landscape, environmental, and design issues.³

Most of these authors have been directly or indirectly inspired by the Heidegger of "Building Dwelling Thinking," who speaks of "dwelling" (*Wohnen*) as the basic character of Dasein's being. Dasein dwells on the earth and under the sky as mortal in the presence of the divinities.

As these authors have developed this theme, their thinking about architecture and design has emphasized "gathering," "presence," and "centering" as the highest existential meanings. Architecture enables us to find our place or regain our lost place in the world, to gain or re-gain "an existential foothold." As Norberg-Schulz puts it, "Human identity presupposes the identity of place.... The basic act of architecture is therefore to understand the 'vocation' of the place."⁴

On the other hand, there has been another group of authors who have looked to Heidegger's thinking to suggest a very different understanding of the nature and role of architecture. Derrida and contemporary

architects such as Bernard Tschumi and Peter Eisenman, for example, have been much more influenced by the Heidegger who, in *Being and Time*, identified *Angst* as the "mood" which leads Dasein beyond the tranquilizing modes of existence of the "They-self" to an authentic confrontation with radical negated finitude.⁵

This is the Heidegger who reminds us in several different texts and in several different ways of our fundamental *not-at-homeness* (*Unheimlichkeit*), of the uncanniness (*Ungeheure*) of existence, of the irreducibility of the *lethe* (closure) dimension of *aletheia* (disclosure), of *die Irre*, "errancy" or the multiple knottedness of Being.

For these authors, a meditation on Heidegger's work leads to a meditation on architecture as "de-centering." Building is conceived as a "de-constructive," "de-centering," "dis-locating" activity which not only reminds us of our uncertain, unfounded "place," but also actively criticizes and refuses the tranquilizing architectural forms generally accepted and expected.

To this end, Derrida and others use Heidegger against Heidegger. The dis-placing, de-centering, absenting themes in Heidegger's work trump the language of conserving, protecting, sheltering, sparing, gathering, guarding, and so forth, which he puts into play in "Building Dwelling Thinking" and elsewhere.

Thus, Heidegger's thinking has been the source for two very different contemporary theoretical approaches to "building."

Stonehill College is in North Easton, Massachusetts, and North Easton is the home of five H.H. Richardson buildings that constitute the H.H. Richardson

National Historic Landmark District. One Richardson building, built in the 1880s, is the Gate Lodge, which fronts a large estate called the Langwater Estate. F.L. Olmsted collaborated with Richardson on the landscaping of the Gate Lodge, and Olmsted did additional landscaping work on the estate. Another Richardson building nearby, also built in the 1880s, is the Oakes Ames Memorial Hall, which was much more dramatically landscaped by Olmsted.

For many working in the phenomenology of architecture in the spirit of Heidegger's essay "Building Dwelling Thinking," Richardson's Gate Lodge and Memorial Hall are perfect examples of "building" as "dwelling" as "gathering," *das Geviert*, the fourfold. We might put it this way: Richardson and Olmsted were deeply attuned to the *genius loci* or the spirit of the place of North Easton in New England.

From Norberg-Schulz's point of view, the place, the landscape, is essentially *romantic*, by which he means that the earth "is rarely continuous, but is sub-divided and has a varied relief; rocks and depressions, groves and glades, bushes and tufts create a rich 'micro-structure' [on the ground]."

The sky is not "experienced as a total hemisphere, but is narrowed in between the contours of trees and rocks, and is ... continuously modified by clouds. The sun is relatively low and creates a varied play of spots of light and shadow, with clouds and vegetation acting as enriching 'filters.' Water is ever present as a dynamic element, both as running streams and quiet, reflecting ponds. The atmosphere is constantly changing."⁶

In sum, a romantic landscape, as we find in a great many places in New England, is not one homogeneous place (as in what Norberg-Schulz calls a "cosmic" landscape) but, rather, an indefinite multitude of different places.

To dwell, to gain an existential foothold in such a romantic place, the activity of building must correspond. Building "gathers" the earth, sky, mortals, and divinities in a way that corresponds to the way they emerge, appear, unfold in nature, *physis*, Being. In this case, Richardson's buildings and Olmsted's landscaping gather and "concretize" the meanings of this place and "root" us and "center" us in this place in a very powerful way.

If we consider Richardson's Gate Lodge or Memo-

rial Hall, we can appreciate the cor-responsence. For instance, we may take note how the eye is forced to move dynamically from part to part of each building and does not come to rest on a view of the whole. This dynamic massing of the buildings responds to the romantic natural place where individual places dominate and no view of the whole can be attained.

Similarly, the intricacy of the facades gathers the richness and variety of the romantic earth and sky. The deeply recessed windows and openings recall the deep and mysterious protective places of the woods. The powerful horizontality (Gate Lodge) and dramatic verticality (Memorial Hall) call forth the distinctive relationship of mortals to the expressive romantic earth and sky. The multiple stony textures, colors, carvings, and reliefs let shine-forth the multitude of "divinities" (sprites, gnomes, fairies, trolls, and so forth) which presence in the romantic landscape and which enchant, bedevil, and dominate the mortals who dwell.

In this view, then, Richardson's architecture "centers" us and grants us an existential foothold. Yet, the kind of "centering" understood here needs to be clarified. Modernist architecture, with its aspiration to create universal, clean, pure, ordered and rational forms and spaces, represents a centering, too, but of a very different sort. The typical modernist building may be said to represent the triumph of the meta-physical/scientific/technological self and, thus, to affirm the mastering conscious subject as "center." Yet, of course, this understanding of centering is precisely what Heidegger so strenuously objected to and criticized, as have those who have followed Heidegger in elaborating an environmental and architectural phenomenology.

Thus, "dwelling" and "building" as spoken of by Heidegger and others is certainly not a "centering" of the modernist sort, but, rather, what we might call a "de-centered centering." That is, Dasein becomes capable of dwelling only in so far as it is able to shatter the illusion of the mastery of the conscious subject (de-centering) and remain open (re-centering) to the power of Being as emergent-appearing. It is in the "space" of this openness to Being that Dasein is

re-centered and dwells and becomes capable of the building that constructs buildings like Richardson's Gate Lodge.

From this perspective, de-centering is also re-centering, and the re-centered self dwells as gathering and keeping the fourfold in things, such as buildings. Yet, certainly this re-centered self has as little to do with the centered self of scientific-technological discourse as Richardson's Gate Lodge has to do with the modernist glass and steel box.

Even so, there seems to be a shortcoming in the thinking of many who are working in the field of environmental and architectural phenomenology--including many who have written articles and reviews for *EAP*. They generally have not taken seriously enough the implications of Heidegger's understanding of "mortals" in his elaboration of the fourfold.

In "Building Dwelling Thinking," Heidegger is clear that human beings "are called mortals because they can die. To die means to be capable of death as death. Only human beings die, and indeed, continually, as long as they remain on earth, under the sky, before the divinities."⁷ The force of these words may not be immediately apparent. Dasein dwells as openness to Being as emergent-appearing, but as such, dwelling is dying. *Dwelling is finite; dwelling is dangerous and risky; dwelling is courageously accepting our radically negated finitude.*

It is this dimension of dwelling that is often bypassed by many authors committed to the phenomenological approach. Their reflections on dwelling gravitate toward the religious and mystical; their studies of place tend to emphasize access to healing, wholeness, and bliss. Their message is a consoling and re-assuring one that the contingency, brokenness, and messiness of existence may be ultimately transcended. Yet, it appears that Heidegger's point is precisely that there is no transcendence of our radi-

cally negated finitude. Dwelling is always at risk. And authentic thinking--and building--should attest to this.

For example, H.H. Richardson's architecture puts us in our place, to be sure, but this place is not simply safe, secure, and assured. It is the place that corresponds to Dasein's authentic resolute, dynamic, risky, mortal openness to Being as powerful-emergent-appearing.

This is the insight that seems to be lost in many of the phenomenological and anthropological studies which have been featured in *EAP* and in related publications. These authors use the language bequeathed by Heidegger but overlook this aspect of his thinking. Consequently, they infuse the notion of "dwelling" with an overly religious and mystical significance. They suggest that the (re-centered) self who dwells gains access to the divine, to plenitude, to abiding peace.

What is missing from their reflections is a fuller recognition and understanding of what it means to say that *mortals* dwell. Simply put, there is no heaven on earth.

NOTES

1. "Building Dwelling Thinking," in *Martin Heidegger: Basic Writings*, ed. D. Farrell Krell (NY: HarperCollins, 1977).
2. C. Norberg-Schulz, *Meaning in Western Architecture* (London: Studio Vista, 1975). *Genius Loci: Towards a Phenomenology of Architecture* (NY: Rizzoli, 1980). *The Concept of Dwelling* (NY: Rizzoli, 1985).
3. See, for example, two collections of essays: *Dwelling, Place, and Environment: Towards a Phenomenology of Person and World*, ed. R. Mugerauer and D. Seamon (NY: Columbia Univ. Press, 1989); *Dwelling, Seeing, and Designing: Toward a Phenomenological Ecology*, ed. D. Seamon (Albany, NY: State Univ. of NY Press, 1993).
4. *Genius Loci*, pp. 22-23.
5. For an overview of these positions see A. Benjamin & C. Norris, *What is Deconstruction* (NY: St. Martin's, 1988).
6. *Genius Loci*, p. 42.
7. "Building Dwelling Thinking," p. 328 (Heidegger's emphasis; translation slightly modified).

Environmental & Architectural Phenomenology, Vol. 11 [2000], No.
**EDITORS' INTRODUCTION TO THE NEW EDITION OF
DWELLING, PLACE AND ENVIRONMENT**

David Seamon & Robert Mugerauer

When the first edition of *Dwelling, Place and Environment* was published in 1985, phenomenological research on environmental and architectural issues was in its infancy. Already, scholars working independently from each other had laid conceptual foundations for understanding how environments, places, and buildings might have bearing on human identity, wholeness, and life. One thinks, for example, of the work of philosophers Martin Heidegger (1962, 1971) and Gaston Bachelard (1969), phenomenologist of religion Mircea Eliade (1961), architect Christian Norberg-Schulz (1971, 1980), and geographers Yi-Fu Tuan (1974, 1977), Anne Buttimer (1974, 1976), and Edward Relph (1970, 1976). For all these scholars, a more or less central concern was exploring how qualities of nature, place, and architecture contribute to human experience, particularly in a positive, sustaining way.

As editors of *Dwelling, Place and Environment*, our major aim was to illustrate in one volume, the great variety of ways in which a phenomenological perspective could contribute fresh insights to environmental and architectural concerns. Intentionally, we sought contributors from a wide range of disciplines and professions, including architecture, urban design, philosophy, geography, psychology, music, physics, and religious studies. We also desired a broad spectrum of topics, thus the 17 contributors explored themes that ranged from blind persons' environmental experiences to traditional groups sense of place to environmental design as place making.

In reviews of the book, this eclecticism of topics and contributors was sometimes voiced as a criticism. Perhaps this assessment was correct in that the many themes discussed—for example, the soundscape or the nature of home and dwelling—could each become the focus of its own extended phenomenology. On the other hand, supportive reviewers of the volume lauded this eclecticism because it demonstrated the cohesive conceptual power of the phenomenological approach. These reviewers praised the collection for

illustrating the innovative and unusual perspectives that an existential and experiential thrust could contribute to traditional issues like environmental ethics, the aims of architecture, or the nature of the person-environment relationship.

In the 15 years since *Dwelling, Place and Environment* first appeared, it has been heralded as one important beginning for an interdisciplinary, multi-professional sphere of research and practice that has variously been called "phenomenological ecology," "phenomenological geography," and "environmental and architectural phenomenology." Though this new introduction is not the place to present recent contributions to this work, we want to assure new readers that the approach is alive and flourishing—the works of Alexander (1987, 1993; Alexander, Ishikawa, and Silverstein, 1977), Casey (1993, 1997), Norberg-Schulz (1985, 1996), Paalasma (1996), Stefanovic (2000), and Thies-Evensen (1987, 1999) are some of the most powerful examples. Those readers wishing a review of this and related work should consult Mugerauer (1993, 1994) and Seamon (1993, 2000). Since 1990, there has also been published the *Environmental and Architectural Phenomenology Newsletter*, which can be contacted at: <http://www-personal.ksu.edu/~triad>.

It is gratifying to find that our new publisher recognizes and supports what our readers and colleagues have demonstrated in publications, conference presentations, and correspondence since this volume was first published: that there is a steady interest in phenomenology as a holistic way to interpret the person-world relationship, including the existential links with nature, landscapes, buildings, and places. In this sense, we are heartened that *Dwelling, Place and Environment* continues to play a role in helping students, colleagues, and friends to identify each other, to gather together, and to refine a method and point of view—especially when we otherwise might feel ourselves to be "odd persons out" in the face of either a still-not-dead positivism that too often reduc-

es the world to a piecemeal imitation, or a cynical poststructuralism that makes all meaning relativist and temporary.

As with the natural and built environment--despite our ignoring and harming them--what is heartfelt in our work still has the power to bid mystery to come forth. We hope that the ideas presented here will continue to widen in significance and contribute to new ways whereby the natural and built worlds may nurture and be nurtured.

REFERENCES

Alexander, C., 1987. *A New Theory of Urban Design*. NY: Oxford Univ. Press.

_____, 1993. *A Foreshadowing of 21st Century Art: The Color and Geometry of Very Early Turkish Carpets*. NY: Oxford Univ. Press.

_____, Isikawa, S. & Silverstein, M., 1977. *A Pattern Language*. NY: Oxford Univ. Press.

Bachelard, G., 1969. *The Poetics of Space*. Boston: Beacon.

Buttimer, A., 1974. *Values in Geography*. Wash. DC: Assoc. of American Geographers.

_____, 1976. Grasping the Dynamism of Lifeworld. *Annals, Association of American Geographers*, 66, 277-92.

Casey, E., 1993. *Getting Back into Place*. Bloomington: Indiana Univ. Press.

_____, 1997. *The Fate of Place*. Berkeley: Univ. of California Press.

Eliade, M., 1961. *The Sacred and the Profane*. NY: Harcourt.

Heidegger, M., 1962. *Being and Time*. NY: Harper & Row.

_____, 1971. *Poetry, Language, Thought*. NY: Harper & Row.

Mugerauer, R., 1993. *Interpretations on Behalf of Place*. Albany, NY: SUNY Press.

_____, 1994. *Interpreting Environments*. Austin: Univ. of Texas Press.

Norberg-Schulz, 1971. *Existence, Space, and Architecture*. NY: Praeger.

_____, 1980. *Genius Loci*. NY: Rizzoli.

_____, 1985. *The Concept of Dwelling*. NY: Rizzoli.

_____, 1996. *Nightlands*. Cambridge, MA: MIT Press.

Paalasmaa, J., 1996. *The Eyes of the Skin*. London: Academy Editions.

Relf, E., 1970. An Inquiry into the Relations between Phenomenology and Geography. *Canadian Geographer*, 14, 193-201.

_____, 1976. *Place and Placelessness*. London: Pion.

Seamon, D. (Ed.), 1993. *Dwelling, Seeing, and Designing*. Albany, NY: SUNY Press.

_____, 2000. A Way of Seeing People and Place: Phenomenology and Environment-Behavior Research. In S. Wapner, J. Demick, T. Yamamoto, & h. Minami (Eds.). *Theoretical Perspectives in Environment-Behavior Research*. NY: Plenum.

Stefanovic, I. L., 2000. *Safeguarding Our Common Future*. Albany, NY: SUNY Press.

Thiis-Evensen, T., 1987. *Archetypes in Architecture*. Oslo: Norwegian Univ. Press.

_____, 1999. *Archetypes of Urbanism*. Oslo: Norwegian Univ. Press.

Tuan, Y., 1974. *Topophilia*. Englewood Cliffs, NJ: Prentice-Hall.

_____, 1977. *Space and Place*. Minneapolis: Univ. of Minnesota Press.

BIBLIOGRAPHY FOR ENVIRONMENTAL AND ARCHITECTURAL PHENOMENOLOGY: PART II

What follows is the second part of a bibliography, the first installment of which appeared in the winter, 2000, issue of *EAP*. This bibliography will be completed in the next *EAP* issue. This bibliography is by no means inclusive, and the *EAP* editors would be grateful to readers who forward additional references that they feel should be included. We will publish this list as an addendum.

- Jackson, M. (1996). *Things as They Are: New Directions in Phenomenological Anthropology*. Bloomington: Univ. of Indiana Press.
- Jarviluoma, H., Ed. (1994). *Soundscape: Essays on Vroom and Moo*. Tampere, Finland: Tampere Univ.
- Jones, E. (1989). *Reading the book of nature: A phenomenological study of creative expression in science and painting*. Athens, OH: Ohio Univ. Press.
- Lane, B. (1988). *Places of the sacred: Geography and narrative in American spirituality*. NY: Paulist Press.
- LeStrange, R. (1998). *Psyche speaking through our place attachments: Home and journey as a process of psychological development*. Doctoral dissertation, Department of Clinical Psychology, Pacifica Graduate Institute, Carpinteria, California.
- Lin, Y. (1991a). Karsten Harries' natural symbols and Frank Lloyd Wright's natural houses. *Environmental and architectural phenomenology newsletter*, 2 (3), 13-15.
- Lin, Y. (1991b). LeCorbusier's Chapel at Ronchamp, Frank Lloyd Wright's Unitarian Church, and Mies van der Rohe's Chapel at IIT: A phenomenological interpretation of modern sacred architecture based on Thiis-Evensen's *Archetypes in architecture*. Master's thesis, Department of Architecture, Kansas State Univ., Manhattan, Kansas.
- Lin, Y. and Seamon, D. (1994). A Thiis-Evensen Interpretation of Two Churches by Le Corbusier and Frank Lloyd Wright. In R. M. Feldman, G. Hardie, and D. G. Saile (Eds.), *Power by Design: EDRA Proceedings 24*, (pp. 130-142). Oklahoma City, Oklahoma: Environmental Design Research Association.
- Lincoln, Y. S. and Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Park, California: Sage.
- Lipton, T. (1990). Tewa Visions of Space. In N. Markovich, W. Preiser, & F. Sturm (Eds.), *Pueblo Style and Regional Architecture* (pp. 65-79). NY: Van Nostrand Reinhold.
- Low, S. M. (1987). Developments in research design, data collection, and analysis: qualitative methods. In G. T. Moore and E. Zube (Eds.), *Advances in environment, behavior and design*, vol. 1 (pp. 279-303). NY: Plenum.
- McHugh, K. and Mings, R., (1996). The Circle of migration: Attachment to place in aging. *Annals, Association of American Geographers*, 86, 530-550.
- Marcus, C. C. (1995). *House as mirror of self*. Berkeley, CA: Conari.
- Margadant-van Archen, M. (1990). Nature experience of 8-to-12-year-old children. *Phenomenology + pedagogy*, 8, 56-63.
- Masucci, M. (1992). The Chesapeake Bay Bridge: Development Symbol for Maryland's Eastern Shore. In D. G. Janelle (Ed.) *Geographical snapshots of North America* (pp. 74-77). NY: Guildford.
- Merleau-Ponty, M. (1962). *The Phenomenology of Perception*. NY: Humanities Press.
- Meurant, R. (1989). *The Aesthetics of the sacred*. Whangamat, New Zealand: The Institute of Traditional Studies.
- Million, M. L. (1992). "It was home": A phenomenology of place and involuntary displacement as illustrated by the forced relocation of five southern Alberta families in the Oldman River Dam Flood Area. Doctoral dissertation, Saybrook Institute Graduate School and Research Center, San Francisco, California.
- Million, M. L. (1994). "It was home": Reflections on losing place. *Environmental and architectural phenomenology newsletter*, 5, 12-15.
- Moustakas, C. (1994). *Phenomenological research methods*. Newbury Park, CA: Sage.
- Mugerauer, R. (1988). Derrida and beyond. *Center*, 4, 66-75.
- Mugerauer, R. (1993). Toward an architectural vocabulary: The porch as a between. In D. Seamon (Ed.), *Dwelling, seeing, and designing: Toward a phenomenological ecology* (pp. 103-128). Albany, NY: SUNY Press.
- Mugerauer, R. (1994). *Interpretations on behalf of place: Environmental displacements and alternative responses*. Albany, NY: SUNY Press.
- Mugerauer, R. (1995). *Interpreting environments: Tradition, deconstruction, hermeneutics*. Austin: Univ. of Texas Press.
- Munro, K. A. (1991). Planning for place: Phenomenological insights in urban design. Master's thesis, School of Community and Regional Planning, Univ. of British Columbia, Vancouver, British Columbia.
- Murray, P. (1993). Urban expansion: Look back and learn. In R. Hayward and S. McGlynn (Eds.), *Making Better Places: Urban Design Now* (pp. 83-94). London: Butterworth.
- Nogué i Font, J. (1993). Toward a phenomenology of landscape and landscape experience: An example from Catalonia. In D. Seamon (Ed.), *Dwelling, seeing, and designing: Toward a phenomenological ecology* (pp. 159-180). Albany, NY: SUNY Press.
- Norberg-Schulz, C. (1980). *Genius Loci: Toward a Phenomenology of Architecture*. NY: Rizzoli.
- Norberg-Schulz, C. (1988). *Architecture: Meaning and place*. NY: Rizzoli.

- Norberg-Schulz, C. (1996). *Nightlands: Nordic Building*. Cambridge: MIT Press.
- Norris, C. (1990). Stories of paradise: What is home when we have left it? *Phenomenology + pedagogy*, 8, 70-81.
- Oldenburg, R. (1989). *The great good place: Cafés, coffee shops, community centers, beauty parlors, general stores, bars, hangouts, and how they get you through the day*. NY: Paragon House.
- Pallasmaa, J. (1995). D. N. Benjamin (Ed.), Identity, intimacy, and domicile: A Phenomenology of home. In *The home: Words, interpretations, meanings and environments* (pp. pp. 33-40). London: Avery.
- Pallasmaa, J. (1996). *The eyes of the skin: Architecture and the senses*. London: Academy Editions.
- Paterson, D. D. (1991). Fostering the avant-garde within. *Landscape journal*, 10, 27-36.
- Paterson, D. D. (1993a). Dualities and dialectics in the experience of landscape. *Design + Values*, CELA Conference Proceedings, vol. 4 (pp. 147-166). Washington, D. C.: Council of Educators in Landscape Architecture.
- Paterson, D. D. (1993b). Design, language, and the preposition: On the importance of knowing one's position in place. *Trames*, vol. 8 (pp. 74-86). Quebec: Faculté de l'aménagement, Université de Montréal.
- Patton, M. Q. (1990). *Qualitative evaluation and research methods*, 2nd ed. Newbury Park, CA: Sage.
- Pocius, G. L. (1991). *A Place to Belong: Community Order and Everyday Space in Calvert, Newfoundland*. Athens: Univ. of Georgia Press.
- Pocock, D. C. D. (1989). Humankind-environment: Musings on the role of the hyphen. In F. W. Boal and D. N. Livingston (Eds.), *The behavioural environment* (pp. 82-90). London: Routledge.
- Pocock, D. C. D. (1993). The senses in focus. *Area*, 25, 11-16.
- Polkinghorne, D. (1983). *Methodology for the human sciences*. Albany: SUNY Press.
- Pollio, H., Henley, T., & Thompson, C. (1996). *The Phenomenology of Everyday Life*. NY: Cambridge Univ. Press.
- Porteous, J. D. (1989). *Planned to death: The annihilation of a place called Howdendyke*. Toronto: Univ. of Toronto Press.
- Porteous, J. D. (1990). *Landscapes of the mind: Worlds of sense and metaphor*. Toronto: Univ. of Toronto Press.
- Rattner, D. M. (1993). Moldings: The atomic units of classical architecture. *Traditional Building*, 6 (4) 4, 72-73.
- Rapoport, A. (1994). A critical look at the concept 'place.' *National Geographic Journal of India*, 40, 4-19.
- Rehorick, D. (1986). Shaking the foundation of lifeworld: A phenomenological account of an earthquake experience. *Human Studies*, 9, 379-391.
- Reinhartz, S. and Rowles, G., Eds., (1988). *Qualitative gerontology*. NY: Springer.
- Relph, E. (1976). *Place and placelessness*. London: Pion.
- Relph, E. (1989a). A curiously unbalanced condition of the powers of the mind: Realism and the ecology of environmental experience. In F. W. Boal and D. N. Livingston (Eds.), *The Behavioral environment: Essays in reflection, application, and re-evaluation*. London: Routledge.
- Relph, E. (1989b). Responsive methods, geographical imagination and the study of landscapes. In A. Kobayashi & S. MacKenzie (Eds.), *Remaking human geography*, pp. 149-163. Boston: Unwin Hyman.
- Relph, E. (1990). Geographical imagination. *National geographical journal of India*, 36, 1-9.
- Relph, E. (1992). Place, postmodern landscapes, and heterotopia. *Environmental and architectural phenomenology newsletter*, 3, 1, 14-15.
- Relph, E. (1993). Modernity and the reclamation of place. In D. Seamon (Ed.), *Dwelling, seeing, and designing: Toward an phenomenological ecology* (pp. 25-40). Albany, NY: SUNY Press.
- Relph, E. (1996). Reflections on Place and placelessness. *Environmental and architectural phenomenology newsletter*, 7, 3, 14-16.
- Riegner, M. (1993). Toward a holistic understanding of place: Reading a landscape through its flora and fauna. In D. Seamon (Ed.), *Dwelling, seeing, and designing: Toward a phenomenological ecology* (pp. 181-215). Albany, NY: SUNY Press.
- Romanshyn, R. (1989). *Technology as symptom and dream*. London: Routledge.
- Rosenau, P. M. (1992). *Post-modernism and the social sciences: Insights, inroads, and intrusions*. Princeton: Princeton Univ. Press.
- Rouner, L. S., Ed. (1996). *Longing for home*. Notre Dame, Indiana: Notre Dame Univ. Press.

To be completed in next issue...