This issue begins EAP's tenth year. We thank the 81 readers who have renewed their subscriptions. Those who have not will find a second notice inside. Many of you have forgotten. Please renew.

As always, we are grateful to those who have made extra contributions with their renewal. We list their names inside and express a big thank you!

This issue includes regular features, poems, and two essays originally presented as papers at the "Making Sacred Spaces" conference held at the University of Cincinnati in October 1997. Writer Ben Helphand examines the significance of cairns as they are one element of a sacred landscape. In turn, architect Michael Tawa considers the significance of light and stained glass as they contribute to a sense of holiness for Chartres Cathedral.

EAP ON THE WEB

EAP now has a home page! Through the generosity of computer designer Tom Erickson, information on the newsletter is available through the Web at: http://www-personal.ksu.edu/~triad.

At this point, our plan is to provide an introduction to *EAP*, subscription information, cumulative index (recently updated and covering all issues 1990-98), and "reprinting" of selected essays from past issues. For anyone who wishes to suggest additional possibilities for the home page, please contact Tom Erickson, 3136 Irving Ave. S., Minneapolis, MN 55408-2515 (Snowfall@acm.org).

PHENOMENOLOGY CONFERENCES

The 18th **International Human Science Research Conference** will be held 26-29 July 1999, at Sheffield Hallam University in Sheffield, England. The theme of the conference is "Qualitative Research: Unity and Diversity." Contact: Prof. P. Ashworth, IHSRC, Learning and Teaching Research Institute, Adsetts Centre, Sheffield Hallam Univ., Sheffield S1 1WB, UK (+44(0)114-225-4723).

The 23rd International Conference of the **International Society of Phenomenology and Literature** will be held in Cambridge, Massachusetts, 14-15 April 1999. The title of the conference is: "The Earth and Human Creative Passions: Soil, Ground, Bonds, Borderlines, Transformation, Evasion, and Soaring." Contact: A. Tymieniecka, 348 Payson Road, Belmont, MA 02178 (617-489-3696).

Four drawings from a 38-image sequence illustrating a four-minute walk through Venice. At the start of the sequence shown here, we are walking on the Calle Foscari. We then cross the Ponte Foscari. In the distance we see the bell tower of the Church of the Frari. Drawings from P. Bosselmann's Representation of Places—*see the review on p. 4. Drawings by Cheryl Parker.*

DONNERS, 1999

We would like to thank the following individuals who have contributed more than the base subscription for 1999. Again this year, readers have been *most* generous. Thank you very much.

ITEMS OF INTEREST

The **North American Interdisciplinary Conference on Environment and Community** will be held 11-13 February 1999 at Weber State University in Ogden, Utah. Possible topics include: environmental activism in developing nations; environment and the visual arts; art, literature and community building; urban nature; and sense of place/time. Contact: Prof. William McVaugh, Psychology Dept., Weber State Univ., Ogden, UT 84408 (catsis.weber.edu/wildmcvause; 801-626-6660).

KAIROS is "an educational charity founded to promote the recovery of traditional (perennial) values in the arts and sciences." The focus is on "the Unity of Being and the fundamental interrelatedness of all things." KAIROS promotes the study of "Arithmetic, Geometry, Music, and Astronomy by offering worksheets for personal study and occasional seminars, talks, and workshops to promote direct experience." The group has an annual retreat in Crestone, Colorado, which this year featured architects Keith Critchlow and Paul Merchant, among others. Contact: David Yarbrough, PO Box 117, Crestone, CO 81131 or Amanda Critchlow-

Horning, 4 Abbey Cottages, Cornworthy, Devon TQ9 7ET UK.

Published for the last 14 years, the **Trumpeter** [see *EAP*, spring 1992] faces financial problems and will no longer appear as a hard-copy journal. Subtitled "a journal of ecosophy," this publication provided "a diversity of perspectives on human-nature contacts and relationships." There are plans for an on-line version. For further information, contact: Dr. Bruce Morito, Global and Social Analysis, Athabasca University, 1 University Drive, Athabasca, Alberta, Canada T9S 3A3 (403-675-6143; brucem@athabascau.ca).

Dialogues is the quarterly newsletter of the **Inter-disciplinary Dialogue Group**, composed of psychologists and other human scientists interested in the connections among the human sciences, philosophy, science, and technology. The newsletter includes short articles, items of interest, book reviews, and membership news. Annual membership is $10. Contact: Andrew Newberg, 1750 Oakwood Terrace, #16H, Penn Valley, PA 19072.

Orion Afield is a new quarterly magazine of the Orion Society, which also publishes *Orion*. The Society seeks "to heal the fractured relationship between people and nature by undertaking educational programs and publications that integrate all aspects of the relationship: the physically immediate, the analytic and scientific, the inspirational and creative." *Orion Afield* presents practical efforts throughout the world whereby individuals and organizations attempt to help their places and environments. Orion Society, 195 Main Street, Great Barrington, MA 01230; mdix@orionsociety.org.

CITATIONS RECEIVED

Burckhardt, T., 1996. *Chartres and the Birth of the Cathedral*, trans. W. Stoddart. Bloomington, IN: World Wisdom Books.

A major figure in sacred architecture attempts to "evoke as authentically as possible the spiritual climate in which the Gothic cathedral was born." First English translation of the original 1962 *Chartres und die Geburt der Kathedrale*.

Georgiou, D., 1997. *An Enthno-Ecological Approach to Person-Environment Transactions.*

Houston, TX: Custos Press [2305 Addison, Houston, TX 77030].

In this book, "patterns of action in a university department were analyzed in relation to cultural themes and noncultural conditions. The ethno-cultural approach helped uncover the reasons why faculty desired change but failed to take any co-ordinated steps toward it."

P Mitchell, C. T. & Wu, J., 1998. *Living Design: The Daoist Way of Building*. NY: McGraw-Hill.

These architects examine "how the Chinese way of looking at the world and designing for spiritual as well as esthetic needs can inspire a similar re-imagining of architecture in the West." The book's centerpiece is a design, grounded in Daoist principles, of a prototypical village based on the traditional forms of the Fujian province of southern China.

Pollio, H. R., Henley, T. B., & Thompson, C. J., 1996. *The Phenomenology of Everyday Life*. NY: Cambridge University Press.

These psychologists examine phenomenological approaches "to the psychological study of everyday human activities and experiences." Themes examined include the body as lived, time, the human experience of older people, and feeling alone.

Schafer, R. M. & Järviluoma, H., 1998. *Northern Soundscapes [Yearbook of Soundscape Studies*, vol. 1]. Tampera, Finland: University of Tampere.

This collection of nine essays is the first volume of an annual series that will present "new research in soundscape studies." Essays include "The Voice of Place: A Case Study of the Soundscape of the City Quarter of Klara, Stockholm" (Björn Hellström), "On the Soundscape of Two Public Libraries in Helsinki" (Maru Peltonen), and "Northland: Soundscape Polaroids" (Hans Ulrich Werner).

Williamson, J., ed., 1997. *Design and Cultural Responsibility: Ideas for Decision Makers in Communities, Businesses, and Government*. Cranbrook Academy of Art: Design Michigan.

This collection of 14 interviews with designers and scholars looks at such topics as design-based curricula, design as corporate resource, environmentally-conscious design, and design of human products. Contributors include M. Davis ("Thinking Flexibly: Design-Based Education for Public Schools"), R. Benson ("Informing Judgement: Public Design Journalism and the Education of Public Values"), R. Macias ("Fostering Participation: Urban Design and Municipal Responsibility"), K. Eckert ("Embracing History: Cultural Landscapes and Public Responsibility"), and D. Seamon ("Building Community: The Design of Social Spaces").

MEMBERSHIP NEWS

Sculptor, artist, and essayist Tom Jay writes: "I keep hoping to have the time to finish my essay on paths and send it off for EAP but, alas, there is a storm of sculpture work at the moment and the heart nest of language is necessarily ignored. In the cacophony of grinders, chisels, and stone drills. Thank you for your persistence in towing EAP constantly into the present. It is a potent nexus of thinking and seeing." Box 295, Chimacum, WA 98325.

Below: More images from Bosselmann's walk through Venice. Beginning in the Campo Santa Barnaba, we approach a bridge, Ponte Santa Barnaba: "Beside the bridge is a shop selling mirrors. A large one on display in the window reflects the bridge and a young couple coming down the steps. The bridge arches high over the canal, reaching almost to the second story of nearby buildings... At the highest point on the bridge, the pedestrian wants to take bearings" (p. 52). See p. 4 for a review of Bosselmann's book.

BOOK REVIEW

Bosselmann, Peter, 1998. *Representation of Places: Reality and Realism in City Design*. Berkeley: University of California Press.

Peter Bosselmann is a Professor of Urban Design at the University of California, Berkeley. For many years, he has directed Berkeley's Environmental Simulation Laboratory, which seeks ways to simulate real-world environments through models and representations, both physical and cyberspatial.

This book is Bosselmann's effort to review the challenges and difficulties his design group faces in transforming direct environmental experiences into vicarious representations and back again. He places this work within the broader question of "how the experience of cities can be represented" and devotes the first part of the book to a brief history of urban simulations. He also considers how the nature and quality of the particular urban representation can play a major role in what gets built and what doesn't. He writes:

The architects, engineers, and city planners trained in the design of cities acquire the skills necessary to represent what exists and what might become reality. But because the richness and complexity of the real world cannot be completely represented, they must, out of necessity, select from reality an abstraction of actual conditions. For them the process of representation is a complex form of reasoning. What they choose to represent influences their view of reality and very significantly defines the outcome of designs and plans, and thus the future form of cities (p. xiv).

In examining the relationship between environmental reality and conception, Bosselmann breaks his book into three parts. In part one, he reviews the development of urban conceptions in the West and highlights the European Renaissance as a time when architects like Brunelleschi and Leonardo "perfected conceptual and experiential representation in a form similar to that used by architects and urban designers today" (p. xv).

Next, in part two, Bosselmann considers advances in urban simulation that the Environmental Simulation Laboratory has made in the last ten years and illustrates practical applications for projects in New York City (Times Square redevelopment), San Francisco (Mission Bay Project), and Toronto (establishing building heights and density controls near the city's downtown).
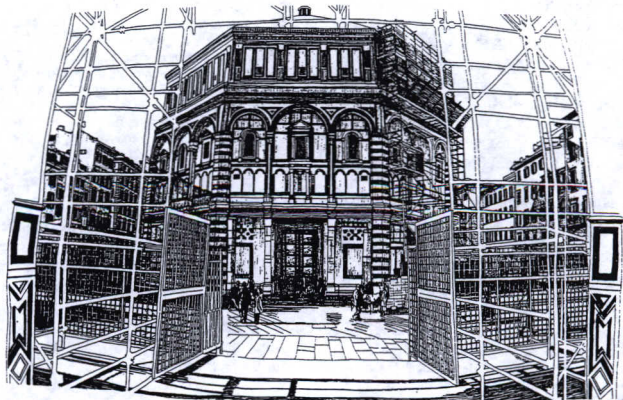
In the last part of the book, Bosselmann considers how technological advances, particularly computer simulations, will affect future urban representations and what will be required ethically as simulations become so virtually "real" that they overshadow and (if the maker so wishes) misrepresent the actual lived-world result:

In contrast to the proponents and opponents [of a design proposal], simulators need to take a broader view of all the information available to produce simulations that are representative both of the place as it exists in reality and of the changes proposed. Under potential attack from proponents and opponents, the simulators must produce information that is open to accuracy tests, and they have to avoid being perceived as a party favoring either side in the dispute. To protect the documentary quality of their presentations, they must maintain a neutral position (pp. 202-03).

For readers of *EAP*, Bosselmann's book is of interest, most obviously, for his discussion of the relationship between lifeworld and conception. In this regard, the book's first three chapters are perhaps most interesting because they explore, historically and experientially, the two major ways by which the multifaceted lived reality of the city has been translated into secondhand presentation—first, perspective drawings; second, maps and plans.

In examining these two traditions, Bosselmann begins with Renaissance architect Brunelleschi's invention of linear perspective—a method, like photographs, film, and eye-level drawings—that does *not* really present reality as it is experienced, since it depends on what is called "central projection," "a convenient geometric fiction… that offers a somewhat limited representation of reality" (p. 3).

To help the reader understand the inadequacy of linear perspective as a means to portray the visual lifeworld fully, Bosselmann reviews Brunelleschi's painting experiment, in which he created, supposedly in perfect linear perspective, a view from the portal of Florence's Cathedral of its nearby Baptistery (the painting has since been lost). Using a series of telling photographs, Bosselmann demonstrates that an accurate photographic representation of this view would actually require a se-

ries of partial photographic images taken at changing focal lengths.

Why? Because in the lived-world of seeing our surroundings, we move our head and look at "a slightly different perspective with each split-second movement of the eye" (p. 8). Thus, painters of cityscapes—for example, Canaletto in his wonderful panoramic scenes of Venice—often:

Give a detail its own focal point and vanishing lines, slightly different from those of the main scene. Such a painting has a stronger spatial effect on the viewer than even a very large photographic print. As the eyes of the viewer wander across the canvas, the picture places the viewer in the scene. The viewer appears to be part of the picture because with every move of the eyes, a correct perspective is seen (p. 9).

Thus, as shown in the drawing above, Bosselmann reworks Brunelleschi's probable painting of the Baptistery by creating a composite view compiled from 20 photographs taken at a 65mm focal length (more or less the eye's field of view as it sees in the natural attitude). In this drawing, the viewer looks from reference point to reference point and becomes more a part of the scene. Cleverly, the drawing is done in such a way as to offer a sense of time—note that the figures entering the baptistery are also the figures exiting and walking away!

In spite of its deeper power to draw the viewer into the scene, this composite view is still limited, says Bosselmann, since it is entirely visual and ignores how the other senses and movement contribute to environmental experience:

Anyone interested in the dimensions of the square in front of the cathedral and the proportions of the buildings surrounding it…would be well advised to step out of the cathedral portal and stroll around the square. Much of the experience of such a stroll is taken in with the eyes. But all the senses work together in the experience of the square. The sense of touch registers the condition of the pavement…. Body orientation conveys a sense of the proximity of walls, even those outside the field of vision. Hearing is involved. Sound is reflected back by the buildings that frame the square. After taking such a stroll, one can look at the Baptistery from different angles and judge its dimensions more accurately than before because these now relate to the dimensions of the body (p.9).

Bosselmann next turns to a brief history of the second way of transcribing environmental reality into vicarious conception—the accurately-scaled map, perfected at the same time as linear perspective and first used by Leonardo da Vinci in 1502 to present fortification repairs for the small Italian town of Imola. More removed from everyday reality than the perspective drawing, the map generated a greater abstraction of physical reality, which, in turn, allowed designers the possibility to work at a much larger scale, including the reshaping of an en-

tire city—a possibility that Bosselmann illustrates through Christopher Wren's 1666 plan for London, Juan Martin Carmeno's 1776 plan for Barcelona, and Camillo Sitte's 1870 plan for Vienna.

For the history of environmental representations, Brunelleschi's method of linear perspective made possible the invention of photography, which in turn led to motion pictures, television, and, today, digital imagery. In contrast, Leonardo's cartography led to modern map making, with "photogrammetry used to record selected points through triangulation" (p. 18). These two methods, says Bosselmann, are "fundamentally the only means available for depicting the world [and] represent two ways of looking at and understanding that world":

Brunelleschi's painting represents the earlier view—an understanding of the world based on the evidence of the senses.... Leonardo's map symbolizes our need to go beyond direct experience, to explain the structure of things, the theory behind the phenomena we can see. Both methods of presentation made possible design and planning work as we know it today, remote from the actual place of construction (p. 18).

In his third chapter, Bosselmann suggests that the most comprehensive representation of place would involve the integration of perspective drawings and measured plans: "A designer who compares...a plan view of a place with a pictorial sequence illustrating a walk through that place has a much better grasp of dimension" (p. 49). Bosselmann effectively demonstates this integrative possibility by presenting a four-minute walk through Venice in drawings and maps (see p. 1 and p. 3). He then contrasts this walk with walks of similar length in 14 other places involving a wide range of urban

scales (e.g., New York City, Washington, DC, and a shopping mall in California). He concludes:

The same four-minute walk applied to these 14...maps appears to take different amounts of time. In most cities, traveling the distance that is actually equivalent to the walk in Venice appears to take less time. In some of the cities, walking this distance comes close to the time it takes to walk in Venice. For a designer, these comparisons are important. The dimensions and placement of urban elements influence the perception of time (p. 61).

In the rest of his book, Bosselmann examines how drawings and plans led to a professional division between the "clarity of abstactions (the view from above) and the befuddling richness and confusion of the ground-level view"(p. 18). Bosselmann describes his hope to develop, through the work at his Berkeley laboratory, environmental simulations that will be richly-layered substitutes for the real world as it is and might be.

The obstacles to this aim are formidable, including a comprehensive means to replicate the lived complexity of the lifeworld. In his book, Bosselmann covers a wide spectrum of real-world contexts and representational examples.

In this sense, the reader might have preferred more explication and depth. On the other hand, *Representation of Places* depicts in broad strokes an extraordinarily complicated field of study and practice. One hopes that Bosselmann's future writings will draw themselves in and probe specific problems with greater explication and review actual simulation experiments in more detail.

--D. Seamon

CAIRNS: "TEACHING A STONE TO TALK"

Benjamin R. Helphand

Helphand graduated from Wesleyan University where he studied religion, art history, and geology. He has recently been working as a journalist in Colorado and Cleveland. Next fall he plans to attend graduate school in religious studies. He writes: "In my research and writing, I like to focus on the everyday and unglamorous corners of religion and culture all too often neglected or explained away with a shrug." Address: 2019 E. 115th #16, Cleveland, OH 44106 (bhr10@yahoo.com).

Though the word *cairn* is generally used to describe a pile of stones, I use the term here to refer to everything from a single placed stone to giant cairns piled several stories high and hundreds of feet in circumference. Similarities in construction, materials and human action allow me to group all of these constructions under the same study.

What makes cairns unique? Why should we be interested in these markers, constructed from scavenged materials and sometimes highly ephemeral, crumbling almost as soon as they are built? Often, an outsider cannot easily differentiate between a cairn intended for the secular function of field marker and one meant as a religious offering—why wrestle with such indecisiveness?

What I hope to reveal in this essay is that such misgivings are precisely why cairns deserve our attention. Through their stone eyes, we can negotiate a glimpse of the meeting point between traditionally polarized sets—the built and the unbuilt, the utilitarian and the useless, and the sacred and the profane. The cairn is perhaps the purest example of an object that can claim to have its foundations rooted securely and necessarily at both poles.

THE SHRINE OF SIDI CHEMHAROUCH

High in Morocco's Atlas Mountains, the shrine of Sidi Chemharouch rests at the convergence of streams and valleys. Its monument is a large, whitewashed boulder, some 25 feet high. Beneath this monolith, in a small chamber, lived a saint who walked the fine line between madness and divine inspiration. Pilgrims have transformed his hermitage into a place for those afflicted with mental disorders. Of special concern to this study is not the shrine itself but, rather, the cairns along the sides of the four-kilometer path to the shrine.

After using my one Berber sentence to buy a loaf of bread, I set out up the valley, out of the village of Asni and past the surrounding farms where the carefully terraced, irrigated orchards were in bloom with the fragrant pink flowers of the almond trees. An abrupt line where the irrigation ceased brought me to a landscape I would call "marginal"—that is, unbuilt, treeless, rocky, economically deprived and untouched by industrialization and modern transportation.

From here, the path meandered through a relatively flat flood plain and then quickly rose up the left slope of the valley. The sudden change in slope left me winded. Just as I could go no further, I spotted the first stone pile on the path. It seems that this stood at a place where pilgrims might regularly stop to rest.

The cairn's connection to rest is crucial. When on pilgrimage, one sees everything through religious eyes, including one's own physical self. The need to rest provides the opportunity to build which, in turn, provides an excuse to rest. Which came first, no one can say. Later, I was told that pilgrims mark where they stopped and rested as proof of an oath to do whatever is necessary for the *baraka* of the Saint to be dispersed.

Another kilometer up the High Atlas trail, I counted six cairns erected on the flat surfaces of larger boulders. Nothing struck me about this site until I looked up and was greeted by a perfect view of the Atlas peaks. Here the etymology of *cairn* becomes significant. First of all, the word means "horn" but, secondarily, can be "applied to any horn-like eminence, especially mountaintops" (T.C. McLuhan, 1996, p. 109). In this sense, we can talk of the cairn as a mountain in miniature. The upward piling of the stones mirrors the mountain's verticality and counterbalances the predominant directionality—the horizontality of the pilgrimage route.

Also important to this concept of miniaturization is the question of material. When pilgrims choose and touch stones with their hands, they also touch the material of the mountain and experience a subjective taste of that which is vast and incomprehensible. In this way, the cairn mediates between

the individual and the whole. It miniaturizes in order to comprehend.

Next, we can consider the 'heaped' form of the cairns. In these piles of stones are the residue of all those pilgrims who have come before. They have moved on, but their gesture, in stone, remains. Through the cairn, present and past pilgrims are united into a kind of community, but since only the stones remain, the community is faceless.

This anonymity is significant. Severed from the pilgrim, the offering (in Morocco, customarily three stones one atop the other) is able conceptually to sink into the belly of the cairn and undergo sedimentation. The uniqueness of each pilgrim is simplified into one entity of similar motivations and experiences. One is also aware that behind each stone stands an anonymous individual. This process provides a "comfortable crossroads" for the confrontation of various concepts, objects and entities that might otherwise remain unapproachable.[1]

I came across a third cairn group just a few hundred feet before the shrine. I turned a corner and, suddenly, there were about ten little piles of rocks, some more like pillars having yet to fall down. Then I looked up and had my first sight of the shrine. While my eyes told me I had arrived, my hands complemented the excitement of discovery with cairns. Does this cairn group act merely as a street sign, as if to say "Welcome to Sidi Chemharouch"? No, the cairn is *performative*, marking by example rather than representation.

Among this third group of cairns, one could find examples of all levels of decline—from carefully balanced pyramids to scattered stones that I couldn't be sure were placed by human beings or nature. As soon as a pillar of stone is constructed, it enters again into the system of patterns from whence it grew and begins the process of decline, towards equilibrium. The sight of such ephemeral tension enables cairns to move beyond mere signifying to actually amplify the entropic patterns of their environment.

CAIRNS AND EARTHWORKS

The powerful mediating quality of cairns has been cited as a primary source of inspiration for the birth of a recent environmental-art movement known as *Earthworks*. This movement began in the late 1950s, as a response to the aesthetically isolated individualism of Abstract Expressionism: "A hand-ful of artists chose to enter the landscape itself. To use its materials and work with its salient features. They were not depicting the landscape, but engaging it; their art was not simply of the landscape but in it" (Beardsley, 1984, p. 7).

On a cross country trip from Oregon to Connecticut, I convinced my driving partners to detour to Utah to visit "Spiral Jetty," by Robert Smithson, one of Earthworks founding fathers. By choosing the constraints imposed by the marginality of the Utah salt flats, Smithson gained what he deemed the greater goal—a dynamic art object that is both a mouthpiece and a crossroads for as far as the eye can see and the mind can imagine.

When we arrived, I climbed up the shore to get an aerial view. There, beneath the waters, like the dark shadow of a great snake, the "Spiral Jetty" lurked. Through the lake's pink waters, the form seemed to shimmer like a cinematic dream sequence. Soon after construction in 1970, the water of the lake rose and salt quickly attached itself to the unspoiled stones, growing and crystallizing. More than twenty years later, the water has subsided slightly and the stones remain completely shrouded beneath a blanket of white crystals.

I removed my shoes and waded to the spiral's center as cuts from the crystals stung my feet. All the while, the big and colorful sky along with the mountains that framed the lake seemed to push me around the spiral as if everything, all the way to the horizon, was a piece of the artwork.

The Spiral Jetty suggests that neither the artist nor his time are isolated. Smithson opened his creation to several outside forces—site, time and viewer. The object is dematerialized. The art work is no longer the unique expression of the artist who, instead, has created a framework in which preexisting, existing and yet-to-exist forces are given voice.

At first glance, one might interpret the spiral as becoming more and more profane the farther one moves from the sacred center. In fact, Smithson reverses this relationship: the Spiral Jetty becomes the nonsite while the lake, sky, mountains, time, and viewers become the site. In short, the Spiral Jetty fragments its own site into countless locations.

Such a splintering is the only kind of site Smithson would accept, for he recognized that no site could be isolated without producing countless cracks and fissures. As he has explained, each site

"contains its own void." The center, spiral, salt crystals, pink waters, the hands of time and my own pilgrim's footsteps are all dispersed into a complex web of countless site/nonsite relationships.

In this flopping of the poles of place, Smithson creates a dialectic between center and periphery, periphery and center. Each side of this dialectic, the site and the nonsite, continually swap places, like a mirror and its image. Though Smithson's art is founded on the shoulders of ancient practices, the philosophical finds of Earthworks reflect back to and provide new insight on one source—the cairn. Taking this idea further, what happens when we superimpose the aesthetics of the site/nonsite dialectic on the religious context of sacred and profane?

BETWEEN SACRED AND PROFANE

If the world is to be lived in, it must be founded, and no world can come to birth in the chaos of the homogeneity and relativity of profane space. Phenomenologist of religion Mircea Eliade (1959, p. 22) writes, "The discovery or projection of a fixed point—the center—is equivalent to the creation of the world." Eliade's sacred center is radically unconnected from its profane surroundings, since each is defined by its opposition to the other. For Eliade, a sacred world is oriented toward, or dwelling in, *centers*. This is a concentric world view. In this model, the cairn is a center, a sacred node, a hierophany emanating a divine essence.

In contrast, religious historian Jonathan Z. Smith argues for a centrifugally-oriented model of the sacred and profane: "There is nothing that is inherently or essentially clean or unclean, sacred or profane. There are situational or relational categories, mobile boundaries which shift according to the map being employed" (Smith, 1987, p. 291). In this sense, Smith would argue that Eliade's sacred center is constructed from a tool shed in the territory of the profane. From Smith's perspective, the cairn radiates no power of its own. It is a human-made object formed from a collection of disparate possibilities from the profane landscape of the periphery.

For Eliade, the cairn is trapped, severed from its environment, while for Smith, the center is no more than an empty vessel. If we take these contrasting perspectives to represent the two main conceptual camps in current religious-geographical theories, we must conclude that neither gives complete justice to the complexities of religious space.

Both perspectives are especially deficient when it comes to the border regions we are trying to navigate using our cairn compass. What existes between sacred and profane, and how does it function? Is there any hope for reconciliation between the concentric and centripetal views?

The answer, already suggested by the stone lips of the cairn, is found in the lessons drawn from the artist-philosophers of Earthworks. If we approach the sacred center like a cairn, which is itself a center, then the center is immediately dematerialized into the stuff of the periphery/profane, and the object, or center, enters into a site/nonsite circuit.

For our Moroccan example, this included the mountain, the shrine, entropy and the self. In addition, since they are usually part of a larger circuit, the cairns are decentered into other cairns. Each marks a singular place, but the stones are infused with all directions—stacked, pointing skyward, growing with the horizontal movement of pilgrimage. They have roots extending downward and into the past and future, while the escapades of the mind establishes an anonymous community.

These tendencies of the cairn and its impermanence allow it to melt from a center into a periphery and back again. Because this is a process and not simply a beginning and an end, because a cairn once constructed immediately engages the periphery, Eliade's abyss is transformed into a permeable membrane and Smith's void is filled. But the cairn is merely one crossroads in the border region.

Future studies of religious space can learn from this example. The lesson can be used to transcend the dead-end philosophical pickle of the acute separation of sacred and profane. We therefore learn not to limit our options to a Kierkegaardian either/or, forcefully barring the sacred from the profane.

While the cairn with its fleeting existence may seem uniquely suited for dematerialization, I would argue that nearly every religious object and structure is to varying degrees engaged in the dialectics of site/nonsite. We must consider materials, direction, placement, surroundings, pathways, changes, and all the rest over time. Countless religious objects and structures could benefit from an analysis that paid special attention to the border regions. What qualities or traits of the said structure enable it to mediate between the dichotomies of human experience? How does this thing allow one to move from the sacred to the profane and back again?

With these inquiries, we might unlock neglected pathways, enjoying the fruits of the frontier between sacred and profane.

NOTE
1. Like many cairns, monuments often mediate a comforting tension between the individual and the incomprehensible whole. For example, the Vietnam Memorial mediates between individual mourners, their loved ones, and the war. At the Wailing Wall in Jerusalem, a kind of paper cairn exists in the centuries of prayers stuffed into its cracks. Yet again, the Aids Quilt helps to mediate between the isolated mourner and the enormity of a horrific disease. All of these cairn-like monuments, by drawing upon the aesthetics of heaping, approach a shrouded other through an absent community.

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IN(SIDE)OUT
THE FACE THAT TURNS TOWARDS AND LOOKS:
CHARTRES CATHEDRAL, 1989

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Tawa is Senior Lecturer in Architecture in the Faculty of the Built Environment at the University of NSW, Sydney. He teaches courses in architectural design, theory and technology. His doctoral dissertation, Sound, Music and Architecture (1991), explored spatial and temporal symbolism in the sacred music and architecture of the Judeo-Christian and Hindu traditions.This essay is an abbreviated version of a longer paper that has extensive endnotes detailing the etymologies of many of the words discussed. To give the reader a taste of these etymologies, we include the first six endnotes here (there are 56 total). Interested readers can access the complete paper at: http://www.altx.com/au2/tawa.html. Address: School of Architecture, University of New Ssouth Wales, Sydney, Australia 2052 (m.tawa@unsw.edu.au).

This examination of the windows of Chartres Cathedral considers issues of space and liminality through motifs of turning and inversion. In the luminous surfacing of materiality, the experience of space is exposed to the limits of enclosure, which, in turn, return experience to an environing whose countenance delivers a shining.

MAKING ROOM
If space makes room, what is made room for? What displacement occurs in finding room? What is lost in such a rearrangement of the displaced? We find room for by spacing out that which is *between* and *within* gaps: in the seams and sutures in which we intervene. This invention, or inventiveness, makes room for in the midst of what already exists, in the fabric of what is already placed, of what is already distended in space, to what has already surrendered to extension and severance.

Space–that which is enlarged[1]–is hinged on a standing apart, on difference, on the interval.[2] Space is a swelling increase that grows or folds to a confirmation of plenitude.[3] Spanning–between walls or between limits–space makes room by drawing out a dilated extension.[4] It spaces out by an iteration which encompasses, by curving back onto itself: by a concavity that turns on enclosure, and encloses a turning.[5] What space makes room-for is opportunity. It opens to possibility.[6]

To make room is not to empty, but to open and clear a space for freedom: for the stowage that attends to the rhythms of journey; to motion that harbors circle, spiral, curve, turning. The open is *for* freedom in so far as it prepares a place for it, sets a place for it at the table, for belonging to the hearth of the familial. It makes ready by gathering dispositional propensity towards an efficacious dwelling within. It welcomes neighborhood. It inclines towards community. It practices hospitality.

The stranger is made free in the offer, the gift–not only of room enough to make a home in homelessness–but of the *foremost* place, the place of honor. Making place is offering an inclination, a climate. It surrounds and envelops. Making room is turning space from dilation to encirclement, from

10

expansion to a returning contraction, which environs and gathers the stranger

The pneumatic character of making room, of spacing, has a luminous margin. Geometric raying of the interval is attended to by an irradiation, by an aqueous reflux or streaming that tends to skin, envelop and environ the amplitude of a space in which we are free to breathe freely. The rhythm of this irradiation, of this raying forth and arraignment, opens also to a seeing. Its dilation tends to the neighborhood of a limit–to an enveloping or binding surface that defines its borders and frontiers.

SURFACE

Surface is that upper face: what surges to rise upward, a disclosing uprising tending to surfeit, excess and overprose–an overdoing that opens or yields to upward facing. In the surface, or through or by the surface, what opens to an upward facing is the surfacing of facticity. This surfacing is a being-held-from-below–something at the same time born, borne and of a certain bearing–something carried and certain of support

This surfacing is limit, periphery, portal, opportunity, experience. The door harbors a bridging across, and a journey. It breaches and wounds the murature of an envelope: opening it to an increase, making room. To enter is to turn–literally, to turn in (toward). To pass through, penetrate, bore through or go across what turns out to be a porous frontier. The turning is a turning-around, a twisting or conversion that encloses the ground traversed, that surrounds and encircles territory, terrain, *terroir*. A terminal–and terrifying–experience, the terminus is an end as an arriving gathering given to a turning.
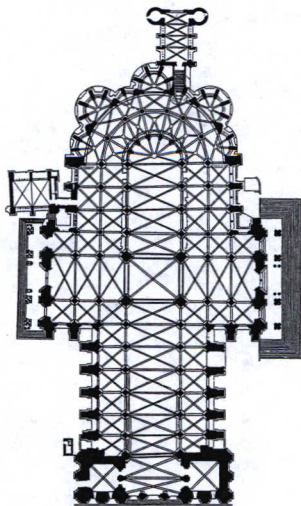
Points, corners, angles, polygonal extremities–these many-jointed limits are the knees through which spatial configurations are articulated and made room for. They are also loci of a turning, or the hinges of an engendering mobility that punctuates space. The motives and motifs of spatial genealogy, as a proportional and rhythmic practice, develop from gestures of turning.

So does knowledge. Following Heidegger, knowledge is a practice poised on questioning, in which questioning interminably *'turns itself in itself against itself'*–and defers or delays decision. The tarrying that attends to questioning is provocative: decisiveness being precisely an experience of the limits, and the terms, of a questioning which tends to overcode the surface of discourse. *Agonia* would then mean to not be able to enter, to have no passage, to be without a way through–literally *unable to turn*: therefore lacking the possibility of generation, being without kin or genealogy, being without knowledge or a practice of knowing.

Insofar as the surface and the look envelop, they do so not as a constraining, but as a brining to fullness, to a state of fulguration, to a superabundant shimmering. The envelope skins by wrapping. This enfolding is again a turning, an involutionary reflux or inspiration that leavens by aeration and intervention. This leavening opens space and makes room. It thickens and fills the substance of space–taking it to an increase and to satiation.

DARK SKIN

The darkness of creation from which Divinity speaks out of the midst of fire, cloud, and deep gloom is a restraining obscurity. Refraining, sparing: that is, kept spare as a supplement, ready and

free *for*, but also spared as freed *from*. This sparse obscurity is ringed with fire: its complexion sparkles, scintillates, shimmers. Its incandescent skin-skeined darkly and withheld–distends, and gleams.

Darkness would then be the impossibility of encountering the face, of touching the surface of the face of Divinity. It would be that stammering which is speech disposed to come to a stand still before the immanent and inexpressible– and yet cannot *not* speak. Likewise, the darkness in which Divinity dwells: a shadowy sky that is shade, tent and tabernacle. The gloom of this space is its turning into itself as an indefinitely prolonged intension distending without term. The double reflux of this absolute lack–which is utter blindness and privation–is ringed by fire and lightning: by the passion of internal ardor striking its cryptic concealment. This sheer darkness shines.

Light is produced in this lack that is excess–after all, creation is the given as loss, as gift. If the sun rays its abundance and self-consumption, its shimmer is duplicitous. Its luminous resonance is founded on a turning. It doubles itself into itself. This inward turning envelops and saturates to repletion–again returning outward, as through a porous boundary, to a shining that appears, or co-appears, as its face, its surface, its look.

There is a kind of light that shows by an external attack, by differentiating, cutting, and isolating. This kind of light violates and severs: much like the gaze that conquers by the skill of a critical scaling–practicing severance. It is a light that is seen. It casts sharp and dark shadows. Some have claimed it as distinctly antipodean, and derived an architecture from an aesthetic and ethic founded on disaggregation. But there is also a kind of light that emanates from what is seen. Its emanation situates and environs a looking, it brings boundaries to vacillation and ambiguity. This light initiates a reflexive looking that turns and folds the seen as one singularity implied in and *touching* the other.

Surface, envelope, looking–these bear on extremity, and on touch. They touch on a praxis of proximity and intimacy. What we touch, in our looking at the enveloping surfaces of Chartres Cathedral is glass. But this glass doesn't *let in* light, or even *filter* light, so much as *resist* it. Its resistance defers an optical looking. Rather, our looking becomes a tactile experience of the porosity of bound-

ary–not to an outside that lies beyond, but to the glimmer of its re-turning surfacing.

THROUGH THE LOOKING GLASS

An etymological survey of the word glass unravels four major issues. The first is luminosity and the calorific value of light, indicated by words such as gloss, glow, gleam and glade. Glass is named for its propensity to glow or gleam. That is, for its apparent harboring of light. Luminosity is a function of fire–the surfacing or lustration of internal ardor. The inner glows as a function of its originating a shining–not merely reflecting light. In this perspective, light doesn't come off glass or through glass–it comes from glass.

To observe is to be awake to a seeing. Speech is associated with both shining and ardor. Hence in traditional cosmologies, the word or the verb are creative entities. To name is to create. To say the word is to bring into existence through breath fire and heat. The Word of God is both spirit and light: logos and lux. Likewise, what is seen exists, can be named and can be known. Vision, speech, knowledge and wisdom are correlative motifs.

The second issue is sight and appearance, indicated by words such as *glimpse, glare, glance, gaze*. Sight and appearance implicate a looking. The look appears to situate a relation of the self towards exteriority: an exteriorising extension and delegation of the inner. To look is to look out, to face an outside. But looking out becomes a gathering and collecting gesture: to look, to locate, to legislate, to lock. Looking binds, establishes and marks a beholding. Looking out returns–and in that turning seals a placing. The look encloses and covers in the sense of a sheltering encompassing: not by violence or violation, but by closing a region through which the look environs a shining. The ligatures of looking are luminous. The rhythm of extension elaborated by the look is framed on restraint: its free raying is reined in. Its luster rims a darkness.

The third issue is a play of light and dark as a figure of presence and absence, indicated by words such as *gloom and gloam*. Gloom is a lowering or frowning sky: scowling, overcast, glum. The sense is one of a concealing obscurity, a hiding of light, the withdrawal of presence. Yet this darkness harbors or covers a shimmering. The glow of twilight, of dusk and dawn, is the quiet radiance of the sun in its going, and its coming–or, its coming *in* its going,

12

its going *in* its coming. Each is present to the other as absent, as a deferred condition. It weighs on or touches the other as a resistance, as a promise.

Existence and light often imply each other. To be is to dwell, to have a place, hearth or shelter–to be clothed or invested with existence. To come into existence, to shine, to glow–these imply a turning, converging and inclining: a being turned toward the world. In this turning of the day into night into day, there is an iteration: the sun duplicates itself, folding as a reflux, and promises a re-turning.

The fourth issue is slippage, indicated by words such as *glide, gloss, glaze*. These refer to sliding– and more specifically to a sloping or inclined bank, or to ice as smooth, polished and slippery. To gloss over is to skim, scan, slide over–so as to miss engaging or connecting with something.

The slipperiness of glass is not only in its glossy surface, but also in its internal propensity to slide—its fluidic constitution. The slippage it effects is also in its betrayal of transparency. The structure of glass loiters around tetrahedral networks. Plato's archetypal element and symbol of fire, the tetrahedron, is the first and simplest of five regular three-dimensional configurations: tetrahedron, cube, octahedron, icosahedron, dodecahedron. The tetrahedron maintains a formative geometric relation to the other four solids. But its symbolic propensity conjoins crystalline regularity and relational cohesion, with an agency of division and severance. It is both the seed of space and its undoing. Ultimately, and inescapably, glass resists transparency. Something of its mineral lineage remains as the haunting trace of a contradictory and constitutive resistance that weighs on the limits of representation.

Transparency is a producing *through*, necessarily through some*thing*, and something which *resists*–therefore a boundary, frontier or *limit*. Breaching that limit, what appears pierces, or bores-through–broaching existence, coming into visibility. What bores through is borne, or bears on the limit. The limit carries or vehicles its coming to be as a presentiment of its coming to presence. The experience of this appearing is founded on touch–specifically a *thorough*-ness and *through*-ness, as well as *on*-ness or *beside*-ness. Appearance would not be a coming into view–i.e., something not seen, then later seen. It would be a coming into perceptibility: a coming-into-being and manifestation. In appearing, what comes through weighs on or at the boundary as proximity and nearness taken to saturation.

An appearance is something clothed, apparelled–something dressed or decked out, something made ready, equipped and fitted out. Outfit, gear, clothing–these have a function of preparing–literally: *arranging for something to be carried in advance*. What appears is necessarily covered and veiled. Something of it is concealed and hidden from view. Its revealing is a veiling in return–since what comes to be must do so through the resistance of the turning which conditions appearance. Consequently, what is made, as a coming into being or as a presencing, is also made up. It is both construed and decorated. Order and ornament coappear as the cosmic and cosmetic dimensions of phenomena. Ornament and decoration are the surfacing of order and decorum, carried by the veils of appearance.

TURNING: INVERSION

What surprises in the place in which we stand is that experience of *being taken up*, unexpectedly,

13
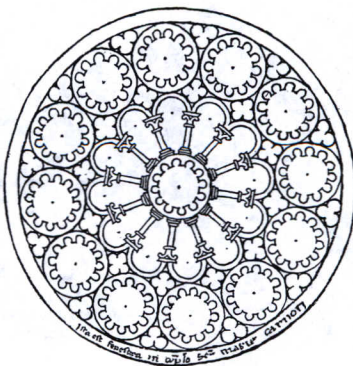
as if from above; that for which we were not prepared, which was without preview, which we were never warned about and therefore never watched or looked out for. Chartres Cathedral is not a representation of Paradise. It neither encloses nor embodies Paradise.

Rather, Chartres' architectural fabric is surrendered to a framing in which Paradise comes to present itself as the aura of a surrounding embrace. What was anticipated as arcane and hidden, or lost, is returned to us as a surrounding outside which environs and shines. Environment carries the sense of a turning-toward. What is environed is bounded by an encirclement. This turning-around constitutes a change of direction and disposition in the enclosing gesture–a winding, tacking or veering that weaves encirclement as a surrounding encompassing.

How does looking at the windows of Chartres Cathedral bear on an experience that resists mediation by generations of generalizations and clichés–about painting with light, about sacred geometry, about spatial symbolism? The window was once *wind-door*, *wind-eye* and *eye-thrill*. What is characteristic of wind is that it spirals and winds. But in its winding is a turning. The window frames a looking that gauges the recoiling of a recollecting seeing. The window wounds the murature of enclosure. This rupture binds an appearance that glistens at the limit of envelopment, and opens to passage.

Yet the envelope is far from dematerialized. It skins a surface that seems to have no thickness or depth, no density or mass. It terminates, but as a returning entrancement in which materiality appears as the pure vibration of an interminable reiterative liminality. Its transparency is not to an outside that lies beyond its boundaries, but wholly to an inside that surpasses its limits. What glows in the space that encounters the looking glass of Chartres is gloom–the gleaming of matter. In its deferral of distinctions between inside and outside, between the
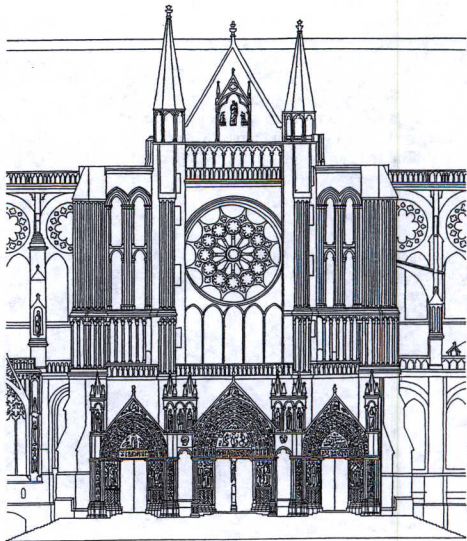
seeing and the seen, glass slips from being seen *through*, to being looked *at*, to itself *looking* and throwing glances. Towards what? Towards us, as a measure of its appearance, as a turning towards existentiation.

To stand at Chartres is to stand inside an outside. The environing which arrests peregrination and wandering does so by presenting the face of a radiant looking. In this arresting experience, the outside is changed and transformed. Not that the outside, as profane, is dissolved for the sake of the sacred, or that an altered state of relationship to the world is brought about. Rather, the inside transfigures an outside by bringing us to face an encounter with its gaze towards us. The radiance of this embrace is the face *that turns towards and looks*. What surrounds is a seeing: the seeing of our being seen. The building sees. The radiance of its skin looks. In the shadow–in the shelter of this gaze, in the room it

makes for our own beholding–we exist. We don't leave the world–rather, the world comes to present itself to us for the first time.

NOTES (Etymological roots indicated by ✓)

1. Hebrew: *revach*=room, enlargement, interval; *ravach*=to have ample room (to breathe); ✓*ROUH*=aerial dilation, to fill space, expansive force opposed to tenebrous darkness and constriction, wind, breath, spirit; *ruwach*=blow, breathe, spirit, wind; ✓*RAH*=to see, gaze at, vision, the aspect of a thing.

2. Greek: *diistemi*=stand apart, be differentiated within spatial or temporal extension; *diastema*-interval; Latin: *intervalium*—from *inter*-=beween+*vallum*=wall.

3. Hebrew: *mala*=to fill, accomplish, satiate; ✓ML=continuity, plentitude, completeness. Increase is from crest—a fold, wrinkle or ridge that surpasses, ruffles or ripples on a surface; Latin: *crescere*=increase, grow; French: *croitre*=to augment (create, crescent).

4. Latin: *spatium*=that which is enlarged, room, distance, interval; Sanscrit: *sphay*=to swell, increase, *shata*=enlarged, *sphati*=growth; cf. Speed from Teutonic: *spodiz*=success, achievement; Anglo Saxon: *spedispowan*=to succeed; Latin: *spes*=hope, prosperity; ✓SPA=expand, span, have room, prosper; Greek: *spaein*=draw, draw out.

5. Hebrew: *uwd*=duplicate, iterate, encompass; Hebrew: *gebul*=twisted, chord, boundary—from *gab*=to hollow out, curve, vault, container.

6. Cf. Greek: *chronos*=a qualified interval or space of time, an occasion. To make room would mean to occasion an opportunity.
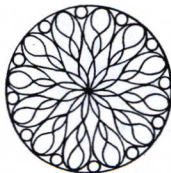
SAVING CHARTRES CHATHEDRAL: A CAREER VERSUS A LIFE

Morris: It needs to be remembered that a career is not exactly a life, and that a life may contain one career or several different careers. Well, Samuel Monk was the man who wrote the book called *The Sublime* in 1935 and really started modern scholarly interest in the sublime.

But at the age of forty, he enlisted in the Second World War and was sent as an intelligence officer to Holland, Germany, and Italy. One of his jobs was to brief and debrief the pilots going on bombing missions. And across the desk in his tent one day came an order to bomb an ammunition dump that was about a kilometer from Chartres Cathedral. And Sam knew that (a) the bombing was extremely inaccurate, so if they missed the ammunition dump they were likely to hit the cathedral; and (b) if they hit the ammunition dump they were likely to blow up the cathedral. This was a death sentence for Chartres Cathedral.

And he arranged, in ways that have remained mysterious to me, to have that order canceled. So, Chartres Cathedral was not bombed because there was one pragmatic humanist sitting in a tent on a battlefield in Holland who refused to let it happen. For me, this episode speaks to the relationship between a life and a career. Sam Monk had a career that was enormously distinguished, but his biography in the *Dictionary of American Scholars* says nothing about his military service, says nothing about the saving of Chartres Cathedral. This is all outside the pale of any understanding of a career. I just wanted to conclude [this interview] by observing that, from my point of view, what's turned out to be interesting about my life has been precisely those things that had nothing to do with a career.

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