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Environmental & Architectural Phenomenology Vol. 28, No. 1

Kansas State University. Architecture Department

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Environmental & Architectural Phenomenology

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This *EAP* begins 28 years of publication and includes the regular features of "items of interest" and "citations received." Longer entries begin with **Lena Hopsch** and **Ulf Cronquist's** "Walking Architecture," which presents a method of diagramming environmental and place experiences in urban settings. The authors argue that this way of looking at cities might contribute to fabricating more appropriate urban designs for particular city places.

Next, museum curator **Robert Barzan** overviews the sacred significance of labyrinths and suggests some of the ways they work to facilitate transformative experiences, both personally and communally.

In the final entry this issue, Australian artist and photographer **Sue Michael** discusses the genesis of her recent painting, "Landscape Enters the Home" (2016), which is reproduced on p. 13. We also publish several of her recent landscape photographs, one of which is below.

Conferences

The 9th annual conference of the **Forum of Architecture, Culture, and Spirituality** (ACS) takes place May 14–18, 2017, on Deer Island, Maine, USA, at the Haystack Mountain School of Crafts, designed by American architect Edward **Larrabee Barnes**. The theme of the conference is "Creating Collaborative Community: Practice, Craft, Materials, and the Making of Architecture." Keynote speakers include poet **Annie Finch**, potter **Daniel Johnston**, and comparative-religion scholar **Lindsay Jones**. www.acsforum.org/symposium2017/.

The 9th annual conference of the **Interdisciplinary Coalition of North American Phenomenologists** (ICNAP) takes place May 25–28, 2017, at Ramapo College of New Jersey, USA. The theme of the conference is "Phenomenology and Mindfulness." ICNAP is committed to cultivating connections between teachers, students, and researchers in phenomenology across the disciplines. The deadline for submissions is March 15, 2017. Keynote speakers include philosophers **Shaun Gallagher**, **Richard Kearney**, and **Michel Bitbol**. www.icnap.org; http://www.ramapo.edu/krame-center/files/2016/02/ICNAP-17-CFP-SEPT-22-2016-ORIG.pdf.

The **Environmental Design Research Association** (EDRA) hosts its 48th annual conference, May 31–June 3, 2017, in Madison, Wisconsin, USA. The conference theme is "Voices of Place: Empower, Engage, Energize." www.edra.org.

The 2017 **International Human Science Research Conference** will be held in Jelenia Góra, Poland, July 11–14, 2017. The theme of the conference is "Existential Dilemmas in the Human Lifeworld," though papers on all topics relating to the human sciences are welcome. www.kpswjg.pl/en/news/the-36th-international-human-science-research-conference-ldquo -between-necessity-and-choice-2017.

The 21st annual meeting of the **International Association for Environmental Philosophy** (IAEP) will be held October 22–23, 2017, in Memphis, Tennessee, USA, immediately following the annual meetings of the **Society for Phenomenology and Existential Philosophy** (SPEP) and **Society for Phenomenology and the Human Sciences** (SPHS), held October 19–21, 2017. http://environmentalphilosophy.org/; www.spep.org/; http://www.sphs.info/.

*Below: One of **Sue Michael's** photographs of the landscape of South Australia's Mid North region. Michael took this and other photographs reproduced in this* EAP *issue from a moving car. She uses this way of photographing as a means to locate "taken-for-granted aspects of everyday landscapes not typically given closer examination." For other photographs by Michael and her painting, "Landscape Enters the Home," see pp. 13–16.*



More conferences

The conference, **Phenomenology and Virtuality**, takes place May 29–30, 2017 at the Husserl Archives at the University of Leuven in Leuven, Belgium. Presentations address the following questions: "What is virtuality? How do we experience it? What is its relation to perception and imagination? What is its status with regard to the real and irreal, actual and possible, present and absent? Can we give a phenomenological account of virtuality? How are present-day virtual technologies changing not only our daily lives, but perhaps even the ways we think and behave?"

The organizers call for presentations that "give a phenomenological account of virtuality, and apply a phenomenological account to a contemporary issue—e.g., virtual technology and social media and online gaming). One conference aim is situating concepts of virtuality within the works of classical phenomenologists (e.g., Husserl, Heidegger, and Merleau-Ponty). Phenomenological discussion that results in normative claims—i.e., the possible benefits and dangers of rising virtual technologies—are also welcome." phenomenologyandvirtuality@kuleuven.be.

The 3rd annual **Transpersonal Research Colloquium** (TRC) takes place in Prague, Czech Republic, October 2–3, 2017. For further information, go to the Transpersonal Research Network website at: www.transpersonalresearchnetwork.com; or contact **Rosemarie Anderson** at: rosemarie.anderson@sofia.edu.

Publishing opportunities

Sponsored by Routledge, the **Journal of Aesthetics and Phenomenology** promotes "research in aesthetics that draws inspiration from the phenomenological tradition as broadly understood." ***JAP*** "welcomes scholarly articles written in a phenomenological vein as well as analyses of aesthetic phenomena by researchers working in phenomenology." www.tandfonline.com/rfap.

"**Toposophia: Sustainability, Dwelling, Design**" is a book series edited by philosophers **Robert Mugerauer** and **Brian Treanor** and sponsored by publisher Lexington Books. Volume proposals, including a prospectus, sample chapters, and curriculum vitae, should be submitted to the editors. drbobm@uw.edu; btreanor@lmu.edu. For published volumes in the series, go to www.LexingtonBooks.com.

The **Duquesne Manuscript Prize in Phenomenology** is awarded annually to a "solely authored manuscript that is phenomenological in nature and written in English." All academic fields of study are considered, and preference will be given to manuscripts that represent the author's first published work. Manuscripts are reviewed by an interdisciplinary panel of scholars.

The deadline for the 2017 award is April 1, 2017. The annual prize is $1,000, and the selected manuscript is published by Duquesne University Press. Winners will be announced at the annual meetings of the Society for Phenomenology and Existential Philosophy (SPEP). Contact: dupress@duq.edu; more information at: www.dupress.duq.edu.

Citations received

Daniel M. Abramson, 2016. *Obsolescence: An Architectural History.* University of Chicago Press.

This architectural historian examines the phenomenon of *obsolescence*—a situation where the worth of a building drops so precipitously that it is demolished, and a structure more profitable is built in its place.

Abramson traces the historical, economic, and political reasons for obsolescence and how they varied from country to country and from one political-economic regime to another (e.g., American capitalism vs. Soviet-block communism). He examines reactions against and alternatives to obsolescence, including "factory sheds," "architectural indeterminacy," "megastructures," "concrete brutalism," "preservationism," "adaptive reuse," "adaptive reuse," "sustainability," and, most recently, "resilience"—design that incorporates adaptability and diversity: "Different than sustainability, resilience thinking does not seek efficient, optimized control of an equilibrium state, but rather emphasizes redundancy and expects disaster, a series of constant crises throwing systems out of balance" (p. 155).

See sidebar right, for a portion of Abramson's discussion of sustainability's achievements and uncertainties as a foil to obsolescence.

Sustainability's conundrum

[This book] suggests a model of change of one cultural dominant succeeding another: obsolescence, then sustainability. The changeovers are based in part upon the working through of deep structural problems, when the stresses with a conceptual framework can no longer be accommodated and a new mode is invented that resolves those tensions, yet leads to others….

[A] century ago, the inventors of the idea of architectural obsolescence used the concept to overcome the seeming irrationality of capitalist real estate development. Rapid disinvestment and reinvestment now made sense and profit. The protagonists of sustainability, in turn, exploited obsolescence's own contradictions to engineer that paradigm's reversal, revaluing its waste and accounting for suppressed feeling…. (p. 149).

As much as sustainability promises a new, brighter future, can it ever break the current order? Sustainability advocates might excoriate capitalist exploitation of the environment and seek dramatic changes in consumption patterns, but its ethic is continuity and conservatism. It is a privilege of the wealthy, who can afford to curb their consumption in the name of environmental salvation and to revalue obsolete objects as salvaged treasure. Unlike obsolescence, sustainability denies the promise of radical change….

Sustainability suffers from an inherent contradiction: to change *and* to preserve the world. Its highest ideal is utopian equilibrium, in which all is stable harmony.

But could there ever be such a thing as sustainable capitalism, harmonious equilibrium for a system of ceaseless change and development, always thriving on the production, consumption, and reinvestment in the new? Can sustainability deliver the growth upon which capitalism thrives?

This is the conundrum that sociologist Wolfgang Sachs identifies between sustainable development's "crisis of nature" and "crisis of justice." The first

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demands "self-limitation." The second insists upon "individual liberty." Can you have it both ways—austerity and social justice? Can one demand less for the world, when there are already so many with so little?

This seems to point to a contradiction between sustainability and capitalism. Is sustainability's regime of restrained consumption compatible with capitalism's drive for ceaseless growth and change? Can sustainability deliver both justice and freedom when its ethic is limitation and preservation?

Or is sustainability merely an ideology of conservation, its practice in architecture potentially as profligate as obsolescence? Witness the supertall skyscrapers trumpeting LEED certification projected for Jakarta, Mumbai, and Shanghai.

Might, in fact, sustainability be nothing more than neoliberal capitalism's updated opiate of the masses, a diverting faith? In other words, sustainability, no less than obsolescence, is ideological. Productive for design, to be sure, firing architects' imaginations as obsolescence once did, but nevertheless rife with illusion and contradiction (pp. 152–53).

Bryan E. Bannon, ed., 2016. *Nature and Experience: Phenomenology and the Environment.* London: Roman & Littlefield.

The 14 chapters in this philosopher's edited collection are said "to redefine how environmental issues are perceived and discussed and demonstrates the relevance of phenomenological inquiry to a broader audience in environmental studies. The book examines what phenomenology must be like to address the practical and philosophical issues that emerge within environmental philosophy, what practical contributions phenomenology might make to environmental studies and policy making more generally, and the nature of our human relationship with the environment and the best way for us to engage with it."

Contributors include **Janet Donohoe**, **Thomas Greaves**, **Irene J. Klaver**, **Barbara Muraca**, **Bryan Smith**, and **Ingrid Leman Stefanovic**.

Klaus Benesch and Francois Specq, eds., 2016. *Walking and the Aesthetics of Modernity: Pedestrian Mobility in Literature and the Arts.* NY: Palgrave Macmillan.

From the editors' introduction: "The trajectory and routes of… modern walkers, their journeys through cities, into the wilderness, or across entire continents inform many—if not all—of the 20 essays collected in this volume. Whether they look at novelists, poets, painters, photographers, filmmakers or simply at tourist walkers, all share an interest in moderns walking, and in the representation of their walks in the arts." Writers, poets, and filmmakers discussed include Gary Snyder, Tsai Ming-Ling, Lav Diaz, Marianne Colston, Thomas De Quincey, R. L. Stevenson, Thomas Wolfe, Gus Van Sant, Edith Wharton, and Ezra Pound.

Natalia Nakadomari Bula, 2015. *Architecture and Phenomenology: Sensible Qualities and the Design Process*. Master's thesis in Architecture and Urbanism, Federal University of Santa Catarina, Florianopolis, Brazil.

This thesis includes a phenomenological explication of Steven Holl's Chapel of St. Ignatius and Oscar Niemeyer's Church of Pampulha. The author argues that Holl's design process is grounded in phenomenological seeing, whereas Niemeyer's design process, though not indebted to phenomenological principles, incorporates certain aspects of phenomenology in an implicit way.

Erik A. Garrett, 2014. *Why Do We Go to the Zoo? Communication, Animals, and the Cultural-Historical Experience of Zoos.* Lanham, Maryland: Fairleigh Dickinson University Press/Rowman & Littlefield.

Drawing on a phenomenological approach, this communications researcher draws on a phenomenological approach to examine "the experience and the context of our relationship with animals in the zoo setting." Garrett explains that his method "can be thought of as a 'praxis phenomenology', since it seeks to do phenomenology rather than merely explicate meanings. Ultimately, this is a book that seeks to answer the question of why we go to the zoo."

Drawing partly on zoo-visitor narratives, Garrett identifies key themes that include entertainment, relaxation, aesthetics, education, social experiences, caring, and conservation.

Tonino Griffero, 2016. "Atmospheres and Felt-Bodily Resonances," *Studi di Estetica*, vol. 44, no. 1, pp. 1–41.

Author of *Atmospheres* (see *EAP*, Fall 2015), this philosopher continues his aesthetic exploration of "emotional powers and feelings" as evoked by particular spaces and environments. In this article, he emphasizes the bodily dimension of atmospheres: "The theory of atmospheres presupposes an adequate investigation of the human felt-bodily way of life. My point is this: what is the relationship between atmospheres and the body? And above all, what kind of body is really their sounding board?"

Lee Heykoop, 2015. *Temporality in Designed Landscapes.* Doctoral thesis, Department of Landscape, Faculty of Social Sciences, University of Sheffield, Sheffield, UK.

This dissertation "takes the problem of how to conceptualise temporality in designed landscapes and how it has been realized. The conceptual framework incorporates the work of Husserl, Bakhtin, Berleant, Ricoeur, and Bergson. Nineteen major landscape designers with work spanning 1945–2005 are the subject for revealing characteristics of temporality and how these temporal design strategies have been working to connect people with landscape—a transactional aesthetics. Aspects of temporality are analysed and broadly ordered into five themes: tempo, process, duration, imagination and layers."

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Gerard Kuperus, 2016. *Ecological Homelessness: Defining Place in an Unsettled World.* NY: Routledge.

From the publisher: "This book proposes that we are utterly lost and that the loss of a sense of place has contributed to different crises, such as the environmental crisis, the immigration crisis, and poverty… To counteract this problem, the book provides suggestions for how to think differently, both about ourselves, our relationship to other peole, and to the places around us. It ends with a suggestion of how to understand ourselves as an eco-political community, one of human and other living beings as well as inanimate objects."

Dermot Moran, 2011. "Edmund Husserl's Phenomenology of Habituality and Habitus," *Journal of the British Society for Phenomenology,* vol. 42, no. 1 (January), pp. 53–77.

This phenomenologist's overview of philosopher Edmund Husserl's understanding of the habitual dimensions of human experience and lifeworld is an excellent complement to his earlier writing, "The Ego as Substrate of Habitualities: Edmund Husserl's Phenomenology of the Habitual Self" (see *EAP*, fall 2014, pp. 2-3). See the sidebar, below.

"An extraordinary range of complex behavior"

Habit has to be located between reflexive behavior and intellectually self-conscious deliberate action. It is not to be understood as something merely mechanical or automatic, a matter of sheer mindless repetition.

Nor, as Merleau-Ponty points out, is habit a matter of intellectual *knowledge*, an outcome of explicit deliberation or informed by the representation of reasons or ends. Rather it is a kind of embodied praxis that is actually extremely individualized. Each individual has his or her own "style."

That is not to say that habit has nothing to do with rational deliberation and intellectual scrutiny. There are *intellectual* habits—"bedding down" or "burning in" good practices and procedures, e.g., reading a poem every day, learning a new French word,… and so on.

Developing or changing a habit, moreover, may require deliberation and scrutiny. Giving up or resisting a habit—e.g., smoking—requires the development of *new habits*, new overriding and deflective routines. It also requires a certain second-order stance towards my first-order instincts: I desire to smoke; I desire to stop smoking; I desire to curb my desire to smoke (p. 57).

"Habit," for Husserl, picks out an extraordinary range of complex behavior, both individual and social, both corporeal and cultural. Habits first and foremost attach to individuals understood as persons: "Each individual has his or her habits"…. I am who I am on the basis of my habits. The ego is a "substrate of habitualites." There are different perceptual manners (*Habitus*), from simple seeing to the kind of picture-consciousness (*Bildbewusstsein*) one operates in looking at a painting or postcard of a subject.

For Husserl, in his elaborate and multi-layered analyses, habits operate not just at the level of perceptual experience (where we group similar experiences together in various regulated ways), at the level of the embodied self, but also at the level of judgments and what Husserl calls "convictions" (*Überzeugungen*).

When I make a decision, this is not just an atomic element of my knowledge, but it actually affects my whole self. I become, as Husserl puts it, abidingly thus-and-so decided (p. 61).

Peter D. Norton, 2008. *Fighting Traffic: The Dawn of the Motor Age in the American City.* Cambridge, MA: MIT Press.

"Before the advent of the automobile, users of city streets were diverse and included children at play and pedestrians at large. By 1930, most streets were primarily motor thoroughfares where children did not belong and where pedestrians were condemned as 'jaywalkers."

Norton argues that "to accommodate automobiles, the American city required not only a physical change but also a social one: "before the city could be reconstructed for the sake of motorists, its streets had to be socially reconstructed as places where motorists belonged.

"Campaigning in moral terms, pedestrians and parents argued for 'justice', while cities and downtown businesses sought to regulate traffic in the name of 'efficiency'. Automotive interest groups, on the other hand, legitimatized their claim to the streets by invoking 'freedom'—a rhetorical stance of particular power in the United States."

Derek J. Paulsen, 2013. *Crime and Planning: Building Socially Sustainable Communities.* NY: Taylor & Francis.

This criminologist argues that "the form and layout of a built environment has a significant influence on crime by creating opportunities for it and, in turn , shaping community crime patterns." Topics discussed include "connectivity, mixed-use developments, land use and zoning, transit-oriented design, and pedestrian trails, greenways, and parks."

Includes a discussion of what Paulsen calls the "connectivity" (including space syntax) vs. "enclosure" (including Oscar Newman) design approaches to crime prevention.

Mieka Brand Polanco, 2014. *Historically Black: Imagining Community in a Black Historic District.* NY: New York Univ. Press.

This anthropologist provides a historically informed ethnography of the town of Union, Virginia, a federally recognized historic district categorized as "Ethnic Heritage—Black," yet home to a racially mixed population since the late nineteenth century.

Polanco examines how the designation of "historically black" works to erase "both old-timer white residents and newcomer black residents while allowing newer white residents to take on a proud role as preservers of history." More broadly, she

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considers how "race, space, and history inform our experiences and understanding of community."

Kyriakos Pontikis & Yodan Rofè, eds. *In Pursuit of a Living Architecture: Continuing Christopher Alexander's Quest for a Humane and Sustainable Building Culture.* Champaign, IL: Common Ground.

Written by colleagues, students, designers, and scholars associated with architect **Christopher Alexander**, the 24 chapters of this edited collection aim for understanding and making "environments of enduring comfort and beauty." The focus is what the editors call "living architecture"—"built environments with sustainable qualities that nurture human beings and their surrounding ecological systems."

Contributors include **Howard Davis** ("Post-Industrial Craftsmanship"); **David Week** ("Patterns without Positivism: Alexander Reinterpreted for the 21st Century"); **David Seamon** ("Christopher Alexander and a Phenomenology of Wholeness"); **Jenny Quillien** ("An Ethnographer's Ear: Re-Routing and Re-Rooting Ourselves"); **Stuart Cowan** ("Toward a Science and Art of Wholeness"); **Michael Tavel** (The Culture of Green Neighborhoods"); **Karen Kho** ("Bringing the outside in: Uncovering the Blind Spot of the Green Building Movement"); **Hans Joachim Nies** ("From Pattern Language to a Field of Centers and Beyond"); **Robert Walsh** ("Beyond the Four-Story Limit: Patterns for High-Rise Buildings"); **Michael Mehaffy** ("Teaching the Culture of Building"); **Ross Chapin** ("Pocket Neighborhoods and the Scale of Sociability"); **Nili Portugali** ("Architecture is Made for People"); **Tom Kubala** ("When Wholeness is the Aim of Design: The Aldo Leopold Legacy Center"); and **Susan Ingham** ("Some Patterns of Living in the Pacific Northwest").

Brent D. Ryan, 2012. *Design after Decline: How America Rebuilds Shrinking Cities.* Philadelphia: Univ. of Pennsylvania Press.

This architect examines America's shrinking cities by arguing that "the end of urban renewal in the mid-1970s brought both a sense of relief and a sense of disillusionment: relief, because [most Federal] urban renewal projects… treated existing neighborhoods with great brutality; and disillusionment because these developments also projected a vision of the future that was nothing if not optimistic. The late-1970s projects that followed… possessed neither this brutality nor any of this optimism. Instead, these projects set a tone of small-scale, incremental rebuilding that would continue… for the next 30 years. From this sequence of events emerged a narrative of brutal Modernist urban renewal, and of restorative contextual design, that remains in force today."

For the future, Ryan argues for a "reformed" Modernism grounded in five design and planning principles:

1. *Palliative planning*, which "argues that action is important even if full recovery is unlikely";

2. *Interventionist policy*, which "argues that serious problems demand equally serious responses, and that the decentralized action of the past 30 years has been ineffective in responding to the scale of shrinking-city problems";

3. *Democratic decision making*, which "argues that planners must consider needs of shrinking cities' least able and empowered residents as a central concern";

4. *Projective design*, which "argues for rekindling the future-oriented spirit of Modernism while retaining a humanism required for social design intervention";

5. *patchwork urbanism*, a theory that "portrays the landscape of the future city as a patchwork of settled, partially empty, reconstructed, and empty areas."

"Shrinking cities, and cities in general will always be incomplete, always in flux, yet always moving toward a better future under the aegis of these five principles."

Hanna Rose Shell, 2012. *Hide and Seek: Camouflage, Photography, and the Media of Reconnaissance.* Cambridge, MA: MIT Press.

This philosopher of science traces the evolution of camouflage as it developed "in counterpoint to technological advances in photography, innovations in warfare, and as-yet-unsolved mysteries of natural history."

Andrew Smith, 2012. *Events and Urban Generation.* NY: Routledge.

This book considers "the relationship between events and regeneration by analyzing a range of cities and a range of sporting and cultural event projects…. [The book] examines the different ways that events can assist regeneration, as well as problems and issues associated with this unconventional form of public policy. It identifies key issues faced by those tasked with using events to assist regeneration and suggests how practices could be improved in the future." Specific events covered included Olympic Games, Football World Cups, and World Expositions.

Henriette Steiner and Maximilian Sternberg, 2015. *Phenomenologies of the City.* Burlington, VT: Ashgate.

The 17 contributors to this volume have all been affiliated with the graduate program in the History and Philosophy of Architecture at the University of Cambridge's Department of Architecture, long known as a center for phenomenological research. A central question for all the contributors is "how architecture may serve as a vehicle for interpreting human praxis with and ethical orientation." Contributors include **David Leatherbarrow** ("Atmospheric Conditions"); **Dalibor Versely** ("Between Architecture and the City"): **Alberto Pérez-Gómez** ("Early Debates in Modern Architectural Education: Between Instrumentality and Historial *Phronesis*"); and **Wendy Pullan** ("*Agon* in Urban Conflict: Some Possibilities").

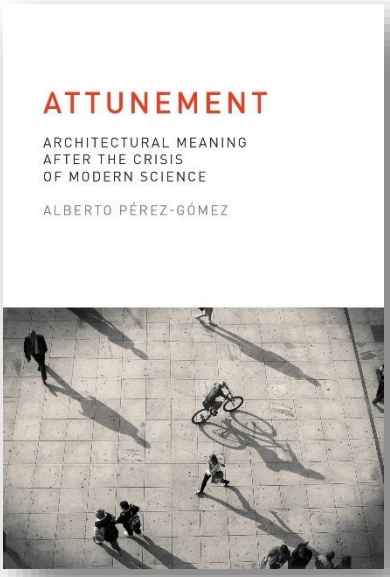
Dennis Alan Winter, 2014. *Searching for the Heart of Sacred Space.* Toronto: Sumeru Press

A personal exploration of lived being in sacred landscapes and implications for architecture and environmental design, including the making of a contemplative garden.

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Book Note

Alberto Pérez-Gómez, 2016. *Attunement: Architectural Meaning after the Crisis of Modern Science.* Cambridge, MA: MIT Press.



Perhaps best known for his *Architecture and the Crisis of Modern Science* (MIT Press, 1983), this architectural theorist addresses the question of whether there are "clues in the tradition of [architecture] that point to strategies for embracing modes of understanding, perception, and representation other than the pictorial image?"

Pérez-Gómez is critical of the two dominant approaches to architectural design today: on one hand, functionalism, including sustainable architecture; on the other hand, a purely aesthetic approach to architecture, including parametric design. He writes that, for the past two centuries, architecture has suffered "from either the banality of functionalism (an architecture that attests to its own process) or from the limitations of potential solipsism and near nonsense, the syndrome of 'architecture made for architects'."

The need, Pérez-Gómez concludes, is "for continuing formal exploration in a fluid and changing world" but also returning attention to "the fundamental existential questions to which architecture traditionally answered—the profound necessity for humans to inhabit a resonant world they may call home, even when separated by global technological civilization from an innate sense of place." The sidebars, below, present two passages from *Attunement*.

"A dangerous misunderstanding"

Since the beginning of the nineteenth century, the assumption has been that architectural space (subsuming all aspects of real place) is easily represented through the geometric systems of descriptive geometry and axonometric projection, which translates seamlessly today into the digital space of the computer screen through standard architectural software. Thus, it seems obvious that architectural meanings would have to be created from scratch, through ingenious formal manipulation of the architect-artist, assumed to be relevant merely through their novel, shocking, or seductive character.

Whenever the physical context is invoked as an argument for design decisions, it is mostly through its visual attributes, imagining the site as a picture or objective site plan that merely provides some formal or functional cues.

This is a dangerous misunderstanding. The deep emotional and narrative aspects that articulate places in a particular natural or cultural milieu are usually marginalized by a desire to produce fashionable innovations. These narrative qualities, however, are crucial considerations as we seek the appropriateness of a given project for its intended purpose in a particular culture: framing a "focalized action" (Heidegger) or event that may bring people together and allow for a sense of orientation and belonging….

We can obviously perceive the qualities of *places*, particularly when cities have deep histories and their layers are present to our experience. Yet these are still obvious if we compare the "spaces" of newer urban centers, such as Toronto and Sydney (both with similar colonial pasts), which, indeed, ultimately appear as qualitatively different; despite their Anglo-Saxon character, the two cities have a different light and a feel, a different aroma, stemming from such features as the lake or the sea and the "air" of their respective climates.

We can also realize that we think different thoughts in different places, necessarily accompanied and enabled by diverse emotions, albeit usually unintended by the generic architecture of modern development; location affects us deeply, as does more generally the geographical environment (pp. 108-09).

"Architecture as attunement"

Architecture is not what appears in a glossy magazine: buildings rendered as two-dimensional or three-dimensional pictures on the computer screen, or comprehensive sets of precise working drawings.

The most significant architecture is not necessarily photogenic. In fact, often the opposite is true. Its meanings are conveyed through sound and eloquent silence, the tactility and poetic resonance of materials, smell and the sense of humidity, among infinite other factors that appear through the motility of embodied perception and are given *across* the senses.

Furthermore, because good architecture fundamentally offers a possibility of attunement, atmospheres appropriate to focal actions that allow for dwelling in the world, it is very problematic to reduce its effect (and critical import) to the aesthetic experience of an object, as is often customary. Strictly speaking, architecture first conveys its meanings as a situation or event; it partakes of the ephemeral quality of music for example, as it addresses the living body, and only secondly does it become an object for tourist visits or expert critical judgments (pp. 148-149).

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Walking Architecture

From Disembodied to Embodied Design Practice

Lena Hopsch and Ulf Cronquist

***Hopsch** is Senior Lecturer at Chalmers University of Technology, Department of Architecture, Gothenburg, Sweden; and Associate Professor/Docent at the University of Gothenburg. Her research explores how design and design processes are materialized by human experience in the fields of architecture, art, and philosophy. **Cronquist** has a doctorate in English literature from Gothenburg University, and an MA in cognitive science from Lund University, in Lund, Sweden. His research interests include diagrammatic phenomenology, cultural cognition, and the human creative act. Contact: hopsch@chalmers.se.* *Text & images © 2017 Lena Hopsch & Ulf Cronquist.*

This article proceeds from a critique of a mode of architecture and urban planning grounded primarily in the use of digital tools, a practice that too often separates the architect from the necessity of incorporating the body and its senses in doing architectural research and designing cityscapes. A phenomenological approach to cities and buildings remains disembodied if designers work only in the static office landscape of desks and computers.

Instead, we propose a method grounded in Merleau-Ponty's phenomenology, coupled with recent research on *cognitive embodiment*, a perspective claiming that our minds and bodies work together to make sense of human experiences and to facilitate creative acts (e.g., Lakoff and Johnson 1999). Our minds and bodies are naturally analog, and matters of time and architectural space cannot be solved more effectively by digital tools only. We counter by presenting a *walking architecture* that begins with meeting the cityscape with feet and all human senses (Hopsch 2014, 2015; Hopsch, Cesario, & McCann 2014; Hopsch, McCann, & Cesario 2013).

For more specific aspects of the connection between phenomenology and embodied practices, we draw on the concept of the "city stroller," or *flâneur* (Baudelaire 1964, Benjamin 2002) as related to Merleau-Ponty's "plasticity of the perceptual field" (Merleau-Ponty 2002). We then proceed to present *diagramming* as a potential descriptive tool for architects and urban planners, drawing on a project involving sensory urban walks and conducted with architecture students at Chalmers University of Technology in Gothenburg, Sweden.

As we present it here, a *diagram* is an embodied, evolutionarily-grounded, cognitive map that affords creative description and analysis (Stjernfelt 2007, Brandt 2004). Our main claim concerns the necessity for a style of research and design grounded in lived embodiment and phenomenological practice.

Phenomenology and Embodiment

Phenomenology began with philosopher Edmund Husserl and his call for a return to "the things themselves," with the intention of explaining human experiences as being *not* about mental idealizations where subject/observer and object/observed stand apart. In the phenomenological tradition, one can argue that Merleau-Ponty's work is particularly significant because he focused on the lived body, perceptual plasticity, sensuousness, and intercorporeality.

George Lakoff and Mark Johnson's *Philosophy in the Flesh* (1999) is a notable effort in cognitive science offering links to Merleau-Ponty's perspective. One of Lakoff and Johnson's central assumptions is that the mind is embodied and, without perception, it would be virtually impossible to think and to act as humans. The embodiment of mind means that "concepts cannot be a direct reflection of external, mind-free reality because our sensorimotor system plays a crucial role in shaping them" (Lakoff and Johnson 1999, p. 44).

So far, the link between phenomenology and cognitive embodiment has not yet been thoroughly developed in practice, especially as related to theory and methodology. For example, Beavers' critique (2009) of Gallagher and Zahavi (2008) argues that there is a problematic gap between phenomenological description and theory construction. Ratcliffe (2006) contends that, too often, incompatibilities between first-person phenomenology and third-person science are simplistically "solved" by applying reductive, scientistic methods for describing lived experience.

Here, we mark the start of a theory and method that points toward an applied, bodily aesthetics of architecture.

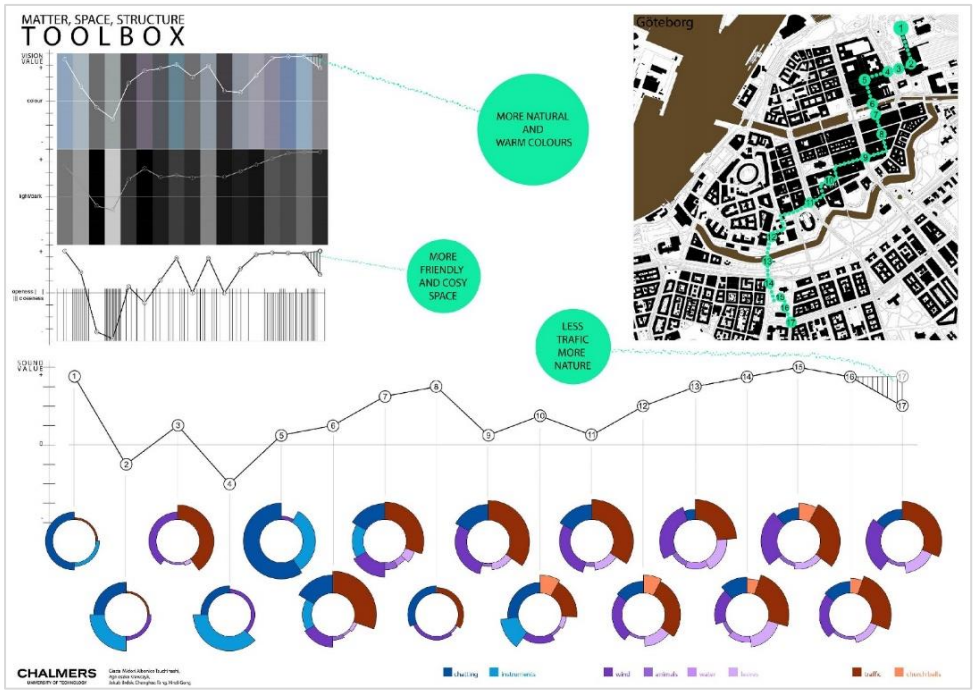
The Body and the *Flâneur*

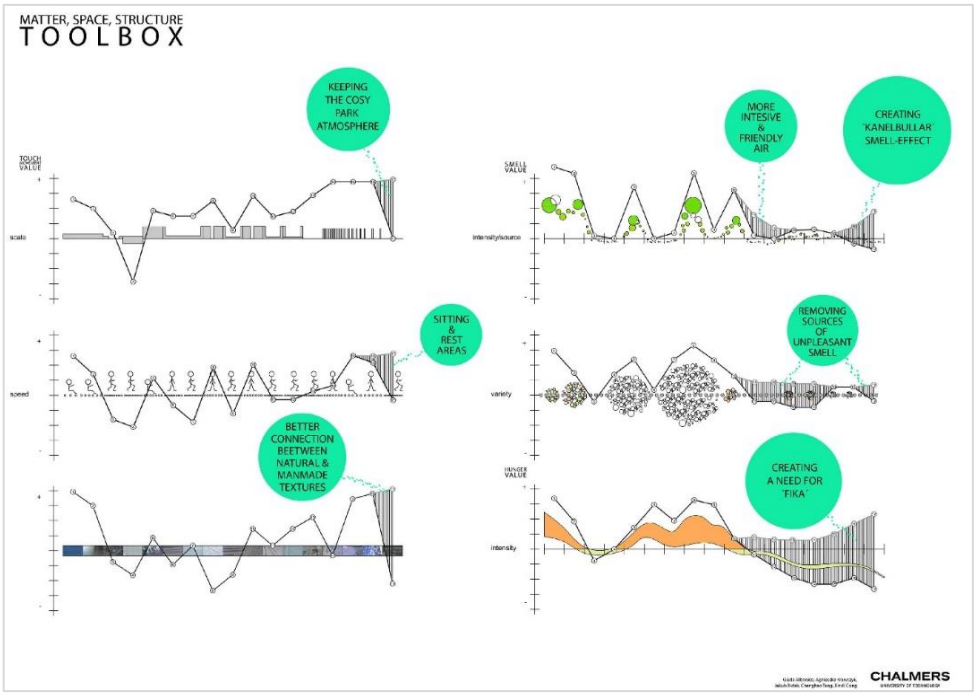
Walking in the city facilitates presence, partly because of the experiential connections between the lived body and the human scale of the cityscape (e.g., Gehl 2010). Details of movement, scale, and velocity are important for planning a physical infrastructure. Walking is about encountering urban space in a direct analog experience, feeling one's way through different city forms, step by step.

The *flâneur* who strolls the city is by now an archetype of the urban, modernist experience and an important reference for many scholars, artists, and writers (e.g., Benesch and Specq 2016). The *flâneur* moves as an embodied, dialogic observer aiming to understand the rich variety of the urban landscape. *Flâneurs* are both relaxed and attentive, having a critical attitude as well as feeling into things via acts of empathy. Our contention is that urban designers must walk the city streets. One insightful model is the *flâneur* [1].

Flâneur as an embodied concept involves the city stroller alert to all senses. As neuro-phenomenologist Raymond Gibbs makes the point in broader terms, we cannot understand the surrounding world

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unless we move around "engaged in intentional action" (Gibbs 2007, p. 43). Experience of movement can give rise to emotions that, in turn, contribute to mental images of space.

In the Chalmers studio project, architecture students and urban planners worked on a design for a proposed light-rail station that would be part of Gothenburg's "West Link," a planned underground tunnel system to increase rider capacity and to reduce city travel times. Students were to design one station entrance for the West Link system. They began their work by walking in the city and observing human and place details. The aim was to become as thoroughly aware as possible of the urban experience, focusing particularly on sensory and affective experience in the *flâneur* manner.

Diagramming

The students were then asked to present the sequential sense of their experiences via diagrams, two examples of which are provided in the illustrations, left [2]. As we define it here, a diagram is a visual representation of a specified situation—a comprehensive depiction highlighting any dynamic relationships among parts (Cronquist 2009). The various features shown in a diagram are represented by conventional signs; in this sense, a diagram is a specific kind of *icon* (Stjernfelt 2007) and a method for analyzing the "cognitive architecture" of the embodied mind (Hogan 2003). A diagram might not explicate direct tactile, audio or olfactory experiences but is a useful tool for recording an inner picture of spatial and place experiences. A diagram can help to foresee embodied spatial relations and potential design obstacles. For generating the kind of diagram we emphasize here, the primary effort and activity are being perceptive in the manner of the *flâneur*.

Birgerstam (2000) discussed sketching in architecture and art as a method of creating, especially a means to give visible shape to emerging creative ideas. Sketching is an embodied diagrammatic practice connected to form and matter, a process of meaning-production used as one tool for designing. Birgerstam presents a phenomenological method that begins with an open, empathetic search for information and then moves through stages of intuitive considerations on smaller and larger scales. Birgerstam's method relates well to an architectural practice that incorporates sensory city walks [3].

Evaluating Diagramming

In evaluating the value of diagramming, students emphasized that the process provided one grounded means for becoming more familiar with urban places: to slow down and order a cup of coffee, to sit and wait, to breathe a bit and allow things to be. The process contributed to a stronger environmental and place bonding, pushing aside traffic noise, for example, and giving attention to more subtle human and natural

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features. With a more sensitive awareness of site-specific sounds, smells, and embodied movement, the students were able, in the design phase, to incorporate more subtle environmental elements in their station designs.

In their evaluations, students also mentioned that sharing their diagrams with colleagues worked as an "ice breaker" in that their "listening to" and "feeling" specific urban places contributed to a sense of group bonding via environmental potentials. Students also mentioned the value of moving beyond desk and computer screen to spend time with the design site. In this sense, diagramming provides one means to facilitate a journey to the inner experience of urban space—capturing less conscious, immediate impressions of a place. Through such a "conversation with the site," students were more alert to designing urban space with greater care and sensitivity.

From a phenomenological perspective, diagramming can be seen as a method for capturing the *Gestalt*—the natural mind-mapping of city landscapes. Merleau-Ponty emphasized that perception is the basis of all knowledge and that the body's encountering and moving is perception's grounding (Merleau-Ponty 2002). Perception, he wrote, is "a totality open to a horizon of indefinite numbers of perspectival views which blend with one another…. Perception is thus paradoxical. The perceived thing is in itself paradoxical: it exists only insofar as someone can perceive it" (Merleau-Ponty 1964, p. 16). This paradox points to the dialogic relationship between person and world grounded in the lived body.

A Walking Architecture

We can, of course, "saunter" in the landscape of Google maps, but in that world there is no plasticity of perception, no sensation, no feet "on the move." In real life, the urban "sense-scape" is experienced via all sensuous and bodily aspects (Diaconu et al. 2011). This understanding of urban place and urban design is considerably different from a cost-efficient distribution of urban parts and wholes from behind an immovable desk in front of a flat screen.

Most broadly, we call for a walking architecture that, initially, may cost more in money and time but, in slowing down mind and body, might facilitate a better quality of urban lived space and city experiences.

Notes

1. The concept of the *flâneur* has no equivalent in English (Skinner 1962); the understanding of the *flaneuse* is yet to developed in a feminist context (Wolf 1985).
2. These images are the work of G. Albonico, A. Krawczyk, J. Brdak, C. Tang, and X. Gong, all master's students in the Department of Architecture at Chalmers University of Technology.
3. For Birgerstam's discussion of his research approach, see especially pp. 198–217.

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The Labyrinth

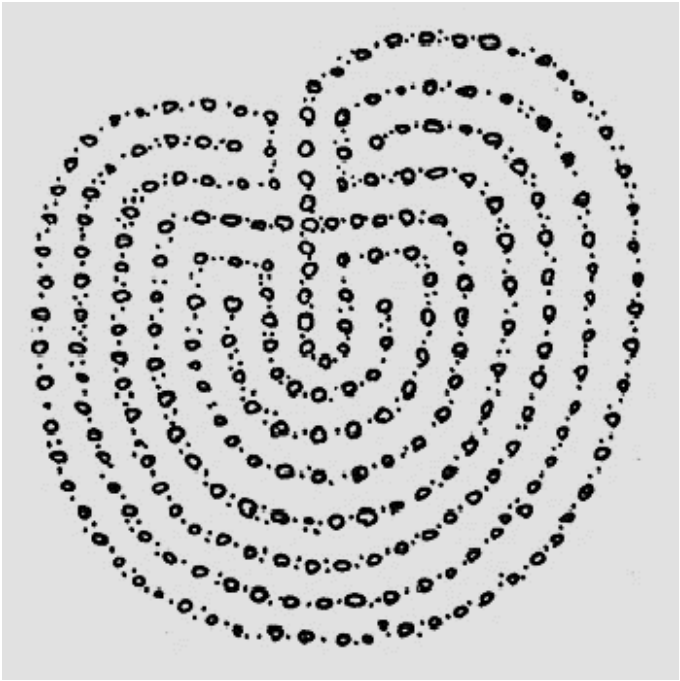
Doorway to the Sacred

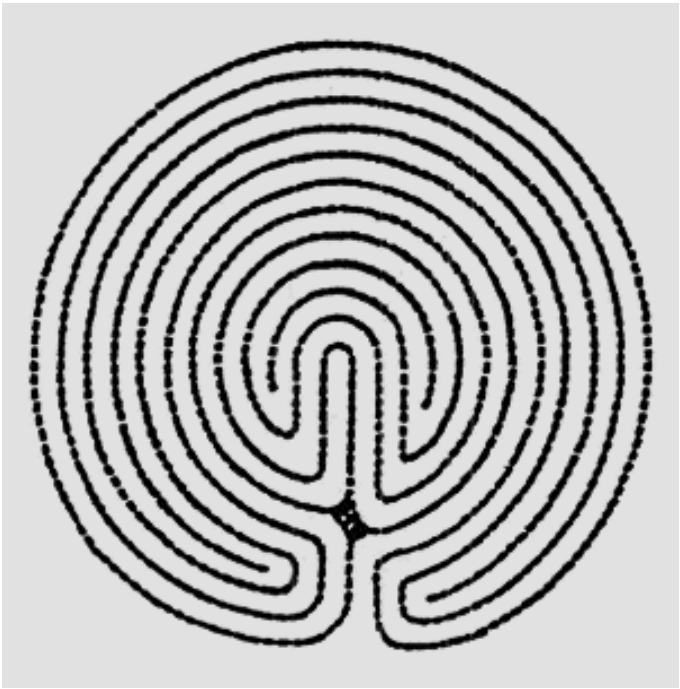
Robert Barzan

***Barzan** is the architecture curator for the Modesto Art Museum in Modesto, California. He is an honorary member of the American Institute of Architects, Sierra Valley chapter, and co-founder of the annual Modesto Architecture Festival. bbarzan@yahoo.com.*
Text and drawings © 2017 Robert Barzan.

For thousands of years, human groups have congregated at special places to dance around and through a series of lines imprinted on the ground. These lines compose a geometric form known as the *labyrinth*—an intricate set of pathways guiding one to some goal or destination, albeit often by a complex, winding configuration of routes. Typically, a labyrinth's entry and exit are the same, and the goal or destination is usually near the center of the labyrinth.

A group of people gathering to dance is not unusual; people did and still do this everywhere. What is remarkable about the labyrinth dance form is that on the Swedish island of Gotland, in the southern Indian village of Chinnakkotur, in the Arizonan desert, and in hundreds of other global locales, Neolithic peoples danced, making use of the same design. People, separated by great distances and stretches of time somehow came to share a remarkable ritual grounded in an unusual spatial form. Not only does the same labyrinth structure reoccur in these different places but, in many cases, the groups used the same construction method to lay out the complicated pathway patterns. Scholars know this is true because some labyrinths have been discovered only partially completed. Others survive in which errors were made in construction.





Origins of the Labyrinth

No one knows when the first labyrinth was created. By 1200 B.C.E., the familiar pattern had already appeared on coins of Crete. Nor does anyone know where the symbol came into existence. Ancient labyrinths have been found as stone carvings, turf and hedge mazes, floor mosaics, and as designs on baskets and pottery in Ireland, Denmark, Russia, Italy, Algeria, India, Sumatra, Arizona, California, Mexico, Brazil, and many other places.

After examining surviving myths, customs, and ancient accounts, scholars have concluded that labyrinths were associated with several related rituals, including funeral rites, resurrection celebrations, fertility dances, and festivals marking the annual cycle of the sun through the sky.

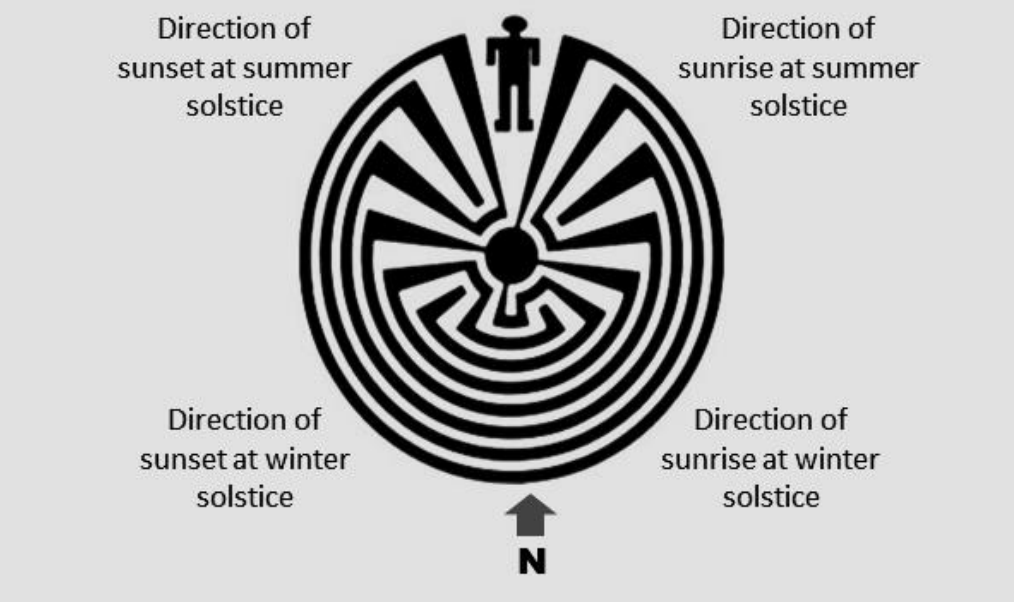
In many parts of the world, large labyrinths survive that were either cut into the soil or marked by stones or hedges. These labyrinths were made to be entered and moved through. Many old illustrations depict people in labyrinths. The ancient Romans used horses to trace the labyrinth path as part of a funeral rite. In several locales, people danced through the labyrinth on May Day or midsummer night's eve. In Greece, Bulgaria, and Malaysia, maze dances survive to the present.

The significance of both labyrinths and their now-forgotten rituals is apparent by the inclusion of a more elaborate version of the labyrinth in hundreds of ancient and medieval Christian churches. Usually it appeared as a mosaic in the pavement of the church building and was large enough to walk through. The oldest church labyrinth identified so far is from

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a 4th-century church in Algeria, but the most famous labyrinth is in France's Chartres Cathedral, where, as late as the 16th century, it was used in celebration of the Resurrection.

An account written in 1396 of the Easter rites at the Cathedral of Auxerre describes a line dance through the labyrinth led by the dean of the cathedral. The ritual included singing the Easter hymn *Victimi Pashali Laudes*, dancing a three-step, tossing a large white ball (perhaps representing the sun) among the participants, and concluding with a festive meal. These rites continued annually until 1538. Some scholars suggest the entire ritual originally celebrated the death and rebirth cycle of the sun on its annual course through the sky, and that the Christians took this pagan ritual of resurrection and adapted it to their own celebration of resurrection.



The Power of the Labyrinth

For the labyrinth to have had such universal appeal, it must have had a particular draw or attraction. Some commentators have speculated that walking or dancing through a labyrinth works on the mind in a way to alter states of consciousness. In *The Wisdom of the Serpent: The Myths of Death, Rebirth, and Resurrection,* Joseph Henderson wrote that:

The experience of the labyrinth, whether as a pictorial design, a dance, a garden path, or a system of temple corridors, always has the same psychological effect. It temporarily disturbs rational conscious orientation to the point that the initiate is "confused" and symbolically "loses his way." Yet in this descent to chaos, the inner mind opens to the awareness of a new cosmic dimension of a transcendent nature.

I myself once followed a church labyrinth, slowly walking through it from beginning to end with the striking discovery that my mental threshold was lowered, not just through dizziness, but in a way that when I re-emerged I could respond more naturally, more genuinely to the beauty of the great church beyond (p. 50).

In his *Earth Mazes,* Alex Champion, a builder of labyrinths in California, described his feelings after walking through a turf labyrinth:

I walked the simple circular pathway, over 600 feet to the center, then left by reversing direction. I continued walking the maze. It was a beautiful evening. I found myself smiling and spontaneously laughing. I left feeling energized and mentally alert (p. 9).

Certainly on one level, the labyrinth affects the working of the human mind and, like the use of peyote, wine, or fermented barley in other ancient religious rites, it could become a doorway to the sacred. But that alone does not account for its wide-spread dispersion. To all the people who used the labyrinth, it was a symbol and, perhaps even more significantly, a sacred place set apart from the ordinary profane world. In the labyrinth, people ritually celebrated the workings of the cosmos, the life, death, and rebirth of nature in its annual cycles—cycles of which they knew they were a part.

Some cultures lost the meaning of the labyrinth. For example, while some ancient Romans still used the labyrinth in funeral rites, it was mostly only remembered as a children's game. In fact, some scholars believe that a spiral version of the game "Hopscotch" is a direct descendant of the labyrinth. Roger Caillois looked at the use of the marker or stone tossed or pushed through the hopscotch and concluded that it could have originally represented the life or soul of the labyrinth dancer, who ritually spiraled down into the Earth and then was reborn by spiraling out again. According to the German researcher Frederick Hirsch, the Danish custom of calling out "one year old" or "I have a year" when the game ends, confirmed his belief that the labyrinth was originally related to the movement of the sun in the course of a year.

The labyrinth's association with the sun seems to be confirmed by the solar orientation of the symbol itself. The major turns in the course of the labyrinth seem to offer occasion for marking, first, sunrise and sunset at the summer solstice, then sunrise and sunset at the winter solstice. In the *Golden Bough,* J. G. Frazer noticed the connection between the labyrinth, the sun, and the best known surviving maze ritual, the Crane Dance from Greece. He wrote:

May not, then, Ariadne's dance have been an imitation of the sun's course in the sky? If there is any truth in this conjecture, it would seem to follow that the sinuous lines of the labyrinth which the dancers followed in their evolution may have represented the ecliptic, the sun's apparent annual path in the sky (vol. 4).

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In many cases, the people who built and used labyrinths personified and named the power they experienced in them. Some figures were frightening, like the familiar Minotaur who lived in the labyrinth of Crete, or the demon, Ravana, who inhabited the labyrinths of India.

Other figures were more benign. Finns and Pima believed a rogue inhabited the labyrinth; the Bataks of Sumatra believed a trickster named Djonaha lived there; and in the Caucasus region, the labyrinth was the home of Syndron, a mythical ancestral hero. From a Jungian perspective, the labyrinth can represent the corridors of our own unconscious, and the characters found there are hidden aspects of our own personalities.

It seems clear that the labyrinth was a very rich place experience with many levels of significance for the people who used it. I believe it is this complexity of symbolic meaning that was so attractive to our ancestors and to us. The labyrinth did not have only one meaning or purpose but many of great importance and power.

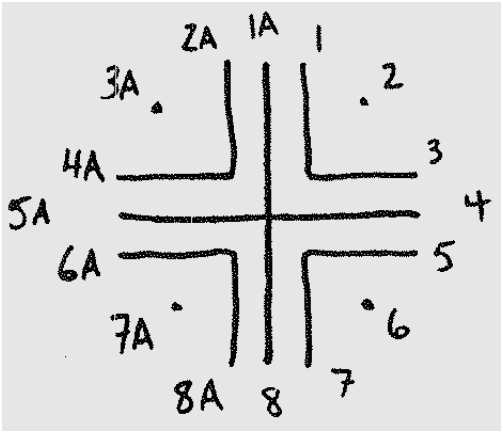
For example, communities today are building replicas of the labyrinth at Chartres with its distinctive rose petal center. Each petal resembles a medieval choir stall from which Christian nuns and monks sang the Divine Office. Individuals use the walk to the center as a time to let go of their everyday distractions and concerns. Reaching the center, they pause in prayer, reflection, meditation, or are just present to the moment. When they are ready, they retrace their steps and re-enter the everyday world with its cares and concerns but transformed by their labyrinth experience.

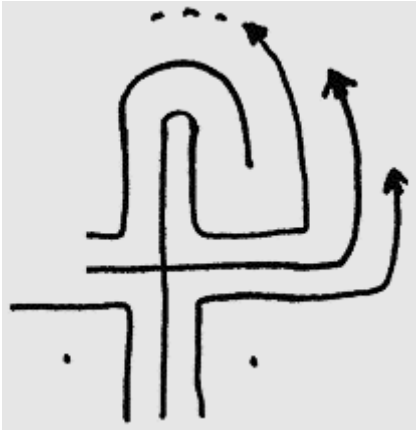
Making a Labyrinth

Labyrinths vary in shape and size. They are different from mazes in that they have only one path leading from entry to center. For this reason, it is impossible to get lost in a labyrinth. You enter, and as long as you keep walking in the same direction, you eventually reach the center. You then turn around and retrace your path to the beginning.

One of the most remarkable aspects of ancient labyrinths is that, though located in different places, they were made using the same simple construction method. We can use this method to draw and lay out our own labyrinth.

It is important to learn how to draw the labyrinth on paper before attempting its actual construction. Once one has mastered a paper pattern, it is a simple matter of tracing that pattern on the ground. Follow the steps below and, before you know it, a labyrinth appears on your page.





Step 1. Draw a cross with a right angle in each quadrant and a dot in each angle. Then connect each numbered line with its corresponding line (e.g., 1 to 1A; 2 to 2A, 3 to 3A, and so forth). Before you know it, a labyrinth appears (drawings below).

Step 2. Ideally, a labyrinth belongs outside. Trace out the labyrinth on an open area (I have often drawn them in the sand at the beach with a long stick). Make the initial cross marking with a north-south orientation and the whole labyrinth will align with the sun.

Step 3. Align the labyrinth entrance facing south. In this way, your movement through the labyrinth will follow the annual course of the sun through the sky.

Step 4. Eventually, you might want to make your labyrinth more permanent by planting shrubs to mark out the lines or laying them out in stones or mounds of dirt. You might plant a tree in the center, especially one that is native to your part of the world.

Transformative Potential

We can walk, run, or dance the labyrinth alone or with others. One interesting group action is to ask several people to begin walking the labyrinth 30 seconds apart and to watch how the moving figures are soon spread throughout the labyrinth. We also know that ancients often danced through their labyrinths in a line holding hands. Experiment and find pleasure with your labyrinth. Look for its transformative potential and see what doorways it opens.

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"Landscape Enters the Home"

Sue Michael

Michael *is an Australian artist and photographer. Currently, she is a PhD candidate in visual art at the University of South Australia in Adelaide. Her dissertation topic is "Expanded Understandings of Place Making through Genre Painting: A Heuristic Study in the Mid North of South Australia." Several of her paintings were featured in the fall 2014 issue of* EAP. "*Landscape Enters the Home" is the title of her painting below (Acrylic on board, 120 x 120 cm., 2016).* smichael@westnet.com.au. *Text and images © 2017 Sue Michael.*



As a child, I was a regular visitor to family farms in the Mid North of South Australia. I have defining memories of those visits, particularly the experience of being repeatedly herded by a sheep dog named "Poochie."

At the farm, we explored the outbuildings to collect eggs, see a sheep slaughtered, or look down the farmstead well. Returning to the farmhouse was a "run for one's life" up a steep, baked, earth track.

We were not concerned with snakes, swooping birds, or barrelling winds funnelled by the nearby mountain ranges. No, the worst terror was Poochie, who darted endlessly behind us, his nose pointed to the ground, his panting audible. This wolf-like creature accompanied our every farm adventure. The faster we ran, the more he encircled us.

There are codes of living and aspects of a place only understood as one gains experience and time passes. The feelings of terror that Poochie evoked in a small child have now been transmuted to enchantment, realizing that he was a faithful canine worker making sure we returned to our parents. We were his "sheep" that he was responsible for keeping together.

In my artistic work and visual-art research, I have searched in the same way for an understanding of particular domestic settings whereby things are *kept together*. I focus on the use of household objects, building elements, and unusual domestic practices: How can they be understood as "belonging together" so that one can locate overlooked things and practices that ground the meaningfulness of a particular place?

The recently developed, interdisciplinary field of "Domestic Culture" raises many ideological concerns about homes and at-homeness, including power, politics, gender, and economics. My paintings, photographs, and writings supplement these valuable explorations but give most attention to the call of the land in my South Australian region.

How, in other words, do physical geography, weather, climate, and *genius loci* play a role in shaping the material and lived nature of homes in this region? The Mid North can have unbearably hot summer days with temperatures well above 100 degrees Fahrenheit (40 degrees Celsius). These same locations may receive snow in winter. The diminishing patterns of settlement, economic downturn, and

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sense of social isolation now add to difficulties of drought, flood, bushfires, and a regional lack of surface water. One finds ruins and old bores dotting the landscape, indicators of powerful environmental influences that remain present long after people have left—an indication that collective memory of environmental influences lives on long after human beings withdraw.

In my painting, "Landscape Enters the Home" [above], I aim to present housing in small towns, in one of which my family once flourished. The surrounding landscape is part of the interior world of the domestic setting, whether the landscape elements are birds, dust, glaring sunshine, native wattle bloom's perfume, or ancient surrounding hills as sentinels. I open the houses up like a flattened cereal box. I remove walls to eliminate any sense of a fortress mentality. I place two abstract human figures in the center of the composition to represent relatives revisiting the forgotten ghost town of Lancelot where they once owned the general store.

I am fortunate to have living relatives in their ninth decade. Tears brim when they speak of their city retirement, for there are no native parrots to listen to, no barrelling winds sweeping the endless lonely plains, or no gently gliding mobs of emus walking through the grass. Even though my relatives faced difficult geographical conditions, the land had a way of entering their homes and hearts, always to stay there. An understanding of the complex interconnections between people and place has enriched me as a genre painter.

In addition to her paintings, Michael photographs the Mid North landscape. She has kindly allowed us to reproduce nine of these photographs below and on the next page; also note her photograph on p. 1 of this EAP issue. About these images, she writes:

In the last few years, I've shot some 10,000 photographs of the Mid North landscape. Each one graces me with a calm energy and serenity that emanates from the land itself. In my photos, there are not many people. They seem transient and superficial compared to the more interesting place qualities at work.

I took all these photographs from a fast moving car. In a way, they symbolize the taken-for-granted aspects of everyday landscapes not typically given closer examination. Yes, one may assume familiarity with the topography of each section of road. The landscape, however, is different in each corridor between the lines of gentle hills.

Unaided by a tripod, this way of photographing allows me a means to see the fleeting as grounded. Later, I can sort and ponder the images for any surprises they might reveal. Birds perched on posts, strangely colored orange power poles against the hills, clouds that part as if to provide room for a spotlight—these are ways that landscapes communicate to me.







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Environmental & Architectural Phenomenology

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Environmental & Architectural Phenomenology

Published two times a year, ***EAP*** is a forum and clearing house for research and design that incorporate a qualitative approach to environmental and architectural experience and meaning.

One key concern of ***EAP*** is design, education, and policy supporting and enhancing natural and built environments that are beautiful, alive, and humane. Realizing that a clear conceptual stance is integral to informed research and design, the editor is most interested in phenomenological approaches but also gives attention to related styles of qualitative research. ***EAP*** welcomes essays, letters, reviews, conference information, and so forth.

Exemplary Themes

- The nature of environmental and architectural experience;
- Sense of place, including place identity and place attachment;
- Architectural and landscape meaning;
- The environmental, architectural, spatial, and material dimensions of lifeworlds;
- Changing conceptions of space, place, and nature;
- Home, dwelling, journey, and mobility;
- Environmental encounter and its relation to environmental responsibility and action;
- Environmental design as place making;
- Environmental and architectural atmospheres and ambiences;
- The role of everyday things—furnishings, tools, clothing, interior design, landscape features, and so forth—in supporting people's sense of environmental wellbeing;
- Sacred space, landscape, and architecture;
- The practice of a *lived* environmental ethic.

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