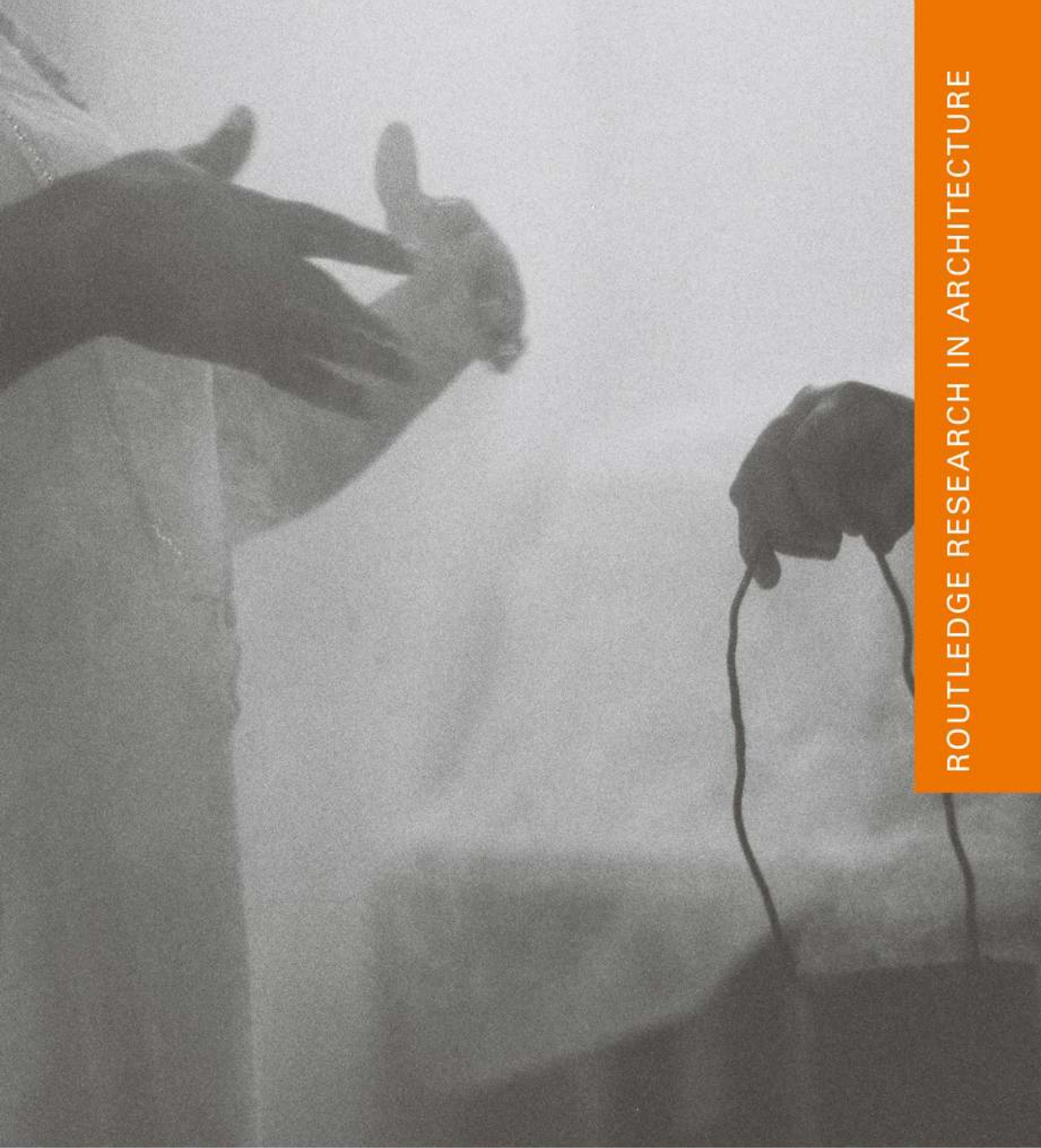




ROUTLEDGE RESEARCH IN ARCHITECTURE

HUSSERL AND SPATIALITY

A Phenomenological Ethnography of Space

TAO DUFOUR



“Husserl and Spatiality is a whirlwind expedition through central Husserlian concepts in relation to the central problem of what constitutes a space. As I read about DuFour’s childhood memories, and his descriptions from his rich ethnographic study of the spaces and practices of the Brazilian religion Candomblé, his writing seemed to linger and cling to the walls of my room, building tangible horizons and creating ripples of effect in my understanding also of my own surrounding environment. This book will inspire interpretations of the world that favour empathy over power, bodily engagement over subjective self-centeredness, and historical meaningfulness over relational flatness. It is a much-needed call to reinterpret spatial relationships in ways that allow the past to gently touch the future.”

— **Henriette Steiner**, *Associate Professor,
Section for Landscape Architecture and Planning,
University of Copenhagen*

“Part radical re-reading of Husserl, part phenomenology of Afro-Brazilian ritual, DuFour’s is an astoundingly original take on space as the constitutive ground of all lived experience. The ethnography of ritual here becomes the litmus test of the deepest stakes of human experience—both condition of possibility and the generative source of human relationships, replete with embodied history and affective significance. This is what DuFour calls environmentality—a tour de force of life-driven conceptual creativity.”

— **Martin Holbraad**, *Professor of Social Anthropology
and Head of the Department of Anthropology,
University College London*

Cover image: black and white photograph of the Candomblé *caboclo* ritual of Tupiniquim. © Tao DuFour



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Husserl and Spatiality

Husserl and Spatiality is an exploration of the phenomenology of space and embodiment, based on the work of Edmund Husserl. Little known in architecture, Husserl's phenomenology of embodied spatiality established the foundations for the works of later phenomenologists, including Maurice Merleau-Ponty's well-known phenomenology of perception. Through a detailed study of his posthumously published and unpublished manuscripts on space, DuFour examines the depth and scope of Husserl's phenomenology of space. The book investigates his analyses of corporeity and the "lived body," extending to questions of intersubjective, intergenerational, and geo-historical spatial experience, what DuFour terms the "environmentality" of space.

Combining in-depth architectural philosophical investigations of spatiality with a rich and intimate ethnography, *Husserl and Spatiality* speaks to themes in social and cultural anthropology, from a theoretical perspective that addresses spatial practice and experience. Drawing on fieldwork in Brazil, DuFour develops his analyses of Husserl's phenomenology through spatial accounts of ritual in the Afro-Brazilian religion of Candomblé. The result is a methodological innovation and unique mode of spatial description that DuFour terms a "phenomenological ethnography of space." The book's profoundly interdisciplinary approach makes an incisive contribution relevant to academics and students of architecture and architectural theory, anthropology and material culture, and philosophy and environmental aesthetics.

Tao DuFour is an Assistant Professor at the Department of Architecture at Cornell University. He holds a BArch from The Cooper Union, and obtained his MPhil and PhD in the History and Philosophy of Architecture from the University of Cambridge. He directs the Landscape and Urban Environmentalities Lab at Cornell.

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A Phenomenological Ethnography of Space

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Husserl and Spatiality

A Phenomenological
Ethnography of Space

Tao DuFour

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*Ninguém pode mais passar pela encruzilhada
sem pagar alguma coisa a Exu.*

[No one may any longer pass through the crossroads
without paying something to Exu.]

Orixá myth fragment from Reginaldo Prandi, *Mitologia dos Orixás*

*Welchen Sinn hat das Ansich der Natur gegenüber dem
wirklichen und möglichen Eingreifen der Subjekte, von
denen sie doch nicht abtrennbar gedacht werden kann? Was
liegt für ein Ansich beschlossen und als Idee konstruierbar
in der Idee der Einstimmigkeit möglicher Erfahrung—
erfahrender Subjekte?*

[What sense does the in-itself of nature have in relation to the
actual and possible intervention of subjects, apart from which
nature cannot at all be conceived? What kind of an in-itself
is this that is included (and, as idea, is construable) in the
idea of the concordance of possible experience—experiencing
subjects?]

Edmund Husserl, *Analysen zur passiven Synthesis* (1923)

pentru Iulia

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In the Caribbean, familial and affine relations extend like the proverbial "pumpkin vine," intertwining like the roots of a mangrove. The solicitude of many relatives and friends shaped lived experiences that motivated

and informed my thinking about themes explored in this book. To those who constituted this lacework of care I express deep gratitude. Of those whom I acknowledged explicitly in my dissertation I am especially grateful to Sujin Huggins, Baba Sule, the De Fours, Winniefred Francois, and Andre Francois for their emotional support as this book developed, and to Steve Regis and Ken Reyes for their friendship. I thank Nnandi Lecointe for her help in the field, my aunt Maria Dürsteler for sharing her memories of Nenny, Ion and Elena Stătică, my siblings, and my parents, Soyini Sule and Chi Kamose, for their love and support. I acknowledge the memory of my grandparents Harold and Earline (DuFour) Herbert, to whom my dissertation was dedicated, Fidalin Furlonge, and Cynthia Gill (Nenny). Iulia Stătică-DuFour has been my spiritual and intellectual complement, and my life's light; with patience, care, and love she has been with me along the way. I dedicate this book to her.

Introduction

Spatial description

In his reflections on the rhythms of the Jamaican countryside, Stuart Hall describes the life of his grandmother's house as "one memory which stills holds me."¹ In an analogous way, there is an image from my formative years in Trinidad that retains its vividness each time it emerges from the haze of memory. It was evening. In Trinidad twilight lingers until after 6 pm, so that as we drove towards the short bridge, looking through the car window as a small boy I glimpsed the features of the slope rising to our left and the ravine dropping to our right. The vegetation in Carenage—a fishing village on the northwest coast of the island, a thickly forested peninsula leased by the British to the United States during the Second World War—was lush and interspersed with small houses peering through the landscape on both sides of the ravine. Twilight tarried with us as we made our way along the dirt trail that led up the slope to Nenny's house, a modest structure—I think it was wooden, perhaps on a poured concrete foundation. Nenny was the person who raised my father from his infancy, and in this way I knew her as a grandmother.² That night there was a feast, and as I write the memories flood back. Inside the living room the space had a blue-grey aura, the colour of twilight. Relatives and neighbours were gathered around her in a loose circle. I stood by the front door, near the threshold between the interior and the small porch from where, if one looked out, one could see the forested hillside, sometimes in a cloud of mist through which, at moments like this, could be heard the "sounds of drumming from the shacks buried in the ravines."³ My grandmother was dressed in white, a long flowing dress, her head wrapped in white cloth. As the drums echoed in the opacity of the night, her body articulated their rhythms; her eyes seemed to be looking into her thoughts, the "black lacquer of her skin" seemed to glow as if illuminated from within, and as she moved "the blood rose near the surface and mingled in the blackness, and glints the color of wine appeared in her cheeks."⁴

The style of event that I witnessed, and the fact of having witnessed it at a young age, is not unique to my personal biography. It is an example of a typical experience of religious praxis and social life that one finds in communities throughout the Caribbean and Latin America. I could

2 Introduction: spatial description

therefore draw on narrative descriptions of writers from the region—Stuart Hall, Simone Schwarz-Bart, and C. L. R. James—that seem to coincide with my own experience.⁵ The landscapes harbour within them histories of everyday life whose traces are to be found less in official archives, than in practices handed over in the intergenerational negotiation of the lived experience of tradition. What these writers capture in their descriptions are both a mode or “style” of experiencing and the manner in which the environment—the room, the house, the landscape, environing sounds, the bodies of others in movement—appears as pregiven in typical and familiar ways. Between the experiencing life and the experienceable surrounding world lie spatial horizons. This book aims to describe the structure and sense of this spatiality. It is not, therefore, a study of the design, construction, or social production of space; nor is it a history or genealogy of the concept of space. Rather, it is a study of the manner in which space is given in embodied, lived experience.⁶ This does not mean that either the agency implied in design or the background of social production is denied. These phenomena instead emerge, in varying levels of significance, appositeness, and distinctness, out of the affective level of embodiment. The memorial image with which I started thus serves to indicate and open up the problem of the spatial description of lived experience. It points to a certain possibility of being immersed in the truth of a situation as an ethical claim; of being enchanted by the life of a situation; and thus of being open to its modes of givenness and self-disclosure.

The idea of spatial description proposed here is not geometrical. I am not referring to a geometrically describable “space,” in the modern mathematico-epistemic sense, which Edward Casey characterises as absolute, extensive, relative, panoptic, and formal.⁷ The spatial understanding at stake here is akin to Henri Lefebvre’s plenal, intricately woven and rich analyses of the “architectonics” of space, specifically his thematisation of “the fleshy (spatio-temporal) body” whose lived experience is “firmly anchored in the here and now” of the living present.⁸ In this sense descriptions of spatiality are inherently descriptions of lived bodily experience. The body’s corporeity is thus to be understood in its expressivity and affectivity, as constitutive of its spatiality. The interpretation of space from the perspective of embodiment introduces a range of problems: Sara Heinämaa’s phenomenology of embodied sexual difference, for example, implies the sense of space in its inherent sexuality; Dan Zahavi points to the problem of the intersubjective experience of space; and Anthony Steinbock indicates the nature of space as constituted intergenerationally and historically.⁹ While I explore these issues in detail in the following chapters—specifically Chapters 2 and 3—I want to emphasise with these introductory remarks that spatial description is a *qualitative* problem. At the same time, I am interested not only in a description of the *sense* of spatial experience but also in the *structures* of spatiality.

Concerning the problem of space—of lived spatiality—sense and structure are inextricably interlaced. There are different ways to approach the matter, and I propose initially the path of the experience of “immersement.” It suggests that one finds oneself, from the start, as already enraptured, enmeshed in the fibrils of space given beforehand as structured and sensible. The problem, therefore, is to describe this intertwining from within its claims. The idea of immersement is introduced by anthropologist Marilyn Strathern in her meditations on the nature of fieldwork and its relation to writing. Strathern speaks of a “moment of immersement” that implicates both the lived experiences of fieldwork and the subsequent activity of writing, of ethnographic description.¹⁰ For Strathern, the activity of writing itself is enfolded in the moment of immersement, and description can thus be understood as a modality of lived experience. The ethnographer must negotiate a paradoxical tension between “being dazzled” by the ethnographic moment *totally*, yet not completely yielding to this very claim of total commitment to the moment.¹¹ The distance that both unites and separates the experience of the field and that of writing is the site through which this tension is worked over. Strathern—quoting Annelise Riles—describes this moment as “a figure seen twice.”¹² Implicated here is thus a peculiar spatio-temporal distancing, which at the same time connects and makes possible both modes of experience: the anticipatory, futural orientation of fieldwork towards writing, and the orientation of ethnography towards the concreteness of the lived sense of the past experience in the field. This “figure” indicates the space between perception and writing, which points to a notion of temporality that implies transformation in the possibilities of understanding an experiential situation due to modes of distancing from its lived duration. There is a hermeneutic implied in this distancing, in which the discursive intent of writing is necessarily intertwined with the facticity of spatial experience, and in this way writing can be understood as a problem of *spatial description*.¹³

Ethnography, of course, is not limited to spatial description, nor does it as a method, in principle, depend on fieldwork, although this has historically tended to be the case.¹⁴ Caroline Humphrey, for example, suggests that ethnography can be undertaken through, or at least supplemented by, imaginative literature.¹⁵ But even in this case, literature has its basis in the typicality of lived experience, which is Humphrey’s point. While I do not claim to have either the scope of interests or the training of an anthropologist, I am inspired by the principle of its ethnographic method and the intrinsic value it places on the epistemological significance of a description of lived experience. This refers not only to the subjects and events being described but also to the lived experience of the ethnographer herself. The problem of spatial description, therefore, implicates the writer, and this involvement in the situation through the writing is a moment inherent to the knowledge produced about space.

4 *Introduction: spatial description*

It is important to recognise here the role of imagination. Strathern notes, for example, that “field immersement is repeated in the subsequent study away from the field” and that a part of the task of writing is that of “re-creating some of those effects [of fieldwork] in the context of writing about them.”¹⁶ This involves imagination: “The writing only works [...] as an imaginative re-creation of some of the effects of fieldwork itself.”¹⁷ Humphrey’s suggestion of the supplementary value of imaginative literature implies a distance not limited to that between fieldwork and writing, but one that involves wider social and temporal horizons, in that “because some thoughts cannot be readily expressed in the form most ethnographic interaction takes [...] it is there [through imaginative literature] that we have access to another, more far-flung, dimension of what people may intimate about their worlds.”¹⁸ Humphrey’s methodological innovation, however, is still oriented towards the problem of lived experience, through a more expansive understanding of the “field.” The field is a surrounding world, a spatial environment that is pregiven and affectively saturated, into which the researcher is immersed sense perceptually “in the flesh” or imaginatively through the literary work. The two, of course, are not coincident, as I can close the book, but in the reading the world of the story, like the world described ethnographically in the traditional sense, still has affective allure grounded in the facticity of the living environment towards which it descriptively points. On the pre-giveness and affectivity of the field, Strathern notes: “I am not referring to the products of discourse [...] I want rather to find a way of acknowledging the fact that my attention has been transfixed at certain (ethnographic) moments I have never been able—wanted—to shake off.”¹⁹ The value that I draw from the principle of description in ethnographic fieldwork and writing is not merely methodological; it is also ethical. For one to be “dazzled,” to be “transfixed” by the life of the field, immersement has to be characterised by an openness to the way in which the field as a surrounding world of life discloses itself in levels of environmental experienceability, that is, levels of familiarity and opacity.

This implies levels of intersubjective, generative—temporalities of birth, ageing, and death—and geo-historical depth. An approach to spatial description inspired by methodological and ethical principles of ethnography, in which the reflexive nature of descriptive practice is inherent as a mode of knowledge, is necessarily concerned, therefore, with questions of depth levels of sense.²⁰ There are levels of sensibility and understanding that depend in part on one’s ability to experience different strata of meaning—for example, questions of familiarity, facility, and so forth—and in part on the mode of givenness and self-disclosure of that which is experienced. The problem of describing the structure of spatiality begins at the level of sense perception and embodiment, which means that the task, at this level, is to describe the structure of sense perceptual experience. The problem is a very peculiar one, in that it requires examples of actual sense perceptual experiences in their specificity and contingency, even though the descriptions have

a generalised character. This study presents one such example, through which it offers a concrete description of the sense and structure of spatiality in its givenness in lived experience. It is precisely in the selection of the *example*, however, where a conflict or tension may seem to arise between a certain descriptive generality and situated experience. I will first introduce the example.

The events that guide this study were not those of the familiar memorial landscapes of Trinidad, with which I began this introduction. Although I had not experienced anything quite like them in their specificity before, I could still follow their contours, initially as if seen through mist. The events were *reuniões*, meaning “gatherings,” that took place weekly—to my knowledge, they may have been more frequent, but I was only invited on Thursdays—in a relatively open room in the upper floor of a house in a neighbourhood in the greater metropolitan area of the city of Salvador, in the state of Bahia in the Brazilian Northeast. The *reuniões*—to use the Portuguese term—were part of the ritual structure of an Afro-Brazilian religion called Candomblé. They were intimate and had a familial and welcoming feel, as if at a dinner party with close friends and relatives. In fact, they took place around a long table, which was typically spread with ritual implements, a figurine, leaves, and certain items of food; unlike at a dinner party, however, nothing was consumed at the table. The events involved dialogue, prayer, chanting and singing, dancing, incensation, smoking of cigars, and ecstatic moments of trance or the “arrival” (*chegar* in Portuguese) of entities called *caboclos* expressed in the bodily gestures and speech of women. The head of both the domicile and the religious household—called a *terreiro*, a Portuguese word for a public square or yard, but here also for Afro-Brazilian religious grounds—was a woman called a *mãe-de-santo* or “mother-of-saint,” who would “manifest” a *caboclo*—“an entity [...] identified as being of indigenous origin”²¹—called Tupiniquim. Everyone, including myself, was typically dressed in white. This ritual—a Candomblé *caboclo reunião* of Tupiniquim—serves as the example for my study of the sense and structure of the lived experience of spatiality. In describing it I aim to be true to the event, to my experience of having been “dazzled” by it, and thus to describe *its* modes of givenness and self-disclosure. I will refer to it throughout the following chapters with a detailed, concrete description, which I have termed a phenomenological ethnography of space. It is instructive, in this light, to compare Strathern’s consideration of fieldwork and writing—that is, ethnographic description—with Anthony Steinbock’s characterisation of descriptive problems associated with “practicing phenomenology,” which requires one:

to be attentive to what give themselves in the way that they give themselves, even if these “matters” do not conform to our usual habits of thought and preconceptions about what can appear. No matter how paradoxical this may sound, it requires *being open to* being struck by

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the matters, even if one cannot anticipate being struck by what might appear. It requires being open to the possibility that there might be modes of givenness, kinds of evidence, and modalities of experience that do not follow the strict pattern of the way in which objects of perception and objects of thought give themselves to an individual perceiver or to an autonomous thinker. [...] If we restrict in advance what is going to count as experienceable, we may just be cutting short fundamental aspects of who we are as persons and as living creatures.²²

With the above considerations and the example of the *caboclo reunião* in mind, I return to the matter of the tension between the specificity and contingency of sense and a certain generality that characterises the structure of spatial experience.

Spatial experience is embodied experience that is necessarily sense perceptual. The problems of sense perception and embodiment were taken up by Maurice Merleau-Ponty in his celebrated work, *Phenomenology of Perception*, first published in French in 1945.²³ According to Fr. Hermann Leo Van Breda, the Belgian Franciscan priest who established the Husserl Archives in Louvain, Merleau-Ponty was the first researcher outside of Louvain to consult the archives, in 1939, a year after Husserl's death.²⁴ In Merleau-Ponty's words: "Since 1938 [1939] [...] I have been allowed to consult some of Husserl's unpublished texts at the Husserl Archives in Louvain [...]. I have stayed in contact with the Archives ever since."²⁵ Although it is well known that Merleau-Ponty's phenomenology of perception is indebted to his readings of Husserl, the extent of this debt is little known or recognised outside of specialist circles in philosophy. Dan Zahavi, for example, traced the contours of Husserl's phenomenology of embodiment and perception, noting that "there is far more *continuity* between Husserl and the later phenomenologists than is normally assumed."²⁶ Regarding a more general neglect of Husserl's contribution to phenomenology—a philosophical paradigm that he founded—Klaus Held notes that

little more than Husserl's name is known by the average person interested in philosophy—even in Germany. There is one main reason for this: Husserlian phenomenology may easily constitute the most important presupposition for the important early works of Heidegger and Sartre [...], but because Husserl was Jewish, his later writings could no longer appear in the Third Reich. Thus continued analysis of Husserl's thought was interrupted, whereas in the 1950s and 1960s, Heidegger and Sartre were again discussed intensely.²⁷

In this study, I approach the problem of spatial description as it is found in select writings of Husserl. A primary reason for this is that Husserl's phenomenological descriptions of space not only pervade his phenomenology of perception and embodiment but are implicated in his concrete

phenomenological investigations of problems of habituality, “empathy” and intersubjectivity, intergenerational relations and generativity, historicity, problems of interspecies relations (“animality”), and the experiential givenness of what he terms “ground” or “earth.”²⁸ As I demonstrate in the following chapters, an analysis of the concreteness of spatial experience limited to a phenomenology of perception and embodiment would be inadequate.

In architecture, my home discipline, the content proper of Husserl’s philosophy has received relatively little attention. His phenomenology when acknowledged, tends to be either passed over in favour of the work of later thinkers or met with a critical reception that refers only to programmatic works published in his lifetime, specifically his *Ideas* and *Crisis*.²⁹ An exception to this tendency is Filip Mattens, who has explored the phenomenology of space and embodiment in Husserl. His work, however, is more expansive, investigating concepts of space in the thought of other phenomenologists and precursors to phenomenology, including Carl Stumpf and Erwin Strauss.³⁰ Husserl’s phenomenology of *space* in particular is little known in architecture, although there are well-established and important paradigms of architectural theory that engage with phenomenology more broadly, referred to in shorthand as “architectural phenomenology.” This phenomenological orientation in architectural theory derives its philosophical underpinning from phenomenologists following Husserl, specifically the works of Martin Heidegger and Merleau-Ponty. Jacques Derrida’s deconstruction, understood by philosophers as lying within the phenomenological tradition, within architecture tends to be associated with post-structuralism.³¹ The literature on architectural phenomenology is extensive and increasing with varying critical dispositions. Scholars, including Jorge Otero-Pailos in his *Architecture’s Historical Turn* and M. Reza Shiraz in *Towards an Articulated Phenomenological Interpretation of Architecture*, have mapped the genealogy of architectural phenomenology, from the early works of figures such as Jean Labatut and Christian Norberg-Schulz to the substantial contributions of Kenneth Frampton and Juhani Pallasmaa.³² The work of architectural historian and theorist Alberto Pérez-Gómez has been significant for the development and articulation of architectural phenomenology, as has been the writings of architects Steven Holl and Peter Zumthor, among others.³³

Czech architectural theorist and pedagogue Dalibor Vesely significantly influenced phenomenological approaches to architecture, specifically through his teaching at the University of Essex, the Architectural Association in London, and then at Cambridge University, where he taught until his death in 2015. The volume edited by José de Paiva and dedicated to Vesely, *The Living Tradition of Architecture*, speaks to his legacy through contributions from colleagues and former students, whose works have also significantly informed phenomenological approaches to architectural history, theory, pedagogy, and practice.³⁴ The Czech philosopher Jan Patočka was an important influence on Vesely, and the latter’s engagement

with Husserl's philosophy is indicated in terms of his appropriation of the concept of "the natural world" from Patočka and the mediation of Merleau-Ponty's phenomenology.³⁵ The primary philosophical underpinning of Vesely's thinking, however, which orients the argument of his major work, *Architecture in the Age of Divided Representation*, is the phenomenological hermeneutics of Heidegger and Hans-Georg Gadamer; the same can be said of the thought of Peter Carl.³⁶ Building critically on Vesely's and Carl's work, the volume co-edited by Henriette Steiner and Maximilian Sternberg, *Phenomenologies of the City*, expands the breadth of phenomenological inquiry in architecture through its attention to the complex institutional, atmospheric, and *agonic* structures of the city.³⁷ The latter theme is exemplified in the work of Wendy Pullan and her collaborators on urban conflict.³⁸ The 2018 volume of the journal *Log*, guest-edited by Bryan Norwood and titled *Disorienting Phenomenology*, is a critical contribution that challenges traditional approaches to phenomenology in architecture.³⁹ Contributors to this volume interrogate and critique inherited tendencies in architectural phenomenology, foregrounding topics and themes that carry their own theoretical weight, within which phenomenology as a philosophical paradigm proper is implicated. These include questions of race through critical race and postcolonial theories; questions of gender and sexuality in queer and feminist thought; and theories of disability, all approached in relation to the task of historicising and theorising architecture.⁴⁰ Recent scholarship on the contribution of phenomenology in the Husserlian tradition to postcolonial thought, and to decolonising and antiracist ethical imperatives, has foregrounded its significance for social and political *critique*. In their examination of Frantz Fanon's contribution to psychiatry, Dan Zahavi and Sophie Loidolt have shown that "he is part of a long history of critical approaches in psychopathology and psychiatry, which has firm roots in the phenomenological tradition, and which keeps up its critical work today."⁴¹ In a similar vein, Jean Khalifa's thorough investigation of Fanon's writings on psychiatry and his psychiatric work has pointed to the significance of key thinkers and concepts in the phenomenological tradition for Fanon's thought, such as the notion of the "corporeal schema"—a concept that Merleau-Ponty appropriated from early neurophysiology, but gave a new phenomenological sense informed by his study of Husserl's then unpublished research manuscripts.⁴² I take up these Husserlian themes concerning space and embodiment in this study, in the context of Afro-Brazilian religious praxis. It is the situational specificity of the topic of the spatiality of the Candomblé ritual itself that I aim to foreground *through* phenomenological description, which includes its interlaced horizons of intersubjectivity and historicity.

In parallel and in dialogue with architectural theorists' engagement with phenomenology are works of philosophers interested in architecture from the perspective of phenomenology, and specifically the phenomenology of *place*. To Edward Casey's *The Fate of Place*, already mentioned, and his *Getting Back into Place*, should be added the writings of Karsten Harries, specifically his *The Ethical Function of Architecture*, as well as the work of Andrew

Benjamin, Fred Rush, and Jeff Malpas.⁴³ The works of both theorists of architectural phenomenology and philosophers of place and architecture reflect the profound influence of the writings of later phenomenologists, especially Heidegger and Merleau-Ponty. Although programmatic aspects of Husserl's philosophy are regarded in these overlapping paradigms, with varying levels of depth and sympathy, the specific problems of a phenomenology of spatial experience and the constitution of space as developed in Husserl's concrete descriptions and analyses are not addressed. An exception to this is the relatively recent book by James Dodd, *Phenomenology, Architecture and the Built World*.⁴⁴ Dodd's perspective emphasizes phenomenology's "classical expression in the work of Edmund Husserl and the early Martin Heidegger," and in this way aspects of his analyses address questions of the constitution of space in Husserl's phenomenology.⁴⁵ For sustained Husserlian interpretations, however, one must turn to the contemporary philosophical literature on Husserl specifically and, of course, Husserl's writings themselves.

The importance of Filip Mattens's work has already been mentioned. The published volume to date dedicated exclusively to the problem of spatiality in Husserl is Ulrich Claesges's untranslated work, *Edmund Husserls Theorie der Raumkonstitution* (Edmund Husserl's Theory of the Constitution of Space).⁴⁶ I follow Claesges's analyses closely in Chapter 2 of this study. Fred Kersten's doctoral dissertation was a study of "Husserl's Investigations toward a Phenomenology of Space" (1964), and Noel Mouloud explored Husserl's work on space in "Le principe spatial d'individuation" ("The spatial principle of individuation") (1956).⁴⁷ Numerous volumes in the Husserliana series of Husserl's complete works, which I discuss below, have been published since these studies, including Husserl's lectures on *Thing and Space* (1973), his *Analyses Concerning Passive Synthesis* (1966), and a series of late manuscripts on spatiality published in Peter McCormick and Frederick Elliston's edited volume, *Husserl: Shorter Works* (1982).⁴⁸ My study takes this material into account, together with later publications of Husserl's writing on the themes of "intersubjectivity" and "generativity," which have important implications for his concept of space. That said, Husserl studies has in recent decades witnessed a blossoming. I have already mentioned the work of Anthony Steinbock, Dan Zahavi, and Sara Heinämaa. To this I would add Donn Welton's research on Husserl's "systematic" phenomenology, David Carr's on problems of history, and the investigations of Dermot Moran and Robert Sokolowski, whose works, among others, I draw upon for this study.⁴⁹ My elaboration of Husserl's description of space constitution in terms of bodily motility also has affinities with Jaana Parviainen's study of kinaesthetic structures in the writings of Husserl and Edith Stein.⁵⁰

One of the aims of this book, therefore, is to introduce aspects of this rich and dynamic philosophical conversation on Husserl to an architectural audience and in this way, through a focus on *space*, to offer architectural theoretical readings of Husserl. Implied here is a double movement: a *phenomenological* description of spatial experience concerned with clarifying "transcendental" structures, and a *spatial ethnography* aimed at

understanding the contingent sense of an exemplary situation. The nature of the problem is such that the tension has to be worked out in the very *activity of description*. It is a “zig-zag” process, to use a Husserlian expression, in which the concrete conditions being described function as “leading clues” to more general insights. In the following chapters I work through this tension by way of a sustained and detailed description of spatial experience and modes of givenness of spatiality, following the guiding thread of the ethnographic example of the *caboclo reunião*.

For the reader unfamiliar with Husserl, a short biography may be useful, but this cannot take the form here of an introduction to Husserl’s thought; volumes have been and continue to be written on Husserl’s vast corpus, and even Husserl himself framed his own writings published during his lifetime as “introductions” to his phenomenology. Edmund Husserl was born on April 8, 1859, in Prossnitz, Moravia—then part of the Austro-Hungarian Empire, now Prostějov in the Czech Republic—into a “middle-class family of assimilated non-religious Jews.”⁵¹ As Klaus Held notes, there is “nothing ‘spectacular’ to tell about the inconspicuous scholarly life” of Husserl.⁵² Between 1867 and 1881, he studied mathematics, physics, and astronomy in Leipzig, and later mathematics and philosophy in Berlin. He received his doctorate in mathematics in 1882 from the University of Vienna, where he studied from 1884 to 1886 under Franz Brentano, whose influence on him was profound.⁵³ His two-volume *Logical Investigations* (1900–1901), “written at a turning point in Husserl’s philosophical development,” as Dermot Moran notes, was followed over a decade later by his seminal programmatic text on phenomenology, the first volume of his *Ideas Pertaining to a Pure Phenomenology and to Phenomenological Philosophy* (1913), and the only of three intended volumes published during his lifetime.⁵⁴

As I explore in Chapter 2, Husserl had by this time developed in painstaking detail his phenomenology of embodiment and descriptions of the experiential givenness of space. His last major work, *The Crisis of European Sciences and Transcendental Phenomenology*, was published in part in Belgrade in 1937, one year before his death.⁵⁵ Between his *Ideas* and *Crisis*, Husserl published only three substantial works: parts of his *Lectures on Internal Time Consciousness*, based on texts compiled by Edith Stein and edited for publication in 1928 by Martin Heidegger, both of whom were his former assistants; *Formal and Transcendental Logic* (1929); and *Cartesian Meditations*, published in French translation by Emanuel Levinas and Gabrielle Peiffer in 1931.⁵⁶ With the rise of National Socialism in Germany in 1933, Husserl was suspended from Freiburg University, with his teaching license withdrawn and eventually his German citizenship revoked in 1935.⁵⁷ He died in Freiburg in Breisgau on April 27, 1938. In the fall of that year, Fr. H. L. Van Breda miraculously secured the transportation from Freiburg to Louvain, of over 40,000 pages of Husserl’s unpublished shorthand manuscripts as well as some 10,000 pages of transcriptions by his assistants, thus founding the Husserl Archives in Louvain.⁵⁸ Since the publication of the first volume of Husserliana—the collected works of Husserl—in 1950, forty-three volumes have been published to date.⁵⁹ In this study of Husserl’s

phenomenology of space, I draw primarily on posthumously published writings in the Husserliana series and corresponding English translations, including references to select unpublished manuscripts. In light of the extraordinary work of the Husserl Archives in making this material available, Dan Zahavi's comments, written in 1994, are today even more pertinent:

It has for a long time been permissible to present a traditional (that is quasi-Cartesian) Husserl-interpretation, as long as one simply added that there might be more refined reflections in Husserl's unpublished research manuscripts. By now so many volumes of the Husserliana have appeared, however, that this excuse is simply no longer viable [...] more than enough has already appeared to refute once and for all any interpretation oblivious to the decisive differences between a traditional (be it Cartesian or Kantian) philosophy of subjectivity and Husserl's phenomenology.⁶⁰

At this point we can turn expressly to the problem of *phenomenological* description. In this work, I propose to *carry out* a phenomenological description of space, employing a concrete example.⁶¹ I do not thematise the descriptive method itself but rather show how it works by example. Some preliminary considerations concerning the theory of phenomenological description are, however, appropriate. The matter gets to the heart of Husserl's phenomenology, and can only be indicated in this introduction. Robert Sokolowski approaches the issue in terms of questions of presence and absence, of the appearance of things in modes of givenness, inherent to which belong modes of concealment and withdrawal.⁶² It is not that there is something lying behind appearances or that there is "a screen of ideas that comes between us and the object as it really exists;" rather, the thing itself is given in the manner proper to its way of appearing.⁶³ Starting with the sensuously perceivable thing, the descriptive problem does not aim at its special features, but rather through these at "the ways in which it can be experienced [...] the modes of experience and modes of presentation."⁶⁴ What this problem indicates is an inherently reflexive condition, in which the perceiving subject is also given to itself in its way of self-disclosure in terms of its relation to the thing. Husserl proposes that this *relationship* itself can be described as a structural condition of the possibility of the experience of things. In this sense, as being concerned with descriptions of the structure of experience, phenomenological description is a description of "transcendental structures."⁶⁵ It is not possible to fully flesh out this matter within the space of this introduction. Here I can only point to the issues and their resolution by others, as my aim in this book is not to present the phenomenological method but to put it into practice.

David Carr approaches the question of the meaning of the motif of the transcendental for phenomenology's descriptive method by discussing the relationship between "subjectivity" and "intentionality," in the way that Husserl uses these terms.⁶⁶ Carr notes that Husserl emphasises the

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“descriptive, non-explanatory character of phenomenological investigations” in clarifying the manner in which things are given in experience.⁶⁷ The sense of “experience” Husserl foregrounds is that of “living through” something:

Husserl wants to distinguish the awareness that belongs to this “living through” from any kind of awareness of objects. [...] In perception, for example [...] I perceive some object—for example, a tree in the garden—but I “experience” or “live through” (*ich erlebe*) the perception itself. I do not “live through” the tree, and unless I explicitly reflect, I do not perceive my perception.⁶⁸

This experience as a “living through” process is *directed* towards the object: “In perception something is perceived, in imagination something is imagined [...] in desire something desired, and so forth.”⁶⁹ Husserl terms this directedness towards the object as an experiential living through one’s relation with it “intentionality.” Carr’s rich and detailed analyses are focused on Husserl’s description of the structure of intentionality. The structure points to the phenomenon of meaning or *sense*—the object *as* experienced—and implicated is not merely the givenness of things, but the experience of “my surrounding world” and the “world.”⁷⁰ It is in relation to the givenness of the world that the concept of transcendence acquires significance for phenomenology:

The original *realism* of phenomenology is never abandoned [...] no attempt is made to reduce or absorb the object of intentionality into consciousness. For this reason, using the term “reduction” in place of “epoche” is very misleading. On the contrary, the *transcendence* of object and world, which is precisely their *non*-reducibility (to consciousness), is taken seriously and subjected to careful analysis. [...] the point is not to deduce or infer the world’s existence—much less to explain it or indeed explain consciousness—but to clarify and describe the sense of that existence.⁷¹

The aim of this study is to carry out a description of the experiential sense of spatiality. In doing this, I expressly refrain, where possible, from employing technical language typically found in Husserl’s programmatic works—that is, texts concerned with presenting phenomenology’s aims and methods rather than actual descriptions—such as “intentionality,” “transcendental subjectivity,” “epochē,” and “reduction.” I approach the question of intentionality from the perspective of embodiment, and thus frame the question of spatial experience in terms of embodied subjectivity, what Husserl calls the “lived body.” The reader familiar with Husserl’s programmatic works, but less so with his posthumously published research manuscripts, may find it surprising to see that these technical terms so readily associated with Husserl recede into the background when he is engaged in

concrete phenomenological description. The scholars whom I have noted above, and others not mentioned, have argued convincingly for a reassessment of Husserl's philosophical legacy, presenting his philosophy in a new light.⁷² This study thus adds to this new engagement with Husserl, as an example of the possibilities of phenomenology as a descriptive practice.

The style of spatial description developed in this work can therefore be understood as a phenomenological ethnography of space, with the dual aim of developing both a concrete phenomenological description of the structure of spatiality and a spatial ethnography. In his approach to ethnographic fieldwork, anthropologist Alessandro Duranti draws explicitly on Husserl's philosophy, for example, in his *The Anthropology of Intentions*. Duranti's focus, however, is not on space but on the significance of Husserl's concept of intentionality for an approach to linguistic anthropology in terms of a method that he terms "ethnopragmatics."⁷³ The work of Tim Ingold is well known for its phenomenological perspective, but Ingold's approach tends to be more deeply engaged with Heidegger's philosophy than with Husserl's.⁷⁴ In their compelling co-edited volume, *Phenomenology in Anthropology*, Kalpana Ram and Christopher Houston trace the contours of the "poetics and politics of phenomenological ethnography," exemplified in descriptions of the contributors to their volume.⁷⁵ Although I would hope that my descriptions echo some of the qualities of these ethnographies by anthropologists—specifically Chapter 4—my study differs from these works in two significant ways: firstly, I do not regard the wider phenomenological tradition, such as the legacy of Heidegger and Merleau-Ponty, but develop my study with a distinct focus on Husserl; and secondly, my primary concern is with the problem of spatial experience, rather than the wide range of themes that social and cultural anthropology investigate. The 2003 special issue of the journal *Ethnography*, guest edited by Jack Katz and Thomas J. Csordas, considers the influence of phenomenological methods in ethnographic research, specifically as regards tensions in the use of phenomenological ethnography in anthropology and sociology.⁷⁶ Other important works in this vein include Michael Jackson's edited volume, *Things as They Are: New Directions in Phenomenological Anthropology* (1996) and the article by Robert Desjarlais and C. Jason Throop, "Phenomenological Approaches in Anthropology" (2011).⁷⁷ Katz and Csordas are not concerned with differentiating between phenomenological paradigms and Desjarlais and Throop's article takes a critical stance, while Jackson's volume treats the broad phenomenological spectrum. As with the volume by Ram and Houston, the question of Husserl's *specific* contribution to ethnography is not a primary concern of these works, far less questions of his phenomenology of space. The work of scholars in PEACE—"Phenomenology for East-Asian Circle"—should also be noted, such as the volume edited by Kwok-Ying Lau, Chan-Fai Cheung, and Tze-Wan Kwan, *Identity and Alterity: Phenomenology and Cultural Traditions*.⁷⁸ This volume includes insightful interpretations of Husserl's thought by Lau and Xianghong Fang, but these do not address the problem of space specifically.⁷⁹

I was led to the problem of spatial description via insights gained through my experience of the phenomenon of the ritual praxis itself. The matter concerns the question of how to thematise the spatiality of the situation, to describe what is properly an embodied and intersubjective experience. In Chapter 1, I introduce and discuss the path that I took to arrive at the task of drawing out and articulating a Husserlian phenomenology of space from an interest in the spatiality of the ritual. Fieldwork was essential to this process, and I present the background to field research in Salvador. The chapter introduces the anthropological context of research on Afro-Brazilian religion, and specifically Candomblé. I identify certain theoretical issues around the systematic study of Candomblé praxis foregrounded in the work of anthropologist Marcio Goldman that relate to the seminal studies of sociologist Roger Bastide, which I propose pertain to a hermeneutics of ritual. This ultimately points to problems of understanding and conceptions of time related to the ethics of ethnographic study in the field. Implied are certain possibilities for spatial experience characterised by “empathy” (*Einfühlung*) and “coevalness,” concepts I draw from the philosophical and theoretical critiques of anthropology of Valentin Mudimbe and Johannes Fabian. I take up the spatio-perceptual theme that these concepts indicate. They point to the fundamental significance of lived experience as a mode of “sensing history” at the level of sense perceptual encounter, and it is in this light that I introduce the problem of a phenomenology of space as developed in Husserl’s thought. To be clear, the methodological considerations of this chapter do not pertain to programmatic questions of method internal to Husserl’s philosophy, as noted above, but to the path that led me from an interest in the spatiality of the ritual to a way of describing it.

In the second and third chapters, I explore Husserl’s phenomenology of spatial experience in detail. Here, a few notes on translation are appropriate. The difficulty of approaching and attempting to translate Husserl’s writings in German cannot be overstated. Many volumes in the Husserliana series have been translated into English, as well as some text fragments published elsewhere. I have worked primarily with these English translations of Husserl’s writings. Where no such translations are available, I have consulted the original publications in German, as well as certain unpublished manuscripts. In working with German texts, I have consistently drawn on Dorion Cairns’s authoritative *Guide for Translating Husserl*, as well as the dictionaries of Husserl’s philosophy by John J. Drummond, and Dermot Moran and Joseph Cohen.⁸⁰ It is important to note that certain of Husserl’s technical terms have been rendered in different ways in English, and for this reason I have consistently referenced the corresponding German works for key terms in working with English translations. Where I have chosen to render terms differently than given in English translations, I have noted either in the main body of the text or in the notes. Identifying intuitively a specific phrase or passage in Husserl’s writings in German that stands out as of particular relevance for my interest in space is one thing, but attempting to expressly and faithfully render its meaning in English translation is another. To this end, I have benefited

from extended and in-depth conversations and correspondence—sometimes limited to a single compound word—with my colleagues Maximilian Sternberg and Natalie Melas, and my doctoral research assistant Daniel Friedman. Ultimately, however, I have determined the form that these translations have taken, the meanings that they aim to convey, and the rendering of Husserl's German expressions in English. Apart from these untranslated writings of Husserl, I have worked closely, as noted earlier, with Ulrich Claesges's *Edmund Husserls Theorie der Raumkonstitution*, which is untranslated in English. These notes on translation apply equally to Claesges's study.

In developing my analyses in Chapter 2, I draw on Claesges's study of Husserl's theory of the constitution of space. I introduce certain aspects of the ritual for phenomenologically descriptive purposes as examples. Insofar as the spatial situation of the *caboclo reunião* functions as exemplary in a sustained way throughout this and the following chapter, the phenomenological description gathers increasing ethnographic significance. The distinction, therefore, between the two modes of description—phenomenological and ethnographic—becomes increasingly blurred. I begin Chapter 2 by considering two basic concepts in Husserl's technical vocabulary, that of “constitution” and “experience,” drawing on the work of Sokolowski.⁸¹ With a clarification of these concepts in hand, I explore in detail the problem of space constitution, beginning with the experience of “things” understood in an abstract way as merely sensuous phenomena, or what Husserl terms “phantoms.” At this level of description, it is as if all objects experienced sense perceptually have been stripped of their layers of historical and cultural significance, appearing in merely sensible givenness. It is a methodological abstraction through which Husserl is able to describe certain structural features of spatial experience, primarily in visual and tactual givenness. I explore this, using the ritual example in a sustained way. These features of space constitution include the modes of givenness of the sensible, perceived and apperceived in structures of perspectivity, positionality, and horizontality; the peculiar mode of self-givenness of the perceiving subject as embodied, that is, the kinaesthetic structure and corporeity of the body as what Husserl terms the “lived body” (*Leib*); the integral relation between the “spontaneity” and “receptivity” of the lived body as a motivational structure tied to the *affectivity* of space; and the temporality of spatial experience as characterised by the accruing and sedimentation of sense in the form of lived bodily acquisitions and habitualities. Husserl's systematic descriptions of space constitution from the point of view of an experiencing, embodied subject for whom sense accrues immanent to it as *habitus* imply intersubjective experience. These structurally descriptive analyses of what I have termed “phantom spatiality”—space given in its mere sensibility—and lived bodily corporeity set the bases for the more concrete investigations of space as intersubjectively constituted in the following chapter.

Chapter 3 investigates in greater depth problems of the constitution of visual and tactual space, exploring the temporal density of spatial experience in the genesis, accrual, acquisition, sedimentation, and transformation

of sense. Before taking this step, however, I consider the theme of *horizon* in its relation to the perceptual experience of that which is merely sensuously given, that is, phantom spatiality. Following the analyses of Zahavi, I characterise phantom spatiality in terms of the concept “horizon perception,” a notion that indicates a certain structural indeterminacy in terms of which space in its mere sensibility is given. This indeterminacy that characterises the perception of horizons is an index of another, corresponding structural feature of spatial experience, namely, the principle of the *experienceability* of space in a generalised sense, which Zahavi terms “open intersubjectivity.” Even in terms of the methodological abstraction of phantom experience, this structural feature of spatiality points to an open, indeterminate plurality of actual or possible perceiving subjects, which can be human or non-human.

This level of description clarifies structure, but it cannot explain the “genesis” of space, that is, the process of the constitution of sense. The problems here are intricate, having to do with the concreteness of spatial experience, where “things” are no longer thematised in their appearance as mere sensuous phantoms, but rather as the givenness of familiar surroundings or an “environing world” (*Umwelt*). We encounter here a methodological shift in Husserl’s philosophy from “static” to “genetic” phenomenology, the latter term to be understood in a *phenomenological* sense concerned with *temporality*, and not an empirical-biological one related to information. In approaching this methodological shift, I draw on the analyses of Welton. The matter necessarily points to the problem of the experience, not merely of envioning things but of other subjects and of the “Other,” in an ethnographic sense. I take up this problem as one of elaborating the spatial implications of Husserl’s theory of the experience of another embodied subjectivity through what he terms “empathy” (*Einfühlung*). Husserl uses this term with a specific phenomenological meaning, and I analyse its significance for a description of the intersubjective constitution of space as a more concrete mode of spatial experience that I term “empathic spatiality.” With reference to the exemplary function of the *caboclo reunião*, I introduce the spatial affectivity of the gestural movements and singing voices of women. In the linguality of the sound is also embodied its occasionality, which is a spatial condition within which I myself am immersed. At this moment in my analysis, I introduce the problem of generation. The spatiality of the ritual is not merely between subjects, not merely *intersubjective*, but is an inheritance characterised by a certain traditionality, intergenerationality, and historicity. Drawing on Steinbock’s “generative phenomenology” I investigate and elaborate on the problem of spatiality in its properly concrete, generative experiential givenness. What I term “generative space” is a mode of intersubjective, intergenerational, historical, and environmental (implying interspecific) experience that is inextricably intertwined with the spatiality and corporeity of the lived body. In elaborating these relations, I introduce the *phenomenological* concept of “environmentality” (*Umweltlichkeit*), which speaks of the generativity and geo-historicity of space, what Husserl sometimes terms “earth-space,” “earth-ground,” or simply “earth.”

The fourth chapter is a spatial ethnography of the *caboclo reunião* of Tupiniquim. It begins with a consideration of the role that my photographic images of the ritual play throughout the book in supplementing phenomenological descriptions of space. In view of the environmentality of generative space—that is, space in its full concreteness within which phantom, genetic, and empathic spatialities are enmeshed—a phenomenological description of the spatiality of the ritual takes on an ethnographic style and texture. This chapter functions at the same time as an *example* of a concrete, phenomenological description of the constitution of space, that is, a description of the experiential givenness of space.

Notes

- 1 Stuart Hall, *Familiar Stranger: A Life between Two Islands*, ed. Bill Schwarz (Durham, NC: Duke University Press, 2017), 35.
- 2 Nenny was an Orisha devotee who raised my father from early childhood, he having been estranged from his biological parents. In this way, I came to also know Nenny's children as aunts and uncles.
- 3 Hall, *Familiar Stranger*, 50.
- 4 Simone Schwarz-Bart, *The Bridge of Beyond*, trans. Barbara Bray (New York: New York Review Books, 2013), 25.
- 5 My reference to C. L. R. James is more opaque, namely, to the opening chapter of his *Beyond a Boundary*, which he frames around "the bedroom window" through which he observes as "a small boy of six," "not a person but a stroke," entranced by the movement of Arthur Jones who "when the ball hit down outside the off-stump [...] lifted himself to his height, up went his bat and he brought it down across the ball as a woodsman puts his axe to a tree." C. L. R. James, *Beyond a Boundary* (London: Serpent's Tail, 1994), 3–5.
- 6 The seminal study of the social production of space, which also traces out a genealogy of the modern concept of space, is Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991). The literature on Lefebvre is extensive; a volume examining in breadth and depth the contours and intricacies of his thought is Kanishka Goonewardena et al., eds., *Space, Difference, Everyday Life: Reading Henri Lefebvre* (New York: Routledge, 2008).
- 7 Edward S. Casey, "Part Three: The Supremacy of Space," in *The Fate of Place* (Berkeley: University of California Press, 1998), 131–93.
- 8 Lefebvre, *The Production of Space*, 201.
- 9 Sara Heinämaa, *Toward a Phenomenology of Sexual Difference: Husserl, Merleau-Ponty, Beauvoir* (London: Rowman & Littlefield, 2003); Dan Zahavi, *Husserl and Transcendental Intersubjectivity*, trans. Elizabeth A. Behnke (Athens: Ohio University Press, 2001); Anthony J. Steinbock, *Home and Beyond: Generative Phenomenology after Husserl* (Evanston, IL: Northwestern University Press, 1995).
- 10 Marilyn Strathern, *Property, Substance and Effect: Anthropological Essays on Persons and Things* (London: Athlone, 1999), 1.
- 11 Strathern, *Property, Substance and Effect*, 6–11.
- 12 Strathern, 262, note 1.
- 13 I am inspired here by David Scott's notion of a "problem space," but interpreted more literally as an embodied condition, rather than a primarily discursive one. See David Scott, *Conscripts of Modernity: The Tragedy of Colonial Enlightenment* (Durham, NC: Duke University Press, 2004), 2–6.
- 14 The work of Bronisław Malinowski is paradigmatic in this context, specifically for the tradition of British social anthropology, the tradition which Strathern

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- inherits. For an overview, see Sharon MacDonald, "British Social Anthropology," in *Handbook of Ethnography*, ed. Paul Atkinson et al. (London: Sage Publications, 2002), 60–79.
- 15 Caroline Humphrey, "Ideology in Infrastructure: Architecture and Soviet Imagination," *Journal of the Royal Anthropological Institute* 11, no. 1 (2005): 39–58.
- 16 Strathern, 5.
- 17 Strathern, 1.
- 18 Humphrey, "Ideology in Infrastructure," 41.
- 19 Strathern, 6.
- 20 A seminal work interrogating the ethics, politics, and epistemological value of ethnographic writing is James Clifford and George E. Marcus, eds., *Writing Culture: The Poetics and Politics of Ethnography* (Berkeley: University of California Press, 1986). A more recent work focused specifically on material culture is Amiria Henare, Martin Holbraad, and Sari Wastel, eds., *Thinking through Things: Theorising Artefacts Ethnographically* (London: Routledge, 2007). On the work of Marilyn Strathern specifically, see Martin Holbraad and Morten Axel Pedersen, "Relational Ethnography: Strathern's Comparisons and Scales," in *The Ontological Turn: An Anthropological Exposition* (Cambridge, UK: Cambridge University Press, 2017), 110–56. See also Eduardo Viveiros de Castro and Marcio Goldman, "Slow Motions: Comments on a Few Texts by Marilyn Strathern," *Cambridge Anthropology* 28, no. 3 (January 2008): 23–42.
- 21 Jocélio Teles dos Santos, *O Dono da Terra: O Caboclo nos Candomblés da Bahia* (Salvador: SarahLetras, 1995), 9.
- 22 Anthony Steinbock, *Limit-Phenomena and Phenomenology in Husserl* (London: Rowman & Littlefield, 2017), ix–x.
- 23 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1989); Maurice Merleau-Ponty, *Phénoménologie de la perception* (Paris: Gallimard, 1945).
- 24 H. L. Van Breda, "Merleau-Ponty and the Husserl Archives at Louvain," in Maurice Merleau-Ponty, *Texts and Dialogues: On Philosophy, Politics, and Culture*, ed. Hugh J. Silverman and James Barry Jr. (Amherst, NY: Humanity Books, 2005), 151.
- 25 Van Breda, "Merleau-Ponty and the Husserl Archives at Louvain," 161.
- 26 Dan Zahavi, "Husserl's Phenomenology of the Body," *Études Phénoménologiques*, 19 (1994): 63.
- 27 Klaus Held, "Husserl's Phenomenological Method," in *The New Husserl: A Critical Reader*, ed. Donn Welton (Bloomington: Indiana University Press, 2003), 3.
- 28 These themes do not cover the extent of Husserl's investigations. Anthony Steinbock, for example, has explored problems of what he terms "limit-phenomena" in Husserl, which, apart from generativity, include those of "vertical givenness," "vocational experience," "moral emotions," and "loving"; meanwhile, Janet Donohoe has investigated Husserl's ethics. See, for example, Steinbock, *Limit Phenomena and Phenomenology in Husserl* and Janet Donohoe, *Husserl on Ethics and Intersubjectivity: From Static to Genetic Phenomenology* (Toronto: University of Toronto Press, 2016). Research on Husserl has been flourishing among phenomenologists interested in his legacy and I refer to relevant works in the chapters to follow.
- 29 W. R. Boyce Gibson's English translation, published in 1930, is the standard reference; see Edmund Husserl, *Ideas: General Introduction to Pure Phenomenology*, trans. W. R. Boyce Gibson (London: Routledge, 2012), and Edmund Husserl, *The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy*, trans. David Carr (Evanston, IL: Northwestern University Press, 1970). A recent example of this critical

- reading focused on the opening lines of Husserl's *Ideas* is Mark Jarzombek, "Husserl and The Problem of Worldliness," in *Disorienting Phenomenology, Log 42*, ed. Cynthia Davidson and Bryan E. Norwood (New York: Anyone Corporation, 2018), 67–79.
- 30 See, for example, Filip Mattens, "From the Origin of Spatiality to a Variety of Spaces," in *The Oxford Handbook of the History of Phenomenology*, ed. Dan Zahavi (Oxford: Oxford University Press, 2018), 558–78.
 - 31 On deconstruction in architecture see Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, MA: MIT Press, 1993). For an intellectually generous and expansive approach that also engages with psychoanalysis see Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, MA: MIT Press, 1992). On Derrida and phenomenology, see Dermot Moran, "Jacques Derrida: From Phenomenology to Deconstruction," in Moran, *Introduction to Phenomenology* (London: Routledge, 2000), 435–74. Considered more broadly, not only post-structuralism, but structuralism itself can be seen as having its basis in phenomenology. See Elmar Holenstein, *Roman Jakobson's Approach to Language: Phenomenological Structuralism*, trans. Catherine Schelbert and Tarcisius Schelbert (Bloomington: Indiana University Press, 1976), and Beata Stawarska, *Saussure's Philosophy of Language as Phenomenology: Undoing the Doctrine of the Course in General Linguistics* (Oxford: Oxford University Press, 2015).
 - 32 Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010); M. Reza Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture: Phenomenal Phenomenology* (London: Routledge, 2014).
 - 33 Pérez-Gómez is a prolific author who established a distinct phenomenological approach to architectural history and theory in his influential book, *Architecture and the Crisis of Modern Science* (Cambridge, MA: MIT Press, 1985). See Steven Holl, Juhani Pallasmaa, and Alberto Pérez-Gómez, *Questions of Perception: Phenomenology of Architecture* (San Francisco, CA: William Stout, 2006), and Peter Zumthor, *Atmospheres: Architectural Environments, Surrounding Objects* (Basel: Birkhäuser, 2006).
 - 34 José de Paiva, ed. *The Living Tradition of Architecture* (London: Routledge, 2017). Contributors to this volume include Frampton and Pérez-Gómez mentioned above, Christian Frost, Dagmar Weston, David Leatherbarrow, Gabriele Bryant, Joseph Rykwert, Karsten Harries, Mari Hvattum, Patrick Lynch, Robin Middleton, Stephen Witherford, Werner Oechslin, as well as Eric Parry and Daniel Libeskind. Also significant has been the work of Adam Sharr and Jonathan Hale. Joseph Bedford has examined Vesely's contribution to architectural phenomenology, specifically in the sphere of architectural education, in his doctoral dissertation. Bedford's dissertation was in progress and later embargoed, in anticipation of its publication, during my work on this book. I was therefore unable to consult it, but I benefitted from multiple conversations with him, for which I express my thanks. See Joseph Bedford, "Creativity's Shadow: Dalibor Vesely, Phenomenology and Architectural Education (1968–1998)" (PhD diss., Princeton University, 2018).
 - 35 I consider Vesely's appropriation of the concept of "the natural world" in Patočka, and explore the concept in Patočka's thought in Tao DuFour, "Toward a Somatology of Landscape: Anthropological Multinaturalism and The 'Natural' World," in *Routledge Research Companion to Landscape Architecture*, ed. Ellen Braae and Henriette Steiner (London: Routledge, 2019), 156–70.
 - 36 Dalibor Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production* (Cambridge, MA: MIT Press, 2004). Vesely and Carl taught together from the 1980s in the graduate programme in the History and Philosophy of Architecture at the Department of

- Architecture at Cambridge University. See the preface by Eric Parry in de Paiva, *The Living Tradition of Architecture*, ix–xi.
- 37 Henriette Steiner and Maximilian Sternberg, eds., *Phenomenologies of the City: Studies in the History and Philosophy of Architecture* (Farnham: Ashgate, 2015).
- 38 See, for example, Wendy Pullan and Britt Baillie, eds. *Locating Urban Conflicts: Ethnicity, Nationalism, and the Everyday* (Basingstoke: Palgrave Macmillan, 2013).
- 39 Davidson and Norwood, *Disorienting Phenomenology*. For Jarzombek's contribution on Husserl see my note above.
- 40 See, for example, Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham: Duke University Press, 2006); and the recent volume, published subsequent to the *Log* issue by Davidson and Norwood, by Gail Weiss, Ann V. Murphy, and Gayle Salamon, eds., *50 Concepts for a Critical Phenomenology* (Evanston, Illinois: Northwestern University Press, 2020).
- 41 D. Zahavi and S. Loidolt, "Critical Phenomenology and Psychiatry," *Continental Philosophy Review* (in press, 2022). I thank Dan Zahavi for kindly granting me permission to quote from the manuscript of this article. It may be relevant here to note a wider contemporary antagonism directed not only at "architectural phenomenology"—a term that is perhaps too general, as it includes what are actually diverse approaches—but of phenomenology more broadly. For a response to these more recent antagonisms see Dan Zahavi, "The End of What? Phenomenology vs. Speculative Realism," *International Journal of Philosophical Studies* 24, no.3 (2016): 289–309.
- 42 See Jean Khalfa, "Fanon and Psychiatry," *Nottingham French Studies* 54, no. 1 (2015): 52–71. I thank Jean Khalfa for directing me to his article and for sharing with me in conversations his profound insights into Fanon's engagement with phenomenology. Achille Mbembe also indicates the influence of phenomenology on Fanon's thought and practice, noting, for example, that "Fanon maintains, 'the constant concern to refer each gesture, each word, each facial expression of the patient' to the illness afflicting him." See Achille Mbembe, *Necropolitics*, trans. Steven Corcoran (Durham, NC: Duke University Press, 2019), 144. On Merleau-Ponty and Husserl see Van Breda, "Merleau-Ponty and the Husserl Archives at Louvain," cited above. See also Donald A. Landes, "Merleau-Ponty from 1945 to 1952: The Ontological Weight of Perception and the Transcendental Force of Description," in Zahavi, *The Oxford Handbook of the History of Phenomenology*, 360–79.
- 43 Edward Casey, *Getting Back into Place* (Bloomington: Indiana University Press, 1993) and Casey, *The Fate of Place*; Karsten Harries, *The Ethical Function of Architecture* (Cambridge, MA: MIT Press, 1997); Andrew Benjamin, *Architectural Philosophy: Form, Function and Alterity* (London: Athlone Press, 2001); Fred Rush, *On Architecture* (London: Routledge, 2008); Jeff Malpas, *Place and Experience: A Philosophical Topography* (Cambridge, UK: Cambridge University Press, 1999).
- 44 James Dodd, *Phenomenology, Architecture and the Built World: Exercises in Philosophical Anthropology* (Leiden: Brill, 2017). I thank David Carr for drawing my attention to this important work.
- 45 See, for example, "Adumbration, Sensation and Movement," in Dodd, *Phenomenology, Architecture and the Built World*, 130–41.
- 46 Ulrich Claesges, *Edmund Husserls Theorie der Raumkonstitution* (Den Haag: Martinus Nijhoff, 1964).
- 47 Frederick Irving Kersten, "Husserl's Investigations toward a Phenomenology of Space" (PhD diss., New School for Social Research, 1964); Noel Mouloud, "Le principe spatial d'individuation: Fondement phénoménologique et signification géométrique," *Revue de Métaphysique et de Morale*, 1 (January–March 1956): 259–82.

- 48 Edmund Husserl, *Ding und Raum: Vorlesungen 1907*, Husserliana, vol. 16, ed. Iso Kern (The Hague: Martinus Nijhoff, 1973) (English translation, *Thing and Space: Lectures of 1907*, trans. Richard Rojcewicz [Dordrecht: Kluwer, 2010]); idem., *Analysen zur passiven Synthesis. Aus Vorlesungs- und Forschungsmanuskripten 1918–1926*, Husserliana, vol. 11, ed. Margot Fleischer (The Hague: Martinus Nijhoff, 1966) (English translation, *Analyses Concerning Passive and Active Synthesis: Lectures on Transcendental Logic*, trans. Anthony Steinbock [Dordrecht: Kluwer, 2001]); Peter McCormick and Frederick Elliston, eds., *Husserl: Shorter Works* (Notre Dame, IN: University of Notre Dame Press, 1981), 211–70. The German texts translated for this volume were published in different venues. I refer to these in Chapter 3 of this book.
- 49 See, for example, Donn Welton, *The Other Husserl: The Horizons of Transcendental Phenomenology* (Bloomington: Indiana University Press, 2000); David Carr, *Phenomenology and the Problem of History: A Study of Husserl's Transcendental Philosophy* (Evanston, IL: Northwestern University Press, 1974); Dermot Moran, *Husserl's Crisis of the European Sciences and Transcendental Phenomenology: An Introduction* (Cambridge, MA: Cambridge University Press, 2012); Robert Sokolowski, *The Formation of Husserl's Concept of Constitution* (The Hague: Martinus Nijhoff, 1970).
- 50 Jaana Parviainen, "Choreographing Resistances: Spatial-Kinaesthetic Intelligence and Bodily Knowledge as Political Tools in Activist Work," *Mobilities* 5, no. 3 (September 2010): 311–29.
- 51 Dermot Moran and Joseph Cohen, *The Husserl Dictionary* (London: Continuum, 2012), 12.
- 52 Held, "Husserl's Phenomenological Method," 4.
- 53 Held, 4. See also Dermot Moran, *Edmund Husserl: Founder of Phenomenology* (Cambridge, MA: Polity Press, 2005), 15–19.
- 54 Edmund Husserl, *Logical Investigations*, vol. 1, trans. J. N. Findlay, ed. Dermot Moran (London and New York: Routledge, 2001), xvii; idem., *Logical Investigations*, vol. 2, ed. Dermot Moran, trans. J. N. Findlay (London: Routledge, 2001); idem., *Ideas Pertaining to a Pure Phenomenology and to Phenomenological Philosophy. First Book: General Introduction to a Pure Phenomenology*, trans. F. Kersten (The Hague: Martinus Nijhoff, 1983).
- 55 Husserl, *The Crisis of European Sciences*. On the chronology of Husserl's life and work, see Moran and Cohen, *The Husserl Dictionary*, 12–18.
- 56 Edmund Husserl, *On the Phenomenology of the Consciousness of Internal Time (1893–1917)*, trans. John Barnett Brough (Dordrecht: Kluwer, 1991); idem., *Formal and Transcendental Logic*, trans. Dorion Cairns (The Hague: Martinus Nijhoff, 1969); idem., *Cartesian Meditations*, trans. Dorion Cairns (Dordrecht: Kluwer, 1999).
- 57 Moran, *Edmund Husserl*, 39–40.
- 58 Van Breda, "Merleau-Ponty and the Husserl Archives at Louvain," 150. On the founding of the archives see H. L. Van Breda, "Le Sauvetage de l'héritage husserlien et la fondation des Archives-Husserl," in *Husserl et la pensée moderne/Husserl und das Denken der Neuzeit*, ed. H. L. Van Breda and Jacques Taminiaux (The Hague: Martinus Nijhoff, 1959), 1–42.
- 59 "Husserliana: Edmund Husserl Gesammelte Werke," Husserl Archives Leuven, accessed January 6, 2021, <https://hiw.kuleuven.be/hua/editionspublications/husserliana-gesammeltewerke>.
- 60 Dan Zahavi, "Husserl's Phenomenology of the Body," 82.
- 61 The question of the significance of the "example" for phenomenological description implies the deeper problem of the methodological significance of a phenomenology of *phantasy* for description. This concerns Husserl's method of "free-phantasy variation." The matter is beyond the scope of this study, but for an outline of the problems see Richard M. Zaner, "Examples and Possibles:

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- A Criticism of Husserl's Theory of Free-Phantasy Variation," *Research in Phenomenology* 3 (1973): 29–43.
- 62 Robert Sokolowski, "The Theory of Phenomenological Description," in *Descriptions*, ed. Don Ihde and Hugh J. Silverman (Albany: SUNY Press, 1985), 14–24.
 - 63 Sokolowski, "The Theory of Phenomenological Description," 17.
 - 64 Sokolowski, "Theory of Phenomenological Description," 16.
 - 65 To illustrate the sense of "structure" in Husserl, Sokolowski uses the rhetorical example of the exchange between John Searle and Jacques Derrida, in which Derrida asserts of the written sign that "the possibility of a written survival in the absence of the one who did the writing [...] pertains, qua possibility, to the structure of the mark as such, i.e., to the structure precisely of its iterability." Sokolowski, "Theory of Phenomenological Description," 19.
 - 66 See David Carr, "Husserl: Subjectivity and Intentionality," in *The Paradox of Subjectivity: The Self in the Transcendental Tradition* (Oxford: Oxford University Press, 1999), 67–97.
 - 67 Carr, "Husserl: Subjectivity and Intentionality," 69.
 - 68 Carr, "Husserl: Subjectivity and Intentionality," 70. Carr is here distinguishing between the two German expressions typically translated as "experience"—*Erlebnis* and *Erfahrung*—and is focusing on *Erlebnis*. I discuss this difference at the start of Chapter 2 of the present work.
 - 69 Carr, "Husserl: Subjectivity and Intentionality," 70.
 - 70 Carr, "Husserl: Subjectivity and Intentionality," 77.
 - 71 Carr, "Husserl: Subjectivity and Intentionality," 82.
 - 72 See, for example, contributions in Welton, *The New Husserl*, and Zahavi, *Oxford Handbook of the History of Phenomenology*.
 - 73 Alessandro Duranti, *The Anthropology of Intentions: Language in a World of Others* (Cambridge, UK: Cambridge University Press, 2015), 6–7.
 - 74 Ingold is a prolific author; see, for example, Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (London: Routledge, 2000), and idem., *Making: Anthropology, Archaeology, Art and Architecture* (London: Routledge, 2013).
 - 75 Kalpana Ram and Christopher Houston, eds., *Phenomenology in Anthropology: A Sense of Perspective* (Bloomington: Indiana University Press, 2015).
 - 76 See Jack Katz and Thomas J. Csordas, "Phenomenological Ethnography in Sociology and Anthropology," *Ethnography* 4, no. 3 (September, 2003): 275–288.
 - 77 Michael Jackson, ed., *Things as They Are: New Directions in Phenomenological Anthropology* (Bloomington: Indiana University Press, 1996); Robert Desjarlais and C. Jason Throop, "Phenomenological Approaches in Anthropology," *Annual Review of Anthropology* 40 (October, 2011): 87–102.
 - 78 Kwok-Ying Lau, Chan-Fai Cheung and Tze-Wan Kwan, eds. *Identity and Alterity: Phenomenology and Cultural Traditions* (Würzburg: Königshausen & Neumann, 2010). See also Kwok-ying Lau and Chung-Chi Yu, eds. *Border-Crossings: Phenomenology, Interculturality and Interdisciplinarity* (Würzburg: Königshausen & Neumann, 2014).
 - 79 See Kwok-Ying Lau, "Husserl, Buddhism, and the Problematic of the Crisis of European Sciences," in Lau, Cheung, and Kwan, *Identity and Alterity*, 221–33, and Xianghong Fang, "The Phenomenological Stratification of Husserl's 'Idee' and Lao Tzu's 'Tao,'" in idem., 235–46.
 - 80 Dorion Cairns, *Guide for Translating Husserl* (The Hague: Martinus Nijhoff, 1973); Moran and Cohen, *The Husserl Dictionary*; John J. Drummond, *Historical Dictionary of Husserl's Philosophy* (Lanham, MD: Scarecrow, 2008).
 - 81 I approach this in a manner analogous to Fred Kersten's introduction to the problem of a phenomenology of space in his doctoral dissertation. See the chapter "Some Aspects of Husserl's Theory of Consciousness," in Kersten, "Husserl's Investigations," 8–20.

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