

Architecture Beyond Media – or how to Provide Affinity

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1 Abstract

Globalisation has changed the world we live in. Economies have become more interrelated with capital movements that do not respect national boundaries. The merging of cultures makes us diasporic in our own homeland and worldwide media has expanded exponentially and opened up new horizons and collapsed the distance between the people of different nationalities. People increasingly move around the globe, and many countries seem to be confronting the challenge of moving internal borders¹ as well as borders of tolerance. But fluid modernity forces all of us to *seek safety in an insecure world*.² A safety that, despite the ideologies of globalisation, is sought in the local. Discussing an architectural project this article circles around issues of affinity, seduction, memory and nostalgia in relation to a specific territory and asks what happens when the surrounding 'them' with their not-belonging defining 'us' as a specific community, is forced to become part of 'us'?

2 Keywords

Architecture, affinity, territory, globalisation, seduction, memory, nostalgia, mythology, post-media.

3 Territorial belongings

Territories and borders are like many aspects of life challenged in a globalised world. The ideology and consequences of globalisation displays both persistent attachments to territory and conflicts over territorial divisions. Many political conflicts both internal and external seem to have territorial dimensions. The popular and positive view of globalisation as an ability for economy, culture and population to detach from territory, increase mobility and thereby reduce the importance of territorial borders is in practice challenged every day by a persistence of territory and attachment to the local. Globalisation may have brought territorial changes along and eliminated several practical functions of borders but it has not eliminated territorial belongings and border-conflicts. We do not live in a borderless world or one that has been deterritorialised. Conflicts over territory continue in an increasingly integrated world and the salvation continues to be an important political, social and cultural task. A project like Landmark East England, brought to life by an ideas competition with the goal to develop and deliver a

visionary idea for a landmark, is a good example of the many considerations that need to be taken when borders are moved and neighbouring populations is forced to belong together³. With the Landmark project local politicians want a sustainable icon to represent a new region, which comprises Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk and Suffolk.

I made a solution proposal for the project as part of a small design group called *diffus*⁴. A surprisingly large amount of issues followed the process of creating a tenable idea. The perfect solution would be to come up with a landmark or series of landmarks that every member of the comprised region could connect to. An impossible goal but none the less what we were striving at.

First issue was to look at the reasons behind this tendency to merge smaller municipalities into larger regions and why and how it is connected to globalisation. Globalisation characterised as fluid modernity is, in the words of the polish sociologist Zygmunt Bauman, an arena where the construction of identity is individualised⁵. Social constructions, territorial communities, professional networks and class collectives are all dissolved as long-term preservatives of identity and individuals have to look elsewhere in order to connect with others and shape identity. Bauman argues that we create *peg-communities* to provide security in a short-term identification with co-members. This liquid and flexible construction of identity is contrasted by *ethical communities*, which go beyond the illusion of mutual responsibility by requiring long-term commitments. Bauman argues:

A life dedicated to the search for identity is full of sound and fury. 'Identity' means standing out: being different, and through that difference unique - and so the search for identity cannot but divide and separate. And yet the vulnerability of individual identities and the precariousness of solitary identity-building prompt the identity-builders to seek pegs on which they can together hang their individually experienced fears and anxieties, and having done that, perform the exorcism rites in the company of other similarly afraid and anxious individuals⁶.

Following Baumans ideas of fluid modernity and globalisation, the congregation of people linked together by territory could also be viewed as a 'peg community' - a community formed by the act of hanging individual concerns on a common peg, especially as a large part of a population lives in a different area than where they were raised. Furthermore Bauman argues that community means shared understanding of a natural kind and that a community with self-consciousness fails to be a community. A *spoken of* community is a contradiction in terms⁷. In the

case of the Landmark project it is the map that engenders the territory and therefore I would argue, territory becomes a peg. Belonging to this specific territory becomes one among changing identities used in suitable situations. Peg-communities have many similarities with ethnic communities - they offer the experience of belonging and solidarity. They lack, however, what define 'real' community, which is durability and expectancy of life longer than that of any of its members. Since today's 'real' community is prominent mostly by its absence or disintegration, peg-communities seems to be the second best choice, and the ones connected to territory might be the best of the second best.

Territoriality defined by the American geographer Robert Sack as "the attempt by an individual or group to affect, influence, or control people, phenomena, and relationships, by delimiting and asserting control over a geographic area"⁸, needs a territorialized population with a common affinity to experience territorial calibrations as closeness, duration, shared history and emotional attachment. Territory is never neutral and is deeply connected to the exercise of social and political power. Territoriality is a human tendency connected to an urge to power, which is not necessarily an aggressive strive. Territory is control of area accomplished through the control of access and an indispensable mean to power at all levels, according to Sack.⁹

The belief in group affinity is crucial to the formation of a community of solidarity. In practice, a common language and a monopoly of historical and cultural inclusion and exclusion, are the motivating and loyalty making factors of community shaping. Group affinity is joint memories through culture, language, ethnic etc. that shape ties running as deep as creating willingness to sacrifice one's life for one's community based on the belief in a collective past.

The goal to connect the whole population to our Landmark proposal points at importance of loyalty and thereby focus on shared history and joint memory. Even though the shared history only survives when it is transformed to a myth - when history, through language and spacial conditions, have been given a form everyone can agree upon. In the words of French philosopher Roland Barthes the myth is a depoliticised speech that gives history a *natural* justification where the historical quality of things loose the memory of their own genesis¹⁰. The myth gives us a form to attach to.

Members have to experience community as duration. Time is as necessary as space for territorial affinity, and duration is in the words of French philosopher Henri Bergson the nerve of life¹¹. Duration is marked by a utopian notion of consciousness in which multiple elements are harmonized in unification. It is the conjugal union of memory and sensation, reason and intuition and duration informs all aspects of social life as all social beings experience time qualitatively. Memory is territorialised in the practice of naming places and monuments with the

heroes and events of common history and thereby support a community of affinity among territorial co-residents. In the last decade, focus on national culture and literature has become voluminous - a tendency to use territory as identity. But identities may change when territorial boundaries change. Problems arise when groups refuse to either surrender to new conditions or when identities are too embedded in ossified structures to change.

4. Affinity as something to perform

Our research found that there was a lack of identity or sense of belonging and nothing anchoring people to the region as a whole. Common belonging seems somehow forced to the people of East England with this new region. We came to the conclusion that a single landmark or a series of landmarks in themselves would do little to achieve true affinity. A bridge might have been a solution. Bridges have an ability to connect physically as well as mentally. But where should that bridge be? How would people in Norfolk connect to a bridge between Hertfordshire and Bedfordshire? Would more bridges do? Or would that just be bridges for the sake of bridges? And again would it connect all the areas when not all are having common borders? To provide common affinity we had to supply with a common history, interest and myth. A myth representing a history everyone could agree upon, (as argued by Barthes, even though he sees the myth as a simplification of history) and supplying duration at a scale of progression. Therefore, we based our design strategy in trying to elaborate an *alternate reality* based on fabulation, virtualization and narratives that we subtly interweaved into architectonic structures (fabric) of the real. We wanted to give the people of East England something specific to East England - something that would be unique to the jointed area.

The conclusion was to take the idea of the myth by the horns and create one. Our solution in the end was to construct a mythological magic fiction striving to provide common affinity for the people who will be affected by the project. All the elements of the project we connected to this constructed myth. The myth is of an ancient population called Draugemits (palindrome for timeguard) who has lived in East England ever since Great Britain was little and only existed of the area of East England¹². This mythological population was and is still controlling time from a range of holes. The holes are spread randomly in the East-England area. You can see the existence of the Draugemits, but like time they are only visible through traces. If the public are lucky enough to find a trace, they will have the possibility to explore the cavity and look after traces of the ancient population. The holes are small and deeply rooted inside the earth. They will therefore offer an intimate and sensual experience to the

explorer. To avoid that the project grows into pastiche or nostalgic longing for a past that was not there (if possible), we wanted to create a space that is transformed with the appearance of a visitor. A visit to the holes shall bring forth a real-time experience where the feeling of agency is essential for the visitor. This result is achieved with augmented reality technology and hopefully it will enhance the experience by creating a feeling of shared space through telepresence among people exploring different holes at the same time. In addition we wanted the visitors to realise the importance of their own presence.

When the space of architecture as in this case becomes interactive it becomes performative - you have to perform to use the potential of the space. The performative act is a real time activity that is blurring the border between representation and presentation. To present becomes a spatial task where you have to immerse your body and mind, and the media goes post-medium in danger of displacing the balance of will, power and possession. We wanted to create space that fosters and supports communication, emotion and experience. Traditionally, architecture has been a static, physical structure of course with vivid concepts, experiences and rich virtuality, but with new technology you could propose supplementary solutions that recognize architecture as the operational setting for the events of experience - at least that is the current ideology. Contemporary architecture is a meta-space residing almost any thinkable field, striving to blur the boundary between art, architecture, design, urbanity, politics etc., and break down the distinction between material and user. The ideas of space have changed focus from organized ideology of modernity, via displaced multilayered references of the post-modern era towards organized information and intuitive experience within contemporary culture. Communication through technology delivers a tangible concept of time and a new sensibility of space through collection, creation and distribution of data.

Performative space offers a symbiotic state between inhabitant and environment in an experience of flow. In this post-medium state the opportunity to step back and become a viewer disappears and leaves the inhabitant inside a network of media, emotion, appearance, control and possession. In order to sustain the balance of reality and free will emotion, technology and design has to go hand in hand - if possible. Performative space deals with certain qualities of space, qualities that are explicitly present in computerised space, whatever it is virtual or augmented. Applying the performative thought into the process of design suggests interactive spaces based on the interplay between digital and physical spaces. A performative space is, ultimately, a user oriented or user required space. The inhabitant of space is understood as a participant more than a visitor, more using the space than being in space. The implementation of information technology has set out explicitly the understanding of space as loaded with information. Henry Lefebvre uses the term *social space* to bring out the

fact that space in general can never be neutral nor innocent, but exists as a composition of factors¹³.

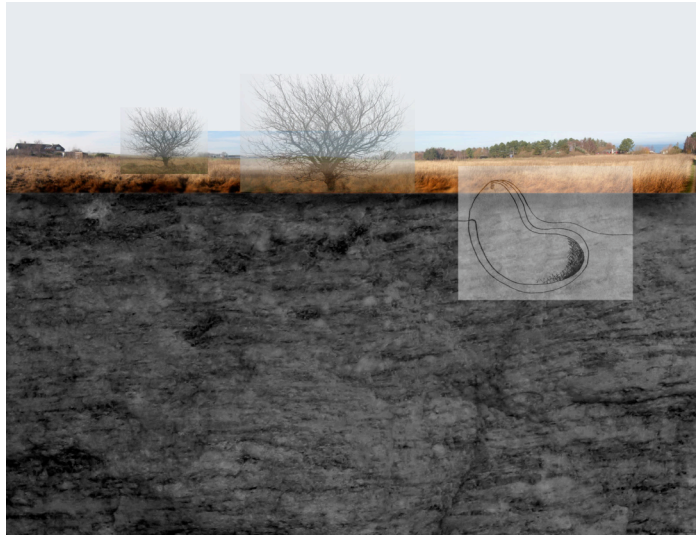
A social space cannot be adequately accounted for either by nature (climate, site) or by its previous history. Nor does the growth of the forces of production give rise to any direct causal fashion to a particular space or a particular time. Mediations, and mediators, have to be taken into consideration: the action of groups, factors within knowledge, within ideology, or within the domain of representations. Social space contains a great diversity of objects, both natural and social, including the networks and pathways which facilitate the exchange of material things and information¹⁴.

With computer technology the diversity and complexity of space has been conspicuous. The ways we are exposed to objects of media has fundamentally changed with the rise of computing. Different kinds of media are somehow brought into the same level, where the relations between non-hierarchical objects becomes essential. Lefebvre argues:

Such 'objects' are thus not only things but also relations. As objects, they possess discernible peculiarities, contour and form. Social labour transforms them, rearranging their positions within spatio-temporal configurations without necessarily affecting their materiality, their natural state¹⁵.

The foundation of design and architecture becomes interactive and related to relations. The human body and mind becomes part of this network of relations. The challenge of designing architectural space based on the described conditions is, to optimise the quality and likelihood for interaction, contemplation and play to occur. The notion of performance might be a helpful approach in the process of organizing a non-linear environment where the correlation of body and space is of importance, where inhabitants both generate and become an integral part of the environment as they engage with it. When activated by a user the environment exists simultaneously as a durational 'performance' and an immersive installation environment.

With the Landmark project the performative space, as theoretical approach, was essential. We wanted people to be able to perform their affinity rather than someone forced it upon them. Therefore the project is a creation of potential plots and situations in an undetermined process of resolution. We have created a potential for affinity that has to be experienced through exploration and storytelling.



Early sketch showing the basic idea of a Draugemit-hole rooted in the landscape.

5. Media Beyond Matter

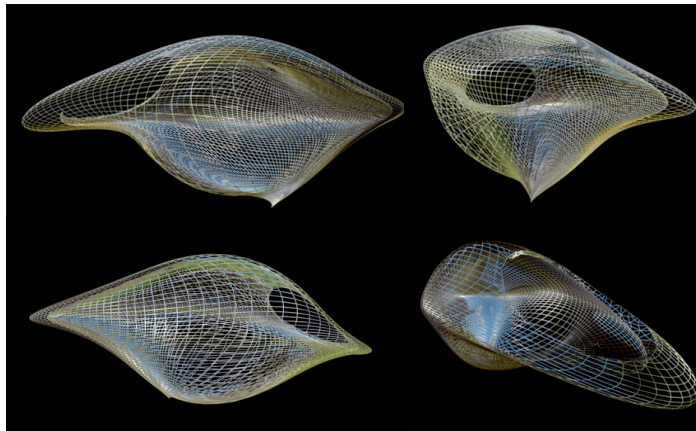
In another word we wanted people to *immerse* into their affinity. And taking the immersive idea that has developed explosively in computer game industry and apply it to affinity is a result of the exact opposite phenomena as immersion. The medium of immersive virtual reality is not merely an abstract space but also an experienced physical space, due to the fact that the body cannot be abandoned. The immersive virtual reality is a spatial and temporal arena, wherein mental models or abstract constructs of the world can be given virtual embodiment in three dimensions, and then artificially and synaesthetically explored and operated through interaction. But in the words of the American architect Marcos Novak the immersive element of the digital space is not a ‘complete conceptual apparatus’¹⁶. A complementary concept is missing, describing the outpouring of virtuality into the physical space. Novak says:

“Eversion” is the term I employ to describe a motion complementary to the familiar notion of immersion. Whereas “immersion” describes a vector moving from ordinary to virtual space, “eversion” describes the counter-vector of the virtual leaking out into the actual. Eversion predicts that the content of augmented reality and ubiquitous computing will be the population of the physical world with phenomena and entities first encountered in virtual space¹⁷.

By introducing the term *eversion* Novak emphasizes the importance of trans-coding between digital and analogue space. We need the bodily experience to be able to operate virtually. It is with the experience and memory from reality we are able to act immersed. On the other hand will whatever we experience in virtual space become part of our memory, bodily as well as mental.

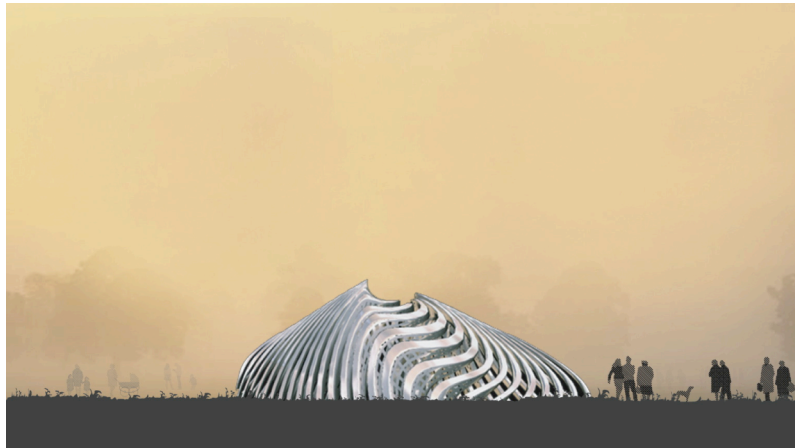
The virtual outside the computer-media is the true virtual in the words of Pierre Levy¹⁸. The virtual is not opposed to the real but instead to the actual, and the virtual should be conceived as that which could become real. Levy's notion of the virtual supports a positive idea about a field of possibilities in a distinction between realisation, which is the transformation of the possible to the static, and actualisation, which implies the production of new qualities. The real is on a fixed path, where only transformation is capable of actualise new possibilities and solutions to problems. The virtual on the other hand can take one of many paths, some of which are real, others actual.

An aspect and challenge of the Landmark Project becomes to create a *true* virtual space using algorithmic virtuality mixed with physic space. Immersion in virtual computerised space has become part of our memory, everted and part of human everyday skill. The immersive experience in the Landmark Project is highly low tech and desperately analogue, mainly based on fabulation, cartoons, and mushrooms growing in local forests. It ultimately appeals to the experienced sense of tangible reality or a non-algorithmic virtuality where curiosity, combined with a story where you have to fill in missing gaps yourself, suspense the experience. The interplay between immersion and eversion continuously occur, and the challenge of design processes seems to be mastering the virtuality of physical space as well as the physics of virtual space.



Early digital sketch made with animation software

The performative act, closely connected to real-time events within this field of eversion and immersion, is pointing at the border between presentation and representation, and is thereby dragging media in general beyond the screen of representation. The performative act requires a mental investment in the process that is balancing on the edge between presenting one thing and representing another. The former representations of creative elements as architecture or inhabitable environments become, with computer technology, operational, paradoxical, metamorphic and nomadic - it becomes presentation. The act of presenting forces the inhabitant to leave the secure and distant seat of the voyeur and immerse the body and mind in a real time experience where no specific media materialize itself.



The structure of a Draugemit-hole placed in a landscape

Felix Guattari uses the notion of post-media state as a possibility for mankind to walk away from earlier paths where “power over exterior territorialities” or “deterritorialized modes of knowledge about human activities and machines” are controlling sociality. When those paths are abandoned in favour of a path of “creativity proper to subjective mutations” the social space “.... takes consistency in the direction of self-reference - carrying us from the consensual media era to the dissensual postmedia”¹⁹.

Post-media practices as the ubiquitous computer technology have swallowed any media on its widespread distribution tour. Post-media is a practice that knows no boundaries or discipline. You can organise and create within post-media but not control it. It is a social practice of cultural creation made entirely for and on its own terms. It is driven by desire, intuition and curiosity. Within post-media practice there is an intensified redefinition of relationships between individual and collective means,

private and social spheres and terms of success and failure. Judging dualistic values loses its relevance. Users become producers operating in an expanding physical and virtual space, where no sense of a specific person, group or event is taking the lead. The post-media state is a practice of addition without accumulation²⁰.

As defined by Guattari post-media is in opposition to the mass media and is characterised by small, diverse, distributed networks of operators who make use of the new, digital means of production and distribution²¹. Post-media practice grows out of the networked activities where former boundaries caused by the use of different media has disappeared from the epicentre. Difference is not eliminated but played as uniqueness in concept and not in media - media is beyond matter. In my opinion it is crucial to take conditions of post-media in consideration and use them as a creative, artistic and technical tool in the designing process.

The Landmark Project has become a product of this post-media state. There is a certain architectural structure present but it is also a mythology, a social space, a political issue, a bedtime story etc. Of course architecture has always contained these elements but the difference lies in the impossibility to tell what media is the most important. Media is beyond matter. The relations between elements or the performativity of the project seems to take over the former architectonic protagonist.

On the other hand post-media could easily get muddy when boundaries of one act and another are blurred by post-media and thereby become a pre-orgasmic state of mind where the catharsis never occurs, and the fear of the emptiness on the other side of redemption exceeds the lack of purification.

So a balance of desire and desire fulfilled have to be maintained in order to take Guattari's path of *creativity proper to subjective mutations*. Subjective mutations could easily be driven by less controllable abilities than creativity - possession or seduction for instance.



Late versions of the mythic structure and landscape of the Draugemit-population.

6. The desire to be seduced

Seduction seems to be a natural consequence of the performative act. To be seduced is to explore and maintain the above mentioned pre-orgasmic situation. Seduction can most easily be seen when things do not try to confuse themselves with the real, but instead use play and artifice to mimic and exceed the effects of the real. Illusionism makes one think there is more reality than there really is, and an excess of appearance is created with no underlying reality - the secret of seduction lies in signs with no reality behind²².

Seduction is able to penetrate the screen that is blinding the real even though it is a surface play, says Baudrillard. The desire to be seduced is a flow of pure desire and a wish even to erase desire. It is a dream of being before or outside of language, within a symbiotic state escaping into and away from will, a dream of non-differentiation where the desire is on anything or nothing at all. Left behind is only a door into absence and relief from oneself. At the same time the desire for the end is a desire to return to the perfect authorship with a perfect empowerment over a given process. The reality of pure seduction is engagement in all action, in the ability to spiral out of control and not care, and to be daring and go with the desire to be seduced.

When designing performative spaces it is of great importance in my opinion to be ware of how elements like seduction, or intuition for that matter, works. Be ware of the powers that lies within these emotions. The wish to suspense the seductive act, suspense the point of disbelief and work by intuition seems to be very present in computer technology. But it points at a symbiotic relation where the ability to watch from the outside disappears.

The seductive act is both asymmetric and reciprocal. It is asymmetric since if there is a seducer there is also one to be seduced, who is captured by the former. It is reciprocal because the seducer and seduced has to interplay to sustain the magic and is both, to some extent, seduced. But asymmetry and reciprocity appears seldom in their purest form, most cases will be situated between the two extremes and evolve in time within the range defined by them. In fact seduction, in general, is not instantaneous, rather it is progressing over time.

Seduction is made of gestures, acts, phrases and silences by creating a special atmosphere in order to make the seduced feel different and better than before. Seducing is not about sharing lives. A professional seducer may fail, not only because the person to be seduced resists, but also because the seducer becomes to engaged in the relation beyond the original intention.

Approaching a seductive space creates among its participants a special relation that couples them together. Through a performative event the participants feel that being together they do and understand something

that they could not have done or understood without the others (others includes space as player). In this relation, progressing and growing in time, users and technology play asymmetric roles, but a certain amount of reciprocity is needed. When a performative system is developed the space and technology has to be engaged in the project and seduce the users, since only seducing can create a system that meets their needs and expectations. But, conversely, if the space does not 'listen' to the users, or 'understand' their viewpoint, if the user is not 'enriched' by the time spent, the system is exposed to failure.

7. Mythology and Nostalgia

Bergson argues that knowledge of the world is cultivated more through the intuition than through rational, analytical investigation. He argues that from intuition one can pass to analysis, but not from analysis to intuition. This distinction between analysis and intuition brings out a contrast between two ways of understanding the world. The first is characterised by the intellect which approaches events externally from some point of view alien to it. The intellect uses symbols to express its findings, and yields knowledge that is always relative. The second understanding is the process of intuition, whereby the world is approached and identified by a kind of intellectual sympathy. Bergson insists that we must not confuse intuition with mere feeling or emotion, but look upon intuition as the basis for intellectual and emotional processes. Intuition is rather an act, or a series of acts, of direct participation in the immediacy of experience, and thereby an important player in a one-to-one real time performative space. Bergson introduces a concept of the intellect's desire for symbolic expression through the construction of boundaries. Because in order to represent intuition's participation in the immediacy of experience the best intentions we still have at the moment of perception is to see a given space as a whole, or as a territory defined by its boundaries. After intuition we grow passionate, tragic or distant with intellect and emotions – dividing the perceived. Bergson argues against the distribution of time into single measurable moments, proposing instead the notion of time as one continuous process. Time itself is measured according to the eternal cycles of the sun and moon. The work of the intellect dividing time into seconds, minutes and hours imposes boundaries that lead to the death of the timeless moment and conscious participation in the immediacy of experience as perceived by the intuition. Here the paradox of human thinking exists in our simultaneous desires to pursue both the uncontrollable flow and the perfection of pure control. The intention to understand in every detail by dividing, cutting, and analysing exists along with a desire to let go of detailed knowledge and look at the world in a broader perspective. Approaching the events we wish to understand and through understanding, to possess, we attempt to linger in the moment

between desire and desire fulfilled. Globalisation and the accelerated rhythms of modern life have increased our interest in the memory of what things used to be like or how we think it used to be like. Nostalgic longings for the past tend to replace hopes for the future and Bergsons *enhanced now* which is time linked together by past memory, the present and what that together promise for the future, lacks the future part. Longing for the past becomes a prosthetic future. "Nostalgia tries to slow down time, to resist progress," argues Svetlana Boym²³. The emergence of a coherent global consumer culture has strengthened nostalgic attachment to national, regional, and local ways of life. Desire is turned backwards in time and desire fulfilled becomes an impossible task.

Nostalgia from *nostos* return home, and *algia* longing is a longing for a home that no longer exists or has never existed. Nostalgia is a sentiment of loss and displacement, but it is also a romance with one's own fantasy. But nostalgia, Boym points out, is not really a longing for place; rather, it is a longing for a time: The nostalgic desires to obliterate history and turn it into private or collective mythology, to revisit time like space, refusing to surrender to the irreversibility of time that plagues the human condition. The irreversibility of time seems to be the heart of nostalgia, and exactly what the incurable nostalgic person refuses to accept. Modern nostalgia is mourning for the impossibility of mythical return; for the loss of an enchanted world with clear borders and values. Or maybe an expression of spiritual longing, a nostalgia for an absolute both physical and spiritual – the edenic time and space before entry into history. Nostalgia can even be an attempt to restore a sense of the sacred believed to be missing from the modern world.

Boym distinguishes between two types of nostalgia: Reflective nostalgia grounded in longing, contemplating, and remembering, without an attempt to restore the past. The longing is not denied but instead used as something to reflect on. It is a positive force that helps to explore past experiences, and is able to offer an alternative to an uncritical acceptance of the present. Contrasting is a restorative nostalgia, which is about heritage and tradition instead of memory and history. It is a kind of nostalgia blind to the nostalgic aspect, which is mistaken as truth and tradition. Restorative nostalgia is often based on invented tradition or myth that is able to provide a coherent version of the past. Restorative nostalgia can prevent us from living in the present, in the here and now, and the appreciation of what we are and what we have on this once-only day in our lives disappears.

Reflective nostalgia, on the other hand, might be a kinder and maybe necessary version of the *disease*. It is the kind of nostalgia that most of us experience in our individual lives. Reflective nostalgia has a capacity to awaken multiple planes of consciousness through humour, irony and other self-reflexive strategies. Reflexive nostalgia can be a wonderful and helpful path to empathy. The thought of the irreversibility

of time, of all that we have loved and lost, make us through nostalgia feel with our fellow travellers on this dark journey of life. Through nostalgia we recall our childhoods - good or bad - and most likely we wish to make the world a better place for our children.

Creating a myth like that of the Draugemits seen in a self-reflective mirror contains the danger of becoming pure restorative nostalgia or hollow pastiche. It contains all the right elements; a past that was not there, a claimed history and tradition and a peg for people to hang their invented community. But maybe the implementation of humour and real-time action has the ability to go beyond the point of restorative nostalgia. Maybe the insistence on the invented myth and a continuously evolution of the project gives it a reflective and positive possibility for survival.

The lesson learned from this project is that the development of new technology forces designers to imagine new scenarios of use, need, interaction and performance without any external reference point guiding their design. For a designed environment to be convincing it has to seduce the users, and be ready to be seduced by them in a real-time environment where mass-media is transformed into subjective post-media. The people of East-England can only be creative about their affinity provided by the project if they to some extent get seduced by the setup. Seduction seems prior to Guattari's creativity proper to subjective mutations.

Notes

¹ See for instance The New Denmark: <http://www.detnyedanmark.dk/> or Land Mark East England: www.landmarkeast.co.uk

² As implied in the title of Zygmunt. Bauman book from 2001 called: *Community. Seeking Safety in an Insecure World*. Cambridge: Polity Press

³ www.landmarkeast.co.uk

⁴ www.diffus.dk Diffus is an interest group joining people from a theoretical field and a practical design field. We did not participate in The Landmark East England competition, but as material for trying out our hopefully synergetic possibilities we made a full project with the material from the competition.

⁵ Bauman, Zygmunt. 2001. *Community. Seeking Safety in an Insecure World*. Cambridge: Polity Press

⁶ Bauman, Zygmunt. 2001, p 16

⁷ Bauman, Zygmunt. 2001, p 11

⁸ Sack, Robert David. 1986. *Human territoriality: Its Theory and History*. Cambridge: Cambridge University Press, p 20

⁹ Sack, Robert David. 1986, p 216

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- ¹⁰ Barthes, Roland. 1993 (1957). *Mythologies*. London: Vintage. P 142-143
- ¹¹ Bergson, Henri. 1910 (1889). *Time and Free Will: An Essay on the Immediate Data of Consciousness*. London: George Allen and Unwin (1910)
- ¹² The tale of the Draugemits is a children's story for the age of 5-10. I am the author, it is written in Danish and at the moment I am negotiating with an illustrator, a translator (English) and a publisher.
- ¹³ Lefebvre, Henri. 1991. *The Production of Space*. London: Basil Blackwell Ltd.
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- ¹⁵ Lefebvre, Henri. 1991
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- ²⁰ Slater, Howard .1998. >> *POST-MEDIA OPERATORS* <<, [Online magazine] Nettime. Available from URL: <<http://www.nettime.org/Lists-Archives/nettime-l-9809/msg00116.html>> Accessed 2004 November 26th.
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- ²² Baudrillard, Jean. 1990 (1979). *Seduction*. Montreal: New World Perspectives
- ²³ Boym, Svetlana. 2001. *The Future of Nostalgia*. New York: Basic Books