

*Paper prepared for the
Second Euroacademia Global Forum of Critical Studies
Asking Big Questions Again*

Prague, 21 – 22 February 2014

*This paper is a draft
Please do not cite*

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Abstract:

The paper attempts to empathize a set of interrelations between theory and praxis. It points to the importance of images for agency. The need for theory in form of images and models is contextualized in current debates concerning the European Union.

Keywords

Cosmopolitics, European Common House, Open Home, Metaphors, Imagination, Agency

The Home and the World (DRAFT)

1 Introduction

There is a lively and big debate about the current situation and order of the world. The global space-time is categorized by Manuel Castells as the 'information age' (Castells 2011) (Castells 2011) Various other names and characterizations are circulating. They tend to share an emphasis on information technology and its significance in globalization and society. Furthermore, concepts like Peter Drucker's 'knowledge economy' (Drucker 1992) point to the central role that data, information and knowledge take in the world today, specifically within the economies. More recently, Chris Anderson proclaimed a new age, he writes "The Petabyte Age is different because more is different." (Anderson 2013, 1). Anderson, the editor in chief of the influential WIRE magazine wrote an curious article, titled "The End of Theory: The Data Deluge Makes the Scientific Method Obsolete" (2013). According to Anderson, we are about to enter the Petabyte Age in which theories and models are no longer necessary since the amount of available data will be sufficient for understanding. He begins with the premise "all models are wrong, but some are useful." (Anderson 2013, 1). Today, by means of new technologies and big data there is a shift from quantity to quality in regards to data. Anderson, suggests to "Forget taxonomy, ontology, and psychology. Who knows why people do what they do? The point is they do it, and we can track and measure it with unprecedented fidelity. With enough data, the numbers speak for themselves." (Anderson 2013, 2). Furthermore he claims "correlation is enough. We can stop looking for models. We can analyze the data without hypotheses about what it might show. We can throw the numbers into the biggest computing clusters the world has ever seen and let statistical algorithms find patterns where science cannot" (Anderson 2013, 2).

This is a challenging idea and poses the starting point for discussion. Unlike Anderson suggests, it is unlikely that theory will become useless. The opposite is more likely to be the case, the vast amount of information becomes problematic. We need new models to make sense and find orientation. Most people have some sort of imagination about the vastness of petabytes and the power of the internet as technology, but the myriad data that is available on the internet today is also connected with facts that are located in the world. A worldwide network of related facts and people create a complex system that is far beyond our limits of apprehension. Compared to the reality the interconnections of the Internet and its petabytes it is unimaginable (Kluge and Ebbinghaus 2013, 3). Alexander Kluge, proposes a strategy to overcome the problem. He suggests creating enclaves, gardens or heterotopias.

In the following paper this strategy is embedded within the case of the European Union (EU). I will explain why when asking big (scale) questions we often need small (scale) answers. Furthermore, I propose one metaphor to re-image the European Union.

2 Big metaphors

Metaphors are cognitive images that are significant to imagination. In the literature, the term tends to be used to refer to "cognitive phenomenon, seeing it as a cognitive mechanism and a means of understanding matters. [...] 'one conceptual domain is partially mapped onto a different conceptual domain, the second domain being partially understood in terms of the first one, with the linguistic metaphor deriving from those domains'" (Chaban, Bain, and Stats 2007, 81) They are a vital cognitive faculty because they facilitate learning and the generation of knowledge. (Chaban, Bain, and Stats 2007, 80) Under circumstances in which we are removed from an object metaphors can help to understand the objects. For the complex phenomena collected under the general heading of the Global or the various related processes of globalization, metaphors seem necessary to mediate understanding. (Chaban, Bain, and Stats 2007, 80) Chaban explains "The greater the distance between us and the subject, the more we rely on images, both those we are conscious of and unconscious of, to direct our reasoning." (Chaban, Bain, and Stats 2007, 81)

Scholars in the social science and the humanities have developed models, metaphors and semantic tools that can be used to understand the contemporary global scenario linked to the globalization process. Some terms will feel natural as they have moved from the domain of scientific concepts to the domain of everyday language. A popular term, 'network' is a good example for that type of normalization.

The 'Network' is a key metaphor, popularized by Manuel Castells in his prominent Information Age Trilogy. Benedict Anderson emphasizes 'Communities' and formulated an useful model around 'Imagined Communities'. 'Ulf Hannerz puts it as 'Transnational Connections' which are described and structured by Wallerstein as 'Core- Periphery relations'. Others are trying new cultural and political affinities in 'geographies', like Edward Soja's Postmodern Geographies or David Harvey's Geographies of Freedom. Also 'mapping' is a popular theoretic method that got popularized in Paul Gilroy's book 'The Black Atlantic'. Arjun Appadurai, for instance, considers the '-scape' metaphor, a suitable image for the new global situations. His perspective and method incorporates and adopts some of these metaphors. He uses the concept of 'imagined communities' and world system analysis and develops an elaborate cosmopolitan framework.

One of the important global scenarios is the emergence of the European Union (EU) Currently the EU is facing structural changes, its governmental institutions are (paradoxically) inadequate in responding to the challenges of globalization. The global financial crisis has opened up a field for new dialogue in a multitude of places. In the context of the Euro crisis, a demographic development that might destabilize the model of social democracy and pressing environmental issues, the debates are heated. The public is calling into question the exclusive negotiations by global capital and the nation-states. New social institutions are beginning to gain momentum in Europe. Arjun Appadurai explains with a wider perspective: "While global capital and the system of nation-states negotiate the terms of the emergent world order, a worldwide order of institutions has emerged that bears witness to what we may call "grassroots globalization," or "globalization from below."" (2000, 15) Where and how do we witness globalization from below in Europe? Considering the fact that Europeans have free elections, a standard answer would be 'Yes we can'. Nevertheless, the complicated structures of the European Union, creating a 'democratic deficit', prevent citizens from directly participating in the negotiation about European political order (Habermas 1998, 155-157)The EU's democratic deficit raises the question of political agency on a European scale? What other forms of are agency available?

Mikhail Gorbachev was an extraordinary politician who in times of the perestroika shaped Europe with his policies. One of his key visions was that of a Common European House (CEH). His metaphor for European integration proved effective and has been adopted by the European Union, too, despite the fact that the official EU public relations and communications have altered its connotations. Extensive research is available that traces the image and its perceptions in the public. (Musolff 2006, 122-145)

Who are the people constructing common European houses or buildings? The privilege to construct, own and live in a house in Europe is not granted to many. Currently only 34.4% Europeans live in detached houses and only 42.9% of Europeans live in their own property (European Commission 2013) How is a Common European House different from a European House and what are its specific features?

The European Union's CEH rhetoric did not describe the houses of common European citizens but primarily functioned as a self-descriptive metaphor, evoking a tangible image for the public to relate to the institution's objectives and activities. Literally speaking, the metaphor does not resonate with the European economic reality of most citizens nor with the notion of grassroots agency. Therefore, a transformation of the metaphoric terminology is suggested. A metamorphosis of the building metaphor, from a Common European House to a European Home. The "common" is removed, and the "house" changes into a "home". This shift of metaphoric terminology brings about a set of questions, which the following section will be attempting to address.

3 The home and the house

The ATT Taxonomy (Anon. 2012) makes a clear distinction between the house and the home. A house when transformed into a home, is experienced as a safe inner/enclosed space with a connected feeling of belonging and centeredness. These imaginative qualities of the home are expressed in with the German word for enclosed 'Umfriedung', which suggests peace. Hence, one begins to trust the house and thereby it can be transformed it into a home. An 'inner-space' as well as 'outer-space' where 'our being' can rest and unfold. This significance of private places is embedded in the western society, formalized by its civil law.

The Home is the place where children are brought up, where the family lives together. And in the context of pre-industrial societies it used to be the economic center. The Oikos, as defined by Aristotle was the operation of the household (on patriarchal principles) to meet daily needs. Over time, as the meaning of economy migrated from the domestic to the public sphere within political economy, it came to mean 'seeking a desired end with the least possible expenditure of means'. (Gregory et al. 2011, 184)

The house is also closely connected to the temple. Even-more so the home. Its tone (Bestimmung / Stimmung) is normative and sacred. But unlike the Greek or Roman temples with their adytos, the enclosure is not absolute.

Templum in Latin means 'cut out'. A place is cut out from space and transformed into a temple. In the same sense, a home is also a temple and therefore has sacred connotations because it is also a cut out place from space. Each construction of a home is the (re)creation of the world. Creating a cosmos. In fact, it is our first cosmos. We learn and embed its order into our being. The home stands as order against the perceived chaos. The home is an image mundi. To live and survive in the chaos we have to create the world. A productive and creative (re)creation of a world. (Bollnow 1994, 148) The home becomes the origin and the center of the world. Its epicenter from where we can reach out. A place from where we can form a continuum into the world. Of course, that is not always the case, crimes take place, horror take place, but the meaning of the horror comes precisely from the common understanding that the home should be secure and peaceful. In short, being Home, dwelling means to feel secure to unfold ones being.

4 EU metaphors

Now I would like to take a closer look at two big metaphors that relate to the European Union. The images of the 'Common European House (CEH) and the Open Home. The key aspects and dimensions that these images evoke will be discussed. The field where the image of an 'Open Home' potentially informs and extends the public understanding of Europe will also be elaborated.

Since there is a lot of distance between us and Europe as a territory and the European Union it is obvious that there is an array of metaphors that embedded in the various discourses to form understanding and knowledge about those. There is a large body of literature that specifically looks at the Metaphors that are in use to describe and understand the Political Dimensions of Europe and the European Union. The researchers around Andreas Musolff from Durham composed a database of usage that lists the widely used metaphors in the discourses inside and outside the European Union. (Musolff 2000; Zinken 2009) The Common European House (CEH) as metaphor is "easily comprehensible and intimately familiar to the international public, the 'common house' metaphor is argued to serve as an efficient means of organizing thoughts and observations about unfamiliar and complex global phenomena such as European integration." (Chaban, Bain, and Stats 2007, 79) There have been debates in reference to its usefulness, due to the various conceptions of houses in the east and the west. In any case, it has been shown by a study that the "'dream' houses for Europeans (both Western and Eastern) are generally seen as stand-alone units situated in the suburbs or in the country (Mikulowski Pomorski 2004)" (Chaban, Bain, and Stats 2007, 83) There are usually two interpretative schemes surrounding the CEH. The one facilitates moments of understanding around the structures of architecture of the common House. Hence it would discuss, its doors, hallways, fundament, etc. The other scheme sees the house as a home. Hence the social relations usually modeled in reference to the traditional western family and the emotions of home and health are invoked and used epistemological container (Chaban, Bain, and Stats 2007, 84). Chaban concludes that most opinions on the CEH were negative, he writes "the evaluations attached to such imagery are undeniably negative and certainly at odds with Gorbachev's vision (and that of Churchill) of the Common European House." (Chaban, Bain, and Stats 2007, 89)

Hence, it makes sense to transform the metaphor from a European House into that of a European Home. Furthermore, considering Bollnows concept of the 'offene Geborgenheit' that European Home should become an open one. Therefore I term the image 'open home'. The imaginative horizon of the Open Home is currently filling the gaps of the CEH. The Open Home forms concrete hubs that relate to the world instead only to the Europe, its openness makes it more dynamic and flexible, it allows easier connections with the world. Using Home instead of House also puts less emphasis on the architecture. Instead it concentrates on the practices that are guided by the architectural structure and create the social relations inside the home. The Open Home, like most metaphors, has a dual role, one is to strengthen community and communication and the other is to create new ways of seeing the world (Chaban, Bain, and Stats 2007, 88).

In short, the house becomes a home and the common become open to the world. It is an image that understands common on a global scale instead of a European scale, therefore it also can be understood as an cosmopolitan image.

5 The garden

The Open Home could also mean a home in the open. On closer inspection the garden and the home are two concepts that are closely related and share qualities. Firstly, both the garden and the home are enclaves. Peter Zumthor, a renowned Swiss architect writes about the garden as the "most intimate landscape ensemble I know of. It is close to us. In it we cultivate the plants we need. A garden requires care and protection. And so we encircle it, we defend it and we fend for it. We give it shelter. The garden turns into a place." (Zumthor 2012, 15) The German word from the legal discourse is informing. Both these spaces become so by the process of "Befrieded" which means by a border, expressed by a wall or a fence. Also the concept of homemaking can be linked to gardening. The garden as an image is also useful on the grounds that the co- and interdependence of the outside / inside it displays is clearer than in the home. Alison and Blunt write "human and non-human agency shapes the space of the domestic garden, providing important and challenging insights for studying various cohabitations at home and beyond." (Blunt and Dowling 2012, 413) The weather, nature, insects, all influence and make the garden to what it is. The garden, displays a selection of ordered plants, most clearly demonstrated in botanic gardens. The home can have a similar function it calms things

down, it makes them secure. Feels comfortable. It creates meaning and connections and become explicit. "There are gardens: herb gardens, kitchen gardens, vegetable gardens, flower gardens, rose gardens, pleasure gardens. Every name listed here evokes a distinct image; with each of them I associate specific lighting, smells and sounds, many kinds of rest, and a deep awareness of the earth and its flora." (Zumthor 2012, 15) When Zumthor imagines the different types of gardens, for each one a distinct image come to his mind and also an awareness of the earth. Similarly, *The Open Home*, creates an image as well as an imagined connection to the world. Peter Zumthor experiences nature and persons connected in a 'great cycle' where everything is part of. He enjoys plants and finds their "presence is quieting". (Zumthor 2012, 15) This is another significant aspect of the garden. It has a clear rhythm. The link between the home and the garden allows an elegant connection to the Home as heterotopia. Foucault notes on the garden the following: "We must not forget that in the Orient the garden, an astonishing creation that is now a thousand years old, had deep and seemingly superimposed meanings. The traditional garden of the Persians was a sacred space that was supposed to bring together inside its rectangle four parts representing the four parts of the world, with a space still more sacred than the others that were like an umbilicus, the navel of the world at its center." (Foucault 1986, 28) The way Foucault links this culturally significant space to his concept of heterotopia is similar to Heidegger's Fourfold which is always with the thing. In the Persian garden the sacred is found in "a Fountain or Basin. A Tap to the World. Its navel. In this symbolic and sacred function - carpets find their significance in the Islamic culture." (Foucault 1986, 28) Further more, Persian carpets were designed as mobile gardens that one was able to have in his house. Representing the almost perfection world. Minor mistakes in repetition are included as a sign of humility, since only Allah is perfect. (Thompson and Begum 2013) In Foucault's understanding the garden becomes the "smallest parcel of the world and then it is the totality of the world." (Foucault 1986, 28)

6 Memory, imagination and agency

In the final section, I attempt to construct a model for the dynamic relation of metaphors and images to memory and agency.

Objects and places mediate the past, present and future. They facilitate memory and imagination. According to Hesiod, one of the twelve titans, Mnemosyne, the daughter of Gaia and Uranus, was Zeus fifth wife (Hard and Rose 2004, 226; Woodard 2008, 655). They made love for nine consecutive days and she became the mother of the nine muses, which sang in their home, the mount Olympus, to please their father "of things past, present and future, and of the race of the gods, and of mortals and giants" (Hard and Rose 2004, 226). They also inspired Hesiod himself to write the *Theogony*, a poem and genealogy of the Gods. He encountered them while herding his sheep on Mt. Helikon. They "granted him his gift of song, breathing a divine voice into him to enable him to celebrate things that will be and things that have been in times gone by." (Hard and Rose 2004, 225).

In the classic mythology, the capability to sing of the future is literally born by memory. Bernhard Malkmus points out "The creation of imagines, according to Aristotle, is the productive human process that facilitates complex reflection and thought. For him, memory and imagination are the same *facultas*" (Malkmus 2009, 236). Recent findings from neurological research (Schacter et al. 2012, 688) suggest a similar relationship between the things that have been in times gone by and the thing that will be. These models bring together memory and imagination on the neurological scale into a single process. The constructive episodic simulation hypothesis put forward by Donna-Rose Addis and Daniel L. Schacter's research states "that (a) episodic memory provides a source of details for future-event simulations and (b) the constructive nature of the episodic memory system allows the flexible recombination of such details into a coherent simulation of a novel event" (Addis and Schacter 2008, 227).

Alexander Kluge relates memory and imagination in similar terms. He "roots the utopian potential of humans in the past rather than in the future to make it fruitful for the political practice of the present" (Malkmus 2009, 252). The past and its memories become a medium, a tool for mediation instead of an exploration of the things that have been. His strategy is to awake them in images because they "render a sudden awareness (blitzhaft, sprunghaft) of the interdependence between the present and the past." (Malkmus 2009, 233). History is re-created in images (imaginings), by staging memories. That is important and is practiced because people have limited capacity to find feasible exits in their environment. Kluge suggests that these images "can only exist, if they are to exist at all, cooperatively, i.e. in connections (*Zusammenhänge*), and in the connection there is always a way out" (Forrest 2012, 715). The imaginative factuality serves in this context primarily to imagine exits, a process that Alexander Kluge coins 'Auswege'.

The image of the Open Home and also the Garden proposes such a set of 'Auswege' in the everyday of the European citizens.

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