

ENGLISH SUMMARIES

Niels Fock: With Einstein in Australia: Space in an Ethnographical Perspective.

This essay takes an empirical point of departure in the Australian aborigines' conception of the world and its creation, as perceived through 'dreaming'. It demonstrates that here routes are more important than roots in establishing an action-space which binds aborigines to their territories and landscapes. Time is integrated in space through movements in a two-dimensional, analogical picture of the land in which peoples act, move, and live. It is considered a field of forces, but in contrast to Einstein it has only two, not four dimensions, and it is definitely not empty. By comparing conceptions of space among Amazonian and Andean Indians it is further possible to establish a distinction in worldviews equivalent to that of the geocentric universe versus the heliocentric one. Whereas the Amazonian Indians subscribe to a concentric system which makes them free to move, the Andes system establishes qualitatively divided areas with an optimal center which works against movements.

Henrik Madsen: There must be a Kant. Conceptions of Space and Reality in the Light of Kant's Theory of Space.

This article discusses to what extent it makes sense to talk about different conceptions of space, and different experiences of space. According to Kant our sense perceptions are organized by a unique set of categories and by the form of our inner and outer sense, time and space respectively. To Kant, this spatial intuition is culturally invariant because it is a condition for the possibility of any experience whatsoever. Without accepting Kant's terminology the author agrees that certain rudimentary abilities of spatial orientation have to be presupposed as universally shared. However, we do seem to have different ways of conceiving and thinking about space. Within our own culture we can distinguish between subjective/personal, public/official

and scientific conceptions of space. It is argued that in other cultures, where these conceptions are different, we should be weary of a quasi-Kantian position which attributes such differences to differences in 'categorical schemes', and which further claims that these are conditions for the possibility of experience in this specific culture. Such a culturally specific a priori category confuses conditions for any possible experience with possible experiences. Furthermore, it ignores epistemological distinctions we readily employ within our own cultures.

Karl Aage Rasmussen: The Tonal Space.

The article addresses the question of 'what is music?' It is argued that a conceptualization of tonal space must take its starting point in the intersection of space and time: music is suspended in time, but time and therefore music can not be thought without space. In 20th century music a linear time is mainly found, in which the compositions are developed continuously from start to finish. But with composers such as Stravinsky, Varèse, and Satie, time is dissociated and a non-linear time is crystallized in the compositions. In this way, a continuous development is no longer central to their compositions, but discontinuities, planes, fragments, and chord breakings, where time is slowed down or suddenly released. However, it is argued that this does not mean that the music becomes space or may be understood as space, but rather that the connection between the different fragments of a composition is not determined until it interacts with the listener's concept of time in a space of mental experience. The space of music thus becomes a mental-tonal space.

Bror Westman: Sounds are the Grass Roots of Music. Some Reflections on Sound and Space.

Sound is characterised by distinctive phenomenological qualities. It creates a 'sound

scape' that – as space sensed through the ears – wraps itself around the listener as an intimate atmosphere, without distance and clear dimensionality. Sounds are deeply interwoven with religious symbolism, e.g. as shamans incantate or pick up the auditory signals of gods or spirits. Cultural sound control spaces. Nostalgically, the church bells filled the parish, as today the 'holy noise' of traffic fills the urban spaces. But noise can also be used as artistic material, as in the works of the composer Russolo or in the planned landscape opera created by Winther, Hagen and the author.

Kirsten Marie Raahauge: The Prince and Half the Kingdom. A Narrative from the Incaic Landscape.

This article is formed as a narrative interpretation of the dramatic conflict which took place between the two royal brothers Huascar and Atahualpa, both Incas of Tawantinsuyu, 'the unit of the four regions', the Indian name for 'the Inca empire'. The article is also an unfurling of a formal-structural figure in Incaic perception and categorization, namely the division into two halves, also to be found in certain terms of the *quechua*-language of the Incas. The analysis further treats the play between the two halves – when it concerns towns: moieties – and the entirety, as well as the relationship between this structure and the conception of the Incaic landscape as space. The key in this interpretation is the Incaic categorization of the landscape as structured through the figure pairs of two halves which on a higher level are interconnected in an entirety. These two halves are supported by various pairs of metaphors implying either symmetry or asymmetry between the two positions. It is argued that this categorization was crucial for the structural relations that defined the positions of the brothers Huascar and Atahualpa and eventually for the fall of Tawantinsuyu.

Claus Peder Pedersen: The Folding of Rationality. The Conception of Space in the Architecture of Peter Eisenman.

The article considers a contemporary approach to architecture in a pluralistic world. This is done through a discussion of the work of the American architect Peter Eisenman. In

his critique of objectivist spatial categories, Eisenman articulates an architecture based on a folded space. Parallels are drawn to the French philosopher Gilles Deleuze and his considerations of Leibniz's philosophy of folds. The article relates Peter Eisenman's highly individual architectural method to the common cultural space of architecture. It concludes that Eisenman's attempt to form non-rationalistic spatial and architectural categories functions only on a metaphorical level. Finally the article describes other approaches to folded and non-linear space, including theories developed by the architect Greg Lynn.

Karl Erik Schøllhammer: Brasília – the Monument of Modernism.

The first part of the article is dedicated to a historical review of the foundation of Brazil's present capital – from the very first intentions of the 18th century colonial times when the foundation of a new capital was seen as part of a movement towards national independence, up to the optimistic 1950s when the project became a fundamental element in a 'new age' of social progress and economic prosperity. At the same time, Brasília was offered as an utopian playground for modern urbanistic and architectural thoughts, formulated by Lúcio Costa and Oscar Niemeyer with inspiration from international functionalist trends. The realization of Brasília contained both the motivation to accelerate national development aiming at integration into the industrial world, and the intention that this new city could humanize an unjust economic system. The second part of the article discusses the urbanistic project and its inherent symbolic and utopian motives, as well as the experiences of the present inhabitants, evaluating the expectations of Brasília thirty years after.

Keld Anker Olsen: Kinship and Space in the Inca Empire. An Interpretation.

In the Spanish manuscripts of the 16th and 17th centuries concerning the Inca empire, accounts of a succession of Inca rulers and their descendants are often represented. Modern anthropologists have accepted the statements of the Spanish chroniclers about

the existence of a dynasty in the Inca empire, as well as the individual rulers as the main characters in the history of the empire. Against this general agreement, the anthropologist Zuidema has put forward the hypothesis that descriptions and the summaries of the sources should not be understood literally. Often the Spaniards did not understand that their Indian informants sought to describe a particular spatial organization in the Inca empire by means of a temporal succession. Hence, according to Zuidema, several of the so-called rulers represented contemporary chiefs of important social groups of the empire. As a contribution to a discussion of the different ways of reading the sources, the article presents the hypothesis that the Spaniards' Indian informants described the presence of the royal family in time and space by means of an abstract structure of five elements. It is suggested that the structure is pan-Andean and older than the Inca empire.

Søren Wichmann: Language and Spatial Orientation in the Everyday World.

[*Lebenswelt*]

The article claims that language and culture should not be studied separately. Examples from linguistic expressions of space in Danish, Hopi, Yutatec Maya, and Tlapanec are drawn upon to support this view. In Danish, different lexical items describing domestic space are introduced into discourse by different prepositions according to a system revolving around integration and centrality that seems to reflect actual behaviour. It is suggested that this behaviour be studied. A review of studies of linguistic conceptualization of domestic space in Hopi (Whorf & Malotki) and Yucatec (Hanks) shows that lexical structure alone does not pinpoint cultural characteristics – a study of language use is all-important. This is also the case of Tlapanec motion verbs which make a contrast between 'base' and 'non-base'. The correct use of these verbs requires a culturally transmitted knowledge of what belongs where in the world – as do many other forms of behaviour. These observations are followed by a short review of other studies in the field of language and spatial orientation. Finally, the conclusion again stresses the need to integrate linguistic and anthropological thinking.

Marie-Odile Marion: Divine Space and Human Universe – in the Worldview of the Maya-speaking Lacandons.

In their mythology, the Lacandons – Indians living in the rain forest of Chiapas, Mexico – conceptualise a tripartite space of heaven, earth, and the underworld. The Lacandons perceive themselves as placed by the gods in the middle of a cosmic space that is created, delimited and controlled by the two great celestial bodies: the couple of sun and moon. Through a detailed analysis of the symbolic representations of the sun and the gods of wind and rain, it is shown how all the most important features of the Lacandon universe is thought of as the outcome of complex interactions between solar and lunar principles. On the one hand, the workings of the sun (male) and the moon (female) create and recreate the essential qualities of the meteorological, climatic, and ecological spaces that constrain the forms of productive life. On the other hand, the Indians conceptualise the opposition, the alternation, and the complementarity that characterise the relations between sun and moon as homologous to the social forms of Lacandon reproduction. The ambivalent, complex, and multifaceted dialectics of lunar and solar principles reveal that cosmic equilibrium centres round the male-female bipolarity. It is argued that although the male qualities of the sun are considered higher and dominant, it is in fact the mythic image of the moon that metaphorises stability, completeness and totality.

Minna Skafte Jensen: The Spaces of the Odyssey.

The *Odyssey* is a description of a journey and is open to many interpretations. It includes the outlines of the world and advice on what it means to be a man, a Greek, and a human being. Geographically, Odysseus transcends the border between the known world and fairyland. Socially, he experiences ways of living that may serve as a model – the *polis* of the Phaeacians – or the opposite – the land of the Cyclopes. Many gradations are found in between these. Odysseus travels as far as to the land of the dead, thus surpassing an otherwise unsurmountable barrier. Finally, the poem is also a journey in time, operating on two levels: on the one hand the distance

between rhapsode and audience, and on the other the world of the heroes, as well as the distance between two generations of the fictive world, Odysseus and the other warriors of Troy against Odysseus' son Telemachus. Already to his son, Odysseus is a myth. The article asks the question of the historical reality behind the poem. The fact that the social structure considered normal in the poem is a *polis* led by a monarch confirms the view that the poem was composed during the period when tyrants reigned in many of the Greek city-states.

Willie Flindt: The Latent Place. A Note on the Revealing of Place on the Nô Theatre Stage.

In the Japanese landscape, the traveller finds innumerable markings which locate historical events and actions, mythological incidents, natural disasters, etc. These ghost-ridden places are loaded with latent, supernatural forces, and are the subjects of prayers and rituals from living people. On stage, the nô theatre establishes such concrete topographic points from Japan's cultural landscape. A specific type of nô play is the *mugen nô*, 'phantom nô'. As an example, this article describes the dramatic, aesthetic and scenic form of the play *Tamura* by Zeami Motokiyo (1363-1443). The nô stage is an open cube with no specific scenography other than a few simple objects. The stage cube is placed according to the four points of the compass, intersected by imaginary horizontal and vertical lines which represent present time/this world and past time/the other world respectively. These lines meet in the latent place from where the story originates and which is central to nô dramaturgy. The actors create a traveller's vision of landscapes and incidents of the past into the empty stage space. Gradually the imaginary landscape expands beyond the physical stage and is later confined to a single spot on the stage floor where the performance ends up.