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I, Afsaneh Ardehali, hereby submit this original work as part of the requirements for the degree of Master of Science in Architecture in Architecture.

It is entitled:
Mood-Consciousness and Architecture:
A Phenomenological Investigation of Therme Vals by way of Martin Heidegger's Interpretation of Mood

Student's name:  Afsaneh Ardehali

This work and its defense approved by:

Committee chair: John Eliot Hancock, MARCH

Committee member: Nnamdi Elleh, PhD
Mood-Consciousness and Architecture: 
A Phenomenological Investigation of Therme Vals by way of Martin Heidegger’s Interpretation of Mood

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by

Afsaneh Ardehali

Master of Architecture, California Polytechnic State University
San Luis Obispo, CA 1987

Committee Members:
John E. Hancock (Chair)
Nnamdi Elleh, Ph.D.
This thesis is an effort to unfold the disclosing power of mood as the basic character of all experiencing as well as theorizing in architecture. Having been confronted with the limiting ways of the scientific approach to understanding used in the traditional theoretical investigations, (according to which architecture is understood as a mere static object of shelter or aesthetic beauty) we turn to Martin Heidegger’s existential analysis of the meaning of Being and his new interpretation of human emotions. Translations of philosophers Eugene Gendlin, Richard Polt, and Hubert Dreyfus elucidate the deep meaning of Heidegger's investigations and his approach to understanding mood. In contrast to our customary beliefs, which are largely informed by scientific understanding of being and emotions, this new understanding of mood clarifies our experience of architecture by shedding light on the contextualizing character of mood. In this expanded horizon of experiencing architecture, the full potentiality of mood in our experience of architecture becomes apparent in resoluteness of our new Mood-Consciousness of architecture.

Martin Heidegger’s interpretation of ‘human condition’ goes against the traditional notions we have inherited from Descartes’ scientific way of thinking. “Dasein,” Heidegger’s new term for ‘human condition,’ is not an object but an “interrelation with the world.” This “mediation” between “ourselves and the world” takes place in a deeper “pre-ontological” level. Dasein’s structure can
be analyzed by “attunement” of “understanding” of “mood.” Based on this “interpretation,” architecture, rather than taken as a static object of use or perception, is characterized within a phenomenal mode of experience.

Peter Zumthor’s Therme Vals project in Vals, Switzerland, unfolds the “disclosive” power of mood in our experience of space, while “maintaining” the “resoluteness” of the “phenomenal ground” of our experience. In making “transparent” the ultimate “work” in a ‘work of architecture,’ this project gives us a more concrete mode of thinking in our discussions of architecture and discloses the fundamental role of mood in attuning an architectural experience.
keywords

Martin Heidegger, Peter Zumthor, Therme Vals, phenomenology, mood, emotions, consciousness, experience, architecture.
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To my parents,
Dr. Ahmad Ardehali and Soraya Iravani
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Part 1: **Heidegger’s Interpretation of Mood**

basic question
ontic/ontological investigation
theoretical/ontological articulation
meaning of being

dasien

human condition
object/subject
here/there

world
environment
worldhood of the world
being-in-the-world

being-in as such
attunement
understanding and discourse
discourse and language
basic moods

average everydayness __

extreme low/bad mood __

extreme high/mood of elation __
mood in general
authenticity
temporality and spatiality
experience of architecture
situatedness
contextualizing character of mood
mood and architecture
Part 2: **A Phenomenological Encounter: Therme Vals**

- art of architecture
- work of architecture
- contextual parameters
- preparatory attunement
  - curiosity
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- reduction of minimization
- anxiety of falling
- evasive turning-away
- de-valuation of mood
- thrownness and experience of space
- full encounter of light
- attunement of understanding
- opening of possibilities
- mystery of the downward plunge
- mood of elation/extreme deconstruction
- disclosing power of mood
- shattered form and function
- situatedness and contextualizing character
- fear of ambiguity
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- constituting character of mood
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- dematerialization of materiality
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- care of resoluteness
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- constituting character of mood
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Part 3: **Mood-Consciousness of Architecture**

- emotional attunement
- understanding mood
- experiencing architecture
- mood-consciousness of architecture
- new mood of architecture

**BIBLIOGRAPHY**
Part 1: Heidegger’s Interpretation of Mood

REORIENTATION

Guiding question: In what way do we begin to ask our question?

In order to be in a position to begin to say something about architecture, we are inspired to ask a more basic question. Our basic thesis question that can enable us in this investigation and guide us on the way necessarily needs to involve our own Being. Evidently, this most basic yet extremely general question begins here. We ask: What is Being?

basic question

According to the early twentieth century German philosopher Martin Heidegger, no sooner do we ask this question than we set ourselves up with a problem. Our problem arises not because we ask irrelevant questions but because of the way of our questioning.

Heidegger tells us:

“The question of the meaning of Being must be formulated. If it is a fundamental question, or indeed the fundamental question, it must be made transparent and in an appropriate way.”

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In a way, this assertion tells us, our Being is our questioning. In fact, we are our own questioning. Our existential problem begins with the way of our questioning. Up to this point, we have been asking our questions at an “Ontic” level, rather than an “Ontological” level. The “pre-phenomenological,” the “look” of things such as “houses, trees, people, mountains, stars” is “ontical.” In contrast, “what we are seeking is Being” - ‘phenomena’ - “in the phenomenological sense as that which shows itself as being and as a structure of being”, is “ontological.” Ontic inquiry asks about what things are and presupposes the “Being” of entities. Ontological inquiry, on the other hand, asks about the meaning of things, which deals with the Being of entities. The way Ontological inquiry asks questions is based on the meaning of our own being, which corresponds with the way of our own existing.²

Heidegger’s ontology goes against traditional preconceptions by showing the deeper roots of traditional interpretations of Being and existing. Approximately 400 years ago, Descartes’ well-known statement “I think therefore I am” presented what he thought we were. This is also what we think we are as human beings today. Contrary to this way of thinking about the nature of our being, Heidegger defines our being very differently. In order to clear our way of traditional misconceptions, Heidegger creates many of his own terms. For example, his word “Dasein” expresses the “way of our own existing” in the world and essentially elucidates the human condition in general. For Heidegger, “understanding the way Dasein exists” is the ontological question that deals with the

² Heidegger, Being and Time, 91.
meaning of our being in the world that is “indeed more primordial.” Rather, the ontic question of the sciences, which already assumes the way we exist, begins the question of the meaning of being, too late.³

**theoretical/ontological articulation**

Contemporary philosopher Richard Polt echoes Heidegger’s position, telling us that the Western tradition has presupposed the question of being, giving first priority to the question of knowing.

“Not only is the scientific research unable to shed light on Dasein’s being, but it is all too likely that it operates with an inadequate interpretation of Being in general . . .”⁴

Polt confirms Heidegger’s stance that “the question of Being is deeper than the question of knowing. Ontology precedes Epistemology.”⁵

We now have a somewhat implicit understanding of these two very different approaches, ontic investigation against ontological investigation. We also are roughly familiar with the basic difference in the ways in which they each operate. We now have a sense for the limiting character of one style of investigation, which blocks the way of ever resolving our issues. In contrast, we have already developed a feel for the disclosing capacity of another style, which may hold definite possibilities for us of ever finding concrete answers to our ongoing questions.

³ Ibid., 31.
⁵ Ibid., 47.
Based on this knowledge, instead of asking our questions in the customary way: “What is . . . ?” We are moved to redirect our initial question in this fashion: “What is the meaning of . . . ?” We realize our basic question has evolved from: “What is being?” Becomes: “What is the meaning of being?”

**meaning of being**

Heidegger believes that the failure of the Western tradition to arrive at an appropriate understanding of the meaning of Being has been due to its inappropriate methodology, hence its lack of proper understanding. Polt writes about this problem of methodology in terms of its scientific approach to understanding.

“We can pile up volumes of statistical and experimental results about ourselves without coming any closer to grasping what it is to be human.”

In *Being and Time*, Heidegger’s “magnum opus,”⁷ his existential analytic reinterprets the meaning of Being and gives rise to a new understanding of being. It is not meaning of any being that is the issue here, but a particular kind of being, we humans that we come to encounter in terms of Dasein. The meaning of all other kinds of beings depends on the clarification of the meaning of this particular being, Dasein, meaning our own self.

Contemporary psychologist and philosopher Eugene Gendlin tells us that because Heidegger’s “extremely different” approach to understanding human being goes against the ordinary ways of

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⁶ Ibid.
⁷ Ibid., 23.
thinking, most of his concepts have been “misunderstood,” misrepresented, or simply overlooked.\(^8\) Therefore, when we hear comments like “stylistic cover up of that which nevertheless exists,”\(^9\) we will not allow it to distract us by blocking our way. Rather than paying heed, we will let them be and allow ourselves to continue with our own investigations into Heidegger’s new approach to interpreting human being and emotions and elucidating the “disclosive”\(^10\) power of mood.

We are beginning to realize how, on his way to redefining the meaning of Being, Heidegger challenged many other traditional concepts, such as the nature of human being, feeling, emotion, and more importantly mood. With these redefinitions, he arrived at new interpretations of almost everything else that ordinarily had been taken for granted, such as the nature of a thing, equipment, technology, language, works of art, and even architecture.

The key to understanding Heidegger’s philosophy appears to reside in his different approach to understanding a particular being he calls Dasein. The meaning of all other beings depends on the clarification of its meaning. We will come to understand its everyday manner of being in terms of ‘Being-in-the-world’\(^11\). Here, we realize the re-attuned character of our question. Having already leaned which approach to take, this time, instead of asking: “What is Dasein?” We ask: “What is the meaning of Dasein?”

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\(^11\) Heidegger, Being and Time, 31.
With a new word like Dasein, we can already have a feeling that we are about to arrive at a curious new territory. Yet, Heidegger already provides us with a new insight:

“If to Interpret the meaning of Being becomes our task, Dasein is not only the primary entity to our interrogation; it is also that entity which already comports itself, in its Being, towards what we are asking about when we ask this question. But in that case the question of Being is nothing other than the radicalization of an essential tendency-of-Being which belongs to Dasein itself – the pre-ontological understanding of Being.”

This new word Dasein does not appear to be as simple as we take the word ‘human’ to be. Not only is Dasein itself human being, the “primary entity” of our own investigation, it is also the entity for which an “essential tendency-of-Being” is that it is aiming to comport itself toward the “pre-ontological understanding of Being” of “Dasein itself.”

According to Heidegger, this being “transported” into new “possibilities” in the world shall not be imagined as a rational choice that we make; in fact, it belongs to the “existential constitution” of our “Being-in-the-world” and our “Being-in” as the “there.” Because, “Dasein as an entity always comports itself - toward the world.”

Here, world shall not be mistaken for mere nature; rather, the world as a phenomenon means “to let us see what shows itself in ‘entities’ within the world.” A number of crucial questions arise:

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12 Ibid., 35.
13 Ibid., 118.
14 Ibid., 91.
What is the relationship between our thinking and feeling or, in this case, knowing and dwelling? How do they relate to the meaning of our own being? Where can we search for the constituting structure of such interrelation with the world that makes our experiencing like this possible in the world in the first place? How proper is our current understanding of both the capacity and limitation of thoughts and emotions and the way they each contribute to the overall human experience in the world?

Indeed we will discover within our own experience, an understanding of the difference between the power of ontological articulation, compared with the methodological shortcomings of the ontic articulation. On the basis of this understanding, we begin to have a feel for the way each of these approaches takes in order to carry out its work, but we also come to witness how their essential character begins to unfold, not on the basis of what is being given but on the basis of what is being held back.

In contrast to our ordinary ways of understanding a work of art or architecture, Heidegger’s detailed discussion in one of his later essays, called “The Origin of a Work of Art,” clarifies the essential character of art in a work of art in general. More specifically, his articulation of the Greek Temple, gives a radical account of what work means in a work of art, in this case architecture. Here in our own discussion, as well as in both of Heidegger’s essays, the extreme importance, requirement, necessity, and reorientation in an ontological articulation becomes apparent. It is not ‘what’ a thing is that matters but ‘how’ it uncovers the meaning of being of things.
Already here we may begin to foresee the implications of how the articulating power of this approach could shed light on our considerations in architecture. Moreover, we can somehow predict what this could mean in drawing out the essential character of our architectural problems. Michael Benedict’s concept “emptiness” explores similar territory in his discussion of the filled space of a typical shopping center. Where, in failing to create a “lack, . . . no room is left for us to enter.” Things fill our senses, rather than leaving room to invoke our desiring. His words describe it clearly: “For these buildings are not only full of things coming and going, they are full of themselves and their cleverness.”

Understanding the difference in approach as well as the limitations of one style in contrast to the illuminating potential of the other prepares us for our consideration of Heidegger’s new word Dasein. Our general question has been dealing with the entity that we have traditionally known as human being, and our particular question is reconsideration of the meaning of this very entity that Heidegger called Dasein. It is becoming somewhat clear, following Heidegger’s lead, that interpreting the meaning of being has already been our own “task.” Also, in our flow of questioning, we have come to experience the primary entity of our own interrogation, that we now have some understanding of its meaning in terms of Dasein. We have also become somewhat comfortable with our own reorientation, for which Heidegger notes, “. . . whenever Dasein has such a ‘mere feeling’, it is in a world

already and must be in it to be able to orient itself at all.”¹⁷ This highlights the pre-ontological understanding-of-Being of Dasein that contrasts with its essential tendency toward the world. We seem to have been caught in a complicated circle of meaning and questioning that necessitates a better understanding of how the basic state of circle works.

Heidegger defines our ordinary everyday way of existing in terms of our “Being-in” and, more accurately, as “Being-in-the-world.” In each case, the ordinary way we are in the world is our “Being toward.” We are always oriented toward the world of our “concerns.” Such is the structure of every particular Dasein’s relationship with its world. Dasein is ordinarily “embedded” in the world of its concerns by way of mood. To understand this relationship, we will need to follow Dasein’s meaning toward the world that, in each case, each Dasein is oriented toward, which will be disclosed to us in terms of the “there.” After this, we will be able to go back to Dasein’s own self to clarify the phenomenal nature of its interrelations.

¹⁷ Heidegger, *Being and Time*, 143.
Guiding question: How do we understand being-in or ‘human condition’ in general?

The way we understand any human being to be in the world is very different from the way Heidegger understands Dasein to be “in” the world. We will come to realize how the way we understand what our emotions do in our relation to the world is also very different. Polt summarizes Heidegger’s interpretation of Dasein’s way of Being-in-the-world in the following way:

“Dasein is “in” the world not merely by Being located in it as a thing would be, but by dwelling in it. The world is not just a place where Dasein happens to be - it is an inseparable part of Dasein’s Being.”

This statement not only suggests something very important about the structure of Dasein’s way of Being-in-the-World but also gives us a vital lead about the role of emotions in our relation to the world. It confirms that Dasein essentially belongs to the world as much as the world defines Dasein’s own existence in it in a basic way. In this mutual interrelation, emotions cannot be understood in the way we ordinarily understand them. On the contrary, our feelings, emotions, and mood turn out to play an extremely important role in disclosing the mode of our being in the world. Therefore, it is essential to stay away from conceiving this ‘Being-in’ in any customary way.

18 Polt, Heidegger: An Introduction, 64.
In response to the question of Being, Heidegger shows us that the reason we have been asking “what” questions is due to our misguided understanding of the meaning of our own Being. The reason we have been asking ‘what’ questions is because we have been assuming ourselves to be things like other things around us.

This is how Heidegger raises this issue:

“It has been maintained that ‘Being’ is the ‘most universal’ concept . . . ‘An understanding of Being is already included in conceiving anything which one apprehends in entities . . . But the ‘universality’ of ‘Being’ is not that of a class or genus.”

Simply put, ordinarily when we use this word ‘Being,’ we assume it to be the most general category of all entities. However, the moment we think of this word being, we are assuming an “understanding” of what being is “already.” For Heidegger, “Being is not a Genus,” means human being can be considered neither as an entity nor to belong to a category. To think about human being as a category, let alone to see it as the “most universal” of all categories, is the furthest from understanding we really are.

If we are not to think of being in terms of a thing such as a “rock on a table” or a “dead body in a coffin,” what other way is there to think about our own being? Let us put this question in a more direct way: What does it means to be human? What sort of relationships do we have with the world around us that allows us to

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19 Ibid., 22.
20 Gendlin, “Befindlichkeit: Heidegger and the Philosophy of Psychology.”
be different from a rock or a dead body in ourselves or in relation to our surroundings? Most importantly, what is blocking our way of coming to a more adequate understanding of our relationship to ourselves and to the world?

Polt’s interpretation of Heidegger gives us a hint of a possible place to look for answers: “Any human being is involved in a world, engaged in a sphere of concerns and issues. Beliefs and knowledge are founded upon this primordial Being-in-the-word.” As we recall, in “I think therefore I am”, Descartes’ assumption began with the presupposition that our thinking was the basis for our being. According to Heidegger, this misconstrued understanding may be considered as the root of all our misconceptions, which has given us the ill-founded problem we face today. Let us try to get a better understanding of how differently Heidegger interprets what being human is and how he himself understands what it means to be human.

As always, Heidegger encourages us to find our own answers. Since the exiting words that are available to us are all filled with misconceptions, Heidegger, himself finds it necessary to stay away from them. This is why he makes up his own terms. To do this, he often draws from the ordinary words of colloquial German to construct his new terms, building on terms that are familiar and typically used in everyday conversations. Heidegger’s word Dasein is such a neologism, and is very different from what we think when we say human or human being in general. To more deeply understand what it is that Heidegger means by Dasein, we need to see how it is different from what we think of the term ‘human.’

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In German, the word Dasein, *Da-sein*, literally means “Being-there.” It also signifies the kind of Being that humans are in their existing in general. This expression, *Das menschliche Dasein*, also means ‘being human’ or the ‘human condition.’ Heidegger himself defines his new term in this way:

“Dasein is an entity which does not just occur among other entities. Rather it is ontically distinguished by the fact that, in its very Being, that Being is an issue for it.”

In other words, “Dasein in its Being, towards this Being, has a relationship of Being.” If Being-there starts from a being that is, existing with a forward motion toward somewhere ‘there’ in the world, then it appears as if Heidegger’s interpretation was an indication of this stretching character of our being into its greater context. Gendlin agrees with most of Heidegger’s definitions of Dasein. Yet, curiously, when he translates Dasein as “Being-here”, in this move, he seems to reverse the direction of Dasein’s being in the world, back to its own self. Essentially, ‘there’ as one of Dasein’s possibilities for Being in terms of “Being-in as such,” turns out to be an extremely important term in his existential analysis that gives us a definite lead into his interpretation of mood. We will arrive at this unlikely phenomenon later.

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22 Gendlin, “Befindlichkeit: Heidegger and the Philosophy of Psychology.”
24 Ibid., 32.
25 Ibid.
26 Gendlin, “Befindlichkeit: Heidegger and the Philosophy of Psychology.”
Guiding question: How shall we clarify what Heidegger means when he uses this word ‘world’?

Heidegger does not take this weighty term ‘world’ as lightly as we do. For Heidegger, world is not an empty space that somehow has everything arranged in it in some way. Heidegger’s concept of “World” is very different from those limited concepts of world that we ordinarily use. His world concept spans from the most customary world concepts that everyone knows to the most radical of all definitions. These definitions include the most tangible understandings of the world as well as the most intangible. Heidegger uses this word ‘world’ in four different ways. He defines two of them as having ontical characteristics (relating to the ‘what’ of entities) but indicates that the other two prepossess ontological characteristics (relating to the meaning of those entities and their way of being).\(^\text{27}\) These latter two understandings are ones that we may not immediately recognize. Nevertheless, his interpretation clarifies the essential characteristics of this word, making it easy for us to understand its more significant meaning in terms of “worldhood.”\(^\text{28}\)

\(^{27}\) Heidegger, \textit{Being and Time}, 93.

world

First, Heidegger shows us how “World” is “used as an ontical concept, and signifies the totality of those entities which can be present-at-hand within the world.”29 This definition of world is most familiar to us. When we hear “totality of those entities which can be present-at-hand within the world,” we know he is referring to all those things that are ‘use objects’ around us that we are concerned with in some way or another. In the ‘world’ of architecture, for example, you can think of world on many different levels.

World can be used to signify a “totality of objects of a certain kind,”30 such as all the architectural theories ever discussed in the world, list of courses an architectural student would be required to take in college, various materials used to construct a building, different architectural elements used to create space, or various use spaces in a single house. In this view of ‘world,’ as in the world of Modernism or Postmodernism as architectural styles, a theory course or a design studio, a family room or any other space in a house, a door or a window, as well as the house itself, are each used as either some sort of an idea (as in Modernism) or a thing (such as a house) that is being used as an object. These objects each signify some use within the interrelated totality of that world. This view of world as the “totality of significations,” which is understood based on Cartesian definitions of the world, is the most limited of the other three interpretations.

29 Heidegger, Being and Time, 93.
The second definition of world, in addition to signifying entities themselves, deals with the meaning of Being of those entities. This concept is both deeper and broader, and it stretches further in its breath and scope. Heidegger notes that this “world” “functions as an ontological term, and signifies the Being of those entities . . .” Also, “. . . ‘world’ can become a term for any realm which encompasses a multiplicity of entities: for instance, when one talks of the ‘world’ of a mathematician, ‘world’ signifies the realm of possible objects of mathematics.”31 This definition of world goes deeper than viewing entities as mere objects of use and characterizes them in terms of their shared meaning and their ways to be. For example, in the case of a house, we can understand this characterization of world in terms of the various functions that it serves. A house serves to protect us from environmental calamities, and its various utilities, such as heating, cooling, plumbing, or air conditioning, function to temper the environmental variations. In the world of architecture, we are all well familiar with the Modernist dictum, “form follows function,” which refers to how each part in a house or any building is designed to serve a utilitarian function within the whole system.

This mechanical understanding of ‘house’ is extensively discussed in the scientific world of understanding that is based on the functional attributions of world. Yet, it essentially lacks any expression of its primal characteristics as to what your own house could mean to you or how it is that you come to experience the house you call your home. The second definition of world includes all those of the first one, even though the depth of understanding and scope of qualitative characteristics

31 Heidegger, Being and Time, 93.
in the second definition go much further than those in the first definition. Yet, this definition of world still lacks the ability to fully express the meaning of world as a whole, which the third definition will be capable of.

Third, world can be “understood in another ontical sense – not, however, as those entities which Dasein essentially is not and which can be encountered within-the-world, but rather as that “where-in” a factual Dasein can be said to ‘live.’”\(^{32}\) Here, Heidegger’s phenomenon of world, represents the relational context of the “totality of significations” of Dasein’s everyday concern.

This interpretation of ‘world’ cannot be seen as the customary Cartesian view of the world, which merely understands the world as a summation of separate objects in which we also happen to be, ourselves, in the same way that we believe all the other objects to be in nature. By contrast, this notion of world deals with the ‘world’ as a phenomenon of Being in which Dasein itself can be said to essentially “dwell.”

Heidegger illustrates further that “Here again there are different possibilities ‘world’ may stand for the ‘public’ we-world, or one’s ‘own’ (domestic) environment.”\(^{33}\) We can understand this in a general mode of possible characteristics of what it means to be an architect versus a doctor, scientist, philosopher, or musician. We have a feeling how each of their worlds may be different with respect to their lifestyles or the sorts of things they deal with or the kinds of activities in which they may be involved daily. On the same note, a more specific

\(^{32}\) Heidegger, *Being and Time*, 93.

\(^{33}\) Ibid.
consideration may speak of a certain architect’s world in relation to another architect’s world. I can decide to talk about how my world as an architect either compares with or differs from the context of things, ideas, meanings, and relationships in which someone else dwells in his or her world as a scientist.

**environment**

Heidegger tells us “The world of everyday Dasein which is closest to it, is the environment.”\(^34\) This world concept, as a “pre-ontological” signification, can be clarified if we go back to the case of our most familiar example, the case of the house that you call your home, which you simply understand as the place in which you dwell. Here, your place of ‘dwelling’ may not be confused with the physical building, with a roof over your head, or with the place where you go to sleep every night, which you call ‘your’ bedroom.

It is not a place that functions to keep you safe and secure and protect you from various environmental conditions alone. This understanding of dwelling gives you the most intimate space that is closest to your own standards or way of life. A space that, regardless of where you work or travel, eat or sleep, visit or shop, eventually serves to bring you back to your own comfort, regardless of the fact that each of these places help serve a different function in your life. Basically, “environment” as world has the characteristic of the most “transparent” meaning of your own reality, making visible to you the way you dwell in your own being.

\(^{34}\) Ibid., 94.
Our environment has the “existential character” of our average Being-in-the-world from which we can interpret the “worldhood of the environment” as “environmentality.” What Heidegger means by “environment” differs from our traditional understanding of this word. He shows us that the term environment [Umwelt] contains in the ‘environ’ [“um”], a suggestion of spatiality. Yet, the ‘around’ [Umherum], which is constitutive for the environment does not have a primary ‘spatial’ meaning.” Instead, environment can only be understood when the “spatial character”, of the “structure of world” has been “clarified.” Only then can Dasein’s “spatiality” be made “phenomenally visible” in terms of its “environmentality.”

Understanding a house in terms of ‘environmentality’ would mean not only a house as it serves to function as a home, but “where-in’ a factual Dasein as such can be said to ‘live.’” As a place of dwelling, in terms of “the world of everyday Dasein” that is “... one’s ‘own’ closest (domestic) environment.” By environment, we understand our personal space that we each carve out in the midst of a larger environmental context.

**worldhood of the world**

In respect to the forth definition of world, Heidegger tells us:

“Finally, “world” designates the ontologico-existential concept of worldhood. Worldhood itself may have as its modes whatever structural wholes, any special ‘worlds’ may have at the time but it embraces in itself the a priori character of worldhood in general.”

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35 Ibid.
36 Ibid., 93.
To get a clear sense of this concept of ‘world,’ once again we go back to our previous case in the world of architecture, that of the ‘house’ that we came to understand in terms of a ‘home,’ a specific kind of ‘environment’ that we chose to ‘dwell’ in that is closest to us rather than some container holding various objects that you own and use. House, as the place of your dwelling that is closest to you, shall not be thought of in terms of the place you merely eat and sleep, but as where you find yourself returning to at the end of the day. Heidegger discusses dwelling and what it means to dwell in detail in his later essay “Building, Dwelling, Thinking” and outlines the structure of dwelling.37

In respect to our own example, each item in your house is not only seen as a mere object in space but also, whether it is a piece of furniture or household product, a family picture or simply a wall color, participates in creating the unique character of your living environment as a whole. Each item in its own place expresses some aspect of the totality of your ethnic and cultural underpinnings, economical and political values, or the ideological standards of your life. The general characteristics of these items convey the innermost reality of your past experiences as well as your possible future hopes and dreams, which you are already oriented toward in your attunement of them. In some way or another, various aspects of each particular domestic environment fit in the “worldhood of the world” in general. Each, in their own way, orient you in your domesticity, in respect to the phenomenon of worldhood in general. This is evidence for what it means to be human and to bring to light the contextual structure of our phenomenon of being as a whole.

We have come to encounter a house in which we happen to dwell, not as a mere architectural project. Regardless of an architectural firm’s specialty, in comparison with other projects, our personal familiarity with a house, gives it a special meaning beyond any other project. In fact, we have come to see that the last interpretations of house include all of the preceding understandings; however, only here do we finally get a real sense for what it means to encounter the real mood of a house. This means how a house ‘works’, as a ‘world’ to engage us on various levels which we now understand as the phenomenon of “worldhood” as a whole. Here, the world as a phenomenon designates “to let us see what shows itself in ‘entities’ within the world.” Such is the work of a work of art or architecture.

Here, we focused on the world of a house, a type of building through which we have been experiencing the very meaning of the ‘world’ as a whole in its totality of significations by way of its dwelling character. We found the world of a house as its expression of its environmentality and eventually in the worldhood of the world at large, as early evidence for the essential character of the phenomenon of Being-in-the-world. We also had an early indication of what for Heidegger is the worldhood of the world that is indicative of the “state-of-Dasein” oriented “in such a direction as to clarify the possibilities of Being in general.” Heidegger says:

“Finally, ‘world’ designates the ontologico-existential concept of worldhood. Worldhood itself may have as its modes whatever structural wholes, any special ‘worlds’ may have at the time but it embraces in itself the a priori character of worldhood in general.”

39 Ibid., 148.
40 Ibid., 93.
For each of us, our “worldhood” is the general characteristic of all of our concerns and interests that mean something to us. We can get a sense for the meaning of worldhood as the interconnected whole of all that matters to us. In any way, it is this worldhood that gives each of us who we are as a person. It can also be said to both define and “maintain” our everyday Being and identity.⁴¹ We can understand worldhood as the essential character of our mode of being in our relation to others and the rest of the world as a whole.

**being-in-the-world**

A wider meaning of world, expressed as the essential character of Dasein’s state of Being-in-the-world in terms of an entity that is “oriented toward a direction of possibilities of Being in general,” is being developed. For Heidegger, our everyday Being-in-the-world is the structure of our own existing. How we exist in our own being is intertwined in our relation to others and to the world as a whole. In fact, we have a certain “orientedness” toward our own world, which itself depends on the world “in-general.” Heidegger goes on in great detail to clarify that this “Being-in,” is not to be thought of as something inside another or anything like being inside a box but as something like being in a mood or being in some mode of dwelling. Polt tells us, basically for Dasein “Being-in means dwelling.”⁴² Customarily, we understand the “self and the world primarily in terms of knowing,” but we now can grasp an understanding of the essential character of our existing in the world as a way of dwelling. Polt clarifies the source of this distinction between knowing and dwelling accurately:

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⁴¹ Ibid., 140.
“One should not get the impression that Heidegger is against knowledge or science. His enemy is not the intellect – he is an intellectual himself, after all – but intellectualism. Intellectualists such as Descartes, try to understand the self and the world primarily in terms of knowing. They fail to recognize that knowing presupposes dwelling”\(^\text{43}\)

By reiterating this important issue, Polt emphasizes that without our pre-dwelling, there would not be anyone to know or have an awareness of anything. It seems foolish to imagine our knowledge of the world somehow having been born before us. Nevertheless, still following Descartes, our current conceptions of the world seem to revolve around such an inconceivable irony. On the other hand, according to Heidegger, the Being of anything depends on the \textit{a priori} “situatedness” of that thing, even dealing with our own thoughts. Therefore, the Being of every Dasein can be understood in terms of situatedness by way of its existence.

Let us summarize Heidegger’s two important points here. First, as Gendlin describes, we are not a “thing,” a thing either like a “dead body” or “rock on a table.” The way we are in relation to our surroundings is more “active.” Our being is always our “being-in” and “being-with.” Second, we are always already involved in our activities engaged with the world in general. Our involvement in the world makes up the “interrelational context” for our existing.\(^\text{44}\)

\(^{43}\) Ibid., 46.
\(^{44}\) Gendlin, “Befindlichkeit: Heidegger and the Philosophy of Psychology.”
Guiding question: *How can the structure of this interrelation be outlined?*

The question of the structure of Dasein’s Being seems to be embedded in the structure of Dasein’s own self. Wherein lies both the source of all its questioning as well as the meaning of its own being, not to mention feeling, emotion, and mood. Heidegger provides the circular structure of the question of Being against knowing. His Interpretation elucidates the structure of this circle in terms of Dasein’s own existing. Up to this point, our discussion of Being-in-the-world has taken us to Heidegger’s interpretation of the ordinary way every Dasein exists in the world. This interpretation of Dasein’s Being gave us a lead in understanding the “Circle of Dasein’s Being” and questioning.

*being-in as such*

However, to reach a full elucidation of the essential structure of Dasein’s existing, wherein lies the source of Heidegger’s interpretation of human emotions as well as his approach to understanding mood, we must turn to what he calls “Being-in as such.” Chapter V of *Being and Time*, entitled “The Existential Constitution of the ‘there,’” is devoted to this topic. We now have some understanding of what the words “Dasein” and the “World” mean and what they do not mean. We are also more in tune with what these words do as well as do not signify. Having some clue about their interrelatedness we are motivated to ask:
“What do we gain from this understanding of Dasein that is not a thing but an interrelation? How can we understand Dasein’s interrelatedness to the world? What is the structure of our being that gives us such openness to the world? What is the basic condition of the structure of our being in the world?” We could be urged to go back and recall our original questions here: “What is the meaning of our Being? What does mood mean and how do we interpret mood?”

**attunement**

“Attunement” – *Befindlichkeit* – and “understanding” are the two constitutive modes of Dasein’s Being. These two modes of Dasein’s Being are characterized by “discourse.”\(^\text{45}\) By way of attunement in understanding, Dasein is disclosed to itself in terms of its mood as the “concrete mode of knowing the world.”\(^\text{46}\) For this to take place, however, some “concrete mode” of “interpreting” is necessary for Dasein to reach a full “phenomenal confirmation.”\(^\text{47}\) In other words, attunement and understanding are ways that we can understand ourselves and more importantly, in which the world can be cleared for us in our understanding of “mood.” What Heidegger defines ontologically as *attunement*, “ontically is the most everyday sort of thing; our mood, our Being attuned.”\(^\text{48}\)

Customarily, we believe moods and emotions to be some after effects that take place inside of us in response to some sort of external input. According to Heidegger, this understanding is deeply

\(^\text{45}\) Ibid., 171-2.  
\(^\text{46}\) Ibid., 169.  
\(^\text{47}\) Ibid., 172.  
\(^\text{48}\) Ibid.
flawed. Our understanding of moods and emotions is based on a more primary fundamental *existential* phenomenal mode. Unlike our ordinary misconceptions that treat our feelings, emotions, or mood as mere abstract concepts, things, or processes, Heidegger’s analysis illustrates them to be the “basic phenomenal meaning” of our life. Not only our moods and emotions are not after effects, they have, in fact, their own affective way of being, through which we experience everything in the world.

What ontologically we understand in our attunement could now be understood essentially as mood, that is our “Being attuned.” In our attunement of mood, we always find ourselves “projected” in the world of our “concerns.” Basically, attunement can be said to be the ordinary directedness of our everyday mood. We always already have an understanding of our mood through which we somehow find ourselves in some state, feeling one way or another. Our realization of where we are, in what state we find ourselves to be, and how we feel in each case always comes after, by way of our attunement of “understanding.” This understanding is existential. It happens on a deeper precognitive level from which our cognitive understanding by way of our thoughts, emerge. This means that our cognition is the after effect of this prior attunement of understanding of mood. Our thinking or the content of any thought as well as our understanding of things by way of our thoughts is based on this existential understanding that is “always already” available to us.
Heidegger is always reminding us that before we know it we are “always already” involved in the world of our concerns. Our mood is the primary vehicle for this involvement that gives us our emotions and the possibility of any “disclosedness” for us that happens through the articulation of attunement in understanding by way of mood. On the ontic level, in searching to find the right word to make explicit the implicit range of emotions, in our articulation of experiencing, the limitation of our thoughts and perception block the way of our whole experiential dimension. In this blocking of our experiencing, the vast horizon of our experiential dimension gets withdrawn.

In ontological articulation, in making explicit the implicit flow of emotions, in articulation of mood by attunement of our understanding of mood, “articulation” gives us our understanding by “clearing and opening,” hence “disclosedness.” In searching to find something solid to grasp, one engages in a process of limiting something that is unlimited. What necessarily gets sifted through gives us quantifiable units of understanding in words and thoughts. Rather than clearing and opening to give us disclosedness of articulation, the process of getting a hold of something in discourse divides and separates what eventually gets expressed in words. As Heidegger expresses it, “what is decisive for ontology is to prevent the splitting of the phenomenon—in other words, to hold its positive phenomenal content secure.”

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49 Heidegger, Being and Time, 182-198.
Only in holding the phenomenal “content secure” can full clarity in understanding occur. Disclosedness arises out of this clearing and opening that happens by articulation of understanding of mood. On the ontic level, what we refer to as ‘thinking’, which gives us our thoughts, logic, and rationality, has the methodological character of theoretical investigation. This is where all ethics, morality, and belief systems reside.

In the midst of any experiencing, our attunement understands itself in itself. We are not privy to its working. Our mood carries us. In the meantime, we always have an understanding of our own experiencing that we are attuned to. Without giving it a thought, on a deeper level, we *always already* know how we are feeling by way of our *experiencing*. In other words, we always have an understanding of our own emotional state by way of our own *involvement* in the world. This involvement in understanding come before our cognition gets fixed in thoughts, in the midst of experiencing, before our thoughts sift through our emotions to “lift-out” the adequate words on their way to express the *sensual content* of each emotional condition in words. All those aspects of the *sensual content* that our thoughts are unable to “lift out” in words remain hidden in each emotional condition. What remains hidden blocks our articulation of understanding, preventing any possibility of full transparency.\(^5\)

Drawing from Heidegger’s philosophy, Gendlin proposes a new concept of feeling that also changes “most of the related concepts in our theories.” As he shows, it is known in psychotherapy that, in

\(^5\) Gendlin, “Befindlichkeit: Heidegger and the Philosophy of Psychology.”
working with patients, there is more “knowledge in a person, somehow, than the person consciously possesses . . .” This is ordinarily viewed to be “‘unconscious,’ . . . a puzzling realm of internal entities,” which is in fact quite “conscious and awarely felt or sensed both while living and attending to feelings.” Gendlin distinguishes this “sensual content” with feelings and emotions from what he calls “felt sense,” in terms of “feelings as sensed complexity.” He shows us how “felt sense,” gives us a new concept with its new “conceptual pattern,” which has “basic unity preceding the inner/outer split, the self/other split, the affect/cognition split, and the acting/speaking split.” Felt sense in a way acts as a bridge between the “implicit texture” of our whole living and a more sensitive clarified articulation of the “explicit” understanding of feelings and emotions that are disclosed in mood.\(^{51}\)

Heidegger’s own definition of feeling is somewhat different in relation to sense. For example, we might say that so and so has an excellent sense for color, expressing someone’s openness to her own understanding of how she is attuned to herself in her understanding of color. This way of discussing sense of color does not necessarily have any relation to one’s training or to any sort of acquired knowledge of color pigmentation and so forth. It is much more fundamental than that. It depends on one’s openness to one’s own self in her attunement of understanding cleared in mood. More directly, it depends on a “pre-reflective” transparency that psychologist Lynn Preston discusses in terms of the “edge of awareness.” She highlights “conceptualization of the implicit as “the edge of awareness – experience that is just beneath the surface of

\(^{51}\) Ibid.
consciousness.” For Preston, understanding takes place in this process of making “explicit” the “implicit” understanding of emotions.\(^5^2\) For Heidegger, this making explicit what is originally implicit, belongs to understanding and interpretation.

We talk about sense of humor or any other sensibilities that each of us may or may not believe ourselves to possess. Regardless of what the case may be, there is hope when it comes to sense. Our sensibilities can be developed, not by extensive training, but simply by clarifying our own relation to ourselves. This basically means by improving our understanding of attunement of mood in disclosedness. Disclosedness is a “possibility,” available for us in our power of “assertion” in “interpreting,” that is able to articulate our understanding of mood. By way of our mood’s disclosedness, transparency holds the most illuminating potentiality for our being.

Gendlin’s understanding of sense is somewhat different. When Gendlin defines “feelings as sensed complexity,” he puts sense as a more primary state that we later happen to feel; however, for Heidegger, our sense and sensations arise in a later step. According to Heidegger, we may be able to attest to the opposite: “sensing as felt complexity.” This interpretation of sense can be said to be what takes place through the intersection of our cognition with attunement of understanding of mood, not the other way around.

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Contemporary architectural theorist Juhani Pallasmaa, in the forefront of the phenomenological approach, in advocating to bring us back in touch with the essential qualities of architecture, notes “Architecture is the art of reconciliation between ourselves and the world, and this mediation takes place through the senses.” Pallasmaa’s intentions are evident in his call for a “full understanding of the human condition.” When he discusses the essential task of architecture in terms of a “mental task” or “mediation through the senses,” we realize the similarity between his interpretation of sense and Gendlin’s, which seems to be itself grounded on deeper pre-ontological understanding of human emotions. Naturally, his interpretation of architecture depends on this incomplete notion of understanding emotions, as Heidegger would perhaps have told us.

**discourse and language**

Polt notes: “Discourse is the fundamental way in which patterns of meaning are manifested to us.”\(^5^3\) Polt summarizes relationship of discourse to intelligibility. He clarifies, “attunement and understanding are always working together to reveal the world, granting it intelligibility . . .” On that note, **discourse** can be understood as the “articulation of intelligibility,” which **assertion** is its “derivative mode” on the basis of **interpretation**.\(^5^4\) any “articulation of understanding of mood obviously has recourse to language.”

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\(^5^4\) Ibid., 173.
Heidegger tells us “language is the house of Being.”\textsuperscript{55} For Heidegger, “The existential-ontological foundation of language is discourse or talk.”\textsuperscript{56} By this, he means language is a metaphor for the phenomenon of dwelling that is an extension of our own existing. Instead of imagining language as a mere collection of word ‘things’ or ‘concepts,’ we understand language to be a mode of “expression” of discourse. Discourse characterizes \textit{disclosedness} of mood in attunement of understanding. We understand \textit{language} as an existential phenomenon of disclosedness, deeply ingrained in the structure of the existential ontological aspect of our being in the world.

\textit{Basic moods}

What Heidegger indicates ontologically as attunement, with both understanding and discourse belonging to its existential structure, is at the ontic level our mood, our own being attuned. He discusses mood in three “basic” modes of Dasein’s Being as ways that are available for a Dasein to be. He does not mean to limit all the rich experiences of our lives in three moods; rather, he seems to be indicating how underneath all the variations of our experiencing – regardless of what name we give them – lies an essential structure that we evolve in our mood. First, basic mood is the most average everyday way that we customarily are, from which we sink down to its lowermost evaluation, only to be propelled from there to the most extreme elevated mode. This mediating revolutionary movement of our emotions, continuous ascending and descending, or endless opening and closing by way of mood, seems to belong to us as the essential characteristic of mood, regardless of where we find ourselves to be in every moment. In

\textsuperscript{55} Polt, \textit{Heidegger: An Introduction}, 75.
\textsuperscript{56} Heidegger, \textit{Being and Time}, 203.
clarifying these three basic modes in our understanding, each time we get delivered over to a new essential characteristic of attunement, we are being disclosed in mood.

**average everydayness**

“both undisturbed equanimity and the inhibited ill-humour of our everyday concern, the way we slip over from one to the other, or slip off into bad moods, are by no means nothing ontologically.”

The everyday equalizing of up and down, leveling off, and forward and backward mediation of the flow of emotions belong to the ontological characteristic of our mood that we flow through endlessly. In fact, it turns out to be from the ordinary “often persistent” everyday “pallid, evenly balanced lack of mood,” that the very possibility for positive experience arises. In other words, if we think our everyday possibilities arise out of our exquisite scheduling of our daily calendars, we could not be more mistaken. Heidegger refers to this “lack of mood” in terms of being “satiated” with ourselves. We always have an understanding of this mood. In our ordinary significations, we may refer to this character of being satiated as boredom. Even though we may be well familiar with ‘how’ it feels to be in such a state, its existential character is not accessible to our thoughts.

The simple fact that, every hour or two, I feel the urge to look out the window, get up from my desk, move away from the laptop, or step out the door for some fresh air, means something. In taking delight in my plants and flowers outside, even for a few minutes, I

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feel refreshed to return to my laptop and continue work again. All this is not meaningless; in fact, Heidegger would attest that before I even think about the possibilities of ways for me to be, I am always already attuned toward my possibilities in the world by way of mood. In this temporary re-attuning, I experience relief from the satiated character of myself in my own Being. I understand the possible experiences of re-attuning that are available to me, even though their existential ontological motivations are hidden from my thinking.

Ordinarily, my involvement in the world draws me toward my various possibilities in the world that fill in for an otherwise “persistent lack” of mood. In my being momentarily transported to the refreshing possibilities outside, my mood shifts by giving me a relief from otherwise the satiated character of mood. My Being projected toward the possibilities in the world is an essential characteristic of the structure of my Being in general. In fact, I always already understand how it feels to be in an everyday pallid mood. I am able to think or plan various ways in hope of possibilities of alleviating the gravity of the burdensome character of mood.

Generally, because we always already have this understanding about ourselves, we take pleasure in going out for a cup of coffee, to a restaurant, movies, theater, concerts, and so on. Many people rely on television to get the majority of their daily news. This can be considered a way of being “comported” elsewhere by way of the screen. Even the popularity of social networking these days is understandable in “alleviating the burdensome character of mood” and providing relief. This pallid,
evenly balanced lack of mood, should not be “mistaken for a bad mood.”

Polt reminds us that because Dasein is “thrown and factual, we always experience the world from a particular perspective, and we can never guarantee that we have found a final and best perspective.” This takes the possibility of “absolute” truth or “total knowledge” away from us, which leaves us in a state of “radical skepticism and relativism - the fate that Descartes feared the most.” Polt here unfolds the ephemeral source of reality that is given to us in our attunement of understanding, prior to thoughts. In other words, he says reality escapes rationality; absolute truth and total knowledge serve as simple minded projections of anxiety in the face of fear versus a radically different attitude of accepting the relative, contingent nature of our implicit reality that can never be fixed.

We can never stay in ourselves, yet we cannot escape from ourselves for too long either. We are constantly projected from ourselves by way of “thrownness” in attunement of “possibilities.” In our world in this movement, toward our own Being, we return to ourselves again by way of mood. We always have to leave ourselves - not by choice but by our being projected - to come back to ourselves. The whole entertainment industry is based on this existential fact. No wonder these days tourism and entertainment industry have gained extreme popularity. Our daily escape patterns, like our simple coffee breaks or even annual holidays have been

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58 Ibid., 173.
gaining much greater emphasis these days. These sorts of activities respond to a primal human motivation that, at its root, is embedded in the essential structure of our own Being.

**extreme low/bad mood**

The second primary mode of the existential structure of mood shows itself in this “de-valuation” of the existential phenomenon in the lowest possibility of deterioration. Heidegger says that, from this lowest plane in the “deterioration” of mood - ‘bad mood’ - “Dasein becomes blind to itself, the environment with which it is concerned veils itself.” In this veiling, the environment fails in its serviceability. This lack of “serviceability” is due to the withdrawal of Dasein’s concerns that ordinarily maintain Dasein’s everyday involvement in the world. In other words, Dasein basically loses interest in the world. Essentially, in the absence of being supported in ordinary possibilities of involvement, in the absence of “maintainability,” Dasein is “deprived” of the worldhood of the world, and finds itself slipping “off into bad moods.”

Mood discloses Dasein in itself, giving it a sense of how it is faring, this disclosedness by moods is an essential characteristic of our existence. “Ontologically, we thus obtain as the first essential characteristic of attunement that they disclose Dasein in its thrownness, and - proximally and for the most part - in the manner of evasive turning away.” Mood has the power to disclose things for us in a more fundamental way than theoretical

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60 Heidegger, *Being and Time*, 146.
61 Ibid., 173.
propositions ever can.\textsuperscript{62} This disclosedness by mood in our understanding is the ontological dimension of our experiencing that is available to us by way of our moods and emotions. On the ontic level, we do not know that we are carried away in our mood. We try to name our mood by searching to find an accurate description of our experience of it. In describing a certain mood, we are not focused on the mood itself, but we are experiencing its affects that we are feeling. Its full intensity or quality, however, can never be expressed in words.

The anxiety of a “bad mood” gives rise to the third basic possibility of mood that happens to take us somewhere else. It is from this phenomenal ground of Dasein’s anxiety that Dasein flees most essentially. In this fleeing, Dasein finds its flight in its projection in attunement of understanding toward its possibilities. There, the third basic mood of Dasein as “elation” appears to be available as the most agreeable possibility for Dasein’s dwelling. One is never “free of moods,” and the only way to master a mood is by a “counter-mood”.\textsuperscript{63}

**extreme high/mood of elation**

The mood of elation is the extreme case of Dasein’s thrownness, in which a manner of evasive turning away shows itself most intensity. In “elation,” the anxiety characteristic of flight fleeing turns out to be an essential character of attunement. By force of this fleeing, attunement can take us to our involvement, getting us engaged in the world of our concerns. This thrownness has the

\textsuperscript{63} Heidegger, *Being and Time*, 175.
potential to take us into an “unreflecting . . . devotion to the ‘world’”. The extreme devotion in such thrownness provides its most elevated possibility in the mood of elation: “Being of Dasein can burst open as a naked ‘that it is and has to be’ [als nacket ‘Das eses ist und zu sein hat’].” Not in a sense of . . . but in a sense of mood that it has.” This extreme case of disclosesness can be made available to us in our most ordinary everyday experiences. Heidegger says:

“a mood of elation can alleviate the manifest burden of Being: that such a mood is possible also discloses the burdensome character of Dasein, even while it alleviates the burden. A mood makes manifest how one is, and how one is faring’ [‘wie einem ist undsird’ in this ‘how one is’ having a mood brings Dasein to its ‘there’].

The third and most important characteristic of Dasein’s disclosedness by way of this mood of elation takes Dasein to the “worldhood of the world,” where Dasein’s “openness to the world” gets “laid bare.” Dasein’s “openness” “is constituted existentially by the attunement of” an attunement. Where anxiety is disclosed on the face of fear, Dasein finds itself as the entity that is “delivered over in its Being.” We may be able to understand this “attunement of attunement” in terms of a happening that has the character an anxiety coming directly “face to face” with its fear. For Heidegger, essentially it is the intensity of such an extreme moment in a mood of elation that opens Dasein up to the world as its “there” – free as a whole. “There” lies the evidence for possibility of

64 Ibid., 173.
65 Ibid., 176.
66 Ibid.
67 Ibid.
Dasein’s essential tendency toward its own Being coming face to face with Dasein’s meaning of Being in general.68

mood in general

In our everyday experience of lack of mood, in the absence of clear articulation, we constantly get carried away in the world in one thing or another without having a clear understanding of our mood. However, in the mood of elation, we express our responses to that mood. Moods arise and they carry us in our attunement to “there”; we are transported through our emotional attunement. Each time, in articulating our emotional attunement, our understanding of it is being clarified. In such attuning, we understand our mood.

Mood is nothing in itself; it is itself free from “content.” In acting as the vehicle for involvement for all possibilities in the world, mood serves as the “basic state” of Dasein’s pure potentiality for Being. Our attunement of possibilities in understanding is expressed back in the world by discourse. Therefore, our mood serves to attune us in the world both toward the world of our concerns, yet more importantly, it has the potential to bring us back from our being dispersed in the world to our own self. This bringing back does not just happen easily, but by way of assertion of interpretation in understanding that clears and opens us from the hold of our being absorbed in our involvements in the world. We can be freed from the hold of everyday concerns in the world; mood makes available for us the chance to be “free” in our Being.

68 Heidegger, Being and Time, 173.
Even though we customarily say that we are in a certain good or bad mood, and though we understand when someone else discusses a restaurant or a city as having a dreary or cozy mood, or countless descriptions in between, this understanding should not be mistaken for “public-ness” apart from “private-ness” of mood. This distinction sets up a separation for something that has been determined already as a kind of phenomena as the being of Dasein that always already is in the world both here and there, not here or there. At first glance, thinking of public-ness against private-ness of mood may appear to be similar to explicit against implicit dimension of understanding of mood; however, on the contrary, no sooner do we refer to a public versus private realm of understanding mood, than we are assuming an inside versus outside separation that undermines the whole discussion of unity of mood or understanding of it at a phenomenological level.

Our mood has an existential characteristic of being, which means that it stands beneath any kind of separation. In Polt’s words, “Dasein can understand Being in general.”\(^\text{69}\) When Dreyfus argues for the public-ness of mood, he seems to be overlooking this deeper level of understanding mood. In doing so, he appears to want to disregard the most important characteristic of mood, which it is this \textit{a priori} understanding that takes place before any separation, not after. Whether a mood is shared on a public level or stays limited on a private level depends on the clarity of articulation of understanding of the person who is attuned to encounter it. A general festive mood of a restaurant may go unnoticed by someone.

who has just lost a dear one; on the other hand, a sensitive friend can pick up “bad vibes” of a stranger that is not shared by someone closest to him.\(^{70}\)

Unless we develop acute sensitivity, we may not notice that we are always attuned in experiencing any object, even if it happens to be the way of our attunement through our own cognition. It takes sensitivity to realize whether our attunement is being affected by dissonance in our thinking process. In the absence of deep sensitivity, the overall meaning of our mood remains concealed. As a general principle, we shall leave “the primary discovery of the world” to our “bare mood” as “pure beholding,” which we may be able to understand as the general characteristic of mood that belongs to the basic state of Dasein’s being, in its most authentic state of its “Being-in-general.”\(^{71}\)

**authenticity**

Authenticity never comes easy. As Heidegger elucidates, and as Carl Jung similarly expresses: “There is no birth of consciousness without pain.”\(^{72}\) Neither one of the conditions of attunement that we saw earlier ultimately bring an authentic way for us to be. In a mood of elation, as well as in our everyday pallid, evenly balanced lack of mood, we are transported somewhere else, in our being carried “there” through our concerns by way of involvement in our being-in-the-world. Both of these moods give us our ‘inauthentic’ modes of being attuned. Both of these modes

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\(^{71}\) Heidegger, *Being and Time*, 177.

of being are possibilities of our being attuned in our mood, but they are not the only ways for us to be in what our possibilities make available for us. However, in rare cases, authenticity is a possible mode of Dasein’s potentiality for Being that is available. Here, in the potentiality of full disclosedness of Being, the totality of Dasein’s being “resolute” comes to light by way of mood when Dasein, for the first time, understands its own Being in itself in its attunement of Being.\footnote{Polt, Heidegger: An Introduction, 85.} Polt confirms: “Authentic existence will illuminate our temporality.”\footnote{Ibid.}

He also reminds us of how often Western Philosophers “have tried to escape from ‘subjective’ emotion and mood in favor of ‘objective’ clarity and certainty through intellect alone.” He suggests that, “If Heidegger is right, this is really an inauthentic attempt to evade one’s thrownness and facticity – it is a desire to have no past.”\footnote{Ibid.} He continues, “Descartes, for instance, at a moment when he has ‘no worries or passions,’ retreats by himself to ‘a small stove-heated room,’ where he reflects on how much better it is to produce everything according to one’s own plan, rather than relying on tradition.”\footnote{Ibid.} As Polt rightfully reminds us, Heidegger would have pointed out “every system has to rely on the past - both in one’s own pre-rational familiarity with the world and on the millennia of cultural and philosophical tradition. Here is no way to build truth from scratch . . .”\footnote{Ibid.} Any reflection presupposes a prior attunement in the world. Any attunement has its understanding. Without relying on some prior understanding, any sort of reflection,
thinking, reasoning, rational contemplation, or logic would not even be a possibility for us. Here, Polt shows us how Heidegger’s understanding of mood redefines the relationship between knowing and dwelling – that our mood and emotions give us – by disclosing the meaning of Being by way of mood.

In Being and Time, the German word *Befindlichkeit* has been translated as “state-of-mind” or often used as “Being-there.” As we recall, Gendlin offers a different interpretation of the meaning of Befindlichkeit as “Being-here.” When we discuss the basic condition of Dasein that is the structure of our own Being-in-the-world, as Being-there, we begin from the Being of an existing that has a forward motion toward its there. Conversely, Being-here points to a Being of existing that comes to stand here, where Dasein exists in itself. Heidegger’s interpretation of Dasein’s Being-in-as-such in its “there”, stretches Dasein’s Being from its here to there as the horizon of its experiencing. Gendlin agrees with most of Heidegger’s definitions of Dasein, yet he translates Dasein as Being-here. This retrogressive move can appear to be an oversight but may hold a discrete yet powerful insight on its own.

With ‘here,’ Gendlin wants to reverse the direction of movement of Dasein’s involvement back to Dasein’s own self. The interpretation of this inversion of the structure of the experiential dimension of Dasein’s Being will likely shed some light on our new mood of architecture. We will come to understand later in reaching ‘here,’ a certain “affirmation” of Being in “spatiality” and resoluteness awaits

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78 Heidegger, *Being and Time*, 172.
79 Gendlin, “Befindlichkeit: Heidegger and the Philosophy of Psychology.”
us. If Dasein’s thrownness in its there is supposed to be the ordinary “inauthentic” way of its Being-in-the-world - even though Heidegger himself never used this term - we may be able to understand Being-here as a mode of Being in its “authentic” counterpart. Heidegger himself describes authentic Dasein in terms of “resoluteness.” Having gone through a phenomenal shift, inward directionality in Dasein’s resoluteness can be more intensely understood as attunement of mood in terms of both here and there.

In this attunement of understanding, Dasein finds its own mood in such a way that here becomes open into there as much as there is open to here, yet without one side being closed off from the other. In a total collapse of Dasein’s here into there a new mood of Dasein’s resoluteness begins to manifest in terms of care. “Care” is Dasein’s potentiality for Being-in-general. In care, Dasein manifests its “transparency” in its own self.

All three basic moods are inauthentic modes for a Dasein to be. Not that Dasein can ever be “free of mood,” but authenticity means finding freedom from the ongoing sway of moods. Authenticity becomes available for us through articulation of attunement in understanding that our clearing and opening can take us to our “bare mood,” a state in which, rather than our everyday way of being absorbed in the world, we can be free in our own self as a “whole,” yet able to maintain our openness to the rest of the world. In light of such cleared and opened articulation of understanding, Dasein’s Being-in-the-world gives rise to a new attitude toward self and the world.
The phenomenon of Being-in-the-world can be considered as the most particular characteristic of Dasein’s own Being in general. Our deep insertion into the structure and character of such interrelations occurs through the clearing and opening of everyday issues by way of our attunement of understanding disclosed in mood. It is important to realize that authenticity, understood in this way, goes much deeper than any ethical or moral judgment that belongs to the theoretical articulation of mood on an ontic level. This interpretation of authenticity happens in an ontological phenomenal dimension of our being, not on either a cognitive or behavioral level.

This “self-knowledge” of Dasein, in light of its own bare mood, makes its being transparent in its innermost self. Heidegger elucidates this self-knowledge in terms of “transparency”:

“The sight which is related primarily and on the whole to existence we call “transparency” [Durchsichtigkeit]. We chose this term to designate “knowledge of the Self” in a sense which is well understood so as to indicate that here it is not a matter of perceptually tracking down and inspecting a point called the “Self” but rather one of seizing upon the full disclosedness of Being-in-the-world throughout all the constitutive terms which are essential to it and doing so with understanding.” 80

All our ethical standards, cultural beliefs, or social activities are founded on this essential state of Dasein’s authenticity. In a general state of authenticity, however, one simply understands human condition in a pure state of care toward humanity as a whole. This understanding is different from being thrown and hence

80 Heidegger, Being and Time, 187.
dispersed in the world of one’s concerns. In fact, in developing this kind of temporal quality of being a whole, in a particular Dasein’s pure state of care that belongs to its authenticity, Dasein is freed from the hold of all concerns.

**temporality/spatiality**

The flow of my mood from my past to my future gives me my understanding of time. Time here is not equal to the ordinary linear conception of time even though it includes it as well. I cannot understand time without understanding space. My understanding of time gives me my being before and after. In my being stretched in time, I understand the meaning of time. This understanding of my being in time makes possible any conception of time for me, from which arises the concept of world-time.

The continuity of my mood from near to far gives me my understanding of “space.” I cannot understand space without understanding time. This understanding of space gives me my being here as well as being there. In my being stretched in space, I understand the meaning of space. This understanding of my being in space makes possible any conception of space for me, and from it arises the concept of space in Euclidean geometry, which defines traditional scientific extensions of space as x, y, and z axes. In understanding time, I am already in space. In understanding my being in space, I have my existing in “time.” In understanding space, I am always in time. In understanding my being in time, I have my existing in space.
My understanding of time and my understanding of space are intertwined. In each instance, I always already exist in this time-space continuum. My being in this continuity gives me the meaning of my existence. My existence is my being always in time, already in space. This Being always in time, already in space of my existing, is the most familiar thing to me in my living. I know it as my life. When I say ‘I,’ I do not mean this body of mine that is capable of thinking and in its thinking it is referring to myself as the word ‘I.’ In reality, by ‘I,’ I mean the flow of my existence already in time, always in space that constitutes my being throughout my life, that my emotions make available to me, and through which my feelings are disclosed to me in my attunement of understanding of mood. I am not a thing; I am continuity. I am not a fact or a concept; I am a flow of existing throughout a spectacle that I know as the phenomena of my “life.”

We are always already intertwined in our experiences. Our experiences are filled with intensity. By way of this “experiencing,” we understand time. This understanding of time gives us our existing in space by way of time. Operating on this already assumed way of understanding time, we always have a sense of time in ourselves no matter how implicit it may be. Only in theoretical conceptions of time do we lose such a sense of time; this happens when we try to articulate world time. This means that when, in trying to deal with time in a way, we come to fix it rationally in a linear conception. This narrow conception blocks our way of openly dealing with time with its full a understanding. In this theorizing our always already being-in-time gets overlooked.

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81 Gendlin, “Befindlichkeit: Heidegger and the Philosophy of Psychology.”
and we lose our own sense of temporality that at every moment
attunes itself in our being in time, in the world that we already
understand and deliver ourselves to customarily.

Similarly with respect to space, Heidegger tells us:

“When we let entities within-the-world be encountered in the
way which is constitutive for Being-in-the-world, we ‘give them
space’. This ‘giving space’, which we also call ‘making room’
for them, consists in freeing the ready-to-hand for its
spatiality. As a way of discovering and presenting a possible
totality of space determined by involvements, this making
room is what makes possible one’s factical orientation at the
time… Space is not in the subject, nor is the world in space.
Space is rather ‘in’ the world in so far as has been disclosed
by that Being-in-the-world which is constitutive for Dasein.”

Space considered this way is far from the categorical understanding
of space; rather, it is the “spatiality” of the world that is opened up
to us by way of our own experiencing in a particular time. For
Heidegger, when space is discovered by “looking at it, the
environmental regions get neutralized to pure dimensions.” This
understanding of space gives us the “primitive way” of being in the
world/space. In that way of thinking about space:

“The spatiality of what is ready-to-hand within the world
loses its involvement-character, and so does the ready-to-
hand... The world loses its specific aroundness.”

Environment needs to be considered in terms of the phenomenon;
otherwise, worldhood gets likewise passed over. “The ‘world’, as a

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82 Heidegger, *Being and Time*, 146.
83 Ibid., 79-80.
84 Ibid., 147.
85 Ibid.
totality of equipment ready-to-hand becomes spatialized [verraumlicht] as a context of extended Things which are just present to hand and no more."\textsuperscript{86} In this way, the world loses all its meaning as well as phenomenal characteristics. Hence, its potential to be encountered in its full power gets withdrawn. Environment thus is the space that goes beyond mere categorical space. The phenomenon of environment considered this way becomes the totality of involvements that we dwell in, which has the character of \textit{spatiality}.

At any given moment, we always have a spatial understanding of where we are without giving it any thought. In this understanding, we are always attuned; that is to say, we always find ourselves somehow involved somewhere, in one way or another, doing something that means something to us. This temporal understanding of ourselves in the world gives us that which we consider in terms of space, not the Euclidian space of Descartes’ \textit{res extensa}\textsuperscript{87} that we know in terms of extension of time in three-dimensional space of $x$, $y$, $z$ axis. This theoretical conceptualization of space derives from the scientific approach to understanding time and space. It limits our full understanding of the experiential dimension of the time-space continuum, which we can come to realize in terms of spatiality. Time and space can never be experienced on their own terms. Spatiality is always intertwined in temporality, as is the other way around.

Ontologically, in spatiality, at any given moment we determine the how, where, when of ourselves in the world by way of our attunement in understanding in mood. In our experiencing in the

\textsuperscript{86} Ibid., 147.
\textsuperscript{87} Ibid., 123.
world, we always have an understanding of our spatial dimension of our Being attuned in a certain mood without giving a thought.

“Unless we go back to the world, space can’t be conceived. Space becomes accessible only if environment is deprived of its worldhood; and spatiality is not discoverable at all except on the basis of the world. Indeed space is still one of the things that is constitutive for the world, just as Dasein’s own spatiality is essential to its basic state of Being-in-the-world.”

**experience of architecture**

This knowledge of our “existential constitution” of the there gives us how we always have an already open relation in time and space in our temporal experience of spatiality that can never be measured in a scientific experiment. Rather, at some significant moment of our life in a special circumstance, the spatial “dimension” of our temporality can be felt in a certain experience of architecture through a remarkable work of “discourse.” This is the articulating power of *architecture* as *discourse*.

Ontological articulation in terms of architecture strips all architectural elements, such as form, detail, color, material, and such, to their bare phenomenal expression. In this elimination of excess, what remains unfolds as the pure expression of each element’s essential qualities. Not only does each element serve to express its own unique qualities, but each element contributes to disclosing the overall contextual expression of its environmental totality. Assertion here means the discipline in which every element is composed in its contribution to the

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88 Ibid., 148.
overall affectivity in our experience. Full expression of architecture can be manifested through the elucidating power of mood, immersed fully in the unity of spatiality and temporality.

Again, in creating the overall affect, in a significant architectural experience, it is not in how much or how many architectural forms and experiences are given, but in how much they hold back and in the lack they create in you. In the absence of overload of architectural communication, the need for touch invites involvement. This is when, in architecture, each material or each element gets bestowed with the immense power of its expressive qualities.

*situateness*

This attunement of mood gives us a new understanding of the experience of architecture, which considered in this way, architecture is far from being a static thing separate from us. Neither can we be supposed to be mere objects positioned either inside or outside a static geometric space of a building. On the contrary, based on this full understanding of the structure of our own experiencing through mood, architecture can be understood as an “active participant” that helps to contextualize our “existential constitution of the “there.” We find ourselves as a phenomenon of being that is constantly defining or redefining; situating or resituating; composing, recomposing, or decomposing; configuring or reconfiguring; or assembling or reassembling that belongs in the world through our mood. When our attunement gives us how we are “situated” in the world, our understanding makes available the feelings associated with our *situateness*.89

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contextualizing character of mood

In our understanding of ourselves - not imagined as a thing that can either be here or there, but in terms of our existence in mood - we exist always here, already there. In this way, we are thrown in the world that “matters to” us and thereby already involved in our “contextualization” by way of architecture.\(^90\) In the words of Jean-Paul Sartre, the being of everything is in its “interconnections.”\(^91\) We always have an understanding of this contextualizing character of mood by way of our experiences.

The hackneyed and simplistic Modernist slogan “form follows function” tells us more by what is absent than by what is stated: my already understanding architecture and my always open relation to form as well as function. In its formulation, I am missing the most important ingredient – my experience of architecture. Its lack is not whether it directs us at arriving at right or wrong form but in how it appears to stand on its own without its relation to my “ beholding.” What is misconceived in the formulation of this phrase is the structure of my already understanding through mood. Without my experience of architecture, there would be no relation between me and any architectural project to begin with. Oblivious to my always already understanding, the old conception in this phrase imagined both architecture and ‘I’ as mere objects in an extension of Euclidian space.

\(^{90}\) Heidegger, *Being and Time*, 178-179.

By extension, much of Modernist architecture in its disregard of the whole of architecture with the totality of its significations, with the full complexity and intensity of its experiential potential, what was extremely meaningful in the mood of architecture had been taken as meaningless.

*mood and architecture*

On our quest for mood, our questions have carried us from the meaning of our own being, to our being in the world; having been delivered by way of mood to be absorbed in the world of our concerns; from our involvement in the world to getting thrown in the world; from falling in the world in the mood of elation to finding our way back to the new state of *care*; from our resoluteness in our own self to a new understanding of spatiality dissolved in temporality; from the death of form, we have arrived at a new meaning of our own function in life, from a new experience of architecture at last to a new definition of mood.

In our continual questioning about mood, we have not arrived at something specific, a finite thing that we can call mood. However, we have encountered a new horizon for the meaning of architecture. This new expanded horizon of architecture not only redefines architecture itself for us but also, more essentially, redefines our own relationship to architecture. It not only shows us to what extent our traditional conceptions about architecture were misconstrued but gives us a bright new vantage point from which we can rethink our own relation to it. In this new definition of architecture, the distance between my body and the walls of any structure erodes in my articulation by way of attunement of understanding of mood. In this new definition, I can no longer conceive space without already having an open understanding of
its new meaning as spatiality. On the same note, I cannot speak of time itself anymore without having an understanding of time in terms of my own self in immersion of spatiality into temporality. Thus, by way of our own interpretations, a new vantage point has been made available for us that could be said to have opened up a new kind of consciousness of our own feelings and emotions by way of mood.

We finally come to understand how as Being stretched in situatedness between the ‘here’ and the ‘there,’ Dasein is always projected toward its possibilities in attunement of understanding in mood. In its moment of vision Dasein is unified in its here merged with its there, making available Dasein’s full resoluteness of its Being as a whole. In there-here, no longer is Dasein entangled in its own concerns; general care becomes the character of its new state. Without being either projected toward possibilities in concern and desires, nor being in the manner of evasive turning away in fearing, Dasein can be said to have arrived at its ownmost character in its being as a ‘whole’ in the full disclosedness of its mood.92

In the second half of this thesis, we will exercise these challenging yet important concepts directly through a descriptive and photographic encounter.93 An exceptionally vivid, mood-invoking work of architecture, the Therme Vals by Peter Zumthor, will carry us through our experiencing. Like Pallasmaa and Norberg-Schulz, Zumthor is among those architects who have been influenced by the insights of phenomenology.

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92 Heidegger, Being and Time, 437.
93 All the visual images in this work are photographs of Therme Vals in Vals, Switzerland, designed by Peter Zumthor. I have taken these photographs during a research trip to this particular project in September 2009. For me, these photographs capture the mood of this magnificent work of architecture that I encountered when I went there myself. My trip was sponsored by a Faculty Development Grant from the University of Cincinnati.
Part 2: A Phenomenological Encounter: Therme Vals

"Architecture should contribute to our understanding of the world and the self, even though this is difficult to measure. In order to take architectural discourse beyond the limitations of Postmodernism and Deconstruction, hermeneutics, as a body of knowledge and methodology for dealing with the principles of human understanding, can assist in exploring a participatory interpretation of architecture as a means for understanding the world and oneself."\(^{94}\)

Peter Zumthor’s project Therme Vals,\(^{95}\) counteracts the rigid thinking of architecture of the past that only responds to the rational utilitarian side of our own self, ignoring the deeper

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\(^{94}\) “Where Do You Stand.”

\(^{95}\) Therme Vals website can be accessed through the following address: http://www.therme-vals.ch/
Therme Baths at Vals Switzerland, Peter Zumthor Therme Vals description, drawings, and additional photographs are available in Scribd at the following web address: http://www.scribd.com/doc/31384347/Therme-Vals-by-P-Zumthor-Conceptual-Approach
aspects of our own being as well as architecture. This work, a spa in the Swiss town of Vals, completed in 1996, deeply challenges our ordinary understandings, taking us to an approach to architecture that is based on a full understanding of what it means to be human. This work appreciates all aspects of our being – our rationality and intellect as well as their deeper counterpart, our mood and emotions. It finally takes us to the full experience of being as a whole. The mood of this state of being can be said to be: “as effortless as it is beautiful.”

work of architecture

It is not what you see, hear, or touch, or any other thing in particular, that ‘works’ in this project; rather, it is what happens along the way that gives a new meaning of ‘art’ to the art of architecture. The full potential of this project does not lie in its technological or aesthetic accomplishments, but in what is made available in attuning your understanding of mood. What is made available is a primordial journey capable of redefining what ‘work’

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means in a work of architecture. Only in this new definition of work in architecture can the full meaning of the art of architecture come to light. A new mood of architecture is destined to arise here. Where, a new definition of mood as well as of architecture is encountered anew, not by way of some theoretical articulation but to arise on its own terms. Emotions encountered in this way have the power to change even the meaning of architecture.

contextual parameters

Zumthor speaks as though it has “somehow always . . . been there.”98 Embedded in the gorge between two Swiss mountains, the structure of Therme Vals stretches beneath the hotel complex, starting from one end to open out into the light at the other. Tucked in the mountain edge, the straightforward path that runs through it is far from clear until you reach the end, where the partially fragmented structure, like an ancient ruin, appears to be floating on primal source of a natural spring water in the open exterior pool. The spring is hidden from view, where the rational

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structure of the Modernist hotel façade rises in front. Only after a full range of experiences can you finally get a full sense of its overall design. Nothing is given at once. You begin from a narrow, long, seemingly never-ending corridor in the depth of darkness before you explode into an astonishing spatial celebration, only to finally be able to reach out into the light of the open atmosphere fully renewed.

**preparatory attunement**

The moment you approach the hidden entry from the side, beneath the concrete driveway, with a curious discomfort, your emotions are already warning you of a full course of destruction, deconstruction, and re-construction. In an attunement of mood, an unspoken yet curious understanding of death, and an endowed meaning of life, is provoked in anxiety. In curiosity, your *involvement* is already at work to draw you in. It is too late to go back, as *curiosity* builds up every step of the way helping you to forget time. Space, however, takes on a new meaning, with the potential for deeper engagement.
What begins here as an experience, began for Zumthor as a question when he once wondered: “... can I achieve that as an architect – an atmosphere like that, its intensity, its mood. And if so, how do I go about it?”99 His words tell the story of its beginning best:

“The beginning was easy. Going back in time, bathing as one might have a thousand years ago, creating a building, a structure set into the slope with an architectural attitude and aura older than anything already built around it, inventing a building that could somehow always have been there, a built that relates to the topography and geology of the location, that responds to the stone masses of Vals valley, presses, faulted, folded and sometimes broken into thousand of plates – these were the objectives of our design.”100

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100 Hauser and Zumthor. *Peter Zumthor therme Vals*, 23.
curiosity

The cool radiating blue florescent light of the sign’s slanted letters on the wall, which read “Therme Vals” make an initial reference, where we are heading in our very first encounter. Curiosity sets in and anticipation builds up, leaving you clueless about the captivating sheer emotion that awaits you. Being drawn toward the glass entrance door, you first bear right to go below the gentle curve of the concrete driveway beneath the main entrance, only to then turn left to reach the full-height, vertical steel, door handle of the full glass door.

Directly ahead in the front wall, the bold hint of the blue fluorescent letters in the square frame are repeated, once again failing to prepare you for the intensity of the play of light and the fluidity of reflections of multiple square skylights that await you deep inside. This mirroring of form and color is not for nothing. However, their direct connection is revealed to you only after the fact. Here, they simply serve to attune your understanding, preparing to comport you in the mood that awaits your encounter once you get there.
Unlike an ordinary building of a traditional spa, which would right away provide you with a list of typical functions, here your journey begins to unwind not by engaging you with the multiple events but by disengaging you from your previous concerns. In its lack of detail, familiarity, warmth, or intimacy, the long narrow corridor in glossy black paint continues to disengage you from any kind of involvement and slide you down this dark alley. With the exception of several transitions, pitch-black walls carry on without interruption.

In its continuous lack of detail or activity the hallway fails to engage you in involvement, building up the desire for escape in anticipation as it carries you deeper and deeper into the heart of its wonder. Above, the softly defused light of the white fabric, stretched wall-to-wall, hangs lightly washing down the walls, only to bounce back up from the glossy floor. Inside this corridor, it is only this light that carries your gaze forward, unless, at the end of the hallway ahead, patterns of overlapping white robed individuals move and your ears follow their conversation.
reduction of minimization

Once you approach nearer, the check-in counter where you can register and check out the white robes and sandals for yourself attracts your attention. After a persistent stretch of minimized sensual experience, the soft touch and pure whiteness of the towel robes give a hint of delight to your starved senses. However, this is only a brief respite before you proceed once again in the midst of darkness, where the spread of white light above resolves into individual circles above the white canvas, until, halfway in, behind full-height pair of glass doors, a couple of black high-back leather chairs formally greet you in their poise.
This juncture takes you to a location where, on your right, a set of stairs bring the hotel guests down from the lobby above. Your next relief from the austere progression happens here and offers another chance for actual human interaction. A small souvenir shop on the right provides all sorts of massage and spa gifts. In this limiting of possibilities, variation in every movement, color, texture, or any other spatial quality creates heightened levels of awareness through attuning and focusing of involvement. The glossy black paint on the wall turns into the intricate texture of narrow horizontal lines of natural gray stone from the nearby quarries that is tamed into repetitious simplicity by layer over layer of veneer on the walls. Even the richness of the natural lines and patterns on the travertine floor replaces the gray concrete that awaits your each and every step.

Anxiety builds up intensity in anticipation as the play of light and dark patterns on the ground capture your gaze. The intricate brass gate on the right blocks your way. A sort of transition occurs here, in which the indirect soft play of white light washing down the walls is replaced with the sterile feel of the straight line of individual circles of reassessed incandescent fixtures distanced from one another. The dim warm light of these individual fixtures lined in the center of the bare concrete ceiling take the feeling for disconnectedness to its extreme.
anxiety of falling

This effect is multiplied ten-fold by the repetition of vertical order of the natural spring water drawing down from approximately six feet high, through square reveals on the wall. A narrow channel at their feet carry through the scarce flow of the water drips. The straight line of this narrow stream channel on your right grounds and connects the flow, moving your gaze all the way to the end wall. The only interruption to this line happens at the foot of each mouth of the spring, where the iodized discoloration of the splash of each spill radiates out on the ground. The rusty deep brown of a series of half circles, facing the wall on the right fade away toward you, turning into salty white patterns on gray concrete floor to force you toward the wall openings on your left. Uncanny desperation fills the air, only to propel you out at the first available chance.
The repetition of each fall persists in compounding the drawing down affect of this destitute state. Springing forth from the back wall, the vacuous cry of the centuries old, buried spring projects into the open atmosphere. The spatial character of these rusty gray concrete walls exude anxiety in the atmosphere, building up anticipation for escape. You do not know why, but in anxiety of fear, like an “internal combustion engine,”101 they exhaust a nauseating morbid feeling in the air, only to comport you more forcefully into more desirable possibilities. This destitute state of waning of emotions, their waxing could not otherwise have touched us with such power. The urge of flight from this anxiety, confirms an acute intensity in possibilities of fleeing. The stagnated rhythm of this downfall flows into the narrow stream of the wedge. Shear anxiety draws fear closer to itself, only to propel you toward the calling flutter of the velvety blue curtains encased in the deep mahogany-framed openings on the left. This is a call of authenticity, a desire for positive spatial possibilities. At this point, you are clueless in our naïveté, since you have not yet experienced what it means to be there in your experience.

de-value of mood

It is by way of your mood that you have been carried to this
downwardly lowest possible ground in lack of involvement, minimizing character
of its fear, and anxiety of its implosion. The anxiety in fearing of
such complete de-value of mood and total reduction prepares the way out through an attunement of understanding by way of mood when you least expect it.¹⁰² That explosion will act as the
very reaction you need for the escape.

¹⁰² Ibid., 175.
thrownness and experience of space

Against the cold weight of gray concrete, the deep red opening of each small changing room, encased in mahogany lockers, offers a warmer alternative, an invitation, available to you. There, the richness of such intensity in color embraces you in its deep intimacy. Such a welcoming caress acts as the exact thing you need to counteract the gloom of “Being that has become manifested as a burden.”\(^{103}\) In this spatial journey only thrownness prepares the way for alleviating the weight of this burden.

This sweet preparatory excursion points to another world with rejuvenating characteristics. Before you can slip into the white towels and sandals you have been carrying with you, the weight of your previous belongings need to be stripped away. In the corner opposite the door you entered, the soft touch of another wavy drape carries an unprecedented antic exuberance. Yet, even its possibility is limited; as you are already preparing your escape. Your mood carries you effortlessly, prepared to take you anywhere that offers more pleasant circumstances.

\(^{103}\) Ibid., 173.
An extremely different yet utterly majestic space awaits you. In the first attempt to pull aside the wavy drape in the corner, the sudden shock of an unprecedented *primordial* encounter flashes, exploding in light and space. The panoramic shock of an instantaneous lightening of spatial character explodes in a single blink of an eye. What happens may be described as a funneling affect of what is minimized and concentrated, and then such an open an expanded spatial complexity. In a dramatic breaking apart a new mood unfolds without previous warning. Only your attunement of understanding grounds you.

*full encounter of light*

Where the ordered row of Roman-style, regularly-spaced punctured changing room openings march behind you, standing on the verge of this generous platform, you cannot but “linger.”\(^{104}\) Mesmerized in exuberance, standing still, you simply indulge in this spatial wonder. In chaotic explosion of rays, the shattered slits of intersecting lines blind in their brilliance against the darker context. Being in such intoxicating brightness is both paralyzing and exhilarating at once.

\(^{104}\) Homa Fardjadi and Mohsen Mostafavi. *Delayed space: work of Homa Fardjadi and Mohsen Mostafavi*, 8-12.
attunement of understanding

Unlike the dark austere proportions we were projected from, there is a new special character born here, only to announce itself fully and patiently in its own time. This new space is not to be confused with some geometric order that existed and that you only now happen to arrive within. On the contrary, this is a new space, opened up within the experiential dimension of understanding that belongs to you always already in your own mood. However, you only now come to encounter it for the first time in the flesh, in your attunement of understanding, contextualized in stunning rhythm of this refined orchestration by way of an architectural composition.
opening of possibilities

You do not reach this state by searching for it in the midst of other places. This new space is made available in your understanding only due to the effect of minimizing and the absence that was created in you along this spatial journey, and that has now made this possibility available to you now. Such an explosion in time and space that belongs to the work of architecture is encountered by mood. This intoxicating play of light and shadows opens and expands the experiential dimension of your primal dreams that you never knew you had. In being thrown in pure wonder at this new world that opens up for you, you come to encounter space and time like you never have before. Both time and space are being redefined, now taking on a whole new meaning.

mystery of the downward plunge

From this platform, a glorious stair, parallel to the platform itself, recalls the original one of its kind at the ancient site of Persepolis, descending down toward the circling flow of a central bathing pool that is reminiscent of the mysterious Turkish-style bathhouses of the east. Even if Zumthor himself
may devalue these astute connections, they nevertheless ‘work’ in creating the ambiguity of an other-worldly character that one finds oneself falling into. In falling, this downward plunge will be found to be most illuminating after all.

**mood of elation/extreme deconstruction**

Across from this platform, directly ahead in the open air, your gaze falls into the primal dream mentioned earlier as a preparatory attunement in your mood. The wondrous pool below, that you now reach, is the same spring water that was dripping down the bare concrete wall before. Yet, indicative of the source of the spring itself, engulfed in its spatial fluidity, you swim in a full phenomenal celebration, in the fantastic rays of its intensity. In the light of such spatial explosion, expansion, and opening, there is nothing in the air but a pure celebration of emotions.
disclosing power of mood

In experiencing this essential character of the disclosing power of mood, in the mood of elation, one finds the manifestation of there gets laid bare in the play of solidity against fluidity and light against reflections. In such a contextualization, which this possibility of mood has opened up for you, a new understanding of space arises. Space, once seen as a mere geometric categorization, finds a new meaning. This new definition of space, encountered as pure beholding, is celebrated in its multiplicity.

shattered form and function

This is where the rigidity of form and function is shattered in the brilliance of the contrasting character of extreme dark and light or the cracks between the edges of walls and ceilings. There, on the edge of the walls and ceilings, in the brilliance of the light shining through in the space of the in-between, a new language of architecture is born. In the fluid style of this new language, architecture goes beyond serving as a purely utilitarian object of shelter for our daily activities, nor is it that which we admire as an object of aesthetic pleasure or as an ingenious technological masterpiece. What sets the standard for
evaluation of this new language of architecture goes beyond all the previous traditional stylistic models or idealized theories about form and function. Rather, its power is apparent only in its ability to cut through any apparent physicality of space, in defiance of the presumed linearity of time.

situat edness and contextualizing character

The stern presence and imposing hard surfaces of the vertical composition situate your mood in their situatedness, whereas the sudden explosion of space expands the range of your contextualizing character. The repetitive linear pattern of the calming horizontal lines on the wall serves to carry your attention forward effortlessly. The fluidity and horizontality of the water continue the spatial flow of mood as it contextualizes your experience at every step of the way. Opening and expanding is the ultimate effect. The linear, tightly laid stone of the walls, in their binding precision attunes your mood in situatedness.
Although the play of details, light, and patterns tune you into, their multiplicity, the whole sensual feast entraps you in the joy of involvement. Countless ephemeral patterns of water on the ground are constantly made and erased over and over by the wet footsteps of the guests. The constant flicker of blue from the square skylights above reflects and multiplies on the trembling fluidity of the water surface in the sunken central pool below. This recalls our initial encounter with the blue square of the entry lobby that gave you the first call of an opening on the way.
Depending on each particular atmosphere around the central pool, you feel either exhausted or exhilarated. Every instant the lure of light and openness entices, drawing you into the expanding space. This contextualizing affect is counter-played against the feast of patterns and reflections that absorb your attention. There, in the ground of solidity, where line after line of solid gray stone emerges out of the fluidity of its own reflections, the beginnings of the deconstructive forces arise in careful resolution of a new conception of time and space.

Here, for the first time, a reversal begins to manifest itself, not by pure destruction that would scatter the phenomenal content of mood by the decomposition of contextualization, but in preparation of the way for a full phenomenal shift of understanding in mood. Where the solidity of the stone finds its own reflections in the trembling fluidity of light and water, the ordinary lines of reality already begin their reconstruction in a new mood of understanding architecture.
Without a clear progression to follow, you wander around the central pool, among numerous individualized smaller spaces that provide a series of intimate encounters, each with a different character. Where everything is given easily, nothing makes clear sense as it did before. Lost, encircling among its intoxicating spatial characteristics, confusion rules in this lack of certainty or clarity. The multiplicity of patterns of water merges in patterns on the stone floor, empowered by the sun that shines though them. In such spatial multiplicity, a simplicity of form and texture bring you back to your senses. Sounds of conversations are heard from beyond the solid walls, coming from people that you don’t see. In contrast with the smell of chlorine that is typical in an ordinary spa, the engulfing spring air that you inhale is nameless. Each corner offers a particular experience that in being carried on in reminiscence, they explode out of their initial own time or place.
In the midst of all the spatial *ambiguity*, an acute simplicity rings true that is beyond comprehension. The dizzying spatial and temporal qualities of such heightened dimensions of experience build in curiosity, entangle in involvement, and intoxicate in *thrownness* of *falling*.

**primal dreams and experiences**

Until the narrow descending out toward the chain link gate, which you find eventually, when you have had enough circling round and round, you have not yet come to fully realize the transforming power of this spa. The sensual multiplicity that it offers, regardless of its mesmerizing effects, are not to be mistaken for the essential character of what it means to reach the full openness. You find this only after you find your way out completely. Nevertheless, the extreme depth of intimacy and the multitude of *primal experiences* made available here are never to be forgotten.
contextualizing character of mood

As a consequence of this extreme contextualizing displacement in your mood, what you feel is constantly being torn apart in different directions. Enthralled in this anxiety, you are relieved that the last chamber’s brass guardrail prevents the total burning in the charring fire of red dume below, before the final escape. Before your are able to be released into the clarity and freshness of the open air outside, the weight of heavy stones, the irony of suspended heavy chains, and the splashing of steaming water prepare you for your escape. Rather than call for the disastrous alternative of a total fall, to leave behind nothing but ashes, in its call for the cool air, the deep heat of the final red chamber offers a last chance for contemplation. As the flickering reflections of light on the deep red walls continue to engage you, the call of authenticity prepares the way for you to walk up and out of the heat for good.
The complexity of the archetypal and metaphoric scene and what is encountered here is beyond either belief or explanation. One has to experience it for themselves to understand its totally immersive and transformative qualities. It is beyond anything a wise woman or man can imagine, yet is able to inspire a plethora of *primal dreams* that are awakened and make their own way into reality. In such powerful circumstances of life, in attempting to reconstruct the torn fabric of reality, a new definition of architecture arises, encased in a new meaning of space. All this is good only if one is able to pick up the pieces and move on. Nevertheless, all this exists and is made possible only in the phenomenon of our own existence by way of our mood.
Finally, the clearing and opening of spatial phenomena is at work, relieving the solidity and predictability of architecture. In clarifying all misconceptions, a new understanding of space begins to unfold as we follow the light once again. At last, the direct assertion of the interpreting power of mood will be a definite necessity to take us out into the light and openness, of the splendid heights of the Swiss mountain ridges, outside once again.

After circling in and out of multiple primordial experiential metaphoric scenarios, before you can return home for good, the sloping floor of the final excursion gently descends to face a clear dead end ahead. Here, our own recollection from the past parallels the brightness of the sheer light reflecting on the water and offers a clear potentiality for hope. This edge draws you close, into a complete shift of mood. Your mood is constantly in touch with you, letting you know where you are going, how you are doing, and how it feels to be there. How accurately you hear depends on how closely you listen. Your sensitivity is the measure. Each clearing and each opening by challenging expectations increase your sensitivity.
The only way out that remains is in swimming down and out through the gate. You are anxious to flow out of the enclosure, as the sunrays filter through in this final call for freedom, clearing the air and preparing you to swim under the suspended chain-link gate for good. This mood carries you. Once you are completely soaked in, like a fish, you leap forth, swimming joyously into the pool outside, the very source of the primal spring that we had only glimpsed before, finally emerging free, into clear open air at last.
dematerialization of materiality

In emerging out into the evaporating mist and fluidity, in the midst of earth and sky, line after line of perfectly constructed, lightly knit parallel lines of fragmented walls toss and turn as they dematerialize around you in their own dancing reflections. Immersed in the mist of fluidity, in the ephemeral character of this fragmented ruin, in contextualizing our experiential dimension, we come to float in a new understanding of solidity melting into fluidity. In the midst of the Swiss mountains, a light fresh new mood fills the air in the optimum contextualizing experiential dimension of mood.
Afterwards, having been immersed in the full swing of possibilities of your mood and more, it is not an exaggeration to say you feel you have died and been born again, fallen into an abyss of fluidity, passed through the primal depth of serenity, and arrived at the “utterly enthralling,”\textsuperscript{105} sparkling pinnacle of your existence anew. This state of letting “be” in the “free,” in “sparing and preserving,”\textsuperscript{106} is what Heidegger, in his later essay “Building Dwelling Thinking,” characterizes in terms of \textit{dwelling}. In this mode of dwelling, a new understanding of mood manifests itself. After being drained in the process of minimization, and now being engulfed in its pleasure, you simply understand their difference.

The difference is clear only because you have been \textit{there} and have experienced how it feels being emptied out in your emotions as well as the fulfilling power of being entranced. In your mood, you have been carried to this \textit{sparing and preserving} experience, from which the ultimate meaning of pure \textit{health} and \textit{wholeness} or the real experience of happiness arises.

\textsuperscript{105} Hauser and Zumthor, \textit{Peter Zumthor therme Vals}, 27.
\textsuperscript{106} Heidegger, \textit{Poetry, Language, Thought}, 143-161.
A new definition of language itself as well as a new language of architectural composition is finally glimpsed here. Architecture experienced in this way sets up a clear contrast with our previous architectural encounters. The difference is clear to the extent that on the basis of this special moment all your future interpretations of architecture are going to be formulated.

**moment of vision**

For me, the French expression *l'expérience passe la science*, which my father used to repeat, finally sinks in. Not because it was well composed in itself, not even due to my newly acquired education in French language that is now providing me with the knowledge to read and speak it fluently. On the contrary, my mood fills in the empty words, allowing them to finally be understood in my own experience. The empty gap between these words can never be filled with all the books in the world. That is why Polt, translating Heidegger, confirms: *Ontology precedes Epistemology*. Theoretical knowledge always leaves the gaps empty, leaving us yearning for more, for what is real. The difference between the two lies in the lack that remains in your emotions verses the fullness of experience in itself.
Our feelings talk, they give us the character of our existential constitution in every moment. This characteristic is defined by the mediation and intensity of our situatedness and contextualization in our mood. Unlike the solidity of a traditional spa, or the sudden explosion of space that happens in much current architecture, here a new sense of space is preserved in its disclosedness of mood. At last, out of the initial call of authenticity, a new meaning of human condition arises to set free in its own new mood.
**care of resoluteness**

This resolution of time and space happens in the reversal of all that is constructed in solidity of stone finding itself floating on reflections of its own in fluidity in water. Finally, a renewed understanding of architecture begins to arise, not by merely opening up the experience, but by *careful reversal* of the *spatial temporal dimension of experiencing* architecture. In this careful composition, through decomposition and re-composition, a total experience of health is endowed in the healing of the phenomenon of *being in general*, in the experience of being a whole. In this state of contentment, floating in water without being projected away or toward anything, finally our *burden of being is lifted*. In our full openness to the atmosphere, wholeness characterizes this state of our Being. Who wants to be anywhere else or do anything thing else? This experience is *complete in itself*.

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**groundlessness of mood**

In the *historical* event of being contained in this equilibrium by way its own mood, we simply understand the full meaning of being. Intelligence or morality can only exist in light of this experience in being free, our own self that is open to the world in
a state of pure care rather than being held back by worries or concerns. It is simply being there in the absence of desiring anything else. This care is the authentic spatiality of temporality expressed in architecture. Here, our renewed attunement of understanding finds its full meaning in its being free.

new interpretation of architecture

Finally, here, the extreme instability in all that belongs to ethos and pathos, rational and emotional, material and immaterial, solid and void, rigid and fluid, visible and invisible, tangible and intangible in architecture reach as the groundless ground of their mediating equation. No doubt, architecture fulfills its primal mission, when all that once appeared to have a resemblance to clear or distinct is shattered, to float in the pool of light and the full shimmer of its expanded horizon of ambiguity and reflections. Here, against absolute Swiss precision, a set of most fluid primal encounters shatters yet carefully sustains, to change the essential mood of everything. Nothing needs to make sense anymore. Architecture, interpreted this way, makes

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any ‘building’ to find its new meaning in ‘dwelling’ on the ephemeral edge between *rationality* and what Heidegger refers to as its “crazy counterpart, *irrationality*.” All the sense architecture needs to rely on these days is defined already in attunement of this new understanding of mood. We are always disclosed in mood as a being that stretches from here to there; our mood acts as the ground of *groundlessness* that carries, involves, situates, and contextualizes our being in the world in our attunement of understanding.

*constituting character of mood*

This understanding of mood supports all other theories of emotion that look for answers in human cognition through the input/output process that take place in our brain’s neurons and synapses. Yes, naturally what can be seen can also be measured. Heidegger’s rightful challenge was to show us the problem of sciences is in the limitation of all that can be seen or come to ‘presence.’ As we encountered, the most essential characteristics that define life’s most powerful and illuminating moments are beyond perception,

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beyond cognition, and therefore beyond measurement. Naturally, this means that the ‘human condition’ may not be in a very assuring place to give us peace of mind in its security that it provides for us. Yet, like the stone platform anchored gently on one side, letting go of this need to rely on something solid turns out to be life’s most important lesson after all.

This is where the call of authenticity has been aiming for all along. Flowing in the perfect balance between earth and sky, without needing the support of thought, free in the flow of mood, you experience the familiar equalizing balance of this most common ground. As you are immersed in the soft touch of water, you stand on your own feet, while receiving the public space with the clear choice to interact with others on your own account. After half a century of constant struggle, architecture is finally finding the contextualizing character of groundlessness as the new ground for its situatedness.
Part 3: Mood-Consciousness of Architecture

emotional attunement

We have finally reached a position to be able to summarize what is offered here on the basis of which the possibility of a more essential phenomenological theory of architecture could be developed. It all starts with an appropriate interpretation of our emotions. Our emotions are smart. Being smart here does not mean that our emotions have their own rationality nor does it mean that they follow ours. Rather, they are self-directed. Emotions go where the road is cleared and where the way is open for them to go. They comport themselves in their own way. In this way, they have their own way of being ‘smart.’ In being conveyed, without proper support they fall. Our emotions can go astray, when they find their support elsewhere. In this case they lose their way. Our emotions have no judgment. They cannot hear us, see us, nor listen to us. Our emotions know themselves and find their own way back to themselves, whether we like it or not. They transport themselves only in openness in their being attuned to the call of authenticity. In such attunement of understanding, they know themselves. Where they find proper support, they linger. Where they linger, they dwell longer or simply happen to stay.

understanding mood

Emotions have neither ethnicity nor gender. Emotions have no bound identity; nonetheless, on rare occasions they can find themselves. When they do, the intimacy of such a familiar
encounter shines true in its own self. This familiarity can appear to have the character of home. Yet, in this plunge, only in letting ‘be’ can they arrive home most authentically. In this attunement, time and space lose their meaning. The care of this primal encounter shifts attitude on its own accord. Here, the meaning of everything, even architecture, changes for good, in a new more accurate understanding of mood.

**experiencing architecture**

Therme Vals first minimizes the contextual dimension of our experience by reducing our ordinary involvements in the world. By eliminating our everyday concerns and interactions, it gathers, focuses, and intensifies the existential phenomenon of our Being that is ordinarily dispersed in our experience in the world. In its implosive character, this starvation of our senses from intimacy of involvement creates an extreme lack that increases our curiosity. A more intensified and heightened level of desire for involvement and interaction builds up, ready for the chance to explode into the free. Our extreme dematerialization begins with a shock of direct encounter, where we come face to face with an experience of light. This is followed by the celebration of fluidity and the confusion of multiplicity; we eventually find our way out through the gate into the expanded field of experience.

After having encountered various possibilities of architecture, in being there and being rescued out into the open space, we arrive at the fresh air, being carried in our mood. In our attunement of understanding, greater levels of sensitivity
develop in experiencing our various encounters of architecture: any clearing of space, brightness of light, fluidity of water, and texture of stone begins to have greater impact in contextualizing the character of our understanding in mood.

**mood-consciousness of architecture**

Even though Heidegger himself never used Jean Paul Sartre’s term *consciousness*, due to its cognitive resonance at that time, however, I feel that after clarifying mood to the extent that there is no mistake of taking it as a cognitive phenomenon, we are now in a position to introduce its rightful ground in understanding mood. In light of this consideration, I feel confident at this point in suggesting the *Mood-Consciousness* of architecture, as the *ultimate potentiality* of architecture in its full *attunement of understanding of mood*. Architecture understood this way belongs to the *contextualizing* character of *situatedness* that takes place by way of mood and by way of our being, already stretched from here to there, as well as from there to here. On its basis, we always have an understanding of our experience of architecture. Through our feelings and affectivity in every moment our emotions give us the mediating character of our *contextualizing situatedness of Mood*.

**new mood of architecture**

Thus, unlike our ordinary definitions of architecture that consider our experience to belong to the realm of cognition, science, and measurements of senses, only a certain orientation, sequence of events, and disclosure of moods are capable of taking us to the
full meaning and the real work of a work of architecture. By way of Dasein, however, we come to understand ourselves, “Dasein, means that Dasein is that entity which, as Being-in-the-world, is an issue for itself.” Moreover, our mood is “that on the basis of which the world is disclosed as such.” From this, one’s “understanding of the world and the self” opens in resoluteness to the general meaning of spatiality and temporality. It is based on this understanding that Christian Norberg-Zchulz considers architecture in terms of “spatial organization and embodied character.” Accordingly, architecture has the power to embody our “direct experiences” and inform our “personal significance of space.” With such exalted potential, the ultimate task of architecture turns out to be disclosed as the power to convey and make manifest the essential meaning of the “world and self” – nothing less, nothing more.

Architecture, considered this way, opens up possibilities of the contextualizing character of our experience situated and makes apparent the built environment’s basic role as a mode of expression in discourse that characterizes our being-in-the-world. We now understand how mood attunes, structures, and temporalizes our full encounter with a work of architecture. This understanding of architecture finally brings to light the full contextual dimension of our experience that is always infused with spatial aspects before we can recognize the depth of their significance. Our mood gives us our understanding of ourselves, and the world by way of architecture.

110 Heidegger, Being and Time, 182.
111 "Where Do You Stand."
113 Heidegger, Being and Time, 329-338.
Having *let go* of the fear of the reductive state of minimization as well as thrownness in desire of the mood of elation, time and space lose their meaning. For Heidegger, only "ecstasy"\(^{114}\) defines the characteristic of this state of limbo where your attunement and understanding merge in completeness of this experience in mood. Here, Therme Vals ‘works’ as an exemplary work of architecture: clearing the way of our preconceptions and opening the way for what we can now understand as *Mood-Consciousness* of architecture.


http://www.therme-vals.ch/.


President Barack Obama, e-mail message to author, July 21, 2010.


