

Abstract

A 2005 architectural call for papers asserted the sacrifice of absolute position for velocity, and the power of the flux of our times to sweep us into a time defined by its own flux. Earlier, Marc Augé wrote of airports and leisure parks as non-places. Between “hotel chains and squats, holiday clubs and refugee camps”, the measure of temporal and spatial flows varies hugely. Globalised 24/7 rhythms share little with those of European villages or with countries on the threshold between developed and developing. When iconic references to the latter appear in the former, questions of mediation arise.

Designing in global contexts engages the virtual and produces embodied experiences. It can change how the world is presented to our reflection: what is visible and what can be said about it.

By puncturing global flows, precariously juxtaposing specific moments and places, this paper charts transitional phenomena, flows of cultural appropriation, embodied experiences, and moments where possible worlds may appear. Rangitukia and the Auckland International Airport (New Zealand), Bärbach and the *Tropical Islands Resort* at Brand (Germany), and Apia (Samoa) will provide sites of inquiry.

Disjunctive Flows

The relevance of the moment has become eclipsed by that of its own passage, and absolute position has become an easy sacrifice for the velocity on offer. We have been at last swept by the flux of our times into a time defined by its own flux.¹

This notion of time bears an affinity with the non-places of Supermodernity, which Marc Augé quantifies as the total of all “air, rail and motorway routes, the mobile cabins called ‘means of transport’ (aircraft, trains and road vehicles), the airports and railway stations, hotel chains, leisure parks, large retail outlets, and finally the complete skein of cable and wireless networks”. Augé juxtaposes transit points and temporary abodes such as “hotel chains and squats, holiday clubs and refugee camps”, which – whilst sharing some conditions of Supermodernity – differ hugely in others.²

Time is experienced differently in a transit camp than in a transit lounge. Similarly, its perception in Auckland (New Zealand) varies from that in Bärbach (Germany) or Rangitukia (New Zealand). Metropolitan 24/7 rhythms share little with those of small European villages or regions on the threshold between developed and developing. When iconic references to the latter appear in the former, questions of mediation arise. Have “we” really been swept, “at last”, into a time defined by its own flux? Has the space of flows substituted the “space of places”, the spatio-temporal organisation of our shared experiences?³ Are the relationships between people, architectures and time shaped differently by traditional and contemporary forms of perception and memory?

Global flows of capital, commodities and people not only articulate differently in different settings. These eminently spatio-temporal forces may in some instances have effects akin to Walter Benjamin’s concept of mediation through translation: anything but safe or static, a good translation risks the translator’s own language, to be “powerfully affected by the foreign tongue” (81) in a “central reciprocal relationship” (72) of mutual supplementation and renewal.⁴ Simultaneously, disjunctive flows also tend to augment divisions between senders and receivers, travellers and hosts, producers and consumers. Designing in global contexts necessarily engages the virtual. It also produces embodied experiences. It can change how the world is presented to our reflection. In Jacques Rancière’s terms, art and aesthetics can change the visibility of “places and abilities of the body in those places”, how spaces are partitioned and configured, and “the relation of the visible to what can be said about it”.⁵

Puncturing global flows, and bringing specific moments and places into precarious aesthetic relationships, this paper charts transitional phenomena, flows of cultural appropriation, embodied experiences, and moments when possible worlds may appear. Rangitukia and Auckland International Airport (New Zealand), Bärbach and the *Tropical Islands Resort* at Brand (Germany), Apia (Samoa), and Surrey (UK) provide sites of inquiry and trigger theoretical concepts. How are sensibilities shaped in these different constellations? And how are desire and productivity distributed along the lines of flow?

Velocity on offer Auckland Airport, New Zealand

Rushing to the check-in counter, the traveller enters a compressed space-time.⁶ Passport and boarding card grant him admission to a transitional realm, where posters (like “‘snapshots’ piled hurriedly into his memory”)⁷ recall transitory experiences in a briefly visited land; brochures of what lies ahead stimulate future fantasies. Goods are purchased on credit cards; food consumed ‘on the wing’. Immersed in the spectacle of the present moment, the traveller may taste the “passive joys of identity-loss, and the more active pleasure of role-playing”.⁸



Auckland Airport 2005. Photos: Author

Onboard plane, time slows down as the vessel picks up speed – the cabin turns into a capsule or into Augé's ideal vantage point which "combines the effect of movement with distance", like the "deck of a ship putting into sea".⁹ Everyday time recedes into an intense paradoxical fusion of chronometric and lived time. In a show of hospitality intended to represent an airline's culture of origin, livery and branded objects 'customise' vastly similar spatio-temporal conditions. Air New Zealand flights, until not long ago, owed their local flavour exclusively to icons of Māori culture: *tiki* on cocktail stirrers, the 'corporate *koru*' on cutlery and seat covers, *whakairo* motifs on the cabin's 'wallpaper'.¹⁰ Radically decontextualised, these objects-in-motion appear stable only in the "time-stilled, space-slowed" cabin atmosphere.¹¹ They point, as part of the global flows of images, to "relations of disjuncture" rarely visible to travellers, and "precipitate various kinds of problems and frictions in different local situations".¹²

Global flows, of different speeds, along different trajectories, relating differently to diverse localities, can locally produce fundamental problems.¹³ The whirling flux of her times may indeed prevent the long-distance traveller from engaging with, or even contemplating, the "plurality of places" she visits.¹⁴ It may not be visible to her how the flows, which the airline's fit-out almost perversely gestures toward, are bounded by spatio-temporal shores. From her position, it may be difficult to see how the apparently homogenous flows of capital, objects, images, and people around the globe can prevent a critical imagination of disjunctive experiences, of different "needs to know, to remember, and to forget".¹⁵

Absolute position and easy sacrifice

(1) Bärbach, Germany

Not even on a road map, Bärbach, a hamlet clustering around medieval cloister ruins in the Taunus mountains, seems to exude Germanic rooted-ness.¹⁶ Like Marcel Proust's church in Combray, it occupies "four dimensions of space – the name of the fourth being Time", the age-long repetition of the "gentle grazing touch of the cloaks of peasant-women" that left the old porches worn and furrowed.¹⁷



Bärbach, 2004. Photos: Author

My friend's half-timber farm house in Bärbach is surrounded by dry stone barns, a kitchen garden and a large yard with a hundred year old walnut tree. The ceilings are low, the staircase narrow and worn. Amongst things that are long-lived enough to bear traces, the mad and reckless pace of Europe's cities seems far away.¹⁸ The kitchen – full of ingredients and implements old and new – sports an espresso machine next to the original wood range. There is no palpable contrast between the 'timeless' serenity of house and garden and the satellite dishes on the roofs of a few surrounding buildings. Time here does not appear as a "succession of a sequence of nows", future, past and present belong together.¹⁹

The owner bought the house decades ago to spend the balance of her weeks here when not working in Darmstadt (an hour's drive away on the *Autobahn*). Friends, and friends of friends from almost anywhere in the world, come here to rest, or to work with time to think. In a certain sense, this place, as place, has become "a refuge to the habitué of non-places (who may dream, for example, of owning a second home rooted in the depths of the countryside)".²⁰ City speed alternates with rural contemplation. Dial-up access to the internet slows down work and limits the download of information to the necessary. For non-paying house-guests, computer work may alternate with gardening, preserving and light repair work on the buildings: the keyboard with hoe, sieve and hammer.

Bernard Stiegler, exploring a production of time ignored by Martin Heidegger, argues that the prostheses through which humans engage with the world produce their producers: through the sedimentation of memory in artefacts, time emerges in the co-production of tools (as prostheses) and humans. Far from "being merely in time", technics may increasingly "properly constitute time" as the time between scientific discovery, technical invention and technical innovation continues to get shorter in modernity.²¹ Technics – building, typing, or preserving – is, like language, a system of means exceeding its human users. As tools present the past through reflexivity (*Erinnerung*) and the future through anticipation, the pre-given combines with foresight.²² Human groups form around their relation to time, and "the relation to a collective future sketching in its effects the reality of a common becoming".²³ Stiegler thus outlines the contribution of the past to the production of future.

(2) Rangitukia, Aotearoa/New Zealand

But 'future' has dimensions beyond those considered by Stiegler. To Māori, we move backwards, rather than forward, into an unknown future.²⁴ What lies in front is the past, which is intimately linked with *whakapapa*, with the lines of descent that locate a thing or person in time and space.²⁵ *Whakapapa* translates literally as "to place in layers, one upon another",²⁶ thereby creating temporal relations, patterns and linkages between everything animate or inanimate. Thus, in Māori creation accounts, an "impersonal One" (a rising thought, memory, mind, desire) grows in a first world, in unpossessed and unbound nothingness.²⁷ After a long-lasting calm, the second world of stars appears. The third, phenomenological world begins with the violent separation of Ranginui (the Sky Father) and Papatuanuku (the Earth mother), which fundamentally alters the sense of time, and radically transforms space. *Whakapapa* – heaping layers in time – ensures the presence of the first within the human worlds.

In Rangitukia, on the other side of the world from Bärbach and at the heart of Ngati Porou, the *hapu* and *whanau* (kinship groups) have, unusually and for complex reasons, retained legal ownership of much of their land.²⁸ In Rangitukia's *wharehau* (meeting houses), *whakairo* (carvings), *kowhaiwhai* (paintings), *tukutuku* (weavings) and people preserve and enact *whakapapa* (genealogy).²⁹ From Stiegler's point of view, their structural and sculptural elements would, as prostheses, embody the relationships of human makers and their world, and co-produce time. But the effects of sedimented memories in the material present can vary greatly. In a *wharehau*, a specific modality of thought is produced: rather than simply a symbol or representation of generations and the continuity of time, the *wharehau* is the body of the ancestor. The ridge pole not merely represents the backbone of *whakapapa* – it is the backbone. Entering into the body of the ancestor is also to connect physically with an extended ancestral structure of relationships. There is death in life and life in death. With every approach and turn, the present is part of the realm of the past, and the past forms the present and the future.



Ohine Waiapu, Rangitukia, 2006. Photos: Author

These places, New Zealand's equivalents to the Bärbach ruin or the Combray church, are changed in their being when turned into 'heritage' to help sell New Zealand tourism. For, in the space of non-place they enter (with its urgency of the present moment measured in units of time), "there is no room ... for history unless it has been transformed into an element of spectacle".³⁰ At airports and on airplanes, decontextualised fragments of the realm of *wharehau* and *whakapapa* bear witness to a commodification of culture that is often contested. After decades of protest by Māori, Air New Zealand discontinued the use of cheap replicas of Māori cultural images some years ago.³¹ While the firm continues to use Māori culture as a resource for its corporate/national identity strategies, it now entertains consultative relationships with Māori. This collaboration has improved the quality of the representations of Māori culture and makes their use more plausible in the strategies of corporate and national identities.

Meanwhile, locals in remote places like Rangitukia, where the context of buildings and history is in some ways still intact, only manage to barely eke out a living. Since the 1970s, flows into the cities have led to demographic attrition, and subsequently to high unemployment in the region, which was in the past often compensated by Government schemes subsidising local economies. Under neo-liberalism, however, government policies have turned almost into the opposite. Access to global markets is now more important than a region's social infrastructure. In 2004, the area around Rangitukia was classified as a 'no-go zone' in the Government's "Jobs Jolt" programme,³² which effectively blocks specific flows back from the cities: unemployed people wanting to return to their place of birth, say, to be with their elderly parents, would no longer receive the benefit. This policy may place even tourism at risk, one of the few remaining potential sources of employment.

Organising transitory and vicarious experience, tourism thrives on the diverging qualities of space and time. In Rangitukia, it brings highly mobile tourists in their Maui campervans and *tangata whenua* (the people of the land) into a complex figuration. The travellers pile up snapshots of experience, whereas those living in the 'no-go zone' can feel trapped, "seeing how changes for everybody hardly represent changes for [themselves] or [their] community". This experience creates a distinctive sense of place and time in Rangitukia, of which a place-less conception of time cannot conceive.³³

Time defined by its own flux

(1) *Hinemihi o te Ao Tawhiti*, Surrey, UK

Earlier flows in space saw Māori navigating the Pacific for centuries, long before European colonial expansion produced Western modernity.³⁴ In the nineteenth century, people and even houses sailed from Aotearoa to the English colonial centre. While records are patchy, they do indicate that, as early as 1809, Ruatara, a Nga Puhi chief from Rangihoua, left New Zealand to meet King George III; a person of rank from Kororareka (Russell) came to England on a whaling ship in the early 1820s and, to survive economically, joined Captain Samuel Hadlock's travelling exhibition of 'Northern Curiosities';³⁵ Wiremu Toetoe, a Waikato chief, and his relative Te Hemera Rerehau passed through England after their stay in Vienna in 1859, and met with English royalty before sailing back to New Zealand;³⁶ King Tawhiao and his delegation visited London in 1884; and the New Zealand Native football team toured Britain from 1888-1889. Māori houses also travelled to destinations in the United States (Ruatepupuke, Chicago), Germany (Te Wharepuni-a-Maui, Stuttgart, and Rauru, Hamburg), and to England (Hinemihi o te Ao Tawhito, Surrey).

Hinemihi o te Ao Tawhito was bought in 1893 for 150 pounds by the then Governor General of New Zealand, the Earl of Onslow.³⁷ Built originally for the needs of the Ngati Tuhourangi community at Te Wairoa, Hinemihi was subsequently shipped to England, as a souvenir of the Earl's time as New Zealand's colonial governor, to be reassembled at Clandon Park in Surrey. Today, she is visited regularly by Ngati Ranana (a group of London-based Māori) and other New Zealanders. Hinemihi is in the ownership of the UK National Trust who firmly refused a request for repatriation in the 1980s.³⁸ However, ongoing contact has meant that the Trust accepts that the *whareniui* "has living qualities based on their ancestral origin" for Māori and a brochure accordingly refers to her as a person.³⁹ For Anthony Hoete of *WHAT_architecture*, London, she "bears the ... imprint of a living Māori culture that uses motifs such as carving as a proxy for the transcription of language. Hinemihi thus expresses the identity of the Māori community that created her (and its London based diaspora)."⁴⁰ Jim Schuster, one of the descendants of the original creators and involved in the imminent restoration project, regards Hinemihi as "a piece of home a long way from home" for members of Ngati Ranana, which will give them "some idea of who they are".⁴¹



Hinemihi o te Ao Tawhiti, 2005. Photos: tikitour.

Hinemihi's restoration raises interesting questions about architecture in the space of flows: Where does she belong and to whom? The UK National Trust considers the "much travelled and exotic building" of "immense cultural significance". An interdisciplinary team is to "address mistakes made in earlier restorations and to ensure her long-term future".⁴² Consulting with the Māori community is considered crucial for an appreciation of her cultural significance, and Māori artists and craftsmen will be involved. But what about Māori architects? Might their knowledge be vital if Hinemihi is to be "a living building, a building that can breathe, change and develop much like a living being"?⁴³ The answer to these questions depends, amongst other factors, on what counts as knowledge in such a project. Might the trust conservators' desire for authenticity block the flows of space asked for by Ngati Ranana? Who has answers, given that her absolute position was lost a long time ago?

(2) *A Samoan Fale in the global village*

In 2005, a Samoan troupe performed Pacific dances at *Tropical Islands Resort* at Brand, Germany, which also houses a Samoan *Fale*. These appearances make manifest accelerating flows of bodies and architectures in space. Around 2003, Colin Au, Chinese Malaysian multimillionaire with a background in luxury cruises, planned to bring "the tropics to Germany",⁴⁴ into the gigantic disused hangar originally built for the production of hightech-aircraft. CargoLifters, as the aircraft became known, were enormous zeppelins with cargo compartments large enough to transport oilfield equipment and other heavy machinery around the

world. When the high-tech, high investment scheme went belly-up, the hangar was auctioned off and Au acquired it for 17,5 Mio. Euro. It was to house “rainforest flora and fauna and six villages representing indigenous cultures in Malaysia, Thailand, the Congo, the Amazon, Bali and Polynesia”.⁴⁵ Like the ambitious CargoLifter scheme, the resort’s construction hinged on advanced technologies in the space of flows: transporting capital, human bodies, objects and images around the world – physically and virtually.

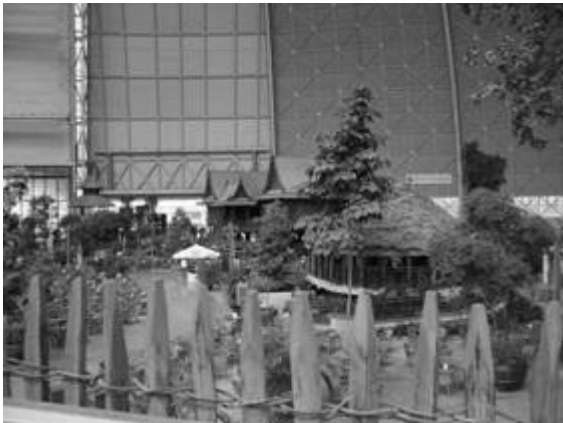
Different from Hinemihi, the *Fale* at Tropical Islands was built specifically for the resort: Au travelled to Apia to commission the Samoan Tourism Authority (STA) with its construction. STA, in turn, invited local *tufuga fai fale* (master builders) to submit tenders based on the working drawings supplied, using local traditional materials and drawing on local skills. Some months later, the *Fale* was shipped to Germany, where it was erected by the *tufuga* in the centre of the *Tropical Village*. Samoan performers subsequently flew to Germany to perform dances from a number of Pacific islands to a German and international public in a defunct aircraft hangar spanning the tropics.

Samoans input into the choice and design of the *Fale* was limited and, after completion, they had and have no influence on subsequent decisions about its use. Initially, the building housed special functions with important guests, in front of whom the troupe performed on the stage opposite. Subsequently, it was reserved as a dining space for visitors who bought the “Maharajah for one Day” package.⁴⁶ In 2007, the empty *Fale* was made accessible to the general public before it became the *Kalmoa-Lounge*, which “is perhaps the most Tropical of the lounges at *Tropical Islands*. It’s [sic] circular pile construction is authentic, and it is smaller and simpler than the more refined Thai House. Here you’ll really feel like a King of the Jungle!”⁴⁷ The *Fale*, as some of the other houses, has been consistently used to differentiate the thousands of visitors that are expected on a daily basis, from locals to globetrotters. Personalising spaces and bestowing status are strategies to counteract characteristics of Augé’s non-places,⁴⁸ the instrumental use of space, the pervasiveness of 24/7 chronometric time, and elements of surveillance. Thus, until recently, x-ray machines associated with security procedures at airports flanked the entrance.



Entrance to Tropical Islands Resort, 2006. Photo: Author.

As at some airports, iconic images are used at *Tropical Islands Resort* to anchor the space under the huge grey steel dome in an imagined exotic paradise. To this end, authenticity and original local context of the buildings are emphasised relentlessly. The website claims that the *Tropical Village* is composed of “authentic houses from 6 tropical regions of the world”, which “were constructed on site at *Tropical Islands* by craftsmen from their respective home countries”.⁴⁹ The *Fale* is described as a “particularly large”, “typical Polynesian straw hut”, “a sort of ‘community house’ for several villages”, with “28 beautifully carved wooden posts [representing] one of the participating extended families”.⁵⁰ None of these statements is correct and the *Fale* is as radically decontextualised as the objects-in-motion in the aircraft cabin above. All buildings in the *Tropical Village* (Thai House, Bali Pavilion, Amazonas Hut, Borneo Long House, and Kenyan Mud Huts) point to “relations of disjuncture” that visitors can only intuit, rather than clearly recognise, and whose problems and frictions they can only guess at.



Samoan Fale at Tropical Islands Resort, 2007. Photos: Author and Sylvia Henrich.

Eclipsed moments

The Earl of Onslow at the end of the nineteenth century, and Colin Au at the beginning of the twenty first, mobilized non-European architectures in their respective times' space of flows. While their ventures differ in important respects, they also show that, far from being universal and homogenous, the flux of our times is articulated in topologies with disjunctive currents, speeds and directions. In Manuel Castell's words, subordinate people are caught in time-bound localities while elites occupy the timeless space of flows.⁵¹ Explorations of different worlds are interrelated and context-dependent, but these connections are invisible if spatial conditions are eclipsed by geopolitical notions formulated primarily around time. What, in this context, will be the "productive consumer, the desiring subject", at *Tropical Islands Resort* or Auckland International Airport?⁵²

These questions are complicated by the fact that the distinction between space and time has its own problematics in the recent history of Western philosophy: Henri Bergson, for instance, passionately rejected the conceptualisation of time as "the four[th] dimension of space".⁵³ Not only does this concept tend to reduce time to a chronological, homogenous model of 'space-time'.⁵⁴ The spatialisation of time also "makes the world appear still, temporally crystallized in a snapshot".⁵⁵ This crystallisation of time, however, can afford insights (in the sudden constellation of the dialectical image) which Benjamin appreciated.⁵⁶ Like Bergson, Benjamin rejected an understanding of time as homogenous and empty, and criticised the notion of historical progress which is intimately related to it. However, his metaphors of time are often spatial, as when, in Richard Sieburth's words, he regarded history as "parataxis — time scattered through space like stars, its course no longer taking the form of progress but leaping forth in the momentary flashes of dialectical constellations."⁵⁷

Heidegger distinguished between authentic time, in which future, past and presence are mutually related, and inauthentic time, which is a mere succession of nows. As true time, 'time-space' (a literal translation from the common German word *Zeitraum*) is open in all directions and preserves in the present what was denied in the past.⁵⁸ Heidegger's notion of time also rejects linearity: "Its own past — and this always means the past of its 'generation' — is not something which *follows along after* Dasein, but something which already goes ahead of it."⁵⁹ Heidegger's treatment of time was thus very spatial, and yet he tried to establish time's primacy. Time-space, with its mutual openness to each other of future, past and present, "provides a space in which space as we usually know it can unfold. The self-extending, the opening up, of future, past and present is itself pre-spatial; only thus can it make room, that is, provide space."⁶⁰ His endeavour to establish time's primordality and to fully distinguish time from space failed, according to Yoko Arisaka, because temporality and spatiality are "equiprimordial, each mode articulating different aspects of a unified whole".⁶¹

The abandonment to the flux of time, and the sacrifice of position, that is evident in the call for papers for *thresholds* that opens this paper, seems to perpetuate a tendency to privilege time, and particularly future, over space. As Nelson Maldonado-Torres points out, however, too exclusive a focus on time could (in the competitive confrontation of time and space, as the temporalising and spatialising forces making up human

experience)⁶² lead to a forgetfulness about spatiality that is likely to reproduce Europe and the West as privileged epistemic sites and to sideline non-European ways of thinking.⁶³

Forms of visibility

When iconic references to local environments appear in globalised sites, questions of mediation arise. Benjamin's account of story telling, as an exchange of experience through embodied interaction,⁶⁴ employs a dynamic and open-ended concept of mediation, tending towards a virtual that is much needed when designing in global contexts. In "The Task of the Translator", Benjamin shed light on the potential of a good translation to realise aspects of an original that could not be released in its own language. To that effect, a translator has to risk his own language, let himself be "powerfully affected by the foreign tongue", and embrace a "central reciprocal relationship" of mutual supplementation and renewal between languages. Then it may be able to find the potential between the lines of the original.⁶⁵ A bad translation, on the contrary, is often characterised by excessive literalness or realism which cannot convey the original's meaning. There is a disjunction between original and translation that requires to be recognised. And, so, a translation, "instead of resembling the meaning of the original, must lovingly incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel".⁶⁶

This imperative is lost in the attempts to make global non-places 'look like' specific local places mentioned above: the *tiki*, *koru* and *whakairo* in the case of Air New Zealand and Auckland International; the *Fale* and the people belonging to it in its original context in the case of *Tropical Islands Resort*. On the latter's website, in particular, the *Fale*'s cultural contexts are mediated in a manner unlikely to realise potential that might be difficult to express in a Samoan idiom. More likely, this translation will reinforce in visitors their beliefs that they are part of the elite in the space of flows, in its centre of power and progress.⁶⁷ A translation that would reveal something of Hinemihi that was not visible in its original state is more likely to be delivered by Ngati Ranana's use and enactment of Māori rituals in a global context, than by the painstaking preservation efforts of the UK National Trust to keep Hinemihi's construction and form 'authentic'. The differences between the two villages that are cut off from the spaces of flow, Bärbach and Rangitukia, are difficult to render and can perhaps only be comprehended through experience in the space of places. Both are affected by the space of flows, but they are so in very different ways.

As Jacques Rancière reminds us, the mediation of perception can change how the world is presented to our reflection – the visibility of "places and abilities of the body in those places", how spaces are partitioned and configured, and "the relation of the visible to what can be said about it".⁶⁸ Rancière insists on the unity of aesthetics and politics. Art, or aesthetics, is political and productive when it suspends "the ordinary coordinates of space and time that structure the forms of social domination" and shapes "a specific sensorium" that allows us to apprehend something differently from what we know under the modes of distributing space and time that we are used to.⁶⁹ Experiencing the disparate local configurations of the scenarios in this paper may change our perception of the global flows, undercurrents and turbulences in which they are immersed. In contrast, imagining the world as a one-world-village, as the Tropical Islands Resort invites its visitors, is likely to lead to a perception that denies the different effects the temporal, spatial, and social aspects of capital (with its predatory mobility); information technologies (as measures of interconnectivity);⁷⁰ and people (tourists, businessmen, political and technological refugees) may have in different places. Architecture, articulating these tendencies,⁷¹ is experienced differently in different localities.

The global village does not exist.

Many thanks to Ross Jenner, Moana Nepia and Albert Refiti; to Anthony Hoete and the Boswells.

Allen, Ngapine. "Maori Vision and the Imperialist Gaze." In *Colonialism and the Object: Empire, Material Culture, and the Museum*, edited by Tim Barringer and Tom Flynn, 144-52. London: Routledge, 1998.

Anderson, Ben. "Time-Stilled Space-Slowed: How Boredom Matters." *Geoforum* 35, no. 6 November (2004): 739-54.

Appadurai, Arjun. "Grassroots Globalization and the Research Imagination." *Public Culture* 12, no. 1 (2000): 1-19.

- Arisaka, Yoko. "Spatiality, Temporality, and the Problem of Foundation in *Being and Time*." *Philosophy Today* 40, no. 1 Spring (1996): 36-46.
- Augé, Marc. *Non-Places. Introduction to an Anthropology of Supermodernity*. Translated by John Howe. London: Verso, 1995.
- Benjamin, Walter. *The Arcades Project*. Translated by Howard Eiland and Kevin McLaughlin. Cambridge (Mass.): Harvard University Press, 2002.
- . "The Storyteller. Reflections on the Work of Nikolai Leskov." In *Illuminations*, edited by H. Arendt, 83-109. New York: Schocken, 1969.
- . "The Task of the Translator." In *Illuminations*, edited by H. Arendt, 69-82. New York: Schocken, 1969.
- . "Theses on the Philosophy of History." In *Illuminations*, edited by Hannah Arendt, 253-64. New York: Schocken Books, 1969.
- Borradori, Giovanna. "The Temporalization of Difference: Reflections on Deleuze's Interpretation of Bergson." Review of Reviewed Item. *Continental Philosophy Review*, no. 1 (2001), <http://www.springerlink.com.ezproxy.aut.ac.nz/content/jq816703r177505n/fulltext.pdf>.
- Bradford, Sue. 4 March 2004. 'No-Go Zone' Localities. In, <http://www.greens.org.nz/searchdocs/other7218.html>. (accessed 2 March, 2008).
- Castells, Manuel. *The Power of Identity: The Information Age: Economy, Society and Culture*. Oxford: Blackwell Publishers, Inc., 1997.
- . *The Rise of the Network Society: The Information Age: Economy, Society and Culture*. Cambridge (Mass): Blackwell Publishers, Inc., 1996.
- Corbey, Raymond. "Ethnographic Showcases, 1870-1930." *Cultural Anthropology* 8, no. 3 (1993): 338-69.
- Creative New Zealand. 15 Dec 1999. Arts News. Owning the Abstract: The Wai 262 Claim In, <http://www.creativenz.govt.nz/node/2100>. (accessed 30 March, 2008).
- Cullen, Rory, and Nikita Hooper. 2004. Repairing the Maori House at Clandon Park. In, The National Trust (UK), http://www.nationaltrust.org.uk/main/w-chl/w-places_collections/w-architecture_buildings/w-architecture-buildings_conservation/w-architecture-buildings_conservation-maori_house.htm. (accessed 7 May, 2007).
- dpa. 2004. World's Largest Indoor Rainforest Gets the Nod. In, SkyscraperCity, <http://www.skyscrapercity.com/showthread.php?t=88305>. (accessed 3 March, 2006).
- Engels-Schwarzpaul, A.-Chr., Albert Refiti, and Ross Jenner. "Bovine Buildings. Interview with Anthony Hoete." *Interstices - Journal of Architecture and Related Arts*, no. 6 (2005): 96-103.
- Fanon, Frantz. *The Wretched of the Earth*. Translated by Constance Farrington. New York: Grove Press, 1968.
- Fitzinger, Leopold. J. "Review." *Allgemeine Theaterzeitung und Unterhaltungsblatt für Freunde der Kunst, Literatur und des geselligen Lebens*, 5 July 1825, 529-31.
- Fornäs, Johan. "Passages across Thresholds: Into the Borderlands of Mediation." *Convergence: The International Journal Of Research Into New Media Technologies* 8, no. 4 (2002): 89-106.
- Foucault, Michel. "Of Other Spaces." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 229-36. New York: Routledge, 2002.
- Heidegger, Martin. *On Time and Being*. Translated by J. Stambaugh. New York: Harper Colophon Books, 1972.
- Hooper-Greenhill, Eilean. "Perspectives on Hinemihi. A Maori Meeting House." In *Colonialism and the Object: Empire, Material Culture, and the Museum*, edited by Tim Barringer and Tom Flynn, 129-43. London: Routledge, 1998.
- Ihaka, James. "Marae at Home - in Merry England." Review of Reviewed Item. *The New Zealand Herald*, no. (2006, 28 September), http://www.nzherald.co.nz/topic/story.cfm?c_id=252&objectid=10403316.
- The Job Letter (No.202). Official List Of "Limited Employment Localities" (Published by the Jobs Research Trust). 12 March 2004. In, <http://www.jobletter.org.nz/jbl20210.htm> and <http://www.jobletter.org.nz/jbl20200.htm>. (accessed 16 September, 2007).
- Kern, Stephen. *The Culture of Time and Space, 1880 - 1918*. Cambridge (Mass.): Harvard University Press, 2003.
- Kolig, Erich. "Andreas Reischek and the Maori." *Pacific Studies* 10, no. 1 (1986): 55-78.
- Kramer, Fritz. *Verkehrte Welten. Zur Imaginären Ethnographie Des 19. Jahrhunderts*. Frankfurt a.M.: Syndikat, 1977.

- Maldonado-Torres, Nelson. "The Topology of Being and the Geopolitics of Knowledge. Modernity, Empire, Coloniality." *City* 8, no. 1 April (2004): 29-56.
- Osborne, Peter. "Non-Places and the Spaces of Art." *The Journal of Architecture* 6, no. Summer (2001): 183-94.
- Proust, Marcel. *Remembrance of Things Past. Swann's Way. Part One*. Translated by C.K. Scott Moncrieff. London: Chatto&Windus, 1981.
- Rancière, Jacques. "Comment and Responses." *Theory & Event* 6, no. 4 (2003).
- . "Statement on the Occasion of the Panel Discussion: 'Artists and Cultural Producers as Political Subjects. Opposition, Intervention, Participation, Emancipation in Times of Neo-Liberal Globalisation'." Paper presented at the symposium "Der Status des Politischen in aktueller Kunst und Kultur", 14-16 Januar 2005, Künstlerhaus Bethanien und Volksbühne am Rosa-Luxemburg-Platz, Berlin, 16.01.2005 2005.
- Ravindran, N. "Growth through Innovation: Futurist and Bestselling Author John Naisbitt Presented the Sim Annual Management Lecture on 23 August 2007. He Enthrilled the Audience with Provocative Thoughts on China and Europe in the Future and His Views on What the 21st Century Will Bring." In *Today's Manager*, 2007.
- Roberts, Roma Mere, and Peter R. Wills. "Understanding Maori Epistemology. A Scientific Perspective." In *Tribal Epistemologies*, edited by Helmut Wautischer, 43-75. Aldershot: Ashgate, 1998.
- Sieburth, Richard. "Benjamin the Scrivener." *Assemblage* 6, no. June (1988): 6-23.
- Stiegler, Bernard. *Technics and Time. The Fault of Epimetheus*. Translated by Richard Beardsworth and George Colins. 2 vols. Vol. 1. Stanford (Ca.): Stanford University Press, 1998.
- Te Rangi Hiroa (P. H. Buck). *Samoan Material Culture*. Honolulu, Hawaii: Bernice P. Bishop museum, 1930.
- Tropical Island Management GmbH. 2005. My Day in Paradise. In, <http://www.my-tropical-islands.com/paradies-e.htm>. (accessed 15 September, 2005).
- Unesco. Office for the Pacific States. "Chapter 5: Building the Fale Afolau." In *The Samoan Fale*, 50-62. Apia (Western Samoa): UNESCO, 1992.
- Young, Marc. 2004. Bringing the Tropics to Germany - Culture & Lifestyle. In, DW-World.de, Deutsche Welle, <http://www.dw-world.de/dw/article/0,1564,1344791,00.html>. (accessed 12 July, 2005).

¹ From a 2005 call for papers for *thresholds* 31 – *ephemera*.

² Marc Augé, *Non-Places. Introduction to an Anthropology of Supermodernity*, trans. John Howe (London: Verso, 1995), 78-9. Peter Osborne observes in capitalist modernity an "intensification of the primacy of temporal over spatial relations to the point of the immanent negation of place as a spatial variable – which is not the same as the negation of space, since 'space' is not reducible to 'place'." Non-place is different for Osborne than it is for Augé: it is not simply characterised by the absence of an anthropological sense of place, which could generate identity and meaning through physical permanence and generational continuity. Rather, Osborne's non-place arises from the determinate negation of "the relation between locale and meaning". It is this negation which constitutes non-place as a special type of place that belongs to a "single planetary space of which all places are part, albeit in radically uneven ways" and with immanent temporal differentials; Peter Osborne, "Non-Places and the Spaces of Art," *The Journal of Architecture* 6, no. Summer (2001): pp. 184-88.

³ Manuel Castells, *The Rise of the Network Society: The Information Age: Economy, Society and Culture* (Cambridge (Mass): Blackwell Publishers, Inc., 1996), pp. 406, 8-9.

⁴ Walter Benjamin, *Illuminations*. Edited by H. Arendt. (New York: Schocken, 1969), pp. 81, 72.

⁵ Jacques Rancière, "Comment and Responses," *Theory & Event* 6, no. 4 (2003).

⁶ This composite, our current representation of space and time, is detached from immediate experience and intuitive cognition. "Forms of non-being ... come to underpin space-time so that occasionally 'life' is dead, dulled or depleted". Ben Anderson, "Time-Stilled Space-Slowed: How Boredom Matters," *Geoforum* 35, no. 6 November (2004): p. 749.

⁷ Augé, *Non-Places*, p. 86.

⁸ Augé, *Non-Places*, p. 103.

⁹ Augé, *Non-Places*, p. 86. Long distance flights, like the sea journeys of earlier times, still have initiatory value for man and the air plane may be today's equivalent to Foucault's ship, this "reserve of the imagination", "fleeting piece of space, place without a place" and heterotopia *par excellence* (linked to slices of time, heterotopias open onto heterochronies and break with traditional time) Michel Foucault, "Of Other Spaces," in *The Visual Culture Reader*, ed. Nicholas Mirzoeff (New York: Routledge, 2002), pp. 234-6.

¹⁰ *Whaka iro*: "make knowledge visible by the act of carving". Roma Mere Roberts and Peter R. Wills, "Understanding Maori Epistemology. A Scientific Perspective," in *Tribal Epistemologies*, ed. Helmut Wautischer (Aldershot: Ashgate, 1998), p. 53.

¹¹ Anderson, "Time-Stilled Space-Slowed." These objects are unlikely to form something like the "surprising constellations of disparate fragments" that functioned as heuristic devices for Benjamin (see Johan Fornäs, "Passages across Thresholds: Into the Borderlands of Mediation," *Convergence: The International Journal Of Research Into New Media Technologies* 8, no. 4 (2002): p. 94). Rather, the corporate design or branding campaigns resemble Augé's service centres on motorways, which aggressively assume a role as centres of regional culture while maintaining their distance to the very cultures they talk about (see Augé, *Non-Places*, p. 84).

¹² Arjun Appadurai, "Grassroots Globalization and the Research Imagination," *Public Culture* 12, no. 1 (2000): p. 5.

¹³ Appadurai, "Grassroots Globalization", p. 5.

"This plurality of places, the demands it makes on the powers of observation and description (the impossibility of seeing everything or saying everything), and the resulting feeling of 'disorientation' (but only a temporary one: 'This is me in front of the Parthenon,' you will say later, forgetting that when the photo was taken you were wondering what on earth you were doing there), causes a break or discontinuity between the spectator-traveller and the space of the landscape he is contemplating or rushing through." Augé, *Non-Places*, p. 84.

Appadurai, "Grassroots Globalization," p. 8. See Maldonado-Torres, Nelson. "The Topology of Being and the Geopolitics of Knowledge. Modernity, Empire, Coloniality." *City* 8, no. 1 April (2004): 29-56. See also Maldonado-Torres, "The Topology of Being and the Geopolitics of Knowledge. Modernity, Empire, Coloniality," *City* 8, no. 1 April (2004): 29-56, and Osborne, "Non-Places and the Spaces of Art," p. 185.

See Maldonado-Torres about the problem of searching for roots in Heidegger's (but also Levinas, Žižek' and others') philosophy; ("The Topology of Being," p. 32).

Marcel Proust, *Remembrance of Things Past. Swann's Way. Part One*, trans. C.K. Scott Moncrieff (London: Chatto&Windus, 1981), p. 77.

Frankfurt is about 35 minutes drive away. About the mad and reckless pace of Europe see Frantz Fanon, *The Wretched of the Earth*, trans. Constance Farrington (New York: Grove Press, 1968), p. 312.

Martin Heidegger, *On Time and Being*, trans. J. Stambaugh (New York: Harper Colophon Books, 1972), p. 14.

Augé, *Non-Places*, p. 107. John Naisbitt comments that Europe may have set itself on a path of deteriorating into an "historical theme park" "My experience makes me believe that Europe is much more likely to become a history theme park for well-off Americans and Asians than the world's most economically dynamic region it wishes to be." N. Ravindran, "Growth through Innovation: Futurist and Bestselling Author John Naisbitt Presented the Sim Annual Management Lecture on 23 August 2007. He Enthralled the Audience with Provocative Thoughts on China and Europe in the Future and His Views on What the 21st Century Will Bring," in *Today's Manager* (2007).

Bernard Stiegler, *Technics and Time. The Fault of Epimetheus*, trans. Richard Beardsworth and George Colins, 2 vols., vol. 1 (Stanford (Ca.): Stanford University Press, 1998), p. 27.

Ibid., pp. 152-3. In Stiegler's view, Heidegger's conception of time "accords primacy to the future" (55).

Ibid., p. 55. Stiegler interests include what Māori may conceptualise as *whakapapa*: "What Heidegger calls the already there, constitutive of the temporality of Dasein, is this past that I never lived but that is nevertheless my past, without which I never would have had any past of my own. ... the epigenetic layer of life, far from being lost with the living when it dies, conserves and sediments itself, passes itself down in "the order of survival" ... and to posterity as a gift as well as a debt, that is, as a destiny." (140)

In some ways similar to Klee's *Angelus Novus* which Benjamin describes in his IXth thesis on history. However, what the Angel sees is "one single catastrophe which keeps piling wreckage and hurls it in front of his feet". Walter Benjamin, "Theses on the Philosophy of History," in *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1969), p. 257. Similarly, "Chateaubriand, who traveled incessantly, who knew how to see, ... saw mainly the death of civilizations, the destruction or degradation of once-glittering landscapes, the disappointing shards of crumbled monuments." Augé, *Non-Places*, p. 87.

Roberts and Wills, "Understanding Maori Epistemology," p. 45.

Roberts and Wills, "Understanding Maori Epistemology," p. 45.

It begets *Te Kore* which, through successive transformations, ("One Unspoken Thought"; "One Spoken Word"; ... a "Void pierced by a Line extending into Space"; "the Sacred Curve") begets Io, "The Supreme Being" Roberts and Wills, "Understanding Maori Epistemology," pp. 46-7.

Whanau: extended family, birth, offspring; *hapu*: Cluster of whanau descending from a common ancestor, descendants, pregnant. See <http://www.teara.govt.nz/NewZealanders/MaoriNewZealanders/NgatiPorou> for background information and images.

Whakapapa functions as a mental map, elaborating the relationships between mind and matter as in the creation account, where space, light, land, the gods, and men all emerge from *Te Kore*. Roberts approximates *Te Ao Tua-Atea*, the world beyond space and time, to the Western metaphysical idea of 'Being'. *Mauri*, *hīhiri*, *Mauri-ora* and *Hau-ora* all precede shape, form, space, and time. The third world of phenomenal time creates temporal relations, patterns and linkages between everything animate or inanimate. Roberts and Wills, "Understanding Maori Epistemology," pp. 46-47.

Augé, *Non-Places*, p. 103.

See Creative New Zealand, *Arts News. Owning the Abstract: The Wai 262 Claim* (15 Dec 1999 [cited 30 March 2008]); available from <http://www.creativenz.govt.nz/node/2100>. As collectibles (manufactured 'heritage'), they now fetch multiples of their original value: the first site resulting from a Google search in October 2005 for "maori postcard" was "Maori heritage for sale at TradeMe.co.nz," <http://www.trademe.co.nz/Antiques-collectables/Postcards-writing/Maori-heritage/auction-38823069.htm> [accessed 27 October 2005].

No concession was made for Māori wanting to move back to their home: "No matter who you are this policy applies." Employers welcomed the programme as "useful response to the labour shortages many employers are facing". See *The Job Letter* (No.202). *Official List Of "Limited Employment Localities" (Published by the Jobs Research Trust)* (12 March 2004 [cited 16 September 2007]); available from <http://www.jobslatter.org.nz/jbl20210.htm> and <http://www.jobslatter.org.nz/jbl20200.htm>. The bureaucracy has planned it all: "Existing beneficiaries will be actively case-managed to move out." Sue Bradford, 'No-Go Zone' *Localities* (4 March 2004 [cited 2 March 2008]); available from <http://www.greens.org.nz/searchdocs/other7218.html>. Ultimately, the classification and its associated measures produce wasteland – the very phenomenon that, as "*terra nullius*", once legitimized colonization. For a description of the time warp that many Māori lands are caught in, and the effects of the urban drift on local communities, see A.-Chr. Engels-Schwarzpaul, Albert Refiti, and Ross Jenner, "Bovine Buildings. Interview with Anthony Hoete," *Interstices - Journal of Architecture and Related Arts*, no. 6 (2005).

Maldonado-Torres, "The Topology of Being," p. 43.

Maldonado-Torres, "The Topology of Being," pp. 37-8.

"During the 1820s, Captain Samuel Hadlock from Maine toured Europe with a troupe of Inuit, which was exhibited in London, Hamburg, Berlin, Leipzig, Dresden, Prague, and Vienna. Part of his company was a "Maori chieftain" [Rungatida (Rangatira) Amas] whom he had come across in England." Raymond Corbey, "Ethnographic Showcases, 1870-1930," *Cultural Anthropology* 8, no. 3 (1993): p. 352. Among the objects of the southern polar region" was the well-preserved head of a Māori chief from "Coradica" (Kororareka). This was the head of one who had been "one of the strongest and handsomest men of the country". His seems to have been an exceptionally sad story. He had come to England with one "Captain Dickson" on a whaler in order to acquire firearms. When his money ran out he joined Captain Hadlock's show. However, soon after, he died in Leeds on 20 April 1824 at the age of twenty-two. Captain Hadlock had his head preserved and mounted on an artificial torso to let people see the famous cannibal. Significantly, when this exhibition reached Vienna in 1825, it was reviewed in a journal devoted to theater and entertainment for friends of the arts,

literature, and social life Leopold. J. Fitzinger, "Review," *Allgemeine Theaterzeitung und Unterhaltungsblatt für Freunde der Kunst, Literatur und des geselligen Lebens*, 5 July 1825.

³⁶ Erich Kolig, "Andreas Reischek and the Maori," *Pacific Studies* 10, no. 1 (1986): p. 65.

³⁷ Hinemihi had been abandoned following the 1886 Tarawera eruption in the Rotorua area, which completely destroyed the village Te Wairoa. While current ownership is clear from a commercial legal perspective (a deed of sale hangs in the 'Māori' room at Clandon Park, see Eilean Hooper-Greenhill, "Perspectives on Hinemihi. A Maori Meeting House," in *Colonialism and the Object: Empire, Material Culture, and the Museum*, ed. Tim Barringer and Tom Flynn (London: Routledge, 1998), p. 140.), the acquisition of meeting houses at the end of the nineteenth century took place under problematic conditions in which Māori were economically impoverished and politically powerless. For an account of these factors in the case of the Mataatua house, which came to London in 1882, see Ngapine Allen, "Maori Vision and the Imperialist Gaze," in *Colonialism and the Object: Empire, Material Culture, and the Museum*, ed. Tim Barringer and Tom Flynn (London: Routledge, 1998).

Another point for debate are the prices paid by colonial administrators or merchants in the nineteenth and early twentieth centuries. In Hinemihi's case, the increase in value since the original purchase is staggering: "Carvings taken from the front of the house are now owned by a collector in Paris who wants \$2 million from their potential sale." James Ihaka, "Marae at Home - in Merry England," *The New Zealand Herald* (2006, 28 September), http://www.nzherald.co.nz/topic/story.cfm?c_id=252&objectid=10403316.

³⁸ Hooper-Greenhill, "Perspectives on Hinemihi," p. 141.

³⁹ "Hinemihi o te Ao Tawhito (Hinemihi of the Old World) is the Maori name for this meeting house. The Maori people believe it has living qualities based on their ancestral origin and so the meeting house will be referred to as a person." Rory Cullen and Nikita Hooper, *Repairing the Maori House at Clandon Park* (The National Trust (UK), 2004 [cited 7 May 2007]); available from http://www.nationaltrust.org.uk/main/w-chl/w-places_collections/w-architecture_buildings/w-architecture-buildings_conservation/w-architecture-buildings_conservation-maori_house.htm.

⁴⁰ In a 9 May 2007 letter to the UK National Trust.

⁴¹ Ihaka, "Marae at Home - in Merry England".

⁴² Cullen and Hooper, *Repairing the Maori House at Clandon Park*.

⁴³ Email by Anthony Hoete, June 20, 2007. A *wharenuī* is from the outset dependent for its life on the people moving through it and on the interaction of the community with it.

⁴⁴ Marc Young, *Bringing the Tropics to Germany - Culture & Lifestyle* [www document] (DW-World.de, Deutsche Welle, 2004 [cited 12 July 2005]); available from <http://www.dw-world.de/dw/article/0,1564,1344791,00.html>.

⁴⁵ dpa, *World's Largest Indoor Rainforest Gets the Nod* (SkyscraperCity, 2004 [cited 3 March 2006]); available from <http://www.skyscrapercity.com/showthread.php?t=88305>.

⁴⁶ "Spend 24 royal hours at Tropical Islands, enjoy all the privileges of an island maharajah for 24 hours." Tropical Island Management GmbH, *My Day in Paradise* (2005 [cited 15 September 2005]); available from <http://www.my-tropical-islands.com/paradies-e.htm>.

⁴⁷ Tropical Island Management GmbH, *King of the Jungle. Relax in the Kalmoa Lounge* (2008 [cited 12 March 2008]); available from <http://www.tropical-islands.de/en/visitors/bars-restaurants/kalmoa-lounge.html>

⁴⁸ The appeal to status thinking is somewhat absurd, given that the resort is located in a socio-economically disadvantaged part of Germany, and that Castells' emerging spatial elites are not likely to come and visit.

⁴⁹ Tropical Island Management GmbH *The Tropical Village* (2005 [cited 12 November, 2005]); available from <http://www.my-tropical-islands.com/village/index-e.htm>. The *Fale's* authenticity is more than debatable. See Unesco. Office for the Pacific States, "Chapter 5: Building the Fale Afolau," in *The Samoan Fale* (Apia (Western Samoa): UNESCO, 1992); Te Rangi Hiroa (P. H. Buck), *Samoan Material Culture* (Honolulu, Hawaii: Bernice P. Bishop museum, 1930), pp. 20-97; and Fritz Kramer, *Verkehrte Welten. Zur Imaginären Ethnographie des 19. Jahrhunderts* (Frankfurt a.M.: Syndikat, 1977), pp. 259-80.

⁵⁰ Tropical Island Management GmbH, *Samoa Fale. Open Houses for Living in the South Seas*. (2005 [cited 12 November, 2005]; available from <http://www.my-tropical-islands.com/village/samoa-fale-e.htm>.

⁵¹ Castells, *The Rise of the Network Society*, pp. 497-8 and *The Power of Identity: The Information Age: Economy, Society and Culture* (Oxford: Blackwell Publishers, Inc., 1997), p. 11.

⁵² In Bärbach, with its few houses, residents are almost equally divided between those who were born there and those who relocated for various reasons. It is difficult to see that there is a type of consumer or subject articulating a common desire and production. In Rangitukia, many of the *tangata whenua* have relocated to the city – flows in the other direction are much weaker and now made even more difficult by Government legislation. All who affiliate with Hinemihi share with her a diasporic condition.

⁵³ See Proust, above.

⁵⁴ Stephen Kern, *The Culture of Time and Space, 1880 - 1918* (Cambridge (Mass.): Harvard University Press, 2003), 25-24.

⁵⁵ Giovanna Borradori, "The Temporalization of Difference: Reflections on Deleuze's Interpretation of Bergson," *Continental Philosophy Review*, no. 1 (2001), p. 11.

⁵⁶ Dialectical images give access to provisional meanings, arising and dissipating in a fast succession of new and defunct objects, through a dynamic relation between what-has-been and the now. Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge (Mass.): Harvard University Press, 2002), [N2a,3], [N5,2].

⁵⁷ Richard Sieburth, "Benjamin the Scrivener," *Assemblage* 6, no. June (1988): p. 14.

⁵⁸ Heidegger, *On Time and Being*, p. 16. This notion is very similar to Benjamin's concept of redemption: "The past carries with it a temporal index by which it is referred to redemption. There is a secret agreement between past generations and the present one. Our coming was expected on earth. Like every generation that preceded us, we have been endowed with a weak Messianic power, a power to which the past has a claim. That claim cannot be settled cheaply." Benjamin, "Theses on the Philosophy of History," p. 254.

⁵⁹ Heidegger, *On Time and Being*, p. 20.

⁶⁰ Heidegger, *On Time and Being*, pp. x, 14.

⁶¹ Yoko Arisaka, "Spatiality, Temporality, and the Problem of Foundation in *Being and Time*," *Philosophy Today* 40, no. 1 Spring (1996).

⁶² Borradori, "The Temporalization of Difference," p. 7.

⁶³ See Maldonado-Torres, "The Topology of Being," p. 30.

⁶⁴ Between a "resident tiller of the soil" and a "trading seaman" Walter Benjamin, "The Storyteller. Reflections on the Work of Nikolai Leskov," in *Illuminations*, ed. H. Arendt (New York: Schocken, 1969), pp. 84-5.

-
- 65 Walter Benjamin, "The Task of the Translator," in *Illuminations*, ed. H. Arendt (New York: Schocken, 1969), pp. 81,74-5.
- 66 Benjamin, "The Task of the Translator," p. 78.
- 67 See Castells, *The Power of Identity*, p. 11. The resort's reliance on realism in representation continues a form of representing spatio-temporal relationships of the nineteenth and early twentieth centuries in ethnographic exhibitions in zoological gardens and world fairs.
- 68 Rancière, "Comment and Responses."
- 69 Jacques Rancière, "Statement on the Occasion of the Panel Discussion: "Artists and Cultural Producers as Political Subjects. Opposition, Intervention, Participation, Emancipation in Times of Neo-Liberal Globalisation"" (paper presented at the symposium "Der Status des Politischen in aktueller Kunst und Kultur", 14-16 Januar 2005, Künstlerhaus Bethanien und Volksbühne am Rosa-Luxemburg-Platz, Berlin, 16.01.2005 2005).
- 70 Appadurai, "Grassroots Globalization," p. 6.
- 71 Castells, *The Rise of the Network Society*, p. 448.