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Suspended Time, Lost Space:
Architecture and Dwelling in the Regime of Presentism

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Introduction

This study takes as its point of departure a feeling that pervades contemporary life, one difficult to define precisely yet omnipresent. Lived time appears to have settled into an infinitely expanding present. The future no longer appears as a promise, and the past is no longer trusted as a source of experience. What remains is a present that ceaselessly renews itself yet never moves forward. This feeling is not a form of psychological maladjustment or generational mood. It is rooted in the material conditions of contemporary society, in technological acceleration, the circulation of capital, and the spatial forms that have been reshaped as a consequence. What this study seeks to ask is how this suspension of temporal experience becomes inscribed into the spaces where human beings dwell, and whether, after such inscription has already taken place, dwelling remains possible.

The title of the thesis, “Suspended Time, Lost Space,” marks two intertwined dimensions. The suspension of time refers to the condition of presentism as diagnosed by François Hartog, in which the tension between what Reinhart Koselleck describes as the space of experience and the horizon of expectation has been stretched to the point of rupture, and the production of historical time enters a state of suspension. The loss of space refers to the fact that under this temporal regime, architecture degenerates from a locus of existence that once carried memory and expectation into a functional conduit serving immediate circulation. These two dimensions have always been isomorphic within the human perceptual structure. Every transformation of the temporal regime inevitably triggers a reconstruction of spatial morphology, and every change in spatial form in turn reshapes our experience of time. It is along the line of this isomorphism that the present study unfolds.

The thesis is divided into three chapters.

Chapter One examines how the suspension of time is constituted within contemporary society. By analyzing the material dimension of social acceleration as revealed by Rosa and its reactive effect upon human existence, the chapter traces how technology smooths space into a frictionless surface, thereby compressing the thickness of time. It then draws upon

Koselleck's analytical framework of the space of experience and the horizon of expectation to demonstrate how this accelerating process stretches the tension between them to breaking point, causing the production of historical time to enter the state of suspension diagnosed by Hartog. From the belated invention of the spinner suitcase to the apocalyptic consciousness of the Last Generation, from the Futurist Manifesto's fanaticism for speed to the instantaneous presentation of catastrophe through contemporary media, the chapter reveals how presentism has become the dominant regime of contemporary temporal perception.

Chapter Two transposes this temporal diagnosis into the dimension of space. Drawing on Heidegger's reflections on dwelling and building, the chapter traces how modern architectural space has been progressively stripped of its functions of gathering and sheltering. From Adolf Loos's eradication of ornament, through Le Corbusier's machine for living in, to Jacques Tati's cinematic dissection of glass space, this trajectory arrives at Koolhaas's concepts of the Generic City and Junkspace. In Foster's commentary on Junkspace, the judgment that the energies of modernization no longer project forward into time but fall back entropically into space constitutes the critical bridge between Hartog's temporal diagnosis and Koolhaas's spatial critique. Through a comparative analysis of the São Bento Station in Porto and the Berlin Hauptbahnhof, the chapter argues that contemporary architecture has become the perfect spatial counterpart of suspended time, no longer carrying the attachment of the past nor projecting toward the future, but degenerating entirely into a smooth conduit serving immediate circulation and the dissipation of consumption.

Chapter Three shifts from diagnosis to the possibility of action. Drawing on Stiegler's pharmacological perspective and the mythic narrative of the fault of Epimetheus, the chapter argues that technology is not the antithesis of human existence but its constitutive condition. The Heideggerian position that equates technology wholesale with alienation is thereby revised, replaced by a more discerning stance that examines, within each specific technological configuration, the distribution of toxicity and curative potential. Rosa's theory

of resonance provides a sensory criterion for this discernment. When the world appears solely as a resource and a controllable object, the vibrating wire of resonance between subject and world has already fallen silent. The task of architectural practice is therefore not to design resonance directly but to preserve the conditions under which resonance may occur, to preserve uncontrollability, to preserve rhythm, to preserve the possibility that the body may be touched. The chapter then examines two responses within contemporary architectural practice, New Urbanism and Critical Regionalism, and takes Miyashita Park in Tokyo as a case study, where the question of dwelling is reopened within a building so deeply embedded in commercial and technological logic that no idealized escape from it remains available.

This study ultimately seeks to demonstrate that within the temporal labyrinth of presentism, dwelling can be restored neither by returning to some vanished origin nor by a wholesale rejection of technology. The reinvention of dwelling is always an action in the present tense. It unfolds again and again within each specific technological condition and each specific configuration of toxicity, searching in those fissures where the vibrating wire between subject and world may still sound for a response that belongs to this very moment.

Chapter 1
The Constitution of Suspended time

Modernity once propelled humanity toward a future laden with promise through an irreversible linear momentum. In the contemporary social context, this forward-driving force has become invalid. This chapter examines a core symptom of the contemporary human condition, namely the suspension of time. What appears to be unfolding is a profound mutation of perception in which the collective imagination of the future is progressively atrophying, the accumulated experience of the past is losing its coherent meaning, and humanity finds itself trapped within an infinitely expanding present, within the regime of presentism. The chapter is divided into two parts, each undertaking a pathological diagnosis of how this suspended time is constituted.

The first section approaches the question through the holistic acceleration of society and technology, examining how this new time experience is generated within the material dimension and how it acts back upon human existence. By dissecting the Last Generation mentality, a form of apocalyptic consciousness devoid of spatiotemporal depth, and the technological metaphor embodied in the belated invention of the four-wheeled rolling suitcase, the analysis reveals how technological logic achieves the annihilation of space through time. In the pursuit of fluidity and instant feedback, the world is smoothed into a frictionless surface devoid of stops, and the intergenerational bond and temporal thickness upon which human society relies are dismantled within what Heidegger terms enframing.

The second section moves from the surface level of spatial and social phenomena into the structural transformation of deep historical time consciousness. Drawing upon the theoretical framework of Reinhart Koselleck, it analyzes how the traditional tension between the space of experience and the horizon of expectation has been stretched to its limit, to breaking point, through the accelerating modern process. From the Futurist fanaticism for speed, through the media era's light-speed dissemination and consumption of catastrophe, the future has been exhausted and absorbed into an infinitely expanding present. The

production of historical time consequently enters what François Hartog diagnoses as a suspension, capable neither of accumulating into experience nor of unfolding as expectation. Building upon this diagnosis, the chapter further introduces Simon and Tamm's conceptual distinction between temporality and historicity, noting that a rich theoretical field has formed around the diagnosis of the contemporary temporal condition, and that Hartog's presentism serves as the core framework running throughout this thesis precisely because it does not remain at the level of describing changes in temporal rhythms but names with precision a structural transformation at the level of historicity. When we speak of the mutual shaping of this temporal experience and the material world, what we are in fact speaking of is the entanglement and symbiosis of temporality and historicity.

Time and space are invariably isomorphic within the human perceptual structure, and every shift in the temporal regime inevitably triggers a reconstruction of spatial morphology. Through its analysis of this process of temporal suspension, the chapter seeks to expose the loss of existential coordinates endured by contemporary humanity within the accelerating society, and to lay a theoretical foundation for Chapter Two's examination of how this temporal crisis is inscribed into the physical space where humanity dwells, precipitating an ontological crisis of architecture and dwelling.

1.1 The Rise of Presentism

Living in contemporary society, a reality that should be astonishing but to which we have grown accustomed and even numb is that the world is overturning and mutating at an unforeseeable velocity. We have become habituated to the rhetorical tropes of the news regarding how a certain tech company's invention has reshaped the world, what revolutionary transformations are anticipated to emerge in the future, and so forth. These information flows traveling at the speed of light seem to be constructing a highly plausible future. Yet paradoxically, our imagination of the future has grown blurred and even polarized. We witness an escalating number of antagonisms, such as the mutual disparagement between techno-optimists and pessimists, the clashes between pacifists and war supporters, and the further magnification of the chasm between wealth and poverty. As this thesis will argue, what we confront this time is an atrophy of the capacity to imagine. The absence of a collective imagination for the future renders the viewpoints of opposing factions fundamentally incommunicable. This deficiency in imagination is precisely due to the fact that the holistic acceleration of society has breached the boundaries of human vision. We are no longer capable of yearning for a future in the same way modernism once anticipated it.

Just as the nomenclature of the art world shifted from modernism to contemporary art, this turn itself serves as a declaration of presentness and immediacy. Tracing back its Medieval Latin etymology[1], the word contemporarius is composed of the prefix com- and the root temporarius. The former means together or with, while the latter derives from tempus, denoting time or a fragment of time. Its most primordial meaning is to be in the same time with something. It suggests that we share a destiny within the same severed fragment of time. It attempts to instantly historicize everything that is currently unfolding. In the past, the codification of art history required the sedimentation of time, and various

[1] Online Etymology Dictionary. (n.d.). Contemporary. *In Online etymology dictionary*. Retrieved March 9, 2026, from https://www.etymonline.com/word/contemporary

styles were always retrospectively recognized. Contemporary art, however, seeks to eradicate this time lag. It performs a real-time validation of current events and strives to directly historicize whatever is happening right now. Consequently, contemporary art has become an atemporal mode of identification. It possesses no vector, neither pointing toward the future nor negating the past. It merely articulates and anchors a state of being together.

This turn, emerging in the art world during the 1970s, marks a resolute rupture not only with modernism as an artistic movement but also with the underlying temporal condition of modernity. We are no longer capable of yearning for a future in the same way that modernism, both as an artistic movement and as the cultural expression of modernity's forward-driving temporality, once anticipated it. By examining the etymology of the word modern, we find that its Latin root *modo* originally means just now[2]. It implies that reality is perpetually imperfect and incomplete, inherently carrying a forward momentum as well as a temporal discontinuity. Contemporaneity, by contrast, exhibits an evasion of directionality. It is as if the arrow of history has ceased its flight, and all we can grasp is the eternal present. In other words, this is suspended time, which constitutes a contemporary time experience.

This transformation in the perception of time extends far beyond academic concepts or the nomenclature devised by a handful of historians. It functions as a ubiquitous symptom of our era, reshaping our understanding of the world, social structures, and our existential position. When time is suspended and the momentum driving us from the past toward the future is supplanted by an eternal present, the ethical structure predicated on a linear conception of time, upon which human society relies, subsequently collapses. Under traditional historical paradigms, the construction of human society stems from an intergenerational bond and responsibility. This connection transcends mere biological reproduction to form a profound intergenerational contract. As Edmund Burke describes it,

[2] Online Etymology Dictionary. (n.d.). Modern. *In Online etymology dictionary.* Retrieved March 9, 2026, from https://www.etymonline.com/word/modern

"It becomes a partnership not only between those who are living, but between those who are living, those who are dead, and those who are to be born." (Burke, 2014, p.101) Burke contends that society is not merely a utilitarian arrangement serving the currently living. Rather, it is a community collectively constructed by members of past, present, and future generations. Within this community, contemporary actors serve as a bridge connecting past and future beings, bearing an inescapable responsibility toward them.

However, as Hartog argues, when time becomes suspended, and the dimension of the future is folded or canceled, we can neither obtain coherent meaning from past experiences, nor is it easy to make a commitment to a future that has become blurred in an accelerating world. That sacred intergenerational bond described by Burke is completely cut off in this contemporary time regime. We can similarly find evidence of this contract rupture from some contemporary news events. Florian, a 15-year-old boy from the United States, once narrated like this:

> We no longer have the dream of starting a family, of having children, or a trade, or ideals, as you yourselves did when you were teenagers. All that is over and done with, because we're sure that we will be the last generation, or one of the last, before the end. (Stiegler, 2018, p. 233.)

This profound sense of finality echoes across entirely different cultural and political contexts. In China, during the strict lockdowns of the COVID-19 pandemic, a striking parallel emerged. In a widely circulated video, a young man resisting transfer to a quarantine camp was warned by police that his defiance would negatively impact three generations of his family. His calm and chilling response, "We are the last generation, thank you"[3], resonated deeply and ignited a massive discourse across the Chinese internet. Besides, Letzte

[3] Yu, V. (2023, January 20). 'The Last Generation': *The Young Chinese People Vowing Not to Have Children*. The Guardian. https://www.theguardian.com/world/2023/jan/20/the-last-generation-young-chinese-people-vow-not-to-have-children

Generation (Last Generation) is also the exact moniker adopted by prominent climate change activists across Germany, Italy, and Poland.[4]

The formation of this last generation mentality is not a newly emerged or unprecedented state, nor is it merely simple youth rebellion. In fact, the slogan “No future” of the 1970s Punk movement already illustrated the rise of a certain pessimistic state. However, there is an essential difference between the two. The Punk movement's rejection of the future was actually a specific perception of time that maintained a profound connection with the past. In that temporal condition, the obsolete past served as the oppositional target of its critique and still allowed time to present a linear tension, merely generating a profound suspicion toward the forward direction. In the 21st century, this temporal continuity no longer seems to exist. It is as if a complete rupture has occurred, and the continuity of time has utterly vanished. The last generation does not harbor any antagonistic desire toward the past, and the past has merely degenerated into an existential backdrop. Much like the state of thrownness described by Heidegger, they are born into a node lacking spatiotemporal depth. Here, there is neither nostalgia nor anger connected to the past, nor is there desire or fear for the future. Everything collapses into a smooth present.

It is precisely within this complete rupture that we can truly identify a mutation of the temporal regime in contemporary perception, where the once future-oriented modern regime has comprehensively collapsed into the presentism defined by Hartog. As Rosa observes, "the nature of individual and collective human existence has an essentially temporal and processual character, such that what an individual or society ultimately is is quite fundamentally determined by the time structures and time horizons of this existence" (Rosa, 2013, p. 288). The social acceleration he reveals can therefore be regarded as a primary, though not exclusive, driving force behind this regime shift. Behind this regime shift lies the inevitable intertwining of the economic crises of late capitalism and the increasingly severe

[4] *Last Generation (Climate Movement)*. Wikipedia. https://en.wikipedia.org/wiki/Last_Generation_(climate_movement)

ecological problems of the Anthropocene. However, if we return to the ontological level of human existence, Rosa's theory powerfully demonstrates how this sense of suspension is born between our spatial and bodily experiences, and how these elements mutually shape one another.

Rosa points out that social acceleration is not a unidimensional variable. It instead constitutes a closed loop composed of three interlocking and mutually causal gears, namely technological acceleration, acceleration of social change, and acceleration of the pace of life. Although these three dimensions collectively shape the social landscape of presentism, this study isolates and anchors its core focus on the foundational cornerstone of technological acceleration. This approach is taken to explore the ontological crisis faced by architecture and dwelling in the contemporary era in subsequent chapters. As Rosa states, "..the way human beings are 'in the world,' that is, in space and time and in relation to each other, was fundamentally changed as a result of technical acceleration, which furthermore revolutionized the dominant ways that self and world were interpreted and thus heavily influenced the forms of subjectivity and society" (Rosa, 2013, p. 97).

Technology's reshaping of geographical space allows space to be gradually compressed by absolute speed, transforming it from an originally fixed and obstructive physical distance. Spatially remote distances are smoothed into a zero-degree time of waiting. When we look at the clouds outside an airplane window or observe the abstracted external world torn apart by speed on a high-speed train, we are situated in a space devoid of any emotionally meaningful temporal depth. It becomes merely a transitional time existing solely to complete a point-to-point spatial connection. Through efficient circulation among various hubs such as stations, airports, and logistics centers, a perceptual landscape transcending bodily experience is realized within modern life, achieving the "annihilation of space through time" (Rosa, 2013, p. 72). This technological logic pursuing extreme efficiency infiltrates every micro-level of our interaction with the world. It leads, as Zgymunt Bauman suggests, to a comprehensive liquefaction of our relationships with the material environment, others, and

ourselves (Bauman, 2013). Originally solid objects and geographical relations are uprooted, becoming transient, fleeting, and fraught with uncontrollable contingency.

The profound correlation between the smoothness of modern society and technology can be elucidated through a belated invention. Today, when we mention travel, the default image that emerges in our minds is an upright suitcase equipped with wheels and a retractable handle, as if it has accompanied travelers since antiquity. However, the actual advent of this invention was surprisingly late. Although humanity had adeptly utilized the wheel as a transport device millennia ago and traditional hand-carried leather suitcases had existed for centuries, it was not until 1987 that Northwest Airlines pilot Robert Plath genuinely combined the two. He invented the modern rolling suitcase with a telescoping handle and upright wheels that we are most familiar with today.

Why did an invention that appears so intuitive today, constituting merely a simple combination of two ready-made objects, lag for so long in history? This was by no means a complex engineering conundrum. Rather, it resulted from a structural transformation in the overall technological environment and the consequent formation of a new geographical space. Prior to the mid-twentieth century, human long-distance travel relied primarily on conventional trains and steamships. Stations and docks at that time were replete with rough cobblestones, muddy dirt roads, or uneven wooden planks. A wheeled suitcase would merely disintegrate rapidly on such surfaces fraught with physical friction. It was not until the 1960s and 1970s, alongside the popularization of large jet airliners such as the Boeing 747 and the construction of modern airports, that an unprecedented smooth space truly descended (Marçal, 2021)[5]. It is perhaps no coincidence that the French edition of Hartog's *Régimes*

[5] Marçal (2021) details the history of the rolling suitcase's invention. Although her discourse acknowledges changes in the physical environment, she maintains that gender stereotypes were the primary factor hindering its popularization. I hold a different perspective on this matter. While gender factors did influence the widespread adoption of this system, I argue that the core determinant remains the impact of various complementary technologies. Without the smooth characteristics of modern spaces, the rolling suitcase would have been an invention whose burden outweighed its convenience for individuals of any gender, thereby

d'historicité bears on its cover the image of a moving escalator in an airport terminal, as if to suggest that the very architecture of transit has become the emblem of our temporal condition. Modern terminals were paved with extensive flat walkways. Coupled with upgraded elevator systems and perfected external transportation networks, these modern infrastructures flattened all geographical folds and rendered seamless point-to-point connections possible. It can be argued that the reshaping of the modern technological environment precisely summoned the emergence of the rolling suitcase.

The subsequent morphological evolution of the rolling suitcase further confirms this logic. Plath's original design employed only two wheels, with a flat base on the opposite side serving to support the case when stationary. The boundary between movement and pause remained distinctly legible on the two-wheeled suitcase. The traveler had to tilt the case backward and drag it at an angle, the body still negotiating with the ground, as rough pavement, curbs, and uneven surfaces persisted as friction that the wrist and shoulder were compelled to absorb. It was not until the mid-2000s that the suitcase equipped with four multidirectional spinner wheels appeared, enabling the case to glide upright beside the traveler with virtually no physical effort. Yet this form did not achieve mass adoption until around 2010, by which time terminal renovations and seamless flooring systems had become near-universal across major transit hubs. In other words, the proliferation of the spinner suitcase was conditional upon the completion of its spatial precondition. The micro-evolution from two wheels to four thus mirrors, in miniature, the macro-process of smoothing under discussion. Each incremental reduction of friction between the body and the ground both presupposes and confirms a corresponding flattening of the built environment.

This belated and summoned invention serves as a concrete manifestation of the technological acceleration described by Rosa. The transformation of space by modern

making it impossible to gain popularity. For further details on the role of complementary technologies in this context, see the analysis provided by Econ Nerds (2025).

technology is holistic. Such smoothing renders an increasing number of living spaces no longer a containing relationship of dwelling or pausing. Space ceases to be a viscous obstacle requiring bodily effort to overcome. It instead forms a frictionless surface devoid of stops, where time is compressed, allowing capital, information, and the physical body to glide seamlessly from point to point. The invention of the rolling suitcase strips away the luggage's former functional anchors of carrying, placing, and storing, establishing mobility as the core of the object. Serving as a metaphor for a contemporary life constantly in motion, this technological artifact itself is designed for perpetual movement. This mobility intertwines with a transit network constituted by other smooth surfaces to form the absolute smoothness and acceleration of modern society. This is precisely the spatial foundation through which modernity deprives time of its thickness.

If we are to discuss the transformation of space and time by technology through technological phenomena, we must first return to Heidegger's critique regarding the essence of modern technology. When space is infinitely smoothed and our relationship with the world becomes detached due to acceleration, the world ceases to be a home where individuals can establish meaning and belonging. Space, much like the technology that engulfs it, is reduced to what Heidegger terms standing-reserve. In Heidegger's view, the essence of modern technology lies in enframing or *Gestell.* He points out that “enframing means the gathering together of that setting-upon which sets upon man, i.e., challenges him forth, to reveal the actual, in the mode of ordering, as standing-reserve” (1993, p. 326). Modern technology compels nature and humanity to manifest in a permanently on-standby and instantly available manner through a self-driving force that constantly accelerates itself to maximize utility. The social acceleration described by Rosa is precisely the unfolding of this technological logic within time. To maintain this readily callable state, time must be compressed into a point-to-point smooth structure. Whether it is the flattened airport terminal, the seamlessly transported rolling suitcase within it, or the contemporary individual situated amidst light-speed information flows, all are challenged forth by this technological

enframing. Within this logic, the tension maintaining the connection between the past and the future in human existence is eradicated.

Consequently, the originally continuous, river-like experience of time is thoroughly fragmented, degenerating into a series of isolated point-like presents that solely prioritize instant efficiency and sensory feedback. Within these discrete temporal points, past experiences are rapidly discarded due to a lack of immediate capital utility, while the long-term future becomes fraught with threat and impossible to plan amidst the drastic upheavals of a liquefied society.

1.2 The Rupture of Experience and Expectation

The point-like presents and the total loss of imagination for the future revealed in the previous section are not merely manifestations of individual psychological exhaustion. Rather, they essentially demarcate a structural transformation of a deep historical time consciousness. This transformation occurred after the logic of technological acceleration successfully converted the world into an instantaneous standing-reserve. Koselleck's writings on historicity provides a precise description of this transformation, noting that "experience is present past, whose events have been incorporated and can be remembered. ... Similarly with expectation: at once person-specific and interpersonal, expectation also takes place in the today; it is the future made present; it directs itself to the not-yet, to the nonexperienced, to that which is to be revealed" (Koselleck, 2004, p. 259). In other words, experience constitutes the presentation of the past within the present alongside integrated collective memory, while expectation serves as the anticipation of the future and a guide toward the unknown. The structural transformation of historicity is essentially a fundamental alteration in the relationship between these two concepts.

To clarify the current crisis, it is necessary to trace the historical evolution of this relationship. In pre-modern traditional societies, the Space of experience almost completely enveloped the Horizon of expectation. Koselleck argues that "The thesis of the iteratability and hence the instructiveness of historical experience was itself a moment of experience: historia magistra vitae. No prediction departed from the space of previous history…" (Koselleck, 2004, p. 59). This indicates that throughout the extensive classical period of human society, history dominated expectations for the future. Within this state, the accumulated experience of the past could fully serve as a guide for action to illuminate future expectations, as people were convinced that the future was merely a continuation and repetition of the past. The future existed within the revelations of the past, individuals lived according to convention, and the meaning of the present was firmly anchored by the past. As Koselleck observes, "the expectations cultivated in this peasant-artisan world subsisted

entirely on the experiences of their predecessors, experiences which in turn became those of their successors" (Koselleck, 2004, p. 264). At this stage, the relationship between the past and the future still exhibited a stable symmetry, and the characteristic of time presented here was an infinite loop of cyclical recurrence, in which the future was not fundamentally different from the past.

However, with the advent of modernity, this stable symmetry was thoroughly shattered. The technological leaps brought about by the Enlightenment and the Industrial Revolution enabled the horizon of expectation to break free from the constraints of the space of experience in an unprecedented manner. Koselleck points out that this signifies the first structural rupture between experience and expectation, noting that “experience of the past and expectation of the future were no longer in correspondence, but were progressively divided up. [...] If the whole of history is unique, then so must the future be” (Koselleck, 2004, p. 267). During this stage, the past was regarded as a backward entity that needed to be overcome. The future was no longer a repetition of the past but was endowed with the momentum of linear progress. Time thereby acquired a direction, becoming an absolute vector pointing forward.

Nevertheless, this linear temporal relationship is no longer valid in contemporary accelerated society. If the time of modernity still followed a forward trajectory where the future and the expectation thereof guided the world ahead like a morning star to forge a purposeful and predictable direction, this predictability has collapsed in contemporary life. The destruction of this spatiotemporal coordinate system had already begun to emerge as early as the beginning of the twentieth century. Filippo Tommaso Marinetti eloquently declared this rupture with an extreme fanaticism for technology and speed in his 1909 *Futurist Manifesto*, stating that ”Time and Space died yesterday. We are already living in a world of the absolute, since we have already created eternal, omnipresent speed.“ Marinetti's declaration might have been perceived in his era as a utopian anticipation of modernity's boundless future. In reality, however, the catastrophes of the two World Wars in the early

twentieth century and the disasters of modern industrialization represented by the Holocaust overtly demonstrated that the absolute future anticipated by futurism did not necessarily lead to human emancipation. This tempestuous advance, divorced from the constraints of historical experience, inherently harbored the potential to slide into destruction and a dark abyss. Hartog points out that the *Futurist Manifesto* precisely demonstrates "how one could move from futurism to presentism, or how futurism was also (already) a presentism."(Hartog, 2015, p. 17) When Marinetti utilized extreme speed to proclaim the death of time and space, it essentially signified the disappearance of the future, with the future vanishing entirely into an instantly arriving present.

What Hartog reveals through futurism is the inherent paradox of an accelerating society. As he observes, once futurism has sunk below the horizon, the present that takes its place "has neither a past nor a future, this present daily fabricates the past and future it requires, while privileging the immediate." (Hartog, 2015, p. 113). The future loses its significance as a destination and is absorbed by an infinitely expanding present. If geographical distance, constrained by physical limitations, could never truly eradicate time and remained merely a futurist fantasy, the information flows traveling at the speed of light today serve as the actualizing force of this impulse. They short-circuit our imagination of the future by collapsing the temporal distance that once separated us from remote events. In the past, absolute geographical distance provided us with psychological buffer time. We generally perceived events occurring in remote corners of the globe from across a vast divide. Such events felt unreal and were invariably processed by our imagination through hearsay and casual conversation. The advent of the media era transformed wars, disasters, and all events exerting critical impacts on the future into real-time news broadcasts. Jean Baudrillard famously declared that *The Gulf War Did Not Take Place*[6], illustrating how media

[6] Baudrillard argues that electronic media's coverage of warfare obscures the event itself. By manufacturing an utterly flat consensus, it thereby stifles the subject's authentic anticipation of the future: "electronic coverage of the war devoured time and space, where virtuality (the decoy, programming, the anticipation of the end) devoured all the oxygen of war…Information has a profound function of deception. … its 'coverage '

dissemination reduced war to a spectacle observed from a safe distance. The decisive factors of warfare no longer need to unfold in reality; instead, they depend entirely on the manipulation of future expectations.

Today, the transmission of events no longer even necessitates media mediation. We can witness images uploaded in real time by the individuals involved in any event concerning human destiny with zero time lag. The frontal distance between reality and ourselves is infinitely compressed by social media and video streaming applications propagating at the speed of light. We are experiencing a form of dream come true——the previous impulse to breach distance and arrive instantly is fulfilled in an unsettling manner: forced to confront the fear of traveling cheek by jowl with reality. Throughout this process, we undergo a profound loss of imagination. We no longer need to imagine disaster because it is perpetually imminent and readily accessible. The development of modern science and capitalism seems to have rendered everything calculable, much like our recurrent attempts to precisely calculate disasters. In the narrative of energy depletion , we received a warning from M. King Hubbert as early as 1956 asserting that oil production in the United States would peak between the late 1960s and early 1970s before suffering an irreversible decline.[7] However, over the subsequent half-century, subject to geopolitics, technological iterations, and continuous capitalist intervention, oil production did not decline rapidly as anticipated but rather continued to grow. The apocalyptic juncture prophesied by science failed to arrive as scheduled. Countless scholars and institutions subsequently continued to issue new predictions. Serving as a scientific and predictable imagination of disaster, this process ensured that everyone received the warning that catastrophe will come, is coming, is about to come, and remains perpetually in the process of arriving. The existential crisis of the Anthropocene is consequently suspended in an endless state of deferral. Our imagination of distant entities and our expectations for the future are no longer significant, what remains is

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of events matters little since it is precisely no more than a cover: its purpose is to produce consensus by flat encephalogram…The result is a suffocating atmosphere of deception and stupidity."(Baudrillard, 1995, p. 68).

[7] "Peak oil," in *Wikipedia*, retrieved March 9, 2026, from https://en.wikipedia.org/wiki/Peak_oil.

a perpetual staging of the present, in which every event is preemptively absorbed before it can open onto a future.

Within the context of Koselleck's rupture between experience and expectation, Hartog's regimes of historicity offers the clearest framework for understanding this irreconcilable experience. It serves not as a remedy, but merely as a descriptive and analytical tool for the present (Hartog, 2015, p. 15). Standing upon Koselleck's theoretical foundation, Hartog applies this methodology to the contemporary temporal crisis. He astutely observes that once the tension between experience and expectation can no longer be sustained, the production of time stagnates:

> Has a somewhat different configuration not taken over since then, in which the distance between the space of experience and the horizon of expectation has been stretched to its limit, to breaking point? With the result that the production of historical time seems to be *suspended*. (my emphasis, Hartog, 2015, p. 17).

It must be emphasized that the suspended state articulated by Hartog is neither a form of stasis nor a rhetoric akin to Fukuyama's "end of history" (Fukuyama, 1992). Rather, it is a paralysis amidst high-speed operation, in which accelerating change ceases to produce any discernible direction, so that movement itself becomes indistinguishable from immobility. In Koselleck's framework, the production of historical time relies on the friction between the past and the future. This friction generates meaning, a sense of direction, and the possibility of action. As Koselleck observes, "not only did the gap between past and future become greater, but also the difference between experience and expectation had to be constantly and ever more rapidly bridged to enable one to live and act" (Koselleck, 2004, p. 270). When this tension is stretched to the point of rupture, history enters an intermediate state devoid of a before and an after. Events continue to emerge ceaselessly, yet they can no longer accumulate into experience, as any experience is already rendered invalid for the future. Change accelerates continuously but no longer points toward any identifiable future, while the horizon of the future remains simultaneously terrifying and unattainable. It is precisely

this complete rupture of the tension connecting the past and the future, along with the suspension of historical time, that precipitates the comprehensive advent of presentism:

> Perhaps this is what generates today's sense of a permanent, elusive, and almost immobile present... It is as though there were nothing but the present... 'Presentism' is the name I have given to this moment and to today's experience of time. (Hartog, 2015, pp. 17-18).

Hartog's presentism is by no means the only theoretical framework available for diagnosing the contemporary condition of time. A rich field of discussion has formed around the fate of modern historical time in the contemporary era. Simon and Tamm trace the main contours of this field in *The Fabric of Historical Time.* They note that a diagnosis close to Hartog's presentism had already been proposed by Helga Nowotny as early as the late 1980s, arguing that the temporal category of the future was being replaced by an "extended present." Hans Ulrich Gumbrecht employed the chronotope of the "broad present" to describe a similar temporal condition. Aleida Assmann, meanwhile, maintained a distance from the pessimistic tone of the former two, regarding the contemporary attention to the present survival of past injustices and the loosening of temporal barriers between past, present, and future as a reparative correction of modernity rather than the supersession of the modern time regime. (Simon and Tamm, 2023, p. 16).

Building upon these discussions, Simon and Tamm propose a noteworthy conceptual distinction. Temporality refers to "various modes of being in time, the rhythms of existence that are immanent to the very processes of material being itself," while historicity refers to "various modes of change over time ... the ways individuals and groups conceive the transitions across time, their ongoing social production of accounts of meaningfully relating pasts, presents, and futures" (Simon and Tamm, 2023, p. 24).

Temporality, one might say, designates the rhythms and patterns through which things exist in time. All things possess their own rhythms. A tree has its rhythm of growth, a river its rhythm of flow, a society its rhythm of operation, tectonic plates their rhythm of movement. These rhythms require no one to endow them with meaning; they are the

temporal dimension intrinsic to material existence itself. Historicity, by contrast, constitutes a layer above temporality, one that carries with it the human construction of meaning. It concerns how people conceive of change itself, how they thread past, present, and future into a meaningful transitional relationship. Modernity is precisely such a conception, one that envisions things as proceeding in a linear forward movement. Presentism is likewise a form of historicity, yet one in which change is conceived differently, as the past and the future are both absorbed into a directionless present. It is for this reason that Simon and Tamm point out that "all historicities imply temporalities, but not all temporalities imply historicities" (Simon and Tamm, 2023, p. 24). The weathering of a rock possesses its own temporality, yet it does not in itself carry any conception of the direction or meaning of change, unless someone incorporates it into a geological narrative.

Bringing this distinction into the discussion developed thus far, it becomes apparent that the social acceleration described by Rosa is essentially a diagnosis at the level of temporality. What he reveals are the actual changes in the rhythms of social operation. Hartog's presentism, by contrast, operates at the level of historicity. Its concern is not with the fact of how fast or slow society operates, but rather with the structural transformation, occurring within this acceleration, of the very manner in which people conceive the transitional relationship between past, present, and future.

Presentism serves as the diagnostic framework running throughout this thesis precisely because its diagnosis of the contemporary temporal condition does not remain at the level of temporality. It names with precision a structural transformation at the level of historicity, thereby making it possible, in the chapters that follow, to examine how this suspended historicity exerts its influence within the material spaces of architecture and dwelling. When we speak of the relationship of mutual shaping between this temporal experience and the material world, what we are in fact speaking of is the entanglement and symbiosis of temporality and historicity.

This entanglement finds its most concrete expression in the relationship between time and space. The mental sensation of presentism is by no means an isolated internal state. This abstract temporal experience inevitably projects outward in a materialized form, becoming inscribed into the physical space where humanity dwells. This is precisely the issue we implicitly touched upon earlier during the discussion regarding the impact of technological acceleration on architectural functionality. Furthermore, an ambiguous question arises as to whether spatial morphology reshapes our perceptual structure or whether perceptual changes drive the production of space. This resembles a classic chicken-and-egg problem, yet this very circularity might constitute part of the answer itself. Time and space are invariably isomorphic within the human perceptual structure. Every shift in the temporal regime inevitably triggers a drastic reconstruction of spatial morphology. Consequently, we will not depart from the previously discussed mental foundations in our ensuing architectural analysis.

If time is the dimension of human existence, then space, particularly architecture serves as the material receptacle accommodating this experience. Within the early modern regime, architecture was once replete with expectation. As this thesis argues, modern architecture tend to bid a radical farewell to the past and resolutely pointed toward a linear horizon that transcended history and opened up to the future. However, when time collapses into a series of point-like presents where the future is annulled and the past is neglected or erased, contemporary architecture loses its temporal depth. Instead, I argue that it ceases to be a monument bearing historical memory or leading to utopia, becoming instead a smooth surface designed to serve instant consumption and seamless circulation.

Hence, our analysis will pivot from suspended time to its inextricably linked counterpart of space. We will follow the genealogy of architectural history, transitioning from the modernist machine for living built by Le Corbusier for survival and the future to the undifferentiated Junkspace delineated by Rem Koolhaas. By examining this evolution of

spatial morphology, we will return to Heidegger's inquiry regarding whether dwelling in the contemporary sense has inevitably met its demise.

Chapter 2

Space as the Materialization of Suspended Time

This chapter shifts its focus from the suspension of time to the withdrawal of space. If the regime of presentism traps us in an infinitely expanding present through the rupture between experience and expectation, then in the physical dimension, this stripping away of temporal thickness leads directly to the loss of human dwelling. Space is not a homogeneous three-dimensional container that precedes life. Rather, it is a meaningful locus co-constructed by memory, expectation, and bodily practice. Contemporary architecture, however, is undergoing a profound ontological crisis. This chapter will diagnose this spatial symptom by dividing the discussion into two main parts.

In the first section, we draw on Martin Heidegger's discussion of dwelling to trace how modern architectural space has been progressively stripped of its original gathering and sheltering functions. From Adolf Loos's eradication of ornament to Le Corbusier's "machine for living in" with its extreme pursuit of functional rationality, and further to Jacques Tati's biting cinematic satire of glass curtain walls and smooth spaces, we will see how architecture transformed from a carrier of modernity bearing utopian expectations into a disciplinary apparatus that exposes human beings to perpetual visibility.

In the second section, the discourse extends from individual buildings to the macroscopic landscape of contemporary cities and consumer society. Drawing on Rem Koolhaas's concepts of the Generic City and Junkspace, we will reveal how space moves toward ahistorical homogenization and entropy under the coercion of capital acceleration and technological enframing. Through a comparative case study of train stations from different eras, this chapter attempts to confirm the phenomenon that contemporary architecture has already become a perfect isomorphic counterpart to suspended time. It not only rejects the attachment of the past and ceases to project into the future, but it has also

completely degenerated into a smooth channel serving merely immediate circulation and the dissipation of consumption.

By analyzing this process of spatial dehistoricization, this chapter aims to reveal how presentism severs our rooted connection to the world within the material environment. This analysis will simultaneously lay a critical foundation for the next chapter, which explores the possibility of re-appropriating temporal depth.

2.1 The Withdrawal of Dwelling

As we revealed at the end of the previous chapter, since human beings are creatures that exist simultaneously in both time and space, we cannot independently discuss or analyze one detached from the other. Having already discussed how, within contemporary time perception, the suspension of time and the rupture of the tension between experience and expectation trap individuals in an infinitely expanding present, we will now turn to the loss of space. This loss does not imply a literal deprivation of our so-called living space, akin to the fascist concept of "Lebensraum", but rather the loss of space as a carrier of existence. In François Hartog's view, historicity can be understood as a regime, with presentism regarded as a systemic regime shift in the temporal dimension. In the spatial dimension, particularly in architecture, humanity's most fundamental spatial practice, an isomorphic regime shift is also taking place.

In the first chapter, we touched upon the surface of this issue through Rosa's theory of technological acceleration, namely, how modern technology shortens time by smoothing out space. However, this analysis still treats space as mere intervals within a flat plane, remaining confined strictly to the level of physical distance. To understand the fate of space within the regimes of presentism, we must ask a more essential question: what does space, and particularly architectural space, mean for human existence? On this question, Heidegger's reflections will serve as the starting point for our discussion.

What is a good building? Or rather, what is the essence of architecture? For Heidegger, answering this question once again requires drawing inspiration from etymological investigation. In *Building Dwelling Thinking*, He points out through an examination of Old High German that the ancient meaning of the German word for building (*bauen*) is not construction as we understand it today, but rather dwelling. He notes: "The old word bauen, to which the bin belongs, answers: ich bin, du bist mean: I dwell, you dwell. The way in which you are and I am, the manner in which we humans are on the earth, is Buan, dwelling." (Heidegger, 1971, p. 147). Building is not a means to dwelling, nor is dwelling the end goal

of building; building itself is dwelling, and dwelling is the fundamental way in which human beings exist on the earth.

In Heidegger's view, authentic building (*bauen*) is more than a physical structure providing shelter. It is a place (*ort*) shaped by human life activities and a gathering of the fourfold of earth, sky, divinities, and mortals. As mortals, human beings dwell upon the earth and beneath the sky while facing the protection of the divinities. These four are not architectural elements that can be separated or interchanged. Instead, they constitute a holistic and mutually reflecting existence. Without the earth, the sky would have no boundaries and thus could not exist, remaining merely a vast emptiness in the universe. Without human finitude, divinity as an eternal existence would also lose the meaning of its infinity. Heidegger uses the example of a bridge to illustrate how this gathering occurs. A bridge is not simply an engineering structure connecting riverbanks. It gathers the river, the earth, the passage of pedestrians, and the openness of the sky, thereby creating a place (*ort*). It is the bridge as a thing that gathers the fourfold and allows a place to come into being. It is not the case that an abstract space exists first with a bridge placed within it afterward.

This understanding of location stands in stark contrast to the concept of space presupposed by modern architecture. In modern real estate development and architectural practice, space is envisioned as a homogeneous three-dimensional container that can be calculated and developed by capital in advance. The task of the architect is merely to arrange functions and design forms within this abstract container to satisfy the demands of the market or commercial sales. However, for Heidegger, space is not an abstract framework that precedes place. On the contrary, “Spaces receive their being from locations and not from ‘space’” (Heidegger, 1971, p. 154). Space emerges from place and is generated by the unfolding of dwelling activities. Within it, people live, work, encounter others, and create their own spatial memories in the duration of time. It is the accumulation of life practices that transforms geometric space into a meaningful locus where one can take root. In such a space, individuals are accommodated and sheltered. They grow and age between the past

and the future woven jointly by themselves and the space, eventually merging into the shared flow of life.

However, within the regime of presentism, this dwelling rooted in temporal thickness is disrupted and ultimately forgotten by life experiences that lack continuity. As already mentioned in the first chapter, the essential spirit of modern technology is enframing. It operates in a challenging-forth manner to transform all beings into a standing-reserve (*bestand*) that can be summoned and calculated at any time. When this logic permeates the field of architecture, building is no longer the unfolding of dwelling but degenerates into a technical process of producing standing-reserve. The primordial identity of building and dwelling is torn apart. We construct more and more buildings, yet we dwell less and less.

This inversion is most vividly manifested in the grandest urban planning projects of the contemporary world. Indonesia's new capital Nusantara[8], China's Xiong'an New Area[9], and Saudi Arabia's The Line[10] are among the countless megaprojects that share a common characteristic. They do not grow out of the experience of dwelling but are pre-planned on a blank slate through pure technological rationality. In essence, they represent the extreme form of contemporary architectural standing-reserve, functioning as spatial products custom-made to satisfy the will of the state and capitalist logic. As implied by the cross-generational grand visions universally proclaimed by these megaprojects, the forward-looking expectations of modernity make people seem to possess an unparalleled capacity for anticipation. This capacity endows mortals living in the finite present with the ambition to arrange the lives of people hundreds or thousands of years in the future. However, a paradox

[8] Indonesia's new capital currently being built from scratch in the tropical jungles of Borneo. Designed to replace Jakarta, the project is a brand-new forest city entirely driven by top-down government planning.

[9] A Chinese state-level new area established in 2017 to alleviate the overloaded urban burden of the capital, Beijing. It is an entirely newly planned city on the North China Plain, driven by national top-level design and smart digital technologies.

[10] A 170-kilometer-long linear city currently under construction in the desert as part of Saudi Arabia's NEOM project. The project is designed as a completely car-free, enclosed megastructure primarily operated by artificial intelligence and renewable energy. As of early 2026, due to mounting financial pressures and technological constraints, the grand 170-kilometer plan has been drastically scaled back and suspended. Saudi officials are now gradually shifting their strategic focus toward building smaller-scale, practical blocks and artificial intelligence data centers.

emerges here. The grand narratives of these projects concerning the future occur at a moment when the tension between experience and expectation has already ruptured.

When past experience can no longer provide a reliable reference for the future, this anticipation divorced from the foundation of historical experience can hardly be regarded as an expectation in the true sense. It is closer to a self-projection of technological rationality in space. It infinitely extends the means already mastered in the present and names this extension the future. In this sense, although these megaprojects point rhetorically to a distant future, at the ontological level they remain products of presentism. The future they project is nothing but the infinite extension of the present will, a magnified present. We cannot assert in the present whether their future will be able to appropriate historical depth. Evaluated from today's perspective, however, everything remains suspended in a manner similar to the characteristics of the regime of presentism.

What these megaprojects demonstrate is merely the most recent appearance of the enframing logic at the scale of urban planning. To truly understand how dwelling has been gradually obscured in modern architecture, we need to trace the foundational levels of this process. In 1913, Loos published *Ornament and Crime* and proclaimed a famous equation stating that “the evolution of culture comes to the same thing as the removal of ornament from functional objects” (Loos, 1913, p.167). This was not just a statement of aesthetic preference. In Loos's time, it was a declarative gesture of modernity. In his view, ornament belonged to the past as a remnant of the pre-modern world and a symptom of a culture that had not yet evolved to a modern level, draping things in a layer of sentimental complexity. He argued that in the modern world, “Lack of ornamentation is a sign of intellectual strength. Modern man uses the ornaments of earlier or foreign cultures as he likes and as he sees fit. He concentrates his own inventive power on other things.” (Loos, 1913, p.175). Ornament was therefore seen as a symptom to be overcome and an impediment to civilization. To complete this argument, he even illustrated this point with an analogy that appears full of colonialist overtones today. He equated those who still use ornament with stragglers in the

process of civilization, whereas modern individuals had evolved to a stage where ornament was no longer needed.[11] Loos made an urgent prophecy for the future smoothing of spatial surfaces. Just as the Futurist Manifesto served as a herald of presentism with its advanced description at the temporal level, Loos prefigured the same logic at the spatial level. Here, the temporality of architecture was explicitly coded as a vector of linear progress. Smooth surfaces and concise forms were regarded as a forward-looking historical posture, while the past was treated as a burden to be overcome and discarded. The modernity of architecture acts as the spatial resonance of the modern regime we mentioned earlier. The space of experience was viewed as something backward, while the horizon of expectation broke free from the shackles of the past in an absolute manner to point toward a future where functional rationality reigns supreme.

Following the path forged by Loos, Le Corbusier transformed functional rationality into a spatial production principle in a more systematic way in his 1923 publication *Toward a New Architecture.* In the book, Le Corbusier drew an analogy by comparing an airplane to a machine with no superfluous parts. The components of an airplane relate only to their purpose, which is to transport people from one point to another in the most efficient manner. The existence of every component on an airplane strictly obeys the logic of function, and it is precisely this complete elimination of the superfluous that endows the airplane with pure beauty (Le Corbusier, 1986, p.4). A house should be exactly the same. From this, he put forward his most well-known proposition that “a house is a machine for living in” (Le Corbusier, 1986, p.4).

A machine is an instrument of maximized efficiency, and the compression of efficiency is essentially the squeezing out of surplus time. The origin of the timeless lost place that we

[11] However, it should be added that what Loos referred to as ornament is closer to pretentious embellishment in the context of architectural history. This implies using false decoration to disguise inherently cheap materials as high-end or employing various forms of imitation to incorporate aesthetic symbols that transcend one's own social class. Loos's intention in removing ornament is actually much closer to restoring the intrinsic qualities of the materials themselves and being unashamed to expose the true functionality of objects.

point out today needs to be excavated from this slogan. However, we must clarify that the vision of modernist architecture is by no means equivalent to the spatial reality under today's perspective of presentism. In fact, what both Le Corbusier and Loos pursued was the possibility of a new vitality under the shelter of modern rational power. It was a modern utopian vision that forgot pain, suffering, and class antagonism to return to the power of the individual itself. Therefore, Le Corbusier proposed the concept of the Modulor[12] and the construction of a new community. Loos would similarly argue that "every piece of furniture, every thing, every object tells stories, the history of the family. An apartment is never finished: it evolves with us and us in it. "(Loos, 1913, p.58) People could obtain the power of mutual growth from space. When we return to the context of Le Corbusier's era, we see the ruins of Europe after World War I, material scarcity, housing crises, and the old world order collapsing in the flames of war along with its architecture. In such a context, the machine for living in was by no means a denial of dwelling but rather an uplifting of a shattered world by functional rationality. Admittedly, it rejected those things condemned as guilty by Loos and the historical inertia bound to aristocratic tastes, decorative obsessions, and outdated spatial hierarchies. Instead, it moved toward an efficient era achieved through rational planning, standardized production, and new technological means where everyone could live with dignity.

[12] A system of human proportions proposed by Le Corbusier. Based on the dimensions of an idealized male body and mathematical sequences (such as the golden ratio), this system aims to establish a set of absolute, universal, and standardized measurement criteria for modern architecture and spatial design.

Figure.1 Unité d'Habitation in Marseille (Completed in 1952)

Therefore, in this sense, Corbusier's architecture remains embedded in the modern regime of historicity we described in the first chapter. The past was regarded as a backward entity to be overcome, and the present was merely a springboard to a glorious future. The residential machine was a forward-pointing apparatus whose legitimacy rested on a firm expectation of the future. Thus, although Le Corbusier subjected architecture to a radical functionalist simplification and attempted to replace traditional manual construction with efficient industrial manufacturing methods, this adjustment at the manufacturing level did not necessarily imply the squeezing of dwelling. His projects still retained a deep temporal tension. Taking his representative collective housing project Unité d'Habitation in Marseille (Fig.1) as an example, he attempted to create a vertical community that integrated residences, shops, schools, roof gardens, and sports fields. Here, an imagination of how people live together still existed along with a hope for a better collective future, even though this hope was expressed in a top-down and highly controlled manner. Although the machine for living in formally adjusted the imagination of dwelling, it still sought to create a shelter of functional rationality. Just as the Unité d'Habitation was elevated high above the ground space, this shelter wrapped people in a shell made of steel and concrete between the sky and the earth. Much like its structural form, it became a giant ship navigating through a lost journey. Le Corbusier's architecture at least believed it knew where it was heading, and its arrow of time had not yet snapped.

What is inherent in Le Corbusier's modernist architecture is a contradiction preserved at the very origin of modernity. On the one hand, his designs had already deeply engaged with the logic of enframing. He standardized space, abstracted residents into functional users, and separated building from dwelling to be governed by technological rationality and market logic. On the other hand, His architecture was still summoned by a future-oriented expectation. We could say that builders desired to cut ties with the past and establish a new point of temporal origin. Consequently, Le Corbusiers's buildings maintain a subtle distance from pure standing-reserve. They yearn to be appropriated by residents to forge a new temporal depth rather than merely serving the immediate summons of the present.

However, the fate of Le Corbusier's ideal of functional rationality over the subsequent decades profoundly deviated from his original intentions. With the full advent of the post-war consumer society, the principle of the machine for living in was widely adopted by developers and planners around the world. Yet during this dissemination process, the utopian impulse originally embedded within it was quietly hollowed out, leaving behind only a standardized and reproducible logic of spatial production. Modernist architecture spread globally with a posture of clearing away old neighborhoods. It abandoned the promise of a more just collective future and gradually degenerated into an image exhibition of a modern lifestyle within consumer society. Regarding this deceptive transition from ideal to commodity, we have no intention of conducting a massive sociological analysis here. Instead, we will draw upon the cinematic imagery of Tati in *Mon Oncle* (1958) and *Playtime* (1967) to dismantle the specific spatial manifestations of this substitution.

Figure 2. Monsieur Hulot's home

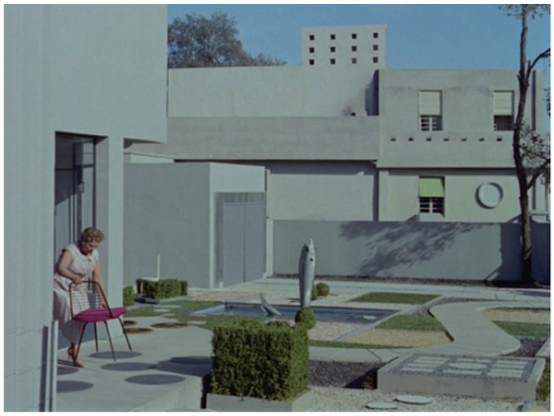


Figure 3. Villa Arpel

In *Mon Oncle*, Tati constructs two starkly opposing spatial worlds. One is the old neighborhood where Monsieur Hulot lives (Fig.2), and the other is the modernist Villa Arpel (Fig.3), which his brother-in-law's family, the Arpels, take great pride in. Composed of geometric lines, ubiquitous automated devices, clean and tidy facades, and a fully paved garden, Villa Arpel is almost a satirical representation of Le Corbusier's concept of a machine for living in. Within this space, all surfaces are completely paved with clear functional zoning. It is spotless and rejects dirt, fallen leaves, and the contingencies of life. After playing, children with mud-stained clothes must change into indoor suits resembling spacesuits upon entering the house. The house is filled with avant-garde furniture that is uncomfortable to sit on. The deliberately curved paths in the garden force visitors to detour along the paved routes to enter. Furthermore, the garden fountain is only turned on when guests visit, as if its existence is not for the daily enjoyment of the residents but to project an image of modern life to the outside world.

What best defines the essence of this house as a machine is its highly complex kitchen, where all operations, even the opening and closing of cabinet doors, are completed by automatic sensors or buttons. The cleanliness of the house is guaranteed by an automatically running vacuum cleaner. The film also shows Madame Arpel replacing the original manual garage door with an automatic sensor door to announce the completion of the whole-house automation. In such a house operating as a machine, the distance between the body and labor

is completely severed. Rather than dwelling within the machine, people have become an extension of it and exist as part of its functions. This is clearly a space incapable of dwelling, or more accurately, it is a disciplinary space. Residents must carefully cooperate with the functional settings of the building and adjust their bodies to adapt to the logic of the space. Madame Arpel constantly wipes surfaces and corrects the positions of objects, making her daily routine look more like that of an operator maintaining the operation of a machine. Space is reduced here to a dehistoricized commodity used for display. It exists in an eternal present and refuses to let time leave any traces on its surface.

In contrast is the old neighborhood where Monsieur Hulot lives. The buildings here are dilapidated and crowded, with blurred and porous spatial boundaries. Monsieur Hulot must traverse a labyrinthine series of stairs and corridors to return home every day, encountering neighbors, exchanging greetings, and having various unplanned interactions along the way. The dirt in the streets, the crooked walls, the worn steps, and the haphazardly piled sundries are all engraved marks left by dwelling over time and a material depos of collective memory. Tati's method of filming the two worlds constitutes a metaphor in itself. In Villa Arpel, most shots are fixed. Just like the presupposed logic of modern architecture, human activities within it are prescribed, and the camera merely needs to act as a silent observer recording a pre-established space. In the old neighborhood, however, the camera always moves along with human bodies. It can be said that human activities create such an interactive space, and the camera also participates in the generation of this space through its own movement. Space here is not a given container but remains in a state of continuous becoming.

One sequence in the film is particularly intriguing. Young Gérard crosses a fence from the street and breaks into a dilapidated hillside to observe and tease pedestrians on the street from a high vantage point with a group of friends. At this moment, through a childlike transgression, the children detach themselves from the physical space and everyday time set by the film. They invent a period of time belonging to games and play, and through their pranks, they cause the adults on the street to derail as well. Their voices and gazes penetrate

the overlapping streets and alleys, and the two spaces form a fluid picture within this interaction. This penetrability forms a sharp contrast with the wall of Villa Arpel that isolates the inside from the outside. The space of the old neighborhood allows gazes, voices, and bodies to freely pass through and intertwine, whereas Villa Arpel confines life within a display box isolated from the external world. Near the end of the film, the camera sweeps across the old neighborhood buildings being demolished in a seemingly casual manner. Here, Tati shows us a dying tradition of dwelling.

Figure.4 The three shots featuring reflections of Paris landmarks

This demise had already become a foregone conclusion nine years later in *Playtime*. The film presents a completely modernized Paris where the old neighborhoods no longer exist. Tati constructed a complete fictional city named Tativille on the outskirts of Paris as a homogenized modern metropolis composed of glass, steel, and concrete. What Tati responded to was a reality unfolding right around him. Starting in the mid-1950s, Paris underwent a massive two-decade urban renewal campaign where old neighborhoods were systematically leveled under the guise of slum clearance and replaced by standardized modern building complexes. The relaxation of building height restrictions in 1967 further altered the Parisian skyline (Hine, 2022). The monuments that once carried the history of Paris, such as the Egyptian Obelisk, the Eiffel Tower, and the Sacré-Cœur Basilica (Fig.4),

are presented in the film merely as fleeting reflections on glass doors. The moment the doors are pushed open, these ghostly images dissipate, and the Paris of the past is reduced to an untouchable phantom.

The glass that bears these phantoms can itself be regarded as an extension of the smooth space discussed in the first chapter. As an iconic material of modernist architecture, glass extends this logic of smoothing from the ground to the walls and from the dimension of movement to the dimension of perception. Glass serves as the rebellion and declaration of modernist architecture against the heavy walls of classical architecture. Its transparency promises the dissolution of internal and external boundaries alongside an open, fluid, and democratized spatial relationship. However, transparency does not equate to accessibility. Glass allows the gaze to penetrate while blocking the passage of the body, thereby creating a concealed and even deceptive form of isolation. Tati utilizes this illusion of transparency to demonstrate the falsity of this modern promise with a lighthearted yet ironic posture. The film is filled with sequences centered around this deceptiveness. Characters repeatedly walk straight into glass walls they fail to identify. A doorman continues to hold a handle and perform the motion of opening a door in front of already shattered glass without anyone noticing. Just as the rupture between the past and the future creates suspended time, the confusion between inside and outside renders space ineffective here. A space lacking boundaries is fundamentally untenable.

Figure.5 Street-level view of the apartment exterior

The film subsequently transitions into a nighttime apartment scene to push this spatial confusion into a more intimate realm. Monsieur Hulot is invited to a new apartment by an old acquaintance, and Tati fixes the camera across the street to film the glass facade of the entire apartment building from the exterior (Fig.5) We see the living rooms of several households suspended above the dark street like juxtaposed screens where each family watches their respective televisions with identical images playing on the screens. Tati utilizes the camera angle to make the partition wall between two adjacent apartments disappear, which makes the two families appear as if they are situated in the same room and observing each other's lives completely unaware (Hine, 2022). No interior sound is transmitted throughout the entire sequence, and the audience can only hear the noise of pedestrians and traffic on the street. Tati fixes us on the street like passing pedestrians to observe the nighttime lives of these families through the glass. The transparent glass curtain wall transforms every household into a screen where residents are displayed like merchandise in a shop window. Another group of American tourists in the film also constitutes this relationship of observing and being observed, yet no one truly sees anyone else here. Tati himself once commented on this by stating that “We belong to a civilization that feels the need to put itself in a shop window” (Axmaker, 2008).

In *Mon Oncle*, Villa Arpel remains a spatial type that one can choose to enter or escape as an isolated suburban villa, and it retains the possibility of connecting with or sealing itself off from public space. In *Playtime*, however, this display box style of space has become the default state of the entire city where the distinction between inside and outside no longer exists. Heidegger once pointed out that the ancient meaning of dwelling contains the dimensions of sparing and preserving, meaning that humans are sheltered by space during dwelling and saved from being exposed to the unconcealment of the world. Such shelter is no longer possible within the glass city of *Playtime*. Architecture no longer envelops people within but rather displays them upon its surfaces. Amidst the endless penetration and reflection of gazes, individuals are suspended in a state of permanent visibility with nowhere to retreat and no way to truly dwell.

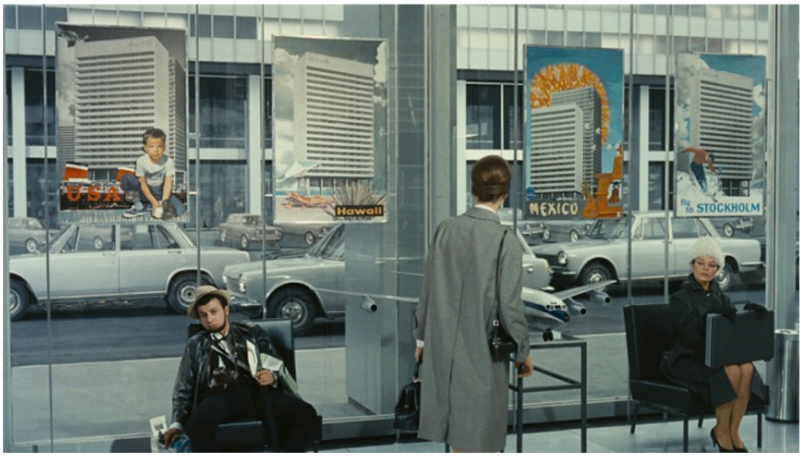


Figure.6 Travel posters of different destinations hanging in the expo scene.

From *Mon Oncle* to *Playtime*, Tati delineates a trajectory of modern spatial transformation. In the former film, although the elements connected to the regimes of the previous era are presented in a state of disappearance, they still depict a dwelling mode rooted in neighborhood traditions and history. Villa Arpel is merely an independently existing prototype of an entire lifestyle system. It seems destined to belong only to a small handful of people, and we have not yet fully grasped its potential for universalization. In the latter film, historical reference points have completely vanished. The entire city, including spaces for living, working, and socializing, is covered by homogenized glass curtain walls, and the surviving memories of the old Paris exist only in reflections. Space has lost its connection to any specific history or place and has become a universal template capable of infinite replication. In the exhibition scene of *Playtime*, Tati announces or prophesies the endpoint of this logic through a specific detail. Travel posters from around the world hang side by side on the wall depicting the United States, Hawaii, Mexico, and Stockholm. Every poster features the exact same modern high-rise building without the slightest variation. The differences in the concrete lives of these cities seem to have been reduced to nothing more than a difference in names. This spatial condition, captured by Tati in cinematic imagery in the late 1960s, would be theoretically named by Koolhaas more than thirty years later.

2.2 Space Deprived of Temporal Depth

In 1995, Koolhaas proposed the concept of the Generic City. He defined it by stating that “The Generic City is the city liberated from the captivity of center, from the straitjacket of identity. The Generic City breaks with this destructive cycle of dependency; it is nothing but a reflection of *present* need and *present* ability. It is the city without history.” (emphasis added, Koolhaas, 1995, 1.6). Just as the astonishing foresight we saw in Tati's film revealed, when every city presents itself with the same glass curtain walls, the same set of functional zoning, and the same internationalist style, the city no longer possesses a recognizable identity. Consequently, the Generic City does not need to shape itself through the sediment of history or visions of the future. It is constructed by the present and exists only in the present. That is to say, it acquires its legitimacy of existence only at the exact moment of being used and the instant its function is realized. Once the function is fulfilled, the space slips back into anonymity.

Thus, the Generic City becomes a city existing within the phantom of memory. Its timelessness is reflected in the fact that upon its completion, it appears as if it has always existed there in such a manner. It simultaneously erases the history of its construction site and fails to produce new collective memories. It merely serves as the present and exists here as an invisible background. This does not mean that traces of history are entirely absent from the Generic City. Koolhaas describes with a touch of irony that there is always a deliberately designated area within the Generic City intended to preserve a bare minimum of the past (Koolhaas, 1995, 9.1).

A similar sequence exists in *Playtime* where a young girl arriving with the American tour group wants to take a solo photograph of an old woman selling flowers among the high-rises. However, she is repeatedly interrupted by passing pedestrians who constantly intrude into the frame. What the American girl wants to capture is precisely the past of this city, which has been strictly confined to a single corner. It is her perception of the city's history and an imagination of the past that inspires her to press the shutter. Yet the repeated failure

of her photography implies the fate of this memory. It has become so spectacularized and fragile that it cannot be separated from the surrounding generic space and preserved. What it mobilizes is also a form of generic memory. Koolhaas describes this condition as follows.

> Instead of specific memories, the associations the Generic City mobilizes are general memories, memories of memories: if not all memories at the same time, then at least an abstract, token memory, a déjà vu that never ends, generic memory. (Koolhaas, 1995, 9.4)

Generic memory is a generalized perception of time. History no longer possesses singularity within it, nor is it an unrepeatable past experienced by a specific community in an irreplaceable location. History becomes a shared residue. It is not a stratified hierarchical structure with geological depth, as seen in traditional cities where the buildings of one era are constructed upon the ruins of another, allowing each layer to serve as a materialized carrier of history.

Koolhaas explicitly points out this contrast: “The Generic City, like a sketch which is never elaborated, is not improved but abandoned. The idea of layering, intensification, completion are alien to it: it has no layers.”(Koolhaas, 1995, 14.3). Due to the precision of its construction, the fate of the Generic City is not written by the human bodies within the space but is predetermined by the calculability present on the construction sketch. When it is no longer needed, it will not be improved or repaired but merely abandoned. The next construction will restart elsewhere without taking away any memories from this location. Suspended time no longer produces history, and the space manufactured by the Generic City no longer accumulates the meaning of place (*ort*). What both jointly face is that eternal present.

When the generic nature of the city became the prevailing logic of modern functionalist architecture, Koolhaas maintained an ambiguous attitude toward it, carrying a sense of hesitation, confusion, and slight questioning. By 2002, however, another concept he proposed, Junkspace, served as a thoroughly ruthless exposure of contemporary architecture.

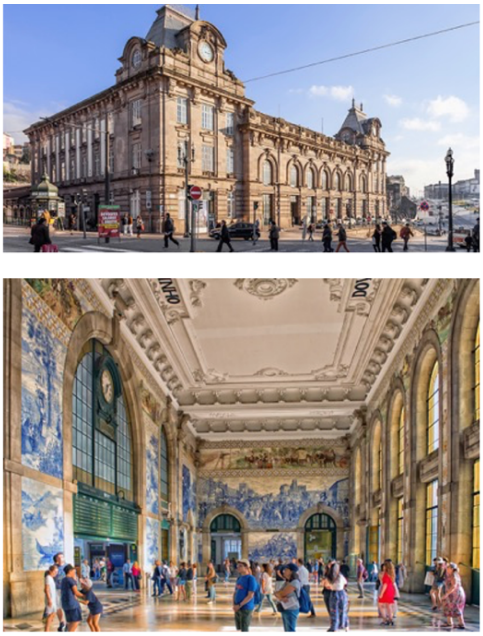
This irony is already abundantly clear from the stylistic format he employed. Koolhaas crammed the entire article into a massive, almost unparagraphed block of text to form a gigantic “Junkblock”, which in itself constitutes a parody of the very thing it describes. Hal Foster accurately reviewed this as a “mimetic performance” (Foster, 2013). If the Generic City describes the disappearance of identity and history at the urban scale, Junkspace pushes this concept into the interior of architectural space. He described it: “Junkspace is what remains after modernization has run its course, or, more precisely, what coagulates while modernization is in progress, its fallout.” (Koolhaas, 2002). It can be said that Junkspace is the residue of Le Corbusier's modernist architectural ideal. It lacks the once-hoped-for sheltering of humanity and the guiding role of architecture as a morning star. It has become an idling machine that continuously proliferates with the expansion of global capital. It is the seamlessly connected and climate-controlled interior spaces found in shopping malls, airport terminals, chain hotel lobbies, and convention centers, causing the interior of architecture to expand infinitely to the point of swallowing the exterior of the city.

Koolhaas regards the invention of air conditioning as the key technological node for this engulfment. The emergence of air conditioning allows the interior space of a building to completely sever its connection with the external climate to form a self-sufficient artificial climate environment. He wrote: “Air-conditioning has launched the endless building. If architecture separates buildings, air-conditioning unites them.” (Koolhaas, 2002). Architecture in the traditional sense separates one building from another through walls and roofs to endow each space with an independent identity, whereas air conditioning reunites them into a continuous interior in an invisible manner. Within this interior, the corridors of a shopping mall slide into the lobby of a hotel, and the lobby then extends into the atrium of an office building through a skywalk. Spatial boundaries quietly melt away in the constant-temperature air, and individuals situated within find it difficult to discern exactly when they have crossed the boundary between one building and another. The construction of this continuity builds a complete set of smooth spaces. Koolhaas declared, “Continuity is the essence of Junkspace” (Koolhaas, 2002). If we recall the analysis in the first chapter

regarding how modern technology eliminates friction in physical space through smoothing, from the polished floors of airport terminals to the seamless gliding of rolling suitcases upon them, Junkspace is precisely the realization of this smoothing logic within the architectural interior.

In his essay *Running Room*, written upon the foundation of Junkspace, Foster further points out, “Junkspace thus concerns time as much as space: it is an effect of the continual transformation of space according to the accelerated temporality of consumption.” (Foster, 2013). What Junkspace concerns is not merely space, but the isomorphic collapse of both time and space. Foster reminds us here to distinguish between the accelerated temporality of consumption and the temporality of production. Within the logic of production, time is cumulative. Raw materials gradually condense into finished products through the shaping of labor, and every stage sediments within the final output. A building is constructed, completed, and delivered to become a finished material entity enduring in the world. It co-creates memory in space alongside time and existence, allowing residents to appropriate and invent space within it. The temporality of consumption is the exact opposite as it is dissipative. Within the logic of consumption, the completion of an object is precisely the beginning of its depreciation. The sense of novelty begins to decay the moment it is acquired, driving a desire for the next update. When space submits to this accelerated temporality of consumption, it no longer endures as a completed object. Instead, “Under Construction becomes a permanent state of affairs” (Foster, 2013). As Junkspace pieced together by surfaces and permanently existing in a temporary state, the purpose of these spaces is circulation. Constantly refurbished surfaces and periodically replaced interiors keep these spaces in eternal suspension, no longer standing upon the earth. The coverage of air conditioning and lighting systems also isolates the sky above the rooftop cooling equipment. If we look back once again at Le Corbusier's architectural ideal of using massive concrete pilotis to lift the building from its base and constructing public gardens connected to the sky on its roof, we can more clearly realize how Junkspace hollows out the ideals of modernist architecture and dissipates them into the river of consumption.

It is precisely based on this judgment that Foster makes a more fundamental theoretical advancement: “Junkspace describes a stage of modernization whose energies no longer project forward into time but fall back entropically into space.” (Foster, 2013). Foster describes a state of spatial entropy increase here. In thermodynamics, an increase in entropy means that the energy available to do work within a system irreversibly decreases, and the system as a whole tends toward a disordered and homogeneous state. This loss of the modernist vision and this directionless recursion of energy also serve as the spatialized manifestation of the reality of presentism. The massive energy of modernization is still dissipating, yet it can no longer produce any ordered and recognizable structures. It is like an idling engine that still spins at high speed but no longer engages any gears. Rosa once drew upon Virilio's concept of polar inertia to name this paradoxical state “frenetic standstill”: the acceleration of society does not bring about true forward movement, but instead creates a paralysis of marching in place while operating at high speeds (Rosa, 2013). In this sense, the increase in spatial entropy and the suspension of time are highly isomorphic outcomes.



Figue 7. São Bento Railway Station, Portugal, 1916

Figue 8. Berlin Central Station Germany, 2006

Let us temporarily step away from the descriptions of imagery and theory to return to the architectural experience of the real world. A comparison of two train stations can demonstrate for us the relationship between architecture and time along with the dividing line between space retaining its temporal depth and losing it.

Built in the early twentieth century, the São Bento Station in Porto, Portugal (Fig.7), is situated on the original site of a sixteenth-century Benedictine monastery. The name of the station itself preserves the memory of this vanished religious life. Designed by architect José Marques da Silva in the Beaux-Arts style, the most well-known feature of this building is the approximately twenty thousand blue tile murals covering its main hall. Painted by the artist Jorge Colaço between 1905 and 1916, these murals narrate historical Portuguese wars, royal weddings, religious ceremonies, and rural daily life.[13] This combination of imagination and history transforms the modern product of a train station into a coordinate where the past and the future intersect. Here, the intervals of waiting for a train become a moment of encountering collective memory. As a container of time, the architecture brings this collective memory into the present through its material form and points toward the future. It allows individuals to locate their own historical coordinates within it. Therefore, even though it is a functional place accommodating the passage of travelers where most people will not stay for long, it still becomes a place where the spirit can dwell due to its temporal depth.

In contrast, the new Berlin Hauptbahnhof (Fig.8) opened in 2006 demonstrates a place where temporal depth has been canceled. Designed by the Hamburg architectural firm Gerkan, Marg & Partners, this building is the largest crossing station in Europe. Composed of glass and steel structures, it is grand, transparent, and efficient, featuring underground platforms spanning several levels and reaching depths of over twenty meters.[14] However,

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[13] São Bento railway station. (n.d.). In *Wikipedia*. Retrieved April 1, 2026, from https://en.wikipedia.org/wiki/São_Bento_railway_station

[14] Berlin Hauptbahnhof. (n.d.). In *Wikipedia*. Retrieved April 1, 2026, from https://en.wikipedia.org/wiki/Berlin_Hauptbahnhof

located in the center of Berlin filled with historical trauma, this building seems to have intentionally severed all connections with the surrounding historical context in its design. The old Lehrter Bahnhof on its original site, a nineteenth-century building once famous for its French Neo-Renaissance style, has left no recognizable traces here. The pristine glass curtain walls reject the attachment of time and the engraved marks of memory. Everything here is designed for maximum transit efficiency and the fastest circulation. This building exists only in the present, providing maximum passing efficiency for the trains on the schedule. It neither narrates the past nor promises a future, providing only a smooth and frictionless experience of momentary passage. If the São Bento Station is a place that allows time to sediment in space and lets travelers encounter history during their passage, then the Berlin Hauptbahnhof is a pure and dehistoricized functional shell. It no longer attempts to condense meaning through form but accelerates circulation by eliminating meaning.

The comparison from São Bento to the new Berlin Hauptbahnhof is merely a microcosm within the evolutionary genealogy of modern architecture. Through these two urban hubs, we clearly witness how space has been progressively stripped of its temporal thickness to eventually degenerate into a smooth channel serving only immediate circulation. The analysis developed in this chapter is a diagnosis regarding the loss of temporal depth in space. However, as Heidegger suggests by quoting Hölderlin's poetry: “But where danger is, grows the saving power also.” (Heidegger, 1993, p.340). Within the temporal labyrinth of presentism and in today's world where the logic of enframing seems to be omnipresent, is it still possible to reinvent a form of dwelling possessing temporal depth? This will be the question we explore in the third chapter.

Chapter 3

Pharmacology, Resonance, and the Reinvention of Dwelling

This chapter shifts its focus from the diagnosis of space to the reinvention of dwelling. If the temporal regime of presentism traps us within an infinitely expanding present through the rupture between experience and expectation, and if Junkspace, as the materialized form of this rupture in the spatial dimension, strips architecture of the temporal depth it once carried, then after this twofold deprivation a more fundamental question emerges: is it still possible to reinvent dwelling in a world thoroughly flattened by technology and capital? The response to this question constitutes the core of this chapter.

The first section draws upon Stiegler's pharmacological perspective and the myth of the fault of Epimetheus to re-examine the relationship between technology and the human, arguing why Heidegger's wholesale equation of technology with alienation proves insufficient, and why we must engage in a continuous discernment between the toxicity and the curative potential of the pharmakon, rather than retreating into an imagined pre-technological origin. The second section introduces Rosa's theory of resonance as a sensory criterion for this discernment, examines two responses to the crisis of dwelling in contemporary architectural practice, namely New Urbanism and Critical Regionalism, and takes Miyashita Park in Shibuya, Tokyo, as a case study to analyze how the duality of pharmacology unfolds concretely within a contemporary project driven by commercial logic.

3.1 Spatial Pharmacology and the Reinvention of Dwelling

Let us return to *Playtime*. Tati's imagery does not stop at mere diagnosis. In the second half of the film, during the opening night of the Royal Garden restaurant, the meticulously maintained modern order begins to gradually unravel. Ceiling panels detach, the air conditioning system fails, seating arrangements descend into chaos, and the hierarchical relationship between waiters and diners is shattered in the confusion. As the order collapses, the band abandons its rehearsed repertoire and begins to improvise, while the originally rigid and mutually isolated diners start to genuinely converse, dance, and coexist amidst the chaos. Tati once described this film as being about how straight lines gradually turn into curves (Tati, as cited in Rosenbaum, 1973). It is precisely at the moment when the straight line snaps, at the boundary where functional rational order fails, that spontaneous connections between people re-emerge.

Figure 9. Torre David, Venezuela

When we shift our gaze from Tati's fictional world to the contemporary real city, we find that similar ruptures repeatedly occur in far more drastic ways. The proliferation of unfinished buildings around the world, or what was once the world's tallest slum,

Venezuela's Torre David (Fig.9), reveals that time within these structures has been forcibly severed and once again suspended. They become massive urban ghosts, unable to return to the past or arrive at the future. Heidegger recognized that “where enframing reigns, there is *danger* in the highest sense” (Heidegger, 1993, p. 333). Yet it is precisely in this extremity that another possibility announces itself. As Hölderlin's verse, invoked by Heidegger, reminds us, "But where danger is, grows the saving power also" (Heidegger, 1993, p. 340). At the boundary where enframing fails, that people spontaneously form homes within the ruins of Torre David, giving rise to a new form of dwelling referred to as "informal vertical communities" (Brillembourg & Klumpner, 2012). This dwelling is a manifestation of survival instinct, and it reveals a more fundamental truth: although enframing constitutes the underlying net of the modern world, it is by no means an impenetrable dark curtain. It is rather a net riddled with holes, within which every individual can find possibilities for action.

How can this possibility of action that spontaneously emerges in ruins be elevated from a mere instinct of survival to a conscious, theoretically grounded practice? This is precisely the question this chapter seeks to explore. Tati's restaurant and the slum of Torre David inadvertently reveal the same pharmacological reality: when the technological order of straight lines, functionality, and control collapses, the human connections it had obscured resurface. Where toxicity is greatest, hope also begins to sprout.

We acknowledge that Heidegger's diagnosis of the essence of modern technology, that enframing challenges forth all beings into standing-reserve, retains an extraordinarily precise insight into reality as a whole. Today, within a world of algorithms and information streams, digital life is systematically depriving individuals of their attention, even turning attention itself into a resource that can be allocated by financial capital. Bernard Stiegler diagnoses this condition in his own terms as proletarianization. In his view, “Apocalyptic feelings derive fundamentally from generalized proletarianization, which has led to a global loss of knowledge of all kinds: a massive process of disapprenticeship or unlearning on a planetary scale” (Stiegler, 2013, p. 30). This constitutes another way of describing the Last Generation

condition we analyzed in the first chapter. When a generation declares itself the last, no longer willing to bring life into a world without a future or into a future devoid of the capacity for imagination, beyond being a passive-aggressive response to the current world and a manifestation of presentism, it is also, in Stiegler's view, the emotional consequence of a systemic loss of knowledge: “it is also the most elementary savoir-vivre, and savoir-faire in the form of arts and skills, that are being dissolved, along with the academic and universalist forms of knowledge” (Stiegler, 2013, p. 31). The loss of savoir-vivre, the knowledge of how to live, signals an intensified form of enframing. This loss can also be understood as a precondition for what Rosa will later describe as the failure of resonance: when individuals no longer possess the knowledge of how to dwell in a specific place, the vibrating wire between subject and world has already fallen silent. We no longer need to build our own houses with our own hands; they are already there, standing as inventory for real estate developers, awaiting the next mortgage and the next inflow of financial capital. We no longer need to cook our own food; traditional recipes and culinary knowledge have already been fixed and standardized by industrial formulation. When everything is prefabricated, individuals lose the capacity to autonomously organize their own life-time, or, to use Heidegger's terminology, everything assumes a permanent state of readiness-to-hand, available for deployment at any moment. The force of technology thus operates like a powerful gravitational pull, stripping individuals of their authenticity and reducing them to the powerless party being manipulated. At the level of architecture, we can likewise observe that the built products shaped by the logic of Junkspace fundamentally obey the logic of technology and capital. It is the human being who is treated within them as a resource to be channeled in. In Heidegger's call for dwelling, we discern this negativity directed toward building technology, and indeed toward technology as a whole.

How should we confront technology? The path Heidegger offers seeks to rediscover or return to a certain originary essence of the human. But does this originary essence truly exist? If it does, does it remain in some corner of history, waiting for us to reclaim it? Through the myth of the fault of Epimetheus, Stiegler argues for a more fundamental truth: Human beings

are, from the very beginning, beings without the natural technical endowments that other creatures possess. Technology is not an alien force descending upon us from the outside, but the constitutive condition of being human. In the myth recounted in Plato's *Protagoras*, Epimetheus is charged with distributing the endowments of survival to all living creatures. He furnishes some species with strength, others with speed, others with fur or wings or claws, equipping each with the means to endure in the world. Yet upon completing the distribution he discovers that the human has been entirely overlooked, "leaving man naked, in a default of being, having yet to begin being: his condition will be to supplement this default of origin by procuring for himself prostheses, instruments" (Stiegler, 1998, p. 114). Unlike birds, which can fly, or animals equipped with fur to withstand the cold, human beings arrive in the world without any such natural technical capacity. It is Prometheus who steals fire and tekhnē to compensate for this originary lack. What Stiegler reads from this myth is not merely a story of origins but a structural claim about the human condition: because human beings lack the natural technical endowments distributed to other species, the process of exteriorization, of supplementing this deficit through tools, instruments, and prosthetic devices, is not a secondary addition to an already complete humanity but constitutive of the human as such. On the basis of this insight, Stiegler advances a more radical conclusion: “it is the tool, that is, tekhnē, that invents the human, not the human who invents the technical” (Stiegler, 1998, p. 141). The relationship between the human and technology is one of mutual constitution. Any attempt to oppose the two and to overcome modern alienation by returning to some pre-technological origin is, from the very outset, a misrecognition of the structure of human existence.

In this sense, enframing should not be viewed pessimistically as technology's enclosure of life. This net-like structure simultaneously serves as the support upon which the modern world operates. As we mentioned earlier with the emergence of the suitcase as a metaphor for the mobility of the modern world, Stiegler observes: “Life is the conquest of mobility. As a ‘process of exteriorization,’ technics is the pursuit of life by means other than life” (Stiegler, 1998, p. 17). Life is the conquest of mobility, and technology as a process of

exteriorization is precisely the continuation of life by means other than life. The smooth world marked by the spinner suitcase need not be understood as a pure symptom of modern alienation. We might say that it constitutes a new earth. In Heidegger's discussion of the fourfold, the bridge becomes the perfect symbol of poetic human dwelling because it gathers earth, sky, divinities, and mortals. It is the existence of this technical object that allows the two banks of earth, originally separated by the river, to be sutured together. Following the same line of thought, the smooth spaces that connect the two poles of the world can likewise be regarded as a new earth, bearing the mode of dwelling particular to this age.

Figure 10. Heidegger's Hut

Back to our initial question: does the originary essence that Heidegger yearned for truly exist? Stiegler's answer is negative. If human beings are from the very beginning beings without natural technical endowments, and if technology has from the very beginning has been the supplement for this lack, then there is no pure humanity prior to technology that could be reclaimed as an originary home. The Black Forest farmhouse (Fig.10) that Heidegger depicted, that dwelling rooted in the earth, open to the sky, resting serenely in the gathering of the fourfold, is admittedly a moving exemplar of dwelling. Yet it is not a signpost leading toward some originary home. It is itself already a product of the mutual constitution of technology and dwelling within a particular historical stage. We can well imagine that such a cottage removed from the city would have been entirely impossible in a truly pre-modern world, given the dangers of nature, the logistics of material supply, the accessibility of transport. Or we may return to the construction of the house itself, the timber

structure of the farmhouse, the configuration of its roof, its relationship to the land. An uncomfortable truth is that the very originary state Heidegger wished to return to, that primordial building remote from the modern world, was itself already deeply inscribed within the technological conditions of his own era.

What Heidegger yearned for was what he was able to realize. It was deeply rooted in the technological and existential structures of the age in which he lived. What we can follow is by no means the same yearning, but rather the gesture itself: to face our own world as he once faced his. We may still be able to employ Heidegger's vocabulary of dwelling, but this dwelling and the dwelling in the Black Forest are two different modes, just as the contemporary art of the 1970s and the contemporary art of today are not the same. They share the same word, but they emerge from different contemporary conditions.

Perhaps, then, what we can hope for is a recalibrated life in the present, one that neither sinks into the powerlessness and paralysis brought about by presentism nor seeks to recover some vanished origin. How should we think about the relationship between dwelling and technology? While critiquing Heidegger, Stiegler offers a more operationally viable framework, which he calls the pharmacology of technology. The inspiration for this concept comes from Plato's celebrated discussion of writing in the *Phaedrus*. In that dialogue, Plato, speaking through Socrates, discusses the duality of writing as a technological invention. Writing serves as a vehicle for memory, enabling knowledge to be preserved and transmitted beyond the finitude of individual life. At the same time, it functions as a substitute for memory, relieving individuals of the need to rely on their own inner capacity to remember, thereby leading to the atrophy of the faculty of memory itself. The Greek word *pharmakon* that Plato employs carries the dual meaning of remedy and poison simultaneously. Stiegler reads in this an insight into the fundamental structure of technology: “it is a kind of pharmakon — at once a good and an evil, at once a remedy and a poison, as Plato said about writing, which is the technology of the rational mind” (Stiegler, 2013, p. 10). Technology is

at once good and evil, at once remedy and poison. This duality is not an impurity that can be extracted and discarded. It is a structural characteristic of technology itself.

Stiegler points out that the two faces of the pharmakon are not two separable and independent attributes, but a dialectical relationship of mutual dependence, a convergence of yin and yang: “The pharmakon is at once what enables care to be taken and that of which care must be taken — in the sense that it is necessary to pay attention: its power is curative to the immeasurable extent that it is also destructive” (Stiegler, 2013, p. 4). The pharmakon is at once that which makes care possible and that of which care must be taken. It possesses curative power precisely because it is simultaneously destructive. In his discussion of writing, Stiegler would argue that it is precisely the emergence of written language that restructured the entire human system of memory. The question of writing is therefore by no means a simple matter of injury to or replacement of memory. Writing redefined what we understand today as the technology of memory. It made possible the precise cross-generational transmission of memory. The very fact that we are able today to revisit Plato's own discussion of writing is itself a consequence of this mnemonic technology. Just as we cannot speak of the inside of the world from a position outside it, we are always already there.

When we transpose this perspective to the field of architecture, we can see how Stiegler's pharmacology provides a path for re-examining the contemporary crisis of dwelling that differs from Heidegger's. For Heidegger, “the rule of enframing threatens man with the possibility that it could be denied to him to enter into a more original revealing and hence to experience the call of a more primal truth” (Heidegger, 1993, p. 333). His response can therefore only incline toward retreating into a form of dwelling deemed pre-technological in order to recover this authenticity. The pharmacological perspective, by contrast, demands a more nuanced discernment of technology. We who exist within technology cannot pretend to examine the goodness or badness of technology as a whole from a vantage point stripped of all technological context. What we can do is examine, within each specific technological configuration, how toxicity and curative potential are distributed,

how they mutually constrain each other, and how they might be steered toward directions more amenable to dwelling. This discernment is endless, for the duality of the pharmakon will never be resolved once and for all. Architectural practice is therefore no longer the replication or defense of some paradigm of authentic dwelling, but always a continuous process of negotiation oriented toward specific technological conditions.

3.2 Resonance Between Flux and Pause

Stiegler's pharmacology provides a theoretical framework for understanding technology and for coexisting with it. As for how this stance might be grounded in reality, Hartmut Rosa's theory of resonance offers an exemplary posture, serving also as a response at the level of sensibility. Rosa shares with Stiegler a fundamental judgment: the acceleration process of contemporary society is irreversible, and a return to pre-modern forms of dwelling is neither possible nor desirable. He recognizes that the development of contemporary society is a continuously dynamic process. As he observes, “modern societies are capable only of dynamic stabilization. Structurally, they are geared toward continuous progress by means of growth, acceleration, and innovation” (Rosa, 2019). Read alongside his arguments in *Social Acceleration*, the reality Rosa depicts approximates a metaphor of being strapped to an apparatus that is accelerating forward. It is impossible to envision an interruption or an immediate application of the brakes. Such an act would very likely bring about an enormous utopian political catastrophe.

On the basis of this diagnosis, Rosa refuses to treat deceleration as a simple response to acceleration. He argues that the root of the problem lies not in speed itself, but in the fact that the logic of dynamic stabilization transforms the world in all its dimensions into an object to be mastered. Rosa writes, “competition and acceleration demand that human life be resource-oriented and geared toward escalation, so that the world in all of its dimensions ... appears only as a resource, instrument, or object to be shaped — and for precisely this reason loses its resonant qualities” (Rosa, 2019). When the world appears solely as a resource, it loses its capacity to respond to the subject, loses its own voice. This instrumentalizing attitude toward the world resembles Heidegger's account of the world reduced to standing-reserve, which Rosa regards as the root of modern alienation.

Standing opposed to alienation is what Rosa calls resonance. Rosa employs a powerfully sensory metaphor to describe the difference between these two relations: “When we love these things, there emerges something like a vibrating wire between us and the world”

(Rosa, 2019). Resonance is a kind of vibrating wire existing between the subject and the world, a processual relationship of mutual calling and mutual response. Rosa further observes that "a successful life is characterized by open, vibrating, breathing axes of resonance that fill the world with color and sound and allow the self to be moved, to be sensitive and rich" (Rosa, 2019). A successful life is characterized by open, vibrating, breathing axes of resonance that fill the world with color and sound, allowing the self to be moved, to become sensitive and rich. In a state of resonance, therefore, the relationship between subject and object is neither one of seizure nor of possession. What exists here is an interchange with the world. In terms of time, this means the capacity to remain connected with both past and future while staying rooted in the present. In terms of space, it means engaging in an interchange with the external world. Space is not the backdrop of existence, nor a transparent apparatus that conceals itself in order to fulfill functional purposes. Space itself becomes a window that nurtures memory, activates emotion, and opens onto the sensory world.

In *The Uncontrollability of the World*, Rosa further concretizes the opposition between alienation and resonance as the tension between controllability and uncontrollability in the modern world. He observes, "The driving cultural force of that form of life we call 'modern' is the idea, the hope and desire, that we can make the world controllable. Yet it is only in encountering the uncontrollable that we really experience the world. Only then do we feel touched, moved, alive. A world that is fully known, in which everything has been planned and mastered, would be a dead world" (Rosa, 2020, p. 4). A fully controllable world is a dead world. In the world of architecture, this attitude frequently corresponds to a form of enframing, an attempt through urban planning to fabricate a ready-made, entirely new vision of the life-world. Yet this ambition often results in the absence of resonance. What Rosa calls resonance, that mutual calling and responding between subject and world, is in this sense the experiential dimension of what Heidegger understood as dwelling, a staying with things in which earth, sky, divinities, and mortals are gathered and preserved rather than

mastered. We witness the formation of dormitory zones[15] in modern cities, where dwelling is reduced to the efficient allocation of sleeping and commuting, and the built environment is stripped of any quality that might call forth a response from its inhabitants. The significance of Rosa's account of uncontrollability for architectural practice lies in this: perhaps, in essence, the architect cannot directly design resonance, for resonance by its very definition cannot be engineered into existence. A thoroughly engineered spatial experience, no matter how meticulously designed at the sensory level, cannot substitute for a genuine moment of encounter with the world. What the architect can do is create the conditions that allow resonance to occur, spaces that preserve uncontrollability, preserve rhythm, and preserve the possibility of the subject being touched.

With this, we have established, through the perspectives of Stiegler and Rosa, a twofold vantage point for examining contemporary architecture. This vantage point is, of course, by no means a standardized system of measurement. It serves merely as a mode of response to the contemporary world. From Stiegler's standpoint, modern building technology functions as a pharmakon, and the dividing line between its toxicity and its curative potential lies in the kind of relationship it establishes with its users. On the one hand, rapid prefabricated construction methods enable the mass production of Junkspace, rendering dwelling in the traditional sense no longer possible within it. On the other hand, these same methods allow large numbers of the poor and the homeless to find shelter in ways they can afford. The featureless concrete exterior may be cold and monotonous, yet it simultaneously represents the basic care that the modern world is capable of providing. From Rosa's perspective, architecture serves as a mediator between the human being and the world, and its quality

[15] What is referred to here is the phenomenon known in urban planning as the dormitory or commuter town. As housing costs in the core areas of major cities continue to rise, large numbers of workers are compelled by economic necessity to relocate to more remote satellite towns, which consequently serve almost exclusively the functions of sleeping and basic habitation, lacking independent commercial, cultural, and communal life. Residents commute long distances daily between their place of residence and their place of work, and the towns themselves are reduced to purely functional containers. Dwelling is stripped down to an allocable functional unit, standing in stark contrast to the rootedness and temporal depth that dwelling demands.

depends on whether it still retains room for resonance to occur. A space entirely occupied by function and efficiency presents the world as a purely controllable, purely transparent object. What users gain from it is immediate convenience, but what they lose is the possibility of mutual attunement and mutual response with the space itself. A space that preserves rhythm, preserves the unexpected, and preserves places where the body can be touched leaves room for the vibrating wire between subject and world to sound. Architecture is therefore not merely a passive container but a shaper of the relationship between subject and world. It either provides breathing room for this relationship or seals it in silence.

Bringing this twofold vantage point back to contemporary architectural practice, we find that since the second half of the twentieth century there have been at least two attempts to respond to this crisis from within architectural practice itself. One is New Urbanism, which emerged in North America in the 1980s. The other is Critical Regionalism, as proposed by Kenneth Frampton. These two lines of thought address the same problem, yet move in decidedly different directions in their philosophical stances.

The core diagnosis of New Urbanism is clear. Postwar American suburban sprawl and functional zoning destroyed the compact, walkable, mixed-use living structure of traditional towns, severing everyday life into isolated fragments strung together by automobile commuting. Its proposed solution is to return to this very living structure that had been destroyed. In the Charter of the New Urbanism, its proponents assert that "Many activities of daily living should occur within walking distance" (*Congress for the New Urbanism*, 2001, item 12), and through principles such as compact blocks, mixed use, and streets as containers for public life, they seek to rebuild the communal life that modernist planning had dismantled.

The response of New Urbanism has its perceptive aspects. It accurately identifies the destruction of dwelling wrought by functional zoning and attempts to reopen the possibilities of lingering and encounter at the level of urban form. Yet its proposal, in its philosophical stance, still carries a certain Heideggerian posture of return to dwelling. The small-town form it appeals to is itself already a morphological memory belonging to a particular

historical stage, rather than a direct response to the contemporary reality of technology and capital. New Urbanism seeks to evade the reality of the modern world through the replication of this historical form. The result is that what it manages to construct is more akin to a nostalgic enclave for a particular social class, a past suspended beneath a meticulously maintained form.

Frampton's Critical Regionalism, by contrast, demonstrates a more philosophically self-aware stance. In his foundational essay, *Towards a Critical Regionalism: Six Points for an Architecture of Resistance*, he positions this stance between two postures:

> Architecture can only be sustained today as a critical practice if it assumes an *arrière-garde* position, that is to say, one which distances itself equally from the Enlightenment myth of progress and from a reactionary, unrealistic impulse to return to the architectonic forms of the preindustrial past. (emphasis added, Frampton, 1983, p.20)

How should this arrière-garde posture be understood? In the vocabulary of twentieth-century art and architecture, the avant-garde has consistently been regarded as the force standing at the forefront of the age, driving history forward. The vanguard bore the mission of pioneering the future, and its progressiveness was virtually self-evident. Yet Frampton reminds us that the avant-garde shares the same temporal structure as the Enlightenment myth of progress. Both envision a linear movement toward the future, and both take the new itself as the ground of value. When the process of modernization has already revealed its cost in flattening difference, dissolving place, and producing Junkspace, blind adherence to this linear movement is no longer a form of liberation. The arrière-garde refuses to be swept into the current of progress in this particular way. From this position, architecture is able to maintain a distance from the process of modernization that is otherwise taken to be inevitable, and within this distance to reopen room for reflection, for the interplay of flux and pause.

Equally crucial is that the arrière-garde stance is not equivalent to retreat. If the danger of the avant-garde lies in surrendering everything to the accelerating process of

modernization, then the danger of return lies in imagining originary essence as a past that can be recovered. These two postures share the same simplified view of time. The former projects its hope onto the future, the latter onto the past, yet both presuppose the existence of some elsewhere, convinced that once that elsewhere is reached, the predicament of the present will be resolved. What Critical Regionalism proposes is a posture that refuses the temptation of this elsewhere. It demands that we discern, within the concrete conditions of the present, those elements not yet fully commandeered by universal technology, and taking these elements as our fulcrum, forge a response that belongs to this very moment.

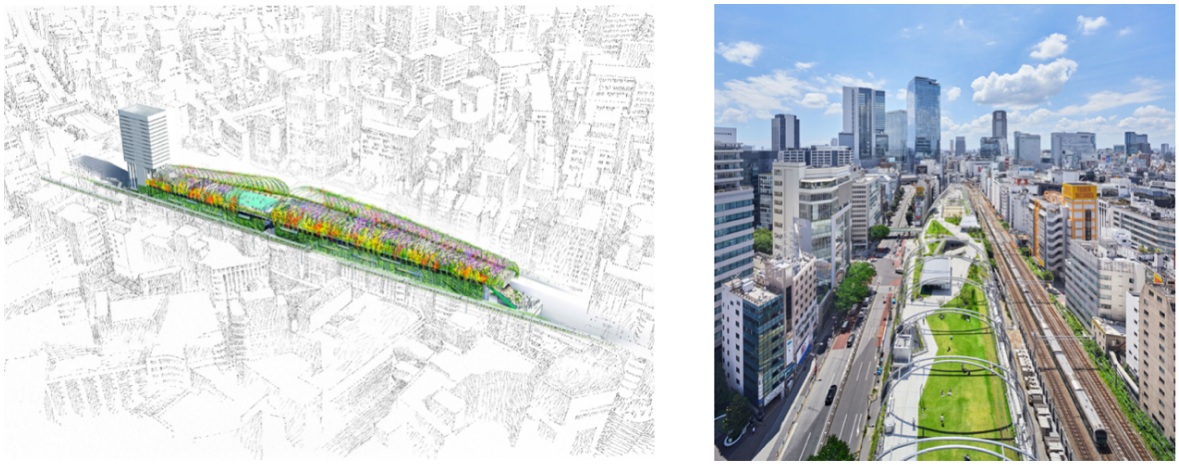

Figure 11. Miyashita Park, Japan, 2020

Let us return to a case in contemporary Japan. Miyashita Park (Fig.11) is located on the east side of Shibuya Station in Tokyo. Its original site was the former Shibuya Ward Miyashita Park, a narrow strip of public parkland opened in 1953 alongside the elevated railway, which over the postwar decades gradually became one of the shelters for Tokyo's homeless communities. From the perspective of critics, the 2020 redevelopment represents yet another typical case of urban gentrification in contemporary Tokyo, a concrete manifestation of public space being commandeered by commercial capital. We cannot evade the neglect of displaced people that is inevitably entailed by modern urban construction, though within the discourse of urban development this remains a social problem requiring a separate path of resolution and the involvement of broader social institutions. Situated in one of the most bustling commercial districts in the world, Miyashita Park is by no means a

purely idealistic architectural project guided by a philosophical program. Yet it is precisely for this reason that it becomes a case worth examining within the perspective suggested by Critical Regionalism, demonstrating the process through which architecture realizes itself by adapting to its specific conditions.

The new Miyashita Park presents a distinctive example of carving out a place for dwelling within the space where the commercial and technological toxicity of the city is most concentrated. At its lowest level, where it meets the street surface, it forms a space through which pedestrians and vehicles pass freely. At the same time, multiple decentralized entrances transform it into a three-dimensional space embedded within the existing street fabric, distinguishing it from conventional commercial spaces. In the typical form of Junkspace, a building extracts its users from the city street through a single, carefully designed entrance and draws them into an interior world entirely controlled by air conditioning and artificial lighting. The street is severed in this structure, and the building becomes a sealed unit independent of the city. The multi-entrance structure of Miyashita Park reverses this logic, turning the building into an extension of the street. A person walking through the streets of Shibuya can enter the building from any side, move freely between its several levels, or simply pass through it on the way to another destination. The building becomes part of the city's own mobility.

The commercial levels at the middle of the building constitute the core of its existence as a commercial project. What distinguishes it from an ordinary shopping mall is its openness. Many storefronts face directly onto semi-outdoor corridors, blurring the boundary between interior and city. This remains, of course, a space of consumption whose mission is the circulation of capital. It is an inescapable structural reality of the contemporary world, and it provides the commercial legitimacy for the existence of the rooftop park above.

The rooftop park is at once the source of this building's name and the internal core of its commercial strategy. It is, first and foremost, a restitution of public space, intimately connected to the original history of this site. Just as the former park became, in an unexpected

way, a temporary home for the homeless, the shaping of public space necessarily entails the accommodation of all manner of contingency. When a visitor ascends from the shopping levels to the rooftop, the space encountered no longer obeys the circulation lines of consumption. The lawn on the rooftop does not direct the next shop to visit. The climbing wall and the skate park demand the investment of the body rather than the opening of the wallet. The city skyline seen from the rooftop cannot be owned by anyone. These are elements that no architect can fully design. Light changes with time, the direction of the wind is unpredictable, and season, weather, and hour each cause the rooftop to present an entirely different aspect. In Rosa's account, it is precisely this uncontrollability that allows the world to regain its own voice, enabling the subject to be touched rather than merely served. The rooftop thus becomes an open space within this building, a space where room for resonance is preserved.

Moreover, this vertical structure allows Miyashita Park to become a spatial expression of a contemporary fourfold. In Heidegger's account, the bridge becomes an exemplar of dwelling because it gathers earth, sky, divinities, and mortals. It is the existence of this technical object that allows two stretches of earth, originally separated, to be sutured together. The rooftop of Miyashita Park offers a similar structure, yet the earth upon which it stands is no longer the natural ground of the Black Forest but an artificial earth supported by commercial infrastructure. Upon this new earth, a possibility of contemporary dwelling is nurtured. People arrange to meet here, or encounter one another by chance, share a stretch of time together, interact bodily with the space, and produce new shared memories.

Miyashita Park is by no means a pure work of architecture. It is deeply rooted in the present, yet it does not adopt a posture of presentism that would erase the past and future of its geographical space. It bears the toxicity of enormous foot traffic and commercial demand, yet within this toxicity it creates a space where curative potential can occur. It might better be called a “good enough” building. Its ordinariness is a blessing upon the contemporary

world we have described, a world fraught with complexity, rupture, and the violence of acceleration

“Good enough” is by no means the endpoint of spatial production. It is more like a provisional equilibrium, a lucid adoption of the reality of presentism. We should soberly acknowledge that no form of dwelling exists that can be designed once and for all and then defended in perpetuity. The insight of pharmacology has never been to tell us where toxicity lies and where the cure resides, but rather that one and the same thing is at once poison and remedy, and that this tension will not dissolve. Architectural practice is therefore always an action in the present tense. It is, in the end, the repeated passing through and lingering of people that shapes public space and forges a stretch of collective memory. Architecture is at once the material crystallization of a temporal regime and a field of negotiation and struggle. The narrative structures that once sutured past, present, and future together are no longer reliable, yet it is precisely within this unreliability that a new dwelling must be reinvented, again and again, within each specific technological condition and each specific configuration of toxicity, searching for those cracks where the vibrating wire between subject and world may still sound.

Conclusion

Setting out from a feeling diffused across contemporary life, namely the sense of being held within an indefinitely dilating present, this study has sought to follow how that feeling unfolds along the dimensions of time and of space at once, and to ask, after such a twofold deprivation, whether dwelling remains possible at all.

In Chapter One, drawing upon Rosa's theory of social acceleration and Koselleck's analysis of historicity, we revealed the mechanisms through which presentism is constituted. When technological acceleration smooths the world into a frictionless surface, and when the tension between the Space of Experience and the Horizon of Expectation is stretched to breaking point, the production of historical time enters the state of suspension diagnosed by Hartog. In Chapter Two, we transposed this temporal diagnosis into the dimension of space. From Loos's eradication of ornament to Le Corbusier's machine for living in, from Tati's cinematic dissection of the glass city to Koolhaas's Generic City and Junkspace, we traced how architecture has been progressively stripped of its temporal depth throughout the process of modernization, ultimately degenerating into a functional conduit serving immediate circulation. The energies of modernization no longer project forward into time but fall back entropically into space (Foster, 2013). Suspended time and lost space reveal themselves here as two faces of one and the same predicament of modernity.

The task of Chapter Three was to search for the possibility of action after this diagnosis. Stiegler's pharmacology allowed us to see that technology has from the very beginning been a constitutive condition of what it means to be human, a pharmakon that is at once poison and remedy. The Heideggerian gesture that equates technology wholesale with alienation and seeks to return to some pre-technological origin is, from the outset, a misrecognition of the structure of human existence. We cannot go back to the Black Forest farmhouse, just as we cannot retreat to the age of the horse-drawn carriage. What we can do is discern, within each specific technological configuration, the distribution of toxicity and curative potential, and search within it for spaces in which dwelling might take hold. Rosa's theory of resonance

provides a sensory criterion for this discernment. Resonance requires rhythm, requires uncontrollability, requires that a relationship of mutual calling and response be established between subject and world. A fully controllable world is a dead world. A fully predictable spatial experience, no matter how meticulously designed, cannot substitute for a genuine moment of encounter with the world.

In the examination of New Urbanism and Critical Regionalism, we observed two paths by which contemporary architecture has responded to the crisis of dwelling. The former proposes a systematic solution at the scale of urban planning yet carries a tone of nostalgia. The latter maintains a philosophically self-aware stance at the level of architectural thought yet struggles to penetrate the vast domain of commercial building that dominates the contemporary city. The case of Miyashita Park presented another possibility. It is neither a restoration of Heideggerian authentic dwelling nor a pure repetition of Junkspace, but a pharmacological threshold where toxicity and curative potential coexist without resolution. It is deeply rooted in the present, yet it does not adopt the posture of presentism that would erase the past and future of its geographical space. At a urban node where capital and technology converge most intensely, it preserves, in the very place where toxicity is most concentrated, a position where the curative may yet occur.

This study does not attempt to provide a definitive answer to the question of dwelling. In a world thoroughly mediated by technology and capital, any proposal that claims to have found the path to authentic dwelling deserves suspicion. The fundamental teaching of pharmacology is that the duality of the pharmakon will never be resolved once and for all. Every new technological configuration reopens the tension between toxicity and cure. The reinvention of dwelling is therefore not a project that can be completed but an ongoing process of negotiation oriented toward specific conditions. It points neither toward some future utopia nor toward some past homeland, but only toward fragments of dwelling that belong to the present, that are provisional, that may at any moment be re-appropriated. Yet it is precisely within this provisionality, in the moment when straight lines bend into curves,

in the pause that occurs by chance amid the intervals of acceleration, that dwelling continues to take place in a manner that is incomplete, imperfect, and for that very reason most real.

Where toxicity is greatest, there too hope begins to sprout. This is at once the point of departure of this study and its conclusion.

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Abstract

This study examines suspended time and lost space as two faces of a single predicament of modernity, asking whether dwelling remains possible in a world thoroughly mediated by technology and capital. The first part argues that when the tension between past experience and future expectation is stretched to breaking point by the accelerating logic of contemporary society, the production of historical time enters a state of suspension. What remains is an infinitely expanding present that ceaselessly renews itself yet moves nowhere. This temporal structure finds its perfect spatial counterpart in modern architecture, which has been progressively stripped of its temporal depth and degenerates into a smooth conduit serving immediate circulation. The energies of modernization no longer project forward into time but fall back entropically into space. The second part turns from diagnosis to action. Rejecting the gesture of returning to a pre-technological origin, the study argues that technology is the constitutive condition of human existence rather than its antithesis. The reinvention of dwelling lies in discerning, within each specific technological configuration, the distribution of toxicity and curative potential, and in preserving the conditions under which the subject can still be touched by the world. Miyashita Park in Tokyo is taken as a case study of such a pharmacological space.

Keywords: Presentism; dwelling; enframing; pharmacology; resonance

Annotation

This thesis examines suspended time and lost space as two faces of one predicament of modernity. It argues that when the tension between past experience and future expectation ruptures under the accelerating logic of contemporary society, historical time enters suspension and architecture is stripped of temporal depth, degenerating into a smooth conduit of circulation. Rejecting the gesture of returning to a pre-technological origin, the study argues that the reinvention of dwelling lies in discerning, within each specific technological configuration, the distribution of toxicity and curative potential. Miyashita Park in Tokyo is examined as a pharmacological threshold space.

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