

Wherever You Go, You Will Be a City:

Minor Memories and Tactics of Empathy in the Work of Lisa Robertson

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Experimental poet and essayist Lisa Robertson (Toronto, 1961) has a singular, lyrical approach to architecture and urbanism. Best known for *Occasional Work and Seven Walks from the Office for Soft Architecture* (2004), her writing never forgets the body of the dweller, nor the body of the city. In the much less studied, book-length poem *Cinema of the Present* (2014), Robertson offers a polyphonic voice that explores the relationship between these two bodies in 'real time':

*Wherever you go, you will be a city.
The question for you becomes what are we doing with our bodies,
why are we here?¹*

Robertson's poem can be read as an account of urban encounters. The poem reveals how an 'embodied community' needs past traces to empathically relate to the city, and to others. We will link this to French theorist Michel de Certeau's concept of tactics, developed in *The Practice of Everyday Life* (1980), and the important role these traces play for Certeau as a resistance against spatial and cultural homogenization.

By bringing these two authors together, we want to explore 'tactical' and embodied writing about architecture – a topoanalysis of otherness and mnemonic intimacy, intensifying spatial experiences.

Minor Memories and Literary Intimacy

The importance of past traces is a given in most current architectural and urban discourse. Nonetheless, we propose Robertson's and Certeau's works as particularly useful reminders of how 'past traces' are fundamentally connected to the bodies that experience them. Consequently, these authors help us understand how 'cities' are much more than built environments: they are, first and foremost, the sum of the embodied experiences they generate. This bodily awareness becomes relevant in the revaluation of heritage: over the past two decades, growing concern for heritage values has supplanted the radical, modernist urbanism that tried to erase traces of the past in favour of a rational ordering of urban space. Although allegedly more respectful to the historicity of buildings and sites, Certeau remained sceptical of this approach. The notion of 'heritage'² can petrify these traces of the past in a discourse, deprive them of their strangeness, 'exorcise'³ them. For '[m]emory is a sense of the other',⁴ and it is this shared otherness that Robertson explores in her poetry. The traces of the past that interest Certeau and Robertson are precisely those spatial memories that cannot be

integrated in a larger discourse – they are too strange, too ephemeral, too intimate to be recuperated by any heritage strategy: these memories remain on the move, ‘wild, delinquent’.⁵

Zoe Skoulding, studying the relationship between poetry by women and urban spaces, lingers on how this kind of intimate memory is necessary: ‘The body’s memory provides a link between embodied experience and representation because all experience is represented in memory; there is no unmediated experience because there is no “I” to experience it without the mediation of memory.’⁶ Forging an almost tangible notion of memory, a way of referring to the smallest units of remembrance and sensation (which Robertson often depicts in quick, juxtaposed flashes – ‘Black mould, animal hair, food, receipts, petals, sloughed skin’⁷) becomes urgent. From here onwards, these small, effervescent sensorial records are what we will refer to as ‘minor memories’. Robertson appeals to these directly, highlighting their relationship to a capacity to construct images: ‘Ah, tiny experience./ I have not tried to remove the special objects of your scorn./ All day long and even in the night you built precise pictures of sensing.’⁸ Minor memories are not only the most minimal units of the experience of being human, they are simply an essential part of grasping the architectural experience.

Skoulding points out Robertson’s ‘intense, almost hallucinatory focus on details or overlooked aspects of the city: fountains, brambles, scaffolding’.⁹ She relates this to Walter Benjamin’s *The Arcades Project*, because of a similar ‘connection between an aesthetics of the fragment and the embodied experience of city space’.¹⁰ But a potentially more useful parallel can be found in Roland Barthes. In the opening pages of his *Sade, Fourier, Loyola* (1971), Barthes introduces the notion of ‘biographemes’¹¹ – ‘a few details, a few preferences, a few inflections’¹² of life that survive oblivion, disperse into posterity only to touch ‘some future body, destined to the same dispersion’.¹³ Biographemes turn someone’s existence into fortuitous flashes, ‘a mere plural of “charms”, the site of a few tenuous details, yet the source

of vivid novelistic glimmerings, a discontinuous chant of amiabilities'.¹⁴ Biographemes do not have an explanatory function: they merely register the preferences, the sensations, the appearances of a body – the body of the author – in time. Biographemes are complementary to minor memories: they are the mobile recollection of events, affects and sensations that evoke and are evoked by spatial experiences. There are of course the biographemes of the actual city itself: meaningless details that nonetheless inscribe themselves into our memories. There are also spatial biographemes that reach us indirectly, passing from one body to another, exchanging everyday practices and experiences. Interlaced with the plot of our life narratives we express to one another, there are these 'vivid novelistic glimmerings' of space. These ghostly flickers dispersing around the city inspire a poetic openness in its fabric.

This openness is the reason why, from a Certeauian perspective, memories can also be tools of resistance. He argues that 'functionalist totalitarianism'¹⁵ has gradually shaped Western society. Social sciences like sociology or economy have created rational, abstract urban models that erase traces of the past that could not easily be assimilated into the technocratic spatial regime. In consequence, Certeau famously establishes two ways of operating in an urban environment: strategies, and tactics. The power of tactics lies in their 'cross-cuts, fragments, cracks and lucky hits in the framework of a system'¹⁶ and how they engage with the systemic from the position of 'unrecognized producers, poets of their own affairs, trailblazers in the jungle of functionalist rationality'.¹⁷ They are bottom-up, makeshift approaches that not so much subvert the infrastructure of the city, but rather make it human-enough to live in.¹⁸ They seem to be engrossed in tiny acts of survival, you think./ There must be several distinct kinds of ephemerality, you decide,' echoes Robertson.¹⁹

It is precisely the 'other's' tactical relevance that becomes unmissable: 'The space of a tactic is the space of the other.'²⁰ And it is exactly because traces

of the past create such an 'other space' that they can be part of a tactics of resistance. Traces of the past are ghostly reminders of an otherness that enables people to dwell: 'Haunted places are the only ones people can live in.'²¹ It is the survival of previous 'tactics', whose ingenuity lingers in the collective memory, that allow the present to be liveable. Robertson appeals to tactical action through time and body, both one's own actions and the other's; highlighting the organic and resourceful way of operating: 'You decorate time with sprigs and scraps of mortal stuff.'²² An insistence in remaining embodied, in leaving physical and sensorial traces behind might be the most basic tactic of all. The effect of these traces on the space that generates them is never spectacular, but their appearance offers a brief encounter with an 'otherness', a haunting presence that resists homogenization. Eva M. Darias-Beautell, writing on Robertson and the 'softness' of theory, highlights how it is specifically 'a strong emphasis on the subject's emotions toward particular urban places' that can make apparent 'the transformative power of feelings and social behaviours over them'.²³

Echoing the transformative power of the softer tactics, the lines 'You want a sonic socio-affective structure./ This worn, preoccupied margin will be your vantage point'²⁴ resurface the 'want' the individual feels for a community, not only as a concept, but as an embodied experience. This desire is, ultimately, a push towards the power of imagination. Wanting a 'sonic socio-affective structure' leads to imagining this multi-sensorial, intrinsically human structure, and how this creative search, in its own time, becomes a tactical position, a 'vantage point'. If desire can lead to imagining, and imagining to tactics, we may conclude that poetry, with its command of emotion, is a remarkably well-suited connector among all these moving parts.

Hence, Robertson gains significance for architects and urban designers. Darias-Beautell goes as far as stating that 'discourses coming from Western intellectual traditions are supplemented, and thus transformed, by the intimacy of words, lodged in the geography of the body'.²⁵ The intimacy

of minor memories offers us a possible tactical inhabitation of the urban fabric. They are tools for wakeful interaction with oneself, others, our surroundings, and the systemic infrastructure. Poetry helps us not only 'own' the minor memories it presents; it makes us more present in our daily urban lives. After reading Robertson's 'A thumb-sized bird, a medieval allegory, a metaphor that sustains/ the activity of thinking'²⁶ it is easier to notice, speaking of birds, the inexplicable exotic green parakeets in the streets of Brussels.²⁷ Opening a window from one's apartment and hearing them chirp leads to a collection of minor memories that build into a bigger constellation of sensations (the way the particular window opens, the smell of wet soil mixed with coffee, the experience of having a first bright day after weeks of rain, the specific green of the surrounding trees, the mixture of traffic and birdsong). But look around a bit more carefully, and it soon becomes evident that our flashes of minor memories are unique to our self, and yet also unique to our downstairs neighbour, the family across the garden, the postman starting his day. Minor memories are similar to a Stereograph, where three-dimensionality is achieved by simultaneously viewing almost identical images taken from ever so slightly different angles. Reading Robertson makes us imagine what those minor memories produced through co-existence are like for the other with whom we share the same environment. And if poetry brings us closer to others, tactical, sensorial awareness is only a step away from civic awareness. Modern literature, be it poetry or prose, provides us with stories in which the past can survive: according to Certeau, it 'marks in language the return of the eliminated' and 'acknowledges that part of knowledge of which knowledge does not speak'.²⁸

On this occasion, we will extend Certeau's invitation to poetry. *Cinema of the Present* acknowledges a more wild, incidental, embodied language that the canonical discourse on architecture is not quite as fluent in. This kind of literary experiment may not present the realism of the novel, but it does share its focus on the embodied description of spatial experiences

and practices, with the added value of its carefully *designed* literary form. Darias-Beutell adds: 'by featuring a constant interaction between the physical and discursive modes of the city, Robertson's text asserts the power of imagination and memory to (re)narrate, and thus ostensibly intervene into . . . such processes of urban transformation.'²⁹ Robertson's experimental use of language powerfully showcases what minor memories *are*, and what gaining awareness of them can *do*.

Embodied Community and Empathy

One of the distinctive features of literary discourse is the way in which it turns a constellation of words into a 'character', a fictional body that can be experienced 'from the inside'. One's own affects, desires and memories merge with the fictional other. In *Cinema of the Present*, the first tactic is Robertson's ambiguous use of the personal pronoun 'you' as an indeterminate character in her poem. In linguistics, pronouns are sometimes referred to as 'shifters' because their reference is different in each specific situation ('Its pronoun plays a social rupture'³⁰). In the case of Robertson's text, the referential instability of the pronoun is even more striking. Who is addressing who here, talking about whom? The pronoun allows for a shift between bodies, even between different time periods, a literary *séance*: 'you recalled the heaviness of blankets in the cabins of 1979.'³¹ You actually feel the heaviness she is referring to, the effect overcomes the factual lack of personal experience with those very blankets. Robertson's pronouns even shift between the animate and the non-animate. By cleverly reusing an old-fashioned figure of speech, the 'apostrophe', the 'you' of this text might very well refer to a city: 'You were hubris and I liked this about you.'³² Which character is this 'you'? Is the city hubris? Is it someone in the narrator's past? Or is it the reader, even Robertson herself, the lyrical 'I' addressing herself, turning herself into a character in the poem? The power of this tactic lies not only its openness. The fact that the memories of this 'voice' cannot be attributed to a single perspective intensifies the dispersion of minor memories. Through the shifter 'you' we all become this character at once,

we become the city, the double of the narrator, and ourselves. Memories, affects, or characteristics do not belong to you, but nevertheless touch you, merge with your own memories, subtly altering them. 'There's an intimacy you want to protect',³³ an intimacy that only comes through close sharing, across bodies, and even across time.

This notion of intimacy in the city brings us once again to the realization that there is an unmissable need for an embodied connectivity in our communities. Through the tactics Robertson uses, a vision of the city as a sensorium is unveiled. The empathy that is sparked in us as readers, is transformed into a capacity to feel the neighbouring other. Our lives become richer through this embodied, emotional connection and it is precisely literature that wakes us up to these possibilities. Philosopher Martha Nussbaum, one of the leading defenders of literature as a crucial tool for empathy, concludes in her text 'Compassion: The Basic Social Emotion' that: 'Without a just city in words, however, we never will get a just city in reality; without a compassionate training of the imagination, we will not, I think, get a compassionate nation.'³⁴ Both Certeau and Robertson seem to attempt to build this 'just city in words'. Despite the obvious formal differences, which lead to diverse engagements with their readers, both authors appeal to a transformative empathic force.

At this point, Certeau's view on the past remains useful in the current debates about identity and urban coexistence, and it is because his notion of tactics goes beyond identity, just like the biographemes go beyond the consistency of a biography: the 'wildness' of minor memories traverses cultural strategies. For Certeau, the past is what disrupts, rather than solidifies identity: what we share with the other is a sense of otherness, not only towards the other, but to ourselves, to our own past we can never fully make our 'own'. In his discussion on the coexistence of different cultures, Rudi Visker makes a similar point:

Perhaps the Other is, like myself, primarily a 'stranger' not because he is without those roots that I possess, but because we are both attached to 'something' which is too close to leave us indifferent, but not close enough to be called our possession.³⁵

We want to argue that this 'something' reveals itself through the past traces that escape every discursive recuperation. Rather than to enhance a sense of belonging, they disrupt the historical continuity and remain alien to their new context: 'Like those birds that lay their eggs only in other species' nests, memory produces in a place that does not belong to it.'³⁶ Poststructuralist architecture criticism has rightfully questioned the implicit Heideggerian legacy in architectural phenomenology,³⁷ But Certeau gives a crucial twist to this opposition. In line with the critique on technocracy, he asserts the importance of being able to dwell, to feel at home. But the point that Certeau (and Visker) make, is precisely that in order to feel at home, one needs a sense of the 'unhomely', the uncanny: 'Haunted places are the only ones people can live in.' This sense of otherness disrupts the process of identification: the other, too, is under a spell of otherness that cannot be spelled out, and recognizing this paradoxically shared 'unshareable' strangeness allows for the kind of compassion Nussbaum pleads for.

As we have established, it is key to bear in mind the past other as a specific form of this intimate 'otherness': 'The past is generally looked at as imaginary. A stranger is already there, in residence.'³⁸ Not only the past other, but the past of others, the same stranger and its imaginary leftovers that make a place possible to dwell in: as Robertson would say: 'Perhaps you are the memory of her senses.'³⁹ Whether you are a city, a ghost, or the reader quickly becomes irrelevant: being mortal, you will eventually be the ghost ('the present is all with you'⁴⁰). This sediment of minor memories is something Certeau had already remarked upon: 'Gestures are the true archives of the city.'⁴¹ Through Robertson this sentiment could be pushed to the extreme, gestures become the city: 'You define "city" as a peopled-through

sensing.⁴² It is the practices, the modes of operating and being, then, that make the shared space. Both haunting and enabling, as Certeau argues:

*The practice of inhabitants creates, on the same urban space, a multitude of possible combinations between ancient places (the secrets of which childhoods or which deaths?) and new situations. They turn the city into an immense memory where many poetics proliferate.*⁴³

Robertson's *Cinema of the Present* is a catalogue of soft, fragmentary tactics and interactions. Her way of balancing the pragmatic and the poetic offers a new lens through which one can visualize the small acts of resistance (a political stance, but also 'an art of the weak'⁴⁴ as Certeau defines the nature of tactics): 'You were annotating the idea of a long elastic present that could include/ violence and passivity and patience as well as cities, as would a crystal of/ quartz.'⁴⁵ Both time ('present') and space ('cities'), as well as emotions ('violence', 'passivity') and unexpected material-based imagery ('a crystal of quartz') are thrown together on one same plane, an 'idea', a minor memory. This imaginary domain is Robertson's great leveller: unveiling human imagination as a field. When one's ingenuity is free of constraints, possibility opens: 'Maybe your resistance came over you like a dream.'⁴⁶

'What is the condition of a problem if you are the problem?'⁴⁷ Robertson asks at the very beginning of the poem. The answer may be to turn you into a circumstance, the fleeting affect of being you, an organic system, composed of different aspects. The aforementioned 'Wherever you go, you will be a city'⁴⁸ refers to this 'interior city' that minor memories create in us. It not only consists of the clear, open avenues of concepts and rational lines of thought, but also has crowded, complex neighbourhoods, a melting pot of sensations, movements, encounters and desires. Despite the privacy of such space, it is not necessarily hidden: 'Your interior is all exterior.'⁴⁹ The contact with the other flourishes again, it becomes a two-way affair. This

brings us back to: 'The question for you becomes what are we doing with our bodies, why are/ we here?'⁵⁰ You as a body, you as a city, you as a body within a city, and a city within a body, the condition of being embodied in an urban environment leads to what to do with it, and why – always back to tactics, to creating glitches in the much bigger, systemic design: 'You are making a site for error.'⁵¹ Robertson demonstrates how abstract concepts are closely interlinked with autobiography, and how minor memories are in their turn suffused with traces of otherness.

To conclude, we want to address how architects make use of minor memories in their writings on spatial experiences. There is of course a paradox in any appeal to integrate them in the exploration of architectural spaces, because that obviously runs the risk of turning them into elements of a future design strategy, thus immediately reducing the haunting otherness they reveal. A tactical use of minor memories can only be 'weak', supplementary to another, more explicit strategic approaches. Nonetheless it is necessary to defend the importance of these seemingly trivial, ephemeral memories that are equally important as the tangible and lasting traces of the past. For instance, in the opening paragraphs of *Thinking Architecture* (2010), Peter Zumthor mentions 'a particular door handle in my hand'.⁵² This minor memory implies the acoustic, kinaesthetic, tactile experiences of closing different doors: 'All the doors that closed in such different ways, one replete and dignified, another with a thin, cheap clatter, others hard, implacable, and intimidating . . .'⁵³ The description of these everyday architectural actions, biographemes of a space, resonate empathically with the minor memories of all the doors we ever closed.

A door handle is of course only a single artefact, the smallest facilitator of an interaction with our environment. In an urban context, the potential for encounters multiplies exponentially. Minor memories become much more complex, because they can be created by a myriad of interacting sensations. Zumthor himself, describing his memories of a city square, mentions

the contrast between the sunlit areas and the bluish light of the part in the shadow, the sounds of voices and footsteps, the visual rhythm of the pedestrians (slower because of the holidays), the sensation of the wind, and a sense of joyful expectation (he is waiting for 'B.' to appear).⁵⁴ Wondering about his enchantment by this spatial constellation, Zumthor acknowledges the importance of the spatial context as crucial to the survival of these minor memories:

*I dismiss the square from my mind and the moment I do so, a curious thing happens: the feelings evoked by the situation begin to fade and even threaten to disappear. Without the atmosphere of the square, I realize I would never have experienced those feelings.*⁵⁵

In *A Scientific Autobiography* (1981), Aldo Rossi goes a step further in his analysis of the interaction between memory and space: he makes clear that the different sensations and thoughts that synesthetically create 'minor memories' also affect, transform each other in the process of remembrance. He recalls the hotel Sirena, and more specifically its 'green stucco'.⁵⁶ The 'acid'⁵⁷ green is a vivid visual memory, but in a synesthetic operation, Rossi links this colour to Italy's political history (it was en vogue during Italian fascism), and the typology of the villa of his grandparents, which had the same colour: 'A version of surrealism that lay between fascism and idiocy. By this I mean that it possessed certain vulgarly aggressive elements which I still cannot tolerate today, even though they fascinate me.'⁵⁸ In this way, Rossi links the colour not only to taste ('acid') but also to a feeling ('aggressive'), and a specific affective reaction: the complex sensation is both intolerable and fascinating. But then Rossi presents us with another memory attached to this, the memory of 'a girl'⁵⁹ whose name referred to a contrasting colour: 'Rosanna or Rossana.'⁶⁰ This biographeme – recalling both a name and a body – became for Rossi the 'principal association between the hotel and the green',⁶¹ because of the 'oppositions between the acid green and this rose rosanna, between the colour of flesh and a slightly

unusual flower, all of which were enclosed in the image of the Sirena'.⁶² It is remarkable how many different zones of experience, from political history to the personal biography, from desire to abjection, from colour to taste, touch and smell, merge together in this single memory of the green stucco of a hotel. While reading Rossi, the reader is privy to his minor memories, the brain conjuring acid greens, trying to picture the exact shape of Rosanna's face. This proactive interpretation, though, sources its material from our own memories, empathically linking it to Rossi's experiences, briefly sharing the same virtual space.

Conclusion

It has been reiterated that the dweller's experience of the city can only be embodied, and that can only happen in a place where other bodily experiences and memories have sedimented. An architecture that leaves space available to be 'haunted' by past and our current communities of 'others'. This article is an appeal for a conscious, embodied use of empathy in spatial analysis, an approach that is conceived from 'somebody else's shoes', or even from the memory of the particular clicking and tapping of somebody else's shoes.

Robertson's poetry excels at evidencing the relevance of minor memories and embodied being, which in turn makes her words tactical, useful to create spaces for action in the margins of strategies. Consequently *Cinema of the Present* is also a powerful tool for a (sometimes unsettling form of) empathy. Robertson's 'you' opens a possibility of transference, it is a direct path towards not only communicating with the other but becoming-other oneself. Certeau claimed that: 'The renovated "old stones" become places for transit between the ghosts of the past and the imperatives of the present.'⁶³ Robertson, as an architect of words, turns her poetry into stones of sensibility, and with them builds this same transit capability for her readers. In another text, the author proposes her writing as a form of occupancy – not only an occupation in the sense of a profession, but a way of being in a place:

*Every poet dreams of wild implicit economies on the opaque side of legibility. We try to replicate them in poems and the efforts are flimsy and awkward, uncomfortable. That's their dignity. The cabins, the basement suites, the garrets, the long crowded bar tables, the decaying houses of lost France, the MLA stale hotel room interviews: I've been an occupant my whole life.*⁶⁴

Lisa Robertson's sensorial poetry, together with Michel de Certeau's reflections on the presence of non-discursive, haunting traces of a personal or collective past as tactics of resistance. Architecture and urban design can prosper beyond strategic undertakings that, even with the best of intentions with regard to the wellbeing of the different users, in their planning of possible scenarios, run the risk of forgetting the 'wildness' of minor memories that haunt the urban environment in which we dwell and encounter each other.

- 1 Lisa Robertson, *Cinema of the Present* (Toronto, 2014), 65.
- 2 Michel de Certeau, *The Practice of Everyday Life. Volume 2: Living & Cooking* (Minneapolis, 1998), 134.
- 3 Ibid.
- 4 Michel de Certeau, *The Practice of Everyday Life* (Berkeley and Los Angeles, 1988), 87.
- 5 Certeau, *The Practice of Everyday Life. Volume 2*, op. cit. (note 2), 135.
- 6 Zoë Skoulding, 'Lisa Robertson: Prosody of the Polis', in: *Contemporary Women's Poetry and Urban Space* (London, 2013), 165.
- 7 Robertson, *Cinema of the Present*, op. cit. (note 1), 20.
- 8 Ibid., 11.
- 9 Skoulding, 'Lisa Robertson', op. cit. (note 6), 155.
- 10 Ibid.
- 11 Roland Barthes, *Sade, Fourier, Loyola* (Berkeley and Los Angeles, 1971), 9.
- 12 Ibid.

- 13 Ibid.
- 14 Ibid., 8.
- 15 Certeau, *The Practice of Everyday Life*, op. cit. (note 4), 186.
- 16 Ibid., 38.
- 17 The opposition between strategies and tactics implies a value judgement. As Jon P. Mitchell claims in his 'A Fourth Critic of the Enlightenment: Michel de Certeau and the Ethnography of Subjectivity' (in *Social Anthropology*, 15 (2007), 89-106), Certeau's critique is influenced by a romantic discourse that emphasized the creative resistance of popular practices. Philip Sheldrake, in his 'Michel de Certeau: Spirituality and The Practice of Everyday Life' (in *Spiritus: A Journal of Christian Spirituality* 12/2 (2012), 207-216), links Certeau's sympathy for everyday practices with his Catholic faith (Certeau was a Jesuit), providing his resistance against technocracy with a spiritual dimension, in line with the mystical tradition. The opposition is thus ideologically motivated. It is clear that Robertson joins Certeau's position, as do we. For another, more ambiguous perspective, more favourable of the strategies of homogenization, see most notably: Rem Koolhaas and Bruce Mau, 'Generic City', in: S,M,L,XL (New York, 1998).
- 18 Robertson, *Cinema of the Present*, op. cit. (note 1), 55.
- 19 Certeau, *The Practice of Everyday Life*, op. cit. (note 4), 36.
- 20 Ibid., 37.
- 21 Ibid., 108.
- 22 Robertson, *Cinema of the Present*, op. cit. (note 1), 76.
- 23 Eva Darias-Beautell, 'The Softness of Theory: A T(r)opological Reading of Lisa Robertson's Soft Architecture', *Mosaic: An Interdisciplinary Critical Journal*, 49/4 (2016), 63.
- 24 Robertson, *Cinema of the Present*, op. cit. (note 1), 58.
- 25 Darias-Beautell, 'The Softness of Theory', op. cit. (note 23), 54.
- 26 Robertson, *Cinema of the Present*, op. cit. (note 1), 10.
- 27 Robin Boyle, Brussels parakeet population out of control, *The Bulletin*, 2014, available at: <https://www.thebulletin.be/brussels-parakeet-population-out-control>, accessed on 25 April 2018.
- 28 Certeau, *The Practice of Everyday Life*, op. cit. (note 4), 197.
- 29 Darias-Beautell, 'The Softness of Theory', op. cit. (note 23), 62-63.
- 30 Robertson, *Cinema of the Present*, op. cit. (note 1), 37.
- 31 Ibid., 19.
- 32 Ibid., 10.
- 33 Ibid., 55.
- 34 Martha Nussbaum. 'Compassion: The Basic Social Emotion', *Social Philosophy and*

- Policy*, 13/1 (1996), 27-58.
- 35 Rudi Visker, *Truth and Singularity* (Dordrecht, 1999), 142.
- 36 Certeau, *The Practice of Everyday Life*, op. cit. (note 4), 86.
- 37 See e.g. Neil Leach, 'The Dark Side of the Domus', *The Journal of Architecture*, 3/1 (1998), 31-42.
- 38 Certeau, *The Practice of Everyday Life*. Volume 2, op. cit. (note 2), 134.
- 39 Robertson, *Cinema of the Present*, op. cit. (note 1), 43.
- 40 *Ibid.*, 51.
- 41 Certeau, *The Practice of Everyday Life*. Volume 2, op. cit. (note 2), 141.
- 42 Robertson, *Cinema of the Present*, op. cit. (note 1), 76.
- 43 Certeau, *The Practice of Everyday Life*. Volume 2, op. cit. (note 2), 141.
- 44 Certeau, *The Practice of Everyday Life*, op. cit. (note 4), 37.
- 45 Robertson, *Cinema of the Present*, op. cit. (note 1), 85.
- 46 *Ibid.*, 32.
- 47 *Ibid.*, 5.
- 48 *Ibid.*, 65.
- 49 *Ibid.*, 100.
- 50 *Ibid.*, 65.
- 51 *Ibid.*, 72.
- 52 Peter Zumthor, *Thinking Architecture* (Basel, Boston, Berlin, 2006), 7.
- 53 *Ibid.*, 8.
- 54 *Ibid.*, 83-84.
- 55 *Ibid.*, 85.
- 56 Aldo Rossi, *A Scientific Autobiography* (Cambridge and London, 1981), 25.
- 57 *Ibid.*
- 58 *Ibid.*
- 59 *Ibid.*
- 60 *Ibid.*
- 61 *Ibid.*
- 62 *Ibid.*, 25-26.
- 63 Certeau, *The Practice of Everyday Life*. Volume 2, op. cit. (note 2), 137.
- 64 Lisa Robertson, The Cabins, *The Capilano Review*, 2011, available at <https://www.thecapilanoreview.ca/the-cabins/>, accessed on 25 April 2018.