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Imaginary Cliché Projections The Dynamic Impact Load of Water

*“Without Utopias,
man will disappear.”*

A Few Preliminary Notes: An Idea Floating above the Waters

DELIBERATELY AVOIDING a series of explorations of the water-course/flow of annotation and reloading-open registers, or from the segment of (modern order) reappraisal of psycho-sexual symptomatology—*Thalassa*—and of re-writing the “spatiality, historicity, sociality” formula, operated from within postmodern geography, the present study opts for applying a tri-phased work formula. A first level would take into account the (de)signs of water as *dynamic impact load*, both absorbed and/or adapted to a blueprint of materiality, in the sense of bringing to the fore the philosophy of open-space becoming. The second level offers the idea of the

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cultivated origin of water, using as (pre)text cosmographic-imaginary concepts, and stating that a pertinent geographical-historical interpretation demands a progress-through-history, with recourse to a devolving of climatic (en)signs. Both approaches accept the declared evidence affirming that, integrated into a fundamental scheme of materiality, water confirms the theory stating that material images substantiate an interest, or that—in a philosophical key—it would c(over) the range of the possible between support-image-historical infusion.

The last level will primarily be focused upon an annotated deference of the (recent-order) dispute between *place* and *space*, referring to the solution delivered in the same imaginary register as both the state of the place and heavy water, as a clarifying positioning towards the block(ing) scripts radiating (at present) from within the economic, political or social. One cannot avoid in this sense a whole contemporary alluvial file reclaiming the normative-critical geographical mode with consequences for the architecture of a science of the political-practical space, within a graphically-ideologizing commitment; with the needed caveat that such a Marxist (re)packed approach interferes with the marching landmarks of feminist and/or humanist geography.

Hence an invitation towards a (re)thinking of the philosophy–geography relationship (often considered to be just a useless mix) and (re)delivering it in order to redefine space as the locality of central-peripheral elements (Soja 2003) with polarizing nuclei but without any final transgressions between the absolute (substantiated) space and the relative space (Werlen 1995).

Often decreed as a meteorological sign/event excessively charged—in the Flood—with the biblical-scientific signification of the punishment, attached (even to) the prediction of an imminent end of history, water takes on a special significance, which, in Bachelardian (2003) vein, validates the present study's hypothesis by considering that it (water) can offer, in a precipitate reaction, the valences of escape/maintenance/returning in/from history, through a recourse to (paradox) imagery, using de-socialization as a mode of reclaiming the spaces of singularity. This invitation is transposed in a cosmographic sense through the effect of distant descriptors, interpreted through observation.

Such an acceptance is not left adrift; in this sense, one cannot avoid mentioning that, under the sign of new manifestos—neither disciplines nor visions—determination/tension/aspiration/exigency reflexes are synthesized; the ones which, in the light of Edgar Morin's approach, designate the matrix of civilizing politics. In Basarab Nicolescu's opinion (2007) the death of Nature promotes a whole series of mortiferous modern concepts—from the death of God (perhaps even of Poseidon, too) to the death of History. An explanation would be centered upon the multiform action(s) of Nature itself—an image recoiling into the strange synchronicities annotating the end of History, unifying theories from

within particle physics and (re)activating as a pre-text the Gödelian structure of Nature.

Cosmographies and the Imaginary —Water As Place Molder

BETWEEN SLEEP and wakefulness, Heraclitus of Ephesus imagined that, during sleep, the soul—temporarily disconnected from the source of the live/universal fire—tends to turn into moisture, attributing everything to the flow/being-in-the-flux, river/man, never identical on the second submersion. Philosophically, the statement is placed halfway between the Platonic *chora* (pre-space) and the *Dasein*, with the possibility of definite anchoring inside what Plato defined by place (what we perceive, as in a dream, when we say everything that exists must be in a certain place and occupy a certain space).

A submersion inside the imaginary forces of the spirit, as it was conceived by Bachelard (1997) is deployed along two axes, in the sense of a conjugated reaffirmation of both the picturesque and the unexpected event. Hence the Bachelardian distinction between *formal* and *material imagination*, attributing to water the status of direct image of matter, with an (un)mediated effect in the becoming of surfaces; with the needed coda that matter remains the primordial element which can paradoxically accept a distancing from actual forms, though a process of self-valuing both in the sense of deepening and of developing its (inter)weaved status as open imagination.

In the same philosophical register the law of the four elements is constantly invoked—and often called upon—to clarify the different material imaginations, as well as take into account their realigning with the primordial elements such as fire, air, water, and earth; a combination/association allowing for the creation of a poetics already marked by its constituent capita, and within which material elements have to find their own matter, each according to its own temperament.

Hence a possible equivalence, philosophical in nature: water = feminine element, uniform, constant, symbolizing—through hidden human forces—a participatory approach towards reality in the sense of an aquatic psyche—described as intimacy, fluidization, simplifying-ornamented, tracing a certain type of destiny (Bachelard 1997). On the same equivalence trajectory, matter is considered to be nothing more than earth kneaded by water, a reaction potentiality which colludes with water's potentiality towards (un)mediated entry into a combination with every other element, establishing hence-unsuspected chemical bonds.

Referencing the imaginary dialogue between the ancient Greek and the Recent Man, Rudolf Steiner (2011) acknowledges that the latter is blocked inside purported novelty—oriented conditionings, within the frame of the philosophically-accepted idea that water represents the fundamental element interceding, as a law, between the Cosmos and the Earth, by imprinting and guiding the global movement of matter—or the processes generated by the transformation/becoming of matter. By attributing to water the metaphorical statute of an essential element, actively-weaving, accepting multiple unpredictable combinatorial valences, one is able to admit that the liquid element becomes a force determined and controlled from the Cosmos. Hence Steiner's conviction that the water element was a novelty factor and a surprising reality for the ancient Greeks, leading to the notion of a totally-positive conception and to the creation of a philosophy in which image and imagination were operant concepts; arriving at the conclusion that if the earth element is totally beyond the range of the super-sensible, water is much more receptive to relationships, through its relatedness to the universe of stars, spread inside the cosmic space.

This philosophical model confirms, in a Steinerian acceptance, the concept stating that history is guided by forces which push from behind, propelled by charges and impulses generated through new influences, the ones which finally decree the imaginary force of water, by tracing the entire circuit ruled by the force of gravity which acts in the direction of the source, but also in the instance of the latter's intersection with the mountain's sustaining force—by admitting that if just one of these forces, included in the cosmic circuit, would either exist or disappear, history would deploy/display itself in an entirely different way.

The *metamorphosing geographical imaginary*, considered to be a completion of the empirical and the perceptual through its recourse to *mythemata*—symbols and archetypal images, by valuing geographical data correlated with the imaginary impulse in order to determine all cultural forms/formulas, cannot deny itself a propensity towards/for the multiple alterities of space, for polichronies/politopies, for mythical reminiscing—all seen as a substitute for geo-cognitive lacunas; hence the process of decreeing that all different varieties of cosmographies and *mappae mundi* are in fact liminal representations of the geographical imaginarium and/or sacred imaginarium.

In an ethno-mental key, revising and revitalizing the cosmographical aspect, a magazine such as the *Geographisch-statistische Monatsschrift, hauptsächlich über die Oesterreichische Monarchie* noted that, in a comparative note, in (Austrian) Eastern Galicia, nature, by its own qualities, consistently offered countless opportunities of *creating art*, the finality of the artistic creation process being a unique work generously donated to its inhabitants. Such an architectural creation is considered to be the expression of human-ambient cohabitation in times

of peace and harmony, correlated with the worthy activity of a wise administration, but also a natural consequence of the financial support offered to the community, in the amount of a few hundred thousand guilders, which could have been used to change the courses of twenty rivers flowing in parallel through the country, from south to north or northeast, thus offering support to the philosophical idea that all that can float can also run (either in the Weichsel or in the Dniester). One cannot therefore ignore the process which imbues major landmarks with a certain paradigmatic value; and we need only mention the river paradigm—a visible expression of the *frontier* or the *threshold*, linked to blockages or places of passage.

This assignation is not gratuitous, since it exemplifies, in a philosophical-political key, a few nodal points from Hume's agenda (2005) with an impact upon the following aspects: the national character faithfully follows the state's authority to its precise border—as soon as a mountain or a river is crossed one can discover a new set of manners belonging to a new population—or whenever close political, trade or economic ties are established between a few neighboring nations, identical customs develop and common traditions come to the fore, depending on the degree of communication between them.

Inspired by this convincing experience, the initiative of the *Geographisch-statistische Monatsschrift, hauptsächlich über die Oesterreichische Monarchie* addressed the communication rapport between neighboring states and nations sharing a common frontier, through instituting and maintaining bilateral relationships, so that countries and nations, especially those comprising the Austrian monarchy, could become known through their national characteristics. The imperative underlines the importance of a principle which, in the spirit of the epoch, was called “created unity,” imposed and ensured by the climate, despite the Herderian reflex of constraining space; because Nature traces the plan of history beforehand, different physical configurations leading to different histories (Boia 2005).

The option of the *Geographisch-statistische Monatsschrift, hauptsächlich über die Oesterreichische Monarchie* towards the valorization of water (in that political geography sense, unable, in a Turgotian manner, to renounce a certain imaginary vivacity effect) is entirely justified. Within the concentric-temporal radius of the year 1797—the year the magazine was printed—a series of politico-philosophical and geographical reflections were published, exacerbating the value of air (to the detriment of water) and stating that historical evolution is the dynamic product of emanations coming from the particles in the Earth's crust—we do not breathe the same air from one year to another—without omitting the evidence that history remains immobile even when climate changes. Pre-Montesquieu affirmations (in the wake of Jean Chardin or of Abbot Jean-Baptiste Dubois) were

recorded by John Arbuthnot before 1733, when he offered an experimental theory—within the atmospheric pressure chamber—stating that air represents a synthesis of surrounding nature with direct influence upon language. Not at all risqué, Montesquieu bets on the hierarchical principle inside which climate is the main factor tracing the limits of the possible or impossible, forcing the register and redrawing the contours of the real and/or real.

These correlated architectural landmarks can only justify the classic(izing) assertion stating that geographical forms/formulas are not creators of social realities by themselves, but reclaim an existence from their own statute as objective impediments/potentialities, fueled by the autonomous force integrating them into the mystical spectrum; or, as in the case of the attitude flaunted by the *Geographisch-statistische Monatsschrift, hauptsächlich über die Oesterreichische Monarchie*, the cosmographic spectrum. We cannot neglect in this context George Vâlsan's assertion about the existence of a geographical mysticism, unveiled through/by the geographical landmarks of the territory, and prophesying either coming benevolence or calamities, engraved in the Earth's physiognomy; lines similar, in their symbolical aspect, to those deciphered through palmistry.

(Recent) researchers of the phenomenon note the plastic-daring expression which associates geopoliticians with future-guessing (palmistry-practicing) witches; an unsettling comparison, when one follows in the traces of the Cosmographic Society (patronizing the printing of the monthly magazine *Geographisch-statistische Monatsschrift, hauptsächlich über die Oesterreichische Monarchie*) which considers that observation can recompose a tableau of the imaginary—or, in the language of Nicolescu's manifesto, can (re)order different levels of reality.

A Synchronous Register: The Charter of the Places and Heavy Water

BY CORRELATING the imaginative register with a real offer of practical solutions to recent European controversies, Tahar Ben Jelloun (who was one of the eleven personalities of the “Maalouf Commission,” created upon the European Commission's demand and which edited the *European strategy*, by clarifying within the file of new European projections possible modes of eluding accident/non-functional areas), ad-noted (both in a literary and non-literary context) certain welding place-water scenarios. This perspective re-launches those determination/tension/aspiration/exigency reflexes already announced from the start as liminal, and included in the imaginary construct—pre(text) rapport. The insert acknowledges the quality of re-valuing the design of a metamorphos(ing)

geographical imaginary, a multiple space alterity, complete with the sacred representation of water.

In the unifying formulation of place constructs, with all the symbolic-phenomenological experience of space as a landmark mediated by exchanges or conflicts, space production and construction (Gieryn 1999) would depend upon a reclaiming of place as order/ordering reflex distributive of elements in their coexisting relations, a product of harmonizing orientation, situational or temporizing operations (de Certeau 1988).

Most recent exegetics of the phenomenon acknowledge different interpretative contexts in the tensions created by disputes trying to clarify identity topos problems, in the same sense in which political, economic, social or cultural-religious geography is still a ground for principle confrontations (Bideleux 2001). A possible solution offered by William Egginton (1999) through his “constructive amnesia,” i.e. *constructive eluding* (our emphasis) would aim towards a re-tracing of everyday maps, with all their weak dichotomies (horizontal–vertical, center–periphery, interior–exterior) in the immediate vicinity of an incidence of both the functional and the symbolic, by abandoning the idea of space arbitration as a formal(izing) geometry. In fact it intends to avoid the placement of a utility grid for place’s expulsion from within space’s sphere of understanding; an effect operating in a Heideggerian manner though the maintenance of a “genius loci” and the revaluing of the place’s reclaimed centrality (Mihali 2001).

Kenneth Frampton (2011) offers a solution to *critical regionalism* as a formula for mediating progress discourses adhering to social thinking, a model needed for identifying/deriving specific aspects of a particular place of production for the message. A revitalizing critical regionalism is that concept already invested with the power of operating a deconstruction of the “cultural spectrum” while resisting counterattack to/from the semiotic-universal codes of image production.

Under the sign of *circular voyages*, Hermann Keyserling (1993) rejects the different nuances guiding the analysis-from-outside of a unitary body, accepting distance avoidance through psycho-physical recoil, configuring the place as a multi-cellular matrix with its nodal point in the pre-existing ecumenical state—a primary movement acting per se. From this point of view, the place imprints space with a new sense unity, through its instance as a specific differentiated product.

Inside the amplified/accompanying space, placed as an opening place of the book *Sacred Night* (2008), the *state of places* chapter by Tahar Ben Jelloun reaffirms the sliding statute of place, defined from within an apparently-closed circle perspective, accepting the immobile equivalent of a space where nothing changes, but everything stays (remains) as it was given, subject only to the assault-from-outside, as a competing mode of meeting and conflict.

Reconfirming the premises organizing space with a recoil in the Aristotelian *synoikismos* effect, the place—the agora becomes the exclusive result of collective decisions, with all the functional coincidence of the building—the *stoa*—being accepted as both a place for debate and a commercial space.

The translation empty space—gradually filled space is reclaimed through a ritualistic tracing of the animation, as Jean-François Lyotard stated (1993) when he suggested that access to the city should be through its residential quarters functioning as access gates, and considered the way of speaking inside a “mourning space” as an opportunity to recite prose poems and disconcert the art of poetry. Hence the idea that the status of the places is equivalent to a ring zone, neither village nor city, but a different place, not mentioned inside the semantic sphere of settlements, in the sense of a tri-phased movement; get in, get out, pass/flow. The faithless road subsumed to the philosophical level with the same constant intensity (Hobbes–Rawls) would therefore admit the state of an interest-passion-thought traffic, as regulating endeavors of such a conurbation. In the same Lyotardian key we offer a possible definition of the status of the place by recourse to terms already invested with a symbolical valence: manner of presentation/placing, value/rest place.

Meant for the imaginary register, the chapter a lake of heavy water (2008) reconfirms the Bachelardian appetite (1997) for the chain of coincidences in dream-feminine uniformization-aquatic psyche. From inside the pressure of a repeated nightmare, the feminine (ex)tracts currents of heavy, viscous water; a dead water, but coming from deep within, accepting an impetus that is simultaneously stagnant and flowing. In fact, in the key of historical progress, dream proves that absolute amnesia is impossible and that, in the same register, the place and the water conjugate to denounce whatever is happening/occur(ing).

The synchronous mode of conflating the status of both place and heavy water certify the opinion stating that, using the model of a-willingly-plunging and-easy-resurfacing method, water bequeaths a dynamic effect upon place, re-forging the deep imaginary—be it historical or otherwise.

A Few Concluding Notes: Cosmodernity —a Mirror for Water/History

UNDER THE (de)signs of reflected (i.e. mirrored) images, the present study aims to display, in a random succession, sequences decreeing that, when reflected through a historical frame, the imaginary imbues the latter with sense (i.e. chance) by confirming what is considered to be logical

when evaluated from the perspective of physical laws—upside-down worlds, using water surfaces as intermediate agents, amplify the image of a mirrored plane, by multiplying its perceptions and interpretations.

Not surprisingly, Romanian space resonates to a different mode of interfering in/through interpretation, offering a *delirionist* project sustained as an intervention of the imaginary and invented in the Phantasma workshops, illustrating a technique/state akin to trance-schism, but acknowledging a unifying element connected to the circuits of the world through separation, cleavage, breaking, alluvia, communion with the Nether-World—akin to a sunken/flooded submarine.

For Basarab Nicolescu (2006) the reanimation of the notion of Cosmos, perceived as an event radically opposed to modern-order scientism, is refueling itself from/by quantum discontinuities, randomly-constructive indeterminism, quantum non-divisibility, bootstrap, grand unifying theories, supplementary space dimensions, Big Bang, anthrop principle—direct impact elements acting upon either the principle of *inseparability*, or upon that of *global causality*.

The idea of flow—continuous modernity, continuous postmodernity, continuous transmodernity too—expresses Basarab Nicolescu's option, placed under the sign of warnings such as “without Utopias, man will disappear,” with the effect of reactivating an alternative mode—cosmodernity—of harmonizing opposites, historically perceived as unfrozen non-local/non-temporal Utopias; a simultaneous perception of all registers of Reality.

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Abstract

Imaginary Cliché Projections: The Dynamic Impact Load of Water

The present study employs a tri-phased work mode, with nodal points in enunciating water's (de) signs as dynamic impact load, at the same time absorbed and/or adapted to a materiality blueprint, in the sense of bringing to the fore the philosophy of open surfaces “becoming” (i.e. places) and in launching the cultivated origin of water concept, using as pretext(s) the cosmographic-imaginary concept (with all its implied temporal fast-forwarding towards cosmodernity) which claims that any pertinent historical-geographic interpretation reclaims a progress through history, using climatic (en)signs. In both these approaches, integrated into a fundamental scheme of materiality, water confirms the theory stating that material images substantiate an interest, or that, in a philosophical key, it cover(s) the range of support-image-historical infusion.

Keywords

dynamic impact load, cosmography, imaginary, cosmodernity