

Caring Buildings

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My 10-year-old body moves its fingers along the sharp folds of a tightly folded sheet. The stretched fabric on top of plastic is hard, smooth and cool. The surrounding walls are distorted by the rails circling the bed, while those bedrails cut the room into equal sized pieces. The cold winter of January is behind the windows. My being is coloured by longing, distance, and absence. – When I get home, I wonder about the softness of the world. Even after decades, I remember feeling awed how I sank into the softness of the world immediately after the hospital doors closed.¹

In my writing, I reflect on the experiential nature of institutional care environments and the way in which their spatial conditions guide their users and residents. I am also searching for a design practice that listens more to the inhabitant's own needs, and I consider what it means to approach a building as *a Thing* instead of *an object*. I approach the subject as a scenographer and as an artist–researcher, but far in the background, there is also my personal experience in hospitals and care environments and my perception of their effect on their users or residents.² In my writing, I outline the idea of a *caring building* based on the German philosopher Martin Heidegger's (1988–76) late-period thinking, and the possibility of scenography to implement it. Heidegger's early main work *Being and Time* (1927) was about ontology of *being* and it emphasized man's intentional relationship with the world. Later, his interest turned away from man and focused more on listening to the world itself. Thus, by the concept of 'caring building', I mean in the spirit of Heidegger's thinking a special world- listening approach or attitude to design that takes also human *interactive world-relationship* and individual *life-world* as the basis for planning.³ However, by 'building', I do not mean just architectural planning, building technology or design, but the realization of space following the work of design; the possibility for the space and the user to participate with each other. Underlying this is the idea of an interactive relationship between man and the world, and the idea that the world around us always appears in our *being*; it manifests itself in our thinking, in our language and in the movements of our bodies.⁴

Heideggerian fourfold and building as a Thing

Heidegger (1971b: 145) spoke of *being* as poetically *dwelling* in the human world. When pondering man's fundamental problem of homelessness in his essay *Building Dwelling Thinking*, Heidegger said that people cannot think of construction properly because they have forgotten the original meaning of the word 'building'.⁵ In its original sense, the German word 'bauen' has meant both building and dwelling. This means building should not only mean building that leads to dwelling but also includes how we implement dwelling. To build is in itself already to dwell. In its original sense, 'building' did not mean just constructing buildings. It also meant another kind of building; building that cherished, protected, preserved and cared for. Heidegger (1971b: 150, 156) himself used Heidelberg's old bridge as an example of a thing that brings us closer. The bridge as a structure created a place that brought together the city's various activities. The bridge itself was then *the Thing*, from which the special place creation made the riverbank visible, set the riverbanks against each other and continued to produce different spatial relationships and combined human routes. The essence of building was then ultimately *letting-dwell*.⁶

Heidegger (1971c: 178) also encouraged us to approach buildings as Things that differ as philosophical entities from technological objects. He had stated already in his lecture *The Thing* (Das Ding) that the Thing *gathers the world*.⁷ Where an object becomes existing as a result of intention, the Thing is created through the idea of gathering, reflecting in its process of creation the different dimensions of meaning. These dimensions form a world where a Thing can be a Thing. Heidegger (1971c: 175) describes this event poetically as a fourfold, where the primal oneness and its four dimensions (earth, sky, divinities and mortals) all reflect each other. The key to the fourfold event is that the essence of the Thing is created in a movement that reflects different needs and views. Although there is an old explanatory myth in the background, it can be seen as a model for all action and thinking that wants to break away from already existing meanings or from one of the solutions we are able to see correctly. Such an approach differs from goal-oriented thinking, where the world and its phenomena are seen as a resource for something. It also includes a strong ethical dimension that respects the *encounter*. Through the fourfold connection, also building as an activity involves an idea, not only of proximity but also of approximation. Thinking of building as a Thing, its being, i.e. *thinging*,⁸ means that the building gathers, brings closer and opens up the world that reflects its inhabitants' own foundation and allows for such a *being* that meets their needs.

Thinking of building and dwelling as intertwined concepts led me to a new way of looking at housing as an *activity* and the building as a *space-producing*

construction. While pondering the idea of a ‘caring building’, I view institutional care spaces and hospitals as scenographic *Things* that bring together the experiential and functional world around them by scenographic means and that function especially through the idea of approximation. Approximation can be the consideration of the user's own life-world as a basis for planning, as well as the enabling of different functions in relation to each other. My intention is not to contribute primarily to the discussion of hospital planning and design, but to look at hospital environments and their design processes as examples of spaces and structures that produce a certain way of *being* and to outline a philosophically-attuned background horizon for design work in the field of expanded scenography.⁹

Fractures in technological-regulated constructions

Finnish architect Pekka Passinmäki (2002) has also examined urban architecture against Heidegger's thinking in his book *Kaupunki ja ihmisen kodittomuus (The City and Homelessness of People)*. According to Passinmäki, modern humans experience a new type of homelessness, not due to a lack of housing, but because people feel that the buildings are foreign to themselves. In particular, he has criticized modern, technologically regulated urban construction and considered how an individual's experiential and physical embodied world relationship could be better taken into account in urban planning and construction. Passinmäki states that an architect cannot bring out buildings as *Things* when he is dominated by technological thinking and language of representation. Instead, he must take a step back from representative thinking and return to the attitude which Heidegger spoke of as *meditative or contemplative thinking*. In practice, Passinmäki (2002: 104, 115) searches environments that have the capacity to bring out such a foundation of *being*, which the technical elements of construction have lost sight of. It is then possible to reach the Thing as a Thing.¹⁰ As a solution, Passinmäki (2002: 151) suggests that building could, however, begin by producing *fractures* in technological construction in our environment, in which the original bodily basis of man's existence and with it also Things emerge. A fracture can be, for example, a park or a green area that invites people to be present in a different way in urban environment. It reminds them of things that have belonged or should belong to their world of life, but which they may have become estranged. Central to Passinmäki's thinking is that fractures could create a new kind of collective being in urban space.

According to my experience, we consider clinical hospital environments strange, if they do not equate with our familiar world of living and if the environment feels compulsive, the physical way of *being* changes. Instead, if the care environments enable us to identify familiar phenomena within our own life-

world, the bodily way of *being* can also be realized accordingly. If the environment also allows access to a world of poetic expression that transcends immediate space-time, it can act in many ways as comforting and empowering and helps to forget the challenges of the immediate situation. I claim that scenography could help in producing fractures, because it is simultaneously both sensory and metaphysical. It can open up different meanings for different people, as it accepts as a basis for its expression, not only the fourth dimension, the memory, but also the poetic imagination. Scenographer Pamela Howard (2003: 52) has summed up the core of traditional theatre scenography by saying that ‘it is a series of poetic statements that capture the essence of truth and reality and offer both recognition and surprise’.

Passinmäki (2002: 144) emphasizes that Things were revealed to Heidegger in language. The language of scenography is not based on conveying ready-made meanings, but on appealing to the recipient. This means, from the recipients’ point of view, recognizing phenomena emerging from one’s own life-world, but also actively forming meanings. In the current discussion of expanded scenography, Joslin McKinney and Scott Palmer (2017: 8) have identified the relativity, affectivity and materiality of scenography as key principles in defining the recipient’s experience. They bring forth how scenography can facilitate the encountering of spaces either in conventionally familiar ways or can encompass encounters with other kind of things and phenomena, how our experiences and understandings interact with materials and objects and also how aesthetics operates at the individual level. Rachell Hann (2019: 67, 69) emphasizes that scenography is not a *set*, but something that *happens* and its material and spatial elements orientate feelings of space. Hann’s argument on how scenography happens stresses that it occurs in time as an assemblage of place orientation. It is something we experience rather than read. Referring to this frame of reference, it is easy to approach scenography as a Thing. Scenography can be seen as an event in both its traditional and contemporary applications. The essence of scenography and the etymological background of ‘bauen’ tempt me to ask what kind of ‘caring building’ could be possible in this time, and how scenography could play a role in exploring this question.

Next, I will use case-by-case examples to show how fractures that allow building to be a Thing can be created in care facility environments by scenographic-like means. By fracture, I am referring to solutions that open up an environment that is either functional or experiential to their occupants and users, reflecting their individual needs and life world, and further enabling *being* that is based on these. When building is genuinely caring in the spirit of Heidegger, then space is not only planned to meet the needs of all occupants, but each single occupant can live and act in the space in a way that opens up to their own world relationship. In this case, a build Thing should allow an event in which the

usability or meanings of the space would be re-structured each time according to the needs of each occupant. In my examples, I look at the means emerging from scenography and how they have produced such fractures that enable us to approach buildings as Things. I claim that to work from a scenographic mindset can make possible more flexible and configurable solutions, as the scenographic space has always been, above all, the circumstance of the stage. The scenographic tradition includes the ability to produce multi-functional and porous spaces and to express large phenomena with simple elements physically and materially. Scenography has never been aimed at stable, sustainable solutions, but rather at temporary spaces that experience ever-changing activities and where it is possible to experience mobility in time and space.

Hospitals and their fractures

I look at two examples: The first is the New Children's Hospital in Helsinki, which was completed in the autumn of 2018. The second is a methodological experiment of a prototyping area called Cardboard Hospital associated with the design phase of the Tampere University Hospital extension in 2010–12 (Kronqvist 2012). Both examples focus on the means of expression of a scenographic mode. The first example locates fractures in a specific caring building while the second looks at fractures in the design process. In the first, the fracture refers to the overall dramaturgy that pervades the hospital building, which activates children's imaginations by combining all the spaces of an eight-story building through special solutions involving colour, shape and space that turn into a larger narrative based on Finnish children's literature. A fracture opens up access for children to the imaginary and the absent and, therefore, the possibility of a different kind of *being* compared to the functional approach suggested by the hospital environment. The techniques used to identify a number of features emerge from the tradition of scenography, such as telling the story through large wall paintings or animations. In the latter example, at the Cardboard Hospital, a fracture in turn means the breaking up of more functional working conditions and treatment practices. Conditions to better support staff activities and patient needs were tracked in a user-inclusive multidisciplinary collaborative design workshop, implemented through a real-life cardboard prototype in a theatre studio. The workshop tested alternative practices for various hospital functions by operating inside a staged and immediately customisable space. What these fractures have in common is that they are created in a listening relationship with future users and residents of the premises and bring the institutional care environment closer to the needs of individuals. All these buildings with fractures appear as Things instead of objects in a technological world, gathering their own functional or

experiential world around them.

Moominvalley geography as a circumstance

The New Children's Hospital, designed by SARC and the architect group Reino Koivula and awarded with the prestigious Finlandia Prize for architecture, is a building that seeks to provide children with an experience from their perspective and their own life-world. The various facilities of the hospital are located in the fictional world of the Moominvalley, created by the Finnish-Swedish children's book author and visual artist Tove Jansson (1914–2001).¹¹ The fracture I wish to point out in the context of this space is enabled by spatial order and programming, which is based on differing medical needs, at the same time as opening up toward Moominvalley. The fairy-tale architecture is presented floor by floor in the webpage, Children's Hospital, Virtual Tour. The floors of the eight-storey hospital are named from the bottom upwards, from the sea, to the beach and on into space and the stars and the hospital design follows floor by floor the same themes. There are spacious and blue or soothing light sand colour entrance halls and emergency rooms on the two lower floors of *the Sea* and *the Beach*, while the operation rooms on intermediate floors of *the Jungle*, *the Forest* and *the Valley* guides children to more adventurous state of mind and modes of action in their colours and design. The scenographic journey that inspires childrens' way of being continues as the building ascends to *the Magic* and *the Mountains*. At the top, in *the Space* and in *the Stars*, there are finally patient rooms meant for living. These are located, with balconies, in the tower of this eight-story building so that from all rooms there is a view as far as possible.

The hospital environment is permeated by a dramaturgically structured visual world as if the children are entering a familiar fairy tale. They move in the midst of seashells, fish, comets and mountain peaks, and the hospitals technological undertone is mixed with an adventurous expedition. Examining this hospital environment through the analytical lense of fractures allows to see, how it opens up a holistic experiential and functional world for the residents of the children's hospital. The stories of the Moominvalley are already familiar from the children's own life world and now those stories have the potential to actualize through children's physical play when the imaginative environment acts as a catalyst for their plays and games. In Heidegger's late thinking, space was no longer created at the behest of man, but rather the Things created the space for human dwelling and *being*. The children's hospital also appears as a Thing that opens up space towards a *being* that is based on children's own life-world and its activities. As a Thing building calls children's games and activities to be a part of the hospital environment by setting the familiar Moominvalley milieu within it.

The fracture occurs when the formal order justified by medical needs opens up into Moominvalley. The spatial dramaturgy based on a fairy tale is a fracture that reveals the building as a Thing. The Thing reveals a place for *being* and gathers the world around it. It allows *being* that is not just about *being* sick or in a hospital, but that grows into a fictional and functional world of play. Passinmäki (2002: 151) notes that a fracture in the urban structure serves as a place where people can feel that there is more than just a technical world with endless objects and apparatus. This is literally emphasized by a wall writing in New Children's Hospital:

Forget the past and your fears. Think of the super fun, that we can have. I'd love to see the beach, a shell, the sun.

The comforting phrase drawn as a large-scale mural on the wall of a hospital emergency room with squiggly calligraphy combines with the overall scenography of the building and it accesses the children's world. If *the Sea* on the ground floor is open and deep blue in colour, shells, sea urchins and corals of different colours will appear on *the Beach* in colours, shapes and patterns, respectively. They serve as clues for the change, and for an imaginary landing. The same objects are also present in the seawater aquarium of the laboratory waiting room with real sea urchins, corals and various fish. The main lobby, in turn, has a large-sized media wall, where fish, drawn and coloured by the children, are swimming. There is a scanner that allows your fish to be added in with the others. Scenography is not only visual but also three-dimensional and participatory, guiding and influencing action and *being*. The dramaturgy based on Moominvalley permeates also the colours and shapes of the spaces and furnishings. For example, waves are not just wavy lines on the walls of corridors. They are also present as forms, such as in the three-dimensional recesses forming the registration counter, into which you can physically retract yourself. On the Mountain, the gentle shapes turn into sharp mountain peaks and the subjects of the paintings turn into dark red enigmatic grenades. At the same time, change the way of bodily *being*, when changed design and visual motifs provides new stimuli for childrens' plays. Spatial solutions, forms and images act as impulses for certain ways of *being* and the environment stimulates moving and playing in a site-specific way. Body and mind intertwine in a way that Hann (2019: 2) speaks of as intellectual and practical perspectives on the place orientation of scenography. She speaks about specific 'place orientation', where orientation is inclusive of haptic proxemics and orders of knowledge.

The Thing gathers the world

The fracture is possible because Moominvalley is part of the children's own life-world and is familiar from their own bookshelves. The relationality of scenography enables us to approach the hospital as a large incarnated storybook that can be read as well as be entered. Colourful text with big, curvy handwriting on the walls and floors creates an impression of navigating inside a book and opening up a fictional space that plays with theatrical scale. Set in a children's world, it shows the ability of expanded scenography outside of the theatre setting to shape social reality. The language of the space is born of genuine listening to the children's life world, although technological needs are also combined into the design. However, medical operations may not be included in the children's normal living world like Moominvalley and meeting them is accompanied by their own thrills. The operating room is located in an insightfully exciting and unknown Jungle and you enter by stepping over a text written on the green floor (3rd floor of New Children's Hospital):

When I awoke, I lay on my back looking straight up into a world of green and gold and white. The trees around me were tall and strong pillars that lifted their green roof to dizzying height. The leaves swayed gently and glittered in the morning light, and a lot of birds were dashing, giddy with delight, through the shafts of sun. Gleaming white honeysuckle hung everywhere in bunches and curtains from the brunches. The gold and green and white. The Exploits of Moominpappa.

Scenography has been used to make the environment less intimidating. As parents read aloud, the content of the texts reaches even the smallest children, while reminding them of previous times spent together reading and the closeness associated with them. The hospital scenography has taken into account the temporality of the human basis for *being*, recognizing the importance of memory. The language of the space is the language of *being* in all its meanings because the design work has remembered both the imaginative world of the small occupants of the hospital, moving beyond sight into an embodied experience of *being*, which includes material affects and haptics, as much as the visual. The design has taken into account the different ways the patients move around the hospital premises, and the environment is viewed from many different perspectives. When moving a child on a bed, the child's eyes follow the ceiling and the ceiling takes on part of the story of the walls and floors, as visual themes continue onto the ceiling as well as the walls. The encounter of familiar stories in the hospital environment are designed to fade the boundaries between the home and hospital worlds. Children talk about things they remember and recognize, but their imagination is also fuelled by unconscious events and stimuli. Countless details in the hospital scenography are also capable of breaking the pre-memory archetypal basis and making room for the children's own imagination. The

geography of the hospital boasts graphic and visual themes painted on walls and floors, such as stars, plants and seashells that create places for play and imagination. The realization of the building as a Thing, its *thinging*, manifests itself as an opening towards the children's own living world and the opening up of the availability of a potentially frightening hospital environment from their own points of departure.

Floor by floor with their own fictional geography, the world of colours and shapes of the Helsinki New Children's Hospital *reveals* the possibility of *being* differently and *releases* the inhabitants to act in the world of fairy tales. Passinmäki (2002: 137) emphasizes that the Heideggerian wording *letting-dwell* means that construction cannot be forced into a certain form or function. There are many small and large practical solutions, where technological and fairy-tale approaches work together in the New Children's Hospital. The overall dramaturgy of the building operates on two levels, following the hierarchy of hospital functions, the needs of medical technology and the smoothest possible usability, but also the logic of the fairy-tale discovery in Moominvalley. It is important that the surrounding spatial conditions not only come about from a technological basis but also contain fractures, with clues that can be recognized by a child. In this case, the space can be encountered as a Thing instead of an object and it can invite inhabitants to exist in accordance with their own life world. Thus, the caring building can, as a method or an approach, bring individual and institutional needs closer to each other and be realized as an ethical encounter, which Heidegger described as a four-fold. In this case, it has meant making room for the life world of children as well as the produced open-ended and participatory design solutions, all-encompassing circumstances and the world, which will be disclosed as a whole only by the changed action, children's plays and games that are recognizable from familiar stories.

Such a design becomes close to Rooms concept of an Australian lighting designer and scenographer Efterpi Soropos. It transforms the immediate space-time experience of the hospital environment and provides an alternative, peaceful environment for patients and their families to meet, inter alia through lighting and projection, breaking the boundary between the hospital space and the outside world, and bringing the absent space outside the hospital experientially closer. Such fractures creating to the middle of the hospital environment provides a changed way of being. What the fractures have in common is that they are created in a listening relationship with future users and residents of the premises and bring the institutional care environment closer to the needs of individuals. The buildings with fractures appear as Things instead of objects in a technological world, gathering their own functional or experiential world around them (Soropos 2015: 14–15).

Carboard hospital as a Thing

While the first example located fractures in a specific building, my second example looks at how to create fractures by involving users in the design process. In this case, the design means have a direct relation to the world of the activity targeted. The involvement of different user groups has increased in tandem with the evolution of service design. The concept of care is also now understood in a new and more holistic way, bringing research closer to everyday life through an ethnographic approach as well as an approach that includes working together, for example, between care professionals and patients. In this approach, according to Mol (2008), treatment is seen more and more as a shared event that brings together professionals, patients and their families. Also, in the fields of architecture, industrial design and public space design, different user-listening and participatory design methods have been developed including for example, *emphatic design*, which is situated in the area of product design close to the philosophical idea of *caring building* and its task of approximation and bringing different needs together. It emphasizes the importance of experiential prototyping, social interaction and listening to intuitive understanding as part of the design processes (Koskinen 2003). As multidisciplinary design increases, so too has scenography begun to approach institutional design. Part of this has been influenced by the interest in different storytelling methods. In the theatre tradition, the task of scenography has been to create a visual environment and enable acting in drama-based performances. The scenographic state has enabled *being* in the here and now, but at the same time, in a possible, imagined or absent world. With the expansion of scenography beyond the literary origins of theatre, it has begun to function more independently in recent decades, not only as a facilitator of the space-time of the performance, but as the performance itself or in an applied role outside the performing arts. For example, Mc Kinney and Palmer (2017) offer numerous examples from the expanded field of scenography.

Heini Erving, a student in production design in TV and film from Aalto University, worked in a joint design research project between the Pirkanmaa Hospital District and Aalto University's Media Department in 2011–12 and, based on the project, produced her master's thesis (2014) *Kokemuksen suunnittelijat, Uusia käytäntöjä ja oppia yhteissuunnittelun keinoin* ('Experience designers, new practices and learning by collaborative design'). As a methodological experiment, the project developed a special prototyping space, *Cardboard Hospital*, which was used to concretise early ideas at the design stage of the new hospital ward at Tampere University Hospital. The Carboard Hospital was built from durable Reboard cellular sheets in what was the Arabia campus of Aalto University, on the studio stage of the Lume Media Centre. Simple in shape, interconnected cardboard elements or 'set design elements' were part of the prototype, which worked

flexibly as a tool for various uses and could be supplemented with furniture and hospital equipment. It was used to organize workshops, which sought to identify different functional environments for different hospital needs. The workshops included modelling of the operating room, outpatient clinic and ward premises. An important functional feature of the cardboard prototype was that it enabled not only an immediate response to changing spatial or functional needs but also the immediate recording of thoughts. The Reboard plate allowed for writing ideas directly into the prototype, leaving no space or time lag between action and conceptualization (Erving 2014: 71).

The prototype experiment involved particular hospital staff, but also architects and patients. It enabled shared bodily thinking, and communication of the wishes and needs of different target groups with the help of easy-to-move light elements (Erving 2014: 61). As a method of design, prototyping implements the Heideggerian listening attitude and idea of moving towards closeness and *staying close to one another*. It settles directly on the relationship of *being* with its object, whereby the information it produces rises directly from the immediate multi-sensory body experience. According to Erving (2014: 66), the most important thing was to create an interactive situation. The space had to change at the same time as the development of thinking and action. The prototype built in the Black box was in a neutral theatrical non-space instead of *being* in a hospital environment. Thus, the pure baseline did not lead to any pre-existing or predefined outcome. A non-finished space was in a physically continuous state of formation. The prototype, began by listening to its users and their needs, to create a space that reflects and enables them. The cardboard hospital manifested as a *scenographic thing*. It was ‘thinging’ between different functional needs by connecting them to each other and enabling a more efficient spatial order. It ceased to be an object and became a Thing, because it enabled the meeting of differing needs and the interaction with each other in the spirit of fourfold. Heidegger (1971a: 175) says: ‘The thing things. In thinging, it stays earth and sky, divinities and mortals. Staying, the thing brings the four, in their remoteness, near to one another. This bringing-near is nearing.’

Scenographic, participatory and at the same time performing *as if*, elements were related to practice, the occurrence of space, but also to the formation of information. Scenography enabled the dialogue of space and activity as well as bodily and sensory knowledge. It was a question, on the one hand, of materials, light and movable cardboard elements, and, on the other hand, of the immersion they enabled and the possibility of non-conceptual information addressed to the body. In many ways, the prototype resembled the conditions of the stage, a space that is not just a concrete physical reality, but one that is built or completed only in the mind of the recipient. It was based on hints and traces, i.e. referential and customizable solutions. An experiment open to alternatives allows for

encountering different needs and views and can reveal needs that have not even been apparent at the beginning. According to Erving (2014: 84–85) through consultation with hospital staff and patients, alongside design expert knowledge, there was also an opportunity to hear the quiet and uncertain information that could be the most valuable in change-oriented projects. The Cardboard Hospital made visible how fractures in design environments and methods can also produce a new kind of functional information and enable encountering a built environment as a thing.

If the space is allowed to be created as freely as possible from different needs, rather than being controlled by planning, it will be built by caring, as a constantly changing and complementary weave, a living condition that does not stop at one solution or at the finished meanings. Planning that takes into account the individual world relationship cannot be guided only by ready-made questions or decisions made on the basis thereof. Heideggerian building, which also includes dwelling, must allow the encountering where needs are revealed. Presented examples of caring buildings have grown out of the designers' personal experience and their life-world. The design work of the New Children's Hospital in Helsinki, the fact that the approach to the building is not as an object, but rather as a Thing, may be due to the fact that the architectural couple that led the design had also been children's hospital clients for nearly fifteen years, because of their own child's illness. Joenniemi (2014: n.pag.) writes in the web-newspaper Helsingin Sanomat under the title: *Arkkitehtuurin Finlandia – palkinto Uudelle lastensairaalaalle – Arkkitehti Antti-Matti Siikalaa auttoi suunnittelutyössä oman lapsen sairaalakokemukset* ('Architectural Finlandia Award for New Children's Hospital – Architect Antti-Matti Siikala's own child's hospital experiences helped in the design work') that those times had familiarized the architects with almost all the departments in the hospital and clarified the design needs. In the design, it was understood that the users of the space cannot be thought of from just one perspective, as being in a hospital with new-borns is different from being there with teenagers who need their own space. So, the language of the space was born from approximation that is a direct relationship with the origin of its expression. Fractures produced by caring building enables the manifestation of Things that gathers the world around them. They help to shorten the distance between technological needs and an individual bodily life world and release patients to live in hospital environments in ways that meet their needs.

Scenographic saying

Passinmäki (2002: 151) suggests that Heideggerian *letting-dwell* could start with small solutions in which the technical world breaks down and the 'being a

Thing' emerges. Concepts of fracturing and fractures are descriptive because the emergence of being the Thing means the event of revealing. It reveals an authentic way of being, which modern man has often forgotten. Finnish philosopher and expert on Heideggerian philosophy Juha Varto (2003: 184) has stated that the question of the original basis of *being-in-the world* i.e. *authentic being* is basically trying to find out what something is. It is something that cannot be solved through deduction, but only by *revealing*. For Heidegger, hiding was related to the thinking he described as *forgetfulness of being*, goal-oriented *calculative thinking* and the *language of enframing*, which is discussed here as object-oriented construction on a technological basis, and which prevents the building from *being* realized as a Thing.¹² Philosopher Reijo Kupiainen (1991: 9) has said that the approach of an object by pre-defined framing is an event where abstractions come between man and experiential reality. Although treatment results are a priority in treatment and healing facilities, fractures can also be created in these environments, where the calculative thinking and the language of framework steps aside and the sensory and physical basis of *being* in the world appears.¹³

Passinmäki (2002: 104) emphasized that the Things were revealed to Heidegger precisely in the language. For Heidegger according to Pöggeler ([1963] 1989: 279), the language of listening to *being* was, instead of speaking, the special *saying (Sage)*, i.e. *being* seen, of *being* heard, of *being* manifested. Thus, I consider the language of space also means bringing together, reconciling, making visible and revealing. A fourfold, in which objects are revealed, specifically *gathers*. While the language of an architectural space is based on immediately presence, senses and the literacy written on the body, the language of the scenography is even more multidimensional, as it is not limited to representation and to what it is. The particular potential of scenography to create fractures lies in its associativity and ability to appeal to the recipient and evoke personal and individual images. Scenographic states enable *being* on two levels, in the here and now, but at the same time, in a possible, imagined or absent world. Its perfection and function are present in its imperfection: in the clues, imprints and references, and with them in the involvement of the recipient. It is a language that always means more than its immediate expression and, therefore, a language in which Things can also be revealed.

This opens up the possibilities of scenography to participate also in caring building, and to bring different, functional, aesthetics and imaginary worlds closer together. Relativity that is an essential part of scenography always enables us to see and experience a physical and conceptual environment wider than factual space. Materiality, and affectivity, respectively, demonstrate an area that arises from the bodily interaction of man and the world and its temporality. These traits enable a special *scenographic saying* based on the bodily and sensual

world relationship of individual human beings. That saying reveals buildings as Things and allows scenography that *happens*. To be able to produce fractures to our built environment, we have to ask, not just the technological needs, dimensions or geometry of the spaces we design, but the name of the Thing, that is able to invite the world around it based on individual *being*.

NOTES

1. The author's own childhood memory.
2. My understanding of the subject has come from working on experimental and multidisciplinary research projects at Aalto University in Finland that have extended beyond theatre and performing arts to the public sphere: *Floating peripheries – Mediating the Sense of Place* (2017–21) that focused on peripheries as a wide range of spatial, conceptual and experiential phenomena and the *Spice, Spiritualizing Space project* (2009–11), which looked at public spaces and investigated how storytelling approaches can be applied in designing public spaces. My experiences also include spending time as a child in a hospital and working in mental hospitals and care facilities during the 1980's.
3. According to psychologist and philosopher Lauri Rauhala (1993: 16), the term *world relationship* refers to man's immediate and functional relationship with the world, which the subjective worldview consists of. Instead, by the concept of *life-world* I mean a world as real, sensual and non-theorized, that is a world as it manifests itself to us. It is the world with which we interact and the same in which Heidegger ([1927] 2001) speaks as *being-in-the-world* (germ.in-der-welt-sein).
4. In his main work *Being and Time*, Heidegger ([1927] 2001: 173) presented the ontological structure of how the world opens up to man in a meaningful way. A non-linguistic state-of-mind (*Befindlichkeit*) precedes all understanding (*Verstehen*) and articulacy (*Rede*).
5. *Building Dwelling Thinking (Bauen Wohnen Tænken)* was originally a lecture given by Heidegger (1951).
6. The term *letting-dwell* is Albert Hofstadter's translation from the German word *wohnenlassen*.
7. *The Thing (Das Ding)* was originally a lecture given by Heidegger (1949) in Bremen.
8. Heidegger (1971c: 172) writes: 'The thing things. Thinging gathers. Appropriating the fourfold, it gathers the fourfold's stay, it's while, into something that stays for a while: into this thing, that thing.'
9. Joslin McKinney and Scott Palmer (2017) have made the concept *expanded scenography* widely known by editing the book *Expanded Scenography, an introduction to contemporary performance design* in which several designers and researchers open up a versatile view of scenography's capacity to operate independently and in a wide range of everyday environments, outside of the theatre and performance spaces.
10. According to Heidegger (2005: 23) *meditative thinking (das besinnliche Nachdenken)* meant an attitude that approached objects also belonging to the technical world with a new attitude as Things.
11. See Moominvalley's homepage. Moominvalley is a widely known fictional environment for children's books, created by Finnish author Tove Jansson's. In all, nine books were released in the series, together with four picture books and a comic strip being released between 1954 and 1975. The Moomins are the central characters in a series of books and Moominvalley is an idyllic and peaceful place where the Moomins live in harmony with nature.
12. Heidegger used the terms *forgetfulness of being (seinsvergessenheit)* and *calculative thinking (rechnende denken)* in *Gelassenheit* (1959) and the term *enframing (gestell)* in his lecture *Das Ge-stell* in Bremen (1949).
13. In *Gelassenheit (Releasement)*, Heidegger (1991: 23) states that technology should be approached with a listening attitude, saying yes and no at the same time.

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