value but that of the whole. Such an understanding represents a radical departure from the conventional view of architecture and the arts as isolated objects with isolated spheres of meaning and relevance. In an intentional approach, individual works of art are mutually interconnected. While preserving their individual identity, they are at the same time linked together through reciprocities such as our sensory experiences are. Under such conditions the problem of representation cannot be reduced to the limited domain of a particular art.

THE PLACE OF ARCHITECTURE IN THE LIFE OF CULTURE

Architecture itself is linked not only to other arts but also to the broader context of life; it is only on that scale that we may understand its specific contribution to the formation of the communicative space of culture. Again, a concrete example will make this clear.

The sculptures of the biblical patriarchs and prophets on the west portal of Chartres cathedral have taken their place in the columns on the jambs of the portal and become their more articulated equivalent (Figure 2.16). Their meaning is derived in the first place from the topography and orientation determined by the overall architectonic structure of the portal, which represents, in this part of the cathedral, the entry into the embodied vision of the heavenly city. The second level of meaning comes from the Bible and its visual interpretation. More important still is the synthesis and reenactment of these meanings in the space of the portal during a simple entry or ceremony (Figure 2.20). In such a situation it is not clear where the line between the different modes of representation can be drawn. Architectural embodiment penetrates the whole space. It manifests itself in the vertical organization of the portal in the spatial arrangement of the iconography and even in the language that I am using when I write about the portal. The local text. The attempt to identify the mode of the biblical representation—architecture or the sacred word—how such may be perceived is not straightforward. As a result, it is more problematic. Such works have their origin and their context in representations of similarity or identity, but not in similarity or identity of representations. The meaning of any work of art that we are trying to understand ontologically and as a part of its setting is always situational. In other words, it is not the representation but what is represented that matters—and what is represented is always a world that the work of art reveals and articulates, at the same time contributing to its embodiment.

We have already seen that architecture is not as crucial in explicitly articulating the world as in embodying and implicitly articulating it. In the past, the role of architectural embodiment was generally recognized, most