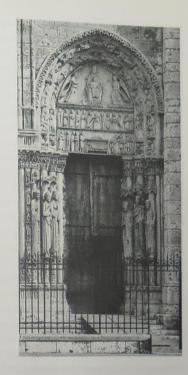
value but that of the whole. Such an understanding represents a radical departure from the conventional view of architecture and the assa as isolated objects with isolated spheres of meaning and relevance. In a senational approach, individual works of art are mutually interconnected. While preserving their individual identity, they are at the same time linked together through reciprocities much 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 clearer.

The sculptures of the biblical patriarchs and prophets on the west  $portal \, of \, Chartres \, cathedral \, have \, taken \, the \, place \, of \, the \, columns \, \, on \, \, the \, jambs \,$ of the portal and become their more articulated equivalent (figure 2.19). Their meaning is derived in the first place from the topography and orien $tation\ determined\ by\ the\ overall\ architectonic\ structure\ of\ the\ portal,\ which$ represents, in this part of the cathedral, the entry into the embodied vision  $% \left( 1\right) =\left( 1\right) \left( 1\right) \left($ 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 arranger and even in the language that I am e iconography, same penetration characterizes the portal. The lical text. The attempt to ider ling of the bibrepresentation—architecture icular mode of derstand how each may be r then try to unan approach does not give oblematic. Such have their origin and representations ity or identity, but room for similarrts. The meaning



2.19. Chartres cathedral, west portal.

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









