

DISGUISED AS A TREE

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The first time that I reflected upon the animistic qualities of the tree was probably when I watched an early slapstick comedy by Charlie Chaplin regarding World War I, in which the comic hero is a soldier who volunteers to wander inside the enemy lines disguised as a tree. Ever since then, the erratic movement of a disguised tree taking away the enemies in *Shoulder Arms* (1918) has left an indelible stylistic imprint on my understanding of the animistic nature of the forest. Lately, we tend to acknowledge that the traditions and beliefs of primitive cultures about animate trees are not an exclusive subject of disciplines such as folklore or social anthropology, but pertain also to architecture. The verticality of the tree, the kinetics of which is expressed in the branches moved by the wind, has other interesting animistic connotations as well. The gathering of trees acts as a simulation of the forest in urbanism, since it is common to put big trees along central boulevards, following the symbolic flow of the water stream. Naturally, these trees do not move in the erratic and mechanical way of the ever flexible and ingenious Chaplin, but their contribution to the artificial environment of the city has to do with the pursuit of a city reconciled with nature and with the primeval forest.

Thus, the property of movement is to be attributed to the whole cluster of trees. Besides, *Dendrophoriae* in ancient Greece, a festival during which trees were transported through the central streets of the city, was a tangible proof of the potential animation of the tree, in the quite literal sense of a moving tree. *Dendrophoriae* reminded people the proximity of rural life within the city, the reunion of the natural and the artificial. Yet this process of likening the stream of trees to the urban network must be seen beyond its schematic figuration as a furious verticality and as the absorption of the wild and inaccessible forest within the friendly and gentle city park; it must be seen in its singular unit – the tree. In popular traditions and in practically every known mythology, the tree in its vertical structure, as an *axis mundi*, a primordial concept of architecture, with its roots, its trunk and its extended branches, corresponds to the three worlds (in reverse order): heaven, earth and the underworld.

In his *Dialogue of the Tree*, Paul Valéry was influenced by Virgil, as he had just completed his translation of the Eclogues, and thus he borrows from the Roman poet the names of Tityrus, the shepherd, and Lucretius, the philosopher. Valéry makes a bold point when he defines the tree not just in terms belonging to the environment of the terrestrial surface, but also in terms of the underworld, of subterranean stratigraphy. In the dialogue, Lucretius professes himself a Plant. He tells Tityrus: “I wished to speak

to you of the feeling I sometimes have of being a plant myself, a plant that thinks”[¶]. Yet, from the onset of the dialogue with his friend the shepherd, Lucretius gives a seemingly paradoxical definition: he claims that the tree is a river. In this sense, we can also grasp the subterranean substance of the tree, or better yet its flexibility to be at the same time in *Gaia* and in *Chthon*, both in the upper world and the underworld. The Tree is thus described as “a river all alive whose sources downward plunge and in the earth’s dark mass find the pathways of their mysterious thirst”[⌘].

In another verse, the writer recognizes the diagrammatic extension of the tree’s penetration in the ground, insisting that the deeper it advances, the higher it raises itself: it subjugates the amorphous and attacks the void. So when it raises itself, the tree does not move forward; it goes deeper. And Lucretius again claims that this is what meditation means, that the tree with which Lucretius identifies himself does meditate: *Je dis que si quelqu’un médite au monde, c’est la Plante* [I say that if someone on earth does meditate, it is the plant][¶].

Later in his dialogue with Tityrus, Lucretius explains what it means to meditate. He argues that to meditate is to dig deeper into the concept of order. The tree for Tityrus remains the ideal example for describing the process of ratiocination. He even asks himself “how the blind Tree (l’arbre aveugle) with its diverging limbs grows up about itself, faithful to symmetry. Life in it calculates. It raises up a structure, and radiates a rhythm through branches and their twigs, and every twig its leaf, even at the very points marked by the nascent future”[¶]. Valéry helps us understand the importance of verticality in the emergence of meditation, the vertical structure that bridges the surface of the earth with its depth as a precondition of meditation. This altitude of ours may be seen in its reversal, or to be more precise, in a process that also has to do with utter depth (*profundus: altus et fundus*).

This logic of penetration into the tree, in its tautological version as the human subject, is one of the options of ascetic life, with quietism and monasticism. There are various lives of saints and monks (the so-called pillar saints) that describe anchorites stabilized on the vertical axis of a tree. The dendrites and stylites correspond to the myth of deportation, the end of their stable secular abode, with a view to a new dwelling in verticality and rootedness. In both cases, the vegetative stage is their basic kinetic pattern and model. Their difference lies in the fact that dendrites are nowhere to be found and touch the surface of the earth with a bias for subterranean growths, while stylites accept to communicate their monastic life to others, a group of devotees around them, a few meters above the ground.

Could this preference point to something other than the identification of the anchorite with the morphological and functional properties of plants, and specifically with the features of the silvan ecosystem? In this respect, Lucretius’ claim, in Valéry’s *Dialogue of the Tree*, to be himself a plant is enacted in the practice of anchorites. To those who start from the need to isolate themselves in the cavity of a tree, the forest offers a seminal framework in terms of vegetation for an ascetic methodology distinct from the one expounded by the hermit in the open and naked environment of the desert. The forest in its silence and darkness is offered as a privileged place for self-redeployment and for the complete merging of the self with the environment. It is a place able to include and absorb the subject. Through the dwelling option of the narrowness of the tree, the anchorite discovers a guaranteed space of self-effacement.

The anchorites, erotically responding to the glorious experience of physical death, choose a self-effacement that takes place in the cavity of the tree or inside a cabin – the equivalent of a “minimal dwelling” that denotes the absence of any pleasure or even any daydreaming through a blessed domesticity.

In these cavities, the virtue of toughness is translated into the confinement of the hardened body, in a way that adopts the existing capacity of the tree interior, even though the conditions may exclude the proper functioning of human anatomy. On the other hand, there have also been some possibilities of “comfort” in the adverse conditions of this humble life. The choice of cedars and platans – both trees with wide trunks – enabled a more relaxed position in the cavity, permitting the worn-out body to lie down or stand upright without bending[⌘].

But more important than any comfortable position in the cavity of the tree is the abandonment of the human body into another body, a body that feeds itself through its roots from the ground and its substrata. In short, dendrites allow for a clearly grounded and undergrounded reading compared to stylites, whose sight touches the heavenly horizon. Giorgio Agamben argues that

as the Sibyl reminds Aeneas, the gate of Ades is first of all turned towards hell” (*facilis descensus Averno*: “the descent into hell is easy”)[⌘]. Here, etymology is most helpful, making us understand, at long last, who we are and where we belong: “The Latin term corresponding to *chthon* (dwelling beneath the surface of the earth) is not *tellus* (the Roman goddess of the earth, *Tellus Mater* or *Terra Mater* (‘Mother Earth’), which designates a horizontal extension, but *humus* (earth, ground, soil), which implies a downward direction

(cf. humare, to bury), and it is significant that the name for man derives from it (hominem appellari quia sit humo natus). The fact that man is 'human', that is, terrestrial, in the classical world does not imply a link with Gaia, with the surface of the earth that looks up at the sky, but above all an intimate connection with the chthonic sphere of depth *.

Therefore, this vertical constitution of the tree takes place in a world where not everything is readable: a part of verticality is accessible, and another part is unknown, buried. In a classical conception of the world, this relation is more deliberate, while in our modern environment trees are perceived as vertical forms without roots ‖.

Lately, there seems to be a renewed awareness by architects, designers and visual artists who stress the experience of reconnecting with the Forest and everything it may represent in the Western imaginary of the 21st century. This sensibility is often combined with the concern to avoid cutting a tree within the developable architectural space ^.

But these are exceptions that do not negate the modern dichotomy of the artificial and natural environments. We need to concentrate on certain practices that testify to the origins of the break between the man-made and the natural environment through the evolution of the grammar of architecture; namely, to show how architectural practice is originally committed to the natural environment, yet in the process grows away from its foundations. In the 15th century, during the early days of architectural design, plans were often made directly on the ground. There was an obvious similarity between planting a tree and erecting a building.

According to Sylvia Lavin: "By the time [...] the Latin word *planta* (a sprout, shoot or twig) had become *pianta* (the architectural plan in the writings of Alberti and also the common modern Italian word for living flora), architecture did not only use plants as building material or represent them, but was itself a plant" ‡ §.

Human activities colonize interiority, thus fulfilling the need for an artificial expansionism, and combined with the technological enhancements of engineering the clearing of a site is total where a planned building used to take root. What is embedded in the ground is cleared away, and what is cleared away, in its deracinated form, is the useless and the sordid. It is interesting here to note the fascination exerted by the form of the building upon the relatively amorphous vegetative element – even more so when we know that this amorphous vegetative cluster is the result of certain acts of deracination through which the piles of

branches and trees are opposed to their original vertical constitution in the form of trees embedded in the ground and therefore more entrenched from a formal point of view. Sylvia Lavin argues that

the emergence of the concept of the architectural plan – the a priori image of what a completed building will do to the surface of the earth in anticipation of its construction – is predicated on the multiple forms of abstraction that interpolated into what we now call the discipline of architecture: not only the hierarchy that privileges architecture – structures that are planned – over buildings – structures that occur – but also one that elevates certain life forms over others, with humans clearly at the top and plants at the bottom. Once severed from the projective act of planning, plants were no longer associated with beginnings, but with the abject dirt of the ground. ¶ ¶

In this way, we proceed to a deliberate devaluation of the natural environment, and the image of a tree that grows and at the same time goes deeper in the ground is substituted in modern life by the view of a vertical axis devoid of its underground roots. If the building is a substitute of the tree, then certainly the ecosystem sustained below the surface is severely underestimated. Maybe this latent and emasculated verticality inclines us to the absence of rationality as mentioned by Valéry in his *Dialogue of the tree* – a degradation of thinking that entails the risk whatever constitutes an idea to crumble like a house of cards.

On the other hand, and in keeping with the analogy to the tree, a vertical reading that is disrupted instantaneously from the surface downwards highlights the degradation of the repressed unconscious: what lies behind words and rational significations has to do with a tree the unseen aspect of which remains imperceptible for us. Furthermore, in a world where roots are deliberately out of sight, hidden, humans in their topological management open themselves to the sky, seeing things with the reversed eyes of Icarus. If a considerable part of engineering consists in the exclusive management of elevation, navigation and aeronautics, this process too has an analogy with theology, as it brings our sight towards heaven. A disregard for anything profane, including the materiality of the body, is certainly characteristic of standard religious literature, yet in the practice of praying and in the dramatized lives of Christian saints and martyrs the downward inclination suggests that greatness lies in the humble and insignificant, in what rests or, literally, crawls.

However, this need to describe the vertical constitution of

the tree sheds light to another perspective in design theory, one that is pertinently expressed in Homer's *Odyssey*, offering valuable information about rootedness as an immovable concept.

In Book 23, when Odysseus returns at long last to his island, Ithaca, he passes various tests to persuade his wife, Penelope, that he, dressed as a beggar, is indeed the king of Ithaca, her husband. As a final test, Penelope orders to have their conjugal bed moved, and then Odysseus, as a craftsman who takes pride in his skills and knowledge, reacts vehemently, reminding his wife that one of the legs of the bed was an extension of a living olive tree, around which he himself had built their bedroom ¶ ⚡.

The olive tree was already planted in the middle of the room, and Odysseus had carved the wood to form the bed and the trunk as one body. So we have a bed that is rooted and connected with the geology of the ground. The relation is forged by a design that constructs the tree as a bed, around which the room is defined. The immobile, immovable object of the conjugal bed contains the ἔμπεδον, while the vertical reminder of the longing for a stable condition, Homer's μέγα σῆμα, sums up the stability of commitment to a place and a person.

Thus, the Tree embeds verticality, and the latter creates the prerequisites for an altar founded in the cult of the immovable, the immobile. Yet the realization of the condition of ἔμπεδον gives us another valuable piece of information about the man that visits her again, after a series of tests. The act of initiation upon his return also posits a rebaptism of the self, accompanied by a need for rootedness.

But what happens when the ultimate place escapes the real one, in the sense of a subject whose expectation does not consist in a culturally and emotionally specific ἔμπεδον, but uses the real place as a means of escape? When nostalgia for the home country, the farmhouse, the city district, the family, or the family home, for example, is not the ultimate place, the destination?

At this point, folklore and ceremonial practices that describe the close relationship of humans with plants, roots, branches, leaves, and fruits do not point solely to a universal need for protection – e.g. the need for shelter and food –, nor do metaphors have to do solely with active correlations of the city and the forest ¶ ⚡.

Today, the horizontal metaphor and the violent deracination from one's birthplace are trivial and predictable experiences. When we move from our vertical redefinition, don't we open a conversation with what could be called uprootedness? Simone Weil exhorts us:

It is necessary to uproot oneself. To cut down the tree and

make of it a cross, and then to carry it every day. It is necessary not to be 'myself', still less to be 'ourselves'. The city gives us the feeling of being at home. We must take the feeling of being at home into exile. We must be rooted in the absence of a place. To uproot oneself socially and vegetatively. To exile oneself from every earthly country. To do all that to others, from the outside, is a substitute for decoration. It results in unreality. But by uprooting oneself one seeks greater reality. ¶ ⚡

In a broken and literally roofless Europe after World War II, Martin Heidegger insisted on the ontological significance of dwelling, which one seeks, he claimed, when one experiences homelessness ¶ ⚡. For this German who longed for his small farmhouse in the Black Forest, the experience of expatriation compels us to think, to be on our way towards our being, which is our own home, unrelated to the man-made and architectural environment of housing. Radical homelessness finds us close to ourselves.

If uprooting the forest is the condition for building a house, radical homelessness and moving away from one's house becomes the occasion for a kind of homecoming where leaving the safety of housing is a given. In this respect, to approach the forest in terms of architectural design is a choice that has to do with enjoying the country house as much as possible, with sensuality; it is a choice developed around the ideal farmhouse, in an idyllic atmosphere, and at the same time around the encroachment of the forest and its transformation into farms or even urban buildings.

Simone Weil's call for uprootedness and her symbolic use of the tree as a metaphor for the human subject in his/her connection with exile meets Heidegger's view about homelessness as a condition of authentic being at the precise point where the element of moving defines a revelatory experience. Let us remember *Dendrophoriae*: what we find there is the inorganic in an act of moving understood in its animistic dimension. Through metaphor, rootedness is challenged, and uprootedness becomes a lived experience. The anchorites in their cavities could not move, but the tree itself acquired an animistic quality through their presence; it could literally breathe. The anchorites had been uprooted from somewhere, only to find their roots in the verticality of the tree cavity, in forests deemed to be inaccessible to most men.

Yet the place of the ἔμπεδον, inscribed in a condition of verticality, may be interpreted as an elusive spatial option; although it belongs to the reality of a place with specific qualities, it opens

itself to the void, it remains unidentifiable.

Take even Lucretius in Valéry's prose: as he identifies himself with the tree, the vertical constitution of which, inside and outside the ground, is analogous to the process of thinking, to what extent could this process be contained within its own natural and living space? The identification with the tree and the gradual absorption of the human into the forest seem to point to a conception that covers different ontological categories, such as movement and immobility, the organic and the inorganic. Yet the verticality of the tree, which seems firmly rooted in the ground, proposes a model of retiring, of exodus, and this dimension of waiting is accompanied by the expectation of a meeting with the "unbuilt" $\text{†} \text{E}$. The forest with its cavities, its treehouses and its wooden cabins is not a place of return to a past form of dwelling, but a place chosen as a condition of non-place, a condition of the subject's absence. From there, we may proceed to a radical rethinking of architectural design, where the disguise of the house as a tree, in the sense of a luxurious simplicity and the adjustment of the house to the model of the forest, further complicates our relationship with our ecological footprint. On the contrary, the disguise of the human subject as a tree is a choice that acknowledges the precedence of the unbuilt over the built.

† "Je voulais te parler du sentiment que j'ai, parfois, d'être moi-même Plante, une Plante, qui pense." P. Valéry, *Dialogue de l'arbre*; Rousseau frères, Bordeaux 1943; Id., *Dialogue of the Tree*, in J. Mathews, J.R. Lawler (eds.), *Paul Valéry. Anthology*, Routledge & Kegan Paul, London 1977, p. 346.

Q "Un fleuve tout vivant de qui les sources plongent dans la masse obscure de la terre les chemins de leur soif mystérieuse." P. Valéry, *op. cit.*, p. 332.

J Ivi, p. 347.

A Ivi, p. 348.

L Cf. J. Lacarrière, *Les hommes ivres de Dieu*, Fayard, Paris 1975.

E G. Agamben, "Gaia and Chthonia," in Id., *Where Are We Now? The Epidemic as Politics*, 2021, Rowman & Littlefield, Lanham 2021, or. ed. *A che punto siamo? L'epidemia come politica*, Quodlibet, Macerata 2020, unofficial translation, p. 5.

† *Ibid.*

† The tree and its extension into the forest, notwithstanding our modern ways, does not stop evolving downwards, feeding itself from *Chthon*. It is interesting to note once again Valéry's text, a truly prophetic reference for eco-critical thinking. In his dialogue with Tityrus, Lucretius says that the tree is a Hydra that keeps generating tentacles, and this cluster of roots rushes headlong into the depths and juices of the earth. Indeed, Lucretius' words have an apocalyptic quality: "Into the empire of the dead, of the mole and the worm, the toil of the tree inserts the powers of a strange subterranean will." P. Valéry, *op. cit.*, p. 332.

† E. Beaumont, *Round the tree houses: buildings that circle trees*, in "Architectural Review," November 3, 2021, <https://www.architectural-review.com/essays/round-the-tree-houses-buildings-that-circle-trees>, accessed 9 December 2022.

† S. Lavin, "Reclaiming Plant Architecture," in "e-flux Architecture," August 2019, <https://www.e-flux.com/architecture/positions/280202/reclaiming-plant-architecture>, accessed 9 December 2022.

† *Ibid.*

† "There was a young olive growing within the precincts of the house, in full vigor, and about as thick as a bearing-post. I built my room round this with strong walls of stone and a roof to cover them, and I made the doors strong and well-fitting. Then I cut off the top boughs of the olive tree and left the stump standing. This I dressed roughly from the root upwards and then worked with carpenter's tools well and skilfully, straightening my work by drawing a line on the wood, and making it into a bed-prop. I then bored a hole down the middle and made it the centre-post of my bed, at which I worked till I

had finished it, inlaying it with gold and silver; after this I stretched a hide of crimson leather from one side of it to the other. So you see I know all about it, and I desire to learn whether it is still there, or whether any one has been removing it by cutting down the olive tree at its roots." Homer, *Odyssey*, Book 23, v. 150-204, trans. S. Butler, Barnes & Noble, New York 1993.

† For a study that highlights the overlapping of these different ontological categories, as well as the animism of the tree in human artifacts, see S. Papapetros, *On the Animation of the Inorganic: Art, Architecture, and the Extension of Life*, University of Chicago, Chicago; London 2012.

† S. Weil, "Decreation," in Id., *Gravity and Grace*, trans. E. Crawford, M. von der Ruhr; Routledge Classics, London; New York 2002 (1952), p. 39.

† See M. Heidegger, *Bauen Wohnen Denken* (1951), in Id., *Vorträge und Aufsätze*, Neske, Pfullingen 1954 (part of a series of lectures in Germany on the relation of man and space, addressed to an audience comprised mostly of architects).

† In framing this choice within the psychoanalytic discourse of the suffering subject, we could discern in this mood of waiting the features of depression. See C. Ross, *The Aesthetics of Disengagement: Contemporary Art and Depression*, University of Minnesota Press, Minneapolis 2005.

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