



HELSINGIN YLIOPISTO
HELSINGFORS UNIVERSITET
UNIVERSITY OF HELSINKI

Opiskelijakirjaston verkkojulkaisu 2009

The City in Aesthetic Imagination

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The City as Cultural Metaphor.

Studies in Urban Aesthetics.

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Lahti: Kansainvälinen soveltavan estetiikan instituutti,
1998

s. 78-93

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In his important paper, 'Imagination in the Experience of Art', R.K. Elliott argues that imagination is evoked by paintings, poetry, novels but also, and perhaps more unexpectedly, by buildings. Imagination is the power that animates St. Alban's cathedral into a living animal: "The cathedral seems to acquire a bodily posture, life, and intelligence of some sort, august and brooding."¹ For Elliott this fanciful use of imagination is not mere self-indulgent play, for it expands our appreciation of the perceptual qualities of the cathedral.

In this paper, I pursue Elliott's point and explore the role of imagination in the aesthetic response to the urban environment of the city. I shall argue that imagination is the power which both structures and contextualises aesthetic appreciation of the urban environment. It achieves this through its creative powers, which include visualising, imagining possibilities and the more particular power of metaphorical imagination. These capacities forge a link between what we pick out for appreciation

through perception, and the background we bring to this, including associations, memories, and cultural and historical narratives. When these capacities are active in the aesthetic response, I believe that they expand perception and deepen appreciation by engendering fuller participation with the aesthetic object.

Perception

Before considering the role of imagination in the aesthetic response to the city, I first turn to the role of perception. Perception lies at the foundation of the aesthetic response, and in this sense, imagination *begins* in perception. Our imaginings are spawned by what we see, hear, smell, taste and feel, and for the most part our imaginings are tied to the perceptual qualities of the aesthetic object.

In what ways does our aesthetic response begin with perception? One feature of our use of perception in the aesthetic response to the urban environment is its *freedom* from the constraints of instrumental interests. Both Kant and Dewey agree that perception in the aesthetic response is free from the preoccupations of desire and use. Dewey articulates this freedom in terms of 'fullness of participation' when he says that "Participation is so thoroughgoing that the work of art is detached or cut off from the kind of specialised desire that operates when we are moved to consume or appropriate a thing physically."² What is significant about both approaches is their emphasis on the freedom of perception to aesthetically explore one's surroundings for their own sake. While we are familiar with the relevance of this point to art, some might question its relevance to the urban environment. This particular environment is mainly composed of buildings with some explicit *function* - a church for worship, a library for holding and reading books, an office building for conducting business or government - and that function is key to the identity of the building *qua* aesthetic object. But concern for function need not dominate the aesthetic response, sometimes it will be in the foreground, sometimes in the background.

My aesthetic response to Lancaster Castle, a landmark in the city where I live, involves perceptual exploration of a huge mass of sooty sandstone, with round towers and a

high, wide entrance. It is a grand, solid mass, expressive of strength, but at the same time dark and miserable. These judgements have perception as their starting point, and they are also informed by the knowledge that the castle was once used to imprison women accused of being witches, as well as the fact that the castle is still used as both as a court and a small prison. I also know that the castle was built as a fortress - thus to keep people out as much as to keep them in. Both bits of knowledge shape how I see the castle from an aesthetic perspective. In this sense, knowledge of the castle's function serves *aesthetic* interest, and for this reason in many cases we can expect the unconstrained participation of perception in the aesthetic response to the urban environment that we have come to expect in our encounters with art and the natural environment.

This freedom helps to bring about another feature of perceptual engagement with the environment: the great variety of perspectives we can take up. Perceptual attention to the city is like a multi-sensory camera that zooms in on individual objects or the details of those objects. In the built environment, such as a city street, I might focus on the art deco goddesses watching over the street from the top of a high building. Up close and crouching amongst the crowd, I might feel the humid, cement-like smell of the pavement. Alternatively, we can decrease focus by viewing objects as aspects of a greater whole; people, cars, road signs, the smell of exhaust, all jumbled together in a corridor of tall buildings. The standpoint of these perspectives also offers variety, ranging from standing, sitting or crouching, perceiving from above or from below, to moving rapidly through the environment, as from the saddle of a bicycle.

The variety of perspectives offered through perception may be more or less filled out with other elements of the aesthetic response. As illustrated by the castle example, we bring knowledge to what we perceive and this may serve to bring out particular aesthetic qualities of the object. But we may also bring very little knowledge to the experience, or be so captivated by the look of something that we experience the object purely through a sort of sensory immersion. On the city street, especially one foreign to me, I may have little knowledge with which to interpret my surroundings, or I may be so overwhelmed by the sheer aesthetic impact of the environment that in my appreciation I do not reach beyond surface qualities.

Imagination

Another element of the aesthetic response that fills out perception more or less is imagination. Aesthetic appreciation begins with perception, but it is very often expanded through the power of imagination. We use imagination's various capacities all of the time: we visualise and 'smell' the perfect meal when we are hungry; imagine what it is like to be in someone else's shoes; imagine various possible outcomes to a problem; and make associations between objects. These same capacities are also important resources in the aesthetic response. In particular, imagination is a resource which expands and deepens aesthetic appreciation in two ways. First, it is a resource which we draw upon to meet the challenges of aesthetic engagement with the urban environment. It is a tool for creating new perspectives and fresh aesthetic interest in otherwise ordinary or familiar surroundings. Secondly, and more significantly, it structures and contextualises appreciation. Through imagination's creative, cohesive power, a range of experience is brought to perception, which serves to place the aesthetic object, as well as situate ourselves in relation to it. To set out the first of these ways in which imagination is an aesthetic resource, I turn to some of Kant's remarks in the *Critique of Judgment*.³

For Kant, the aesthetic response is characterised by perception and the free play of imagination and understanding. He argues that imagination is free in the aesthetic response because it is free from its role in objective knowledge, which is to assist our power of understanding in concept-application. This freedom of imagination is significant for it provides us with a flexible tool which is untethered to the ends of knowledge or other practical ends. For example, a familiar walk or cycle on the way to work may attract little aesthetic interest, but it gains in aesthetic value when we try out fresh perspectives on the environment through which we move. Keen perceptual exploration alone can get us part of the way to finding aesthetic value here, e.g., as I notice the patchwork of geometrical shapes, viewed abstractly, of a row of buildings. Imagination takes off from this starting point to make this feature of the environment significant beyond its pleasing form. I enjoy the shapes by making associations to organic forms, or cultural artefacts, perhaps visualising Cezanne's paintings. I might imagine the roof-tops as steps out of the city and into the sky, and see myself leaping up them.

In the aesthetic response imagination is free to make associations which enrich perception by presenting novel viewpoints, but I do not want to suggest that imagination ought to be given completely free rein, since many imaginings could be construed as self-indulgent, overly playful and thus function to trivialise the aesthetic object. Although such a response might be part of a game which engages us more intimately with our surroundings, it is inappropriate to aesthetic appreciation, since that requires valuing aesthetic qualities rather than merely seeking our own amusement. Kant was aware of this difficulty, and he suggested a solution in the role of the understanding. In its free play with imagination, the understanding pulls imagination back from spreading its wings so far as to lose sight of the very qualities that cause its flight. In less Kantian terms, imagination's trajectory is choreographed by the perceptual, intentional and cognitive qualities of the aesthetic object or environment.

Imagination expands aesthetic appreciation in a second important way through its creative and cohesive powers. These powers serve appreciation by discovering affinities or making associations using images, and by selecting and foregrounding relevant background experience or knowledge. In these ways imagination adds to the content of perception, and thereby directs appreciation as it extends out from perception. Kant points to imagination as the source of discovering affinities and making associations in response to art, when it is stimulated to "spread itself over a multitude of kindred presentations." In particular, this comes through what he calls 'aesthetic attributes', the use of symbols in poems or paintings. These symbols evoke a host of images which highlight or bring out some aspect of the aesthetic object.⁴ Kant argues that imagination is responsible for this because, in its free play, it is not constrained by the conceptual limits of the object. Imagination transcends these limits, and reaches out to bring novel, but related, images to bear on what we perceive.⁴

I would like to expand on these remarks to articulate another function of imagination in aesthetic appreciation, 'metaphorical imagining'. I view this activity as metaphorical because it involves bringing together two different things in novel ways - an aesthetic object or aspect of it with some image which is not an image of that object nor an image of another instance of that object. This type of imaginative activity can perhaps be best understood by considering its central role in the construction of metaphors.

A recent definition of metaphor maintains that it is, "A verbal composition which, on the basis of novel semantic relations among its components, evokes a complex and productive set of mental responses."⁶ The role of imagination can be located in the creation of the novel relations between the different semantic relations that constitute the metaphor, but also, importantly, as a significant component of the mental response to the metaphor.

The metaphor, 'Richard is a lion', is most likely the result of someone's observation that Richard has the qualities of a lion, namely, strength and courage. Imagination plays an important role in the actual construction of the metaphor because it enables the author of the metaphor to make the requisite association from one thing in the world to another, different thing. According to Max Black's terminology, a "metaphor works by applying to the principal subject [Richard] a system of associated implications characteristic of the subsidiary subject [lion]."⁷ As I see it, 'associated implications', the commonplace meanings associated with each subject in the metaphor, are applied when the author uses imagination to think of possibilities for showing how the quality of one thing might be illuminated or disclosed through another thing. Such imaginings facilitate the leap beyond ordinary or mundane choices, and in this sense, imagination is essential to the metaphor because as a creative power it makes the relation novel and thus more meaningful.

Black has argued that metaphors do not function to locate or highlight already existing similarities between things, rather metaphors actually *create* the similarities.⁸ He is not exactly right here because the similarities are not wholly created. To want to compare Richard to a lion depends upon recognising similar behaviour between Richard and lions. But the value of Black's point is that it highlights the creativity which underpins metaphor and distinguishes it from literal meaning.⁹ Both in the making of a metaphor and in its reception, the affinities between the two objects are constructed. The creative work does not end with the author, for what makes metaphor work is as much dependent on its imaginative reception. The author builds a core of suggestive ideas for the association of two different things. The metaphor's success can be measured in part by the wealth, or lack of, imaginings in response to the relation that is made. In understanding a metaphor, imagination reacts to the suggestive core of ideas and creates further meaning, building on what is already there. I might im-

agine Richard's voice as sounding like a lion's roar, deep, full and commanding respect. I might visualise Richard's gait as slow and purposeful, confident like a lion's. In this activity imagination's power can be described as both creative and associative. But metaphorical imagination is distinct from associative imagination because metaphor makes an extra demand on imagination, to try out new ways of seeing two things as similar which are otherwise taken to be quite different things.¹⁰ Associative imagination has a wider and less inventive range finding resemblances between both similar and dissimilar things.

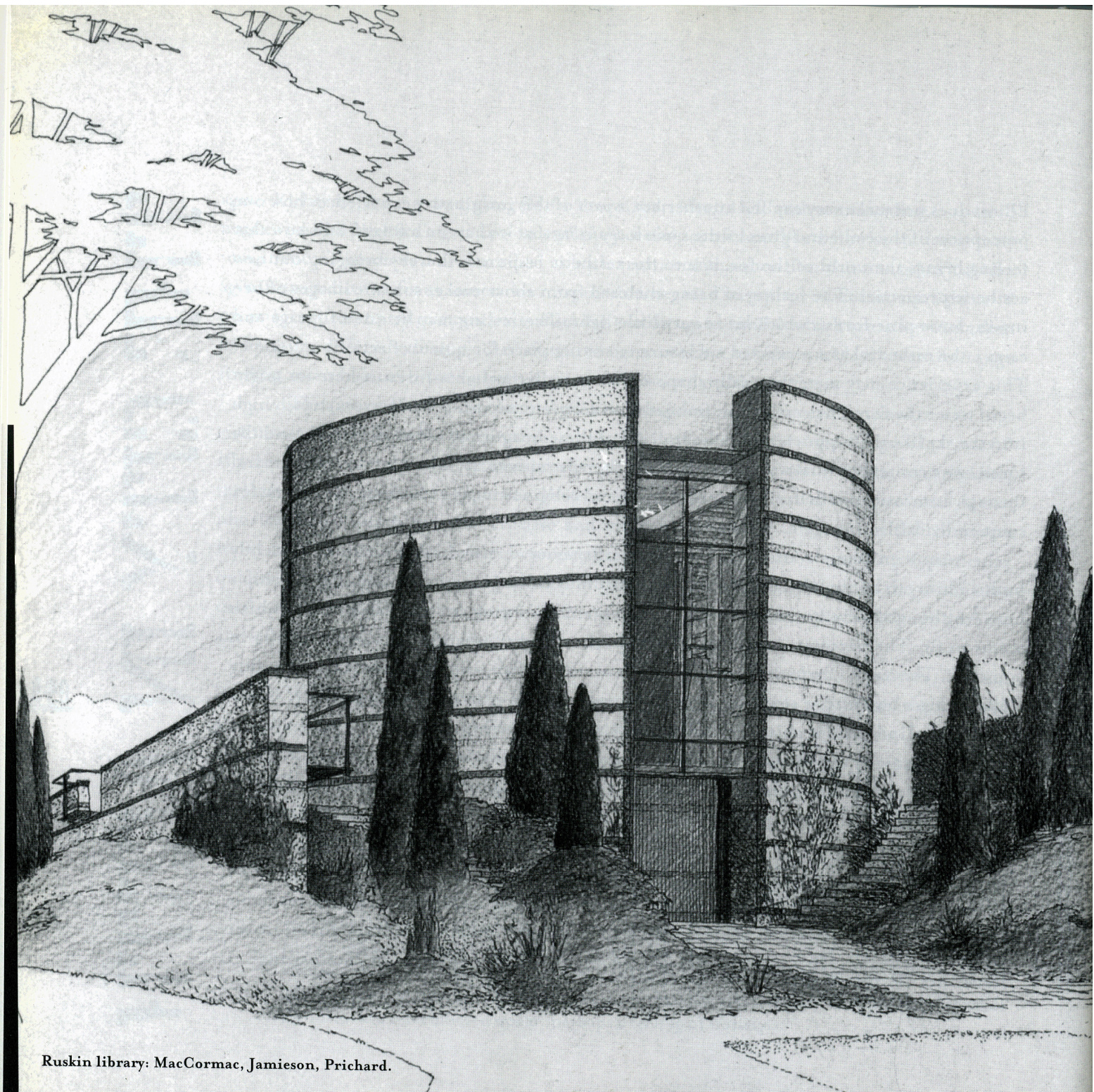
The points I have made here show how imagination functions in metaphor as a linguistic utterance. But what happens when imagination functions in a non-linguistic context? If we can understand buildings as expressive of meaning, then we can see them as expressing metaphorical properties, properties discovered through metaphorical imagination.¹¹ Metaphorical imagining is just that creative and inventive activity of imagination that discovers novel relations or resemblances between different objects, thereby revealing a particular quality about one of the objects (or both) which was otherwise unnoticed. In the urban aesthetic context, metaphorical imagination creates affinities between the built environment and other objects, environments, concepts and experience.

For example, consider the view from inside a great cathedral - Chartres, Rouen, York or Washington. Apparently, Rodin remarked that when inside a cathedral the image of a forest came to mind (and in the forest, he felt as if he was inside a cathedral). The light coming into the cathedral resembles light as it passes through rows of trees to reach the forest floor. Elliott embellishes Rodin's thoughts in the following description of the role of imagination:

" we see the columns of the nave as having a sort of organic life which we perceive (or imagine) in trees; and our awareness of the walls of the nave recedes to the fringe of consciousness, so that our sense of them as limits falls into abeyance. Similarly we cease to be aware of the roof as enclosure, and become peripherally aware of the sky as up there beyond the tangle of ribs or branches. Some associations of the forest may then be evoked, and of a sudden the enclosed cathedral world seems to be invaded by the open world of the forest. We experience a rush of associations, astonishment, a sense of privilege and freedom, and, since the world of the forest is a remembered world, perhaps a feeling of nostalgia.¹²

Elliott does not make very explicit another key aspect of this imaginative experience: how our perception of the cathedral gives us the same *bodily feeling* that we have in a forest, and how that feeling brings the world of the forest into the aesthetic response, thereby bringing out new aesthetic properties. The feeling of being enclosed from above evokes somatic images of being in dense pine forests which let in very little light. The feeling may be one of peace and calm—the cathedral as a protected enclosure, a resting place for quiet reflection, an escape. This experience may metaphorically shape our next walk through a forest; where we might begin to see the forest as a cathedral, imbued with religious meaning, as the trees stretch high into the sky like the supports of a cathedral. All of these imaginings of the cathedral (and the forest) give content to what we see and feel, but they also situate us in relation to the cathedral through associations with the forest, memories, and religious images which may be evoked for some individuals.

Another example arises from my own experience. Lancaster University has recently built a library to house John Ruskin's work. One of my colleagues sees the building as a ship's bow.¹³ Although I have not seen it in this way, it is an interesting and novel association which seems to fit. The perceptual qualities of a ship's bow and the building share something in common. The curved form of the building rises out of the flat-roofed buildings surrounding it like a ship's bow on the sea, and the lightness of its shape gives it a floating quality. Other metaphorical properties emerge from the association with a ship. The Library was built as a very special project, as a sort of flagship of the university's move from the past into the future of the next century. This point is underscored through the bitter irony that the Library was part of several building projects that caused a financial crisis which led to staff reductions. This makes the metaphorical imagining the basis of seeing the building as a ship's bow, and also as an explicit cultural metaphor. In so far as the Library can be seen as the flagship of the university, it symbolises the University's aim to move forward with the times, to take academic research and teaching into the next century, and so on. For others, the Library is an ironic symbol of poor management, or perhaps a metaphor for the new culture of 'downsizing'.



Ruskin library: MacCormac, Jamieson, Prichard.

The sublime

The examples I have offered thus far show different ways in which we use imagination in our rather pleasant encounters with the urban environment. But our aesthetic experience of the city is not always a delightful one; it often involves the feeling of the *sublime*, a feeling of awe tinged with fear. Many aspects of the city can induce this effect, an effect which locates the city as 'other' in our experience. Skyscrapers are perhaps the most typical example of the sublime in the city, but the sheer power and chaos of tangled throngs of people, cars, and other obstacles can create the feeling of excitement associated with the sublime. The opposite of this chaos, the barren emptiness of the business district at night, can just be ugly and frightening, but if one feels safe, the grand empty space might cause a feeling of awe or wonder. Here too imagination joins with perception to direct and contextualise appreciation of the sublimity of our surroundings.

Kant's theory of the sublime provides some interesting ideas on imagination's role in this rather complex type of aesthetic response. First, the sheer size of the 'mathematically sublime' object, stretches imagination (and perception) to their very limits as they struggle to take in the object.¹⁴ Here, the activity of imagination is not characterised by the pleasant free play in response to an object with form or boundaries, but rather imagination is strained and agitated as it strives to apprehend the formlessness and boundlessness of the object.¹⁵ For Kant, the 'violence' incurred on imagination by the object is what gives us the negative feeling of pleasure associated with the sublime. Although Kant's theory of the sublime is directed almost exclusively to nature, he offers an example from the urban environment, St. Peter's in Rome, which nicely illustrates this first use of imagination in the sublime.

“...bewilderment or a kind of perplexity...is said to seize the spectator who for the first time enters St. Peter's Basilica in Rome. For he has the feeling that his imagination is inadequate for exhibiting the idea of a whole, [a feeling] in which imagination reaches its maximum, and as it strives to expand that maximum, it sinks back into itself, but consequently comes to feel a liking [that amounts to an] emotion.¹⁶

We can easily update Kant's example with a skyscraper. The eye is drawn upwards as far as we

can see, but there is a feeling that we cannot take it all in, a feeling of being overwhelmed by its height. This activity of imagination is not metaphorical, because it struggles to apprehend the object, and thus cannot even reach the stage of discovering affinities. However, even in this struggle, imagination plays a vital role in this type of aesthetic appreciation. For it is the very failure of both perception and imagination to completely apprehend the object that leaves us feeling awe-struck at the sheer magnitude of the object. Aesthetic appreciation of sublimity is thus directed by both the agitation and the *inability* of our powers of apprehension.

In Kant's discussion of the dynamically sublime, imagination also plays an essential role in aesthetic appreciation, however, here there is greater scope for its capacities. In the dynamically sublime it is not so much the size of the object as its might or power that determines the sublime, a feeling which, here, results from finding the powerful object fearful. Imagination's role is crucial here, for it is through imagination that we can entertain the fearfulness of some object without actually fearing it. Kant says:

Thus any spectator who beholds massive mountains climbing skyward, deep gorges with raging streams in them, wastelands lying in deep shadow and inviting melancholy meditation, and so on is indeed seized by *amazement* bordering on terror, by horror and a sacred thrill; but he knows he is safe, this is not actual fear: it is merely our attempt to incur it with our imagination in order that we may feel that very power's might...¹⁷

At least part of Kant's meaning here must be that the object evokes images of terror which make us see the object as fearful and thus sublime, while we are under no threat whatsoever, provided that we view such objects from a safe place. Imagination's role is essential to this type of appreciation because it allows to us to imagine the threatening aspects of the object without the distraction of actually fearing for our lives.

It is not difficult to apply this point to the sublime in the urban environment. We do find many aspects of the city fearful, and this can certainly be the basis of an aesthetic response. We appreciate the fearfulness of the city because it creates the sort of excitement we associate with the sublime. The skyscraper example also illustrates the dynamically sublime, because we may also feel overwhelmed not just by size, but by the power expressed by the

building. We see it as fearful, I think, because we imagine it falling on top of us, crumbling in an earthquake, or we imagine the scenario from the *Towering Inferno* in which we are stuck high on the 50th floor with fire raging below us. Or we may get a feeling of fear from vertigo if we imagine looking down from the roof of the building. Through these images the power of the building is both realised and emphasised. Such images also provide a *narrative* for the experience, thereby giving content to the fearfulness we find.

Cities can be scary and alienating places¹⁸, but we can also feel at home with this. We feel the otherness of cities but the same time a sense of place in them. One other important point about the dynamically sublime shows why, I think, we often feel this way. Kant argues that imagination not only plays a crucial role in realising the fearfulness of sublime objects, but also in realising human potential in the face of nature's might. The negative pleasure of the sublime gives way to a positive feeling in the recognition of our strength as free and rational moral beings. In relation to nature, I object to Kant's apparent claim that in the sublime we feel superior to nature as moral beings, for it wrongly assumes both that we are not part of nature, and that nature is not part of the moral community. However, in relation to the city, Kant's remarks offer some insight into how the sublime might characterise how we feel at once both alienated and at home in the city.

Walking through an urban corridor formed by skyscrapers towering above on either side can be an alienating experience. The high-tech surfaces of glass and metal are a cool contrast to the warm, doughy flesh of human bodies. The eye is drawn up and out of its typical forward-looking position, with the head thrown back, mouth agape, as if walking through some huge hollow cavern. Alternatively, if our attention is captured by the hustle and bustle at eye-level, on the street, we may find ourselves pushing through masses of obstacles, as if fighting through a dense jungle. Both cases are potentially sublime; we feel negative pleasure in respect of the anxiety caused by the otherness of the tall buildings or the mass of obstacles, and positive pleasure emerges because we enjoy engaging in the challenge of its otherness, which we may also do through imagination. We might imagine ourselves leaping the tall buildings in a single bounce, or as a great adventurer successfully navigating the jungle, or less extravagantly, we simply imagine aspects of our day-to-day routine that anchor us in these

surroundings. Such imaginings attach us to these otherwise alienating places because we are able to see ways in which they are both exciting and inviting, and thus ways in which *we fit in*.

A sense of place

In all of the ways I have outlined above imagination is a resource which directs, contextualises and enriches aesthetic appreciation of the urban environment. Some of us will use this resource consciously, others unconsciously. Likewise, our aesthetic responses will range from 'imaginatively thin', in which sensory immersion is dominant to 'imaginatively thick' aesthetic responses where imagination dominates. In cases where imagination is active, it enables us to reach beyond perception to bring associations, memories, and inventive images into the aesthetic response. These imaginings make connections between ourselves and the object of aesthetic interest. As a resource in aesthetic appreciation imagination provides a backdrop for the object of aesthetic interest, both in terms of how that object relates to its surroundings and in terms of how we relate to that object. It is in this way that imagination *places* us in relation to the urban environment.

To emphasise this in relation to the role of metaphorical imagining, it is worth drawing out a valuable point from metaphor theory. It has been argued that metaphors not only help to orient us in our environment by giving meaning to our environment, but they also create intimacy with our environment and signal a sense of community within it. On metaphor, Arto Haapala writes:

One should not underestimate the social relevance of this kind of communication. It works in many fields and creates ties not clearly seen or even realized. Even though they are not always perceived, their effect is obvious. They do not usually function at the articulated level of a language. This does not diminish their power, but rather increases it. Those who get the point and are within the community feel a kind of immediate, spontaneous togetherness.¹⁹

In so far as metaphorical imagination plays a role in aesthetic appreciation of the urban environment, it engenders intimacy and community feeling. Although it involves the use of met-

aphors in imaginative activity rather than speech this should not weaken the point. Aesthetic appreciation is a shared practice, and the various aspects of the aesthetic response, even those which are mental, underlie a public activity. Furthermore, even if I do not share my response with anyone else, the response is rooted in a cultural practice which draws on the material which creates metaphors. In the very act of creating metaphors I draw on connections to my environment and my community. So metaphorical imagining gives us a sense of place, or at least helps to emphasise connections to our community.²⁰

Notes:

1 R.K. Elliott, 'Imagination in the Experience of Art' in *Philosophy and the Arts: Royal Institute of Philosophy Lectures*, Vol. six (1971-1972) (St. Martin's Press, 1973), p. 92.

2 John Dewey, *Art as Experience* (Perigee Books, 1934), p. 258.

3 I should note that throughout my discussion here, Kant's ideas serve only as a springboard for my discussion. There are points where I interpret his ideas rather freely and build upon them in ways which would have been unacceptable to him.

4 Immanuel Kant, *Critique of Judgement*, transl. Werner Pluhar (Indianapolis: Hackett, 1987), §49, p. 183, Ak. 315.

5 Kant's more specific point is to show how 'aesthetic ideas' relate to 'rational ideas' through 'aesthetic attributes'. Imagination enables the artist (and audience) to reach beyond sensible presentations, and the concepts which bound them, to reach out toward the supersensible, or the noumenal. This relates to metaphor because Kant also suggests that art has the capacity to express through symbolism that which is inexpressible in language (understood in terms of literal meaning). See Kant 1987, §49, pp. 181 ff, Ak. 313-317 and §59, pp. 225-228, Ak. 351-352.

6 Samuel R. Levin, 'Metaphor' in *A Companion to Aesthetics*, ed. David Cooper (Basil Blackwell, 1992), p. 285.

7 Max Black, 'Metaphor' in *Philosophy Looks at the Arts*, ed. Joseph Margolis (Temple University Press, 1978), p. 463.

8 *Ibid.* p. 458.

9 My view of metaphor presupposes a distinction between literal and metaphorical meaning. Although this is a contentious issue in metaphor theory, the aims of this paper do not allow me to provide any arguments for the distinction. In any case, I do not think it affects my arguments concerning the role of imagination in metaphor since my concern centres on how imagination functions in metaphor, rather than the status of metaphorical meaning. If no distinction exists, then one could argue that imagination is even more pervasive in language than is suggested by my remarks.

10 Metaphor is not a purely imaginative activity; it is cognitive in the sense that it discloses new knowledge about the world. As imagination constructs affinities between apparently dissimilar things, it provides new understanding of these things. In this respect, imagination serves a cognitive end. However, I do not want to suggest that metaphor has only a cognitive function, as suggested by Black's theory of metaphor (See Black 1978. For criticisms of this view, See David Cooper, *Metaphor* (Basil Blackwell, 1986), pp. 144ff.)

11 For a discussion of how buildings express meaning, see Nelson Goodman, 'How Buildings Mean' in Nelson Goodman and Catherine Z. Elgin, *Reconceptions in Philosophy and Other Arts and Sciences* (Hackett, 1988).

12 Elliott 1973, p. 93.

13 I thank Michael Hammond for this example.

14 Imagination is stretched to its limits because, although in the aesthetic response there is no comprehension of the object (no determinate concept-application), imagination *is* required for the mere apprehension of the object. The sublime challenges imagination by (mathematically) expanding imagination to the limit of apprehension, or by (dynamically) posing a threat to its power as a human power.

15 Kant 1987, §27, p. 115, Ak. 258.

16 *Ibid.* §26, p. 109, Ak. 252 (translator's brackets).

17 Kant 1987, "General Comment on the Exposition of Aesthetic Reflective Judgments", p. 129, Ak. 269.

18 I do not wish to underestimate the degree to which the urban environment can be frightening, alienating, and just plain ugly. High-tech surfaces and sharp geometrical patterns in many cases will be aesthetic failures. Their aesthetic qualities are unattractive perhaps because they seem incongruous, or because we feel small and vulnerable in such an environment. Imagination contributes here in a negative sense. Alone in a high-tech business district at night may conjure up all sorts of imaginings in response to what we feel around us. Sharp edges and gleaming surfaces might bring to mind objects which harm and cut, knives, thus underlining the fear already felt. Here imagination leads to terror rather than the pleasure of the sublime or other positive aesthetic response.

19 Arto Haapala, 'Metaphors for Living - Living Metaphors' in *Danish Yearbook of Philosophy*, Vol. 31 (1996), p. 99. On this point see also: Ted Cohen, 'Metaphor and the Cultivation of Intimacy' in *Critical Inquiry*, Vol. 5 (Autumn 1978); Cooper 1986, pp. 153ff.

20 A version of this paper was first delivered to the 2nd International Institute of Applied Aesthetics Summer School, 'The City as Cultural Metaphor'¹. I thank the participants of that meeting, Ronald Hepburn and the editors of this book for their helpful comments.

THE CITY IN A TREE

