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The Paradox of Home in Heidegger's Philosophy

Abstract: Heidegger's philosophy has influenced largely the humanities and arts and has also been a source of interest in architecture. Although Heidegger has written on architecture, this paper will argue that one of the key topics in his philosophy, intertwined with architecture, is the concept of home (*das Heim*). In Heidegger's philosophy, the homely (*das Heimische*) was intertwined with its opposition, the uncanny (*das Unheimliche*). This paper discusses the different understandings of home in Heidegger's seminal works. The paradoxical structure of home in Heidegger's philosophy is discussed, as home in Heidegger's philosophy is impossible for modern man with his horrifying nature, perpetuated by the uncanny.

Keywords: Martin Heidegger; phenomenology; *das Unheimliche*; uncanny; architecture.

“[...] the enigma of this *deinon* marks all the texts we will have to encounter here.”

Jacques Derrida, *Of Spirit: Heidegger and the Question*

On Heidegger and architecture

Martin Heidegger importantly reshaped and reformed the philosophy of the 20th century when he broke with Edmund Husserl and formed his own philosophical phenomenology. He remains a crucial persona in philosophy because he posed again the question of being in his seminal work *Being and Time*, moreover, his works range from existentialism, hermeneutics to deconstruction. Within his philosophy, the question of being and terms such as *Dasein* (Heidegger's word for human being, literary meaning “the place of meaning”¹, which could also be defined as *ek-sistence*, that is, as a standing out²), *being-in-the world*, *being-towards-death*, and similar are crucial for his early works. Nonetheless, Heidegger's philosophy was significantly

¹ Edward Craig, *The Shorter Routledge Encyclopedia of Philosophy* (London, New York: Routledge, 2005), 354.

² “Martin Heidegger,” in *Stanford Encyclopedia of Philosophy*, first published October 12, 2011, <https://plato.stanford.edu/entries/heidegger/#Que>, acc. on November 3, 2022.

influenced by art and works of art³ throughout his writing, but this influence is more present in his later work. Within Heidegger's philosophy, a specific break happens around 1935, which is commonly usually defined as *the turn*, and marks a decisive rapture with his previous work, but also a more inclined focus towards space and spatiality, history, and art. Some scholars argue this is the period of his explicit turn toward topology.⁴ On a general level, we can say Heidegger has been moving toward art and space after the turn. For Heidegger, art is crucial for disclosing the truth, as the disclosure that occurs in art can be understood as the Greek term for truth, *aletheia* (ἀλήθεια). Architecture has been in many aspects a decisive embodiment of art for Heidegger, as he has identified temples, bridges and houses as exemplary cases of art throughout his work.

Heidegger was also one of the most prominent philosophers of the 20th century, who has written about architecture: his essay "Building Dwelling Thinking" from 1951⁵ remains to date a significant contribution to the essential interpretation of the role of architecture in our contemporary society. As such, Heidegger has been a source of interest also in architectural theory and has contributed to a new theoretical approach to understand the meaning of contemporary architecture. Namely, his philosophy has influenced the theory called architectural phenomenology.⁶

"Architectural phenomenology has drawn from Heidegger"⁷ and maybe even more than that: within the philosophy of architecture, where architectural phenomenology had a decisive role in the 1970's and 1980's of the 20th century with works by Kenneth Frampton, Karsten Harris, and Cristian Norberg-Shultz and many others, the work of Heidegger was in many ways important. Those authors were attracted by the figure of Heidegger, who stressed the central importance of dwelling for man in the essay "Building Dwelling Thinking". Different theories appeared after the significant mark Heidegger's work left on the theory and philosophy of architecture: from attitudes as critical regionalism (coined by Frampton) to the importance of human experience for architecture as such (which started with authors such as Norberg-Schultz, and continued in the work of Alberto Gomez-Perez, Juhani Pallasmaa, and others).

This paper aims to argue that Heidegger's philosophy within architecture and architectural theory could be discussed and approached from a wider perspective.

³ More on this topic in: Martin Heidegger, "The Origin of the Work of Art," in *Basic Writings: From Being and Time (1927) to The Task of Thinking (1964)*, trans. by David Farrell Krell (London: Routledge, 2009-3): 139–212.

⁴ More on this topic in: Jeff Malpas, *Heidegger's Topology: Being, Place, World*. (Cambridge, Massachusetts: Bradford Books, 2008); Jeff Malpas, *Heidegger and the Thinking of Place: Explorations in the Topology of Being*, (Cambridge: The MIT Press, 2012).

⁵ Martin Heidegger, "Building Dwelling Thinking," in *Basic Writings: From Being and Time (1927) to The Task of Thinking (1964)*, trans. By David Farrell Krell (London: Routledge, 2009-2): 343–64.

⁶ Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York: Rizzoli), 1979; Christian Norberg-Schulz, *The Concept of Dwelling: On the Way to Figurative Architecture (Architectural Documents)* (New York: Rizzoli, 1985); Karsten Harries, *The Ethical Function of Architecture* (Cambridge, MA: The MIT Press, 1997); Kenneth Frampton, "Towards a Critical Regionalism: Six points for an architecture of resistance," in *Anti-Aesthetic: Essays on Postmodern Culture* (Seattle: Bay Press, 1983): 16–30.

⁷ Adam Sharr, *Heidegger for Architects* (London: Routledge, 2007, 116).

Namely, aside the seminal essay from 1951, his vast reflection on the topic of home (*das Heim*) and the uncanny (*das Unheimliche*) should also be taken into account when Heidegger's basic understanding of architecture is considered. The question of home has been the focal point many important recent studies about Heidegger.⁸ Those studies have shown the significance of an attentive reading of this multi-layered topic and an urge to rethink this field of his philosophy in a more hermeneutical manner, which includes the theme of the home from his early to his later works.

When we dwell on Heidegger and the topic of home, a remark about the utterly problematic political engagements of Heidegger is necessary. Heidegger not only closely collaborated with the National Socialist regime in Germany: he did not only act as a member of the party, he also used his own philosophy to become one of the most effective propagandists of the regime.⁹ Nevertheless, Heidegger is one of the most prominent thinkers of the 20th century, who's short collaboration with the Nazi regime is often accounted for as a terrible (temporary) slip and a mistake. Precisely because Heidegger is regarded as a philosopher with an extreme right-wing political agenda, most interpretations of his work on the topic of architecture, home, and the built environment in general highlight a rather traditional image of home. It is commonly taken for granted within architectural theory that Heidegger has proposed an ideal image of home with the old farmhouse in the Black Forreest. He described this traditional German farmhouse in the conclusive part of "Building Dwelling Thinking". Heidegger is thus usually described as an intellectual who is close to the rural ("Why do I Stay in the Provinces", 1934, 1981), to the unspoiled countryside, as he described in the lecture *Hölderlin's Hymn "The Ister"* (1942) and in the essay *Feldweg-Gespräche* (1944-45), and also as a persona, who struggles with understanding the pressing issues of contemporary industrialized world with its urban character. Without aiming at any political justification of the German philosopher – our aim is rather the opposite – our intention is to argue that although Heidegger has had an exceptionally problematic political agenda, his understanding of home still offers a powerful insight into the core of dwelling in modern times.

On home in Heidegger

The different understanding of home in Heidegger could be traced throughout his work. He discussed the topic of home in *Being and Time*, *The Introduction to Metaphysics* (1935), *Hölderlin's Hymn "The Ister"*, "The Letter on Humanism" (1946), "Building Dwelling Thinking" and also in *Sojourns, the journey to Greece* (1962), as

⁸ Such as Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, MA: The MIT Press, 1992); Katherine Wilthy, *Heidegger on Being Uncanny* (Cambridge: Harvard University Press, 2015); William McNeil, "Heimat: Heidegger on the Threshold," in James Risser, ed., *Heidegger Towards the Turn: Essays on the Work of the 1930s* (New York: State University of New York Press, 1999): 319–350.

⁹ Rudiger Safranski, *Martin Heidegger: Between Good and Evil*, trans. by Ewald Osers (Cambridge, MA: Harvard University Press), 1999; Richard Wolin, ed., *The Heidegger Controversy: A Critical Reader* (Cambridge: The MIT Press, 1992).

we have presented in detail elsewhere.¹⁰ The topic of home (*das Heim*) is discussed in those works from various standpoints: in *Being and Time* home is approached from the question of being, presenting man as the one who faces unhomeliness in the world. Home in his later works is defined as the destiny of complete homelessness and rootlessness of man (*The Letter on Humanism*). What is important to note, is that home (*das Heim*), the homeland (*das Heimat*) and the familiar (*heimisch*), are generally interpreted in close connection with the secret and hidden (*heimlich*), but also that which is unhomely and strange (*unheimlich*) and uncanny (*unheimlich*). We suggest hereafter that there might be a common denominator to the intertwined fields of Heidegger's understanding of the position of man in space and, specifically, in home as such, which exposes the complexity of this topic in his philosophy: the term of *das Unheimliche*, the uncanny.

In *Being and Time*, Heidegger assigned home and being-at-home 'only' to the everyday world of the average, of *They* or *das Man*. Heidegger identifies the homely, the "being at home" (*Zuhause*) with the average, with the everyday openness of the public realm, as reflected within the majority. In his entire philosophy this might be the only point where the individual is originally awarded shelter within the meaning of *das Haus* or of that which is intimate and familiar (*heimisch*). Only a very distinct phenomenon, which could be seen as a radically modern interpretation of the significant mood of the first half of the 20th century, could move *Dasein* from this safe universality of man's comprehensive mediocrity, anonymity, to the other realm – to the haunting half of uncanniness (*die Unheimlichkeit*): anxiety (*die Angst*). Anxiety is a trigger lever, which pulls *Dasein* from *das Man*, it is the exact point where the transition of *Dasein*'s average everydayness to its singularity occurs and where the transition from being-at-home (*Zuhause sein*) to not-being-at-home (*Un-zuhause*) takes place, as anxiety is the phenomenon that shakes *Dasein* and pulls it towards its individuality. Anxiety tosses *Dasein* from the alleged "home" into the non-familiar, into the not-at-home(ness). The individual, referred to as *Dasein*, does not – in its original and basic state – hold a home of any kind. In fact, *Dasein*'s position in the world is radically uncanny. This is a state of an original kind of homelessness that lies in the core of *Dasein*'s being and which is revealed with another kind of urge, of immanence for this being – with anxiety, which cuts *Dasein*'s apparently safe and quotidian relationship with the average, with *They* (*das Man*).

Das Unheimliche is referred to in *Being and Time* as a specific layer of anxiety. Is then *das Unheimliche* just one specific tone of anxiety? Heidegger's scholars have been puzzled with this question. For Hubert Dreyfus *unheimlich* reveals a "radical un-rootedness" or a human activity without proper foundation, which indicates that "people can never be at home in the world"¹¹. William Richardson wrote that *unheimlich*, which

¹⁰ Mateja Kurir, *Arhitektura moderne in das Unheimliche: Heidegger, Freud in Le Corbusier* (Ljubljana: Inštitut Nove revije, 2018); Mateja Kurir, "On home (*das Heim*) and the uncanny (*das Unheimliche*) in Heidegger," *Phainomena* 31, 120/121 (2022): 121–45.

¹¹ Mark A. Wrathall and Jeff Malpas (eds), *Heidegger, Authenticity and Modernity: Essays in Honour of Hubert L. Dreyfus* (Cambridge: The MIT Press, 2000).

indicates that ontic dwellings are not the true home for *Dasein*: this is the reason why for human essence it is immanent to be permanently expelled; to be a man means to be in permanent exile. Richardson here refers to Heidegger's equation of not-at-homeness (*Unheimlichkeit*) with not-being-at-home (*Un-zuhause*).¹² Farrell Krell points out that Heidegger made only one reference to the equation between *Unheimlichkeit* and *Un-zuhause* after *Being and Time* – in the lecture Prolegomena to the historical concept of time in Marburg in 1925, which is introduction to *Being and Time*.¹³

After *Being and Time* almost ten years passed without a noticeable mention of *das Unheimliche* in Heidegger's work¹⁴: but when it returned in the form of two different lectures, it was not used in a marginal way as it was in 1927. *Das Unheimliche* virtually became a key term in 1935: Heidegger used it to name the core of human existence, it defines man as such. *Das Unheimliche* is no longer just one shade of anxiety: it is almost a concept that has a decisive existential-ontological significance. It is no longer just a mood, because it moves within Heidegger's thought conceptually away from that fleeting feeling, as Sigmund Freud treated it in his seminal essay *Das Unheimliche* (1918), or of that affective state, which humans experience due to anxiety. In *Introduction to Metaphysics* (1935) and *Hölderlin's Hymn "The Ister" das Unheimliche* (1942) it has become a permanent enigma, which defines the indefinable: the essence of human existence.

Freud had posed *das Unheimliche* at the heart of the Enlightenment project,¹⁵ Heidegger, on the other hand, delves deeper into this concept; to establish the meaning of the homely and the unhomely, he goes as far back as Antiquity, to the first chorus song as it is written in *Antigone* in the 5th century B.C. The song, known also as "Ode to Man", occurs in the first scene of the tragedy, when at daybreak all decisive figures gather in front of the royal palace in Thebes. The song opens with the famous verses:

*Polla tà deinà koudèn
anthrópou deinóteron pélei,
with its most common officially recognized English translation:
Wonders are many on earth,
and the greatest of this is man*¹⁶

which Heidegger in turn translated into German, his interpretation, however, carrying a rather more negative undertone:

¹² More on the topic in Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, MA: The MIT Press, 1992); William McNeil, "Heimat: Heidegger on the Threshold," in *Heidegger Towards the Turn: Essays on the Work of the 1930s*, ed. James Risser (New York: State University of New York Press, 1999): 319–350; Katherine Wilthy, *Heidegger on Being Uncanny* (Cambridge: Harvard University Press, 2015).

¹³ More on this topic in David Farrell Krell, *Architecture, Ecstasies of Space, Time and the Human Body* (New York: State University of New York Press, 1995).

¹⁴ Heidegger also stopped briefly on the topic in "The history of the Concept of Time" and in "What is metaphysics".

¹⁵ More on this in Mladen Dolar, "I Shall Be with You on Your Wedding-Night": Lacan and the Uncanny," *October* 58 (1991): 5–23.

¹⁶ Sophocles, *The Theban Plays*, trans. by E. V. Rieu (Harmondsworth: Penguin, 1947), 148.

*Manifold is the uncanny,
yet nothing more uncanny looms or stirs beyond the human being.*¹⁷

In Heidegger's extensive and controversial interpretation of those opening lines, he makes an analysis of the song's central term, *δεινόν* and defines it with three semantic levels: as that fearsome, powerful, and extraordinary. He translated *δεινόν* with the *das Unheimliche*: man is the one that brings *das Unheimliche* to Earth and inhabits it in being.

Das Unheimliche is the power that pushes man from the homely as that which is close to home (*Heim*). In 1935, Heidegger put his concept of home in a specific location – in the *polis*. Man's journey into Being, with his knowledge as a violent activity, is what plunged him/her from the homely into the unhomely, writes Heidegger. This is the reason why for Heidegger Sophocles calls man a *pantoporos aporos*, as in the very core of human essence lies an unsolvable aporia: man is constantly on a powerful journey into being as a whole and tries to dominate the earth, the ocean, animals and everything else besides him/her, however, man holds at the same time no exit, when he/she is facing the nothingness of death, as that he/she is existential and primary thrown into the limit of life. Death constantly sets the limit to him/her, as man always "stands in the occurrence of death" and is "the occurrence of un-homeliness [*die geschehende Un-heimlichkeit selbst*]."¹⁸ In the aporia of death, man finds himself/herself for the first time before the unstoppable power of *δεινόν*, because only by comprehending death can man understand fully what it means to be only and just as *δεινόν*. Death as reflected in *Introduction to Metaphysics* should be seen through a Greek, pre-metaphysical and poetic definition of man: it is set as an extreme and immovable boundary, that outperforms all other boundaries and places man constantly in the unhomely.

When man intervenes in being with (the violence) of his knowledge, he becomes unhomely and at the same time he/she moves to open the *homely* as such. In Heidegger's understanding, when man becomes »aware« of this unhomeliness, the Being as a whole in an ontological sense unfolds before him/her. As Sophocles explains, at least Sophocles transmitted by Heidegger, with the uncanniness of the unhomely (*das Unheimlichkeit*) Being opens to man. The Greeks stepped into Being with a decisive force and this violence was the power of their knowledge. The entire Western civilization, and with it its metaphysics, derives from this violence of man against Being, which forms man in this unhomely. However, and this is extremely important for a philosopher on the quest to answer the question of Being, in the uncanny of the unhomely being unveils itself to man. The unhomely of this *δεινόν*, transferred to modern thinking by Heidegger with the term *das Unheimliche*, thus does not only have an 'impact' on the definition of man and his essence, in the middle of which man is immanently settled: this unhomely is also an ontological project that allows the

¹⁷ Martin Heidegger, *Hölderlin's Hymn "The Ister"*, trans. by William Mc Neil and Julia Devis (Bloomington and Indianapolis: Indiana University Press, 1996), 108.

¹⁸ Martin Heidegger, *Introduction to Metaphysics*, trans. by Gregory Fried and Richard Poth (New Heaven: Yale University Press, 2000), 108.

opening of Being. This statement is decisive also in light of Heidegger's late works, in which he points out that man can be at home in an ontological sense, that is, in Being. No other 'mode' of dwelling would be considered for him as a possible (authentic) position of being-at-home.

Seven years later, in Hölderlin's Hymn "The Ister", Heidegger reflected on home within the proximity of the term of becoming homely (*Heimischwerden*). Becoming homely in this interpretation, namely coming out from Hölderlin's elegy on the river Danube, stems from the local. The local, the journey and the river are some of the key terms used in this lecture, forming a selected terminological triangle together with *becoming homely*. As the local is created in this interpretation by the river, becoming homely could act as a point of fusion between the local and the journey, added Heidegger. Further on, the river is the one that determines the essence of man's home, as it also dwells and forms man's historical path in his journey back home. The river, described by Heidegger, names the place of man's dwelling and at the same time defines man as a historical being; the river is present even more significantly as the one that forms man's way of being at home. In Heidegger's understanding, the river is the locality of the local in the home: the journey of the river is such that begins and creates a home. The process of *becoming homely* is particularly significant for man, as in it resides his/her true essence. Becoming homely is closely connected to the locality and to the journey of the river. More closely, becoming homely is exactly that which is mysterious and difficult to reach – this is the original, the authentic or, in Heidegger's language, one's own (*das Eigene*). One's own in Heidegger's perspective is something which is the most hidden and to which only great poets, such as Hölderlin, could add clearance into with their poetry. It is important to stress that precisely in this part, where Heidegger in his reading of Hölderlin's Hymn "Ister" introduces one's own as that authentic principle, so characteristic of home and the homely, is also the sequence where he came closer to a specific Nazi rhetoric in the lecture and spoke of the fatherland.¹⁹

Heidegger has highlighted the basic position of *man as a being, that is not at home*, frequently in his later works. He has also described this position in a more negative and extreme way. One of the most notorious statements on the topic can be found in the "Letter on Humanism": "Homelessness is coming to be the destiny of the world."²⁰ In Hölderlin's Hymn "Ister", Heidegger is working extensively to build an argumentation of a *specific process*, during which a home of man is built upon. If we try to simplify the rather extend interpretation, Heidegger passed across the duality of one's own and the foreign and connected it to another pair of contrapositions, namely the homely and the unhomely, to conclude that becoming homely (*Heimischwerden*)

¹⁹ Interpreting Hölderlin's hymn, Heidegger writes: "What is one's own in this case is whatever belongs to the fatherland of the Germans. Whatever is of the fatherland is itself at home with mother earth." Heidegger, *Hölderlin's Hymn*, 1996: 49. In this sequence, Heidegger uses the term *das Vaterland* to refer to Germany as homeland, he does not use *Heimat*.

²⁰ Martin Heidegger, "Letter on Humanism," in *Basic Writings: From Being and Time (1927) to The Task of Thinking (1964)*, trans. by David Farrell Krell (London: Routledge, 2009-1), 243.

stands at the center of these two contrapositions. For Heidegger, the homely (*heimisch*) always stands on the point of difference between becoming homely and the foreign. “Coming to be at home is thus a passage through the foreign.”²¹ This passage, this encounter with/through the foreign, which could lead to the homely, was also meant a point of discussion with the ancient Greeks. The Greeks are in Heidegger’s understanding the foreign that could open the most authentic path to the core of the Germans. This (*only*) path to one’s own (to the original, the authentic) and the homely could (*only*) be led by a poet.

Heidegger is mainly interested in Sophocles, in *Antigone*, because for him it as a poetical text, which opens the door to a world that stands outside metaphysics. He repeats the already known definition of man – proposed by Sophocles – as *das Unheimlichste*. In this lecture from 1942, in comparison with the interpretation of 1935, he stresses several times that he has chosen to translate *deinon* with *unheimlich* because this word also covers the meaning of *unheimisch* or of something unhomely and not proper to home. He also connected the definition of man as *das Unheimlichste* with the notion of the home, as man is always and immanently on the way to his hometown, but at the same time his home repeatedly rejects him/her. Therefore, man is substantially unhomely or “human beings in their innermost essence are those who are unhomely.”²² Because of this double game, in which man is constantly switching from between the homely and the unhomely, the highest level of *unheimlich* (the dreadfulness and uncanniness) is attributed to man. In this understanding of man as a terrible creature, as *das Unheimlichste*, Heidegger does not present man as a being that brings the worst terror and is the most frightening. What he was probably trying to do here is to define human essence in a fundamental way. This essence of man is best captured by the term *das Unheimlichste*, because this term shows and includes in a specific way also the unhomely, as the negation of home, as *Un-heimische*. One of the most significant conclusions Heidegger makes in *Ister*, is the equation between *das Unheimlich* and *das Unheimliche*: the frightening nature of man comes out of his inability to dwell, to have a home. In this cosmos, man always searches for his home, but his core is characterised by the becoming homely (*Heimischwerden*) or, in different words, in this constant *not-being-at-home*: “Dwelling itself, being homely, is the becoming homely of a being unhomely.”²³ This is one of the crucial point Heidegger is making in *Ister*: the notion that man is *becoming homely* in the unhomely, or, further or, that he is adjusting to his imperative homelessness.

Heidegger highlights this basic position of *man as a being, that is not at home*, frequently in his later works, where he also describes this position in a more negative and extreme way. One of his most notorious statements on the topic can be found a few years prior to “Building Dwelling Thinking”, in the “Letter on Humanism” (1947), where he states: “Homelessness is coming to be the destiny of the world.”²⁴ Home-

²¹ Heidegger, *Hölderlin’s Hymn*, 49.

²² *Ibid.*, 90.

²³ *Ibid.*, 137.

²⁴ Heidegger, “Letter on Humanism,” 243.

lessness (*Heimatlosigkeit*) is one of the central terms of his late philosophy: man is essentially seen as a being, that cannot be at home and has a distinctive destiny, he is doomed to homelessness.

Homelessness as the other side of dwelling is introduced by Heidegger in the very final part of *Building Dwelling Thinking*. He had proposed a completely different reading of home as he previously suggested in *Being and Time* with the concept of *Das Man*, which is an important shift. The urgency of homelessness appears when man is thinking about the real plight of dwelling. Homelessness is a specific symptom that points to the oblivion of Being inside the whole history (of metaphysics) and can be seen as the first warning, the first indication that Being is being ignored, excluded, removed. In this context, homelessness is something man cannot escape. Thus, Heidegger concluded this essay with an appeal to (re)think homelessness: “Yet as soon as man gives thought to his homelessness, it is a misery no longer. Rightly considered and kept well in mind, it is the sole summon that calls mortals into their dwelling.”²⁵ Only when homelessness appears, dwelling in its full meaning can start.

The relevance of Heidegger’s notion of home for architecture

The topic of the uncanny (*das Unheimliche*) is one of the key terms of Heidegger’s philosophy; it seems more relevant and central in comparison to the question of home (*das Heim*). Almost every time Heidegger wrote of the homeland, the home and the homely, he added that man essentially can never be at home in the world. As the essence of man is defined by rootedness and by homelessness, his/her essential dwelling imminently distances him/her from the possibility to be at home in the world that surrounds him/her. Man is originally without a home, but home and the homely are of crucial importance for this creature, that stands in the midst of being. Heidegger dwelled on the other side of the homely: the unhomely, the uncanny. The biggest catastrophe of all for Heidegger is man who is set in the midst of being and who is always forgetting about being.

One of the most significant interpreters of Heidegger’s work, the French philosopher Jacques Derrida stated in *Of Spirit: Heidegger and the Question* that a meaningful reading of Heidegger should always take into account – beside the text itself – also what this German philosopher had left out, what he did *not* include. Sometimes, in Heidegger, that which is apparently left out, which is avoided, is what is essential. It seems that this is the case in in the question of home, proposed by Heidegger as a misconception, is continuously reiterated: that at first glance, home for Heidegger stands in the countryside and that he is a philosopher of the rural and the provincial. This paper aimed to argue that in Heidegger’s philosophy one upholds a different position. His vision of modern man is utterly different and radical: when cast into the abyss of the uncanny man is forever banned from home.

²⁵ Heidegger, “Building Dwelling Thinking,” 363.

On the other hand, Derrida's book can also point out, that there are some paradoxes in Heidegger's work that need to be considered. If we are to understand a paradox as that which is seemingly absurd or contradictory, which may prove to be well-founded or true, we may state within Heidegger we have a variety of topics which seem paradoxical. For Derrida, to come to the core of what Heidegger was aiming at, we sometimes need to think about both sides of the subject simultaneously, we need to approach it from a paradoxical standpoint. This is also the case Derrida makes with Heidegger's involvement with Nazism: for him, the idea of Nazism stands in the core of Heidegger's work, as the idea of *Geist* is central to his philosophy and to Nazism itself. Nazism, in Derrida's terms, did not come from the desert or from an unknown location, but exactly out of the woods in Central Europe. The woods that are the spring of the Danube, the river that presents the locality itself for Europe. Despite or because of that, Heidegger's philosophy is not less or more important – but to approach it, one needs to consider both sides of this paradox at the same time and think **of** them together.

This is precisely the argument of an important Heideggerian scholar, the American philosopher Farrel David Krell, when discussing the topic of home in Heidegger. He stressed that Heidegger's thought on the topic of home (*das Heim*) revolves around a terrible irony: "human being is being in the world and dwelling on the earth – and yet we are never at home in the world, never rooted in the earth."²⁶ The irony of a continuous openness and discontinuities on the earth and in the world for man as such is something Heidegger never succeeded to overcome.

A detailed reading of Heidegger's reflection on the subject of home (*das Heim*) has shown that the presumed image of an idyllic home, often ascribed to Heidegger on the basis of his later works and the image of the homestead in the Schwartzwald woods²⁷ has not been grounded in his work. The question of home is thrown into the abyss of the uncanny. Instead of the presumed familiarity and warmth of a home in the traditional environment of the past, home for modern man is in his horrifying nature, which is perpetuated by the uncanny (*das Unheimlich*). This utterly modern understanding of man's essence, but also of modern space, is particularly manifold and – in some sense – remains paradoxical. For Heidegger, the home becomes a vacant search, which is only filled with fleeting human activities. The destiny of modern man is not to have a home, and thus the question of architecture is not even posed: but when it is posed, it has to come exactly from this basic position, precisely from this situation of man attitude towards his homelessness. This is the intersection of architecture that primarily aims to build shelters of different kinds, and one of the key terms in Heidegger's philosophy. That poses a standpoint for the reflection of home and the core of architecture in the 21st century. A reflection, where the climate and environmental urgencies we are now facing have been long anticipated, and from where homelessness could be predicted as an unseen dwelling of humans – not merely as an abstraction, but rather as our concrete destiny.

²⁶ David Farrell Architecture, *Ecstasies of Space*, 94.

²⁷ As noted in the conclusion of Heidegger's essay "Building Dwelling Thinking".

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