

## Emily Dickinson's Green Aesthetics: Mode Gakuen Cocoon Tower as the Anthropomorphic Architectural Representation in the Age of Anthropocene

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**Abstract :** Jesse Curran states that there is a "breath awareness" that "facilitates a present-minded capability" to catalyse an "epistemological rupture" in Emily Dickinson's poetry, particularly in the age of Anthropocene. In Dickinson's "Nature", non-humans are subjectified as nature ceases to be subordinated to human interests, and Dickinson's Eco-humility has driven us, readers, into mimicking nature for the making of a better world. In terms of sustainable architecture, Norman Foster is among the representatives who utilise BIM to reduce architectural waste while satiating the users' aesthetic craving for a spectacular skyline. Notably, the Gherkin - 30 St. Mary Axe in east-end London. In 2019, Foster and his team aspired to savour the London skyline with his new design - the Tulip, which has been certified by the LEED as a legitimate green building as well as a complementary extension of the Gherkin. However, Foster's proposition had been denied for numerous times by the mayor Sadiq Khan and the city council as the Tulip cannot blend in the public space around while its observatory functions like a surveillance platform. The Tulip, except for its aesthetic idiosyncrasy, fails to serve for the public good other than another ostentatious tourist attraction in London. The architectural team for Mode Gakuen Cocoon tower, completed in 2008, intended to honour Nature with the symbolism in the building's aesthetic design. It serves as an architectural cocoon that nurtures the students of "Special Technology and Design College" inside. The building itself turns into a Dickinsonian anthropomorphism, where humans are made humble to learn from the entomological beings for self-betterment in the age of Anthropocene. Despite bearing resemblance to a tulip as well as its LEED credential, Norman Foster's Tulip merely pays tribute to the Nature in a relatively superficial manner without constructing an apparatus that substantially benefit the Londoners as all green cities should embrace Emily Dickinson's "breath awareness" and be built and treated as an extensive as well as expansive form of biomimicry.

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