

Nanopublication — Thrownness and Situatedness - Being-in-the-World

by Arnaud Quercy · Dasein · 2022



Thrownness and Situatedness - Being-in-the-World

"Dasein [1]" embodies Heidegger [2]'s concept of "thrownness" (Geworfenheit) and "being-in-the-world" (In-der-Welt-sein) through its material structure: organic wood form emerging from industrial metal support. The sculpture cannot exist independently—it requires grounding, situatedness, constraint. This necessary relationship between grown form and given base translates the existential condition: Dasein is always already thrown into a world not of its making, yet must make something of this givenness.

CONTEXT

Heidegger rejects the Cartesian picture of isolated consciousness confronting an external world. Dasein is fundamentally "being-in-the-world"—not a subject observing objects from outside, but an entity always already embedded, situated, contextual. The hyphenation matters: In-der-Welt-sein is a unified structure, not three separate elements. We do not first exist and then enter a world; existence IS worldly from the start.

"Dasein" makes this structure visible through the relationship between organic wood form and industrial metal armature. The sculpture does not float in ideal space—it requires the metal base, the vertical support rod, the physical grounding in material constraint.

This is not an engineering compromise but a philosophical statement: existence without world is incoherent. The wood form emerges from, grows around, is shaped by the metal support it cannot escape.

This structure embodies "thrownness" (Geworfenheit)—Heidegger's term for the facticity of finding ourselves already embedded in conditions we did not choose. We are "thrown" into a particular historical moment, bodily constitution, cultural context, language. We do not select our thrownness, yet we must make something of it. The tension between wood and metal—organic and industrial, grown and fabricated, warm and cool—materializes this existential tension between givenness and project, facticity and possibility.

The vertical orientation carries additional significance. To stand upright is distinctly human posture, the bodily correlate of being able to ask "What is being?" Animals move horizontally through their environments; Dasein stands, opening the vertical dimension that Heidegger associates with transcendence (Transzendenz)—not escape from the world but the capacity to question, to project beyond immediate circumstances while remaining grounded in them. The sculpture's vertical thrust from metal base through organic form to termination in void enacts this structure: grounded yet transcending, thrown yet projecting.

REFERENCES

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CHECKSUM (SHA-256)

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Artist	Arnaud Quercy
Date	2022
Collection	Research on Tensions
Certificate	20221231-0007
Asset code	AQC0337
Version	1
Generated	2026-02-22

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Published by: Art Quam Anima New York LLC — publishing.artquamanima.com

Date of publication: 2026-02-22

Persistent URI: <https://multimodal.institute/en/nanopubs/2026/02/AQC0337-thrownness-and-situatedness-being-in-the-world.pdf>

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