Doomer and Dasein: Reading Heidegger in the Context of 21st Century Internet Culture

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Abstract

In this paper titled 'Doomer and Dasein', the researcher will discuss the 'doomer phenomenon' — popular in Internet culture — through the lens of a worldview first proposed by Martin Heidegger, that is, through the concept of Dasein. By examining the prevalence of the doomer phenomenon in popular culture (i.e., literature, media, cinema etc.) and its widespread popularity as a viral meme, the origin of this phenomenon can be traced back to the plight of the climate change survivalists of the mid-2000s. This phenomenon will be explored in the context of climate change as well as the Covid-19 pandemic by reflecting on the doomer community's response to these natural and man-made calamities. The researcher will try to connect the concept of Heideggerian Dasein as 'Being-towards-Death' with the doomers' anticipation of a final collapse and the eventual loss of earth as a space suitable for dwelling. The second part of the paper will expand on the arguments of the first part by delineating the doomers' relationship with technology and media in the light of Heidegger's essays on technology and civilisation and will also elaborate on it in accordance with the theories propounded by post-Heideggerian philosophers such as Gilles

Deleuze or Mark Fisher. Thereby, the researcher will also seek to examine the doomers' issues with the capitalist mode of production and wage labour in post-modern societies as well as the techno-critical attitude that most doomers possess in the face of the climate catastrophe. In conclusion, the researcher will focus on the doomers' real plight of dwelling in a late-capitalist society, namely in the age of technological barbarism and the ways they try to cope with or deal with these problems — because they 'must ever learn to dwell'.

Keywords: capitalism, climate catastrophe, Covid-19, Dasein, doomer, dwelling, Heidegger, Internet culture, labour, social media, technology.

Introduction

Pandemic, funeral processions, personal tragedies conflating with universal grief, ebbing economy, mental health issues, anxiety, unemployment, deteriorating relationships, impending climate catastrophe, despair, decay, death, war — a general notion of an unavoidable doom has crept into the collective consciousness of humankind who dwell in the second decade of the 21st century. To many members of our species, it appears that we have arrived at an impasse, be it cultural or sociopolitical and economical; everything goes haywire from here. By the time I am writing this essay, the waves of despair created by Covid-19 pandemic have gradually receded, but there is a war going on in Europe that can turn into a major nuclear show-off any day, the

corporate sphere has initiated the first round of layoffs, resulting in a sense of doom that has become pervading, mostly among the younger generation, or to be precise, among people in an age range of 18 to early thirties.

The Covid crisis has sustained the 'doomer meme' for over two years on the Internet now and it has become one of the most relatable memes of all. A 'doomer' is defined as 'the inheritor of a long tradition of being jaded with the world, and adopting this as a consistent worldview: he looks and nods at those that deny life: Hegesias of Cyrene, the Buddhists, Schopenhauer. But as a product of the modern world, he couldn't pretend that there is any ultimate spiritual redemption at the end. So he can only deny, deny, deny' by UrbanDictionary user Lucian of Samosata (11 March 2019). The image of a doomer has been equated with a depressed/ anxious person in their 20s, working menial jobs, unemployed or struggling with their education, often romantically uninvolved or broken up with their partner, still living with their parents or grandparents, economically belonging to either the middle class or the lower middle class. The appeal of the doomer culture only became universal in the pandemic-driven months and suddenly many people across the world started to identify themselves as doomers. They also identify themselves with (mostly male) characters with 'doomer-like' traits from various points of history or various characters from established literature, movies, series, and popular culture — ranging from Dostoevsky's Underground Man (*Notes From the Underground*), Raskolnikov (*Crime and Punishment*), Goethe's Werther (*The Sorrows of Young Werther*), Eliot's Prufrock (*The Love Song of J Alfred Prufrock*), protagonists of Albert Camus's or Jean Paul Sartre's novels, Samuel Beckett's characters to Asuka and Shinji from the anime *Neon Genesis Evangelion,* Nirvana Singer Kurt Cobain or the schizophrenic anonymous protagonists of Radiohead's music and most recently Officer K from *Blade Runner 2049*. Ideologically doomers can be from the opposite ends of the

spectrum — far right or far left, but politically they are often too aware to be entirely apolitical or neutral.

The archetypal picture of a doomer as a depressed, 20-something, all black and beanie wearing, cigarette-smoking entity first became viral on 23 September 2018 in the Internet image board community called '*4chan*'. The doomer is not necessarily an otaku, nor a hikikomori or NEET (not in education, employment or training), nor strictly a male. He has, to use the 4chan phrase, been 'black-pilled' into nihilism and despair. There are other depictions of a doomer as well. While the default is mostly male, the appeal of a 'doomer girl' and 'androgynous doomer' have also increased recently.

While discussing the philosophy of doomers on the Internet, words such as 'nihilism' and 'absurdism' are thrown around casually while most of these discussions revolve around a 'pop' culture interpretation of Nietzsche and/ or Schopenhauer's essays. However, the question of alienation and labour is not frequently asked in relation with doomers; another question that is not explored much is the doomer generation's relationship with technology and their problem of being-belonging. The problematic of a doomer's relationship with death is also reduced to jokes about depression, suicide and 'anti-suicide pills' (referring to selective serotonin reuptake inhibitors). Thus, it is important to analyse the 'doomer phenomenon' through different worldviews — different lenses provided by other philosophers, and when it comes to the questions of technology, dwelling or death, Martin Heidegger comes to mind.

The Origin and Evolution of Doomers

People make the mistake of thinking that doomerism and doomism is a very recent phenomenon. However, the word was already popular among climate change survivalists (people who prepare for an impending climate crisis by actively planning for emergencies, including possible disruptions in social or political order, on scales from local to international, by physically training themselves, stockpiling foods, building shelters, even setting up small scale unconventional energy plants) as early as the mid 2000s.

In a climate change-related blog called *resilience.org*, the author Kathy McMahon clarifies in an entry called 'Three Types of Doomers and fantasy collapse' that '…Doomers anticipate no "Big Daddy" or "Mommy" jumping in at the last minute to "save us," or the planet we live on. "Growth" in every sense of the word, remains the unquestionable goal for most of our world leaders. The world financial system demands it. The businesses that feed our mainstream media outlets require it. Even modest solutions like "conservation" are commercialised and require still more consumption.' McMahon talks about two types of 'philosophical doomers': ecosophic and nihilistic. The ecosophic doomers '…speak of a respect for non-human species, and possess a fierce critique of conventional scientific and religious thought. They dwell on deep and universal truths, and we do well to reflect on their words, if we are strong enough to bear the message. They help us see our place in the world as only a tiny part of the ecosystem.' Whereas the nihilistic doomers have given up on thinking positively and being aware of the upcoming climate cataclysm and peak oil crisis (Britannica definition: **Peak oil theory**, a contention that conventional sources

of crude oil, as of the early 21st century, either have already reached or are about to reach their maximum production capacity worldwide and will diminish significantly in volume by the middle of the century.) only look forward to what is inevitable: **doom**.

When we view the term doomer in the context of climate change, immediately the problematics of beings: Being, dwelling as well as technology become more poignant.

Doomer — Being There and Being towards Collapse

In *Being and Time*, Heidegger conceptualises Dasein (German: *Da* there, *sein* to Be) as a situated, worldly entity. The 'fundamental structure' of Dasein, he says, is 'Being-in-the-world' (1962: 65). Thus, Dasein has always been a part of a socio-historically shared world (*mitwelt*). Heidegger claims, Dasein becomes what it is by projecting itself upon worldly possibilities, that is, it constructs itself through performing socio-historically 'possible ways for it to be', through taking certain (socio-historically possible) stances in life and through interpreting its surroundings and its own self in certain (socio-historically possible) ways (1962: 67). As a result, Dasein's essence somewhat lies in its performativity. That is, the way Dasein lives its life and the way it relates to its Being by performing the social possibilities in certain ways make Dasein a particular sort of entity. Dasein's performances and stances in life add up to make each individual Dasein to acquire its distinctive identity (Karademir 2013: 317). In this respect, Dasein is, always already, 'Being-towards-death'. Thus, as Heidegger says in his 1928 lecture-course, *The Metaphysical Foundations of Logic*, Being-towards-death means 'being towards oneself' (1984: 189).

For Heidegger, Dasein can become a conformist when it loses itself in a familiar environment or in its everydayness. It does not problematise the socially valued 'tasks, rules, and standards'; in other words, it does not question what One (*das Man*) does but takes them for granted as if they are natural and inevitable, as if they require blind and almost automatic obedience (1962: 312). Hence, conformist Dasein remains blind to the historical contingency and performativity of its identity. Karademir interprets, '…conformist Dasein relieves itself of the worry of genuinely choosing the tools to construct itself but follows the anonymous One blindly. As result, conformist Dasein is the one which flees from its contingency and performativity, which falls into anonymousness and familiarity, which is alienated from its authentic (*eigentlich*) self. It is inauthentic. It neither takes the responsibility of constructing its own self by genuinely choosing and owning up historically contingent norms and conventions nor acknowledges its original homelessness—the existential fact that Dasein has to create its identity without any guidance from the so-called naturally fixed human essence or universally valid norms.' (Karademir 2013: 377). Heidegger concludes, '[w]hen in falling we flee into the "at-home" of publicness, we flee in the face of the "not-at-home"; that is, we flee in the face of the uncanniness which lies in Dasein' (1962: 234).

For Heidegger, the gateway to free Dasein from 'its absorption in the world' of the anonymous One and for Dasein's authentic self is Anxiety (Angst). Heidegger says, 'In anxiety, one feels uncanny' and according to him here 'uncanniness' means 'not-being-at-home' (*das Nicht-zuhause-sein*). In this confrontation with uncanny, 'Everyday familiarity collapses, Dasein has been individualized, but individualized as Being-in-the-World. Being-in enters into the existential 'mode' of the not-at-home' (1962: 233).

Now taking cue from this concept of Dasein, if we look at doomers, especially climate doomers, we can see the similarity between Heidegger's concept and doomers' understanding of the present condition of the world. Doomers, once having confronted with the fear or rather the unavoidable truth of future collapse, feel the anxiety, and this anxiety is existential. This anxiety transforms the future existential annihilation into the uncanny, or in other words the uncanny manifests itself not only as a threat but creeps into the mind of a doomer to engender anxiety. A suitable example of a literal or literary manifestation of this existential uncanny is the 'white walkers' in Geroge R. R. Martin's *A Song of Ice and Fire* series. White walkers are interpreted as an allegory of climate catastrophe by many readers and critics alike. When several empires are at war with each other for resources and power, a greater and more devastating danger of white walker attackers lurks from the north and even after being aware of this most people in this fictional universe continue with their banal strife. This kind of representation of uncanny is actually compatible with Heidegger's idea — as the white walkers finally arrive, the human beings are forced to confront them anyway, their familiar world collapses, so does their familiar worldview — they enter a phase of Being not *at home*. The collapse had been inevitable, yet angst only manifested for most of them when the danger kicked them out of their familiar environment, their 'everydayness'.

Again, it is notable how most people conforming to One in their inauthentic self react to a crisis and turn into doomers in their seemingly authentic self, suffering from a perpetual anxiety. The event of Covid-19 pandemic, by the middle of 2020 appeared as a global uncanny and this plague is only an effect of the ongoing climate crisis; how people reacted to it is incredible. In the face of the familiar breaking apart and the everydayness under threat, most people across the world anxiously stockpiled and hoarded essential goods, resulting in a shortage of toilet paper or things

such as soaps, detergents and so on. But this plague threw many people out of their jobs, their familiar comfort, and the feeling of homelessness only increased. The world became no longer familiar as many people felt no longer *at home*. The plague only *unconcealed* the truth about the inevitability of more crises like this and the fact that the earth as a habitat of man might not be a suitable place to dwell in near future. Heidegger writes in his essay *Building Dwelling Thinking*, 'Dwelling is the manner in which mortals are on the earth' and 'We do not dwell because we have built, but we build and have built because we dwell, that is, because we are *dwellers'* (2001: 146). Dasein's identity as a dweller of the earth is in crisis since what we have built to make the earth habitable is on the verge of collapse in the 21st century. In a report published in 2018, the United Nations warned us that we have not more than 12 years to avert the risks that come with climate change catastrophe (that makes only 7 years available for us to act). 'Dwelling, however, is *the basic character* of Being in keeping with which mortals exist' (Heidegger 2001: 158) and when whatever we build ends up destroyed, the Being's existence is stripped of its meaning, and it comes to an end.

As origin, death and decay are fundamental truths, to deny it is idiotic, but with a deadline of about 7 years to prevent the collapse, people are still in denial of the whole imminent ordeal. This takes us back to Dasein again — Dasein as *Being-Towards-Death*. Heidegger explains in 'Dasein's public way of interpreting, it is said that 'one dies', because everyone else and oneself can talk himself into saying that 'in no case is it I myself', for this 'one' is *the 'nobody*'' (1962: 297). In this way, everyday Dasein flees from the meaning of its own death, in a manner determined by the 'they'. Since Dasein is thrown into existence in the dimension of time and always approaching death, the finality, everyday Dasein or Dasein in its inauthentic self fears the revealing of this truth

and is in denial of this. Michael Wheeler writes, 'Inauthenticity in relation to death is also realized in thrownness, through *fear*, and in projection, through *expectation*. Fear, as a mode of disposedness, can disclose only particular oncoming events *in* the world. To fear my own death, then, is once again to treat my death as a case of death. This contrasts with anxiety, the form of disposedness which, as we have seen, discloses my death via the awareness of the possibility of a world in which I am not. The projective analogue to the fear-anxiety distinction is expectation-anticipation' (2020). However, in the case of climate change, the inauthenticity or the attitude of denial is realised in a more collective manner — the collective existence, the possibility of the species' extinction through climate catastrophe or anything related to that (like in the case Covid-19 crisis) is experienced in an inauthentic manner. The death is projected, it is expected, it is feared, it appears as statistics on news media, appears as images on our screens. But Dasein (inauthentic) is prohibited to think of it as its own extinction, its own death and the possibility of a world where earth is no longer habitable, the possibility of an earth that does not suffice for its dwelling.

The authentic Dasein, in this case, will then be a equated with the conceptualisation of the doomer, or rather the doomer will be the authentic Dasein — one who anticipates the catastrophe as a possible agent to annihilate the earthly abode, the dwelling space of humans, and potential death of the species as its own death. Wheeler elaborates on the relationship of Dasein with its death in this way 'When I am anxious I am no longer at home in the world. I fail to find the world intelligible. Thus, there is an ontological sense (one to do with intelligibility) in which I am not in the world, and the possibility of a world without me (the possibility of my not-Being-in-the-world) is revealed to me' (2020). In the context of climate crisis, this utterance of 'I' can really be interpreted as the individualised utterance of authentic Dasein, who is anxious and not at home in

the world in the face of imminent destruction as well as the individualisation of the whole species or the whole earth within the Dasein itself, the possibility of the world without the species, without an earth that is suitable for dwelling: the harrowing possibility of the earth not-Being-in-the-world, the 'possible impossibility of its existence'.

Doomers, supposedly being their authentic self, know that with the approaching doom of climate crises, the ensuing chaos would be far sinister to deal with. What concerns doomers is that 'they' — other people, the inauthentic Dasein — often choose to ignore and pretend to be happy, sitting comfortably numb and not preferring to deal with their authentic selves, being in the denial mode. The uncanniness has yet to unsettle the minds of the inauthentic Dasein.

Doomer and Technology

In his 1953 essay *The Question Concerning Technology,* Heidegger questions the viewing of technology as a mere neutral tool in human agents' control. Heidegger claims 'The current conception of technology, according to which it is a means and a human activity, can therefore be called the instrumental and anthropological definition of technology.' (1977: 5). This view has its own limitations. When we think about technology as a mere tool under our control, we do not concern ourselves with the *essence* of technology, a concept that needs to be explored. The example of technology Heidegger talks about in this essay is a hydroelectric plant built on the Rhine River, which reduces the river into a mere supplier of electricity. Set against this 'monstrousness' (1977*:* 16) there is the poetic habitation of the natural environment of the Rhine

as signalled by an old wooden bridge that spanned the river for hundreds of years, also the river as *revealed* by Hölderlin's poem 'The Rhine'.

Wheeler explains, 'The primary phenomenon to be understood is not technology as a collection of instruments, but rather technology as a clearing that establishes a deeply instrumental and, as Heidegger sees it, grotesque understanding of the world in general…according to Heidegger, technological revealing is not a peripheral aspect of Being. Rather, it *defines our modern way of living*' (2020). Heidegger's concern of Being concealed as mere 'human resources' (1977: 18) in a world that is conceived in technological senses is a concept doomers mostly resonate with. Heidegger does not explicitly talk about capitalism or alienation (as in a Marxist sense) here, yet he states, 'The forester who, in the wood, measures the felled timber and to all appearances walks the same forest path in the same way as did his grandfather is today commanded by profit-making in the lumber industry, whether he knows it or not. He is made subordinate to the orderability of cellulose, which for its part is challenged forth by the need for paper, which is then delivered to newspapers and illustrated magazines' (1977:18).

Without mentioning the phenomenon of alienation and labour in the capitalist mode of production Heidegger writes, 'If he is to become a true cabinetmaker, he makes himself answer and respond above all to the different kinds of wood and to the shapes slumbering within wood—to wood as it enters into man's dwelling with all the hidden riches of its essence. In fact, this relatedness to wood is what maintains the whole craft. Without that relatedness, the craft will never be anything but empty busywork, any occupation with it will be determined exclusively by business concerns. Every handicraft, all human dealings, are constantly in that danger' (Heidegger 1993: 379). Heidegger believed that pre-modern, traditional artisanship (as exemplified by the old wooden

bridge over the Rhine or in the cabinetmaker's example), manifests what he calls *poiesis:* a process that depends on the harmonious relationship or authentic companionship between nature and Being. But in the age of technological thinking, in the age where doomers live, we may only view humans and companionship as a means of utility. We see corporations completely partitioning people away into resources and the departments that manage these people are actually termed as 'human resources' or HR. In this context, we see that the executives, CEOs and business owners do not really consider workers as people. They see them as actual tangible resources. In this way, this is how technology is not a mere neutral tool. It is a 'clearing', a revelation of human interaction in the world and an ultimate arbiter of change in this regard. By revealing beings as no more than the measurable, the manipulative, technology ultimately reduces beings into *not-beings* (Heidegger 1999: 2,6). According to Wheeler, this notion of not-being points to the fact that technological revealing diminishes our sense of awe or wonder in the presence of beings, 'obliterating the secularized sense of what is sacred that is exemplified by the poetic habitation of the natural environment of the Rhine' (2020) and yet we become indifferent to this loss that Heidegger terms as 'the hidden distress of *no-distress-at-all*' (Heidegger 1999: 4,8),). Not only this, but we ultimately lose concern over the actual power that nature harnesses. As we become more technologically adept, as we grow as a species, we almost come into play as a war-like entity against nature where the ultimate technological goal is to harness nature; the ultimate technological goal is to control it. For example, we can think about the increasing reality of destruction by global warming or the possibility of a technological singularity. We do not even have to go that far — the response of the general mass to the Covid-19 pandemic reveals our helplessness towards a crisis created by technological enframing and its power of ordering destiny. One can also take the

examples of bio-power, the ongoing wars like the Russia–Ukraine conflict, which might turn into a nuclear warfare any day now, or the increasing danger of technocratic surveillance states.

In Deleuzian terms, we are already living in a society where we are under the control of surveillance cameras' gazes , artificially intelligent application software that control and regulate our movements (1992). Thus, we are already robbed of a scope to find an entrance to 'a more original revealing' and 'a more primal truth'. What saves us now? First, we have to find out about this condition — as Deleuze puts it, 'It's up to them to discover what they're being made to serve' (Deleuze 1992: 7). By exploring the essence of technology and understanding the enframing nature of it, it would be possible for us to find out a solution, a solution Heidegger asks us to explore — to reach the Unconcealment, the Truth that is essentially poetic in nature, to experience the constellation of truth, to discover a way to 'Saving Power', to dwell poetically, to question — 'For questioning is the piety of thought' (1977: 35).

Doomers, in a Heideggerian way, are critical of this technological mode of being as it makes us complacent to existential dangers such as climate change or another virus attack that might be deadlier than Covid-19 pandemic. The indifference towards the loss of our natural dwelling or the possibility of the loss of earth as a space of dwelling makes for an inauthentic mode of being that some of these doomers want to escape from. They have a radical proposal. The Internet catchphrase 'return to monkey' is a radical techno-nihilist attitude shared by many doomers who are extremely displeased with the hyper-obsession with resources and 'productivity'; what they basically propagate is an anarcho-primitivist ideology of returning to nature that rejects the technological mode of thinking altogether in the fashion of Theodore John Kaczynski, the author

of *The Unabomber Manifesto*. Instagram trends such as 'cottagecore aesthetics' or 'slow living' also promote a way of life that is free from the bounds of the monstrosity of techne. But here lies a major irony — that the fashion or trend of doomerism or doomism was born and thrived in the Internet age and it is propagated through the mode of technology, namely the social media. The age of social media is subversive as trends can be made popular overnight just by the power of algorithms, no human intervention is really needed. So, even though time to time some corporate or some government organisation tries to sneak into the cybersphere to popularise a trend — a lot of them are made and spread organically through the medium of sharing and re-sharing; the doomer meme and the subculture of techno-listening, black-wearing, existential philosophy reading doomers seem to be a case of this kind of organic chain reaction.

Some doomers who do not condone the anarcho-primitivist thought are also techno-critical in a sense akin to Heidegger's concerns, which he expressed in his essays. How is it possible to even think about living poetically in the current situation? The question still remains. But another, and perhaps the most important, question is: are doomers really what they claim to be? It is true that they recognise the inauthenticity of being in a postmodern world where everything seems to be a copy of a copy of a copy, yet a large part of their existence is about role playing in the cybersphere and venting to each other; screens seem to occupy a large part of their time although technology is something they find to be disharmonious with authentic existence. One can criticise the doomers by arguing that even though the doomers on the Internet seem to be perturbed about the imminent vicissitudes in every sphere of social, economic structure and the environment, why are they so apathetic about getting out and actually taking some action? What is it that prohibits them? Does that not make doomers just some poseurs on the Internet who try to sound all poignant and intellectual but ultimately fail to put forward a radical critique of the prevailing hegemony? These

are some genuine criticisms we can make of the doomer phenomenon. Mark Fisher's criticism of modern obsession with depression might also be relevant while examining doomers' worldview and apathetic nature 'Depressive ontology is dangerously seductive because, as the zombie twin of a certain philosophical wisdom, it is half true. As the depressive withdraws from the vacant confections of the lifeworld, he unwittingly finds himself in concordance with the human condition so painstakingly diagrammed by a philosopher like Spinoza: he sees himself as a serial consumer of empty simulations, a junky hooked on every kind of deadening high, a meat puppet of the passions' (2014: 37). However, the doomer subculture is still going strong on the cybernetic sphere. Maybe only time can answer these questions.

Some of the self-proclaimed doomers later come out of their shell and join some form of political activism but a lot of them fall into the rabbit hole of right wing propaganda by following the likes of the pseudo-empathetic, misogynist intellectual Jordan Peterson. The closer our doom approaches, the more doomers become nostalgic of a past in which a harmonic poiesis with nature was attainable. The essence of technology is not within our complete control unlike what we would like to believe, and it seeps into our private-most spheres as well. A doomer desires to be a saviour, or even a messiah, but is struck by the reality of not being the chosen one. So even though concepts such as 'sigma male' (a slang originated in the masculine subculture of the Internet; it basically means a self-reliant, independent man positioned higher in the social hierarchy who plays by his own rules) might be alluring, it seems rather pointless to a doomer as they crave for authenticity, the temptation of power is merely another illusory spectacle.

Conclusion

In late capitalism, the poiesis as well as the relatedness the cabinetmaker could harmonise with his craftwork or even with the surrounding nature is lost and it has only shrunk to a lumber industry that only cares about the product and perceives the cabinetmaker as a replaceable human resource. What is more frightening and what Heidegger did not mention is that human beings would be reduced to products as well, sabotaging their sense of authentic Being. In the post Covid-era, with us being thrown into the grotesque 'new normal', with the introduction of online classes, and platforms such as Byju's etc, studentship has been transformed into mere sellable products. In this type of learning experience, the harmony of the classroom space gets disrupted with teachers and their students not being able to come face to face with each other (not to mention how online teaching creates a major discrimination among the have and have-nots). Giorgio Agamben elaborates, 'Part of the technological barbarism that we are currently living through is the cancellation from life of any experience of the senses as well as the loss of the gaze, permanently imprisoned in a spectral screen' (Agamben 2020).

Doomers, dwelling in such a fragile position as this point of history, with anxiety becoming a widespread disease like the pandemic, what we look forward to is not a supposedly bright future but the *uncanny* possibility of planetary destruction in phases, the possible future of sheer joblessness or the anticipation of a loss of 'relatedness' to our work or in other words alienation from the products of our labour, homelessness and the gradual loss of our planet as our habitat. But as Heidegger himself says, 'The real plight of dwelling is indeed older than the world wars with their destruction, older also than the increase of the earth's population and the condition of the industrial workers. The real dwelling plight lies in this, that mortals ever search anew for the

nature of dwelling, that they *must ever learn to dwell'* (Heidegger 2001: 159), **we must ever learn to dwell.**

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