

APPENDICES: RESEARCH PRECEDENT

The following appendices are abstracts taken from research precedents related to this thesis, in the areas of architectural theory, biological and anthropological sciences, aesthetic philosophy, and environmental psychology. These abstracts were selected based on their ability to frame and elaborate on the premise of this study. Most importantly, these abstracts were presented in this manner, to aid the reader in a 'total' conceptual understanding of my thoughts and intentions during the analysis and documentation. Through a more direct and literal description, found in the body of this composition, the reader will arrive at a 'conscious' awareness of my ideology and conclusions. However, having included these abstracts, the reader will be able to access a more indirect and holistic awareness, of the 'subconscious' impressions and influences that structured my mind and perceptions from the onset of this thesis study. Together, using both the conscious and subconscious, the goal of this document is to enable a deeper understanding of my proposed thesis and architectural theories.

APPENDIX A: FORM

[Kipnis, Jeffrey. Post-Analytic Space.]

"In recent decades architectural design has been concerned primarily with developing the architectural object as a historical (PoMo) or sculptural (Decon) form. Very little attention has been given to exploring the implications of the **architectural object as a generator of space**. Thus, though striking formal differences distinguish various design attitude today - from Post-Modernism to Deconstructivism - we continue to operate under the assumption that architectural design produces programmed volume, i.e., architectural space understood as organized voids sufficient to meet programmatic demands. Consequently, though the formal and material vocabulary of architecture has been enlarged, the quality of space generated by this expanded vocabulary has remained basically unchanged."

"Beginning with Descartes and culminating with Newton, space has been progressively neutralized as a mathematical concept. We refer to the class of reduced space, comprising such notions as void, three-

dimensional volume, subtractive and additive space, as **analytic space**.

Architectural space, on the other hand, is a much larger and complex class of dynamic relational structures. It includes analytic space, of course, but also extends to object / space relationships with political, social, cultural and even theological implications."

"Unlike the limited case of analytic space, which is neutral and therefore independent of time and place, the possibilities and demands of architectural space, in as much as it is implicated in social and cultural considerations, change with time and place."

"Formal and material articulation do significantly affect architectural space; consequently, the recent efforts to re-articulate analytic space with new forms and materials has improved upon the numbing quality of the most banal analytic space. However, such approaches are not sufficient to explore the possibility of a fundamental reconfiguration of architectural space."

"The concerns of the studio are therefore twofold. First, we will develop non-analytic design processes intended to operate directly with various aspects of architectural space such as sectional space, relational space, threshold space and contextual / urban space. Then, recalling that architectural space must respond to cultural changes to maintain its relevance, we will consider the possibility that today's political, economic, technological and social environment demands a new urban architectural space."

"In the second of our concerns, therefore, we will consider the implications for program of a shift from the analytic space of the **structured event** to a **post-analytic** space able to meet programming requirements but in addition capable of engendering a relevant **Event-Structure**. Event-Structure is a concept which names the exorbitance, the spatial excess necessary to stage and condition the unforeseen flux of small scale social, economic and political encounters characteristic of a relevant contemporary architectural space. Event-structures operate over and above the choreographed coordination of program, form and void typical of the analytic architecture of the structured event."

[Kipnis, Jeffrey. Of Objectology. p.102]

"My work has led me to speculate about something which might be termed the 'mind' or, better, the 'will' of the object. It shows up in the following relationship, which I call the axiom of Objectology:

$$\langle u(o) \rangle = \langle u(s) \rangle$$

Though it would not be entirely correct, it can reasonably be interpreted as saying: the quantity of the **will of the object** is in dynamic equilibrium with the quantity of the **will of the subject**."

"It says that if, in the investigation of the repeal of transcendentalism, we are going to continue to operate

with any conceptual structure employing notions like mind or will, then it is no longer tenable to confine those concepts to animate things, particularly man. We must begin logically to think the reality of the will of the object."

"The will of the subject is obedient to the **will of the object**; that is, the equilibrium is dominated by the dynamics of the will of the object rather than that of the subject."

"This means that the architectural object produces the architectural subject as obedient to it; architecture produces the architect rather than vice versa."

[Kipnis, Jeffrey. Of Objectology. p.104]

"To continue, Derrida, in Of Grammatology, was able to disrupt the operation of the 'metaphysic of presence' in written texts in part by focusing on the physicality, the **objectivity**, of writing - correct spelling, spacing, punctuation, capital letters, etc. In other words, he uses the fact that language, whether written or spoken, depends on the disappearance, the becoming invisible of its objectivity to express the presence of its meaning. In a sense, that is the very definition of **meaning**.

Derrida then takes advantage of the fact that the disappearance is never complete. We might say that the metaphysic of encounter with language is such as to repress the **textuality**. Deconstruction derives from and thrives on the fact that the repression can de facto never be total; therefore, there will always be a return of the repressed, an insinuation of the consequences of residual physicality into language which will always disrupt language's goal of achieving univocal meaning."

[Kipnis, Jeffrey. Of Objectology. p.105]

"The 'self-evidency' of architecture as a visual art troubles me, for it sets a specific agenda which does not seem to me empirically justifiable, and which therefore is another manifestation of moralization. We live with an **architectural object** for a very long time, in frequent repetition, etc. Therefore its content does not have to unfold itself in a moment, in a day, in a visit or a photograph. In short, it does not have to be beautiful, even in the very permissive sense of the term as we use it today. Its orders of complexity can be much more elaborate, possibly even to the point of requiring more than a lifetime to unfold."

[Kipnis, Jeffrey. Towards a New Architecture. p.43-44]

"For, **DeFormation**, on the other hand, architecture's most important contribution to the production of new forms and to the inflection of political space continues to be aesthetic. Far from being Blank,

DeFormation perceives the modernist language of **InFormation** as nothing less than historical reference and the use of projected images no more than applied ornament. Instead, DeFormation searches for Blankness by extending Modernism's exploration of monolithic form, while rejecting essentialist appeal to Platonic / Euclidean / Cartesian geometries. Pointing is accomplished in the aesthetics; the forms transform their context by entering into undisciplined and incongruous formal relationships."

"As is always the case in architectural design theory, **DeFormation** is an artifact, a construction of principles that have emerged after the fact from projects by diverse architects that were originally forged with different intentions and under different terms and conditions."

[Kipnis, Jeffrey. Towards a New Architecture. p.46-48]

"(1) An emphasis on **abstract, monolithic architectural form** that broaches **minimal direct references** or resemblance and that is **alien to the dominant architectural modes** of a given site; (2) the development of **smoothing affiliations with minor organisations** operating within a context that are **engendered by the intrinsic geometric, topological and / or spatial qualities of the form.**"

"the evolution of one last principle must be traced."

"**to avoid** both the **continuous, homogenous space** of the free plan and the **finite, hierarchical space** of more traditional sectional strategies."

"In effect rendering the primary space of the building **interstitial.**"

"was embedded as in incongruent object into the urban object massing."

"achieved an extreme detachment of sectional space from the massing."

"to continue to develop methods for generating **affiliative, monolithic forms** and, as well, to develop these sectional ideas. Our **Event-Structure** called for a large **DeFormed envelope** within which three independently DeFormed theatres floated as **sectional objects.**"

"to render all of the spaces in the building **interstitial** and / or **residual** and **to activate them** into a non-hierarchical differential structure."

"The two major **sectional themes** of DeFormation began to emerge. First, as far as possible, the **section space of the building should not be congruent with the internal space implied by the monolith.** Secondly, wherever possible, **residual, interstitial and other artifactual spaces should be emphasised over primary spaces.** Because the **box-within-box section** is effective at producing both of these effects, it is often the tactic of choice though by no means the only one possible."

"debates revolve around **design techniques** for producing **smoothing affiliations.** Because such

affiliations require that loose links be made among dominant and contingent organisations operating within a context,"

"rely entirely on the **intrinsic** contextual affiliations engendered"

"in each case, most of the links were **unplanned** and occurred only after grafting the project to the site."

"**Anexact geometry** is the study of non-analytic forms (i.e., forms that are not describable by an algebraic expression) yet that show a high degree of internal self-consistency. **Non-developable** surfaces cannot be flattened into a plane."

"Neither **pure figure** nor **pure organization folds** link the two; they are monolithic and often non-representational, replete with interstitial and residual spaces, and intrinsic to non-developable surfaces."

"**folding** holds out the possibility of generating field organizations that negotiate between the infinite homogeneity of the grid and the hierarchical heterogeneity of finite geometric patterns,"

"when exercised as a process on two or more organizations simultaneously, **folding** is a potential **smoothing strategy**."

"none of the architects who make use of Thom's fold diagrams, for example, make any claim, as far as I know, to inscribing the four-dimensional **event space** that the diagrams depict for mathematicians in the resultant architecture;"

"The resulting **drawings** create the representational illusion that these two **organizations** have been **folded**."

"The **figure of the fold**, a quotation of sections cut through a Thomian diagram, appears on the tops of the building to effect the **weak**, cross-disciplinary links of which Eisenman is so fond."

"folds it in a process reminiscent of **origami** in order to **deform** the type and to produce multiple **residual spaces**."

"In order to avoid the pitfalls of **expressionist processes**, such **diagrams** offer a level of discipline to the work. Using these diagrams as a source of regulating **lines**, so to speak, allows the architect to design with greater rigor."

"such diagrams are neither purely figural nor purely abstract. They therefore hold the potential to generate **weak, resemblance effects**. Finally, the multiple and disjoint formal organizations that compose these compound diagrams themselves have many of the desired **spatial characteristics** described previously on sections."

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.96-97]

"Like Berenson and Kant, Greenberg favors disinterested, abstract, pure art - an art, in fact, which truly realizes the nature of art, expresses its essence free of the accidents of personal and cultural existence. In other word, an art for art' sake. Abstract art does what art is truly supposed to do, viz., **transcend life, refine its charge and clarify its purpose**-articulate in pure way its general sense of purpose, free of any particular purpose. As such, abstract art is classic art, for it impersonally fulfills the general purpose of art, while Surrealism and Expressionism are romantic art, in that they give freer rein to personal and cultural factors. Where a classic art deals with these indirectly, through the veil of transcendence, a romantic art means to deal with these as directly as possible, without thereby destroying the art in art, although at times it seems willing to do so."

"For Greenberg, the key distinction is between art's universal aesthetic potential and its personal and cultural reality. The latter must be cleared away that the former **may be felt**. It was abstract art which renewed this universal aesthetic potential in our day, whatever the personal and cultural conditions of its origination. Whatever charm, signs of worldly involvement, descriptive innuendos-life references-it has are incidental to, or at best the launching pad for, its aesthetic power."

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.108-109]

"Thus a kind of paradigm of creativity emerges in Greenberg, plotting the relationship of **form** and **feeling**. The task of art is **to create sensibility**, i.e., to associate particular feeling with particular form so that the latter unmistakably, persuasively conveys the former. But once created, the style which articulates the sensibility becomes **a look** which can be manipulated independently of it. The style can be used to create effects alien to the emotion it embodies. It becomes purely instrumental, and its original overtone of feeling-or '**resonance,**' as Greenberg calls it at one point-diminishes, and is finally altogether drained off by the generalization of the style, making it easy to apply. Forceful feeling becomes slick sentiment, or is entirely forgotten, and the style, as well as the sensibility it articulates, becomes bankrupt. To continue to have 'effect,' it becomes a stunt, then a gimmick. For Greenberg, only the direct expression of emotional depth can renew sensibility, work against the grotesqueries of decadence. Only raw emotion can make art '**difficult**' and '**transcendental**' again, beyond the reach of the slickness that creates the illusion of universal accessibility, the magic trick of good design."

"Form without feeling leads to arbitrariness as much as feeling without form For Greenberg, if art is not dialectical, it is arbitrary, and ultimately chaotic."

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.127]

"the psychoanalytical explanation, which sees the creation of 'effective' style as a subtle process of emotional repression. Emotion '**escapes**' through '**form**' which seems alien to it: it is identified with abstract or '**reduced form**, even in illusionistic art. The emotion associated with the illusion is not the same as aesthetically released emotion. Without the transference of emotion from the illusion to the forms that constitute it, there is no aesthetic exhilaration. In a sense it is the artist's task to make these abstract forms concrete to consciousness while making the illusion seem abstract to it. Without this dialectical conversion there is no **emotional transference**."

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.133]

"The truth is not what is felt but what works and is consistent with itself. The result is a split in consciousness, between the conative and the cognitive, the **subjective** and the **objective**. In the end we fall prey to a kind of collective schizophrenia. Greenberg, while seeming to accept the idea that art might end the split between the subjective and objective, in fact reinforces the split by emphasizing the **objective** in art at the expense of the **subjective** that might be in it. The surest guarantee that art exists is the thought of the medium, making its presence 'categorical' for the subject who makes art his **object**. Art must become completely knowable and objective by concerning itself only with 'what works and is consistent with itself.' The medium alone is consistent with itself; as such it is the objective ground of art. The critic is a connoisseur of the medium, pointing out its consistent use as proof of artistic presence. Not inconsistent feeling, which does not consistently work to guarantee the existence of anything, but consistent thought about the medium works to make art. Feeling always goes wrong, because it looks for its own validation, not the validation of the **object** it is directed to or the **subject** arises in-further indication that modern art ought to be about the **medium**, not about validating **feeling**."

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.148]

"Suffice it to say that the ultimate critical experience of self-certain taste is quasi divine. It is not simply a **transcendental experience**, but proof of the critic's **transcendent being**, to use another Kantian distinction. Such apotheosis-the critic as the god he would like to think he is-seems to make the artist his ministering angel, and art a kind of music of the spheres only the critic can hear, a mysterious learning in which didactically instructs his 'consensus.' For Greenberg criticism is '**an act of intuition**' that 'stops

with itself...an end in itself, contains its value in itself and rests in itself.' In other words, it is the self-reflexive activity of a god, his narcissistic self-justification. Taste is the mirror the critic holds up to his perfect being, as well as the sign of his 'jurisdiction.'

" Things that purport to be art do not function, do not exist, as art until they are experienced through taste. Until then they exist only as empirical phenomena, as **aesthetically arbitrary objects** or **facts**.' Unless it lives in the atmosphere of taste, art has no being as such. This dialectical epistemology, incidentally, is not without validity in its assumption that the object is not really the '**object**' unless it is known by the **subject**."

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.152]

"**Modernism**, which rationalizes itself as a scientifically empirical aesthetics, is in fact as ultimately absurd and irrational a conception of art, including abstract art, as it implies art is of life."

[Freud, Sigmund. Civilizations and Its Discontents. p.71-72]

"Freud first used the word '**sublimation**' in an 1897 letter to Fliess. He described the fantasies of the hysteric as 'protective structures, sublimations of the facts, embellishments of them, and at the same time serve for self-exoneration.' More relevant to the purposes of this paper, the next use occurs in the 1905 Three Essays on the Theory of Sexuality. He explicitly associates sublimation with art, as though art was his major example. He seems to suggest that sublimation is originally artistic, or more accurately, aesthetic. Sexual curiosity, he writes, can be 'diverted (**sublimated**) in the direction of art if its interest can be shifted away from the genitals on to the shape of the body as a whole.' This is a shift from content to form—from a body part with overt sexual purpose to the body's form, which becomes covertly sexual in the process. That is, it is a shift from a specifically sexual interest in the genitals to a generally erotic interest in the body. The eroticizing of the body's form, so that the body seems desirable as a whole, is in effect the **first sublimation**—one might say aestheticization-of sexuality. If we put this together with the 1897 sentence, it seems possible to argue that Freud is asserting, however unwittingly, that the displacement of sexual interest to art is hysterical in character. This suggests that the interest in artistic form in and for itself, that is, in denial of its sexual connotations, is hysterical. However, later in the Three Essays Freud speaks more broadly and definitively: 'sublimation enables excessively strong excitation arising from particular sources of sexuality to find an outlet and use in other fields, so that a not inconsiderable increase in psychical efficiency results from a disposition which in itself is perilous...The

multifariously perverse sexual disposition of childhood can accordingly be regarded as the source of a number of our virtues.' In his 1915 essay on narcissism, Freud offers his most comprehensive definition of sublimation. It 'is a process that concerns object-libido and consists in the instinct's directing itself towards an aim other than, and remote from, that of sexual satisfaction; in this process the accent falls upon deflection from sexuality...**sublimation** is a way out, a way by which those (instinctual) demands can be met without involving repression.' If we trace the path of the concept of sublimation from 1897-1915, we see that it has changed from a defense to a mode of adaption. As Anna Freud states, '**sublimation**, i.e., the displacement of the instinctual aim in conformity with higher social values, presupposes the acceptance or at least the knowledge of such values, that is to say, presupposes the existence of the superego' and as such 'could not be employed until relatively late in the process of development.' It 'pertains rather to the study of the normal than that of neurosis.' The transitional process is equally normal. An object becomes transitional when it serves the purpose of helping the infant make the difficult transition from **unconscious fusion** with the mother to **consciousness of its separateness** from the mother - **its difference from** the mother as well as **other objects**. Winnicott calls this a transition from the me to the not-me. Both are implicated in the transitional object, so that the question as to whether it is artistically invented or cognitively discovered by the infant is meaningless to it. It has in effect done both, with no sense of the difference between them. As Winnicott says, the infant regards the object 'without reference to the object's state of being either subjective or objectively perceived.' It sees no contradiction between these states."

[Wollheim, Richard. *The Image in Form: Selected Writings of Adrian Stokes*. p.116-117]

"The basic architecture of the visual arts depends upon the many alternations such as repose and movement, density and space, light and dark, that underlie composition, none of which can be divorced initially from the sense of **interacting textures**. Aesthetic appreciation has an identical root: it is best nurtured by architecture, the inescapable Mother of the Arts. Indeed, the ideal way to experience painting in Italy is first to examine olive terraces and their farms, then fine streets of the plain houses, before entering a gallery."

"Now, if we are to allot pre-eminence in **aesthetic form** to an underlying **image of the body**, we must distinguish two aspects of that image, or, rather, two images which are joined in a work of art. There is the aspect which leads us to experience from art a feeling of **oneness with the world**, perhaps not dissimilar from the experience of mystics, of infants at the breast and of everyone at the deeper points of

sleep. We experience it to some extent also from **passion, manic states, intoxication**, and perhaps during a rare moment in which we have truly accepted death; above all, from states of **physical exaltation and catharsis** whose rhythm has once again transcribed the world for our possession and for its possessiveness of us; but only in contemplating works of art, as well as nature, well all our faculties have full play, will we discover this kind of contemplation in company with the counterpart that eases the manic trend."

"**Space** is a homogeneous medium into which we are drawn and freely plunged by many representations of visual art; at the same time it is the mode of order and distinctiveness for separated **objects**."

[Wollheim, Richard. *The Image in Form: Selected Writings of Adrian Stokes*. p.122-123]

"It is therefore important to discover in art the recounting of all aspects that the body has possessed, the **inside** (as seen from without) as well as the **outside**. (Thus glimmering or tufted finery that clothes many somber Rembrandt figures can mirror the character of inner objects for whose state the individual is massively responsible. It is for such communication, however recondite, that we scan good portraits. At any rate we learn to see the **spirit**, the animation, in terms of art's inoffensive material. That material **stands** for the body whether or not it has been used to **represent** the body. Art, truly seen, is never ghostly; and art, truly seen, does not so much educate us about animation, about the mind or spirit, about the intentions of others good or bad in which we find a source of persecutory feeling or of trust, as about the resulting body-person, **about the embodiment** that is much more than an embodiment because bodily attributes have always been identified with those intentions. A painting of the **nude**, therefore, is but one of the corporeal lessons set by art. There sense in which **all art is of the body**, particularly so in the eyes of those who accept that the painted surface and other media of art represent as general form, which their employment particularizes, the actualities of the hidden psychic structure made up of evaluations and fantasies with **corporeal content**."

"Often in a talk about art we get at least a partial division of formal attributes from representation. We say the formal relationships organize the representation, the images, on view. That's the **traditional approach**. On the other hand, in the theory of **Significant Form**, form is isolated from imagery, from the construction of likeness in visual terms. I am going to argue that **formal relationships** themselves entail a representation or imagery of their own though these likenesses are not as explicit as the images we obtain from what we call the **subject-matter**. When later I shall refer to Cezanne's *Bathers* in the National Gallery, I shall suggest that there is far more imagery in this picture than the imagery of nudes in

a landscape."

"It suggested an image for an amalgam of experiences, even though that impression had not been achieved by the creation of a correspondence with recognized events as is the case where you have a subject-matter."