

APPENDIX E: PRIMORDIAL NEED: SECURITY

[Johnson, Susan and Marano, Hara Estroff. Attachment: The Immutable Longing for Contact. p.34]

"The need for physical closeness between a mother and child serves evolutionary goals; in a dangerous world, a responsive caregiver ensures survival of an infant. Attachment Theory states that our primary motivation in life is **to be connected with other people** - because it is the only **security** we ever have. Maintaining closeness is a bona fide **survival need**.

Through the consistent and reliable responsiveness of a close adult, infants, particularly in the six months of life, begin to trust that the world is a good place and come to believe they have some value in it. The deep **sense of security** that develops fosters in the infant enough confidence to begin exploring the surrounding world, making excursions into it, and developing relationships with others - through racing back to mom, being held by her, and perhaps even clinging to her whenever feeling threatened. In **secure attachment** lie the seeds for self-esteem, initiative, and even independence. We explore the world from **a secure base**."

[Gibson, J.J. The Senses Considered as Perceptual Systems. p. 123]

"It is only half the truth to realize that animals feel the layout of the earth and its furniture. They also **seek contact with things** - at least some kinds of things and some kinds of contacts, for certain solids are beneficial and others are noxious. The infant clings to the mother and one adult clings to another in need. The earth itself has been compared to a mother in this respect. The metaphors of the **search for contact** hold true not only for the terrestrial, the sexual and the social realm, but also for the cognitive and the intellectual. One can be 'in touch' with other people, or with world affairs, or with reality."

[Gibson, J.J. The Senses Considered as Perceptual Systems. p. 132-133]

"The same can be said about each member of a sexual pair. Each partner is soft, warm, and suitably shaped to the other, and each touches when touched. **Social touch**, in fact, is a necessary basis of social life, and to be 'in touch' with one's fellows, or to '**make contact**' with other individuals, is a requirement for the development of a mental life. The perception of a concurrently soft, warm, round, and mobile thing is valuable to the young, and even to the old at certain times. They need it and seek it out, apparently, whether or not it yields satisfaction of hunger or sexual need. Matters are arranged so that it generally will, of course, **but the perception itself is satisfying**. We cling or clasp or embrace for its own sake."

[Kuspit, Donald B. The Subjective Aspect of Critical Evaluation. p. 80]

"Erich Fromm's conception of what he calls 'psychic needs' or 'existential needs' is one important formulation of these 'alternate,' more **psychologically primitive, needs**. To understand them in relationship to art is to gain an understanding of the kind of satisfaction art can afford and the kind of credibility a critical evaluation of art can have. Among the interpersonalists or proto-interpersonalists, Fromm's understanding of the **psychic needs** which arise from and articulate the 'conflict' which is 'man's essence,' and which 'enables and obliges him to find an answer to his dichotomies,' seems the most clearly and comprehensively formulated."

"It is because of this complicated tragic conflict that 'man' is forced to overcome the horror of separateness, of powerlessness and of lostness, and find new forms of relating himself to the world to enable him **to feel at home!**' The existential/psychic needs arise from this effort. Fromm identifies six of them: 'the need for relatedness, for transcendence, for rootedness, for a sense of identity, and for a

frame of orientation and an object of devotion,' and 'for effectiveness.' Taken together, they dialectically articulate the unannulable tragic conflict at the core of life, without overcoming it."

[Kuspit, Donald B. The Subjective Aspect of Critical Evaluation. p. 81]

"**Instinctive relationship** to seemingly charismatic art prepares the way for transcendence of the old everyday self that superficially seems central. In general, I submit that the hierarchy of satisfactions is as follows, moving from the simplest or straightforward to the most complex **psychic need** art can seem to satisfy: (1) the need for effectiveness; (2) the need for relatedness; (3) the need for rootedness; (4) the need for transcendence; (5) the need for a frame of orientation and an object of devotion; and (6) the need for an experience of identity or unity."

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

"Two factors collaborate in this forging (in both senses of the term) power of architecture. First are its physical quantities - how large it is, how much of it there is, how protractedly and repetitively **we are engaged with it**; I believe it was Lenin who remarked that quantity has a quality all of its own, a simple statement rooted in dialectical materialism, yet nevertheless, statement which, when one reflecting upon it closely, unfolds vast implications for architecture and for theories of the object in general. Secondly, are its quantities, the seminal interpretive relationships in terms of which we engage the architectural object including physical and **emotional shelter**, power, identity, status, beauty, and so forth. The significance of the quantity quality domain of architecture leads to the amplitude of the **transference** and **identification** which we form with that object, accounting, for example, for the 'maternity' of architectural space discussed by Bachelard. Hence architecture stands with family, state, and language as one of the principal formative arenas, yet its theorization has avoided the depth of scrutiny enjoyed by those other fields of study."

[Gehry, Frank. The Vitra Design Museum. p. 54]

"the volumes that seem to hover in midair tend also to render humanist conceptions of the body obsolete, or in any case, force the realization that the body itself is **a social construct**, not an absolute datum."

[Eisenman, Peter. *The Affects of Singularity*. p. 44]

"But if it can be said that if only by virtue of the relationship of media to reality that reality is no longer homogeneous but rather heterogeneous, then there are possibilities for conceptualising architecture. Within the mechanical paradigm the subject's relationship to the object was clearly understood since the mechanical paradigm evolved from the classical anthropocentric, organicist paradigm. There was a continuity; that is, with every change there was a homogeneity within each paradigm. The individual knew how to react to the object, even though the individual became clearly displaced from his or her centric position. It can be argued that architecture, even though it deals with the same physical individual with the same functional needs and the same **need for an affective response** to a physical space, no longer produces the same affect because of the shift of the human subject's relationship to the paradigm, that is, the shift from the mechanical to the electronic."

[Rapoport, Amos. *History and Precedent in Environmental Design*. p.303-304]

"Vernacular urban design is also the result of many decisions by many individuals and thus reflects shared schemata. The result is that such design expresses, in physical form, **what people need** and want. High-style spaces, on the other hand, often designed by individuals for individual patrons, may be highly idiosyncratic. They are also greatly influenced by design 'theories' most of which have little or no relationship to human behavior. They also tend to change much more frequently and abruptly than do vernacular designs (Rapoport, in press). Moreover, the choice process in terms of which design can be understood (Rapoport 1977) operates over long periods of time to arrive at forms. This means that they have been selected over long periods of time (Rapoport 1986c). Such forms, therefore, once again tend to reflect **consensual needs** and wants of large aggregates of people; they have become congruent with activities and are highly supportive of them (Rapoport, in press). If many such examples from many places and cultures, and over long periods of time, show the same, or similar, characteristics, one can be confident that these patterns are highly significant."

[Alexander, Christopher. *A Pattern Language: Towns, Buildings, Construction*. p. 930-931]

"Where can the need for concealment be expressed; the need to hide; the need for something precious to be lost, and then revealed? We believe that there is a **need** in people to live with a secret place in their homes: a place that is used in special ways, and revealed only at very special moments. To live in a home where there is such a place alters your experience. It invites you to put something precious there."

"An anthology devoted to small boxes, such as chests and caskets, would constitute an important chapter in psychology. These complex pieces that a craftsman creates are very evident witnesses of the need for secrecy, of an intuitive sense of hiding places. It is not merely a matter of keeping a possession well guarded. The lock doesn't exist that could resist absolute violence, and all locks are an invitation to thieves. A lock is a physical threshold."

[Ittelson, William H. and Proshansky, Harold M. An Introduction to Environmental Psychology: Research Methods in Environmental Psychology. p. 217]

"Gans concluded that the crowded setting was not in itself a major cause of pathology. The uprooting of inhabitants (as part of an urban renewal project) was likely to be more contributory to mental illness. Because of strong family and ethnic ties- the area was largely Italian- any disruption of the social fabric was threatening to the inhabitants' **sense of security**. He found, too, that neighborhoods which urban planners perceive as a slum are not necessarily so perceived by those who live in them. A decrepit physical environment, in short, does not always mean a pathological social environment."

[Wilson, Colin St. John. The Natural Imagination: An Essay on the Experience of Architecture. p. 65]

"But our experience of architecture is far from being encompassed by such learned response and reflection. Indeed in the very first instance quite other responses are at work, a whole array of **instinctive reactions** triggered by the nervous system and marked above all by **the quality of immediacy**. One aspect of this instinctual reaction received its most celebrated formulation in aesthetic terms in the idea of *Einfühlung*, or empathy, first defined by Robert Vischer and Theodor Lipps as the reincorporation of an **emotional state** or physical sensation **projected upon the object of attention**. Its popularised expression in architectural literature appears in Geoffrey Scott's 'Architecture of Humanism' where he writes: 'These masses are capable, like ourselves, of pressure and resistance...we have looked at the building and identified ourselves with its apparent state. We have transcribed ourselves into terms of architecture...It has stirred our physical memory...' Similarly Le Corbusier talks about the column as 'a witness of energy' and we are drawn into a world in which remote transpositions of the human figure participate in an exchange of forces, of pressure and release, of balance and counterbalance in which construct and spectator seem to become one. But in its confinement to aesthetic sensation alone, the notion of empathy is patently too limited: yet it does bear witness to a level of experience that has far deeper repercussions and that is as deeply rooted as it is paradoxically unacknowledged-the sense,

however abstracted, of a body-figure and the ensuing notion of Presence that flows from it. Michelangelo (for whom the human body served as the supreme image for all that he had to say, both sacred and profane) in his one written statement about architecture testified to it when he wrote '...and surely architectural members derive from human members. Whoever has not been or is not a good master of the figure and likewise of anatomy cannot understand (anything) of it.' With this stress upon anatomy this statement far outruns the conventional concern with the abstractions of Vitruvian symmetry. This mode of experience is real, **active in us all**, compelling in its impact. I hope to trace the source of this body metaphor and, in so doing, to show that it goes beyond **instinctive sensation** and is structured like a language."