

APPENDIX F: ALLURE

[Hogarth, William. The Analysis of Beauty. p.57]

"This way of composing **pleasing forms**, is to be accomplished by making choice of **variety of lines** , as to their shapes and dimensions; and then again by varying their situations with each other, by all the different ways that can be conceived: and at the same time (if a solid figure be the subject of the composition) the contents or space that is to be included within those lines, must be duly considered and varied too, as much as possible, with propriety. In a word, it may be said, the art of composing well is the art of varying well."

[Hogarth, William. The Analysis of Beauty. p.59]

"When you would compose an object of a great variety of parts, let several of those **parts be distinguished by themselves**, by their remarkable difference from the next adjoining, so as to make each of them, as it were, one well-shaped quantity or part, as is marked by the dotted lines in figure 35. T. p. 1, (these are like what they call passages in music, and in writing paragraphs) by which means, not only the whole, but even every part, will be better understood by the eye:"

"**Light and shade**, and **colours**, also must have their distinctness to make objects completely beautiful; but of these in their proper places - only I will give you a general idea of what is here meant by the beauty of distinctness of forms, lights, shades, and colours, by putting you in mind of the reverse effects in all of them together."

[Hogarth, William. The Analysis of Beauty. p.65-67]

"strictly speaking, there is but one precise line, properly to be called **the line of beauty**, which in the scale of them (Fig. 49 T. p.1) is number 4: the lines 5, 6, 7, by their bulging too much in their curvature becoming gross and clumsy; and, on the contrary, 3, 2, 1, as they straighten, becoming mean and poor;"

"It may be worth our notice however, that the stay, number 2, would better fit a well-shaped **man** than number 4; and that number 4 would better fit a well-formed **woman**, than number 2; and when on considering them, merely as to their forms, and comparing them together then, merely as to their forms, and comparing them together as you would do two vases, it has been shown by our principles, how much finer and more beautiful number 4 is, than number 2: does not this in our determination enhance the merit of these principles, as it proves at the same time how much the form of a woman's body surpasses in beauty that of a man? From the examples that have been given, enough may be gathered to carry on our observations from them to any other objects that may chance to come in our way, either animate or inanimate; so that we may not only lineally account for the ugliness of the toad, the hog, the bear and the spider, which are totally void of this waving-line, but also for the different degrees of beauty belonging to those objects that possess it."

"the knowledge of what I think the **sublime in form**, so remarkable displayed in the human body; in which, I believe, when he is once acquainted with the idea of them, he will find this species of lines to be principally concerned."

[Hogarth, William. The Analysis of Beauty. p.70-76]

"It will be sufficient, therefore, at present only to observe, first, that the whole horn acquires a beauty by its being thus genteely **bent two different ways**; secondly, that whatever **lines are drawn on its external surface** become graceful, as they must all of them, from the twist that is given the horn, partake in some degree or other, of the shape of the serpentine-line: and, lastly, when the horn is split, and the inner, as well as the outward surface of its shell-like form is exposed, the eye is peculiarly entertained and relieved in the pursuit of these serpentine-lines, as in their twisting their concavities and convexities are alternately offered to its view. Hollow forms, therefore, composed of such lines are extremely beautiful and pleasing to the eye; in many cases more so, than those of solid bodies. Almost all the muscles, and bones, of which the human form is composed, have more, or less of these kind of **twists** in them; and give in a less degree, the same kind of appearance to the parts which cover them, and are the immediate object of the eye: and for this reason it is that I have been so particular in describing these forms of the bent, and twisted and ornamented horn. There is scarce a straight bone in the whole body. Almost all of them are not only bent different ways, but have a kind of twist, which in some of them is very graceful; and the muscles annexed to them, though they are of various shapes, appropriated to their particular uses, generally have their component fibers running in these **serpentine-lines**, surrounding and conforming themselves to the **varied shape** of the bones they belong to: more especially in the limbs. Anatomists are so satisfied of this, that they take a pleasure in distinguishing their several beauties. I shall only instance in the thigh-bone, and those about the hips."

"such shell-like winding forms, mixed with foliage, twisting about them, are made use of in all ornaments; a kind of composition calculated merely to **please the eye**."

"the parts are too distinctly **traced by the eye**, for that intricate delicacy which is necessary to the utmost beauty;"

"but when these lines lose so much of their twists as to become almost straight, all elegance of taste vanishes."

"he will easily be led to see further, that this tendency to beauty is one, is not owing to any greater degree of exactness in the proportions of its parts, but merely to the more **pleasing turns**, and **intertwistings of the lines**, which compose its external form; for in all the three figures the same proportions have been observed, and, on that account, they have all an equal claim to beauty. And if he pursues this anatomical inquiry but a very little further, just to form a true idea of the elegant use that is made of the skin and fat beneath it, to conceal from the eye all that is hard and disagreeable, and at the same time to preserve to it

whatever is necessary in the shapes of the parts beneath, to give grace and beauty to the whole limb: he will find himself insensibly led into the principles of that grace and beauty which is to be found in well-turned limbs, in fine, elegant, healthy life, or in those of the best antique statues; as well as into the reason why his eye has so often **unknowingly** been pleased and delighted with them. Thus, in all other parts of the body, as well as these, wherever, for the sake of the **necessary motion of the parts**, with proper strength and agility, the insertions of the muscles are too hard and sudden, their swellings too bold, or the hollows between them too deep, for their out-lines to be beautiful; **nature most judiciously softens these hardnesses**, and plumps up these vacancies with a proper supply of fat, and covers the whole with the soft, smooth, springy, and, in delicate life, almost transparent skin, which, conforming itself to the external shape of all the parts beneath, expresses to the eye the idea of its contents with the utmost delicacy of beauty and grace. The **skin**, therefore, thus tenderly embracing, and gently conforming itself to the varied shapes of every one of the outward **muscles** of the body, softened underneath by the **fat**, where, otherwise, the same hard lines and furrows would appear,"

"to give a clear idea of the different **effect such anatomical figures have on the eye**, from what the same parts have, when covered by the fat and skin; by supposing a small wire (that has lost its spring and so will retain every shape it is twisted into) to be held fast to the out-side of the hip (figure 65, pl. 1) and thence brought down the other side of the thigh obliquely over the calf of the leg, down to the outward ankle (all the while pressed so close as to touch and conform itself to the shape of every muscle it passes over) and then to be taken off. If this wire be now examined it will be found that the general **uninterrupted flowing twist**, which the winding round the limbs would otherwise have given to it, is broke into little better than so many separate plain curves, by the sharp indentures it every where has received on being closely pressed in between the muscles. Suppose, in the next place, such a wire was in the same manner twisted round a living well-shaped leg and thigh, or those of a fine statue; when you take it off you will find no such sharps indentures, nor any of those regular engralings (as the heralds express it) which displeased the eye before. On the contrary, you will see how gradually the changes in its shape are produced; how imperceptibly the different curvatures run into each other, and how easily the eye glides along the varied wavings of its sweep."

[Hogarth, William. The Analysis of Beauty. p.79-80]

"We should therefore endeavor, in the next place, to vary them every way in our power, **without losing entirely the true idea of the parts themselves**. Suppose them then to have changed their situations a

little, and slipped beside each other irregularly, (some how as is represented in fig. 81. T. p. 2, merely with regard to their situation) and the external appearance of the whole piece of the body, now under our consideration, will assume the more varied and pleasing form, represented in fig. 76; **easily to be discerned by comparing the three figures** 76, 77, 78, one with another; and it will as easily be seen, that were lines to be drawn, or wires to be bent, over these muscles, from one to the other, and so on to the adjoining parts;"

"the application of this principle of **varying these lines, as their lengths will admit of**, will be found to have its effect as gracefully as in the more lengthened muscles of the body."

[Hogarth, William. The Analysis of Beauty. p.86-87]

"But in nature's machines, how wonderfully do we see **beauty and use** go hand in hand! Had a machine for this purpose been nature's work, the whole and every individual part might have had exquisite beauty of form without danger of destroying the exquisiteness of its **motion**, even as if ornament had been the sole aim; its movements too might have been graceful, without one superfluous title added for either of these lovely purposes."

"Thus again you see, the more variety we pretend to give to our trifling movements, the more confused and unornamental the forms become; nay chance but seldom helps them. How much the reverse are nature's! The greater the variety her movements have, the more beautiful are the parts that cause them."

"It is also to be noted of every species, that the handsomest of each move best: birds of a clumsy make seldom fly well, nor do lumpy fish glide so well through the water as those of a neater make; and beasts of the most elegant form, always excel in **speed**; of this, the horse and greyhound are beautiful examples; and even among themselves, the most elegantly made seldom fail of being the swiftest."

[Hogarth, William. The Analysis of Beauty. p. 90-91]

"nay all the muscles shift their appearances in different movements, so that whatever may have been pretended by some authors, no exact mathematical measurements by lines, can be given for **the true proportion of a human body.**"

"yet these sort of notions have so far prevailed by time, that the words, **harmony of parts**, seem as applicable to form, as to muscle."

[Hogarth, William. The Analysis of Beauty. p.95-97]

"Indeed, as many parts of the body are so constantly kept covered, the proportion of the whole cannot be equally known; but as stockings are so close and thin a covering, **every one judges** of the different shapes and proportions of legs with **great accuracy**. The ladies always speak skillfully of necks, hands and arms; and often will point out such particular beauties or defects in their make, as might easily escape the observation of a man of science. Surely, such determinations could not be made and pronounced with such critical truth, if the eye were not capable of measuring or judging of thickness' by lengths, with great preciseness. Nay more, in order to determine so nicely as they often do, it must also at the same time, trace with some skill those **delicate windings upon the surface** which have been described in pages 79 and 80, which altogether may be observed to include the two general ideas mentioned at the beginning of this chapter. If so, certainly it is in the power of a man of science, with as observing an eye, to go still further, and conceive, with a very little turn of thought, many other necessary circumstances concerning proportion, as of what size and in what manner the bones help to make up the bulk, and support the other parts; as well as what certain weights or dimensions of muscles are proper (according to the principle of the steelyard) to move such or such a length of arm with this or that degree of swiftness of force. But though much of this matter may be easily understood by common observation, assisted by science, still I fear it will be difficult to raise a very clear idea of what constitutes, or composes the **utmost beauty of proportion**."

"In doing which, we shall soon find that it is chiefly to be effected by means of the nice sensation we naturally have of what **certain quantities or dimensions of parts**, are fittest to produce the utmost **strength for moving, or supporting great weights**; and of what are most fit for the utmost **light agility**, as also for every degree, between these two extremes. He who hath best perfected his ideas of these matters by common observations, and by the assistance of arts relative thereto, will probably be most precisely just and clear in conceiving the application of the various parts and dimensions that will occur to him in the following descriptive manner of disposing of them, in order to form the idea of a fine-proportioned figure."

"when, as they approach each other in weight, their forms of course may be imagined to grow more and more alike, till at a certain point of time, they meet in just similitude; which being an exact medium between the two extremes, we may thence conclude it to be **the precise form of exact proportion**, fittest to perfect active strength or graceful movement;"

[Hogarth, William. The Analysis of Beauty. p.107]

"There is such a **subtle** variety in the nature of appearances, that probably we shall not be able to gain much ground by this inquiry, unless we exert and apply the full use of every sense, that will convey to us any information concerning them. So far as we have already gone, the sense of **feeling**, as well that of **seeing**, hath been applied to; so that perhaps a man born blind, may, by his better touch than is common to those who have their sight, together with the regular process that has been here given of lines, so see out the nature of forms, as to make a tolerable judgment of what is beautiful to sight."

[Hay, D. R. On the Science of those Proportions by which the Human Head and Countenance as Represented in Works of Ancient Greek Art are Distinguished from those of Ordinary Nature. p.31-33]

"The most remarkable characteristics in the structure of the human head are, its **globular form** (or rather such union of the globular and spheroidal forms as results, both in the external figure and in its sections, in the ovoid), and **the approximation of the plane of the face to a vertical line**; for in none of the lower animals does the skull present so near an approach to this form, nor the plane of the face to this direction."

"This species of **beauty** has been called the **ideal** in contradistinction to that of ordinary nature, from which it differs in being free from the deformities and peculiarities constituting the individuality by which men are distinguished from each other.

Some writers upon beauty have asserted that there is no original, or positive beauty in the human countenance, and that our senses of the beautiful, as relative to it, arises from the association of ideas alone; while others affirm that this depends entirely upon expression. Sir Charles Bell, in his excellent essay upon the subject, has shown most clearly that such doctrines are erroneous, and that there exists in the permanent form of the human head and face an **innate beauty**, altogether **independent of the enhancement of expression, or of any association of ideas in the mind of the beholder**. He observes, that those who have hitherto written on the sources of beauty have not attained to the right principle, because they have not only lost sight of nature, but of what may justly be called the philosophy of the subject. In respect to the permanent form and beauty of the human head and face, in contradistinction to expression, Sir Charles says - 'Beauty of countenance may be defined in words, as well as demonstrated in art. A face may be beautiful in sleep, and a statue without expression may be highly beautiful.' 'But it will be said, there is expression in the sleeping figure, or in the statue. Is it not rather that we see in these the capacity for expression? - that our minds are active in imagining what may be the motions of those

features when awake or animated? Thus, we speak of an expressive face before we have seen a movement, grave or cheerful, or any indication in the features of what prevails in the heart. Avoiding a mere distinction in words, let us consider, first, why a certain **proportion and form** of face is considered beautiful, and conveys the notion of capacity of expression; and, secondly, the **movements**, or the actual **expression of emotion**. I believe that it is the confusion between the capacity of expression and the actual indication of thought, that is the cause of the extraordinary difficulty in which the subject is involved.' "

[Hay, D. R. On the Science of those Proportions by which the Human Head and Countenance as Represented in Works of Ancient Greek Art are Distinguished from those of Ordinary Nature. p.37-39]

"The truth is, that we are more moved by the **features** than by the **form of the whole** head."

"We find its beauty and grandeur to depend more upon the degree of **harmony** amongst its parts, as to their **relative proportions** and **mode of arrangement**, than upon their excellence taken individually."

[Hay, D. R. On the Science of those Proportions by which the Human Head and Countenance as Represented in Works of Ancient Greek Art are Distinguished from those of Ordinary Nature. p.65-66]

"The distinction between the truly beautiful and the merely agreeable is clearly defined by Cousin. He observes - 'When we cast our eyes over existing nature, whether it be over the life that is called human, or that more extensive organic life, or even over inanimate nature, subject only to mechanical laws, we meet with objects that make us **feel pleasing or painful sensations**. **A form is present to your eyes**, and at the moment that you know it is, you feel an agreeable or a disagreeable sensation. If you are asked why it pleases you, you cannot give a reason; if you are told that it displeases others, you are not surprised, because you know that sensibility is not constant, and that it is not necessary to dispute about sensations. Up to this point we have not slipped into the domain of art; **its object is beauty**, and we are but at the agreeable. Now, does it not sometimes happen that a form is not only agreeable to us, but, beyond this, that it appears beautiful to us? When we were asked why it was agreeable to us, we could only have answered, according to our individual right, 'I am the sole judge of what pleases or displeases me;' but when we are asked why we call this form beautiful, we appeal to an authority which is not our own, which is imposed on all men - the authority of reason.

'To the question, What are the characteristics of the agreeable and of the beautiful? we reply, that it will be shown presently that **unity, proportion, simplicity, regularity, grandeur, and generality**, appear

more or less in objects that we call **beautiful**; and that **variety, motion, pliantness, energy, and individuality**, are marks of the **agreeable**.'

The want of a more extensive dissemination of such correct and comprehensive views upon this subject, has led to the erroneous notion that every one has a right to hold his own opinions as to the beauty of proportion in works of formative art. The author, therefore, feels that he cannot recommend too strongly to his readers the study of Cousin's excellent work, from which the above extract is taken."

"The only pleasure of sense that our philosophers seem to consider, is that which accompanies **the simple ideas of sensation**; but there are vastly **greater pleasures in those complex ideas of objects**, which obtain the names of beautiful, regular, harmonious."

"It is of no consequence whether we call these ideas of beauty and harmony, perceptions of the external senses of seeing and hearing, or not. I should rather choose to call our power of perceiving these ideas an **internal sense**, were it only for the convenience of distinguishing them from other sensations of seeing and hearing which men may have without perception of beauty and harmony."

[Hay, D. R. Proportion, or the Geometric Principle of Beauty, Analyzed. p.1-2]

"Poetry is composed of two things, -of the natural perception of the beautiful, and of the artistic development of this perception. In the former sense we are all poets; in the latter sense only a few possess the divine gift, and merit the distinguished name. We are all poets; for we are all capable of seizing, among the aspects of the actual, **that harmony of proportions which constitutes beauty**, and of finding in the field of the possible and the spiritual, that image of perfection of which external grace and sublimity are simply the embodiments. The meanest event, the most insignificant object, if suggestive to us of brighter thoughts and deeper feeling than those that people the range of our ordinary musings, become for us a poetical event - **a poetical object** ."

"**Proportion is**, in short, that geometrical quality in forms and figures by which they are rendered **pleasing** to the sense of sight, independently of their use or any other consideration."

[Hay, D. R. Proportion, or the Geometric Principle of Beauty, Analyzed. p.58]

"forms and figures as used in the arts require one or other of two qualities to render them pleasing: the first of which is the **imitation of natural objects**, and the second is **harmony**, produced by the proportion and arrangement of the elements of abstract form."

[Wollheim, Richard. The Image in Form: Selected Writings of Adrian Stokes. p. 38-39]

"And now I can explain fully what I mean by mass. **An effect of mass** is one connected with solidity or density of three-dimensional objects. **It is, therefore, in part an appeal to the sense of touch though the object be a building and not a piece of sculpture.** But solids afford an effect of mass only when they also allow the immediate the instantaneous synthesis that the eye alone of the senses can perform."

"Exploring sense of touch, I admit, introduces a succession, and therefore entails some element of **time** though it be turned into an instantaneous impression by the quickness of the perceiving eye."

"Mass reveals an entirety, reveals **space**, just as music dramatized succession or time with rhythm. And while admitting that when the eye perceives, other senses are always incited in that very act (for instance, I have inferred an oral appeal in Verona marble), and further, while admitting that visual art is bound to reflect responses of these other senses - for without them things perceived would not be objects - I consider that the basic appeal of the art of colour, painting, and of architecture, should be to the eye alone, just as music to the ear."

"Just as music can interpret any content in terms or rhythm, so painting can interpret any content in terms of **position**, of objects related by space."

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.126]

"He recognizes that art always seems to fall back to its origins in life. The more we experience art the more charged with life it seems, and the less apparent the art in it is, i.e., the less aesthetic point it seems to have. Even the abstraction in abstract art comes to be devalued as such. It comes to seem simply a veil on a feeling for life, and indirect approach to it, **making it more alluring.** For Greenberg, modernism is a way of reminding us of the raw artistic datum left after the art in art has been debunked, as it were, by being reduced to its life reference. The modernist conception of art is what is left after spiritual understanding of it, which includes attention to art's psychological effect, has reminded us of its symbolic value and has in general viewed it as a device for 'raising consciousness.' But spiritual understanding of art altogether ignores the difficulty of materially making it, of creating that kind of quality which permits us in the first place to experience a work or art as powerful-and then to misread that power as a sign of life force, when in fact it is a sign of art force."

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.144-145]

"Greenberg, then, claims to speak in the name of what Kant called 'a sensus communis, a sense or faculty

that all human beings exercise similarly in esthetic experience.' Criticism is ideally an expression of the *sensus communis*; the critic is its spokesman. Kant 'failed to show...how this universal faculty could be invoked to settle disagreements of taste...judgment or appreciation.' Greenberg remedies this by arguing that consensus makes itself evident in judgments of aesthetic value that stand up under the ever-renewed testing of experience. Certain works are singled out in their time or later as excelling, and these works continue to excel: that is, they continue to compel those of us who in time after look, listen, or read hard enough. And there's no explaining this durability-the durability which creates a consensus-except by the fact that **taste is ultimately objective.**"

"The best taste, like the best art, seems to transcend history-neither one really waits for history's judgment-because they are completely objective."

[Collins, John B. Perceptual Dimensions of Architectural Space Validated Against Behavioral Criteria. p. 4]

"animals raised in an **enriched visual and auditory environment** learn faster, grow better, and generally thrive, whereas animals raised in deprived environments with restricted stimuli, are smaller, learn slower, and are less able to cope with their environments. Support for the proposition has been gained in the observations that animals raised in enriched environments have larger, more massive portions of brain tissue than do other animals (Krech, 1962)."

"to assume that such findings can be generalized from animals to human beings is scientific nonsense, but to assume that they cannot be so generalized, is social suicide."

"enriching and enhancing the environment can do much to remedy the deprivation caused by poor social and poor learning environments. There has been much work recently in striving toward an increased understanding of environmental variables on learning rates, perceptual processes, cognitive growth, educational abilities: the general notion is that **an enriched enhanced environment enables the individual to better comprehend and deal with the world about him** (Deutsch, et al., 1968)."

[Collins, John B. Perceptual Dimensions of Architectural Space Validated Against Behavioral Criteria. p. 12]

"Attneave (see heath, 1968) has approached the problem of aesthetic factors from the standpoint of information theory and has suggested that some of the factors determining the **aesthetic merit** of a particular item include the economy of presentation of design as well as the equiprobability of any of its

elements recurring."

"Garner (1962) has used a similar approach in the investigation of concept learning and concept formation. Following the same tradition Rump (1968) reports some preferences for **asymmetry, multiplicity and heterogeneity.**"

[Thiel, P. Notes on the Description, Scaling, Notation and Scoring of Some Perceptual and Cognitive Attributes of the Physical Environment. p. 594]

"the word envirotecture has been coined to fill the need for a general reference to a purposeful act of intervention in the physical environment (including the provision of new facilities and the management of existing facilities) which transcends these artificial boundaries and is concerned with continuous environmental experience. An envirotect then is a person engaged in environmental intervention on the basis of the continuous process of real-time experience, ultimately **to enrich the quality of this experience** and promote the development of individuals and groups experiencing this total environment. An envirotect does not design vehicles or rooms or buildings or gardens or cities; he designs **experiences** in any and all combinations of these parts of the environment."