

## **APPENDIX G: INFLUENCE**

[Endell, August. The Beauty of Form and Decorative Art. p.21]

"They teach us that there can be no new form, that all possibilities have been exhausted in the styles of the past, and that all art lies in an individually modified use of old forms. It even extends to selling the pitiful eclecticism of the last decades as the new style.

To those with understanding, this despondency is simply laughable. For they can clearly see, that we are not only at the beginning of a new stylistic phase, but at the same time at the threshold of a completely new Art. An Art with forms which signify nothing, and remind us of nothing, which arouse our souls as deeply and as strongly as music has always been able to do... This is the power of form upon the mind, a **direct immediate influence** without any intermediary stage... one of direct empathy."

[Wilson, Colin St. John. The Natural Imagination: An Essay on the Experience of Architecture. p.64]

"In the prologue to his celebrated panegyric on the Acropolis, Le Corbusier draws attention to a commonly felt distinction. 'You employ stone, wood and concrete and with these materials you build houses and palaces; that is Construction. Ingenuity is at work. But suddenly you touch my heart. You

do me good, I am happy and I say: 'This is beautiful. That is Architecture!'. He then makes a series of references to 'a resonance, a sort of sounding-board which vibrates in ... an axis of organization'; and with Ozenfant (in the first number of L'Esprit Nouveau) he explores the 'physical-subjective facts which exist because the human organism is as it is'. But, to use Aalto's phrase, he did not go 'deep enough'.

Some kind of revelation has occurred, in pure immediacy, unsought and unexplained: and that is a mystery.

Most critics step down from the challenge because they do not have an explanation that is neat. But the mystery doesn't go away; **we can still be moved deeply by buildings** yet have no adequate terms to deal with the fact. We are normally very disinclined to talk about this in the same way that we find a verbal account of sexual attraction to be hopelessly inadequate. (There are some common features in the psychic chemistry of the two phenomena, a split-second immediacy of sensation, a mingling of the visual and the visceral, an uncanny awareness of some magnetic charge in the air, of a jolting presence, of time suspended.) For my own part I need to know why I can be so deeply moved in the presence of certain buildings."

"Clearly therefore the secret of this elation lies in the experience of some more primal conjunction of forms, as if to say that our experience of architecture is somehow divided in itself into frames of super- and infra-structure. **It is as if we are being manipulated by some subliminal code**, not to be translated into words, which acts directly on the nervous systems and the imagination at the same time, stirring intimations of meaning with vivid spatial experience as though they were one thing."

[Downs, R. M. and Stea, D. Image and Environment: Cognitive Mapping and Spatial Behavior. p.3]

"Psychoanalytic man, as delineated by Freud and Jung, was totally non-rational. His adult behavior was determined in large part by the (probably unconscious) resolution of psychological conflicts experienced earlier in life, and was influenced by biologically transmitted traces of earlier experiences in human evolution ('collective unconscious' or 'racial memory'). External factors were assumed to play a small role in adult patterns of decision-making: social influence was secondary, and environmental influence negligible. The only exception to this latter statement is the work of Searles (1960) who incorporated **influences from the physical (and spatial) environment into psychoanalytic thinking.**"

[Downs, R. M. and Stea, D. Image and Environment: Cognitive Mapping and Spatial Behavior. p.5]

"Among theorists in psychology, Koffka (1935) may have been the first to distinguish **between the geographical environment (or absolute space) and the behavioral environment (or relative space)**, although he acknowledges borrowing some concepts from Tolman. Koffka held that the geographical environment is not a stimulus or set of stimuli in itself, but is 'stimulus-providing', and that the mediation of the behavioral environment clarifies the relationship between the geographical environment and behavior: Behavior takes place in a behavioral environment, **by which it is regulated**. The behavioral environment depends upon two sets of conditions, one inherent in the geographical environment, one in the organism. But it is also meaningful to say that behavior takes place in a geographical environment... (1) Since the behavioral environment depends upon the geographical, our proposition connects behavior with a remote instead of an immediate cause... (2) the results of the animal's behavior depends not only upon his behavioral but also on his geographical environment... The geographical environment, not only the behavioral, is changed through all behavior. (1935, p.31)

Lewin, whose association with Tolman was closer, stressed the relationship of and distinctions among mathematical space, physical space, and psychological life space, concepts which resemble those of Koffka. Lewin developed a 'topological' or 'hodological' psychology, stressing the connection and paths between psychological regions: 'There is a certain topological structuring of the environment in nearly all situations with which psychology deals, and no doubt **there is always some structuring of the person**' (1936, p.62). For Lewin, the contrast between physical and psychological space stemmed from the laws appropriate to the two, with the determination of spatial relations in psychology dependent upon psychological processes and, hence, upon the nature and laws of psychological dynamics. While psychological life space was considered potentially 'metricisable' in the same sense that physical space is metric, Lewin also clarified distinctions between physical and psychological worlds via differing notions of connectedness and closure. The single connected space in which all physical reality is included does not exist within topological psychology, each life space being viewed as dynamically unique and equivalent to the totality of the physical world. The notion of 'dynamic closure' entered here as well, the physical world being considered as a 'dynamically closed' unity and the psychological world a dynamically enclosed unity."

[Maslow, A. H. and Mintz, N. L. Effects of Aesthetic Surroundings. p.466]

"It is concluded that **visual-esthetic surroundings** (as represented by the 'B' room and 'U' room) **can have significant effects upon persons exposed to them.** These effects are not limited either to 'laboratory' situations or to initial adjustments, but can be found under naturalistic circumstances of considerable duration."

[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.5-6]

"In the science of Aesthetics, therefore, the human mind is the subjects, and external nature the object. Each individual mind may be considered as a monad in creation - a world within itself. These two separate existences - the individual mind and so much of creation as lies within the scope of its powers - have a distinct relation to each other: **the subject is affected by the object,** and the media of communication are the sensorium and its inlets, the organs of sense - the former being in direct contact with the subject, and the latter with the object. The organs of sense are thus acted upon in various ways, agreeably to the numerous modifications of the elements of the external world."

[Wollheim, Richard. The Image in Form: Selected Writings of Adrian Stokes. p.123-124]

"Formal arrangements can sometimes transmit a durable image. That is not merely to say that they are expressive. There is a sense in which every object of the outside world is expressive since we tend to endow natural things, any piece of the environment, **with our associations to it,** thereby constructing an identity additional to the one generally recognized. At heightened moments anything can gain the aura of a personage. But in art it should not be we who do all the imaginative work in this way. The better we understand art the less of the content we impose, **the more becomes communicated.** In adopting an aesthetic viewpoint - this, indeed, is a necessary contribution on our part - which we have learned from studying many works of art, we discover that to a considerable extent our attention is confined to **the relationship of formal attributes and of their image-creating relevance to the subject-matter.** The work of art should be to some extent a strait-jacket in regard to the eventual images that it is most likely to induce. Obviously any mode of feeling can be communicated by art, perhaps even by abstract art. Nevertheless the personification of this message in the terms of aesthetic form constructs a simulacrum, a presence that qualifies the image of the paramount feeling expressed. The feeling takes to itself as a crowning attribute more general images of experience. **Form, then, ultimately constructs an image or**

**figure of which, in art, the expression of particular feeling avails itself."**

"to construct from psychological and emotional as well as physical concatenations a thing that we tend to **read** as we read a face. A face **records** more experience than its attention at the moment we look at it. Perhaps all we demand of a work of art is that it should be as a face in this sense."

[Kuspit, Donald B. The Subjective Aspect of Critical Evaluation. p.82]

"The critical **relationship to art**, which I submit is the model relationship to it, begins interpersonally in the theatrical **mirror transference** - the work of art seems to promise a glimpse of one's deepest self, seems to reflect as through a glass darkly its basic unity of being."

"The art is encountered and analyzed in the aura of this two-facted narcissistic **transference**, out of which emerges a fantasy or transference representation of the artist-self, which is **internalized by the critic**. But it is in fact the critic's self 'making sense' of the art, that is, giving it a self of which the particular works are regarded as emanations. Through the process of unconsciously narcissistically oriented analysis of the art the critic simultaneously imagines and internalizes the artist-self, but in fact it is his own to begin with. It may have constituted itself by imaginative **identification with the artist's work**, but its form pre-existed the work, not Platonically, but in the theatrical interpersonal space **of his relationship to it**, which arose and became consequential in the first place because of his expectation that art could satisfy his need for integral selfhood, indeed, was the royal road to it, the privileged path to an experience of identity or unity of self. I think this expectation is socio-historically generated, but the key point here is that the critic becomes pregnant, as it were, with a sense of integrity, **through his relationship with art.**"

[Kuspit, Donald B. Clement Greenberg: Art Critic. p.50-51]

"While unity is 'conclusive', its dialectical tension gives it 'crispness'. This offsets unity's 'monumentality', which 'has little to do with size' but with the tightness of the coherence created by dialectical tension. For Greenberg, the monumentality of unity has nothing to do with 'the logic of appearances' but with 'the logic of somatic structures'. Unified form is a **somatic** structure for Greenberg, and he is acutely conscious of the tension which creates and sustains the structure, tightening it into coherence."

"Cramping is a step on the way to this surface vibrancy, which is finally achieved when pictorial space is sufficiently unified to 'erase the old distinction between object-in-front-of-background and background-

behind-and-around-object, erase it at least as **something felt rather than merely read**'. Cubism first accomplished this: 'All space became one, neither 'positive' nor 'negative', **insofar as occupied space was no longer clearly differentiated from unoccupied**. And the object was so much formed, as exhibited by precipitation in groups or clusters of facet planes out of an indeterminate background of similar planes, which latter could also be seen as vibrating echoes of the object.' For Greenberg, the drama of interlocking positive and negative space, the determinate and indeterminate, into a tight yet still tense unity, repeatedly plays itself out in abstract art."

[Heider, Fritz. On Perception, Event Structure, and Psychological Environment. p.8]

"We have explained why some physical structures appear as objects of perception and some as mediators. The question now arises of how the perceptual significance of physical entities is related to their behavioral significance.

Not all parts of the environment are of equal significance for our action. We do not have to know how the particles of the air move, but the fact that a chair stands here and a table there is important and can determine our behavior. We have to be able to perceive a car that passes us in the street, the staircase of the house that we are entering. We need to know only a few of the infinite number of possible determinations of the environment in order to be adequately oriented about the possible relationships of our bodies to it. We live only in one particular level of this world; we have no relationship to many of the facts or events of our surroundings, they are not 'real' for us. In order to gain more understanding of the significance for behavior of the structures in the environment, we must start with a discussion of the solid units among which we live."

[Barker, Roger G. Ecological Psychology. p.1]

"These new methodological and conceptual problems arose in connection with a wide spectrum of psychological phenomena, for ecological psychology is concerned with other molecular and molar behavior, and with both the psychological environment (the life-space in Kurt Lewin's term; the world as a particular person perceives and is otherwise **affected by it**) and with the ecological environment (the objective, pre-perceptual context of behavior; the real-life settings within which people behave)."

[Barker, Roger G. Ecological Psychology. p.4]

"The view is not uncommon among psychologists that the environment of behavior is a relatively

unstructured, passive, probabilistic arena of objects and events upon which man behaves in accordance with the programming he carries about within himself (Brunswik, 1955; Leeper, 1963; Lewin, 1951). But research at the Midwest Field Station and elsewhere indicates that when we look at the environment of behavior as a phenomenon worthy of investigation for itself, and not as an instrument for unraveling the behavior-relevant programming within persons, the situation is quite different. From this viewpoint the environment is seen to consist of highly structured, improbable arrangements of objects and events which **coerce behavior** in accordance with their own dynamic patterning. When, early in our work at the Field Station, we made long records of children's behavior in real-life settings in accordance with a traditional person-centered approach, we found that some attributes of behavior varied less across children within settings than across setting within the days of our children. We found, in short, that we **could predict some aspects of children's behavior** more adequately from knowledge of the behavior characteristics of the drugstores, arithmetic classes, and basketball games they inhabited than from knowledge of the behavior tendencies of particular children (Ashton, 1964; Barker & Gump, 1964; Raush et al., 1959,1960). It was the experience that led us to look at the real-life environment in which behavior occurs, with the methodological and theoretical consequences"

[Barker, Roger G. Ecological Psychology. p.9]

"The most primitive and simple thing we know about the ecological environment is that it has structure; it has parts with **stable relations between them**. One task is to describe this structure. It is clear that structure cannot be discovered by observing a single part, such as the point of intersection of the environment with a particular person, or by considering the parts separately, one by one."

[Barker, Roger G. Ecological Psychology. p.10-11]

"**The Behavior** with which one is concerned must be identified. There are many levels of behavior, each of which has a special environmental context. In the present case we are interested in molar behavior, in the behavior of persons as undivided entities; we are not interested in the behavior of eyelids or glands. The problem of identifying and describing the ecological environment of behavior is an empirical one. It is necessary to observe and describe the environment in order to develop theories that later can guide further empirical investigation. The identification of the ecological environment is aided by the fact that, unlike the life-space, it has an objective reality 'out there'; it has temporal and physical attributes. Since the physical-temporal world

is not homogeneous but exists in natural parts with definite boundaries, the ecological environment occurs in bounded units. Arbitrarily defined physical-temporal units will not, except by chance, comprise an environmental unit. Furthermore, the boundaries and characteristics of the ecological environment cannot be determined by observing the persons within it. The individual persons within a bounded unit of the ecological environment differ in psychological attributes; their **behavior** in the same environment will, therefore, differ. However, since people en masse can be expected to have common attributes, the inhabitants of identical ecological units will exhibit a characteristic overall extra-individual pattern of behavior; and the inhabitants of different ecological units will exhibit different overall extra-individual patterns of behavior."

[Barker, Roger G. Ecological Psychology. p.29-30]

"Physical forces. **Physical arrangements can enforce some patterns of behavior and prevent others.** School corridors, for example, allow locomotion in certain directions only, their narrowness prevents the playing of circle games, and the absence of chairs or ledges encourages standing and walking and discourages sitting or lying. The layout of streets and sidewalks, the size and arrangement of rooms, and the distribution of furniture and equipment are often important factors in coercing certain features of standing patterns of behavior and in restricting others. The physical forces impelling and hindering behavior do not have to be absolute, like a wall that cannot be breached; they can be effective by making actions of some kinds easier than others. It is physically easier to walk on the streets and sidewalks of Midwest than to cut across lots; even dogs follow the streets and sidewalks to a considerable degree. In these cases, **physical forces from the milieu mold behavior to conform to its shape.**"

[[Barker, Roger G. Ecological Psychology. p.34]

"The nomenclature of behavior settings presents difficulties. While a behavior setting is the total, extra-individual pattern of behavior and milieu, the common names of settings often refer to only one of these aspects. Although the name of the behavior setting Midwest Lake specifies its physical side, the pattern of the behaving persons and objects is an essential part of the setting. The physical lake, per se, without the behavior and objects is not a behavior setting."



[Stea, D. Space, Territory and Human Movement. p.13]

"But, as previously indicated, territorial manifestations exist on smaller levels too, on levels more readily amenable to empirical investigation. And it is my contention that these smaller territories are in some way **affected** or **shaped** by the designed environment; if the designed environment changes, the territory may also change."

[Stea, D. Space, Territory and Human Movement. p.16]

"In other words, with the alteration in the shape, size, boundedness and differentiation of the territorial cluster and of the territorial units came marked alteration in the behavior of the individual members."

[Ittelson, William H. and Proshansky, Harold M. An Introduction to Environmental Psychology: Research Methods in Environmental Psychology. p.229]

"It will be recalled that Barker with his colleagues Wright (1954) and Gump (1964) advanced the hypothesis that behavior is best studied in its everyday, 'natural' environment; they call this approach 'ecological psychology.' Obviously, however, one cannot observe all people in action at once. In fact, most of our activities occur in well-defined physical settings - a classroom, a bus, a playground, a park, a restaurant. Each of these environments becomes the context for a social setting that **imposes a specific type of behavior** (studying, riding, playing, relaxing, eating) on those who enter it. This is to say that the setting is defined by its social as well as its physical properties. Within the 'environment / behavior milieu' there is a 'stream of behavior,' and it is this stream that Barker and his associates measure through a detailed system of observation."

[Ittelson, William H. and Proshansky, Harold M. An Introduction to Environmental Psychology: Research Methods in Environmental Psychology. p.230]

"constitutes the identification of those '**discriminable phenomena external to any individual's behavior**' (1968, p.13) which have a bearing on it."

"Technically we can call these episodes sequential dependencies. Though thousands of such observations, Barker's staff has been able to describe the 'standing patterns of behavior' which make up the 220 'settings' of Midwest. Each has its own regulatory, even coercive (although by no means total), power to compel behavior to an appropriate pattern."

[Collins, John B. Perceptual Dimensions of Architectural Space Validated against Behavioral Criteria. p.1]

"The emergence of a psychology whose point of application is man's total environment can readily be demonstrated in the advent of a new literature, new professional societies, and centers of active research. The last several years have seen a growing bulk of articles, journals, and proposals dealing with man's interaction with the environment and **its effect on his behavior.**"

[Collins, John B. Perceptual Dimensions of Architectural Space Validated against Behavioral Criteria. p.6-7]

"The effective investigation of the behavioral-environmental interface presupposes that interactions between perception and behavior must be quantifiable. In order to do this, the following propositions seem reasonable: 1. The quality of design is defined by its functional utility. 2. The quality of form is defined by the rate at which it discloses its function to the user. If these propositions be true, then an index of the goodness of form vis-a-vis function is given by the degree of correspondence or correlation between the perception or the form of the article and its utility or its function.

Restated, the question reads: Can verbal self reports of behavioral criteria be predicted from verbalized perceptual dimensions? In design terms, the question is: Can the functional utility of a space be determined from the degree of form disclosure?

Restated in design terms, the question becomes: Can behavioral criteria (functional utility) of the space be predicted from a number of perceptual dimensions (in verbalized form) which indicate its degree of disclosure of form?"

[Collins, John B. Perceptual Dimensions of Architectural Space Validated against Behavioral Criteria. p.84]

"Once these criteria have been articulated and elaborated, the designer must exercise his ingenuity in selecting those elements of visual and functional impact which should facilitate such behavior criteria. When the structure or design is completed, the designer must follow through and study those users of his environment to determine whether the specific visual and design considerations do in fact **impinge on the behaviors** of the users of his environment."

[Pearson, David. Making Sense of Architecture. p. 68]

" 'Far from being narrowly based upon any single sense of perception like vision, our **response** to a building derives from our body's total response to and perception of the environmental conditions which that building affords.' "

"As a sensory being, the human individual **responds** to many stimuli, both cosmic and terrestrial. We usually talk of possessing five primary senses - sight, touch, taste, hearing and smell. But **we are affected** by a far wider range of stimuli than we think. Rather than treating them as separate sensory stimuli, it is more accurate to perceive of them as all parts of an energy continuum."

"As we know, however (for instance from energies such as certain forms of radiation), just because we cannot sense such stimuli it does not mean that they are not **affecting us**. As well as the bodily senses, we also react to other kinds of sensory experiences of the mind and spirit; for example, **sense of place, space and form**, fitness and culture, and spiritual power."

"Today, most of us spend around 90 per cent of our time in cities, buildings and vehicles - environments definitely not conducive to health, sanity and well-being. On the contrary, the majority of urban built environments are poorly designed and managed, and constant exposure to them produces stress and illness - the symptoms of 'sick building syndrome' being part of a far wider malaise. Our senses have adapted to try and cope - and it is the coping that presents the trouble. In a world beset with increasing noise, unpleasant air, polluted water and various smells, our senses become dulled, if not actually impaired or damaged. Visual information - advertising, television, magazines - has tended to make sight dominant over the other sensory inputs to ears and nose. Modern architecture, by and large, is a reflection of this limited palette of senses. In 1947 James Marston Fitch, Professor of Architecture at Columbia University, New York, detailed the shortcomings of modern buildings. He saw the architect as being predominantly 'form conscious,' failing to establish a holistic design synthesis using all the human senses. The main reason, he felt, was the overwhelming presence of technology. Its sheer ubiquity for the manipulation of the natural environment allowed the design professions to ignore nature and our sensory perceptions as basic factors. With a better understanding of the environment - thermal, atmospheric, luminous, sonic, anthropometric and biological - the designer could reach a 'higher level synthesis combining creative design and available technology better to meet modern building needs.'"

[Hay, D. R. Proportion, or the Geometric Principle of Beauty, Analyzed. p. 8-9]

"Although I have hitherto referred to the effects of forms upon one eye only, in order to be more explicit, these effects are much modified by the rays entering both our eyes simultaneously; hence the **mild and pleasing influence** of horizontal composition, and the **more powerful and grand impression** made by that which is vertical. These are the sensible effects of figure upon the organs of vision, and it is only of such that I mean to treat. My observations can therefore have no reference to any geometrical property in figures beyond what can be superficially depicted, as they are reflected upon the retina; for it is well known that we only find out by experience that bodies possess other dimensions than what may be thus appreciated. The effects of geometrical configuration on the eye are, in the first instance, regulated by the relation they bear to the conformation of that organ itself; hence the **soft influence** of those of the curved kind, and the acute and **more powerful** effect of those whose outlines are composed of angles. On the mode of proportioning these elements of form in the combinations of various figures, their effect upon the eye depends - when a proper mode is adopted, geometric beauty is the result, while the adoption of an improper mode results in deformity."

[Hay, D. R. Proportion, or the Geometric Principle of Beauty, Analyzed. p. 12-13]

"By the science of chromatics it has been shown that in colouring also there are three primary elements - blue, red, and yellow; and that the complete scale of the colourist has other four secondary or intermediate hues - purple, orange, green and neutral. The art of painting teaches the proper use of these, the harmony arising from which is in its simplest elementary kind merely sensual, although, like other harmonies, it can be made, in the hands of men of genius, and combined with subjects of an exalted kind, to produce powerful effects upon the mind through the sense by which it is appreciated. But there has, as yet been no systematic arrangement, or geometric principles of proportion, applied to form, by which harmony may with certainty be produced; although it has been universally acknowledged that there is a harmony and discord in the modes of combining forms, as certainly as harmony and discord can be produced by various modes of combining either sounds or colours."

[Hay, D. R. Proportion, or the Geometric Principle of Beauty, Analyzed. p. 16-18]

"The homogeneous simplicity of these figures consists, first, in the circle being the most perfect curve, and composed of one line drawn round one point, from which every portion is equidistant; secondly, in the equilateral triangle being composed of three sides, the smallest number possessed by any rectilinear

figure, which sides are equal, and each of which, as well as each of its angles, are equidistant from one point; and thirdly, in the square being composed of four equal sides and four right angles, each side and each angles being also equidistant from one point, and the right angle itself being homogeneous. Without referring to the analogy of sound; it might be shown that from their configuration, compared to the conformation of the eye, the effects of those particular forms upon that organ entitle them to hold the situation amongst other forms in which I have placed them. The pupil of the eye is circular; hence the rays, or pencils of light, which pass from external objects to the back of the inner chamber, or retina, are most easily transmitted when the object is circular, as already explained. The circle is, therefore, not only geometrically the most simple of the homogeneous forms, but naturally so in reference to the organ by which it is perceived. The square is the next most **constant form to the eye**, as its angles, although more in number, are less acute than those of the triangle, and are the exact mean between acuteness and obtusity. The triangle, of the three, is the figure which, from its being composed of acute angles and oblique lines, exercises **the most powerful influence** on that delicate organ. In this respect it corresponds to the note E in the diatonic scale in music; for compositions having that note for their key exercise the same relative influence on the ear. Indeed, round and acute are terms as often employed to express qualities of sound, as they are to express the particular configuration of objects presented to the visual organs. It is well known in chromatics, that the primary colour, blue, exercises **a softer influence** on the eye than either of the other two, red and yellow; and this no doubt occurs from its being the most allied to darkness or black of the three, and hence associating more intimately with the colour of the retina itself. The colour that stands next to it as a primary in the solar spectrum, is red, which consequently holds the situation that the triangle does in my series of forms; and this colour is well known **to affect the eye more forcibly** than the yellow, which, in the natural series, is furthest removed from the blue; so that the more acute effect of the triangle upon the eye, although holding a medial situation, is quite in accordance with the analogy of acoustics and chromatics."

[Hall, Edward T. Handbook for Proxemic Research. p. 8]

"Because it was noted that some of the JOBS trainees were **sensitive to the orientation of furniture** and tended apparently **unconsciously to line up objects**, it was decided to conduct **a spatial orientation study** of limited scope during the practice interview sessions. It attempted to record trainees' unconscious re-orientation toward or away from the interviewer. Position of the applicant's chair - sometimes in a normal position and occasionally in a different, even awkward position - was marked

before the interview. Thus, we could determine precisely how much, if any, it had been moved during the session. Photographic records were made of the positioning of chairs. This set of observations represents a sort of footnote to the main study, but it was revealing in that it confirmed an aspect of black behavior that had been previously observed, i.e., that the blacks with whom we were working were when compared to most whites extraordinarily **sensitive** to spatial arrangement. When an interviewee would enter the room it was observed that as he seated himself he would unconsciously align his chair with some other feature of the room, usually the side of the desk. Experimentally moving the chair out of line as little as 1/10th of an inch produced almost imperceptible precise realignment with the original object. Thus we found that the research setting itself can be the subject of research."

[Winkel, G. H. and Sasanoff, R. An Approach to an Objective Analysis of Behavior in Architectural Space. p. 360]

"The results of the factor analysis were studied to see if they would provide information on **the relationships** between particular paths taken and sets of exhibits which were visited by the sample. It was possible to subdivide the paths taken from each of the adjunctive galleries (maritime, animal, and ramp area) as well as the main entrance, and relate the direction taken from each of these points (either right, straight, or left) with the set of exhibits seen by each visitor. Such information provided **a more quantitative estimate of the behavior** of our visitors to the museum."

[Alp, Ahmet Vefik. An Experimental Study of Aesthetic Response to Geometric Configurations of Architectural Space. p. 149]

"Population growth and advances in technology are two characteristic phenomena of our epoch. One of their primary consequences has been the increased density of populations in urban areas, which, in turn, has been one of the major causes of a gradual loss in the aesthetic quality of the built environment. The transition from beautiful to ugly, with the possible exception of a few elite places in some wealthier and culturally established regions of the world, has also been mentioned by many critics of art and architecture who on various occasions, have expressed the gradual extinction of **aesthetic sensitivity** and the need for greater perceptual richness in today's visual environment."

"aesthetic behavior characterizes virtually every level of human activity so constantly and closely that we are unconscious of its existence (2). A. H. Maslow identifies aesthetic satisfaction as a higher-level human need (3) and calls for the architectural profession to meet people's visual needs while providing

them with aesthetic pleasure. In order to succeed at this, architects and environmental designers first need to determine people's **affective responses** to a variety of buildings and building complexes. This research attempts a contribution in this domain: Geometry as a physical variable of the architectural space is manipulated under experimental conditions and the corresponding aesthetic reactions are systematically evaluated."

"The geometry of the architectural space was the independent variable and its possible aesthetic-emotional effects constituted the dependent variable for the study."

[Eisenman, Peter. *The Affects of Singularity*. p. 43]

"There are two English words, 'affect' and 'effect', that sound alike but mean quite different things. Effect is something produced by an agent or cause. In architecture it is the relationship between some object and its function or meaning; it is an idea that has dominated Western architecture for the last 200 years. Since the French Revolution, architecture, in its political, social and economical sense, has dealt with effect. If it is good it is effective: if it is good it serves more people. The clearest example of effect is the utilitarian creed of modern architecture; form follows function. This argued that a socially viable programme, properly elaborated, would provide good architecture. Affect, on the other hand, has nothing necessarily to do with good. Affect is the conscious subjective aspect of an emotion considered apart from bodily changes. Affect in architecture is simply **the sensate response to a physical environment.**"

[Alexander, Christopher. *A Pattern Language: Towns, Buildings, Construction*. p.884]

"But these biological rooms are as irrational, as much based on images and fantasies as the rigid crystals they are trying to replace. When we think about the **human forces acting on rooms**, we see that they need a shape which lies between the two. There are reasons why their sides should be more or less straight; and there are reasons why their angles, or many of them anyway, should be rough right angles. Yet their sides have no good reason to be perfectly equal, their angles have no good reason to be perfectly right angles. They only need to be irregular, rough, imperfect rectangles. The core of our argument is this. We postulate that every space, which is recognizable and walled enough to be distinct, must have walls which are roughly straight, except when the walls are thick enough to be concave in both directions. The reason is simple. Every wall has **social spaces** on both sides of it. Since a social space is convex - see the extensive argument in positive outdoor space (106) - it must either have a wall which is concave (thus forming a convex space) or a wall which is perfectly straight. But any 'thin' wall which is concave

toward one side, will be convex toward the other and will, therefore, leave a concave space on at least one side."