

## **APPENDIX H: REFINEMENT**

[Skalski, Martin. Theory of Design Mutation. p.102]

"But, it shouldn't be just the forms in nature that interest the designer, but how the actual forms develop."

"I think that internal emotions and sensibilities of living beings can be a cause of natural mutation in natural forms, and that we, as humans, can also find new and relevant design concepts through the pure use of our emotions and sensibilities."

[Alexander, Christopher. A Pattern Language: Towns, Buildings, Construction. p.926]

"Before you build the seat, get hold of an old arm chair or a sofa, and put it into the position where you intend to build a seat. Move it until you really like it. Leave it there for a few days. See if you enjoy sitting in it. Move it if you don't. When you have got it into a position which you like, and where you often find yourself sitting, you know it is a good position. Now build a seat that is just as wide, and as well padded - and your built-in seat will work."

[Hogarth, William. The Analysis of Beauty. p.62]

"Have not many gothic buildings a great deal of consistent beauty in them? Perhaps acquired by a series of **improvements made from time to time** by the natural persuasion of the eye,"

[Hogarth, William. The Analysis of Beauty. p.93-94]

"There is a **medium** between these, proper for every character, which the eye will easily and accurately determine."

"no rule or compasses would decide this matter either so quickly or so precisely as a **good eye**. It may be observed, that minute differences in great lengths, are of little or no consequence as to proportion, because they are not to be discerned; for a man is half an inch shorter when he goes to bed at night, than when he rises in the morning, without the possibility of its being perceived."

"Thus much I apprehend is sufficient for the consideration of general lengths to breadths. Where, by the way, I apprehend I have plainly shown, that there is no practicable rule, by lines, for minutely setting out proportions for the human body, and if there were, the eye alone must determine us in our choice of what is most pleasing to itself.

Thus having dispatched general dimension, which we may say is almost as much of proportion, as is to be seen when we have our cloaths on: I shall in the second and more extensive method proposed for considering it, set out in the familiar path of common observation, and appeal as I go on to our usual feeling, or joint-sensation, of figure and motion."

[Maslow, A. H. and Mintz, N. L. Effects of Aesthetic Surroundings. p.460]

"Recognizing the situational nature of our definitions of 'beauty', 'average' and 'ugly', there still are interesting implications if our research would continue to find the effects of 'average' surroundings to lie closer to those of 'ugly' than those of 'beauty', rather than finding that effects of 'average' lie midway between the two, or closer to 'beauty'. This, of course, would have immediate relevance for professors and their offices."

[Hay, D. R. Proportion, or the Geometric Principle of Beauty, Analyzed. p.10]

"The smallest number of parts by which this element is attainable are two, and the greatest number three."