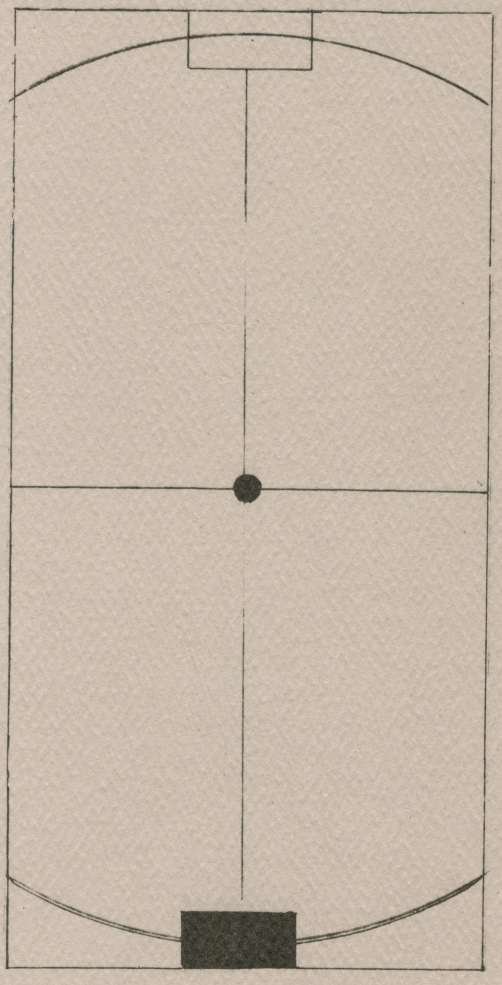
IDEAS, IMAGES, GAMES

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IDEAS, IMAGES, GAMES

An Inquiry Into the

Process of the Subconscious

AN UNDERGRADUATE THESIS SUBMITTED

IN PARTIAL FULFILLMENT OF THE

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OF

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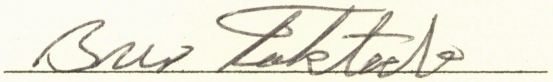
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June 1985

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PREFACE

Written material contained within this book has been formulated in conjunction with, and as a source for visual material, and is by no means a concrete doctrine with the intention to prove, disprove or revolutionize any theory about design or architecture in general. I have proceeded in a purely exploratory manner without formal goals, in a sense, arbitrarily, and open to ideas as the process of learning moves from inspiration to synthesis, I am indebted to the sources which provided inspiration and hopefully, in no instance, misrepresented or misinterpreted their ideas. The bibliography covers most of the sources although undoubtedly I have forgotten a fair number.

This paper relies on the assumptions that tangible, real, architecture can be created from arbitrary, intangible, origins, and that the process of creating contains the intrinsic origins, held in the story of the final product. Possibly, this thesis can shed some light on these ideas, and provide understanding through the writings and images.

THESIS STATEMENT

Consider the initial perception of an image captured by feeling in the subconscious, emotive, incomprehensible, a mystical phenomenon without physical substance. Also, consider emotional perception as a commonality among us, dynamic, intrinsic to the nature of the mind, something, a part of each person, derived from common existence in nature, structured by natural laws which determine our existence. Feeling is the celebration of creation, the essence of our reality, the only true measure of quality.

I believe that the essence of all that we know, the aggregate of our experience, is held in the subconscious and can be extracted through intuitive feeling. Intuition and feeling become man's link between the physical and metaphysical world, and, if feeling is realized above all else throughout the creative process; the end product holds this feeling as a measure of our reality.

This thesis attempts to formulate a basis for creating architecture not from a theory laden stylistic dogma, but from experimental, hypothetical models, out of which one can work intuitively. The goal is to create an architecture which speaks through physical and emotional view of existence within the individual, as a source for a creating architectural environment.

I begin with an abstract notion of the game as a model which implies, time, change, transformation, chance, and continuity; each fundamental to our existence. Consider the game as a metaphor for reality. The game knows itself as a representation of what is real and justifies nothing but itself.

INTRODUCTION

Premise

As one might assume, the ultimate goal is to create an architectural environment, but I maintain that this is not of primary importance at this point. And, explicitly, I refrain from defining a goal, building type or physical site, other than loosely using the term, GAME. Simply stated, the primary function of this thesis is an exploratory journey out of which a result mey be realized. This exploration is centered around a desire to create more internally motivated architecture, and to develop a greater awareness of a subconscious process which determines our feelings and emotions. Through this journey I proceed intuitively, in a manner which the Japanese call prajna, implying quickness and lack of deliberation.[1] There is no time allowed for passing from premise to conclusion and we arrive at a poetic quality of pure experience. This is the intuitive act.

I suggest, that, if in fact the thesis is an empirical, exploratory pursuit, then why should it be limited and directed towards a preconceived goal, building type, in which everything we begin to explore is specifically directed and no room is left for contradictory ideas. To proceed in a different way, however, requires the adoption of a completely contradictory form of thinking. Consider the following:

> Another illustrative ancedote concerns the great Chinese zen monk, Ku-Shun, who sought to explain the meaning of everything by making use of the circle as a symbol. One day, while enagaged in training his disciples, he drew a circle on the

> ground, saying: "If you step into this circle, I will strike you. If you stand outside it I will strike you just the same." By this seeming paradox, the monk hoped to show that so long as man persist in the dualistic realm of in and out he cannot attain Buddahood."[2]
>
> Soetsu Yanagi

Analogous to this conclusion, consider a more contemporary model of binary logic, the basis for computer logic. The computer works on a complex series of binary decisions where the outcome is completely predetermined. Given a decision of, yes or no, unequivocally, where there is no right or wrong answer, the program bombs out and we are sent a nasty notice about our shortcomings. The mind on the other hand is capable of transcending the decision; the decision is a contradiction which leads to infinite possibilities.

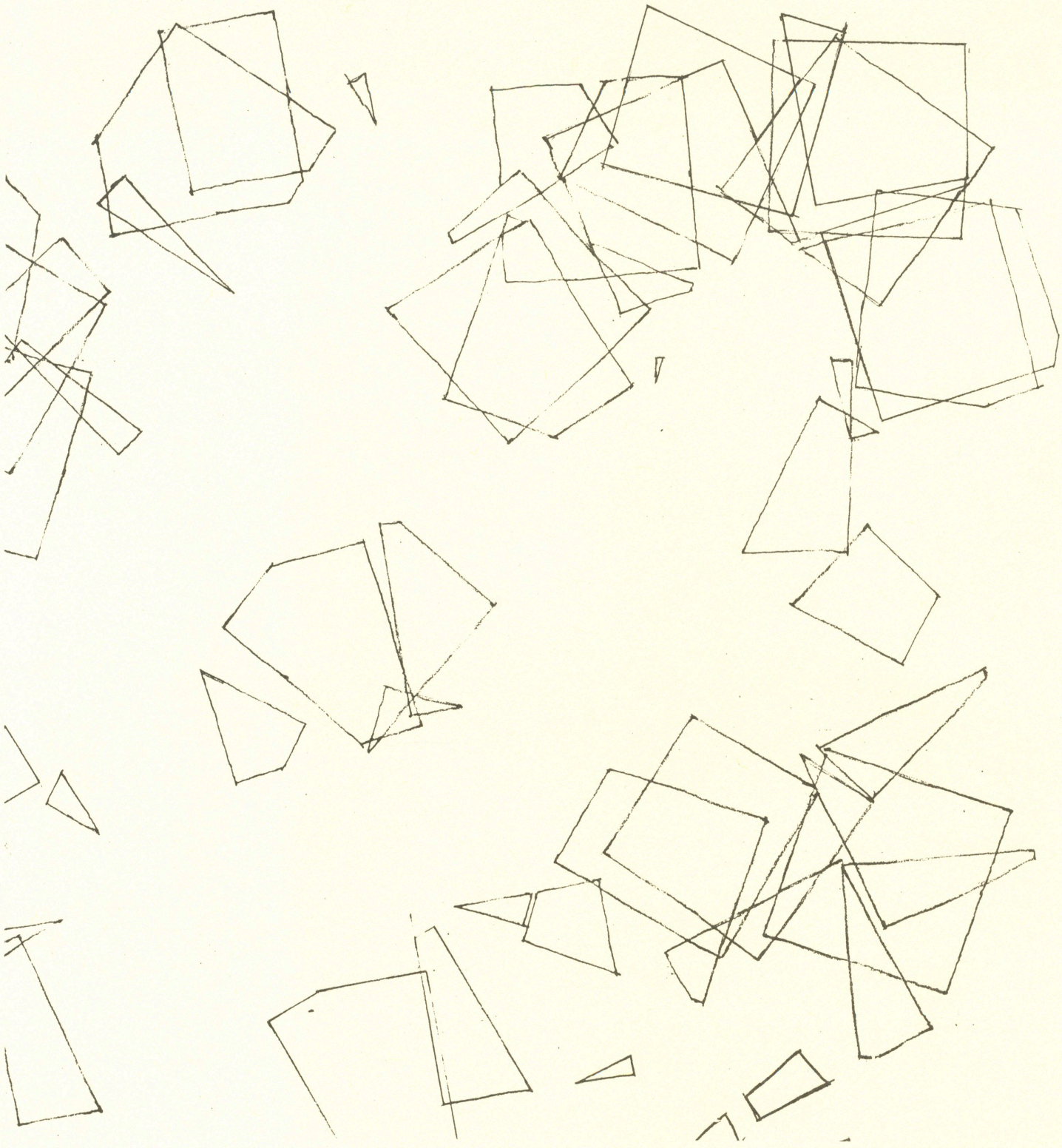
One might consult Paul Feyerabends, Against Method, in which he proposes contradiction as the source for many of mans most important breakthroughs.[3] For my purpose I can explain the idea of contradiction by asking: Which came first the chicken or the egg. Clearly to me the answer is neither, they evolve together.

This paper is divided into three general catagories: Ideas, Images and Games. The ideas evolve with the images and games. Ideas are the general motivation behind the visual material. They begin with a number of questions and proceed in an attempt to explain what I am doing.

Images are visual abstractions taken intuitively from the subconscious, and a context of visual stimuli. There is no element of human scale or inhabitation about them. Each is provided a literal contradiction to be read while looking at the image. The models, derived from

the images, again, are taken intuitively and represent three dimensional spatial expressions of the drawings, without regard for human habitation. These are simply images which will be used as a basis for the forms within the games.

Games, may not be games at all and are an expression of the synthesis of ideas. The game probably refers more to the model game from which they were derived. I call them games for personal cohesiveness of thoughts and to remove as far as possible any preconceptions. Another person might call them something different. But, I will persist on calling them games for my own purpose.



IDEAS

QUESTIONS

I found myself, after several months of personal critique, sitting, detached from my background, having dismissed it as somebody elses problem, with no sense of direction. The past, was nothing but abstracted mutations from some previous form. Yet, isn't this accepted as a creed among artists, architects, writers, or any creative field of endeavour? We wholeheartedly applaud personal synthesis of such justifiable ideas, still images remain as a mannerism of a previous stylistic theme.

Given the various styles and themes from culture to culture, there seems to be an underlying force,within each mannerism,giving quality and meaning to mans creations yet it is not defined explicitly. So, why not accept this as fact and work inside the current fashion, knowing that, I will interject some personal insight into the establishment already having substance? Why do I find myself so dissatisfied with the work I have done, when in fact I see some of it as very solid in function, form and content? If there appears to be some universal connection among man's creations, aren't there other possibilities to achieve universal appreciation? I ask; where does one begin, what is the genesis of an idea or image which: encompasses all mannerisms, requires no outside justification, represents only itself? Given no means and no end where does one find the beginning to an unknown result?

Is there law which governs crystalization of form and space?

Do we attribute this to God of some sort and confine ourselves to outskirts not really knowing what we are doing?

Are conclusions physical, literal, concrete in every aspect?

Do we design by function form and style alone, forcing conformity, manipulating inhabitants like so many machines?

Do we design by defined aesthetics only, manipulating form and space according to accepted laws, egoistically, without concern for inhabitants?

Is it possible to begin before the beginning as an approach to an end which trancends naive, trivial and contrived rules which govern our decisions?

Can we reach a point of confusion until all memories and conscious connection with the past are diffused to a tattered web of remnants, without rendition? Probably not to the state of awareness which leaves nothing but the internal functioning of the mind as in a childs, with no memories contained in it, yet,there is one possibility to achieve a degree of confusion. Try to draw or explain everything, the all inclusive model. Eventually one begins to establish a hierarchy of order and develop a symbolic representation of everything. Now attach to the symbol the element of time and we develop a game as a model. But isn't this just a simplified physical representation of something we already know. And if it seems so simple why bother with the generalities? Why not move to the complex intricacies without closer inspection of the model?

> The transport of the feverish moment enables the poet to perceive new relationships which no one has ever seen before... As in nature order arises out of a disorderly energetic process.
>
> The ideal model which a master in any of the creative arts will construct for himself represents his perception of truth of relationships. But it is not the product of the quirks of his personality. It is reached by study and intellectual acuity. It is itself a process. This at once a classical and rational concept. Order, (truth, relationships) is grasped by a well ordered and orderly mind, which goes beyond the order (or the disorder) of a phenomena to a higher level of truth, that is to a higher or more fundamental of the universal and permanent, to which access is gained through the ideal model.[4]
>
> Lester Crocker

Is it possible that the simplified model is also a model of complexities within everything? Is it possible that the model is also a physical representation of the process which we attribute to the mind? Is it possible that this simple model is a source for what we call substance or meaning and is an expression of an introspective view of body and mind? Is there the commonality among us which leads us to perceive and order things similarly?

> Beginning about 1910 a new theoretical model emerged from the findings of the Berlin school of Gestalt ("form") psychology. This brilliant group of theorists was able to demonstrate (and in due course to "prove" by experiment) that in fact irrational forces in the act of perceiving reacted on and transformed the object being perceived. Moreover they were able to recognize certain consistent patterns in the way the majority of healthy adults recognized data during the act of perception. Events in the visual field of perception, for example, were simplified by a phenomenon they call closure (a tendency to reduce a complicated pattern to a more recognizable and simpler pattern). Remarkable in these observations was the revelation that individuals tend to simplify patterns toward horizontal and vertical rather than skew organizations; toward symmetry rather than asymmetry; and toward basic geometric groups rather than random or less precise ones. For example, a square was shown to be the most memorable and neutral form because of its orientation and regularity. The group appeared to have discovered an inventory of experiementally demonstratable prejudices which governed the human perception of external objects.[5]

It seems that subconsciously our feelings are motivated similarly. But, why are conscious interpretations so varied? Do I take simplified shapes and symbols as a literal interpretation of what people find as the fundamental truths? Or, does this simplification eliminate the experience of the individual by presenting only the fundamentals, leaving no need for the dynamic process of internal ordering?

There is a dilemma present at this stage: first, I am saying that one begin with a simple model which expresses a general view of existential perception secondly, I believe that over simplification eliminates the internal process of the mind and leaves a static representation. Let me point out that there is clarity to this apparent dilemma. The model which is created, I believe is more than a representation of physical visual phenomenon it is a model of the process which the mind uses to derive order or understanding. We start with the simple model and compound the model upon itself until complexity is reached which defies the simple model. Simplification refers to isolated perceptions, whereas the model relies upon contradition, obstacles and continuous stream of perceptions. This is to say that one can still deal with the abstract simplification of parts as long as it is not taken to the degree of complete, singular, uniformity at all levels of perception and experience. What then, is the nature of perception and experience, and how does this relate to the game as a model?

ON PERCEPTION AND EXPERIENCE

> A classical understandind sees the world primarily as underlying form itself. A romantic understanding sees it primarily in terms of immediate appearance. The romantic mode is primarily inspirational, imaginative, creative, intuitive. Feelings rather than facts predominate. It does not proceed by reason or by laws. It proceeds by feeling intuition and esthetic conscious.
>
> The classical mode by contrast proceeds by reason and laws which are themselves underlying forms of thought and behaviors...Although motorcycle riding is purely romantic, motorcycle maintenance is purely classical.[6]
>
> Robert M. Prisig

We preceive the world with our five senses; taste, smell, sight, sound and touch. The sum of these senses is known as the haptic sense, that is, the awareness of ones bodily position within their environment. The first reaction to a perception before all else is purely psychological, a function of feeling and emotions held within the subconscious. To each feeling we consciously attach words and measurements in varying degress: hot, cold red, blue, up, down, front, back, inside, outside, soft, hard, loud, quiet, active, passive. Words we use in effect are ideas or metaphors for our subconscious feelings. If this is the case, then, isn't it possible to begin with the metaphor and move through this process of perception backwards. This is the nature of dreams and the subconscious. We are able to recreate feelings internally without the need of physical environments. The process of the subconscious mode is a form of experience and perception.

One might induce, that, internally derived images and ideas are as real and powerful as any physical manifestation. Further, studies have shown that dreams from individual to individual, as well as conscious ideas held by clinically diagnosed schizophrenics, seem to follow a fundamental structure or pattern; the myth, which begins with the self moves through time with a series of perceptions, and arrives at synthesis.[7] In the case of schizophrenics the images of the subconscious are more powerful than the physical images which surround them. I am not suggesting that one become removed from reality, and only suggest that these subconscious images are as real as any physical image.

Then, we find two ways to approaching the problem of creating objects and spaces which inspire universal feelings. Given a problem, one can look at preceeding images which have created a desired psychological effect, reproduce it and adapt it to the present problem. In this case one is limited to the preconception. But, if it is true that images produced by the subconscious are as powerful as those derived form physical perceptions, then, is it not also possible to begin with a simple metaphor and create images intuitively out of feeling.

I was sitting in front of the T.V. wondering why I was sitting in front of the T.V. and realized the purpose. The mind is in constant need of new experiences and at no point remains inactive. We require new perceptions at a rate beyond our capability, and if they are not provided physically the subconscious, and television, takes over, maintaining a constant stream of images. Even when asleep we are supplied with new images. Maybe the ideal model, the game, should take into account this need for experience, as a fundamental part of our existence.

So, should we put television sets and radios everywhere and make everyone happy. Well obviously we soon become bored with the television, as it ignores three of our senses and restrains the haptic sense.

Maybe this collective sense goes beyond just the immediate physical environment and involves our feelings as we interpret ourselves within the social hierarchy, from intimate to cultural levels. It has been said that man creates things in his image as he sees himself upon the earth within a society. I am not saying that we literally run out and make our buildings into faces, although, this will probably happen to some extent subconsciously. Rather this is a manifestation of an internal process of the mind, characteristic to the individual by which he creates his buildings, cities, and society. So to be effective the model must become a representation of the internal process.

A question arises at this point which I find difficult to approach. If it can be said that everything which man creates is an image of an internal process, then in fact the very systems which we commonly use to program a building are models of an internal process. And if these processes are already instilled within the analytical model, is there a need to go any further into this exploration. Why not just accept this as fact and understand that one can create a great degree of quality by proceeding analytically. Further the analytical process leads to an understanding of how and where a solution was derived. It justifies the product by example and precise explanation of where something came from.

In response to this dilemma; as stated in the premise, this thesis is about exploration of form and space and a distinction must be made

between ways of approaching a problem. One can begin objectively, that is through an analytical conscious process of defining parts. Or one can begin subjectively through the subconscious process of feeling, (prajñā) which is the whole. There is no right or wrong way to proceed and it becomes an objective decision within the individual. This idea of subjective and objective is internal to the processes of the mind; and can be more eloquently explained in this manner.

> Experience in analytical psychology has amply shown that the conscious and unconscious seldom agree as to their contents and their tendencies. This lack of parallelism is not just accidental or purposeless, but is due to the fact that the unconscious behaves in a compensatory or complementary manner towards the conscious. We can also put it the other way around and say that the conscious behaves in a complementary manner towards the unconscious. The reasons for this relationship are:
>
> (1) Consciousness possesses a threshold intensity which its contents must have attained, so that all the elements that are too weak remain in the unconscious.
> (2) Consciousness because of its directed functions exercises an inhibition (which Freud calls censorship) on all incompatible material, with the result that it sinks into the unconscious.
> (3) Consciousness constitutes the momentary process of adaptation, whereas the unconscious contains not only all the forgotten material of the individuals own past, but all the inherited behavior traces constituting the structure of the mind.
> (4) The unconscious contains all the fantasy combinations which have not yet attained the threshold intensity, but which in the course of time and under suitable conditions will enter the light of consciousness...
>
> But how do we know that the concurrent psychic material (conscious and unconscious) is "incompatible"? We know it by an act of judgement which determines the direction of the path that is chosen and desired. This judgement is partial and prejudiced, since it chooses one particular possibility at the cost of all others. The judgement in its turn is always based on experience, i.e., on what is already known. As a rule it is never based on what is new, what is still unknown, and what under certain conditions might considerably enrich the directed process...

> Through such acts of judgement the directed process necessarily becomes one sided, even though the rational judgement may appear many sided and unprejudiced. The very rationality of the judgement may even by the worst prejudice, since we call reasonable what appears reasonable to us. What appears to us unreasonable is therefore doomed to be excluded because of its irrational character. It may really be irrational, but equally well merely appear irrational without actually being so when seen from another standpoint.[8]
>
> C. G. Jung

I think it is apparent, the decision I made, to create subjectively, in itself was a conscious and calculated judgement, where as the model and process of exploration which I undertake are conscious and analytical. So what is the difference? First, the exploration is not directed at proof of a hypothesis and is only aimed at greater understanding of the unconscious or subconscious process as a means to the creation of environments. Secondly, the subconscious process lends itself to creating things from feeling. Whereas a conscious method lends itself to reproducing pre-existent forms which engender feeling. How then, does one begin to approach this problem of creating new images.

> "There are two distinct ways of considering things. One is imposed by our evolution and educaton; the other sees things apart from conventions. The two attitudes are distinct, having nothing in common. The first measures things according to accepted standards, it has its conveniences. The second less practical examines things from the viewpoint of creativeness. This method is not rigid or inflexible; it gives objects a variable existence, consequently it is unlimited."
>
> One can make an object or reproduce it. One can reason about object about modes of reprocing them, about one or more relations among them. But it is equally possible to imagine the laws of their creation, laws which are capable of engendering an object, one that, however, is not amendable to the rules of measurement employed by man in order to make an object. In general, the object is our point of departure. It is also the principle goal we mean to reach. But we could also begin with the infinite and proceed towards the finite. A finite object conceived as a whole is a problem in which

> the given is known. Only the interpretation varies from individual to individual, and the solution will depend on the greatness and elegance with which the problem is resolved. An object, a finite thing has dimensions that can be measured and measurements can be compared. But in such instances we start with the finite and end with the finite. In other words, things are reproduced with greater or lesser sensitivity, and this is what is called art. An object, seen from a certain angle and under certain conditions varies in aspect. To translate the impression which this perception makes on us, we always adopt traditional or conventional measurements. This system of measurement is never discussed. On the contrary, it is taken for granted and even perfected. But it is limited. It is eminently suitable as an approach to the object but are there not other possibilities? Not of course for the creation of objects, but for the expression of values more directly related to creation. We may consider an object from a certain angle and we may consider creation from a certain angle. In geometry the point is not defined. It has no dimensions. In creation the point must have several dimensions, and must be subject to the laws which guide creation, including those which are unknown to us. Such a point must engender lines other than those which we are accustomed to the figures engendered by this point must also suggest to us objects other than those we know. We may work from nature reproducing the spectacle which nature has engendered. But then we do not create a new thing. A point can, however, engender a volume then the point serves no longer to measure an object but to create an object. These two considerations have nothing in common and must be kept separate.[9]
>
> Georges Vantogerloo

Vantogerloo uses the words finite and infinite as an attitude toward creating. This idea can also be expressed as classical and romantic, or quantity and quality. Within the realm of architecture we find Louis Kahn's unmeasurable and measurable: silence and light.[10] C.G. Jung uses the same model for human psyche as introverted and extroverted types of thinking: unconscious and conscious.[11] One can take this idea further to the motifs of cultures in history and prehistory as a simplified model of their symbols, which reveal the physical and metaphysical aspects of mans life on earth.[12] And, again when

considering in conjunction with the element of time we find a similar archetype for the myth and games. Is this mere coincidence or is there something about this simplicity which is more substantial than one realizes?

ON ORIGINS, CREATING

> Nothing at first view, may seem more unbounded than the thought of man, which not only escapes all human power and authority, but it is not even restrained within the limits of nature and reality... And while the body is confined to one planet along which it creeps with pain and difficulty; the thought can in an instant transport us into the most distant reaches of the universe, into unbounded chaos where nature is supposed to lie in total confusion. What never was seen or heard of may yet be conceived, nor is anything beyond the power of thought except what implies an absolute contradiction.
>
> But though our thought seems to possess this unbounded liberty we shall find, upon nearer examination, that it is really confined within very narrow limits and that all this creative power of the mind amounts to no more than the faculty of compounding, transposing, augmenting, or diminishing the materials afforded us by the senses and experience.[13]
>
> David Hume

What is the genesis of an idea, do we arrive at it through a natural process?

A poet escapes tradition; the structure of his words have no literal meaning. The content of his words lie in the process of juxtaposing words to instill feeling. This is pure experience.

Nothing comes from nothing; creation is a function of context and laws which define a process. The context should be sufficiently, vague so as not to predetermine the image of the outcome.

Creation is a natural process, the process instills the unmeasurable. The unmeasurable is perceived in feeling. The process justifies the object by instilling feeling into the finite quantity of the object.

With each unconscious act of the will a new perception is gained which leads to an infinite way of perceiving a thing. Origin of ideas is chance. Creation is a linear process, continuous without end. The essence of creation is chance. Chance is the subconscious processing of ideas and associations.

To create, then, is subject to the laws of chance and is a function of the mind. You understand of course, that I am speaking of creation as a subjective idea, that is taken literally creation can be anything which we produce, whereas in a subjective sense it deals with feeling or the unmeasurable. Alexander Caldwell suggests, "A building or a town will only be alive to the extent that it is governed by the timeless way...it is a process which brings order out of nothing but ourselves, it cannot be attained but will happen of its own accord, if we only let it."[14] This timeless way I believe is analagous to C.G. Jung's collective unconscious.

> "The concept of the archetype, which is an undispensable correlate of the idea of the collective unconscious, indicates the existance of definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them "motiffs"; in psychology of primitves they correspond to Leuy-Brahls concept of "representations collectives," and in the field of comparative religion they have been defined by Hubert and Mauss as "categories of the imagination." Adolf Bastion long ago called them "elementary" or "primordial" thoughts. From these references it should be clear enough that my idea of the archetype - literally a pre-existant form - does not stand alone but is something that is recognized and named in other fields of knowledge.
>
> My thesis, then, is as follows: In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existant forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents."[15]

This is not foreign to the field or architecture and can be related through an interpretation of Louis Kahn's words.[16] He suggests that this "collective unconscious" is derived from the natural process of

creation, in as much as each person inherets this from and records this process in their very making existance.

I think the key word here is process. I relate this process to chance. That is, the process is not an analytical means to a goal but rather becomes a source for chance events which are a product of the associations between random bits of information within the mind.

ON PROCESS

Process is a function of time. Time is a function of process. They are coexistant and imply continual transformation and movement. There is a process of consciousness. It works analytically along a predetermined course. This is physical and can be measured. There is a process of subconsciousness. It relies upon a continuous stream of chance events yet follows the laws of nature and the internal workings of the mind. Creation is the extraction of random elements at an unspecified time. Creation in itself is a process analagous to the subconscious process. We can understand process with a model of physical order. Physical order adheres to universal laws and is measurable. One can define processes by this physical model.

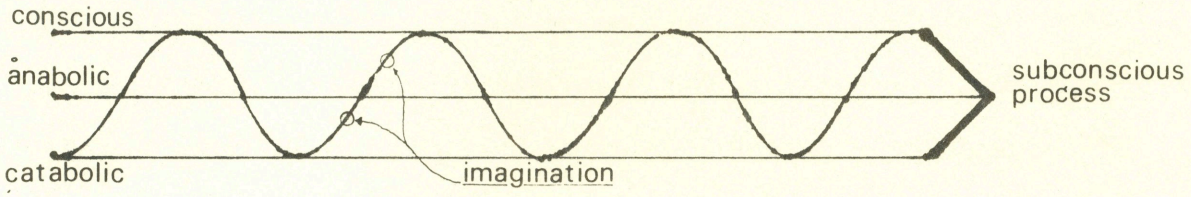
Catabolic process is the destruction of unified form and moves toward entropy, a perfect state of uniform, random order.

Anabolic process is growth from randomness into a cohesive form.

Contrived process is the natural process of thought and moves from randomness to catagorical order. This is the nature of consciousness.

These are all measurable physical processes but there is a fourth process. The subconscious process, the process of creation, which is the summation of these three processes, coexistant at all times, although, at any point one physical process may appear dominate. This subconscious process is not measurable and is analogous to the imagination which osscilates between the varying degrees of physical order.

Each point from which the imagination works corresponds to a psychophysical coordinate of which there are an infinite number. Each coordinate also corresponds to feeling or emotion. These are the first coordinates which our perceptions both internal and external reach, from which an infinite number of new perceptions are created. When awake, a contrived process is dominate, when asleep anabolic and catabolic processes dominate. The subconscious process "collective unconscious" is present at all times realized in feeling.



This is a physical and analytical model for the process of thought. A hypothetical, contrived and limited model, however, it becomes a basis for a physical process of order through which images are extracted intuitively at a random moment in time. The following is a list of words which I have arbitrarily attached to each category of physical process.

Catabolic	Anabolic	Contrived
Chance	Chance	Chance
Random Order	Repetitive Order	Contrived Order
Entropy	Growth	Thought
Singular	Plural	Unity
Individual	Interaction	Society
Unbounded	Patterns	Control

Obviously this is a vague and skethcy foundation in as much as each category is overlapping and many ideas are interchangeable, yet, it becomes the foundation for physical form. That is, each category becomes a point of departure out of which a continuous series of chance events takes place each motived by intuitive feeling. The continuous stream of chance becomes a formative power. There are other specific models of this process which one might use, however, I maintain that none can be proved and only exist as a vague hypothesis.

In my case, process refers first to the physical model of order as a process which moves between the different degrees of order, as a representation of the intangible process of creation. Second it refers to the subconscious as a process which analyzes visual stimuli of physical order as an attempt to touch a primordial nerve of the collective unconscious. This collective unconscious is realized in feeling and is the subliminal conterpart of literal meaning. Now a distinction must be made between consciousness, which is motivated toward quantitative catagorical understanding, and the subconscious, motivated by emotive quality; where the result of each mode of thought is captured in literal and subliminal meaning.

ON MEANING

> There is no true work of art without meaningfullness, but meaningfullness need not be straightforward intelligibility. Why should works of art by easy to understand in a world in which nothing is easy to understand? Painting no longer represents, it is no longer the task of painting to answer naive questions. Today it has become the purpose of painting to look at the spectator and ask him what do you represent.[17]
>
> Wolfgang Palen

Symbolic Meaning

The symbol was developed from a motif which represents the order of life of the individual within the society. This can be seen in the architecture of the ancient cultures, pyramids, ziggarauts, temples, in a world mountain model which ascends from the earthly to supernatural. More recently we find it in the greek, medieval and renaissance. Joseph Cambel suggests:

> "...the fundamental themes of mythological thought have remained constant and universal not only throughout history, but also over the whole extent of mankinds occupation of the earth... In everyone of the mythological systems that in the long course of history and prehistory have been propagated in various zones and quarters of this earth, these two fundamental realizations - of the inevitability of individual death and the endurance of the social order - have been combined symbolically and constitute the nuclear structuring of the rites and, thereby, the society."[18]

The order of the myth becomes expressed in the symbol and the game. So, why do we blatantly copy these symbols and try to establish some meaning through relation with the past. If it is so universal can we not develop our own symbols which express our understanding of the

current state of the human race, as a representation giving conscious meaning to a thing?

Meaning can be expressed in two forms again the conscious and literal form of meaning, and a more subconscious feeling which gives meaning to a thing.

We can choose to define a physical order and create a symbol. Or we can give meaning to a place through feeling; feeling derived from the process of the subconscious as one perceives it. We can of course choose to do both. This does not imply that one try to create symbols, on the contrary the motif will manifest itself in the creation no matter how vague and is related directly to why and how a thing was created. We find meaning imposed in all of mans creations; imposed by the image he holds of himself. If one loses sight of this he loses the very basic requirement for meaning and feeling.

> In former times man knew the meaning of above and below he knew what was eternal and what was transitory...man has lost his sense of reality, the determinate interminable the greatest determinate of all.[19]
>
> Jean Arp

The essence of our reality can be defined in various stages as it oscillates between the measurable and the unmeasurable.

There is the physical world which we perceive.

There is the conscious thought of man.

There is the subconscious process, the process of creation or existence.

Or, as expressed in ancient cultures and religion: earth, mankind, god(s). This is a fundamental archetype playing an important role in

mans feelings which establish a hierarchy of perceptions: i.e., up, down, red, blue, hard, soft, etc. This also becomes a simple and central theme in the way man creates his buildings, cities, and governments.

ON FEELING, INTUITION AND IMAGINATION

> There is no concrete theory on the evolution of objects. Each has its own way of evolving. Each beginning is a suggestive. As soon as I sense it I move intuitively.[20]
>
> Paul Klee

But, how does one remove oneself, their consciousness, from some stylistic medium to attain this degree of imagination which is truly personal, yet also obeys the fixed laws governing our subconscious? Laws defiant of analysis and existing as an essential reality within any creative endeavor.

Intuition in this light is our most powerful sense, relying on feeling as a source for decision making. This feeling is manifested in the final objects, following the undefined laws which collectively determine a reaction. Again, we find several choices which the creative person can make; one can begin with an outside image and apply it to a given situation both explaining the latent feeling contained within the image and redefining the image from a personal viewpoint; or, the creator can begin with nothing and progress intuitively creating the image as they proceed stopping only when the image feels right. So, one begins to draw from the subsonscious without the interference of a preconception.

There is a direct correlation between the context, order, and the final image. This analogy between context and order, that is physical order, is important in that it attempts to remove a large degree of

personal bias towards the end product, and places more emphasis on the the process which created the product. One might interpret the difference between images as being a schizophrenia of ideas yet the schizophrenia is merely a physical result of the context. Context, then, is an expression of vague physical order rather than a preconceived environment.

Now we come to a major dilemma, that is how does a person begin to develop an image applicable to an architectural environment. And, could this simply be construed as a willfull manipulation of forms without concern for the inhabitants. Only an egocentric game motivated toward personal satisfaction.

Let me first say that everything I have been explaining, perception, experience, origins, process, meaning, intuition, feeling, imagination becomes an internal cohesive structure. One might perceive all this as just a compilation of abstract meaningless rehtoric from which there comes no formative power. On the contrary, it has a very fundamental use at every level of design. It is an idiology both central and encompassing. It consumes the physiological, psychologcal and metaphysical needs of man, and is not limited stylistically or formally.

First we have a physical model of order which defines an unmeasurable process, this unmeasurable process in turn is an expression of perception and experience through feeling. In creation, to extract this feeling one uses chance spontaneous intuition to develop images. The difference between images is just a difference of imagination, and the context from which it was taken. This in itself is a process which is represented by the physical model of order. The physical model of

order and process, the game model, is the context from which I derive images and games. The game is a representation of reality just as architecture and symbols attempt to represent reality as an external physical model of an internal process, that is, the game is the image man holds of himself.

METAPHOR - THE GAME

Begin with chess, the game, for its endurance both in longevity and on a world basis from culture, to culture, as a fundamental, simplified metaphor. The board is simple and uniform; eight squares by eight, sixty four total; alternating black and white. This is a finite universe, the earth, playing no favorites, with no preferance; this is man's view of the earth. We introduce the pieces each is an individual within the social hierarchy. There are always two societies in this game. Good and evil are relative; we always consider ourselves good. This is man's view of his existence as a creature on earth within the society. Now we introduce the players, mans representaion of the metaphysical, the unknown. With the players come the elements of time, transformation, continuity, and chance.

Now consider oneself occupying one square within the chess board. We find our experience defined by the natural environment and the internal functioning of the mind. This is a solitary and meditative theme; we experience from the environment and move towards the transcendental state of dreaming. Transformation is undergone in the natural cycles of the earth and as a function of the platonic nature of the mind. Continuity exists as movement through space and time and relies upon the random formation of feeling at any specific moment.

Next we move from our solitary square to experience within a social setting. External transformation takes place independent to the

individual through the actions of others. Transformation is still undergone internally fueled by the experience of a human environment. Continuity exists as movement through space and time.

Now consider the inherent order of the game as a total and singular idea, as a society. The collective actions of individuals make up the society which in turn imposes back onto the individual a contrived control. Transformation is undergone externally through this contrived action. The individual still draws from this contrived order and undergoes internal transformation.

The games are developed upon the principle of what is true and what is contrived. Each game understands the only things which are absolute are: that individuals have physical and mental presence, they are born, live through the progression of time, and die, within the context of nature and society. And, that every society mankind creates along with the control, in terms of beliefs and social structures, is contrived.

Each game is an attempt at understanding the conflict which games present between: man, self, and the unknown self; man, nature and unknown origins; man, society, and society as his own creation and a representation of the nature of the mind.

I interpret the game as a fundamental representation of what is true, or what is permanent and what is temporal. The game is only verifiable by the intrinsic nature of its creation by man as the image of the self.

This is a simplified expression of the game as a metaphor for both our conscious and subconscious reality. I begin with this as a specific

generality and work with the substructure within each category. The primary emphasis is upon the individuals perception of the game in which thhe exist, from which one formulates a personal understanding.

This is the beginning of an architecture without architecture and is subject only to the context of the game:as a fictional representation of truth, feelings as a manifestation of the subconscious intuitive process, and the will of the creator as a fallacy of knowledge and society.

CONCLUDING STATEMENT

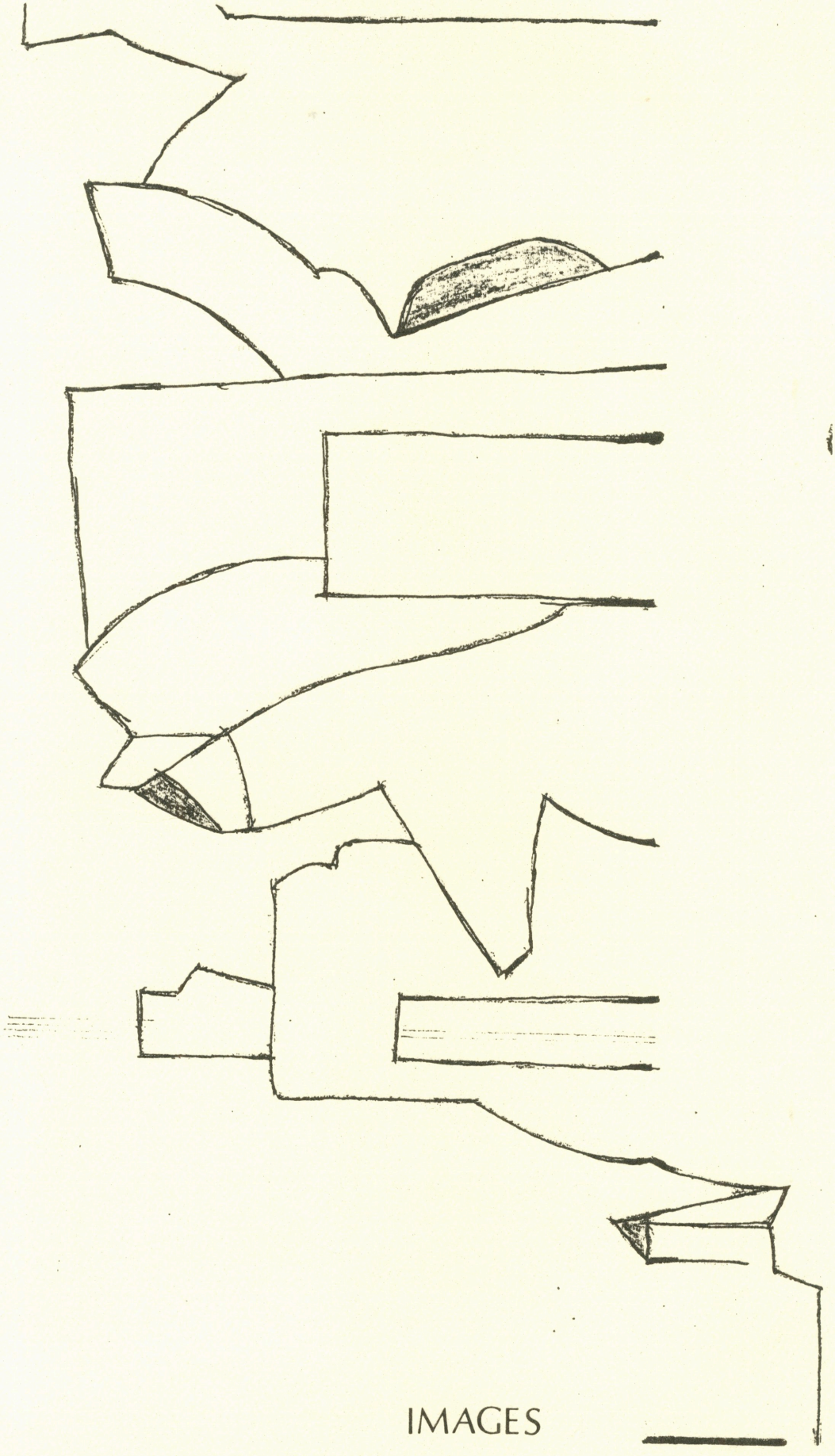
The conclusion is essentially antithetical and says there is no such thing as a concrete verifiable theory of architecture, no matter how masterfully constructed.

A theory which knows itself as fallable does not fall into the illusion of rhetoric and leaves the possibilities open. It maintains that there is no such thing as a utopian state of perfection; the only utopia lies in the continuous process of creation and change.

My thesis professes an architecture not to answer questions, but, to present ideas which ask the questions. The conclusion is held in the testament of the games which are only a conclusion in themselves and mark a temporal point in a continuous process. The ultimate test comes down to the individuals perception of the environment as they read its language consciously and subconsciously; out of which one develops a greater understanding of their own encounters with the natural, social, and unconscious environments.

The only concrete theory about the subconscious is that there is no concrete theory about it. The only way we are able to apply its power is to just let it work and understand that the subliminal qualities and associations will be present but may not be explicitly defined.

I suggest that if one approachs architecture through a fundamental existential viewpoint, above the dogma of form, function and style; the result will speak more intimately to the people who encounter the architecture.



IMAGES

INTRODUCTION TO IMAGES

These images consist of drawings, models and written images. Visual images are supplemented by a written image. The written image is not an explanation of the drawing and presents a contradiction or ambiguity in itself or in relation to accepted facts. In many cases they are completely ludicrous and are intended only to remove the viewer from a conscious process of looking for a precedent; enabling one to look for the possibility of what the drawing is and not what it represents. The written images do not necessarily refer to a specific drawing and by no means should be taken as a literal interpretation. However, some do reflect certain opinions and impressions.

Drawings

Drawings were taken from a physical model of process defined by a physical representation of order; the chess board. They were created intuitively through feeling as I proceeded through each drawing. There were no formal constraints except for the size and context from which the drawing came.

Three contexts are present and each represents to a degree the process from which it was derived: anabolic, catabolic, contrived.

Catabolic

The chess board was redefined and reordered arbitrarily at random to produce the first section of drawings.

Anabolic

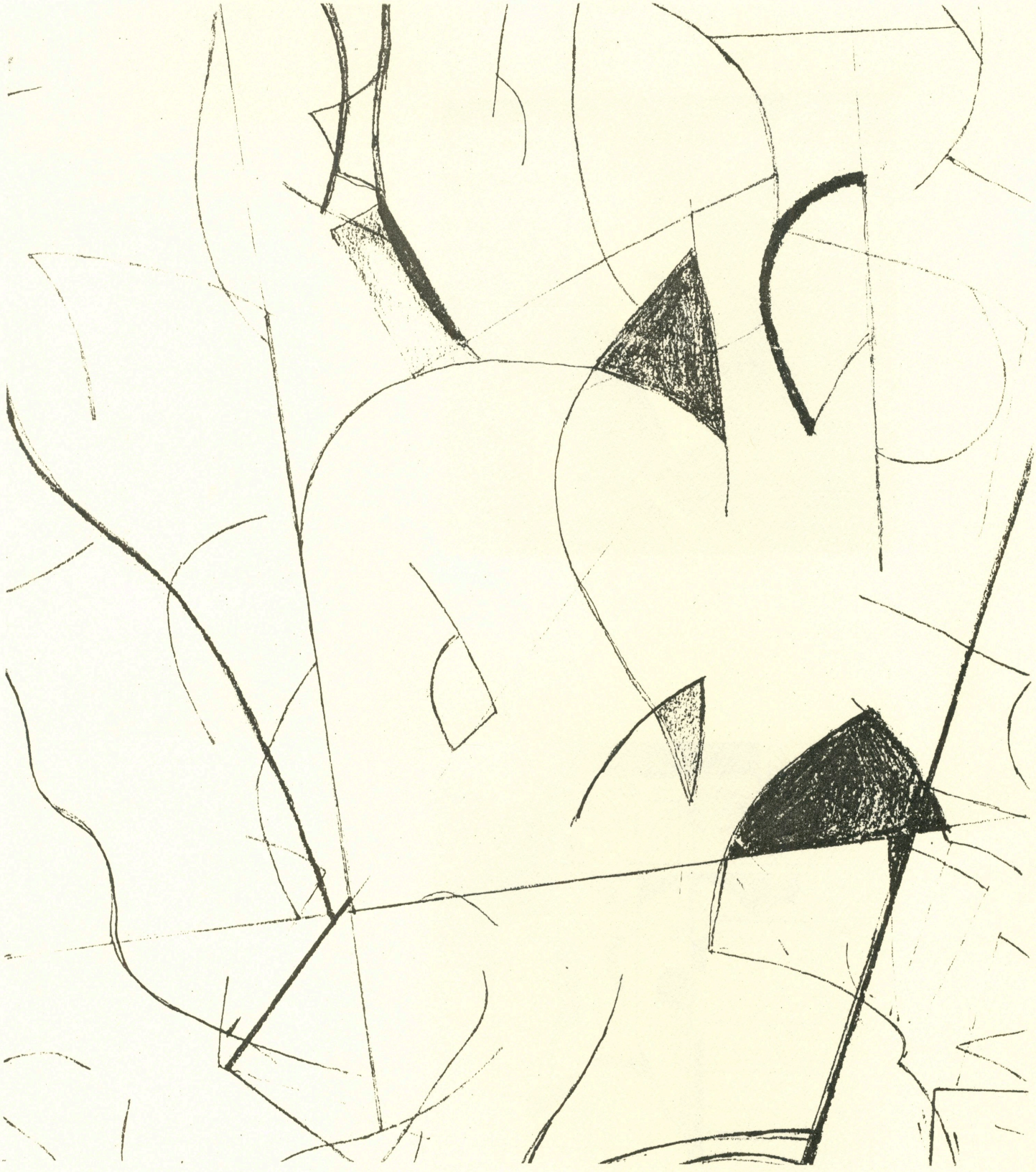
From one of the first drawings which defined a number of random points, I begin to describe a pattern of growth through the use of drawing instruments.

Contrived

The last series of drawings was taken directly from the chess board grid which was increased in complexity by superimposing a process of growth upon it.

Models

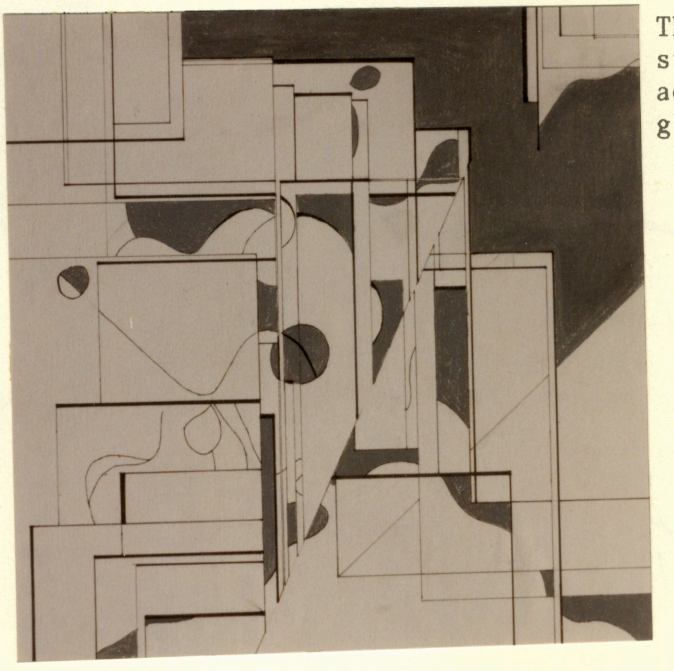
Models were taken as three dimensional representations of specific drawings and represent no scale or human inhabitation. They are merely forms from which visual images are taken for the final project, games.



CATABOLIC ORDER



Light refracted through glass,
held the image for an instant,
but it was no longer there.



The town grew up along main
street as a single plane
advancing and receeding at one
glance.



I walked to the edge of a cliff four separate times from different directions, but found myself, always within a chasm.

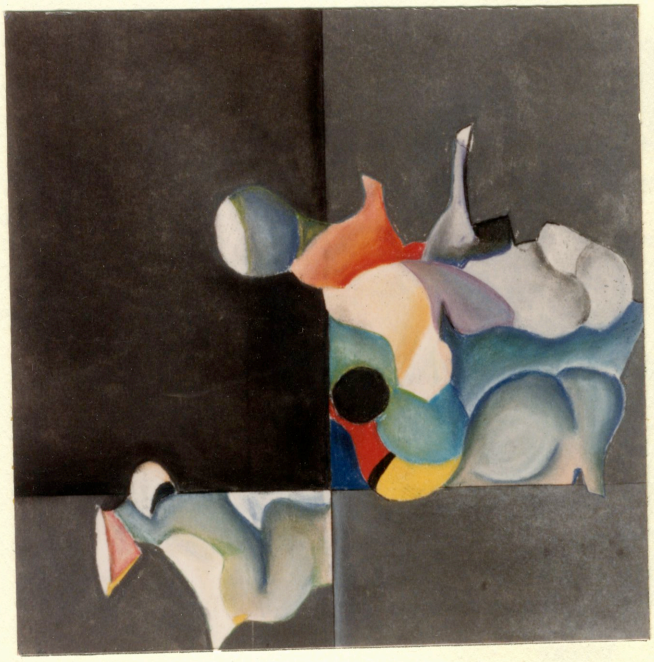


We considered the boy to be ignorant for he could not talk or listen, taste, smell or touch. At the early age of three he was blinded, looking into the sun for several consecutive days. He later developed a machine to process light for his own use.



There was a man who loved islands. He was born on one, but it didn't suit him, as there were too many other people on it besides himself. He wanted an island all of his own: not necessarily to be alone on it, but to make it a world of his own.[21]

D.H. Lawrence



It floated around my head in an amorphorous state of continuous random transformation, attaching itself momentarily to a delusion. Then, retreated back into itself until it was gone.



The island oscillated between land and sky then between sky and land, exuding a feeling which we had rarely experienced.

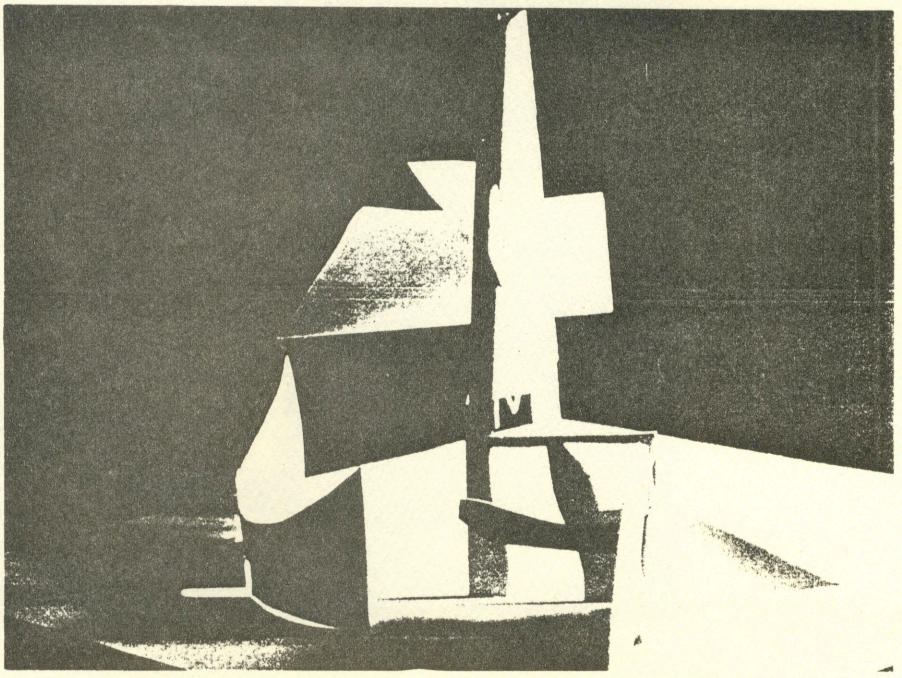


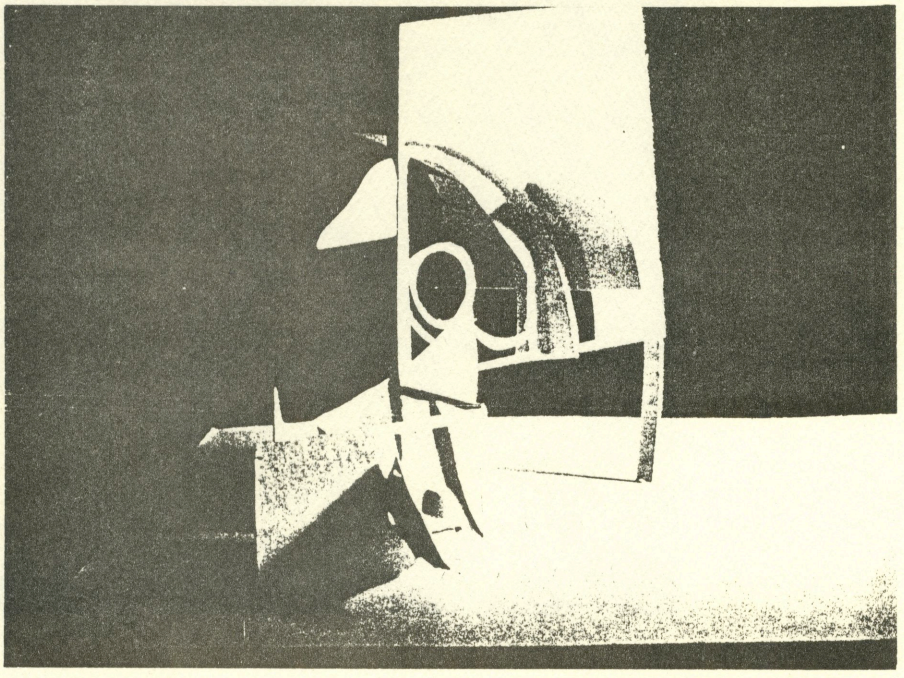
I wondered into a chess board by accident one day, and never left. I could see all the players faces in a glance, from every direction, front, back, both sides at once. There was no need to leave; what could be gained?

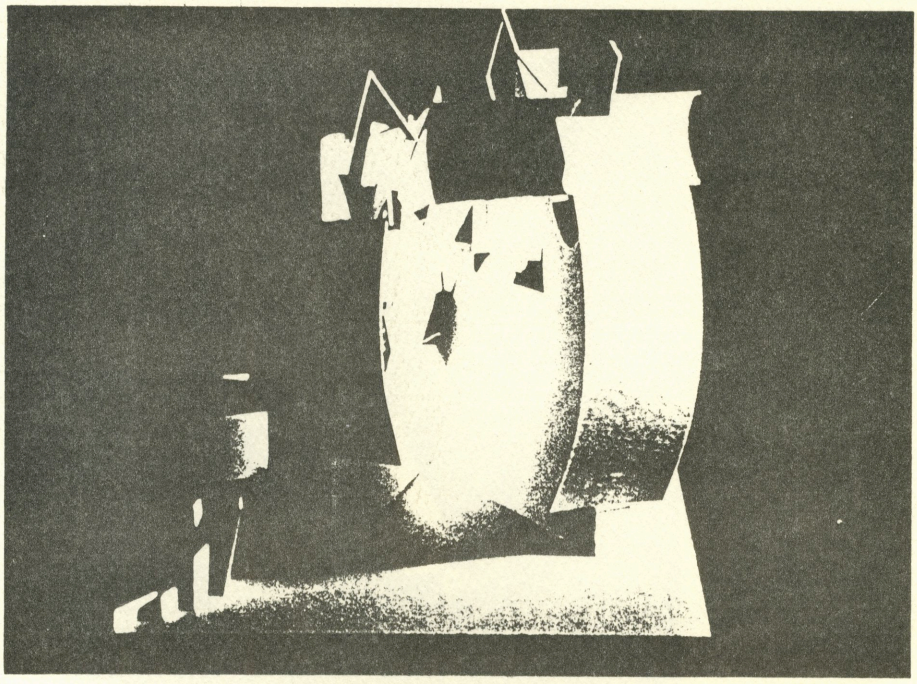


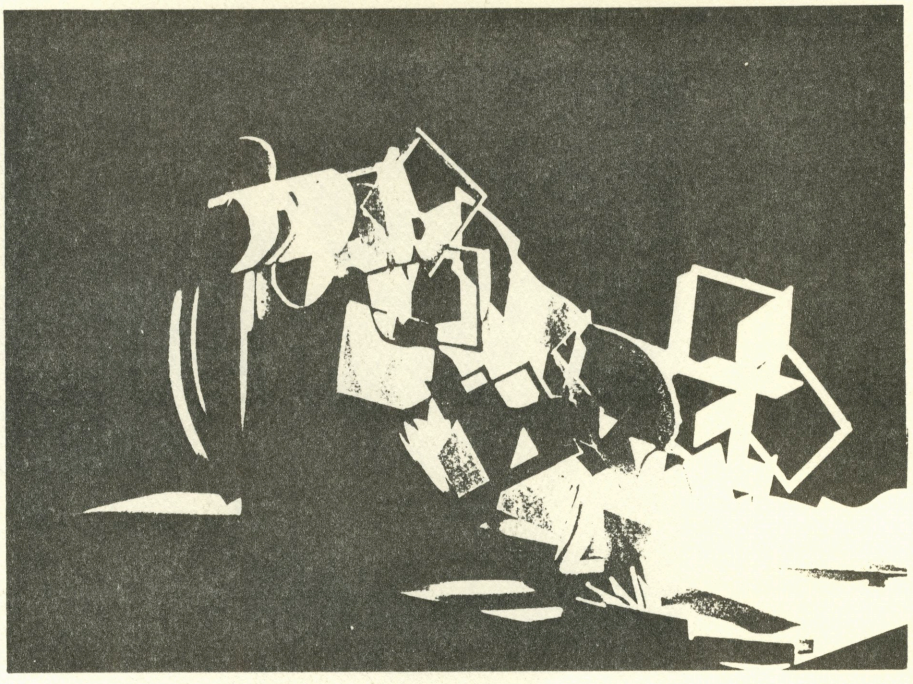
You lift your eyes to look at it. Now a memory of something starts up and goes out, that once was yours. You bow your palid head and sadly wander on not remembering the line that once you wrote.[22]

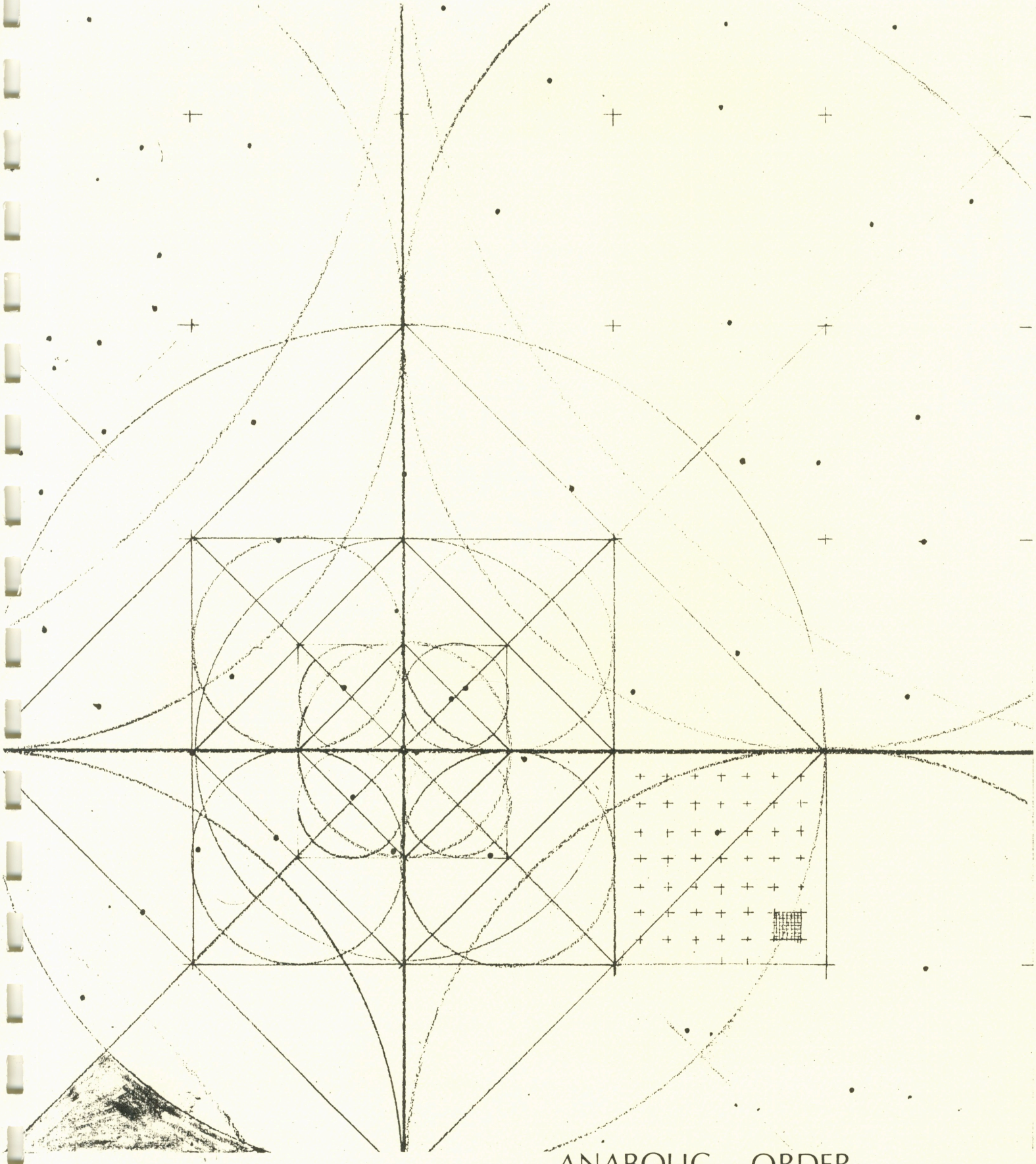
Jorge Luis Borges











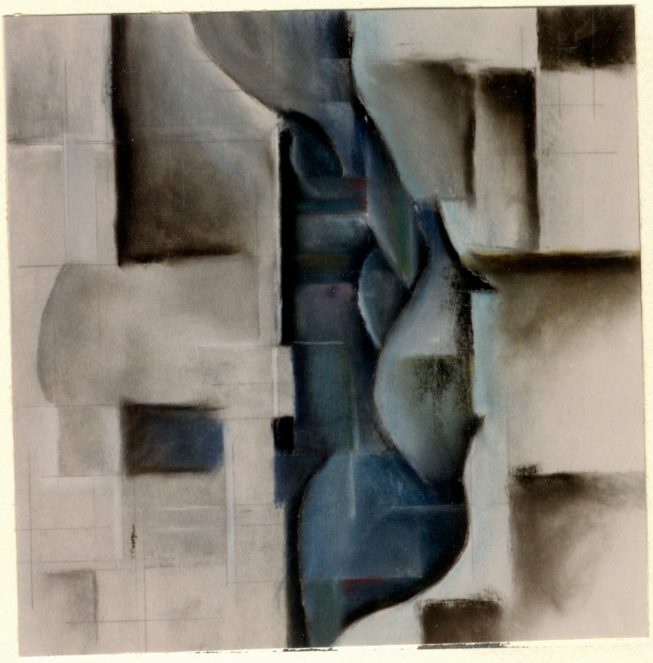
ANABOLIC ORDER



Some went one way and some the other, but all faced the same direction.



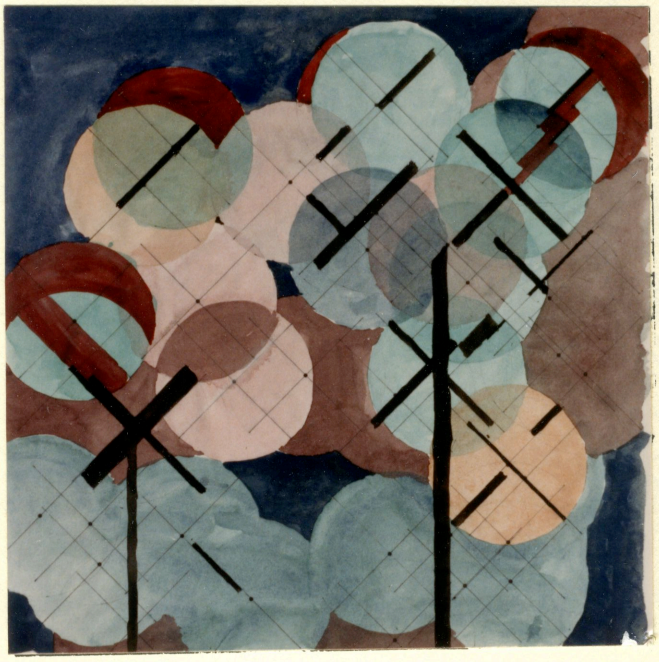
We saw the echo clearly. We could touch smooth skin, taste and smell its insides, but it could not be heard.



She sat with the walls talking to them about her beauty until they were bored stiff and left her.



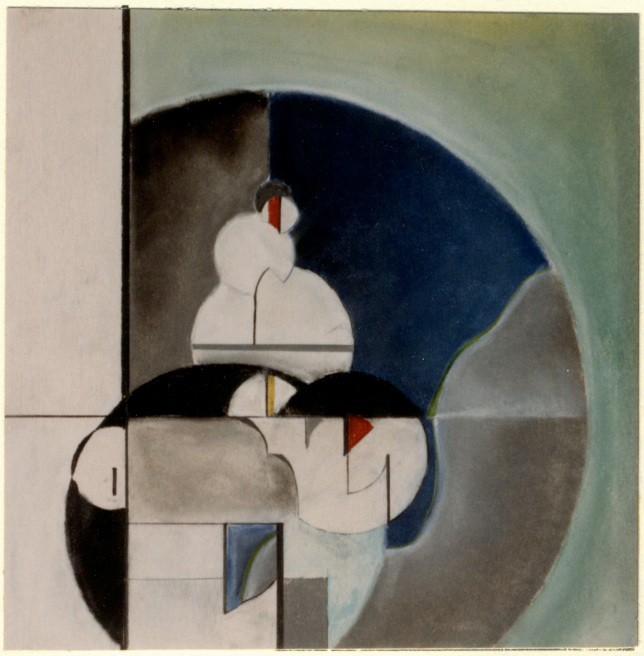
Wedded to the structure of it he was amused because it had always been there and would always be there. He looked through glass but could only see mirrors.



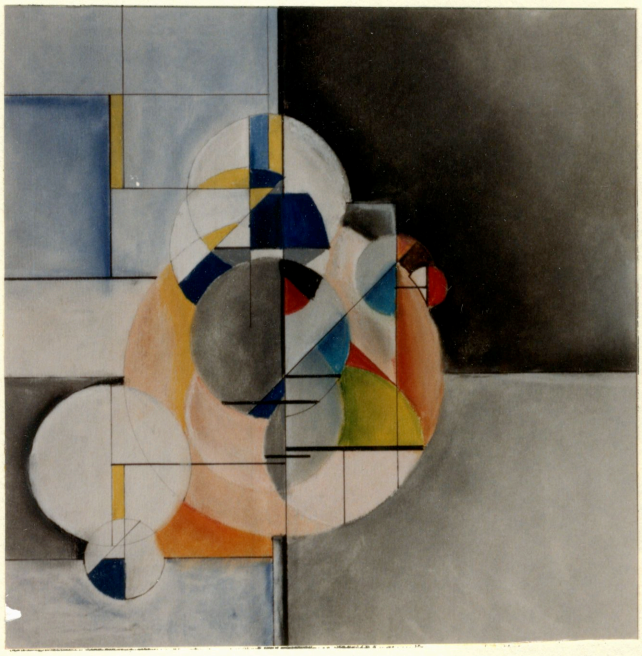
Trees
Lights
Manhole covers



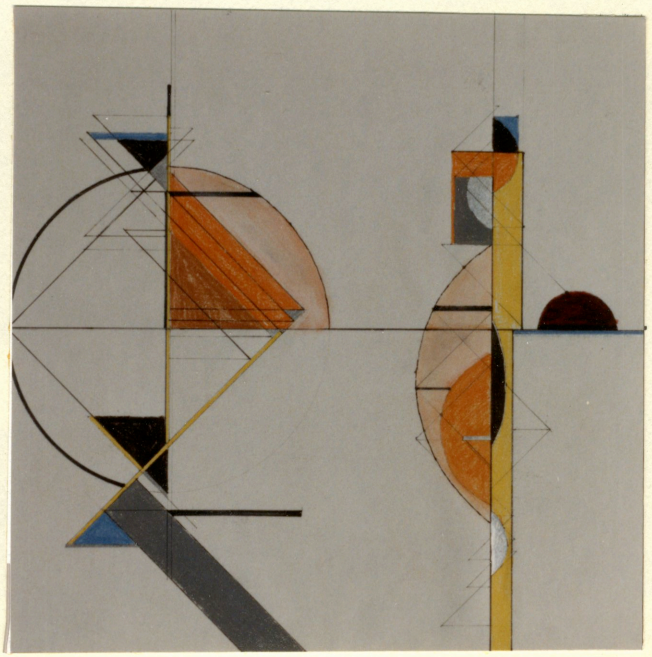
The entrance was cluttered with objects which we found somewhere along the way. They melted into light and space and we finally saw them.



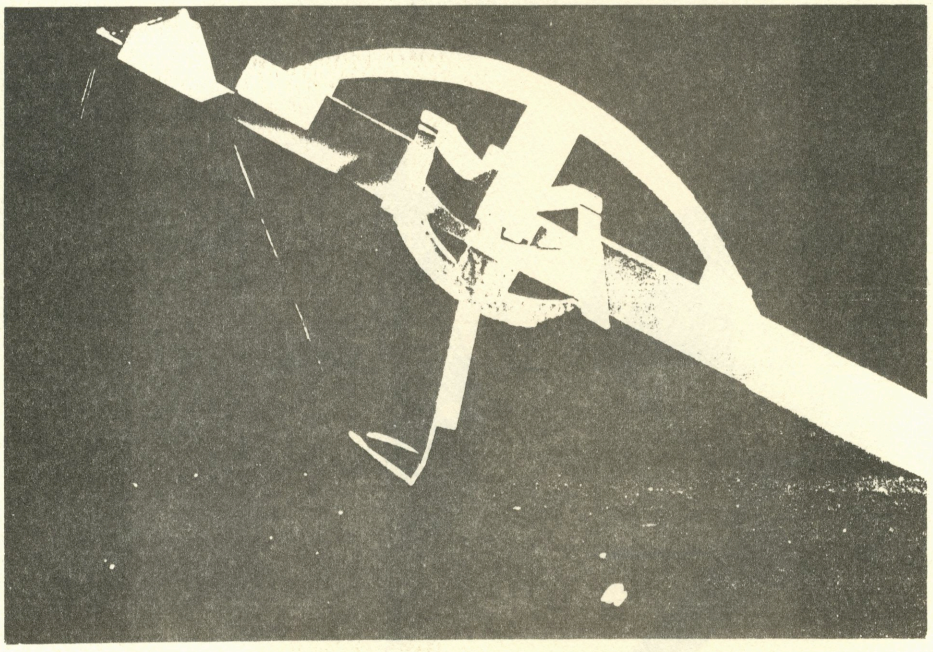
He was a small man and over the years acquired substantial wealth. With this great fortune he built a castle where he spent his last years watching small objects bounce off him.

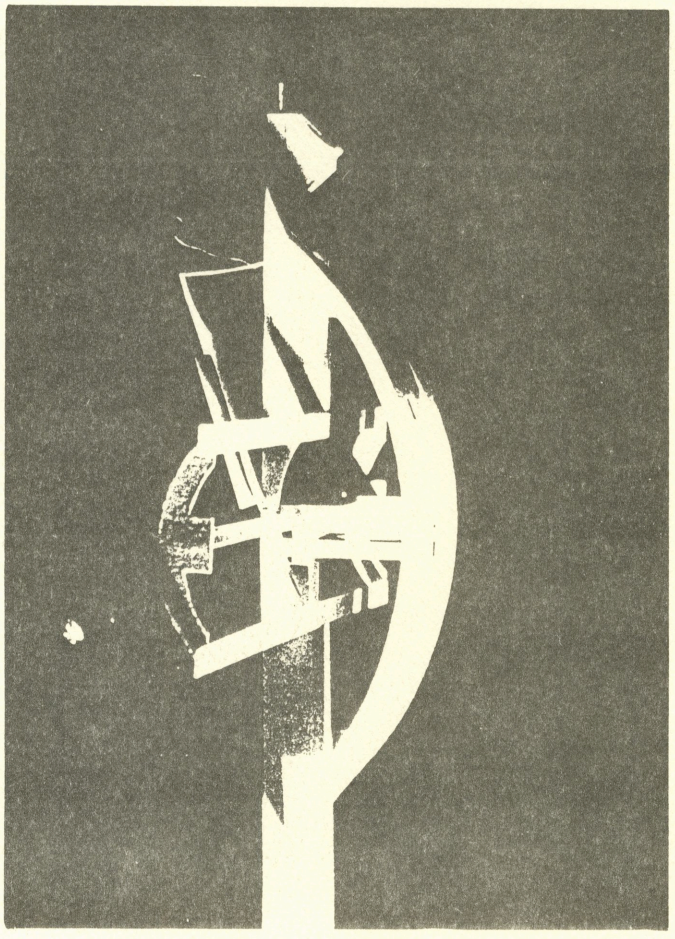


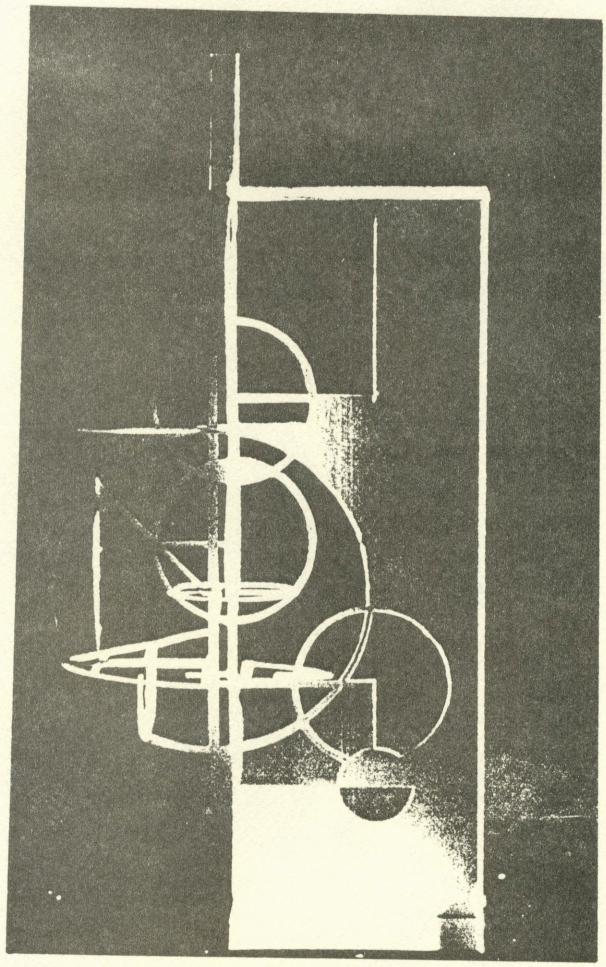
Each piece rotates around itself and ten others, again, around each, ten more. They are not all visible but we know they are there.

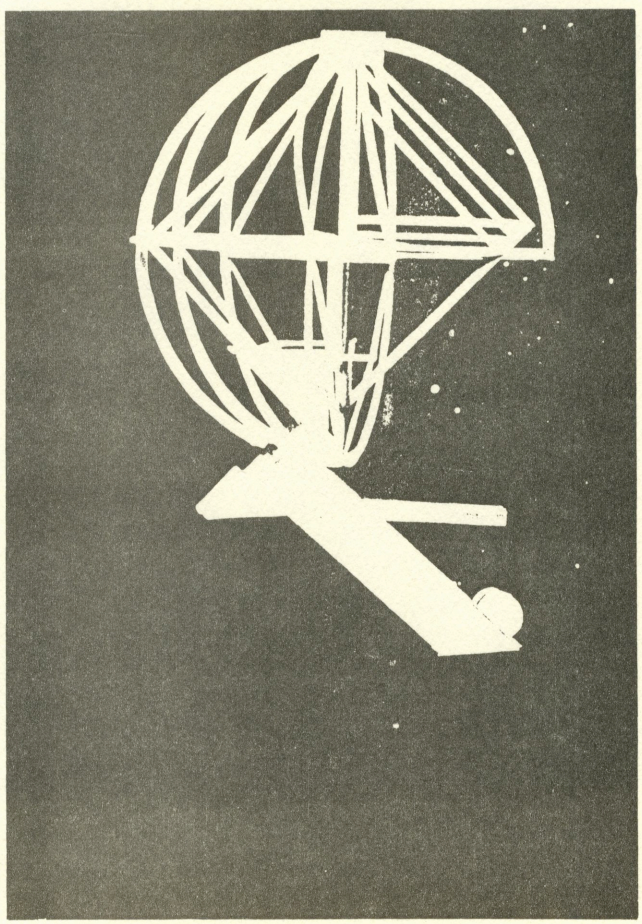


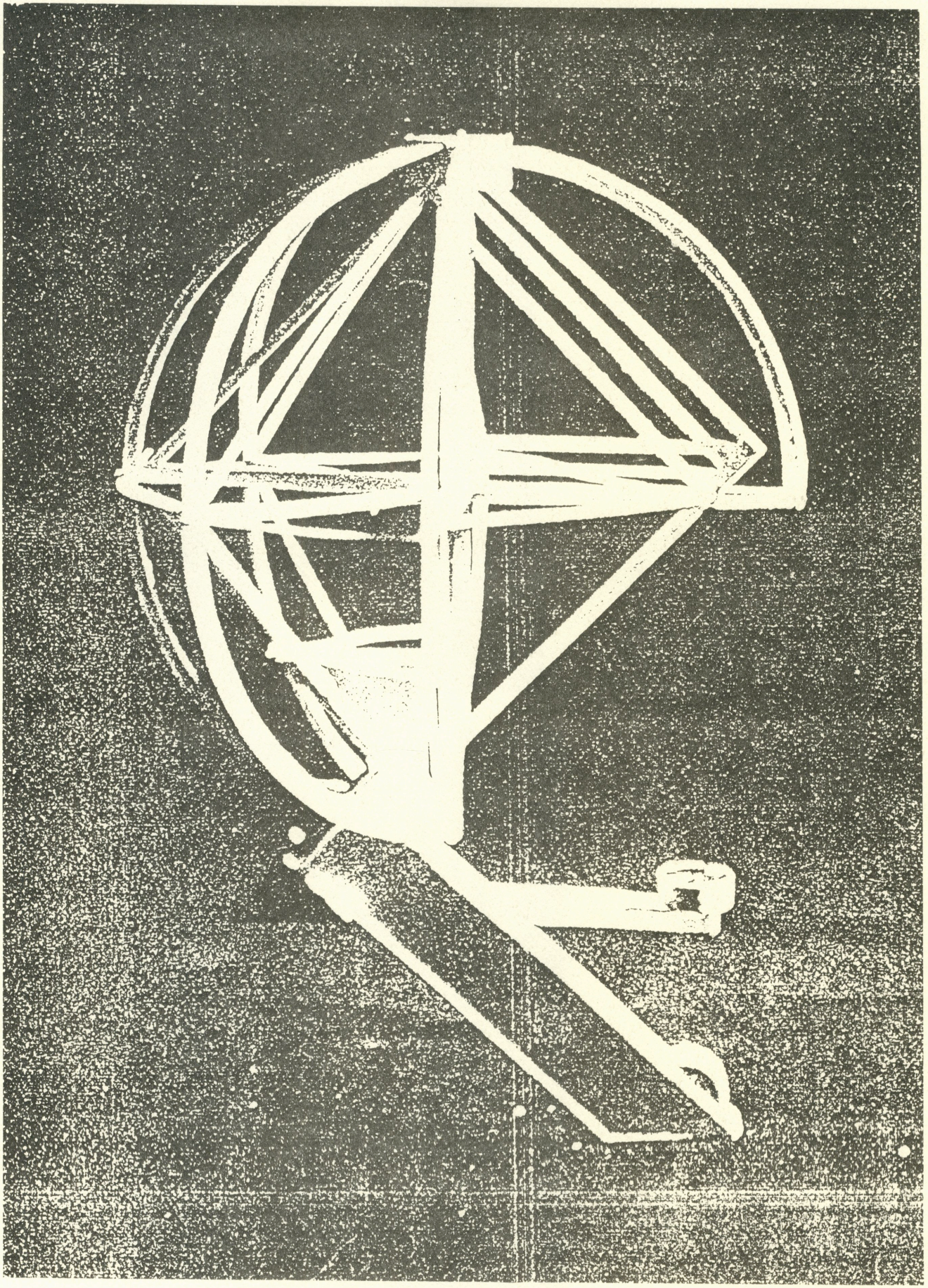
Yes, he was a great gymnast for he could pull himself up a rope, which one hand held from the ground, with the other hand.

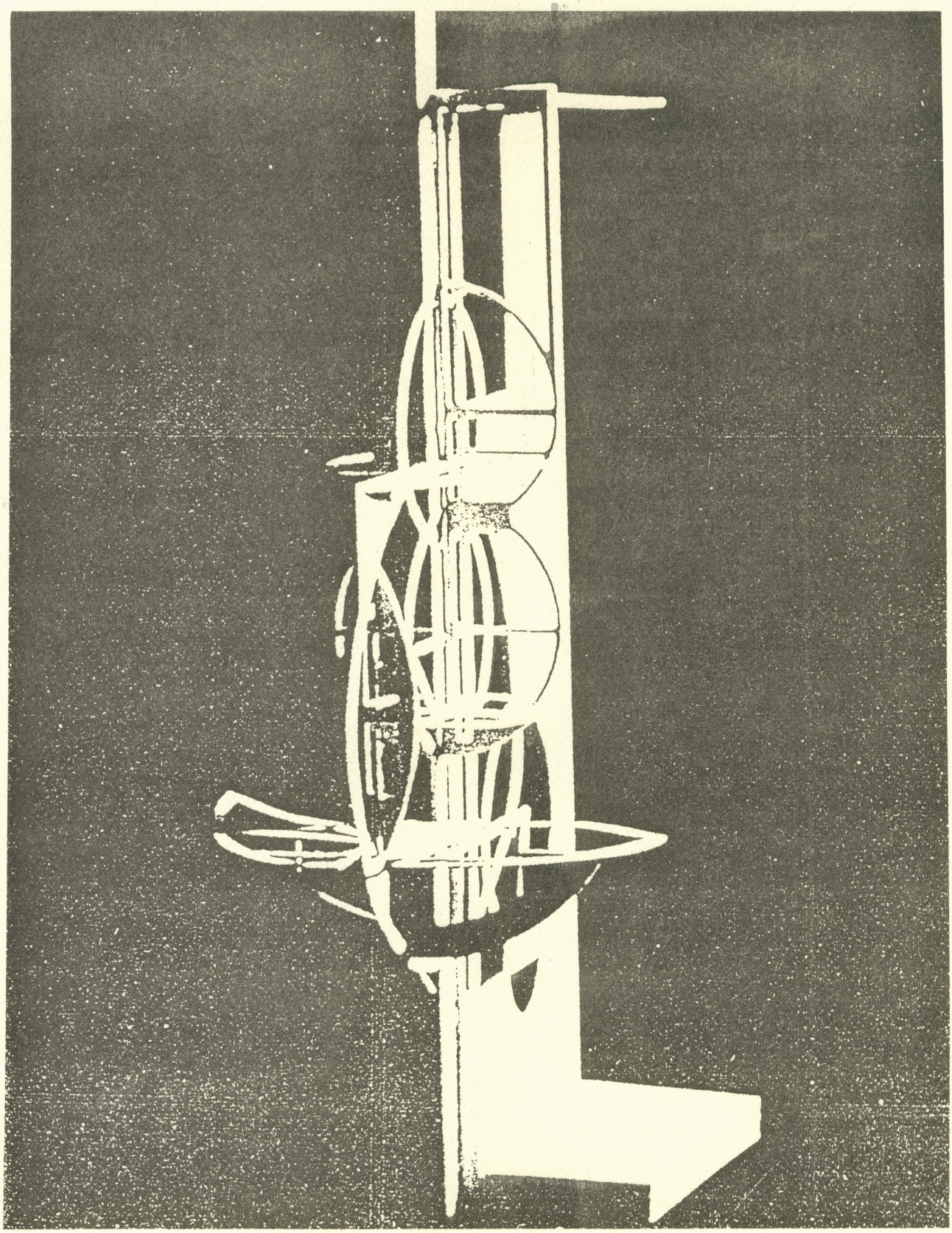


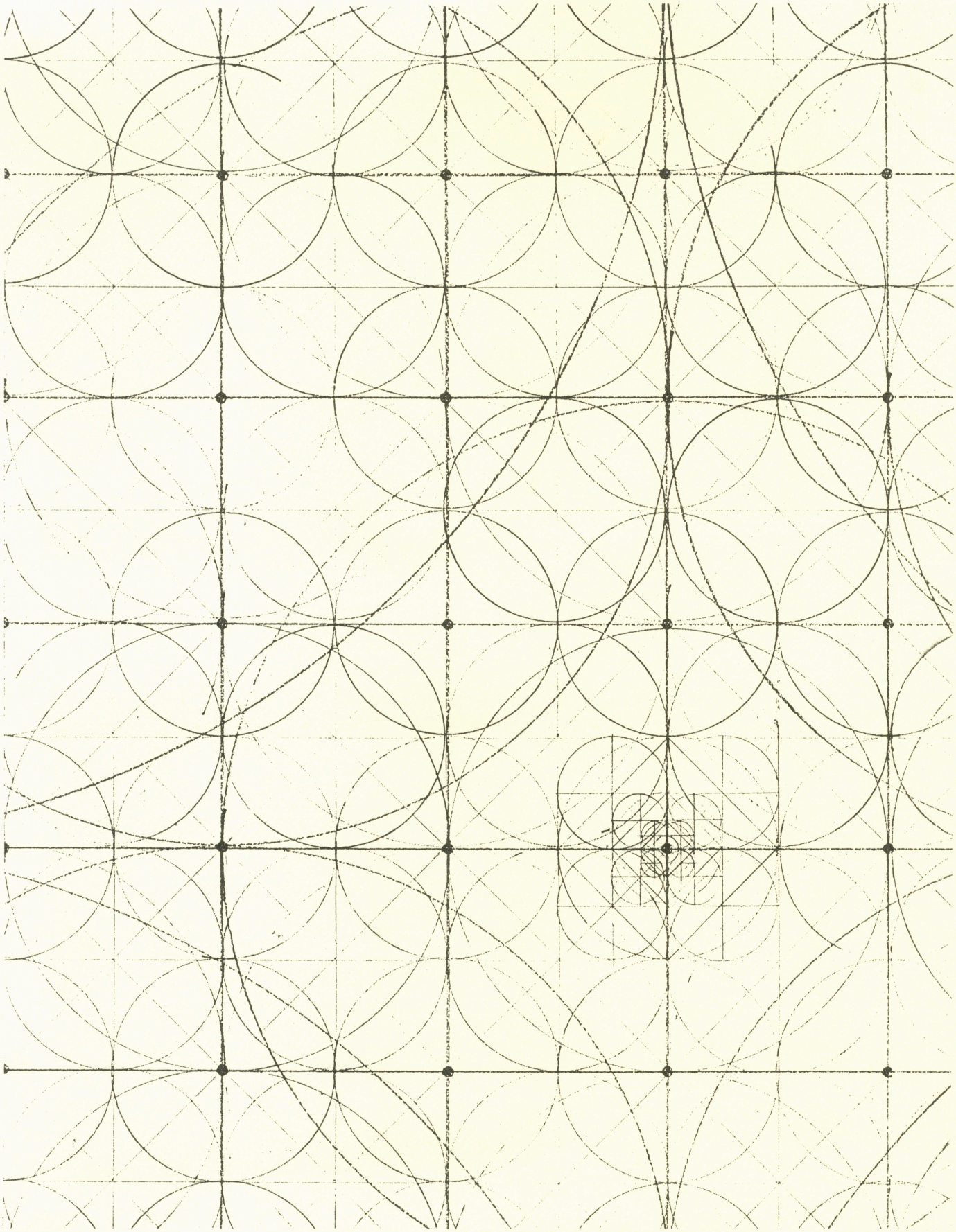












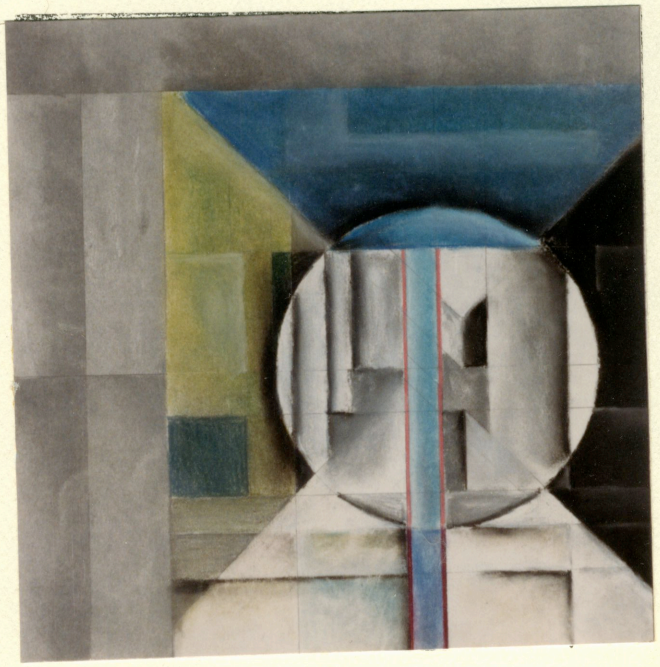
CONTRIVED ORDER



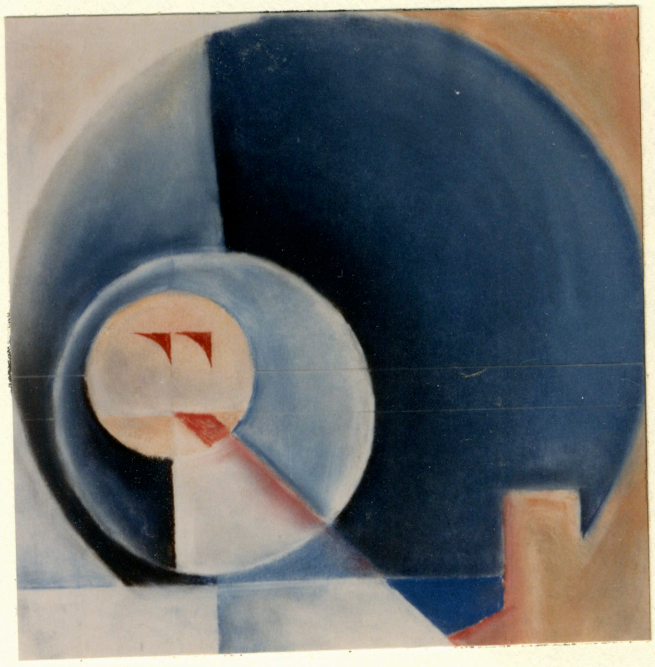
The churches are always empty

Everybody but me goes to
church and the sermans are
inspiring.[23]

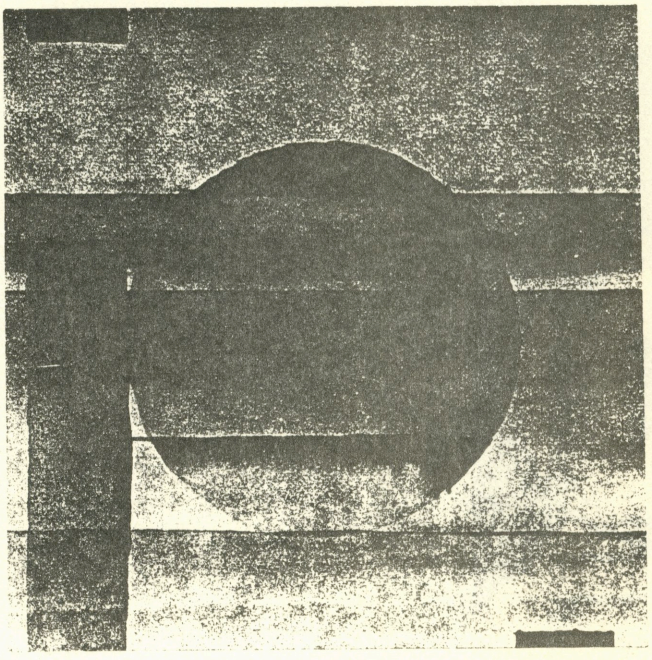
Richard Hugo



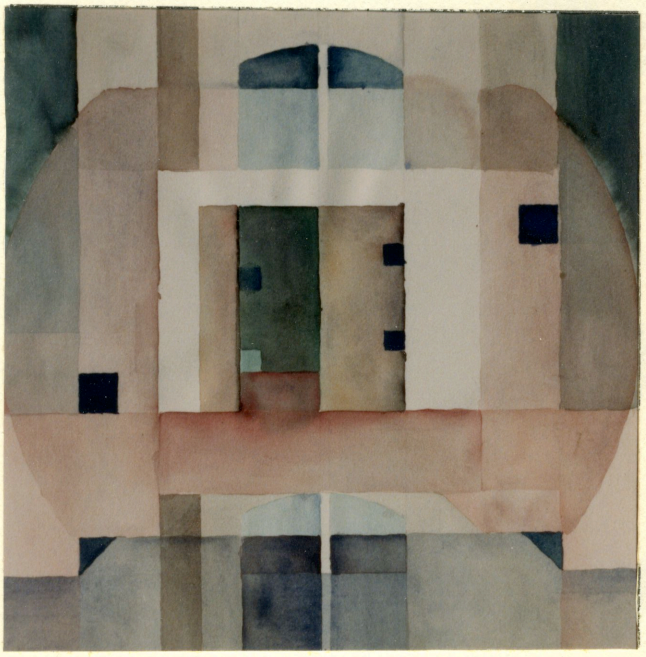
He was an older man, mostly bald and passive. Over the years the community had come to call him their wooden indian; for he sat down to dusk staring at the blank stucco wall of his one room studio. When asked why, he would mumble, "I look to far and long for it."



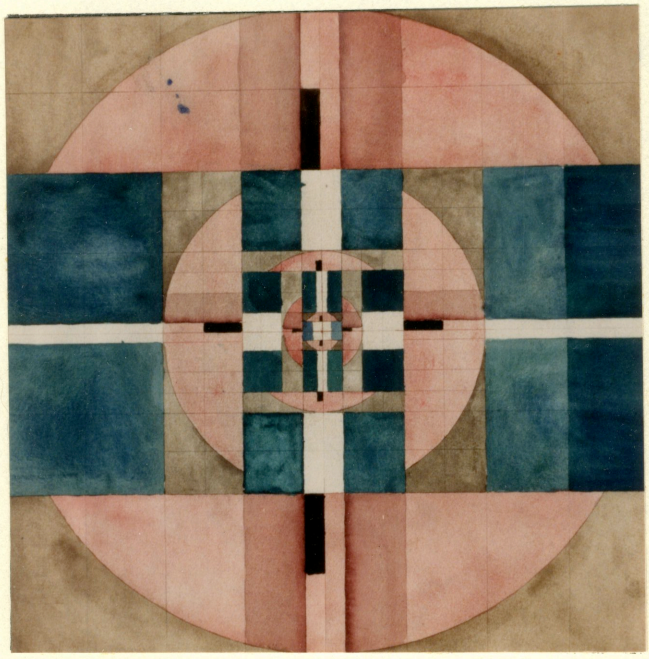
We heard about the place once while dreaming and arrived after a laborious journey only to be dissapointed with the simplicity of it. We turned to leave but could not. The object had captured us and turned to space, space to object, object, space, back and forth. It was nothing and did not exist; nor, did we?



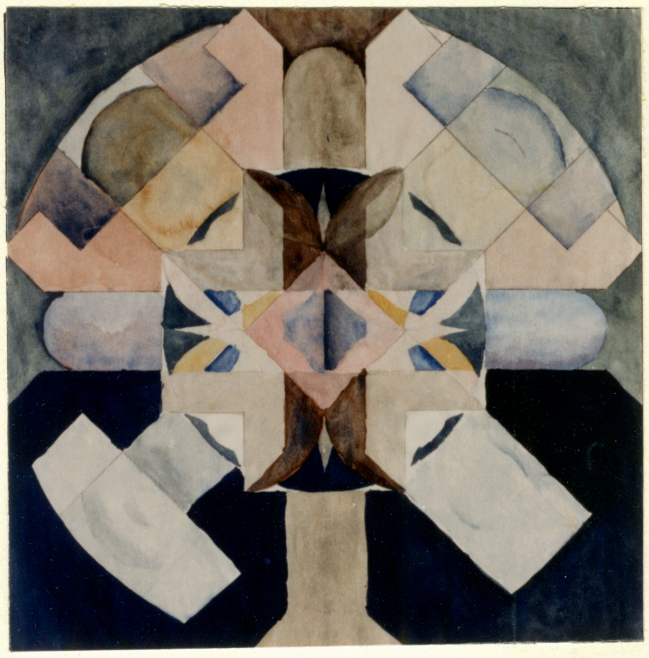
One could see the progression magnified tenfold times against an otherwise static background.



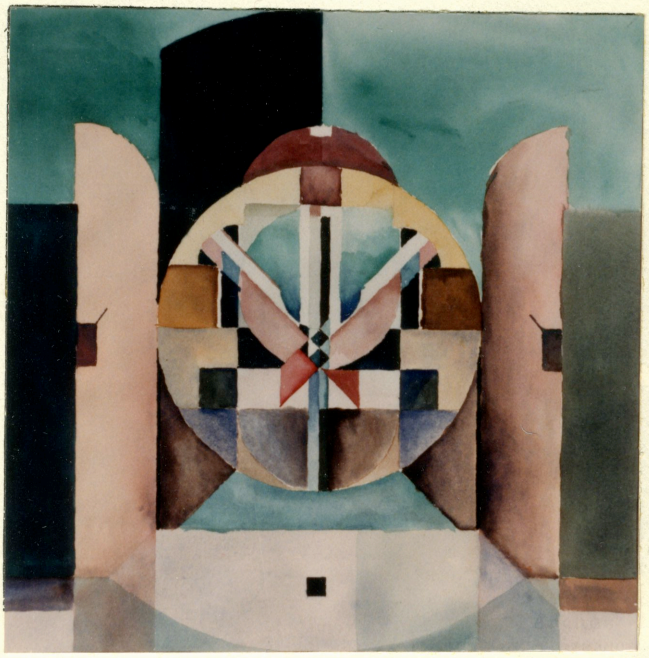
Through the glass we saw it, and through it, itself. We could see it in the distance repeating indefinately without repetition.



The view seemed logical at first, but upon closer examination carried no substance, for it was infinitely small and infinitely large.

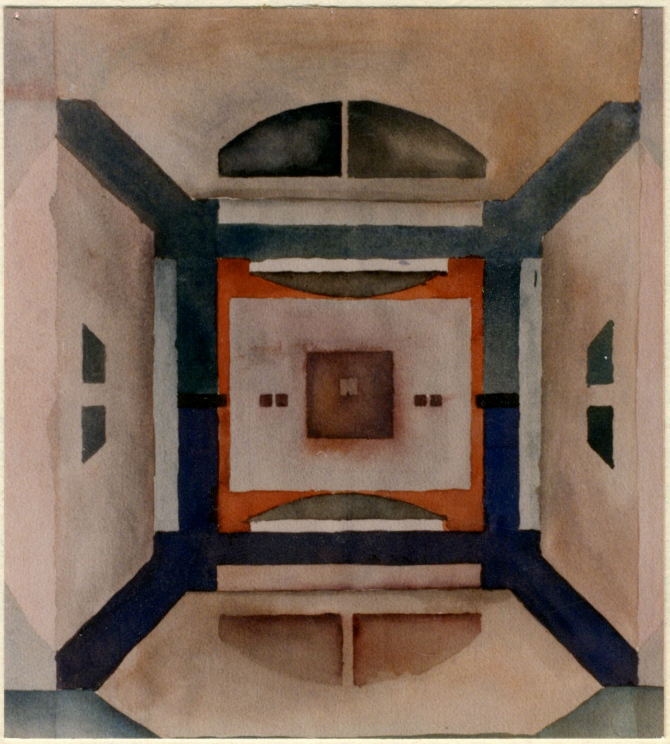


She saw it revealed in a function, then it changed and flew away. Memory lingered.



The temple work, standing there, opens up a world and at the same time sets the world back again on earth, which itself only thus emerges as native ground. . . . The temple in its standing there first gives to things their look and to men their outlook on themselves.[24]

Martin Hendeggar



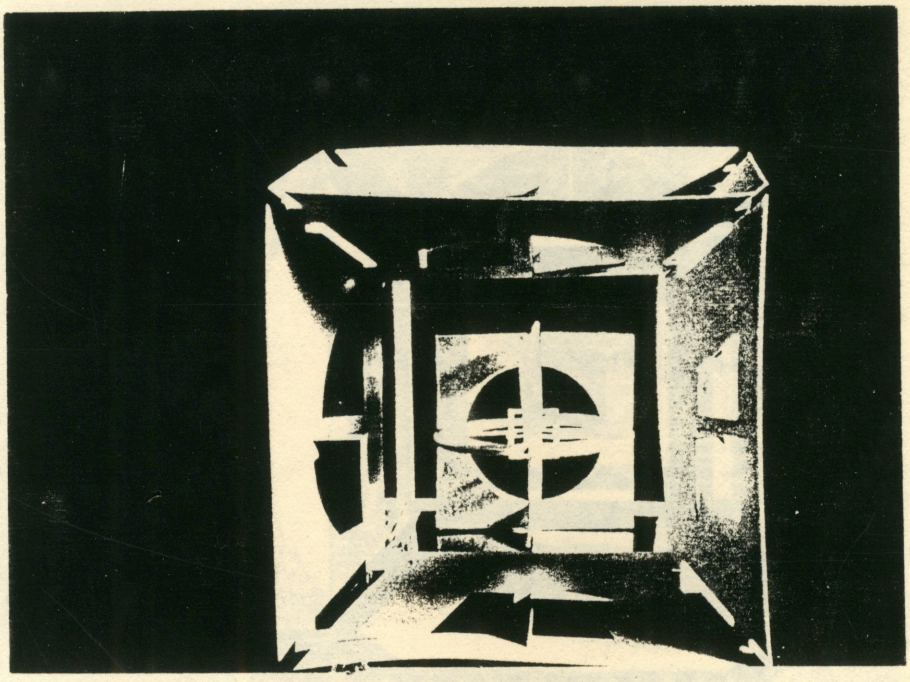
The man had no sense of direction. He stood there pointing east to where the sun goes down.

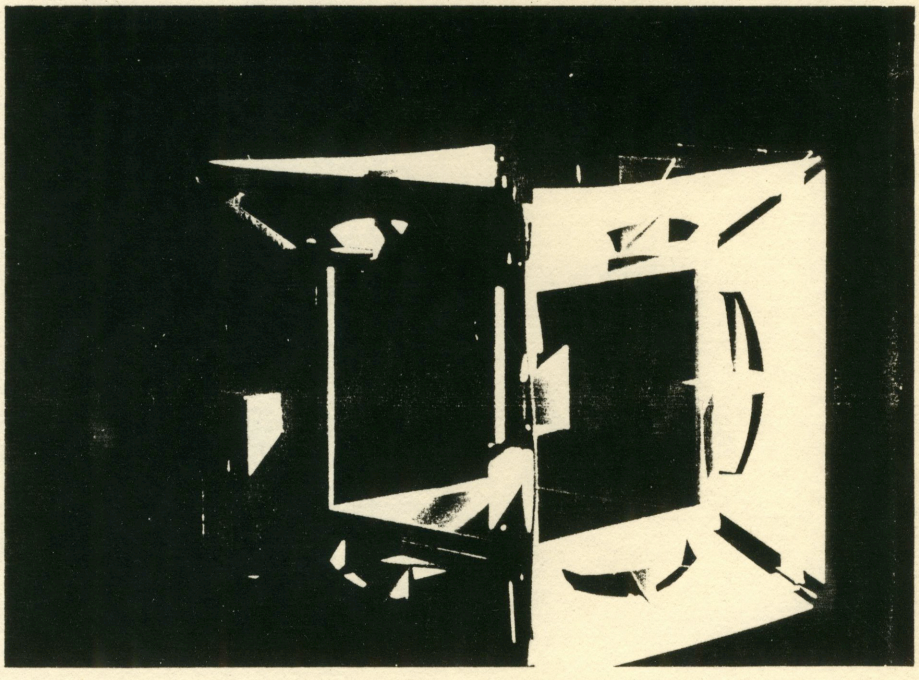
Now, he turns north to where the sun will rise. Hopefully tomorrow sometime before noon.

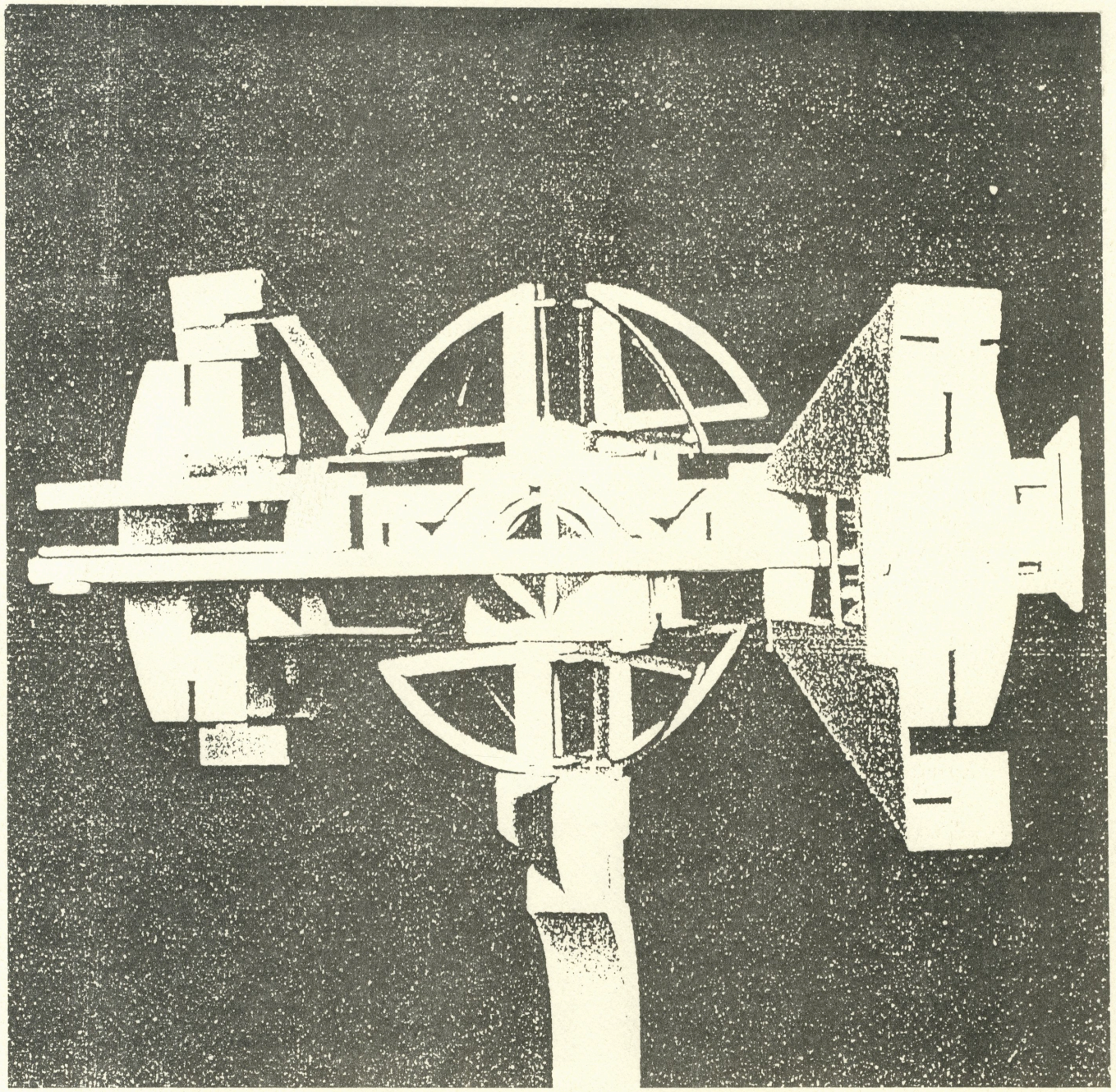
Who does he think he is? This chubby compass he always points south, where it is safe. The sun still rises in his right eye.

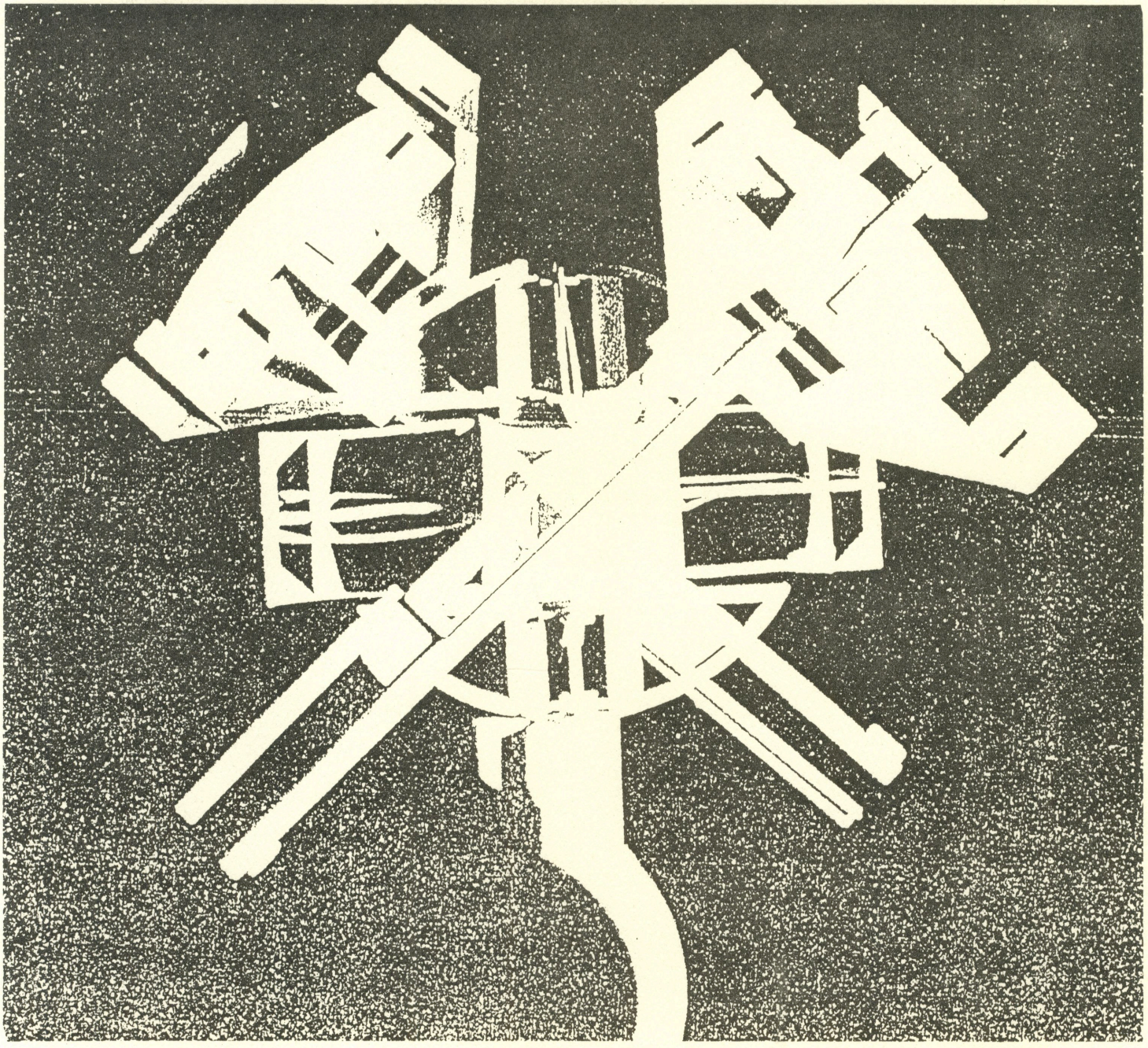
This stupid game of direction it serves no purpose.

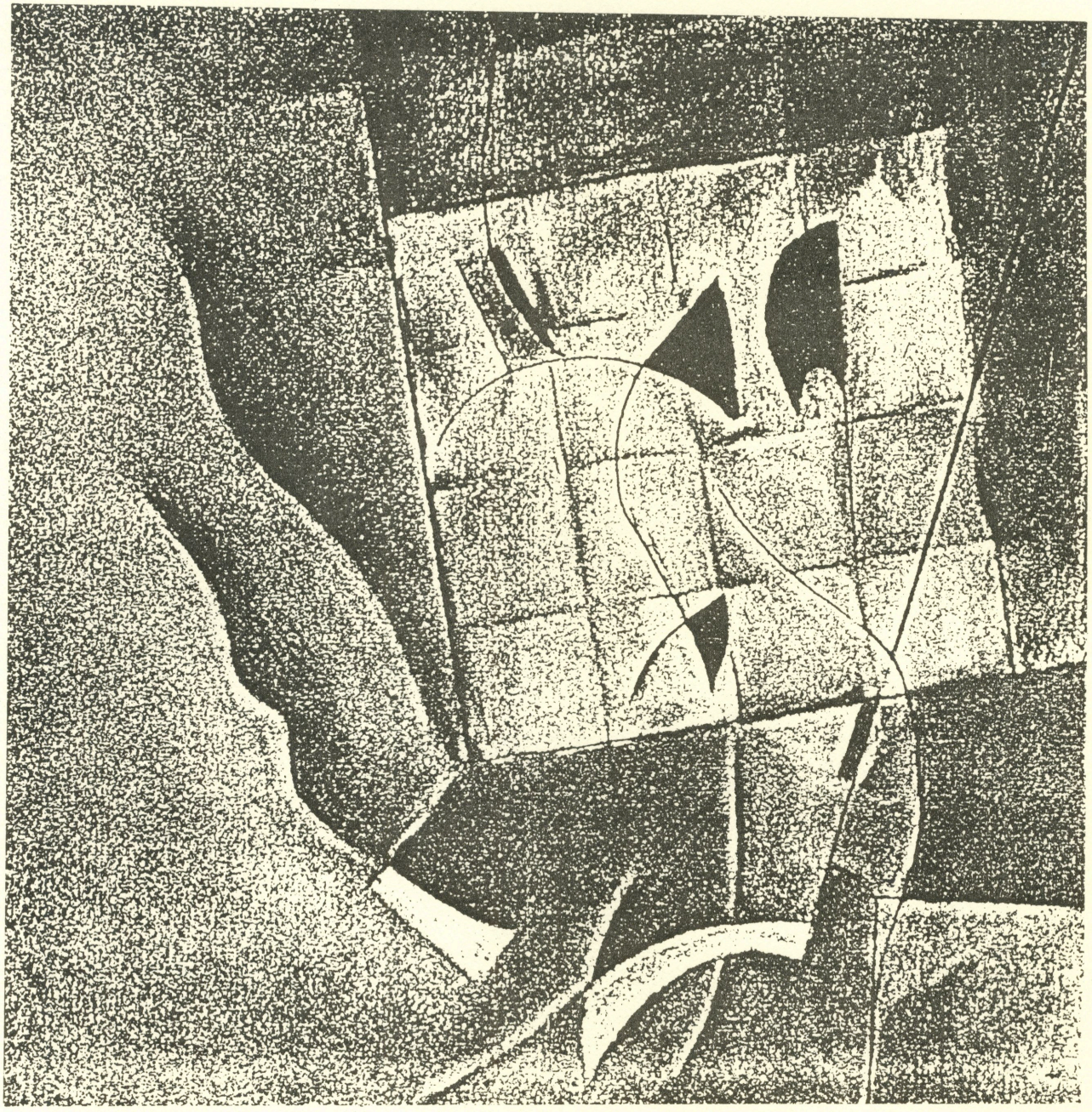
He steps forward and looks back into himself.











GAMES

INTRODUCTION TO GAMES

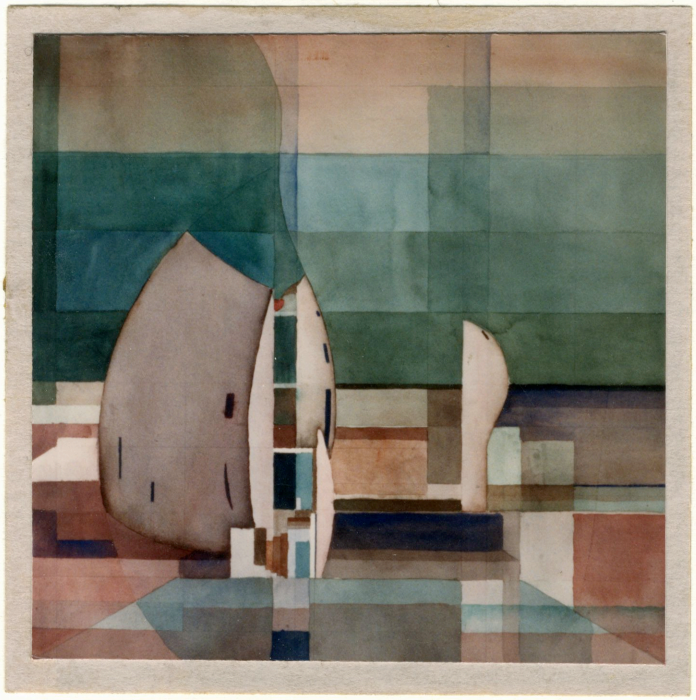
The games are derived from the images and ideas. I refer to them as games although they are not a literal interpretation of a game.

The physical form and space presented was derived from the visual images as they related to each context. They are quite arbitrary as to their origins and they do not consciously represent a precedent. The only justification lies in the intuitive feelings which created them. Anything more than this is speculation.

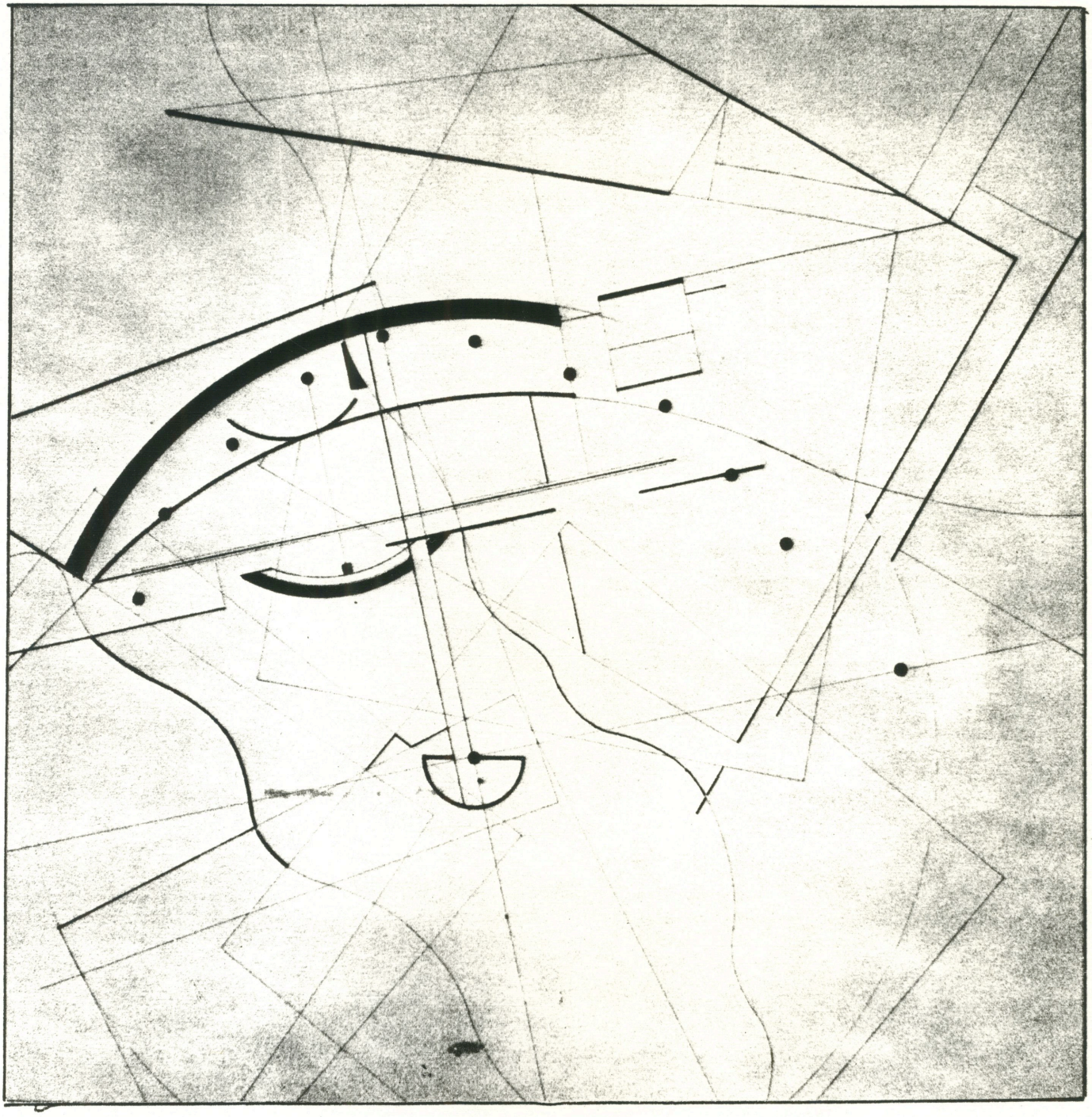
These forms are used to define a context of hierarchy presented in the ideas. First we have the order of man's creations that is societies, individuals within the society and the image the individual holds of the self within the society. Second is the order of the individuals existence. That is, the progression of the individual through time and space and the hierarchy between, mankinds creations, the natural environment, and the image of the self within this environment.

The individual is the mediator between these two hierarchies. This is a contrived order and presents itself as a representation of reality.

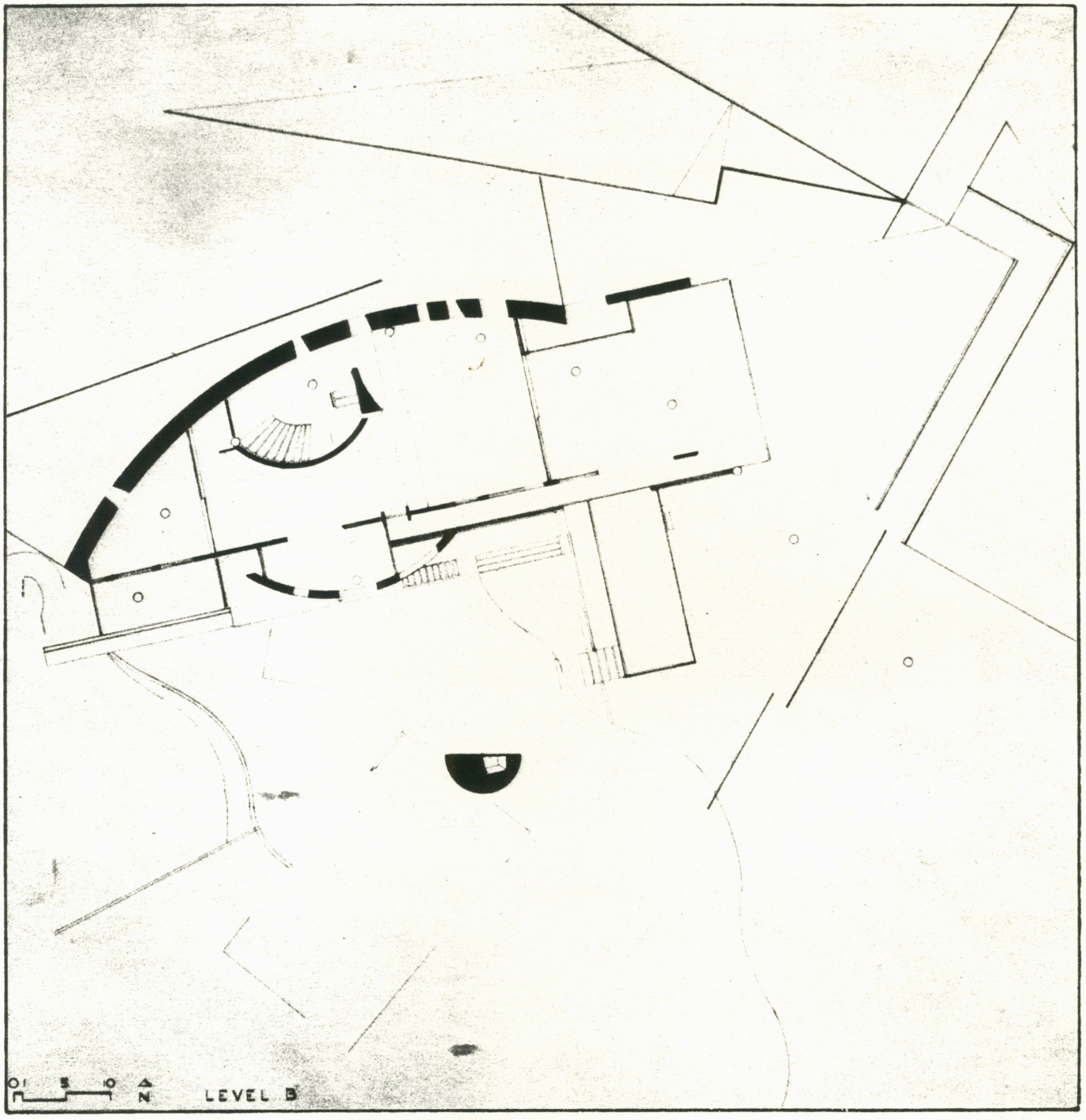


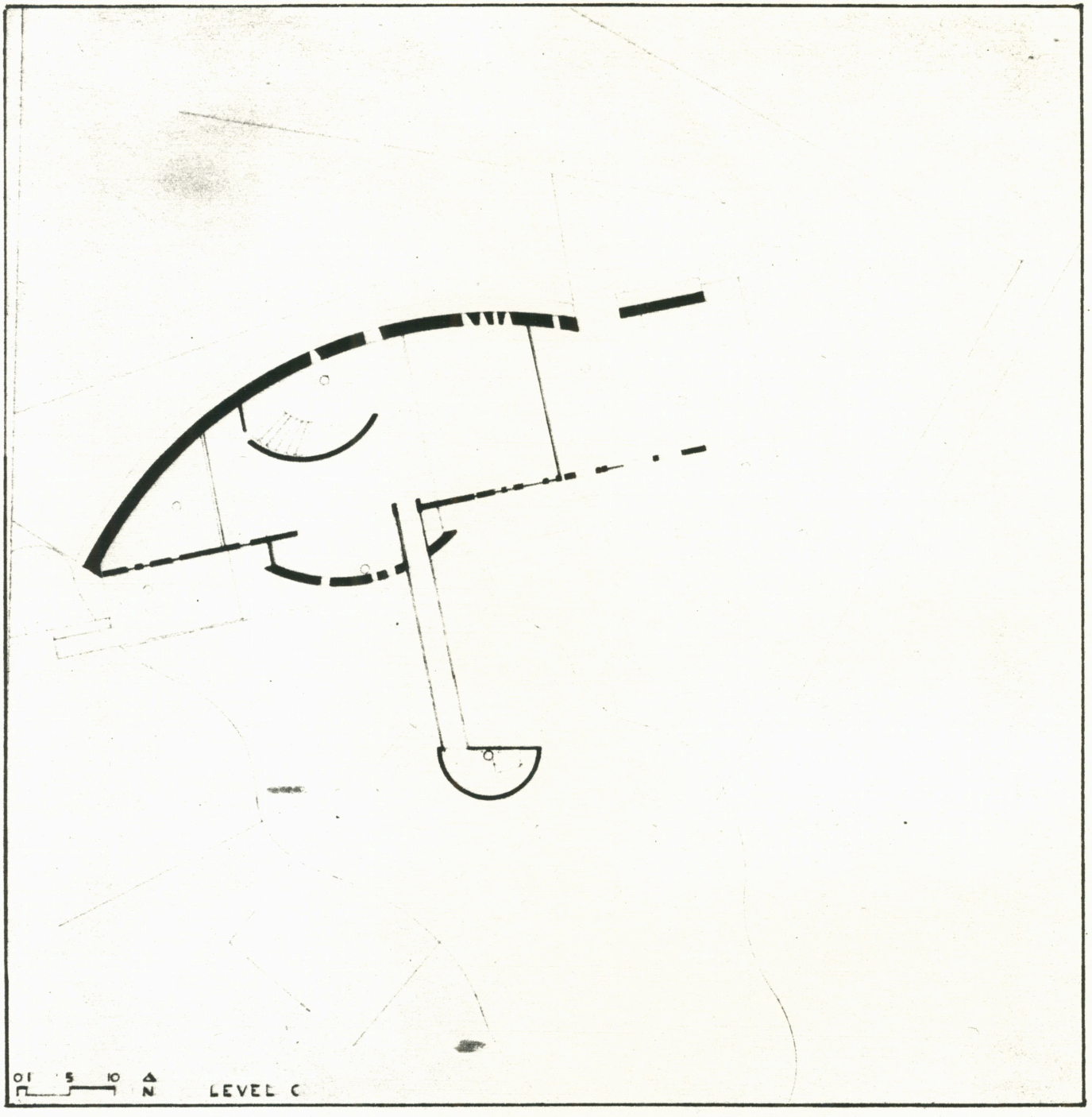


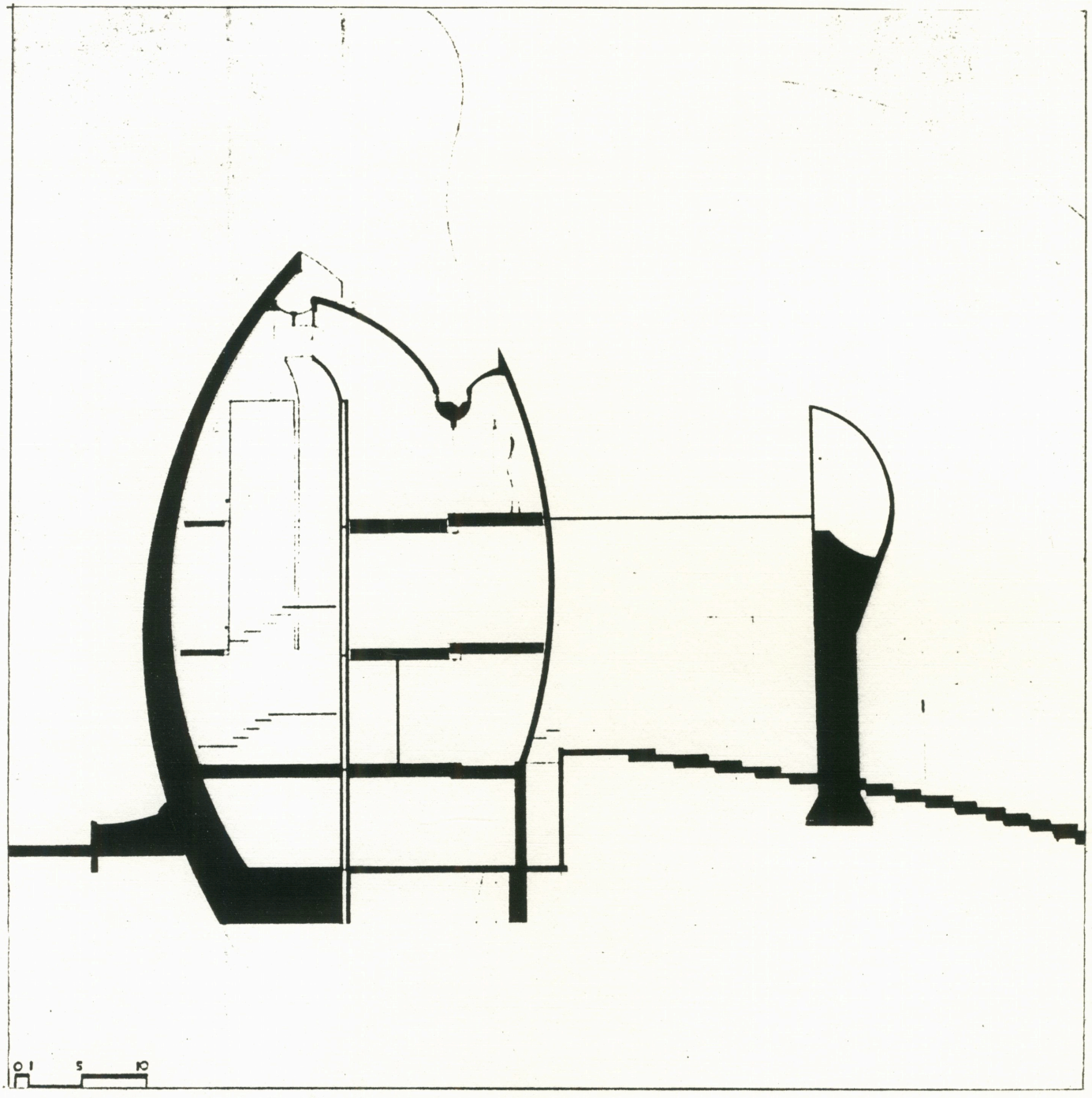
SINGULARITY

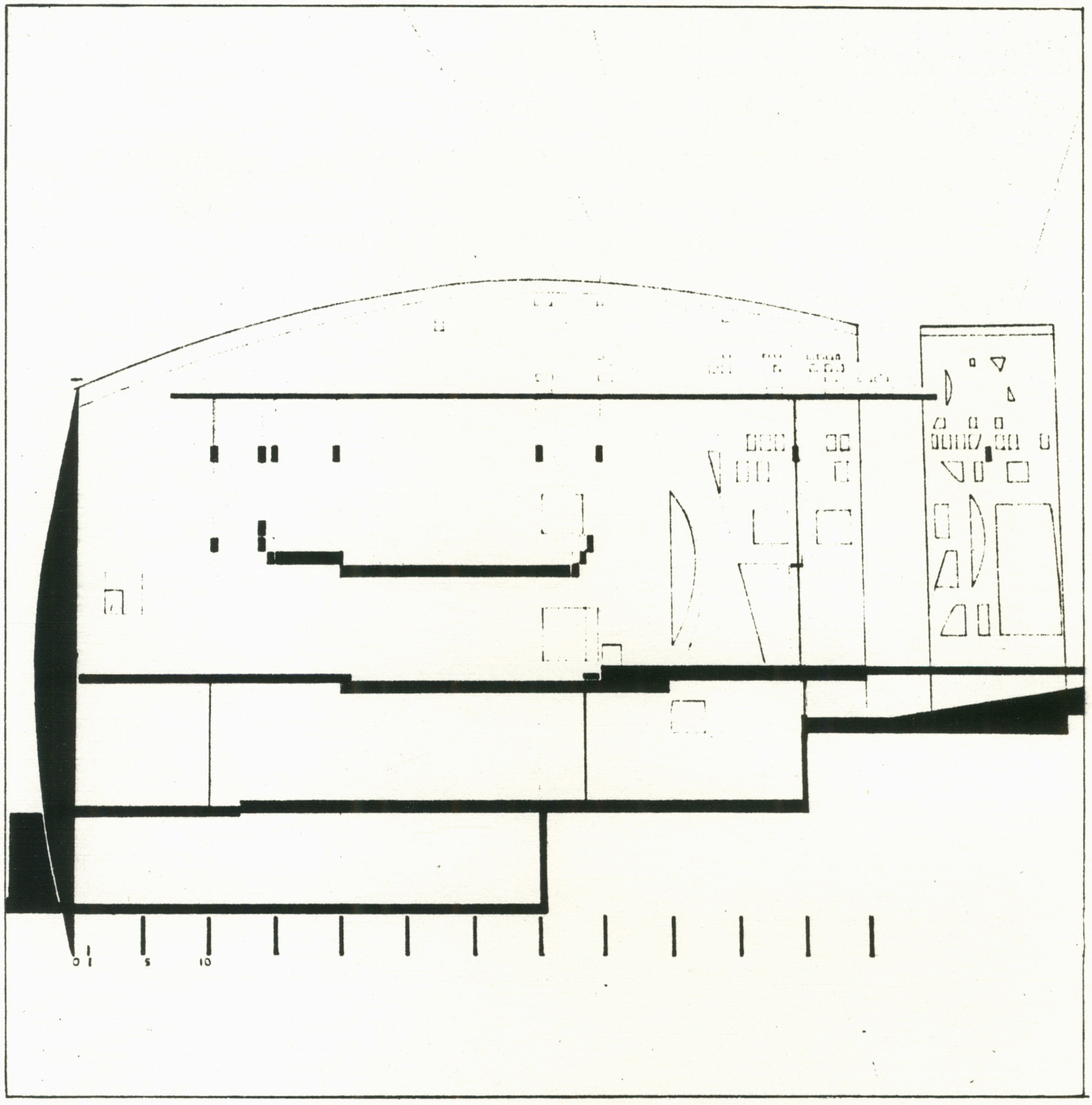


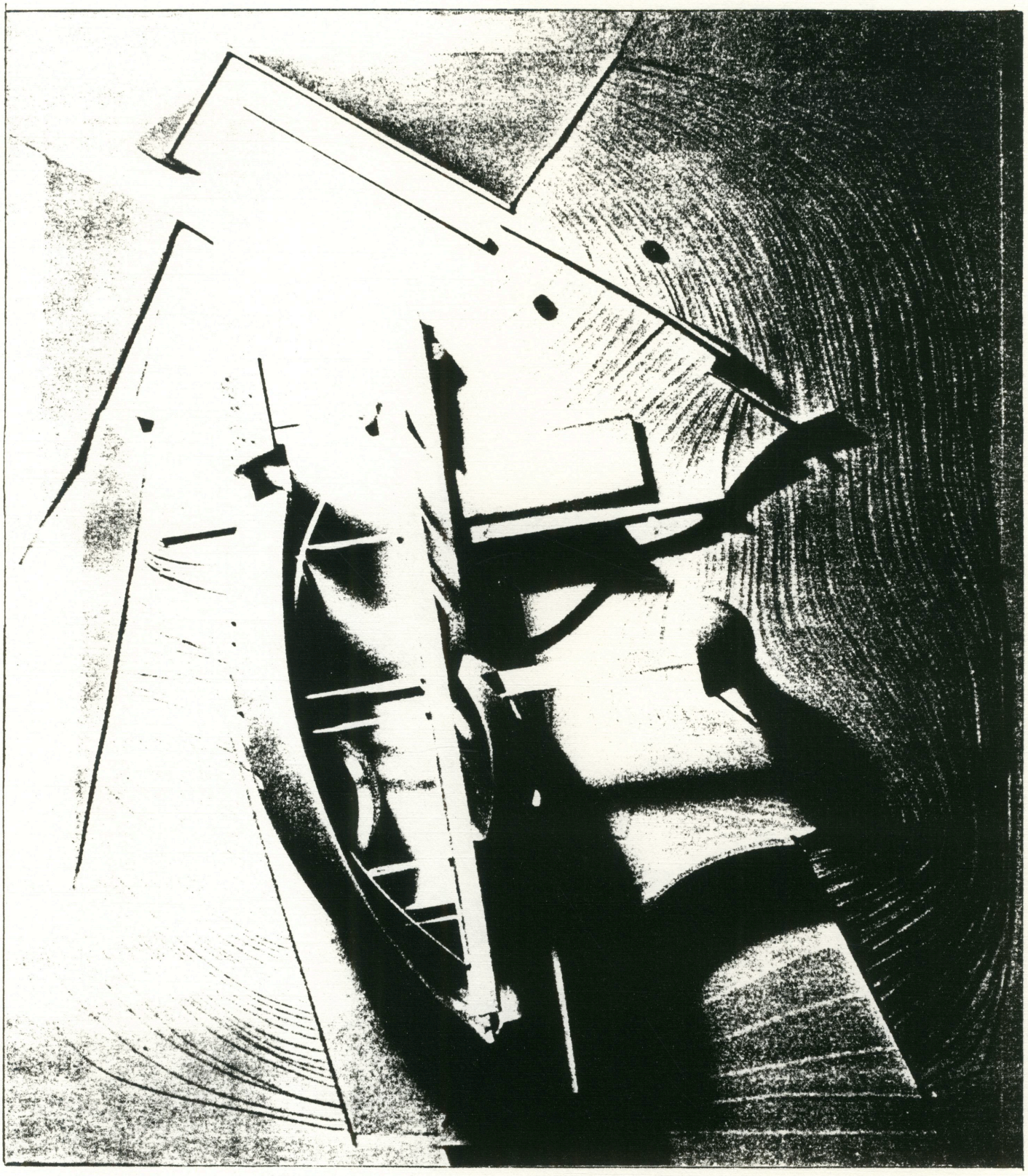

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LEVEL A

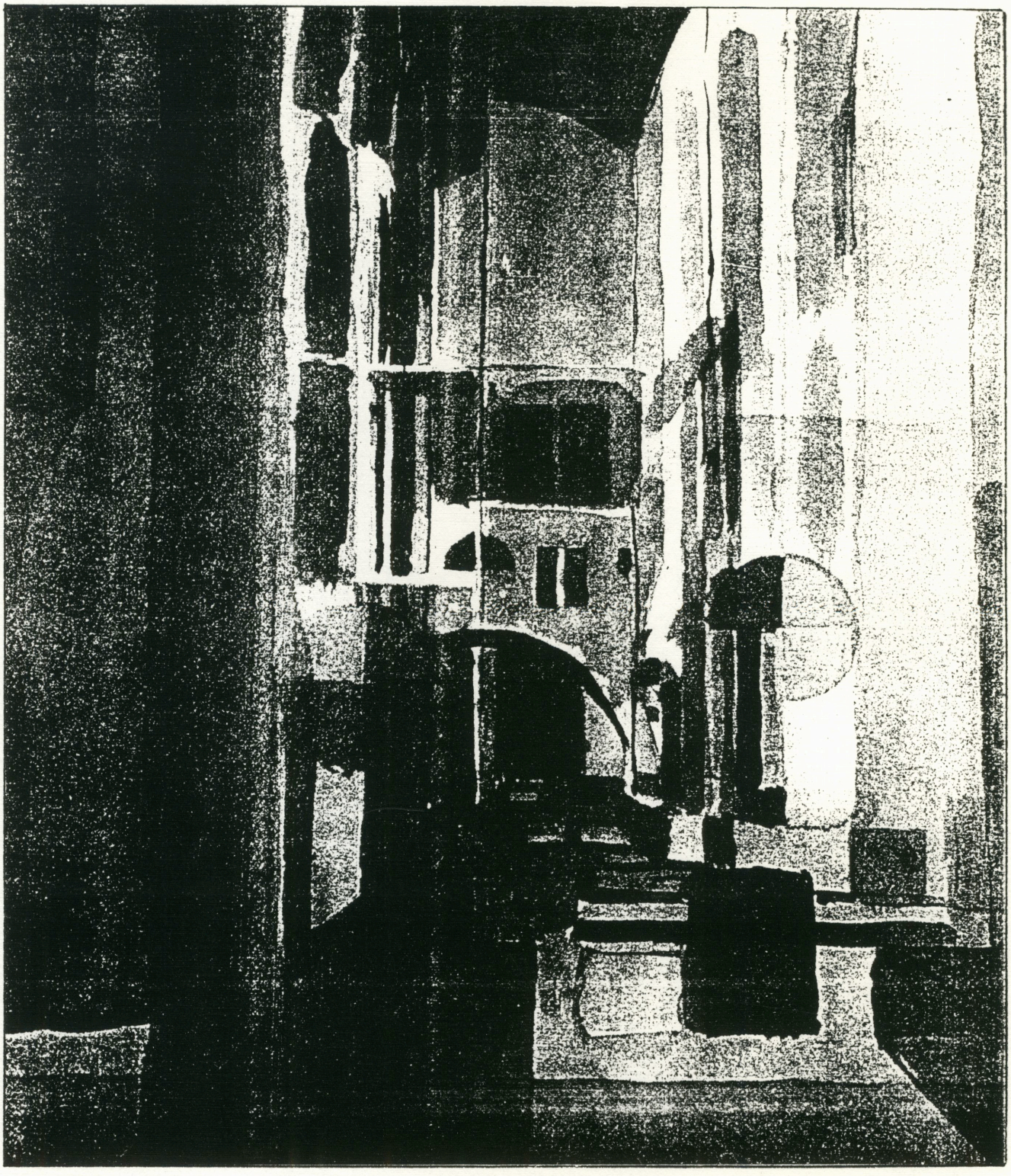

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LEVEL B


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LEVEL C

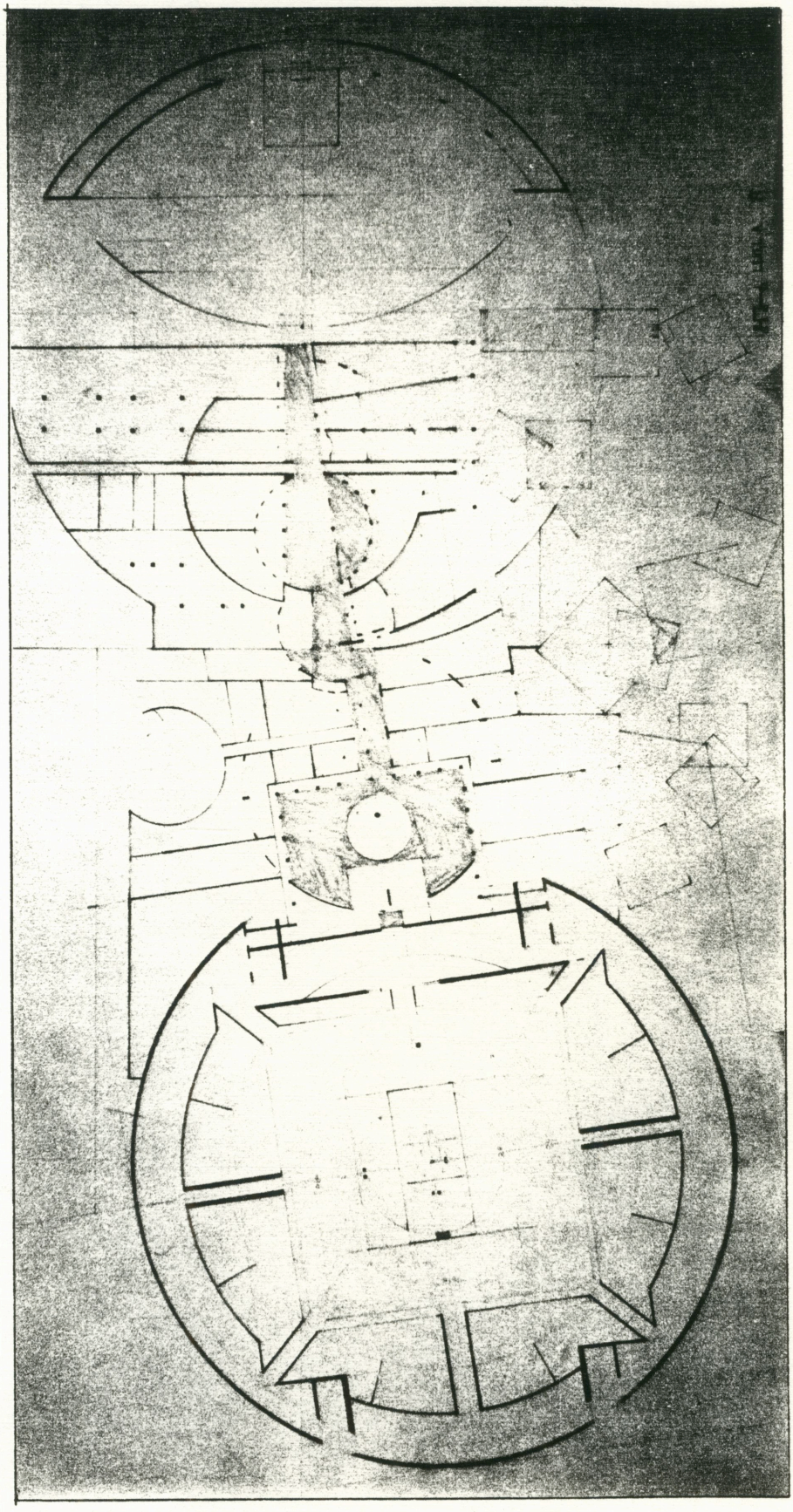

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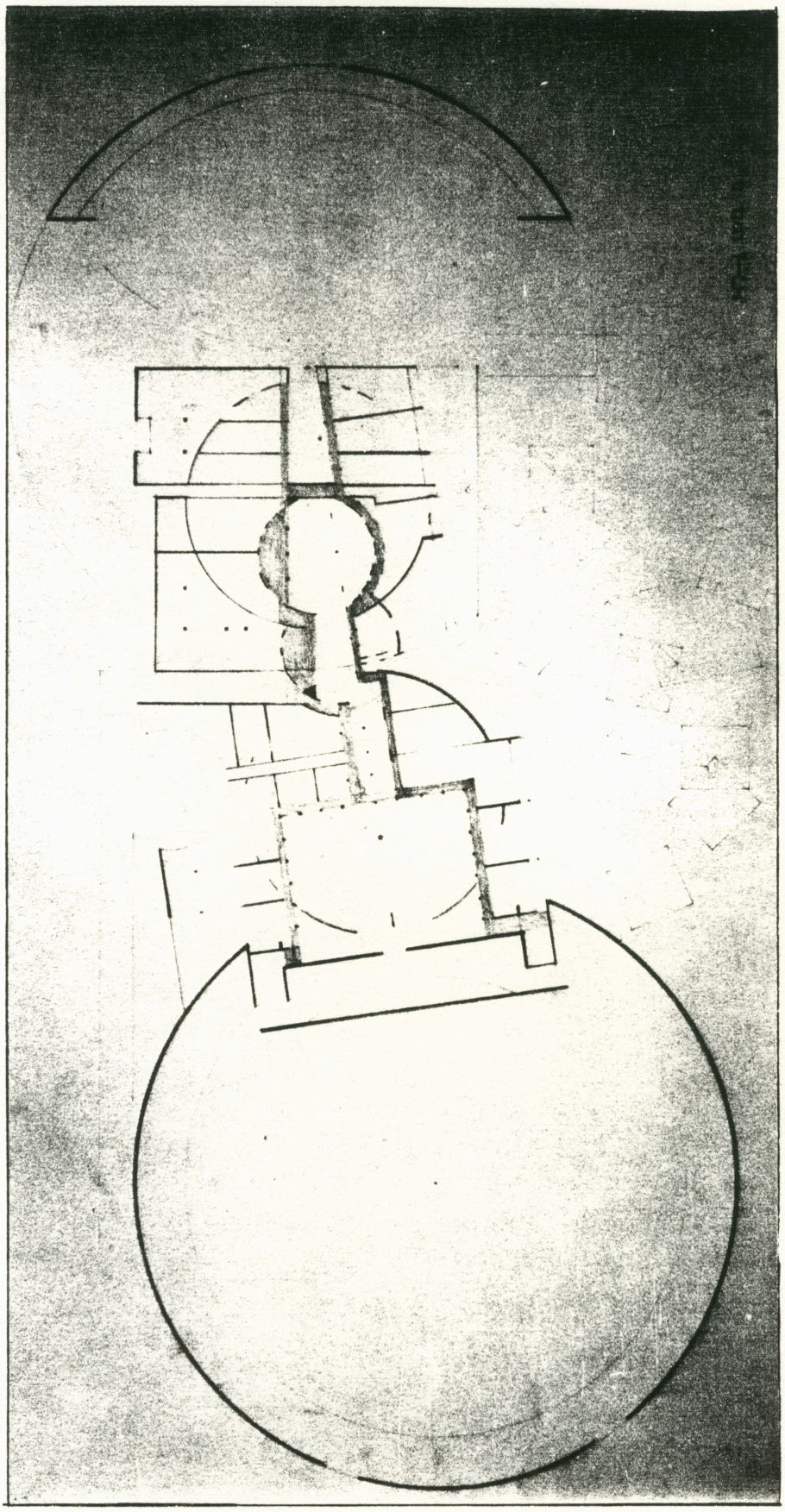

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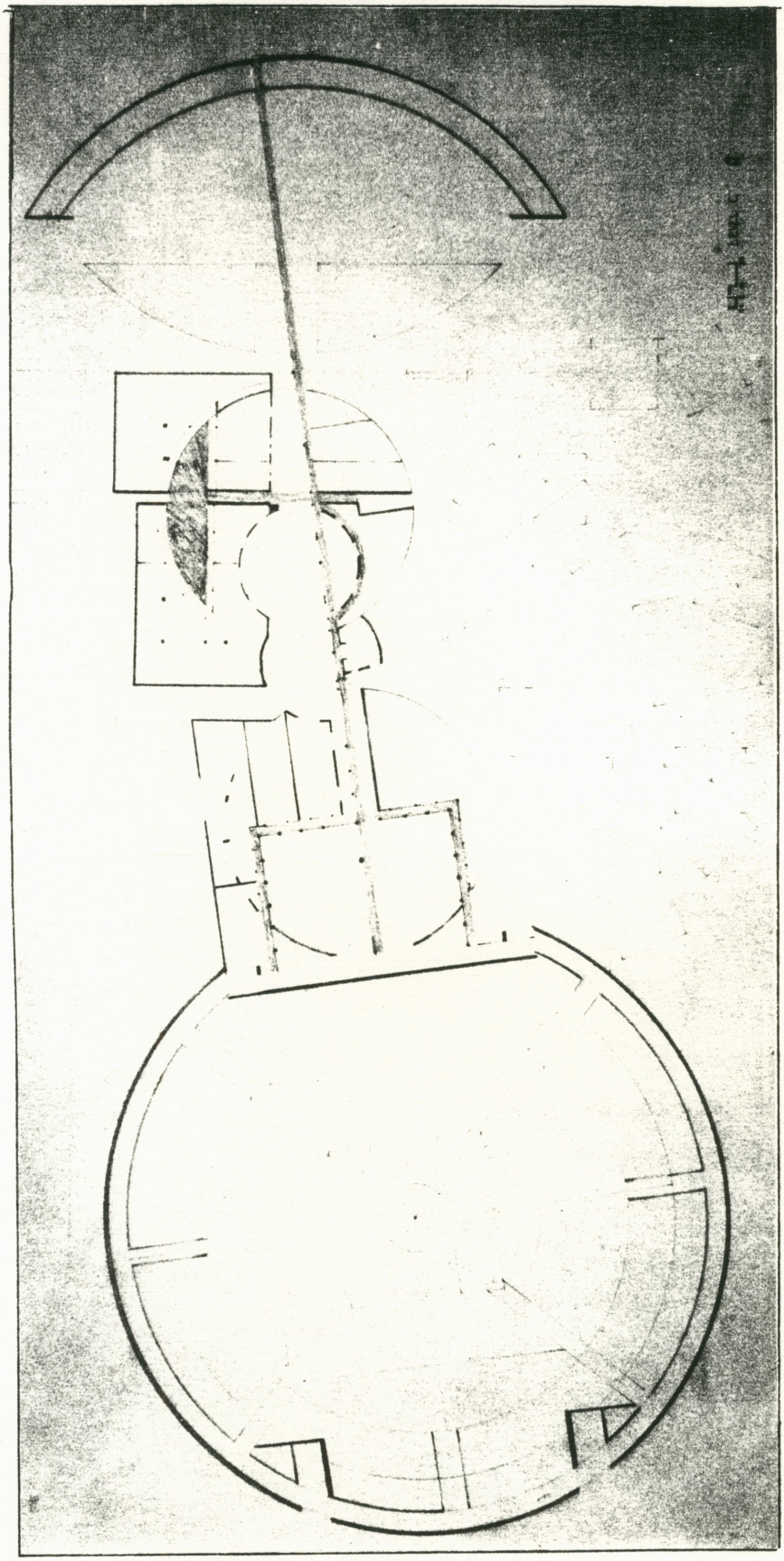




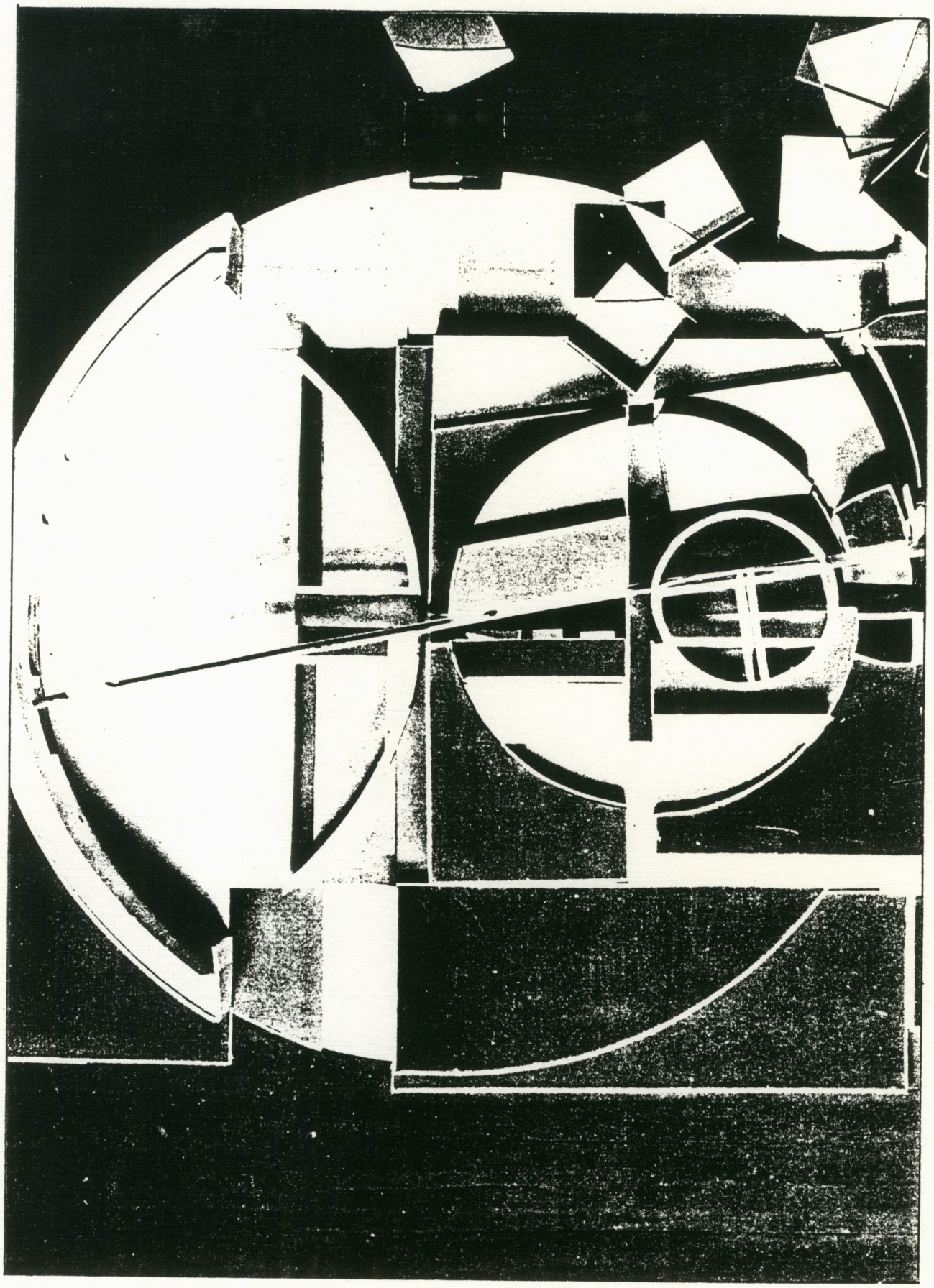
JUNCTURE

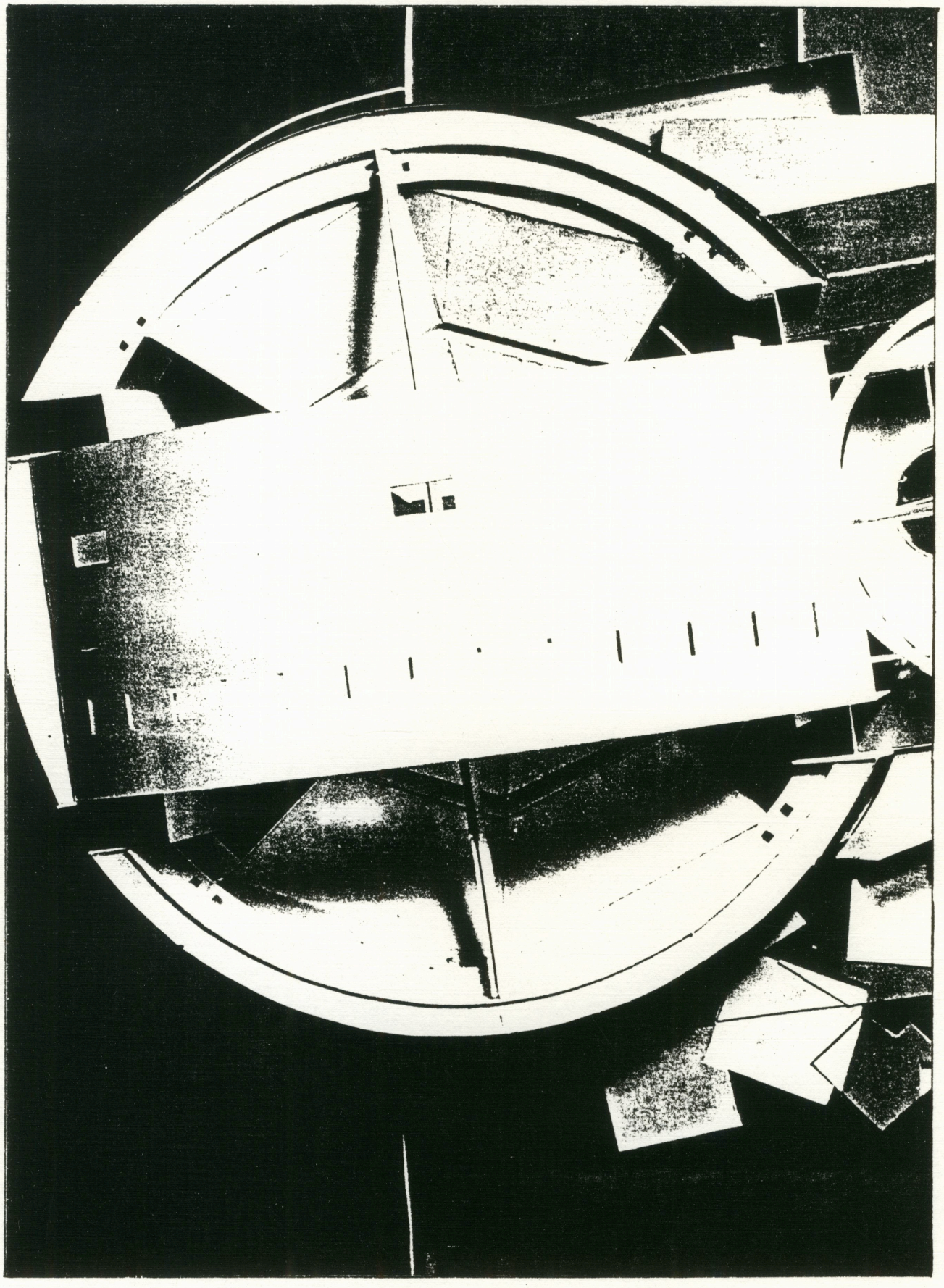


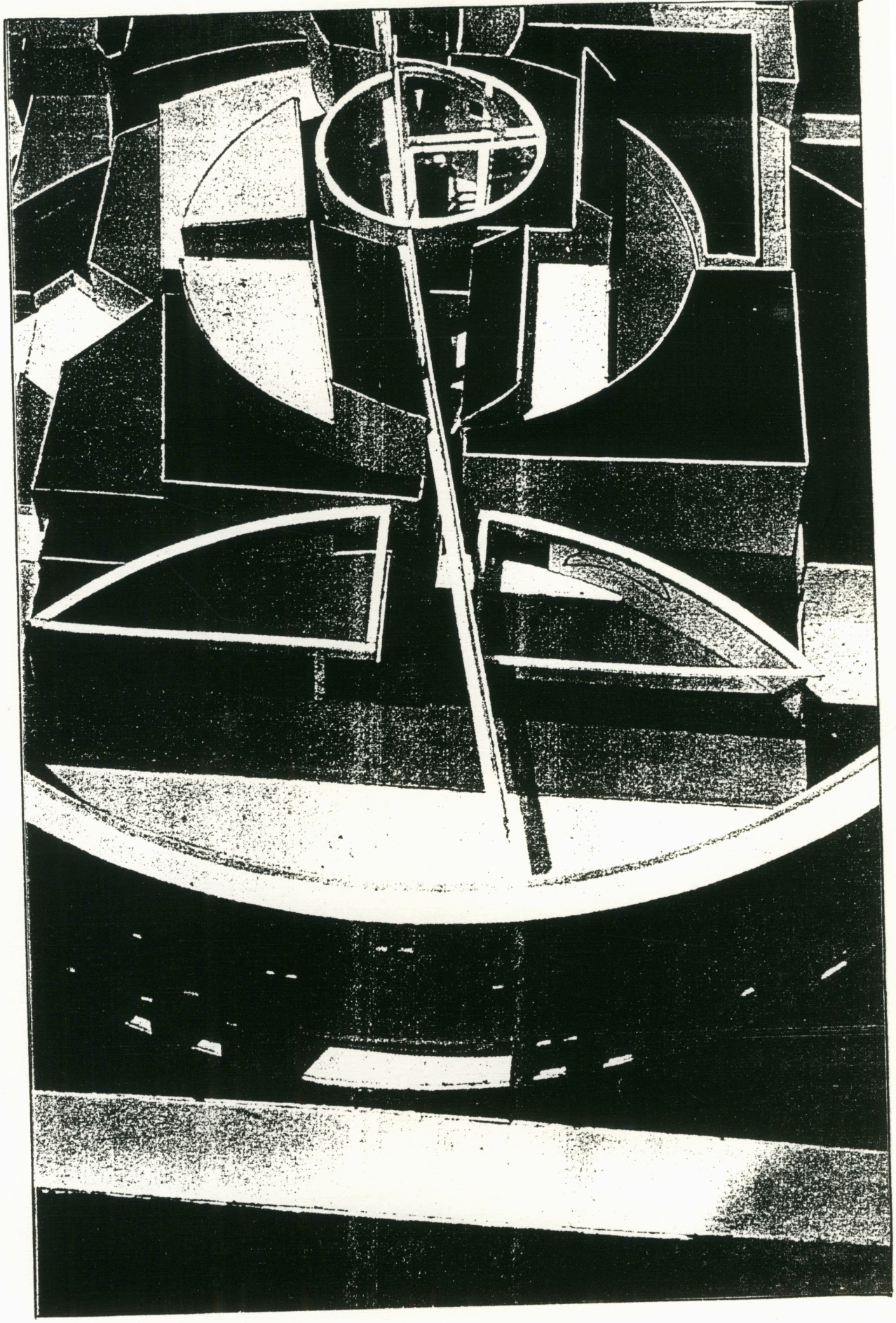


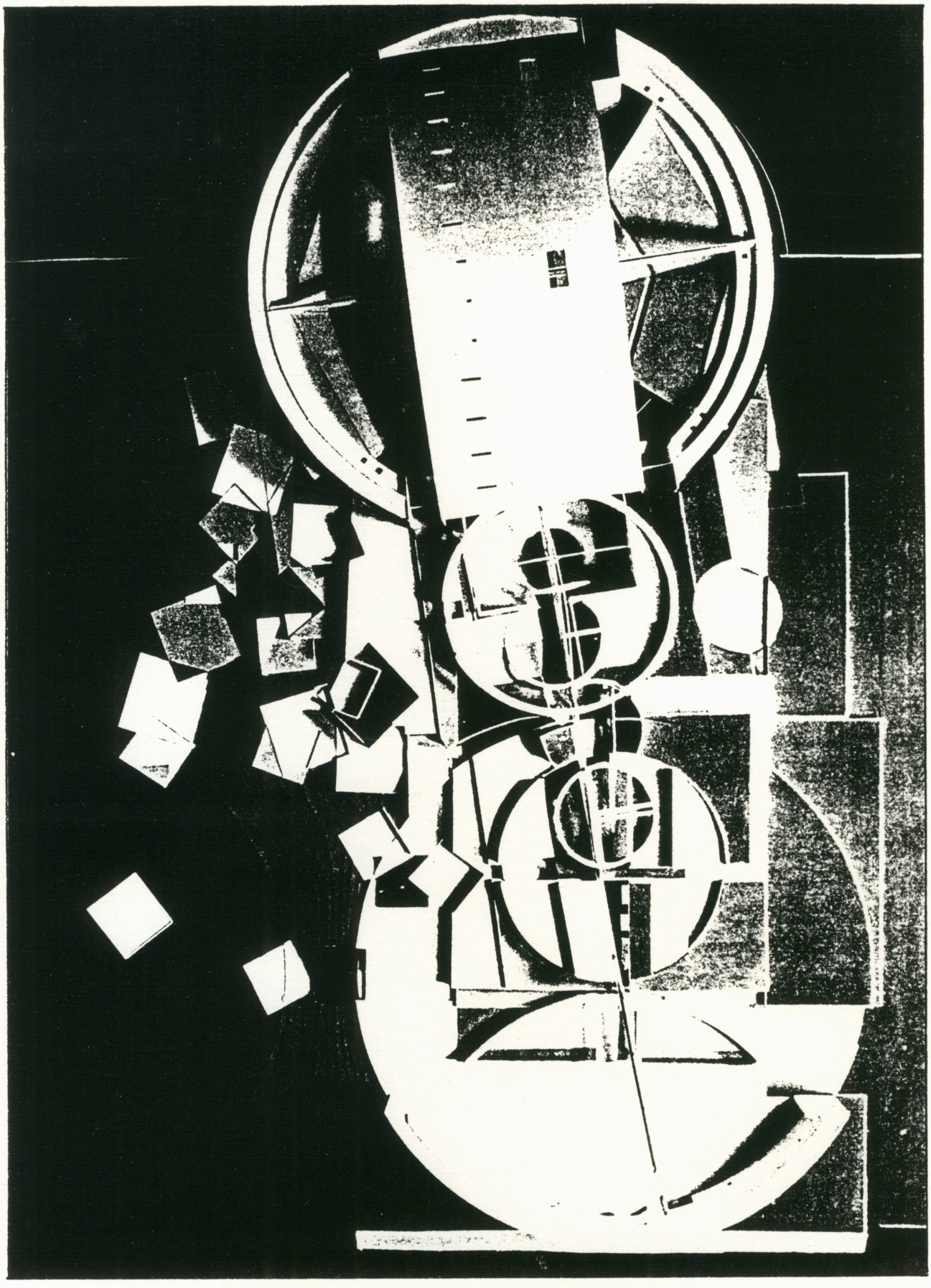












FOOTNOTES

[1]prajña is the Buddhist word for intuition feeling and self knowledge of the whole. Vijnana, is the Buddhist word for reason which is the parts. Prajña is above vijnana, and makes no distinction between feeling contained in the object and feeling contained in the mind. They are the same. See The Japanese Mind, Charles A. Moore, ed. (Honolulu: U. of Hawaii Press, 1967).

[2]Soetsu Yanagi, The Unknown Craftsmen, (New York: Kodanshi International Ltd., 1973), 0. 129.

[3]This is described as counterinductive method and suggests that a person adopt completely contradictory viewpoints as a way of approaching a problem. Rather than directly approaching a problem much of the significant advancement is provided by the contradiction which leads to new ways of seeing things.
See Paul Feyerabend, Against Method, (Norfolk: Thetford Press Ltd. 1975).

[4]Lester Crocker, Diderot's Chaotic Order, Approach to Synthesis, (Princeton N.J. Princeton University Press, 1974), p. 57.

[5]Kent C. Bloomer and Charles W. Moore, Body Memory, Architecture, (London: Yale University Press, 1977), p. 31, 32.

[6]Robert M. Pirsig, Zen and The Art of Motorcycle Maintenance, (New York: William Morrow & Company Inc. 1974).

[7]See Joseph Campbell, Myths To Live By, (New York: Viking Press, 1972), p. 201.

[8]C.G. Jung, The Portabe Jung, translatin R.F.C. Hull, (NY: Viking Press, 1971), p. 273.

[9]Georges Vantongerloo, Problems of Contemporary Art, (New York: Wittenborn Schultz Inc. 1948), Introduction.

[10]John Lobel, Between Silence and Light, Spirit in the Architecture of Louis Kahn, (Boulder: Shambhala, 1979), p. 20.

[11]C.G. Jung, The Portable Jung, translation R.F.C. Hull, New York: Viking Press, 1971), p. 168.

[12]See Joseph Cambell, The Mythic Image, (Princeton University Press, 1974).

[13]David Hume, An Enquiry Concerning Human Understanding, (Hacket Publishing Co, 1977), p. 10.

[14]Christopher Alexander, The Timeless Way of Building, (New York: Oxford University, 1979), p. IX.

[15]C.G. Jung, The Portable Jung, translation R.F.C. Hull, (NY: Viking Press, 161), p. 60.

[16]John Lobell, Between Silence and Light, Spirit in the Architecture of Louis Kahn, (Boulder = Shambhala, 1979), p. 12.

[17]Wolfgang Palen, Form and Sense, Documents of Modern Art, (New York: Wittenborn Schultz, 1947), Introduction.

[18]Joseph Campbell, Myths to Live By, (New York: Viking Press, 1972), pp. 21-23.

[19]Jean Arp, On My Way, Poetry and Essays 1912-1947, Documents of Modern rt, (New York: Wittenborn Schultz, 1948), p. 36.

[20]Paul Klee, Paul Klee On Modern Art, Introduction by Herbert Read (London, Faberland Faber Ltd, 1948).

[21]D.H. Lawrence, The Man Who Loved Islands, from The Complete Short Stories, Vol. 3, (Penguin Books, 1922), p. 722.

[22]Jorge Luis Borges, To an Old Poet, from A Personal Anthology, (New York: Grove Press Inc. 1967), p. 86.

[23]Richard Hugo, The Triggering Town.

[24]Martin Heideggar, Poetry, Language, Thought, ed. Hofstadter (New York: Harper & Row, 1971), p. 41.

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