

ABSTRACT

Title of Thesis: "ARCHAIC MAN" AND TECHNOLOGY: ORGANIC
ARCHITECTURE AS AN EXPRESSION OF THE
PRIMITIVE PSYCHE IN MODERN TIME

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Architecture exists as a re-materialization of nature in nature, through technological innovation. This thesis examines organic architecture as an expression of this phenomenon through explorations in materiality, form, dissolution of form, and placement in the landscape.

A five acre site in the community of Bunker Hill in Los Angeles, California is ideal for such an exploration due to its topography, climate, and foliage. The site is north of downtown Los Angeles on the corner of Sunset Blvd. and Figueroa St., adjacent to the Santa Ana and Hollywood Freeways.

The master plan for the revitalization of the entire Bunker Hill area includes mixed-use housing and retail. The program will address these aspects of the master plan, as well as an institutional building and community parkscape.

“ARCHAIC MAN” AND TECHNOLOGY: ORGANIC ARCHITECTURE
AS AN EXPRESSION OF THE PRIMITIVE PSYCHE IN
MODERN TIME

by

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Theoretical Rationale

- 1) *Architecture is a re-materialization of nature in nature, through technological innovation.*
- 2) *Architecture exists in physical terms as a manifestation of a creative process that produces an idea that is then applied to physical law in order for it to be built.*
- 3) *The built form, at the end of this process, is a testament to the technological innovation that allows it to exist, and therefore a testament to its transformation from a natural state to a current condition.*
- 4) *Life is complicated by extraneous circumstance. Technology is an extraneous circumstance in so far as it is not essential for the perpetuity of the human condition a priori.*
- 5) *Archaic man existed in a state of being, an environment, comparatively free from extraneous circumstance.*

6) *His perception of the world was aesthetically reinforced by emotive feeling in accordance with his basic needs, as he dealt with the world external to his conception of self.*

7) *His conscious and subconscious mind, his cognition and affection, were united as he realized his simple dependence on the natural condition.*

8) *Man always desires to understand the world in which he knows himself, the context that influences his mind, and comprehends the results of these inquiries through symbolic representation.*

9) *As the human psyche has evolved, it has been gradually complicated by new information, new psycho-social paradigms applicable to all cultures in a continuously shrinking “globalized” world, some of which have come to him in the form of, or as a result of science and technology.*

10) *Technology now has symbolic value, and culture, which comes about through a continual process of symbol-formation is influenced by it.*

11) *Architecture has an ability, as evidence of cultural evolution and a manifestation of previously existing natural and recent technological symbolic value, to affect the subconscious mind emotively as it is acknowledged and analyzed by the conscious mind.*

12) *Architecture that is aesthetically similar to nature, in terms of materiality, form, dissolution of form, and integration into the natural composition, can begin to induce psychological, social, and economic change by raising awareness of the processes of the re-materialization of nature in nature, and by provoking the inquisition of the processes as part of an inclusive external system, to the individual, who then participates in a culture.*

13) *The expression of the inherent natural quality of a technological symbol acknowledges the primordial character of the modern psyche through the simplification of extraneous circumstance, aesthetically.*

Defined

aes thet ic also es thet ic /esthet ik/ - adj 1 pertaining to beauty; 2 sensitive to the beautiful, possessing a cultivated artistic taste

aes thet ics also es thet ic nsg branch of philosophy concerned with the beautiful in nature or art

These definitions, from the Scribner-Bantam English Dictionary, are indicative of the common usage of the word Aesthetic. These definitions do not serve the purpose of the thesis, but by using the word, in fact basing the majority

of the theoretical perspective on it, these preconceptions will inevitably lead to a semantical debate, as the word has a very different, though related, connotation when read in the context of the following. The word is chosen by default, because no other word can describe the idea, but the idea grows from the word being used in some philosophical texts in a manner whose connotation is similar to that which follows. In Architecture, the Sublime has a similar connotation, although it is a phenomenon or event. Aesthetic can be thought of as the causation of the Sublime, or at least the thing which makes the Sublime possible.

In these terms, Aesthetic may or may not be related to Beauty. It only refers to the way in which something looks, which may or may not be pleasing. If something exists and is perceivable, it must have an aesthetic; it must have a character about how it is noticed. The manner in which it presents itself to an individual perceiving it is its aesthetic. There is also a mental response to the substance of the object, its quality of being, that is emotive, a Pathos, and therefore resides primarily in the subconscious according to canonical psychological theory. Aesthetic is also used to describe this response because it (the response) exists when something is noticed. This emotive response may or may not coincide with a cognitive, conscious response at any point in time. The Cogito may be focused on something else at that particular instant. There is an aesthetic reaction to external objects through cognition if something is realized; if the Cogito is focused on it and not in the process of questioning. The subconscious is continuously receiving information from the external world, and processing it if the conscious is preoccupied, as it often is. Since the conscious

mind is not involved in this process, it occurs autonomously, and the Aesthetic is derived as such.

Light may be shed on this concept by the perspective of Immanuel Kant, as an individual discrediting the realization of Beauty as being anything but an invention of the self.

“It is rather our judgment which forms the proper test as to the correctness of the principles (of Aesthetics as pertaining to Beauty). On this account it is advisable to give up the use of the term as designating a critique of taste, and to apply it solely to that doctrine which is true science - the science of the laws of sensibility - and thus come nearer to the language and the sense of the ancients in their well-known division of the objects of cognition, or (in the case of the modern man) to share it with speculative philosophy, and employ it partly in a transcendental, partly in a psychological signification.”

(Immanuel Kant, *Critique of Pure Reason*, p. 22)

Kant’s reference to sensibility is taken to mean the capacity for receiving representations (receptivity) through the mode in which we are affected by object (Ibid., p. 21). “In whatsoever mode, or by whatsoever means, our knowledge may relate to objects, it is at least quite clear, that the only manner in which it immediately relates to them is by means of an intuition. To this indispensable groundwork, all thought points (Ibid., p. 21).”

John Dewey writes “So he (Kant) bethought himself of a faculty of Judgment which is not reflective but intuitive and yet not concerned with objects of Pure Reason. This faculty is exercised in Contemplation, and the distinctively aesthetic element is the pleasure which attends such Contemplation (Dewey, *Art as Experience* p. 253).” Reflection occurs in the conscious mind, Intuition in the subconscious or unconscious mind, either as Affection or Connation, or at least is

initiated there and then prevails in the Cogito. Kant's reference to the Aesthetic and speculative philosophy as both transcendental, beyond human knowledge in an empiricist work entitled a Critique of Pure Reason, and psychological is indicative of his awareness that the Aesthetic reaction extends beyond the conscious mind, the Cogito, and probably resides or at least originates in the subconscious. One of the major points of the work is that, from a strictly empirical point of view, it is impossible to know anything transcendental absolutely. This statement may seem tautological, but Kant's quote indicates his desire to claim the Aesthetic as an empiricism, while at the same time classifying it as transcendental. He is either contradicting himself or, more likely stating that his "science of the laws of sensibility" is only transcendental in the conscious mind, but that the mind as a whole always demonstrates an absolute appreciation for objects. Perhaps this is why his quote occurs in a footnote and not in the main body of his argument, because he realized the ambiguity of his statement.

The meaning of the word Aesthetic in the thesis was only initiated from this idea of attributing law to what will be argued as subjective taste. The Aesthetic response referred to in the following text is only meant to describe a deeper resonance in the mind that is associated with its catalyst, the external object, because both are tied to an emotive feeling, not just an appreciation for something, but any intuition that resides in the mind after viewing an object.

Development

1) *Architecture is a re-materialization of nature in nature, through technological innovation.*

Architecture is not inherent to the world; the conception of dwelling is, as far as man is concerned. There is no conception of the world by mankind without him in it. Michel Foucault writes about mankind's perception of nature as dialectical in the sense that there are two opposing stages off which to base analysis.

“Why is it that things are given in an overlapping mixture, in an interpenetrating jumble in which their essential order is confused, yet still visible enough to show through in the form of resemblances, vague similitudes, and allusive opportunities for memory on the alert?”

(Michel Foucault, *The Order of Things*, p. 69)

These perceptions originate with the interaction of the imagination, with its power to generalize information gathered over time into one virtual space, and with the real quality of nature, a differentiation that confuses specific tabulations of beings into a series of representations that vaguely, and from a distance represent each other (Foucault, p. 70). In short, most everything about the natural world is different, but order is desired for order's sake.

“Now, these two opposing stages (the first the negative one of the disorder in nature and in our impressions, the other the positive one of the power to reconstitute order out of those impressions) are united in the idea of a genesis.”

(Michel Foucault, *The Order of Things*, p. 69)

The act of building incorporates earthen material, whether unaltered or a manufactured blend of elemental particles, the genesis of all construction in this

world is nature. Construction is a manifestation of the desire, not only to make order out of the world, but to make order in the world; it is a genesis of a new system of understanding the world. To this end, technology has served man, as a system that works in the world of his own creation and logical order, reaffirming his comprehension of physical law. Man-made environments comprise of artifacts or “things” (Norberg-Schulz, p. 12). Martin Heidegger said “only what conjoins itself out of the world becomes a thing (Norberg-Schulz, p. 12).”

2) Architecture exists in physical terms as a manifestation of a creative process that produces an idea that is then applied to physical law in order for it to be built.

The trait that characterizes architecture is that its media are the relatively raw materials of nature and fundamental modes of natural energy. Architecture bends natural materials and forms of energy to serve some human desire (Dewey, *Art*, p. 230). It is necessary to build, to consolidate, to protect the constructed object as part of nature, man’s ally, by creating conditions that continually evolve and correspond to different (and contradictory) levels of understanding in the relationship between nature and architecture (Porteghesi, p. 9).

“In general any understanding of the natural environment grows out of a primeval experience of nature as a multitude of living “forces”. Man was thus embedded in nature and dependent upon natural forces. The growth of man’s mental faculties proceeds from the grasping of such diffuse qualities, into more articulate experiences, where the parts and interrelationships within the totality are understood.”

(Christian Norberg-Schulz, *Genius Loci*, p. 22)\

The growth of mankind's faculties, preceded by its didactic interaction with nature, has begun to leave it with the choice of what to do next. These subsequent choices have led to technological innovations that give way to further choice. These choices have never been arbitrary but stem from the root of natural existence itself being uncertain (Dewey, *Experience*, p. 76). The characteristic subject-matter of knowledge consists of fulfilling objects, which as fulfillments are connected with a history to which they give character (Dewey, *Experience*, p. 161). Architecture has always stood as a necessary icon of necessary choice. The question of choice, "What to do next?" always reinvents itself, but is always tied to a natural acceptance. Thus conceived, knowledge exists in engineering and the social arts more adequately than it does in mathematics and physics according to John Dewey. This statement is taken to mean that because these fields involve human participation, they reveal more about the essential nature of human knowledge, experientially. This is a phenomenological argument and deals with choice, as integral in the learning process. Technology is not our choice now but a reflection of our previous choices; new architecture stands as a current choice based on our ability to apply technology. These representations of our choices have evolved over millennia as we have. The question of choice, in its modern form, has been allowed to evolve from nature just as the human psyche, in its modern form, has come into being, partially because it directly relates to the human process of creating it.

“Building ... remains fatally situated at the phenomenological interface between the infrastructural and superstructural realms of human production. There it ministers to the self-realization of man in nature and mediates as an essential catalyst between the three states of his existence. First, his status as an organism of primal need, second, his status as a sensate, hedonistic being, and finally his status as a cognitive, self-affirmative consciousness.”

(Kenneth Frampton, *On Reading Heidegger*)

(Nesbitt, *Theorizing a New Agenda*, p. 445)

The consequences of the modern world's recent choices are as evident as are the immediate benefits. The mobility of trade and of populations has weakened or destroyed the connection between works of art and the *genius loci* of which they were once a natural expression (Dewey, *Art*, p. 9). This has resulted in an obvious and unashamed artificiality (Sharp, p. 71). Even with the modern agenda restricting the development of master craftsmen, an intrinsic character still resides in the objects created in this new context.

“The material out of which a work of art is composed belongs to the common world (nature) rather than to the self, yet there is self expression in art because the self assimilates the material in a distinctive way to reissue it into the public world in a form that builds a new object. The new object may have as its consequence similar reconstructions, recreations of old and common material on the part of those who perceive it and thus, in time, come to be established as part of the acknowledged world.”

(John Dewey, *Art as Experience*, p. 107)

These qualities are intrinsic in all objects including architecture, which plays a pedagogical role as objects of complexity in both physical law and artistic expression. In a sensitive architecture, relationships to the immediate context can be addressed. The indication of factors otherwise hidden is the goal of organic architecture.

“Inflection in architecture is the way in which the whole is implied by exploiting the nature of the individual parts, rather than their position or number. By inflecting toward something outside themselves their parts contain their own linkage. Inflected parts are more integral with the whole than are uninflected parts.”

(Robert Venturi, *Complexity and Contradiction*, p. 88)

It is to shed light on mysterious relationships whose initial cause and final effect may be recorded but the intermediate causal sequences are hidden.

“Natural and objective conditions must be in any case to carry through to completion the expression of the values that belong to an integrated experience in its immediate quality. Naturalism in art is more than this necessity of nature in all art. All which can be expressed is some aspect of the relation to man and his environment.”

(John Dewey, *Art as Experience*, p. 134)

Naturalism in art is an expression of nature and a choice. It has always presented itself as a potential solution to the question of “What to do next?” because the recognition of nature has always been primordial and is a common link among the historical ages of mankind. Technology has offered Ways of extending this link but this involves choice in substance and technique. The substance of naturalism is in the choice of material. To assimilate into nature, the congruity of materials with the landscape must be perceivable aesthetically. The buried similitudes must be indicated on the surfaces of things, there must be visible marks for the invisible analogies (Foucault, p. 26).

3) The built form, at the end of this process, is a testament to the technological innovation that allows it to exist, and therefore a testament to its transformation from a natural state to a current condition.

Material substance from the earth or under it does not necessarily mean that its final composition will echo the natural colorings of the environment around them (Sharp, p. 68). Thomas Sharp writes, “The greatest incongruity between artificial and natural forms exists where the artificial forms have a hard mechanical finish. The ... very defects of their (materials) manufacture prevented any obvious clash between nature and art (Sharp, p. 70).”

“The value of a natural unmechanical texture lies not only in its immediate absorption into landscape, but in its ability to accept and be improved by natural agencies. A material of natural texture can indeed be said to be alive; it matures; is purged of original crudities; grows rich and mellow with age; gains beauty and character with the passage of years. But a mechanical material is dead: it is made, it remains, but it has no life, no development. Alien from the beginning, it remains always unmodified, unchanged for ever incongruous.”

(Thomas Sharp, *Town and Country*, p. 71).

In his book, *Town and Country*, Thomas Sharp outlines three general rules for harmony in building aesthetic. The continuation of traditional colorings of the buildings in particular localities, the avoidance of mechanical texture and materials, and the use of a soft-toned color wash where materials of a sympathetic color and texture can not be obtained (Sharp, p. 72). He also states that massing should not be vertically insistent in order to be absorbed into the landscape (Ibid.).

Sharp’s outline deals specifically with the external building aesthetic, the external side of the wall, the definitive beginning of the space of transition. The qualities of interior and exterior space, where and when these boundaries begin and to what magnitude, correspond with existential points from which man can begin to reference self-existence.



Figure 1 – TURNER, LONGSHIPS LIGHTHOUSE, LAND’S END – *The painting depicts an accident at sea. The expansion of the natural context has left any perceivable entity, or other, indistinguishable by comparison.*

“Since the inside is different from the outside, the wall, the point of change, becomes an architecture event. Architecture occurs at the meeting of interior and exterior forces of use and space.”

(Robert Venturi, *Complexity and Contradiction*, p. 86)

In the process of our intentional separation from the harshness of nature new technologies with aesthetic dissimilarities to nature are developed as a means of achieving this. There are aesthetic dissimilarities among all items that man manufactures and nature, but the utilitarian aspect of climate control systems, and other similar luxuries, further reinforces the aesthetic comprehension of crafting something other than nature, because of nature, and in spite of nature in their cases.

The mechanization of the built environment is inextricably tied to the tectonic and therefore architectural aesthetic. As less mechanization occurs less energy is expended and percentages of building costs diminish freeing funds for further architectural ingenuity, and not necessarily as a source of discomfort.

4) *Life is complicated by extraneous circumstance. Technology is an extraneous circumstance in so far as it is not essential for the perpetuity of the human condition a priori.*

Technology has succeeded in liberating man from some monotonous tasks. Initially, this was viewed as positive. At one time, technology was a modification of a more natural lifestyle, now it has enabled completely different manners of living to exist. The suburb's dependency on the automobile to access sustenance is an example. Kenneth Frampton writes,

“The perpetual amelioration of the human condition is a vision that is difficult to sustain in a world in which the rate of technological change has escalated beyond our capacity to assimilate it. This is most evident, perhaps, from the way in which nature is being ravaged by technology to such an extent that, for the first time, the survival of the species is called into question.”

(Frampton, *Studies in Tectonic Culture*, p. 381)

If this statement is reasonably accurate, technology is a schism complicating man's relationship with himself, in so far as the necessary act of living is greatly complicated. Man only needs to exist within his environment, which a priori is natural, to live. The perpetual complication of this environment moves him further and further from his appreciation for his basic needs.

“The cyclical process of modern production and consumption seem to be more than adequately matched for the exhaustion of every resource and for laying waste to all production irrespective of the rate at which it is generated. To rationalize this so-called optimization in the name of human adaptability and progress is to ideologize the self alienation of man.”

(Kenneth Frampton, *On Reading Heidegger*)

(Nesbitt, *Theorizing a New Agenda*, p. 444)

Frampton’s comments blame man for his unbalanced dependence on technology as a self propagating destructive tendency, and imply that the psychological rationalization for this is central to the problem of an existing system at hand.

This disorder has psychological impacts as the mind tries to make sense out of the world. The mind, in its totality, becomes confused as the conscious and subconscious are in conflict with one another. The conscious mind, accepting the context in order to facilitate momentum towards desired goals, leaves the subconscious to interpret all remaining aspects of the self, as the self relates to the external world.

When the conscious mind is allowed to Reflect on its engagement with the external world, its desire to understand has left it with two diametrically opposed truths, faith in the form of religion and knowledge in the form of science. Karl Jung characterizes this as man distancing himself from his essential nature (Jung, p. 125). Metaphysics has attempted to resolve the conflict but is and will remain hidden to the conscious mind, unlike the prevalence of Religion and Science in most all facets of modern society. The object of science, trying to define the true and perfect reality, leaves no room for the objects of love, appreciation, and devotion, whether sensory or ideal. The effort to resolve these questions of

conflict constitute a large part of the technical content of modern metaphysical thought according to John Dewey (Dewey, *Experience*, p. 135). Architecture can express the metaphysical content of contexts through artistry while maintaining its concreteness as a physical object of rational science.

“To reassume a collective dimension, architecture must acquire new forms of ‘religious values’ in the most universal sense of the word: values expressing the spirit of cohesion that unite men in groups favoring reciprocal comprehension through dialogue.”
(Paolo Porteghesi, *Nature and Architecture*, p. 222)

The basis for Porteghesi’s “spirit of cohesion” can begin with nature as it is the basis for all life and a major causality of culture. Views on technological innovation; whether or not they supercede nature in terms of cultural dependence, are always initially informed by that culture’s inclination towards nature. This is evident as our modern collective psyche has been evolved from what Jung refers to as “Archaic Man”, the primordial psyche derived from an existence that was completely natural, devoid of technological adaptation, and still resides at the root of comprehension of the world in modern time.

5) Archaic man existed in a state of being, an environment, comparatively free from extraneous circumstance.

Over time, the evolution of man has coincided with an evolution of the cultural “psyche” which relates not only to a current environment but also to its essential primordial character, the modern being at best an ephemeral adaptation of a reality that has always been prevalent even if disguised, perhaps by technology.

We would laugh at the idea of a plant or animal inventing itself, yet there are many people who believe that the psyche or the mind invented itself and thus brought itself into being.

(Carl Jung, *Writings on Nature*, p. 126)

Jung's statement implies that the modern "psyche" was birthed by a series of antecedents linking back, and corresponding to "Archaic Man". Through the recent evolution of man, the psyche has been compromised by religion and science. Jung states that man "...has become so far removed from his roots that his mind was finally split into faith and knowledge, in the same way that every psychological exaggeration breaks up into its inherent opposites (Jung, p. 125)."

Paolo Porteghesi asks, "... is not the separation between nature and spirit responsible for the Promethean attitude towards technology which promised salvation in exchange for the defeat and servitude of nature and today heralds ecological disaster (Porteghesi, p. 9)?"

Any understanding of the natural environment grows out of the primeval experience of nature as a multitude of living "forces" (Norberg-Schulz, p. 22). Man was thus embedded in nature and dependent on natural forces (Ibid. p, 22). The majority of ancient cosmogonies concentrate on a mode of natural understanding that takes forces as their point of departure and relates them to concrete elements or "things" (Norberg-Schulz, p. 24). *There is then an element of the primitive psyche that associates understanding with an aesthetic expression of that of which they are attempting to understand.*

Under those primitive conditions, all the larger ideas about nature were reveries constructed in the interest of emotions. Myths were fancies, but they were not insanities because they were the only reply to the challenge of nature

which existing instrumentalities permitted (Dewey, Experience, p. 226). “Archaic Man’s” judgment of what is today perceived to be myth were as absolute and concrete as technology but held within them an aesthetic reverence of nature because they were reactions to it. Foucault writes, “Only judgments derived from experience or empirical observation can be based on the contents of representation (as science is). Any other connectedness must find its foundation beyond experience, in the a priori that renders it possible (as religion is) (Foucault, p. 242)”. Symbolism is a psychological attempt to union these two modes of concreteness. The symbol of “Archaic Man”, the myth, is inextricably linked to its condition, nature, for existence. This relationship was directly causal where in modern time faith and knowledge are in direct conflict in attempting to both be absolute so neither can be causal in the phenomenological sense. Architecture could union the two as a symbol of both technology and myth.

6) His perception of the world was aesthetically reinforced by emotive feeling in accordance with his basic needs, as he dealt with the world external to his conception of self.

As Mircea Eliade points out, the man of archaic times lived as much as possible in the sacred, in close proximity to sacred objects (Eliade, p. 12). These hierophanies, acts of manifestation of the sacred object, showed themselves to primitive man (Eliade, p. 11).

“The tendency is perfectly understandable, because, for primitives as for the man of all pre-modern societies, the *sacred* is equivalent to a *power*, and in the last analysis, to *reality*. The sacred is saturated with *being*.”

(Mircea Eliade, *The Sacred and the Profane*, p. 13)

Eliade's observation begins to examine primitive people's response to external objects. Undoubtedly, their psychological association with perceiving the object caused an emotive response in order to understand how their world worked.

“In fact, to pass a judgment, true or false, is an act of thought; this act consists in feeling that there is a connection, a relation... To think, as you see, is always to feel and nothing other than to feel.”

(Michel Foucault, *The Order of Things*, p. 241)

Furthermore, the manifestation of an objective place birthed a conception of knowing, this was the beginning of the “inside”. “The manifestation of the sacred ontologically founds the world (Eliade, p. 21).” It is important to stress that this birth occurred because of the perception of a context of the unknown or chaos. Traditional societies assumed an opposition between their inhabited territory and the unknown and indeterminate space that surrounded it (Eliade, p. 29). Their territory contained their mythology, their religion, all their thinking and feeling so far as they were unconscious of these functions; their fear is localized in certain places that are “not good” (Jung, p. 111).

The fear of the unknown and indeterminate otherness of the world is apparent in the subconscious mind of modern man, despite a dependence on science for explanation. Primitive people depended on a type of mysticism to describe their being to them emotively, as they possessed little or no knowledge of science. The modern laymen has replaced this old mysticism with that of

science, relying on a body of knowledge that can not be perceived as fully comprehended, because it is always evolving, and hence can not calm the full fear of the unknown emotively. Jung states that the “inner man” becomes the source of inexplicable misfortune and unhappiness in the midst of living conditions whose outcome was intended to be totally different. The externalization of life turns to incurable suffering, as man believes he is suffering from his natural state (Jung, p. 125). Christian Norberg-Schulz echoes this sentiment as he relates it back to the perceivable physical object. Science departs from the “given” and does not make the general “visible” as a concrete local situation (Norberg-Schulz, p. 8).

“Men are proud of those (technological) achievements, and have a right to be. But, they seem to have observed that this newly-won power over space and time, this subjugation of the forces of nature, which is the fulfillment of a longing that goes back thousands of years, has not increased the amount of pleasurable satisfaction which they may expect from life and has not made them feel happier.”

(Sigmund Freud, *Civilization and Its Discontents*, p. 39)

However, similar to a primitive people who were inextricably tied emotively to their sacred objects as explanations of their being, modern society is emotively linked to scientific knowledge, including technological innovation, as evidence of theirs. The problem is that this is only evidence and not a full explanation, which must come from within the individual according to Jung. He states that a fundamental change of attitude (metanoia) is required, a real recognition of the whole person, which can only be the business of the individual and begin with the individual in order to be real (Jung, p. 167). The symbol is only that, its meaning lies in its observer. That is not to say that the content of the

symbol does not affect the individual; it most certainly does and to varying extents dependent on its characteristic complexity, because complexity can begin to relate difference as further elaboration of finite objects.

7) His conscious and subconscious mind, his cognition and affection, were united as he realized his simple dependence on the natural condition.

The link between the Archaic man and the Modern man is their method of perception. The habits of the eye as a medium of perception are being slowly altered in being accustomed to the shapes that are typical of the urban as distinct to rural life (Dewey, Art, p. 342). The result is an aesthetic appreciation for something that Archaic man, more emphatically living in nature, would reject. The method is consistent even if the way, or the subject matter of that way varies. Jacques Derrida writes about the method of human understanding, “The method is a technique, a procedure in order to gain control of the way, in order to make it viable (Nesbitt, p. 145).” The method is the intrinsic connection of the self with the world through the reciprocity of knowing and doing. The fact is that all distinctions which analysis can introduce into the psychological factor are but different phases of a continuous, though varied, interaction of self and environment (Dewey, Art, p. 247). It is because of these facts that psychological models of Archaic man can be made in reference to Modern time.

“Imagination formed the ambiguous locus in which the shattered but insistent continuity of nature was united with the empty but attentive continuity of consciousness (Foucault, p.160).” Imagination birthed language. “Language is a

rupture of space (Derrida, p. 113)”. Foucault’s statement justifies “Archaic man’s” mythology and symbolism. Myth is not true, is not empirical, and must be a figment of the imagination, just as language is. Architecture is empirical, it is concrete. It was in the imagination that myth and symbolism connected, because it was derived from questioning, the natural condition with the conscious mind. Architecture does the same thing.

Norberg-Schulz purports that the ancient man experienced his environment as consisting of different characters. The Genius Loci is a roman concept, dealing with guardian spirits for every independent thing, similar to the Daemon of the Greeks (Norberg-Schulz). These theologies are evidence of manifestations of the cultural psyche of primitive times.

Mircea Eliade states that the completely *profane* world, taken to mean the de-sanctified perception of the world, “the wholly desacralized cosmos”, is a recent discovery in the human spirit (Eliade, p. 13). This desacrilization pervades the entire experience of man of modern societies and as a consequence he finds it increasingly difficult to connect with the existential dimensions of man in archaic societies (Eliade, p. 13).

“For modern consciousness, a physiological act, eating, sex and so on, is in sum only an organic phenomenon, however much it may still be encumbered by tabus. But for the primitive, such an act was never simply physiological; it is, or can become, a sacrament, that is, a communion with the sacred.”

(Eliade, *The Sacred and the Profane*, p. 14)

The modern day taboo may be a lamentation for the loss of the expression of fulfillment of a basic need. Architecture fulfills another basic need aesthetically, and can express its role through complexity in the Venturian sense.

Man desires to express his being, which is made up of a variety of factors that are partially influenced by his ability to fulfill his needs. The difference between basic needs, those shared with his primitive ancestors, and the newly perceived needs as a result of modern constructs is vast, and consequently do not register in the conscious mind in tandem. If architecture is to be used in this union it must desire to be complex.

Since the differentiated consciousness of civilized man has been granted an effective instrument for the practical realization of its contents through the dynamics of his will, there is all the more danger, the more he trains his will, of his getting lost in one-sidedness and deviating further and further from the laws and roots of his being.

(Jung, *Writings on Nature*, p. 123)

Jung's "effective instrument" is technology, which he states means the possibility of human freedom while at the same time is a source of endless transgressions against one's instincts (Jung, p. 125).

8) *Man always desires to understand the world in which he knows himself, the context that influences his mind, and comprehends the results of these inquiries through symbolic representation.*

The representation in the symbol or archetype is derived from other tangible evidence for this symbol. Architecture is inherently both on varying levels. In the classical manner of thinking, things are desired to be taken as absolute, a priori, due to science's transgression over human sensibility. Technology is a *fact* in the modern perspective. This phenomenon and those analogous to it, have relieved philosophy from questioning empiricism in hopes of

describing reality, and has allowed for thought to be granted to the now, the experiential and phenomenology.

“To be able to dwell between heaven and earth, man has to be able to understand these two elements, as well as their interaction. The word “understand” here doesn’t mean scientific knowledge; it is rather an existential concept which denotes the experience of meanings. When the environment is meaningful he feels at home.”
(Christian Norberg-Schulz, *Genius Loci*, p. 23)

Norberg-Schulz’s commentary illuminates the problem with modern industrialized architecture, aesthetically speaking. Its meaningfulness lies in its assertion of will imposed on something greater; nature. To reiterate, the habits of the eye as a medium of perception are being slowly altered in being accustomed to the shapes that are typical of the urban as distinct to rural life (Dewey, *Art*, p. 342). The psyche draws reinforcement from the external world, and it is changing. There is a growing aesthetic reinforcement of man’s imposition on his environment. Man is part of nature and in no way can be greater. The contrast of aesthetic quality carries meaning of difference hierarchically.

Norberg-Schulz’s use of the word “understand” is taken to mean “reason” in the Kantian sense. Leo Marx reflected on Emerson’s writing in a similar manner to Norberg-Schulz meaning. Understanding is a willed, empirical, practical mode of consciousness which gathers and arranges sense perceptions. Reason is the spontaneous, imaginative, mythopoeic, intuitional perception which leaps beyond the evidence of the senses to make analogies and form larger patterns of order (Marx, p. 233). Reversion of attention back to the original context can only illuminate the process of evolution from that context through complexity and difference.

Huxley writes of the various realms of the unconscious as being antipodal to perception, as we tend to think in a symbol-system and a context (Huxley, p.118). A little of the knowledge belonging to the mind at large oozes past the reducing valve of the brain and ego, into the consciousness (Huxley, Doors, p. 33). The remaining knowledge must reside in the subconscious semi-permanently. Jung attributes these antipodes as schisms between the conscious and the subconscious; they are conglomerations of stimuli lost in Huxley's filtration process. Stimuli architecture could reference and awaken. Their relation to the mind is not contextual; they exist outside of the realm of consciousness so attention must be drawn to them via an external object. Significance here is identical with being. At the nearer reaches of the collective subconscious, relevancy to human experience strengthens (Huxley, p. 96). This notion of limited occupation is echoed by Martin Heidegger when he speaks of boundaries. The extension of the boundary would reference its being possible vis-à-vis something before, not historically speaking or in a positivist manner, but as an evident other, in order to increase meaning. Here Heidegger begins describing metaphysical phenomena in physical or even architectural terms.



Figure 2 – REMBRANDT, THE RICH MAN FROM THE PARABLE – *The painting serves as a diagram for Huxley’s perception model, where light represents perception. The gradual dissipation of light towards the edges does not coincide with the boundaries of the objects. The physical qualities begin as perceivable and end in an “antipode”. The objects link these diametrically opposed modes of being to the observer.*

“A boundary is not that at which something stops, but as the Greeks recognized, the boundary is that from which something begins its presencing ... Space is in essence that for which room has been made, that which is let into bounds. That for which room is made is joined, that is gathered by virtue of location.”

(Martin Heidegger)

(Kenneth Frampton, *Studies in Tectonic Culture*, p. 22)

The realization of certain phenomena coincides with semiotics, as an individual understands his limited system of understanding. Foucault defines semiology as the “totality of learning and skills that enable one to distinguish the location of signs, to define what constitutes them as signs, and to know how and by what laws they are linked.” The extension of the knowledge of these laws begins with the realization of their current boundaries through a reference to something other, a difference that promotes inquisition into it. Space can draw

attention to this complexity.

“At the limits of the visionary world, we are confronted by facts which, like the facts of external nature, are independent of man, both individually and collectively, and exist in their own right. Their meaning lies precisely in this, that they are intensely themselves, are manifestations of the essential givenness, the non-human otherness of the universe.”

(Aldous Huxley, *Heaven and Hell*, p. 96)

As humans we are allowed to perceive the world through our limitations in faculty and these limitations are grey in discriminating ability. Architecture is a medium to induce awareness, through intense visionary experience, that is first separate and judged as such and then realized as linked to the ground and relating to the human. Its existence as a boundary, from which it presences, is a reaffirmation of human perception, a thing *against* nothing. “...against here simultaneously designating the content from which form takes off by force, and the adversary whom I assure and reassure myself by force (Derrida, p. 54).”

Architecture has other sensual information, specifically tactile, auditory, and to a lesser degree in specific cases – olfactory, inherent in it that can reinforce the visual medium. An individual can both see and hear if a building has character or what Steen Eiler Rasmussen refers to as *poise* (Rasmussen, p. 236). Sound carries special significance as an aesthetic indicator of human interaction. The excitation of sound signifies immediately a physical change because it reports the resolution of two or more forces interacting in an event occurring at that discriminate moment. Sound is the conveyor of what impends, of what is happening as an indication of what will happen experientially (Dewey, *Art*, p. 220). Furthermore, sound corresponding with movement in direct experience,

reinforces the alteration in qualities of objects and space. Space, as experience, is an aspect of this qualitative change (Dewey, *Art*, p.207).

It is a threshold of understanding, to the individual, things other than himself; a liaison linking him closer to his true connection with the universal law (physical law) and nature as a context in which this law embodies, and that law's independence, independent of him, through aesthetic reinforcement. Architecture is dependent on him in terms of Commodity and Delight, but the laws, the system that is making it possible are acting on their own. John Dewey touches on this point in *Art as Experience* when he writes that "a work of art (or more emphatically architecture) elicits and accentuates this quality of being a whole and of belonging to the larger, all inclusive whole which is the universe in which we live (Dewey, *Art*, p. 195)." The physical interaction with the architectural aesthetic heightens the individual's sensitivity to it.

"This fact...is (manifest in) the explanation of that feeling of exquisite intelligibility and clarity we have in the presence of an object that is experienced with aesthetic intensity. It explains also the religious feeling that accompanies intense aesthetic perception. We are...introduced to a world beyond this world which is nevertheless the deeper reality of the world in which we live in our ordinary experiences."

(Dewey, *Art as Experience*, p. 195)

The physical interaction with the architectural aesthetic heightens the individual's sensitivity to it. There is an intrinsic connection of the self with the world through the reciprocity of (perceived) knowing and doing. Learning through experience is internalized and less dependent on symbol-systems to interpret data. Symbol-systems; language is utilized more in an attempt to explain this phenomena, or to accentuate it, than it is to account for it. The fact is that all

distinctions which analysis can introduce into the psychological factor are but different aspects and phases of a continuous, though varied interaction of self and environment.

The varied interaction of self with the environment allows for the psyche to evolve, based on what Heidegger refers to as “gathering”, accumulations of information from the external world, which allow for orientation and identification (Norberg-Schulz, p. 5). The identity of a person is defined in terms of schemata developed, because they determine the “world” which is accessible (Norberg-Schulz, p. 21). This connection to his environment is also necessary to gain an existential foothold as man must be able to orientate himself, to know where he is (Norberg-Schulz, p. 18). Huxley’s antipodes of consciousness are on the other side of man’s orientation in the sense that the antipode is never accessible by man but may shift as man perceives himself in greater contexts.

9) As the human psyche has evolved, it has been gradually complicated by new information, new psycho-social paradigms applicable to all cultures in a continuously shrinking “globalized” world, some of which have come to him in the form of, or as a result of science and technology.

As Carl Jung notes,

“It is undeniably much more comfortable to live in a well-planned and hygienically equipped house, but this still does not answer the question of who is the dweller in this house...The man whose interests are all outside is never satisfied with what is necessary, but is perpetually hankering after something more and better which, true to his bias, he always seeks outside of himself. He forgets completely (that is consciously) that, for all his outward successes, he himself remains the same inwardly, and he therefore laments his poverty if he possesses only one automobile when the majority have two.”

(Jung, *Writings on Nature*, p. 124)

The mind of the individual is cultivated by an environment and rooted in the evolution of this environment. Over time the evolution of man has coincided with an evolution of the cultural “psyche” which relates not only to a current environment but to its essential primordial character, the modern being at best an ephemeral adaptation of a reality that has always been prevalent even if disguised, perhaps by technology. The evolution of the psyche has led to archetypal dissection of it by psychologists such as Jung, who then attempt to attribute these archetypes to influences. Architectural archetypes are very similar to those of the collective unconscious defined by Jung according to Paolo Porteghesi, as they express the collective dimension of experience accumulated over the years, generation after generation (Porteghesi, p. 11). The architectural archetype is, by nature, rooted in matter and often involves all five of our senses (Ibid.). Instinct is rooted in the subconscious, because it guides us, at times, when our conscious attentions are otherwise engaged. There is an instinctual relationship with architecture, as the subconscious processes information gathered by our sensory

faculties. The essential primordial character of environment, matter, is obviously nature and is the primary context in which the subconscious operates aesthetically. Carl Jung writes “Instinct is nature and seeks to perpetuate nature (Jung, p. 7).”

Martin Heidegger defines his conception of dwelling as “the way in which you are, and I am, the way in which humans *are* on the earth” (Norberg-Schulz, p. 10). By his inclusive definition, this conception relates the primitive with the modern person in as far as they *are* dependent on the natural condition. Even if the modern person is less dependent on the natural condition for comfort as a result of technology, nature is the primordial character of the built environment in which we find ourselves dwelling. Norberg-Schulz describes nature as forming an extensive comprehensive totality, a “place” determined by local circumstances achieving a specific identity (Norberg-Schulz, p. 10). Technology and architecture are always adaptations of this “place” that affect the evolution of our psyche. Norberg-Schulz further asserts that the spirit of the place or “genius loci” is recognized as the concrete reality man has to face and come to terms with in his daily life (Norberg-Schulz, p. 5). The inference being that the current character of the place is inextricably linked to the primordial natural state. If they are tied and man must come to terms with the genius loci, he must also come to terms with the primordial natural condition as his subconscious attempts to process the subsequent layers of information evident in the “place”. An architecture that expresses these layers may aid the individual in their quest.

The subconscious and nature are then symbiotically linked. The primitive

psyche, initially rooted in the natural environment primitive man dwelled in, as the antecedent of the modern psyche, remains rooted in the subconscious. At the same time the subconscious attempts to decode the intrinsic aspects of its surrounding environs, which is and always will, at the very least, include the natural condition.

10) *Technology now has symbolic value, and culture, which comes about through a continual process of symbol-formation is influenced by it.*

The symbolic quality of technology in modern time reaffirms man's existing knowledge of nature as he has utilized it for his own means.

“We recognize as culture all activities and resources which are useful to men for making the earth serviceable to them, for protecting them against the violence of the forces of nature, and so on. As regards this side of civilization, there can be scarcely any doubt. If we go back far enough, we find that the first acts of civilization were the use of tools, the gaining of control over fire and the construction of dwellings.”

(Sigmund Freud, *Civilization and Its Discontents*, p. 42.)

The symbol is an excellent concept to help us understand the specific relationship between architecture and nature (Porteghesi, p. 11). According to studies, the symbol is the simplest and most profound instrument used to express a particular reality in a different medium (Ibid., p. 14). In architecture, this symbol must reference its former self, as the medium has not changed substantively, only physically, but perceives to have done so through the technological intervention of nature.

“... the type of imitation that characterizes architecture, as far as nature is concerned, is essentially “symbolic imitation”, because the symbol ... heralds a level of consciousness that is different from rational evidence, yet also expresses what cannot otherwise be expressed: that which has no clearly defined verbal “explanation”.”

(Paolo Porteghesi, *Nature and Architecture*, p. 11)

Shared experiences are based on recognition with reference to our body as it confronts the phenomena around us such as the built environment, gravity, and the other forces of nature (Thiis-Evanson, p. 25). These experiences form the basis for our reactions which are described vis-à-vis these physical relationships with the things around us (Thiis-Evanson, p. 25). This existential expression is always there as an integrated reference for symbolic meaning (Thiis-Evanson, p.31).

Culturally, we think of the future effect of science in terms, a way, derived from the present, but to judge justly, we must use our understanding of the method of perception, to see science as things will be when the experimental attitude is thoroughly naturalized (Dewey, *Art*, p. 339).

Symbol formation with object now takes on a different character than previously because of industrialization and the global market place. Objects that were in the past significant because of their place in the life of a community now function in isolation from the conditions of their origin (Dewey, *Art*, p. 9). The challenge is to create aesthetic richness by manipulating a monotonous means of production.

The means of production, as an economic engine, must acknowledge the external pressures to produce, but at the same time reduce these pressures to a point where a sense of freedom and personal interest in the process can be realized. Pressure from the outside of the processes of work is the chief force in preventing the worker from having an interest in what he makes, which is a prerequisite for aesthetic satisfaction (Dewey, p. 343). The ability for a worker to craft a product through technology can relate to both the modern time, through the use of technology, and to the historical cultural significance of locality, through the worker's expression of an appreciation for ancestry. This expression is rooted in the existential character or *genius loci* of the locality.

The existential dimension is not determined by the "socio-economical" conditions as Christian Norberg-Schulz has pointed out. They may lend to or prevent the self realization of certain structures that glorify or mask its essence (Norberg-Schulz, p. 5)." These structures can be thought of as a picture frame, a "space" for life to take place, but do not determine its existential meanings (Ibid., p. 5). The notion of the "picture frame" lends itself to a comparison of Huxley's perception of human consciousness. Where the picture frame allows for certain phenomenon to be perceived while others, existential meanings are not, but are no less valid, similarly to the antipodes of human consciousness.

Jung maintains the unconscious or subconscious and the conscious must be integrated and thus move on parallel lines. "If they are split apart or "disassociated" psychological disturbance follows." However, reduction to the natural condition is neither an ideal state nor a panacea. If the natural state were

really ideal, then the primitive would be leading an enviable existence, according to Jung (Jung, p. 205). “Mankind was freed from these fears by a continual process of symbol-formation that leads to culture (Jung, p. 202).” Architecture, as a hierarchical evidence of culture, gives technology symbolic value as evidence of an evolution of built form. This is the quality of architecture. However, the content of this symbol can be problematic if it conflicts with the primordial natural context at an aesthetic level while it also coincides with it tectonically. “Reversion to nature must therefore be followed by a synthetic reconstruction of the symbol (Jung, p. 202).” This must deal with aesthetic quality.

11) Architecture has an ability, as evidence of cultural evolution and a manifestation of previously existing natural and recent technological symbolic value, to affect the subconscious mind emotively as it is acknowledged and analyzed by the conscious mind.

Are not both the arguments for the “zeitgeist” and “genius loci” seeking to ascribe cosmic significance to architecture, genius loci, appealing to connections of places, locations, and the zeitgeist, appealing to connections of time, space and time being the only definitive requirements for anything to exist in, even thought? And trying to connect with the individual in order to gain meaning, each seeks to define itself with a requirement for an epiphany to lead to revelation? The Definitive Requirement(s) is denied its intrinsic mutuality and potential is lost. The Ability is not lost, because it exists, but lies dormant waiting to be expressed, to exorcise man from an identity crisis and awaken him to the true nature of his

being, in both time and space, as simultaneously occupying and evolving.

Architecture is substantive, a tangible physical reality. It is part of the external world, relative to the mind. Architecture is then, initially, only concerned with Firmness in the Vitruvian sense. Not that Commodity and Delight are not inherent in the process of creation or are directly influential perhaps more so than Firmness, in how we understand architecture and the external world, but they are value judgments made by the individual, and would have nothing to do with the building if it existed in isolation. Aesthetics are inherent to architecture regardless of the evaluation leading to a conception of Delight, good or bad taste. There is then a hierarchical paradigm for conception of relevancy. Firmness, Aesthetic, Commodity, and finally Delight.

Christian Norberg-Schulz refers to this concept of aesthetic quality as “character”.

“Character is at the same time a more general and a more concrete concept than space. On the one hand it denotes a general comprehensive atmosphere, and on the other concrete form and substance of the space-defining elements. Any real presence is intrinsically linked with character.”

(Norberg-Schulz, *Genius Loci*, p. 14)

The character or atmosphere of the thing or object is determined by its changing over time, the changing of the space defining quality in nature by the external elements. Realization of the forces acting on the object is only possible if the object is realized initially as such and then again after its transformation. This would be easier to perceive if the object existed in isolation.

The realization of objects in isolation from their context is only possible if the symbol-system, the language is temporarily dismissed as a systemization or

similitude of reduced awareness. This must deal with a hierarchy of complexity, specifically detail, to draw temporarily attention away from the other, the conditioned language.

We rely on language to survive. Aldous Huxley notes that because we are animals, and because our goal is to sustain ourselves at all costs, our “Mind at Large” must be funneled through the reducing value of the brain and nervous system (Huxley, *Doors*, p. 23). He maintains that out of the end of this funnel drips “the measly trickle of consciousness which will help us stay alive on this particular planet (Huxley, *Doors*, p. 23).” The expression of these contents is language, endlessly elaborate symbol-systems and philosophies created by man trying to achieve the aesthetic condition of knowing. The verisimilitude of these systems benefit and victimize man in as much as language can give only a limited access to the accumulated records of other’s experience but perceived understanding mistakenly confirms half-truth as Suchness, the true comprehension of the nature of things (Huxley, *Doors*, p 29). Language then exists only to communicate with the external world, as an attempt to understand it as an individual, but would not be inherent in the desire of the individual if he were to exist in isolation. The absence of language, in details, in the conscious mind leaves it with only emotions, absolute perceived truth. As noted above, Jung states that individuation is the link to fulfillment.

Language is evidence of a man-made place as an attempt at concentration and enclosure of knowledge. Heidegger refers to the “inside” of man-made places as locations for “gathering” what is known. To fulfill their function, they

have openings which relate to the outside, as “only an inside can in fact have openings (Norberg-Schulz, p. 11)” Language is an “inside”, a thing that, from the individual’s point of view relates back to the external world, but is not the actual desired substance, the “gathering”. Once “gathering” has been aesthetically reinforced by the “inside”, the evidence of it, language, is no longer necessary. Referring back to Huxley, the “inside” may also victimize man in as much as it can only give a limited access to itself. In reality the inside’s essence is based as something different from the outside, but can only relate to it because it is part of it. Again, we see complexity in form and detail as the solution in terms of real hierarchy of meaning to describe this process.

To approach Jacques Derrida’s perspective, the “inside” is really a way that can lead to light, emotive reinforcement of thinking. “Everything given to me within light appears as given to myself by myself. Who will ever dominate it, who will ever pronounce its meaning without first being pronounced by it (Derrida, p. 92)?” Emotion is beyond thinking, as is architecture, both of which allow the individual to comprehend thinking as tangible constants on which to base perception. Feelings are the gross indication of complete organic participation, while it is the fullness and immediacy of this participation that constitutes the aesthetic quality of an experience, as well as that which transcends the intellectual (Dewey, p. 216). The thinker has his aesthetic moment when his ideas cease to be mere ideas and become corporate meanings of objects (Dewey, Art, p. 16).

“There is an infinity of thinking; thinking is always a way. If thinking doesn’t rise above the way, if the language of thinking or the thinking system of language is not understood as a metalanguage on the way, that means that language is a way and so has a certain connection with habitability, and with architecture.”

(Jacques Derrida, Interview)

(Nesbitt, *Theorizing a New Agenda for Architecture*, p. 145)

Architecture begins with habitability, as an “inside” way of understanding language in order for “gathering”. Derrida’s reference to metalanguage is really one to the reading between the lines of the transcendental language, determined legible based on access to perception, and partially grasped through the aesthetic sense of possible “reasoning”, in the Kantian sense of the term. Derrida does not state that metalanguage is above the way, only that language is way so long as the metalanguage isn’t perceived. Architecture as a way then has an ability to do both, act as a language, understood to the conscious mind, and as a metalanguage understood only as a potential reasoning and emotive response in the subconscious. The metalanguage of architecture, as determined by an access to perception, is not defined solely by its substance, but by that from which it is viewed. It is definitive as substance, a concretization of the perception, an “inside”, which can only be the business of the individual who can then base a change in perception on it. Derrida believes that this quality inherent in architectural substance can develop a new relationship with Huxley’s “Suchness”, the true nature of things, based on subconscious emotive response.

“Architecture could develop a new relationship with the divine which would no longer be manifest in the traditional shapes of the Greek, Christian or other deities, but would still set the conditions for architectural thinking. But should there be such thinking, then it could only be converged by the *dimension* of the High, the Supreme, the Sublime.”

(Jacques Derrida, Interview)

(Nesbitt, *Theorizing a New Agenda for Architecture*, p. 145)

The perception of inside and outside is a fallacy in regard to the true nature of things. Being an integral part of nature ourselves, we shall never be able to talk about it from the outside, but only from the inside (Porteghesi, p. 9).



Figure 2 – VELASQUEZ, LAS MENINAS – *The doors of perception are literally opened in the painting. Here the distinction of observer and observed are ambiguous until an orientation can be achieved by proper attention being paid to reason and subject matter. Once this is acknowledged, the painting carries a deeper aesthetic significance than a typical two dimensional (or three dimensional) composition.*

Of course, language is not architecture; architecture is a tangible constant from which the individual can base a change of perception. The notion of something “outside” of nature may be applicable to thought and language, but certainly not to the products of *homo faber*, which include architecture

(Porteghesi, p. 9). It is thought, not emotion, but emotion's link to it, as a medium being outside of the systems that allows architecture to connect with meaning in the world.

“A fundamental change of attitude (metanoia) is required, a real recognition of the whole man. This can only be the business of the individual in order to be real.”

(Carl Jung, *Writings on Nature*, p. 167)

Jung's statement, if true, dismisses the use of language, as it exists only to attempt to understand external phenomena, and does not emphasize or increase the value of the individual. Not that language does not lend to the value of understanding oneself in a context, but that the realization of this, the epiphany as an emotive response, is devoid of language. Language is fundamentally incapable of complete expression of other things; at best it can only allude to them through some poetic analogy with itself. Architecture as an aesthetic experience is essentially devoid of language. Neither can be reduced so explicitly as the other's terms. Michel Foucault recognized that it is in vain that we say what we see, what we see never resides in what we say (Foucault, p. 9). Architecture is not intellectual, it is aesthetic, it can only be understood by the feeling it produces. Assignment of language to express them is a completely separate conscious process. Any relevancy given to architecture's provocation of the conscious mind should be weighed heavily against the dominant effect on the subconscious.

There is no common ground with which architecture can relate to music or to poetry or to any other medium that seeks to impose deeper meaning of language through aesthetic comprehension, emotive feeling, except through additional external systems that exist only for such means (Ibid.). These

secondary systems are not real, but serve to aid man in his search for the aesthetic reinforcement of his conception of the world. They are semiotic. The only way to begin freeing man from Huxley's paradox is to increase the awareness of these systems by continuously drawing attention to them in tandem through complexity. We must acknowledge and deal with them as they are essential to our survival.

The "inside", as the place for "gathering" the meanings of these symbol systems, is necessary for our survival. The wall is a concrete realization of the existential struggle between an "attacking" exterior and a "secure" interior and thereby acquires expressive importance according to Thomas Thiis-Evanson (Thiis-Evanson, p. 116). Robert Venturi echoes this sentiment when he states, "Since the inside is different from the outside, the wall, the point of change, becomes an architectural event (Venturi, p. 86)." The roof must do this also. The wall and the roof are united as the essential traits of *creating* an inside as the ground plane has, at the very least, already been defined as a limit. The *creating* of the inside is inherently technological, and is the architectural event. The event is singular, the wall and the roof are not separate events. Architecture occurs at the meeting of interior and exterior forces of use and space (Venturi, p. 86). The combining, which may or may not include a seam, of the ideas of wall and roof is a simpler expression of this singular event for use and space. The aesthetic becomes cleaner as the harmony of function is realized.

A harmony of function should not be mistaken for a perceived harmony within a finite boundary, an "inside", because, while the "inside" allows for knowledge to be perceived, the quality of that knowledge extends from the

outside. The reduction to simplicity, to a perceived harmony, leaves much subject matter unused. The desire to add to “place” by making a “place” necessarily removes attention from the former as it is temporarily diverted. Over time a hierarchy can be realized but what is most important, a realization of the hierarchy or a realization of its parts? Places are places, juxtapositions add to their exclusivity. As stated above, inflection in architecture is the way in which the whole is implied by exploiting the nature of the individual parts, rather than their position or number according to Robert Venturi (Venturi, p. 88). By inflecting toward something outside themselves, their parts contain their own linkage and are more integral with the whole (Ibid.). Juxtapositions of diametrically opposed places relate the two, perhaps harmoniously, perhaps not, but draw attention to their opposed places, demonstrating their connectedness. In organic architecture, juxtaposition can be used to express nature’s power, as a force, acting on pseudo-simplicity. The juxtaposition of opposed places in a more immediate place, in the aesthetic sense, frees detail (the real ontological necessity of all architecture) to describe the latter.

This ontological necessity begins with the physical connection of architecture to the ground as the physical relevancy of the architectural system. Topography glues all architecture together and construction must first realize this necessity to connect to the ground, to manifest knowledge into construction. The ground takes on a divine significance in architecture as it relates all architecture to the human experience of knowing the ground (Frampton, p. 8).

The ground, an experientially loose succession begins and ends at no

particular place, is combined with the arrest and constriction of architecture proceeding from its parts having only a mechanical connection with one another. The unity of these two conditions, the median, is the aesthetic quality of experience (Dewey, Art, p.40). The aesthetic can not contrast with these two types in terms of qualified experience (Dewey, Art, p. 40). There is a noted beginning and end, a congruity, a layering of consciousness, based off of the aesthetic. The consummation (of experience) does not wait in consciousness for the whole undertaking to be finished as it is anticipated throughout and is recurrently savored with special intensity (Dewey, Art, p. 55). The subconscious, then, must be interacting with the conscious, based on the aesthetic, as the conscious is focused on the immediate stimulus at hand. Dewey's reference to a developing emotion is further evidence of his distinction between the two levels of comprehending the object.

“The selective operation of materials so powerfully exercised by a developing emotion in a series of continued acts extracts matter from a multitude of objects, numerically and spatially separated, and condenses what is abstracted in an object that is an epitome of the value belonging to them.”

(John Dewey, *Art as Experience*, p. 68)

12) Architecture that is aesthetically similar to nature, in terms of materiality, form, dissolution of form, and integration into the natural composition, can begin to induce psychological, social, and economic change by raising awareness of the processes of the re-materialization of nature in nature, and by provoking the inquisition of the processes as part of an inclusive external system, to the individual, who then participates in a culture.

“To reassume a collective dimension, architecture must acquire new forms of “religious values” in the most universal sense of the word: values expressing the spirit of cohesion that unites men in groups favoring reciprocal comprehension through dialogue.”

(Paolo Porteghesi, *Nature and Architecture*, p. 222)

John Dewey states, “As physical life can not exist without a physical environment, a moral life can not exist without a moral environment (Dewey, *Art*, p, 342).” Direct moral effect and intent to art fail because they do not take into account the world in which the observer and the observed coexist (Dewey, p. 342). An architecture that is responsive to the immediate physical character of its environs begins to bridge this gap between the observer, the laymen, and the observed, the architect speaking through the aesthetic. In order for this to occur the building must assimilate with the natural condition, as it is the world in which the observer and observed coexist. The assimilation of a building into a natural scene depends on the congruity of the artificial with the natural materiality and on the diminished juxtaposition of form (Sharp, p. 67). Of course this is only an invitation to comprehend the architect’s didactic intention, never a complete understanding of its genesis, but more so than other forms of architecture.

Architecture, at its place, births the use of language. The expressions that constitute architecture and art in general are communication in its purest and most undefiled form. Art breaks through barriers that divide human beings, which are impermeable in ordinary association (Dewey, *Art*, p. 245). Foucault writes,

“Between language and the theory of nature there exists ... a relation that is of a critical type; to know nature is in fact, to build upon language a true language, one that will reveal the conditions in which all language is possible and the limits within which it can

have a domain of validity.”

(Michel Foucault, *The Order of Things*, p. 161)

Architecture is Foucault’s “true language” because it is not lingual; it provides a basis for analysis of the law of the world by defining it (the world) as a boundary. Form, as it is present is the art of making clear what is involved in the organization of space and time prefigured in every course of life-experience (Dewey, *Art*, p. 24). The discovered qualities of ordinary experience will be able to indicate the factors and forces that favor the normal development of common human activities into matters of artistic value. It will also be able to point to those conditions that arrest its normal growth (Dewey, *Art*, p. 11).

The extent, to which the process of living is reduced to labeling situations, events, and objects as typical in mere succession, marks the cessation of a life that is a conscious living experience (Dewey, *Art*, p. 24). The built environment is made up of objects that allow for situations and events to occur. The solution is then to continually use it in different ways and to its full potential as a definition of bounds. Architecture is then a liaison between the system as it was, and the system as it is and will be, hence defining the Suchness of the system in its totality.

Paolo Portoghesi’s realization of architecture’s ability to describe and ascribe the systematic metaphysical properties of environments is evident in his studies of “fields” and “space as a system of sites”. “They are obviously not reducible to the known fields of conventional physics (Porteghesi, p. 62.)” His belief is that site, and its psychological value, acquire meaning through an interaction with its surroundings (Porteghesi, p. 59). A field can be thought of as

the realization of the system. Fields permit the site to be considered not as an island but as an entity that is influenced by past events (Ibid.). The field is influenced by other external fields and by adding the force of its own identity to these influences, as a perception of space, in turn releases its own energy (Ibid.). The release of energy corresponds with its perceptibility to the individual intrinsically linked with other systems. He quotes, "... it might make sense to think of the fields of places as morphic fields. Such fields are associated with self-organizing systems at all levels of complexity, and are ordered in nested hierarchies... The idea of the spirits of places as morphic fields implies that particular places are subject to morphic resonance from other similar places in the past. (Ibid., p. 62)."



Figure 3 – TURNER, MONT BLANC FROM FORT ROCH, VAL D' AOSTA – *Two girls looking over the edge of a cliff. A space that maintains its character through time and prompts certain behavior that directs attention to its quality, the focus of this attention is a result of its physical character.*



Figure 4 – TURNER, THE BATTLE OF FORT ROCK, VAL D’AOSTA – *A man holding his dying friend after a battle. At a completely different time, a tumultuous landscape, the focus of the action is in the space referenced in the painting above. The space has been static but has taken on new meaning. The sequence of events does not matter as the spatial quality has determined where the action will take place and more importantly how these actions relate over time.*

The word “morphic” must deal with a gradual evolution because of the duration of past time intrinsic in every place. Furthermore, the evolution of the psyche must be rooted with this evolution as man has always existed in these places and, in most cases, is responsible for the majority of drastic alteration of them. Plastic architecture alone can relate a gradual change in its physical dimension; it can express the spirit of the alteration of the spirit of the place.

To utilize this system’s nature to oscillate between new information and redundancy, as Umberto Eco acknowledges, facilitating a deeper understanding of presence or Suchness, the new information must be based with the old, after it is realized as new. Aesthetically, relationships rather than elements recur, and they

recur in differing contexts and with different consequences so that each recurrence is novel as well as a reminder (Dewey, Art, p. 169). To perceive is more than to recognize as it does not identify something present in terms of a past disconnected with it; the past is carried into the present so as to deepen the content of the latter (Dewey, Art, p. 24).

Huxley reacts to a quote from Pascal that states “The sum of evil would be much diminished if men could only learn to sit quietly in their rooms,” by maintaining that the enlightened mind would need no such restriction. The contemplative person, whose mind has been cleansed, does not have to stay in his room as he goes about his business completely satisfied to see and be part of the divine “Order of Things” as their attention is focused inward (Huxley, p. 43).

“Contemplatives are not likely to become grandeurs, procurers, or drunkards, they do not as a rule preach intolerance, or make war; do not find it necessary to rob, swindle, or grind the face of the poor.”

(Aldous Huxley, *The Doors of Perception*, p. 43)

John Dewey writes about the aesthetic experience as one that creates impressions on many levels of the mind. “Impressions, total qualitative unanalyzed effects that things and events make upon us, are the antecedents and beginning of all judgment (Dewey, Art, p. 304).” As Kant notes Judgment is both Intuition and Reflection, so it is both not concerned and concerned with the validity of objects. Intuition does not question the validity of what it is presented with. The aesthetic element is the pleasure that attends such Judgment as Reflection, conscious understanding, is inherently enjoyable (Dewey, Art, p. 247). There is still an aesthetic element that attends to Intuition but it is autonomous and

doesn't deal with understanding consciously so may or may not be enjoyable. These emotive responses are true and organic in the human body. According to Dewey, they occur absolutely, are common threads that stitch the humanness of animals together (Dewey, *Experience*, p. 150). They can only be classified as Theoretical due to a necessary void or absence in communication technique between two separate internal individuals. They are every bit as objective as a brick, perhaps more so because they exist independent of reinforcement from our sensual faculties after information is gathered by them. They are a result of an internal process of mind experience common to all.

Architecture then unites these experiences by creating them. What informs the architecture, informs the experience. Jung states that Instinct is nature and seeks to perpetuate nature, where as consciousness can only seek culture or its denial (Jung, p. 7). Architecture is then a symbiotic means to uncover hidden meaning in the environment first and then a language of culture second due to the interaction of the mind with the external aesthetic. Its ability to express culture may far supercede its ability to express environmental conditions but the cultural expression could not occur without an initial aesthetic expression of the environment. The archetype can only carry meaning if its character can be related to its predecessors. This phenomenon readily lends itself to the subconscious mind, if the archetype is an effective antidote to individualistic judgments as Paolo Porteghesi maintains (Porteghesi, p. 11).

This expression of meaning in the environment registers much more intimately with Intuition than expression of culture which registers for the most

part with Reflection. It is the autonomous response of Intuition which empowers architecture to impact society on a subconscious level, cultural Reflection only strengthens this ability. Feelings are always directed at things. “Impressions, total qualitative unanalyzed effects that things and events make upon us, are the antecedents and beginning of all judgment (Dewey, Experience, p. 238).”

13) *The expression of the inherent natural quality of a technological symbol acknowledges the primordial character of the modern psyche through the simplification of extraneous circumstance, aesthetically.*

All substance used in construction comes from the ground. The ground takes on a divine significance in architecture as it relates all technological innovation in architecture to the human experience of knowing the ground. It is a firm mass with a quality of surface that must accommodate us in some manner as a precondition for our existence (Thiis-Evanson, p. 37). Changes in this condition create a counter-force in the ground itself, one which causes us to pause before continuing onward (Thiis-Evanson, p. 39). Through the history of our interaction with the ground, attention has been drawn to it as a limit of human bounds from which the significance of technological innovation begins. The notion of path along this ground and through surrounding technological symbolism acknowledges a safety within these bounds as evidence of previous human interaction.

As Dimitris Pikionis writes “We rejoice in the progress of our body across the uneven surface of the earth and our spirit is gladdened by the endless interplay

of three dimensions.” (Frampton, p. 9) The physical connection of architecture to the ground is the physical relevancy of the architectural system as topography glues all architecture together and construction must first realize this necessity to connect to the ground, to manifest knowledge into construction. In *Studies in Tectonic Culture*, Kenneth Frampton remarks on Semper’s *Kernform* and *Kunstform*. The forms cosmic associations are dialogically opposed modes of construction. “...the affinity of the frame for the immateriality of the sky and the propensity of mass form not only to gravitate toward the earth, but also to dissolve in its substance (Frampton, p. 7).” The inherent qualities of architecture are natural in their metaphysical state. The technological adaptation into the current physical state is symbolic of man’s willful imposition. The articulation of the metaphysical in the physical symbol changes the meaning of the symbol.

Furthermore, the topography of the ground was the initial catalyst for a system of architecture, and therefore has been integral in strictest of aesthetic sensibilities, as true understanding of complexities in site, from the ancient ancestral ages of architecture. Frampton quotes Vittorio Gregotti who in 1983 wrote

“Through the concept of site...the environment becomes (on the contrary) the essence of architectural production. From this vantage point, new principles and methods can be seen for design; principles and methods that give precedence to the siting in a specific area. This is an act of knowledge of the context that comes out of its architectural modification. The origin of architecture is not in the primitive hut or the cave or the mythical ‘Adam’s House in Paradise.’”

(Frampton, *Studies in Tectonic Culture*, p. 8)

The implication in this statement is that through siting, presumably for

aesthetic reasons, perhaps in the dramatic revelatory counter-distinction of the built form aesthetic with that of the natural context, a partial awareness of the essence of man, his primordial existence, can be made manifest. Also that this act, as an act of knowledge, whether acknowledged consciously or subconsciously, will have an aesthetic effect as it appeals to the psyche's intuition concerning existence. It is through a connection with site, with the various systems' verisimilitudes acting on the site, that a possibility of expression, or metaphor, or even analogy exists.

These methods of communication flourish with the emancipation of language with regard to representation. In Modern time, representation itself has been increasingly de-emphasized by an enormous thrust of freedom, desire, and will, posited as the metaphysical converse of consciousness (Foucault, p. 209). The realization of the complexities of true knowledge and perception, perhaps proven complexities by science and technology, have freed man from the desire to empirically qualify experience as a finite set of realizations. Science has failed in its ability to relate to an aesthetic desire.

“If the proper object of science is a mathematico-mechanical world (as the achievements of science have proven to be the case) and if the object of science defines the true and perfect reality (as the perpetuation of the classic tradition asserted) then how can the objects of love, appreciation – whether sensory or ideal – and devotion be included within true reality. Efforts to answer this question constitute a large part of the technical content of modern metaphysical thought.”

(John Dewey, *Experience and Nature*, p. 135)

The qualities of experience are now perceived as organic structures, according to Michel Foucault, internal relations between elements whose totality

performs a function, with a certain number of these elements occurring on the same level while others occur in a series. Complexity. This has greatly complicated the perceived potential to comprehend real representations but only methods and ways of real phenomena. Real phenomena are qualifications for Metaphysical thought. This way has already begun to revolve back to Archaic man's methods and ways psychologically. Archaic man understood the world through mythology and symbolism similarly to the way Modern man understands it through an appreciation of phenomenology of experience as neither relies heavily on absolute explicit representation of systems for their relevance of truth. Metaphysical thought is mythology for Modern man; it can fill the psychological need. As Eric Owen Moss says about expression in architecture, "There is a redundancy in the human experience. There must be new paradigms to scrutinize repetitive ground (Moss, p. 215)."

The truth of experience does lie in its existence. As Descartes affirms, "I think, therefore I am." The verb is the method of way for conception of truth. Physical positioning in architecture becomes a way of experiencing through the method *to occupy* or *to witness*, where occupy and witness are the verbs affirming existence. A position taken has an immediate qualitative value and as such is an inherent part of a substance (Dewey, *Art*, p. 210). The feeling of energy (of existence) and especially not just of energy but of this or that power in the concrete (the absolute) is closely connected with rightness in placing (Dewey, p. 211). Truth is then confirmed from a perspective, as an experience, not as a representation that is applicable from any point of view.

To *occupy* or to *witness* is a self-modifying act. The modification extends beyond the acquisition of greater facility and skill as attitudes and interests are built up which embody in themselves the deposit of meaning of things done and undergone (Dewey, *Art*, p. 264). They constitute the capital with which the self notes, cares for, attends, and purposes, forming an active background against which new information is reflected on (Ibid.). To manner in which one occupies or witnesses architecture will influence their behavior, and architecture as a space can designate how it is occupied, and as a static place, how it is witnessed.

To this end, architecture has a responsibility to be contextually sensitive in a macroscopic sense as a re-materialization of nature in nature. Dewey writes that physical things are forced to act and react to one another in the construction of a new object (Dewey, p. 133).

“The miracle of the mind is that something similar takes place without assemblage. Emotion is the moving and cementing force. It selects what is congruous and dies what is selected with this color, thereby giving qualitative unity to materials externally disparate and dissimilar. It thus provides unity in and through the varied parts of an experience.”

(John Dewey, *Art as Experience*, p. 42)

If this statement is taken to be true, it would imply the psychological impact of aesthetics is in the subconscious. Presumably, an aesthetic that is more similar to nature would be associated with nature more directly, highlighting the dependence on nature as a generative force making all things possible, in the subconscious, as an Intuition. The Intuition, recording the Being in the subconscious autonomously through the aesthetic, is the basis for the potential epiphany or, to use Derrida’s term *Light* – a manifestation of a metaphor or self-

revelation in the conscious mind. The self-revelation births Contemplation.

Derrida explains

“Metaphor in general, the passage from one existent to another, authorized by the initial *submission* of Being to the existent, the analogical displacement of Being, is the essential weight which anchors discourse in Metaphysics, irremediably repressing discourse to its Metaphysical state.”

(Jacques Derrida, *Writing and Difference*, p. 27)

Obviously, Contemplation could reveal the re-materialization of nature producing the building as distinguishable, but this would require Reflection which could lead to Interpretation of creative intention, and perhaps the intellectualization of an aesthetic that is still prevalent in the emotive subconscious. Reflection occurs only in situations qualified by uncertainty, alternatives, or questioning that tests the worth of thinking (Dewey, *Experience*, p. 68). Aesthetically, Organic architecture, as it is an adapted contradiction of the majority of other architecture, to use Venturi's term, provokes Reflection. A naturalistic metaphysics is bound to consider Reflection as itself a natural event occurring within nature and is bound to inference from the empirical traits of thinking (Dewey, *Experience*, p. 68). It is Reflection that bridges the chasm between the conscious thought and the subconscious emotion uniting them through perception of the object. Derrida references Foucault on this moment, where madness is linked with emotion.

“...but from the moment which immediately succeeds the instantaneous experience of the Cogito at its most intense, when reason and madness have not yet been separated, when to take part of the Cogito is neither to take the part of reason as reasonable order, nor the part of disorder and madness, but is to determine once more the source which permits reason and madness to be determined and stated.”

(Jacques Derrida, *Writing and Difference*, p. 58)

Sigmund Freud writes that “At the height of being in love the boundary between ego and object threatens to melt away (Freud, p. 23).” There is an autonomous intrinsic connection between emotion and its object. By combining the inherently positive aesthetic of understanding with the unrevealed reactionary aesthetic of Intuition, as a deepened internalized emotional significance, recognition of the Metaphysical as it is tied to the metaphor in its generation of the entire revelatory process could occur through Reflection. “The occurrence of Reflection is crucial for dualistic metaphysics as well as for idealistic ontologies (Dewey, *Experience*, p. 68)”.

In *Man's Search for Ultimate Meaning*, Viktor Frankl discusses the root of conscience as reaching down into unconscious depths and stemming from unconscious ground. He states that “it is precisely these momentous, authentic, existentially authentic, decisions that take place completely and without reflection (Frankl, p. 41).” Frankl further elaborates that self-understanding must consist of two aspects, the pre-logical sense of being and the pre-moral sense of meaning (Frankl, p. 127). These must occur in the subconscious mind. Meaning has something to do with perception, according to Frankl who quotes James C. Crumbaugh as stating that it is derived from “... the will to perceive, to read meaning into the environment, to interpret and organize stimulus elements into

meaningful wholes”, in the manner of Gestalt psychology (Frankl, p. 113).

Furthermore, the mechanism that sparks conscious thought lies in the subconscious. Reflection upon an object is not necessary to retrieve meaning from it. An architecture that relates to the environment through a closer aesthetic character would affect the subconscious in its perception of the world and lend itself to the individual’s search for meaning.

Architecture has the ability, as a static and tangible “thing”, to engage individuals in varying ways over an extended duration of time. Just as all architecture has taken on cultural significance over time, this new architecture will be associated with a variety of individual conceptions. In its attempt to assert itself and immediately influence, architecture ends up being left behind for others to describe in their language. The stronger the initial logic and the more metaphorical the actual construct is, the more timeless its symbolism is, and the more likely it will manifest itself in new language. Derrida states

“...is the outlet as the descent of meaning outside itself within itself: metaphor-for-others-aimed-at-others-here-and-now, metaphor as the possibility of others here-and-now, metaphor as metaphysics in which Being must hide itself if the other is to appear.”

(Jacques Derrida, *Writing and Difference*, p. 27)

Not that additional meaning will not be addendum to, or even at one point supercede, the initial intention, but that the initial intention will be difficult to overlook, especially an intention that seeks to express a natural essence of its existence. Architecture always provides a scene in which the past is summed up and the future indicated.

Site

Historical Significance

The Pueblo of Los Angeles was founded on the banks of the Los Angeles River in 1771 by the Spanish governor of California, Felipe de Neve. The future city followed the codes laid down for planning in Spain's "Laws of the Indies" ... In the fashion of Spanish city planning, the early buildings of the new Pueblo were arranged around a plaza, with the planned expansion developed as a rectangular grid in all directions ... By the 1860's, both Hispanics (Latino's) and Anglos had discarded the adobe with its aura of provincialism and turned to masonry and wood construction and to architectural styles derived mostly from the eastern United States. From the 1870's on, downtown Los Angeles crept around two large hills to the south – Bunker Hill and Fort Moore Hill (Gebhard and Winter, p. xiii).

Today, Los Angeles is a city seventy miles square developed, for the most part, over the last century. Its downtown developed over the last two centuries. Los Angeles is an instant architecture in an instant townscape according to Reyner Banham (Banham, p. 21). No city has ever been produced by such an extraordinary mixture of geography, climate, economics, demography, mechanics and culture (Banham, p. 24.).

“Most of its buildings are the first and only structures on their particular parcels of land; they are couched in a dozen different styles most of them imported, exploited, and ruined with living memory.”

(Reyner Banham, *Los Angeles: The Architecture of Four Ecologies*, p. 21)

Banham describes Los Angeles as comprising of four ecologies which he titles Surfurbia, Foothills, The Plains of Id, and Autopia. Surfurbia deals with Los Angeles’ unique attribute of relatively untouched shoreline. It was not entered or conquered by the sea, nor for a long time was it a port of consequence. Sun, sand,

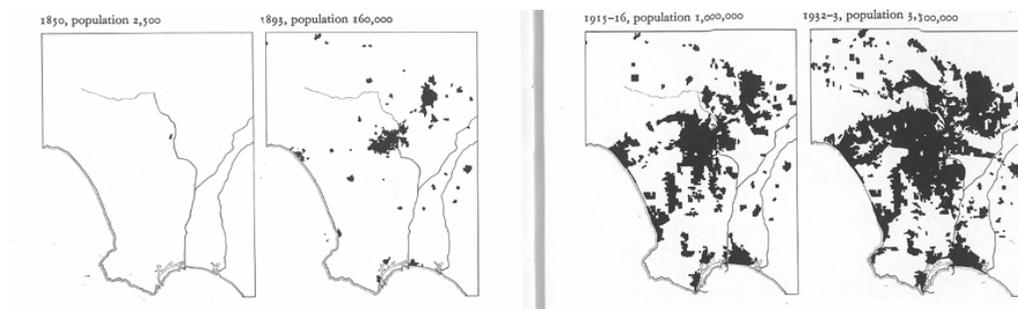


Figure 6 – POPULATION GROWTH – *The diagram shows that the first migration to the area was to the valley, approximately at the location of the modern downtown.*

and surf are held to be ultimate and transcendental values (Banham, p. 38). The Foothill ecology refers to the development of narrow and tortuous residential roads serving random house-plots that often back up to unimproved wilderness in the complex grade changes of the hills engulfed by Los Angeles. Privacy and the desire for picturesque views over the city compensate for the difficulty of realizing structure on such dramatic conditions (*see figure 7*). This

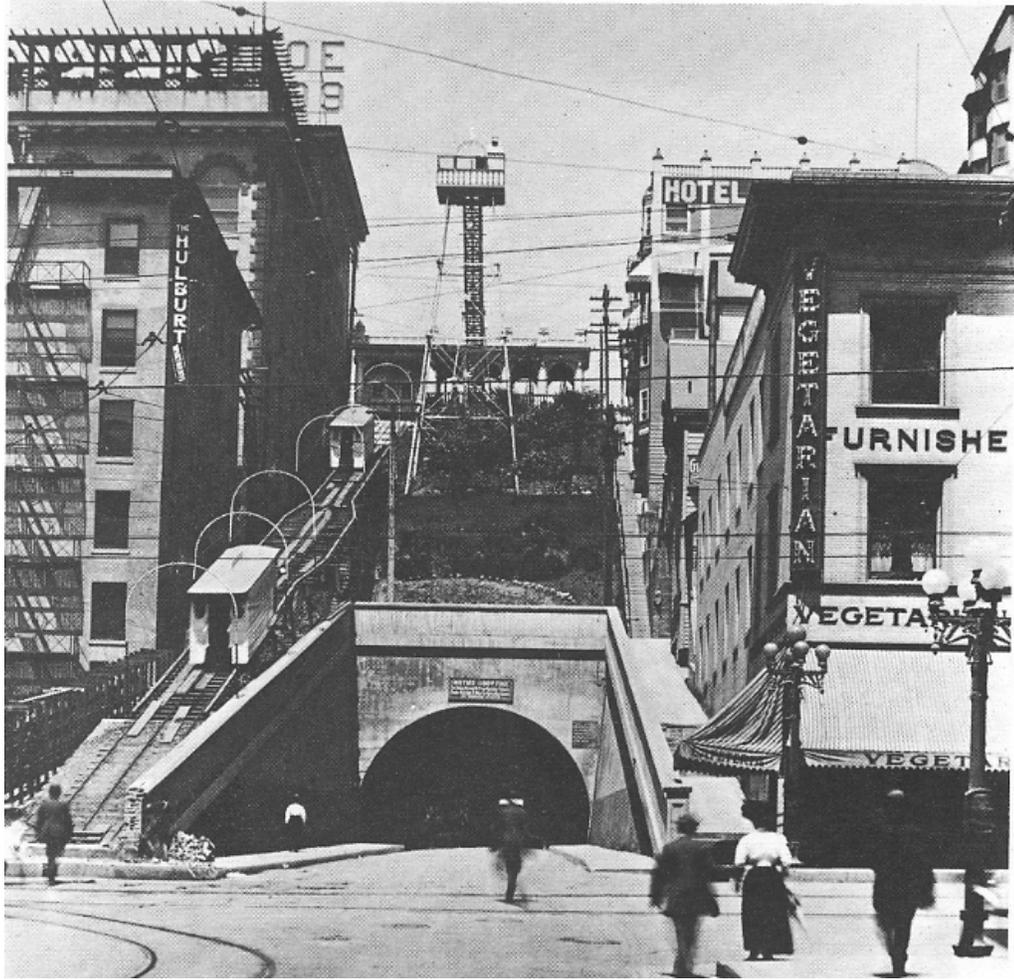


Figure 7 – THE BEGINNINGS OF ASCENSION – *The character of Los Angeles resonates in the plains. Some choose to surpass this evident fact of communal existence through semi-seclusion in the vertical dimension.*

dissociation from convention is indicative of the culture of Los Angeles, which may aid in accounting for what Banham refers to as its Fantastic architecture.

The foothills are contrasted by the plains. As Banham puts it, “in terms of the some of the most basic and unlovely but vital drives of the urban psychology, the plains are indeed the heartland of the city’s Id (Ibid., p. 161.)” These flatlands are where the crudest urban lusts and most fundamental aspirations are created (Ibid.). Coming indoors means coming off of the freeway in Los Angeles as it is

an Autopia (Ibid., p. 213). The car culture of Los Angeles is second to none as the majority of citizens live a large part of their lives on the freeway.

Specific Considerations

The site is part of a larger community known as Bunker Hill which includes 133 acres of prime downtown real estate which is the focus of a major urban revitalization project geared towards curbing blight. “The 133-acre Bunker Hill Urban Renewal Project, located in the northwest sector of downtown Los Angeles, was adopted by the Los Angeles City Council in 1959. The Project is bounded by First Street on the north, Hill Street on the east, a line generally following Fifth Street on the south and the Harbor Freeway on the west,” as defined by the Community Redevelopment Agency’s Five-Year Implementation Plan.

The area designated by the Community Redevelopment Agency of the City of Los Angeles for the Bunker Hill Urban Renewal Project is just to the south of the site for the intervention to be outlined in the following pages. The site for the intervention is currently a brownfield that was going to be developed as a luxury apartment complex by a private party who has lost interest in the original plan as of June 30, 2003. The current plans for the site are unknown so it is reasonable to apply both the original intention and the intention for adjacent property in the proposal.

The Project’s goals and objectives are to address issues of blight in major parcels of land that remain undeveloped, high vacancy rates in ground floor retail space and less than optimal hotel occupancy rates, a continuation of depressed

property values, and homeless encampments at several locations within the project area (Implementation Plan, p. 1).

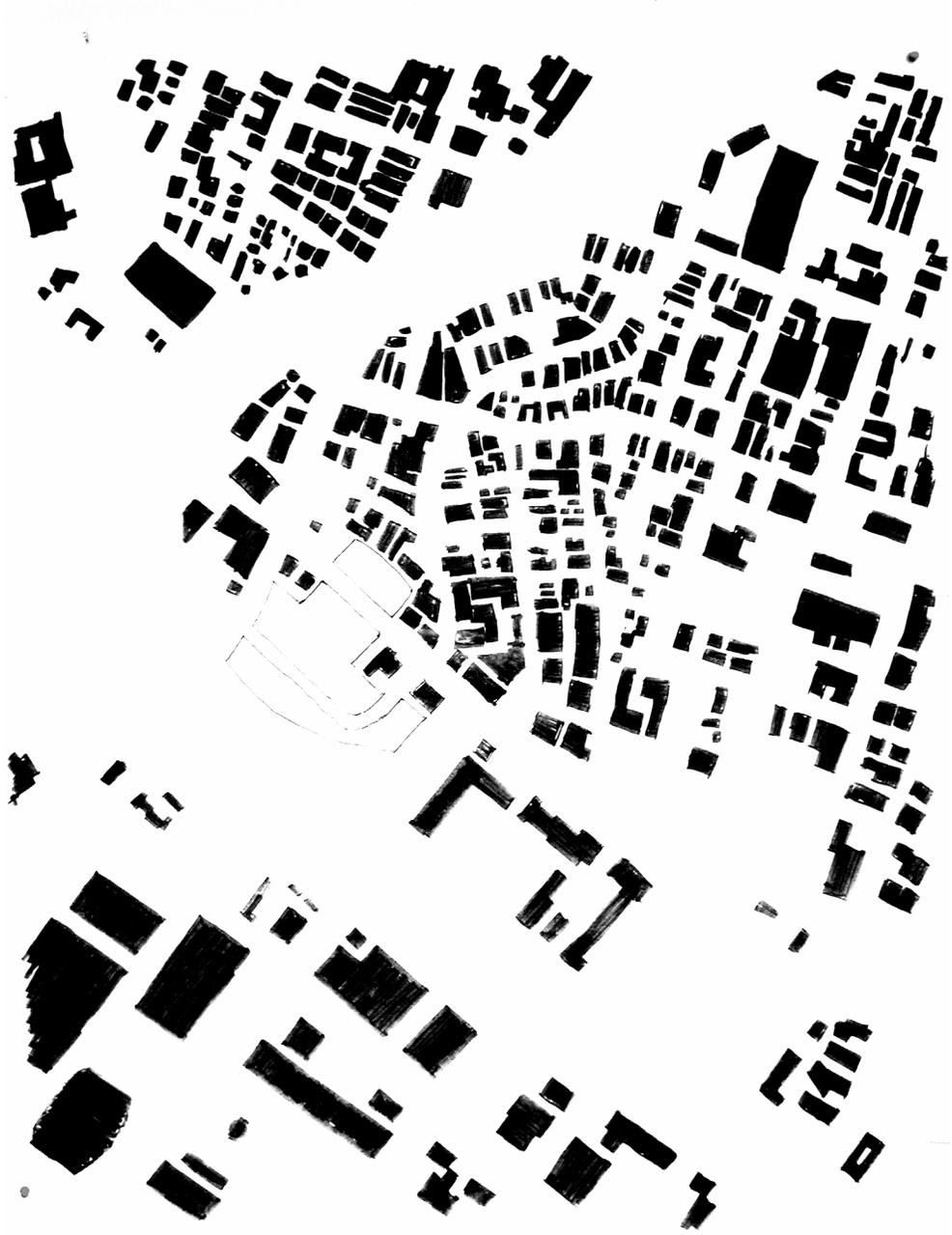


Figure 8 – BUNKER HILL FIGURE GROUND

Site Description

The site is divided into four smaller parcels, designated as parcels A, B, C, and D as noted below (*see figure 9*), by secondary and tertiary street systems.

The boundaries of the site are defined by existing rowhouses to the north on Bartlett Street, Grand Avenue on the east, the Hollywood Freeway on the south, and Figueroa Street on the west. The site is divided by a major artery, Cesar E. Chavez Avenue, which becomes Sunset Boulevard to the west of Figueroa Street, and a smaller back road, Boston Street.

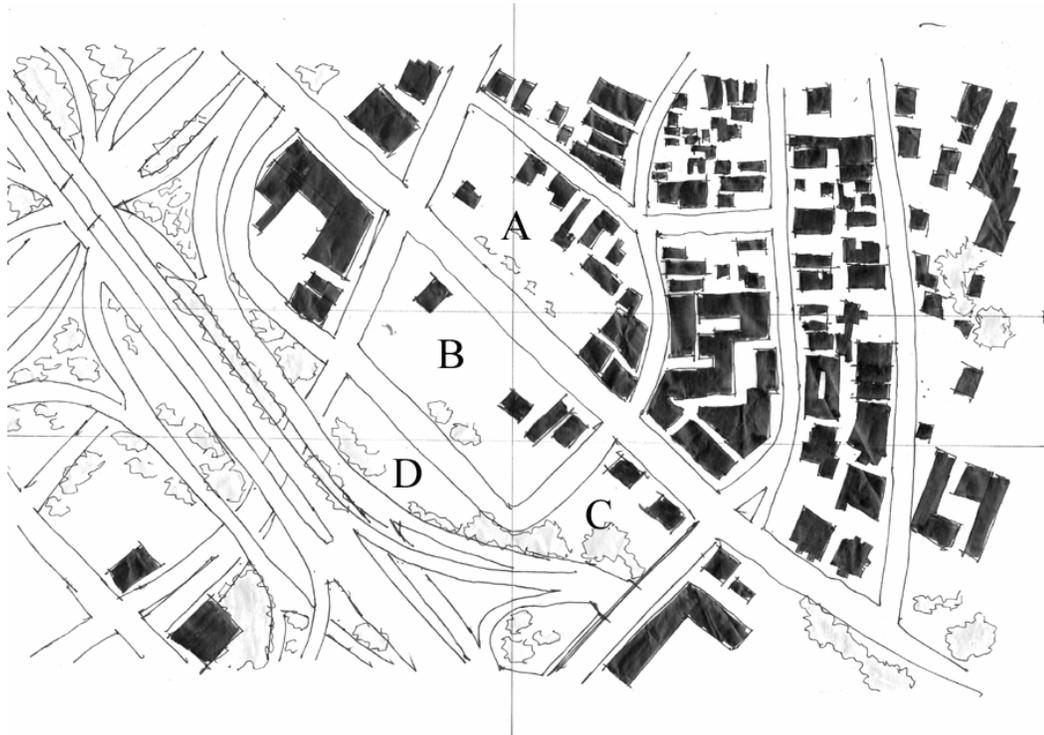


Figure 9 – FIGURE GROUND OF SITE

Parcel A is 54,108 square feet or 1.24 acres. Parcel B is 156,680 square feet or 3.60 acres. Parcel C is 43,847 square feet or 1.01 acres. Parcel D is 17,983 square feet or 0.41 acres.

There are retaining walls on either side of Cesar E. Chavez Avenue, with steps accessing the respective sides of the site (*see figure 10*). The Avenue is the topographical fulcrum of the entire area, the low point between Bunker Hill and the embankment supporting the Hollywood Freeway (*see figure 11*).



Figure 10 – RETAINING WALL – *On the easternmost side of the site the retaining wall retreats creating a pocket of space.*

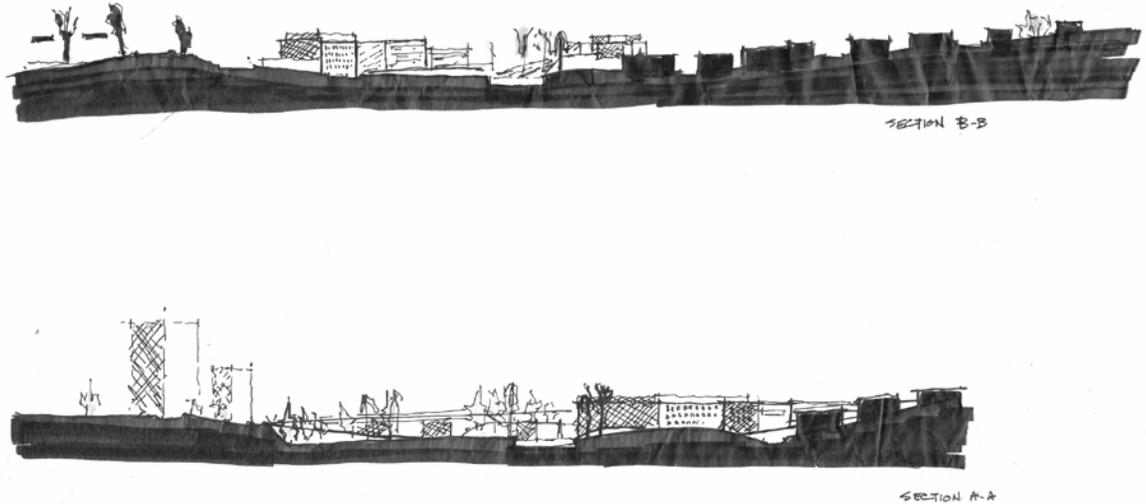


Figure 11 – SITE SECTIONS – *Transverse and longitudinal sections*

On the west side of Figueroa Street, south of Cesar E. Chavez Avenue, a new luxury apartment complex is under construction, to the north is an adult learning center and modest apartment building. On the east side of Figueroa Street there is a gas station and two-story office building on the south of Cesar E. Chavez Avenue, and a small take-out dining facility to the north. On the south corner of Cesar E. Chavez Avenue and Boston Street there is a custom wood work shop, across the street from a small grocer and office building. At Cesar E. Chavez Avenue and Grand Avenue there is a Burger King to the south and an apartment complex to the north (*see figures 12 and 13*).



Figure 12 – SITE CONTEXT A – *The Adult Learning Center is the white building on the right.*



Figure 13 – SITE CONTEXT B – *A recent luxury apartment complex was constructed to the west of the site in an effort to gentrify the community.*

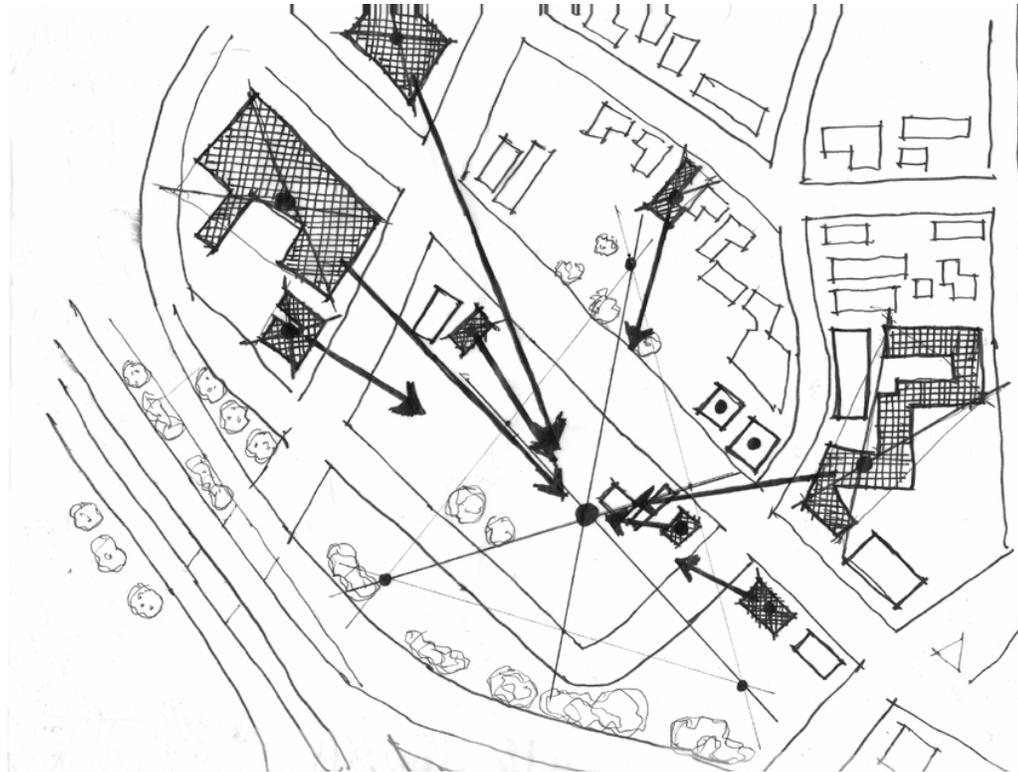


Figure 14 – IMPACT OF ADJACENT VOLUMES – Buildings adjacent to the site are assigned a quantitative vector based on their volume. *BIGNESS*.

The site is a space of transition from the dense downtown and volume of freeway traffic to the residential scale and secondary and tertiary street systems. The adjacent downtown has two iconic architectural examples in close proximity to the site, the Cathedral of Our Lady of the Angels by Rafael Moneo and The Walt Disney Concert Hall by Frank Gehry (*see figures 17 and 18*).

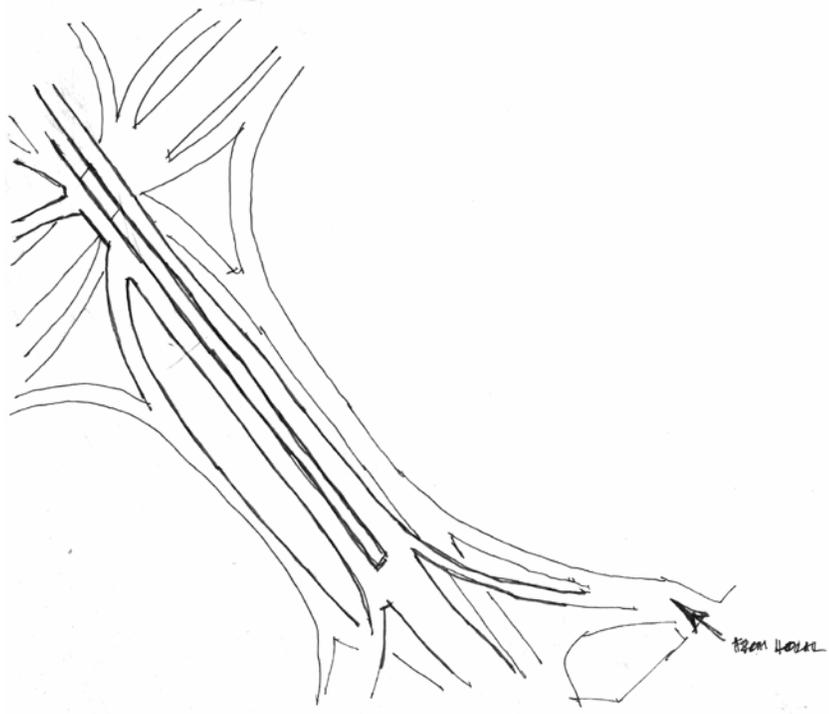


Figure 15 – ADJACENCY OF THE FREEWAY – *The Santa Ana and Hollywood Freeways converge to the southwest of the site.*

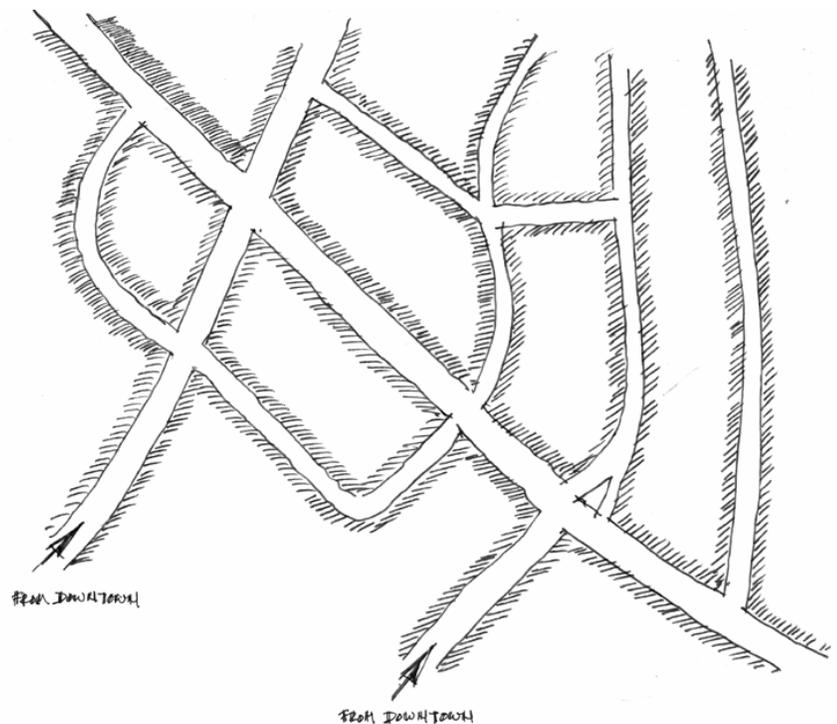


Figure 16 – SECONDARY ROAD NETWORK – *Roads offering access to the site*

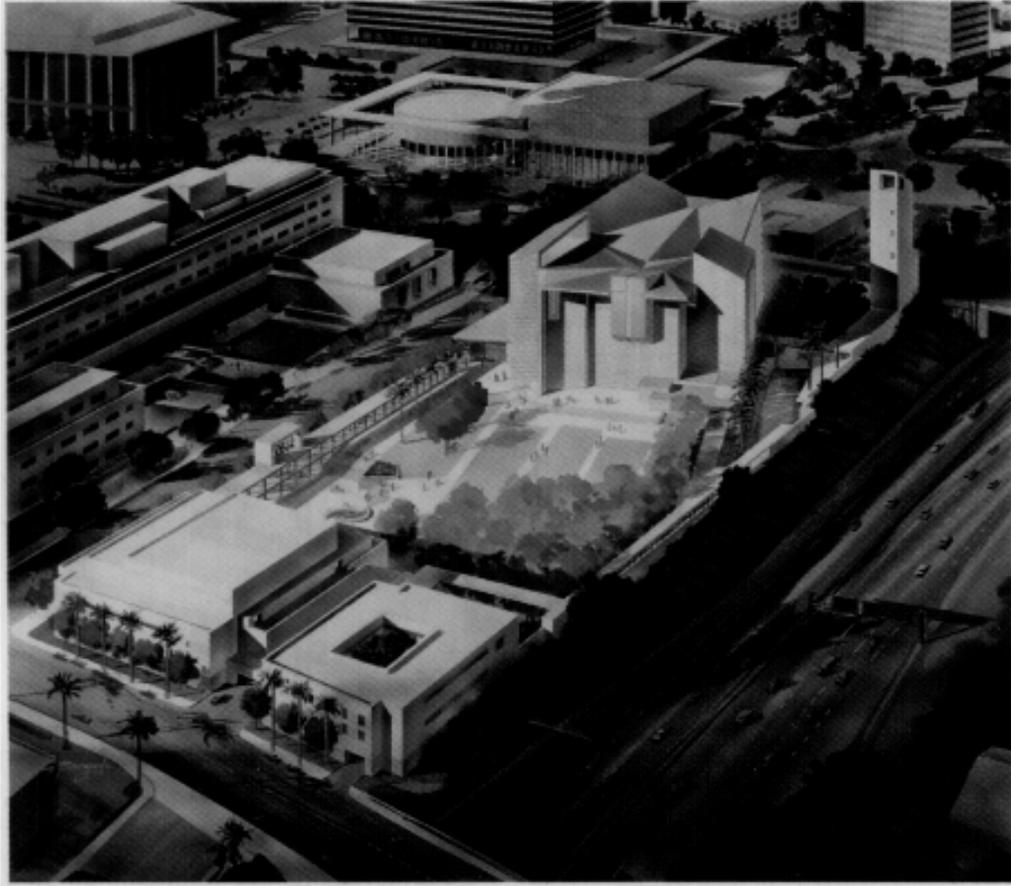


Figure 17 – CATHEDRAL OF OUR LADY OF THE ANGELS – *Moneo's church; the site is to the upper right of this illustration.*

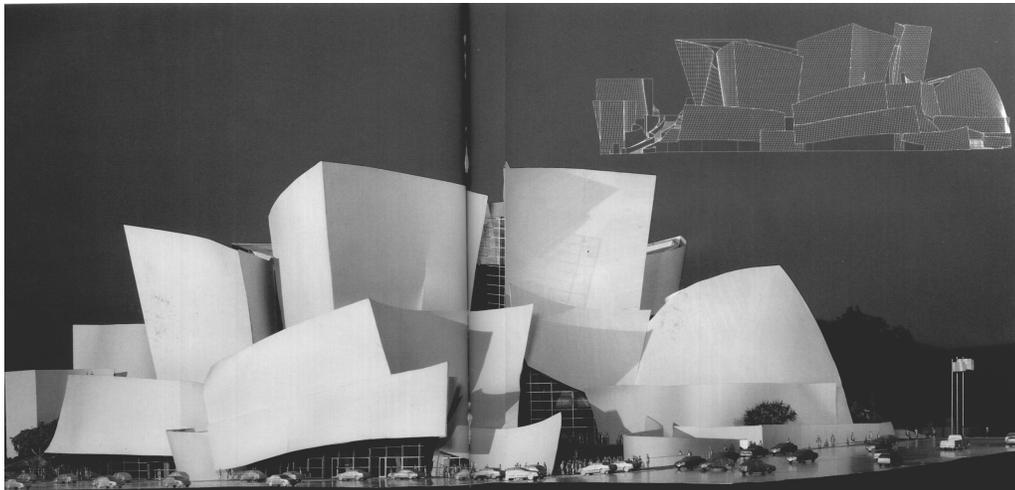


Figure 18 – WALT DISNEY CONCERT HALL – *Gehry's concert hall, to the upper left of the illustration of Moneo's church above.*

View Corridors

There are several view corridors that link the site back to major landmarks to the south in the downtown, as well as to the northern mountains. The size of the cluster of Los Angeles' skyscrapers and the adjacency of Moneo's church allow these two landmarks to dramatically impact views from the site.



Figure 19 – VIEW TO DOWNTOWN – *From Cesar E. Chavez Avenue looking south*



Figure 20 – VIEW TO CATHEDRAL OF OUR LADY OF THE ANGELS AND BELLTOWER
– *From Boston Street*

Topography, Climate, Foliage

Los Angeles experiences a Mediterranean type of climate (dry summers, and wet winters) (*see table 2.1*). The average temperature is 63 degrees Fahrenheit. Climate varies within the city but generally remains cooler than the surrounding valley regions (www.lacity.org).

Precipitation in Los Angeles, 2000

	Burbank	Hawthorne	Fullerton	Santa Ana	Long Beach	Los Angeles	Ontario	Riverside	Santa Monica	Torrance	Van Nuys
January	1.7(6)	1.45(2)	.62(3)	.74(3)	.51(5)	.65	.83(4)	.68(5)	1.28(8)	.92(5)	1.17(9)
February	7.35(12)	4.93(10)	4.01(5)	4.65(13)	2.86(11)	4.71	8.78(13)	2.95(12)	7.6(14)	4.53(11)	5.71(13)
March	2.72(6)	1.95(4)	1.55(2)	1.7(4)	1.7(6)	2.4	2.92(5)	1.63(6)	3.0(5)	2.79(4)	1.95(6)
April	2.75(3)	2.68(2)	2.55(2)	.82(2)	1.15(3)	1.88	2.55(4)	.65(2)	1.85(3)	1.11(2)	2.27(2)
May	0	0	.06(1)	.06(1)	.03(1)	0	.75(3)	0	.01(1)	0	.08(2)
June	0	0	0	0	0	0	0	0	0	0	0
July	0	0	0	0	0	0	0	0	0	0	0
August	.15(2)	0	0	.01(1)	0	.03	.01(1)	0	.11(1)	0	.30(1)
September	.22(1)	0	0	.06(1)	0	.03	0	0	.15(1)	.11(1)	.10(3)
October	0	0	0	1.36(6)	2.3(5)	1.12	1.12(6)	1.84(7)	2.29(6)	1.69(4)	
November	0	0	0	0	0	0	0	0	0	0	0
December	.02(2)	0	0	.07(2)	0	0	0	0	.02(1)	0	0

inches (number of days of rain)

source: National Climatic Data Center (www.ncdc.noaa.gov)

Table 2.1 – ANNUAL PRECIPITATION BY MONTH

Prevailing winds are from the northwest, coming from the Santa Ana mountain range (see table 2.2). The interplay of cool ocean breezes and warm desert air make the majority of the year pleasant in Los Angeles (Gebhard and Winter, p. xiv). The sun moves from the east to the west over the course of the day in the southern hemisphere (see figure 21). The change in topography of the site is both gradual and drastic over the 5.25 acres (see figure 22).

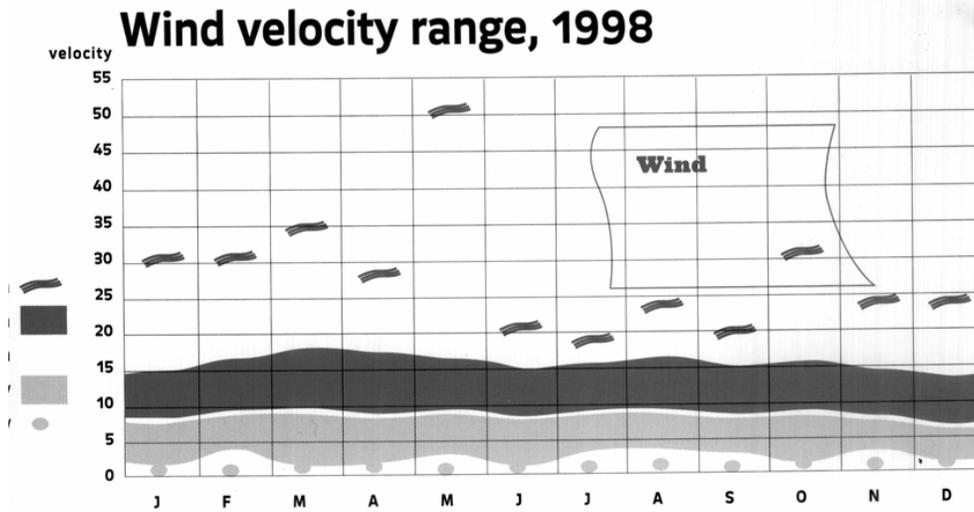


Table 2.2 – ANNUAL WIND VELOCITY RANGE BY MONTH

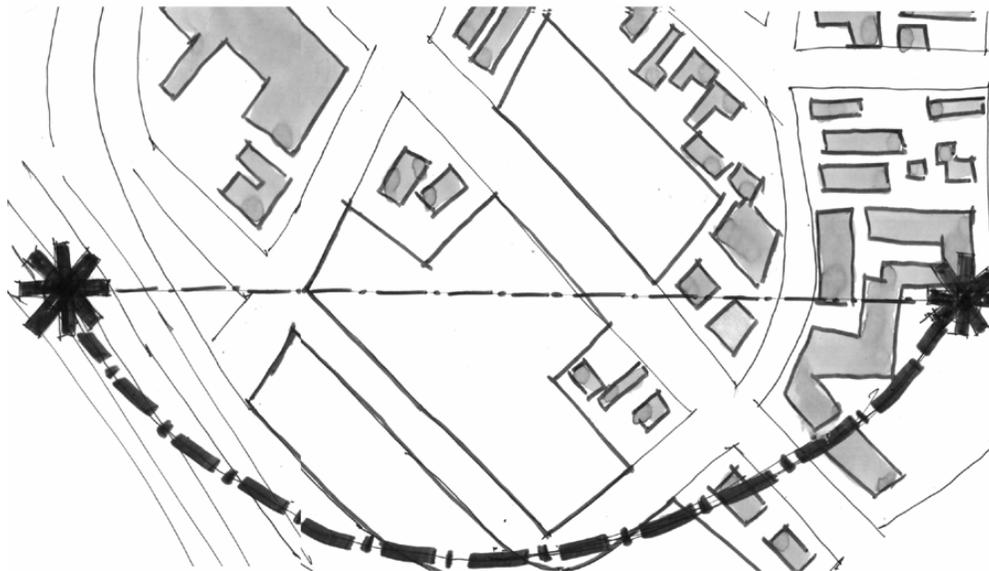


Figure 21 – SUN DIAGRAM

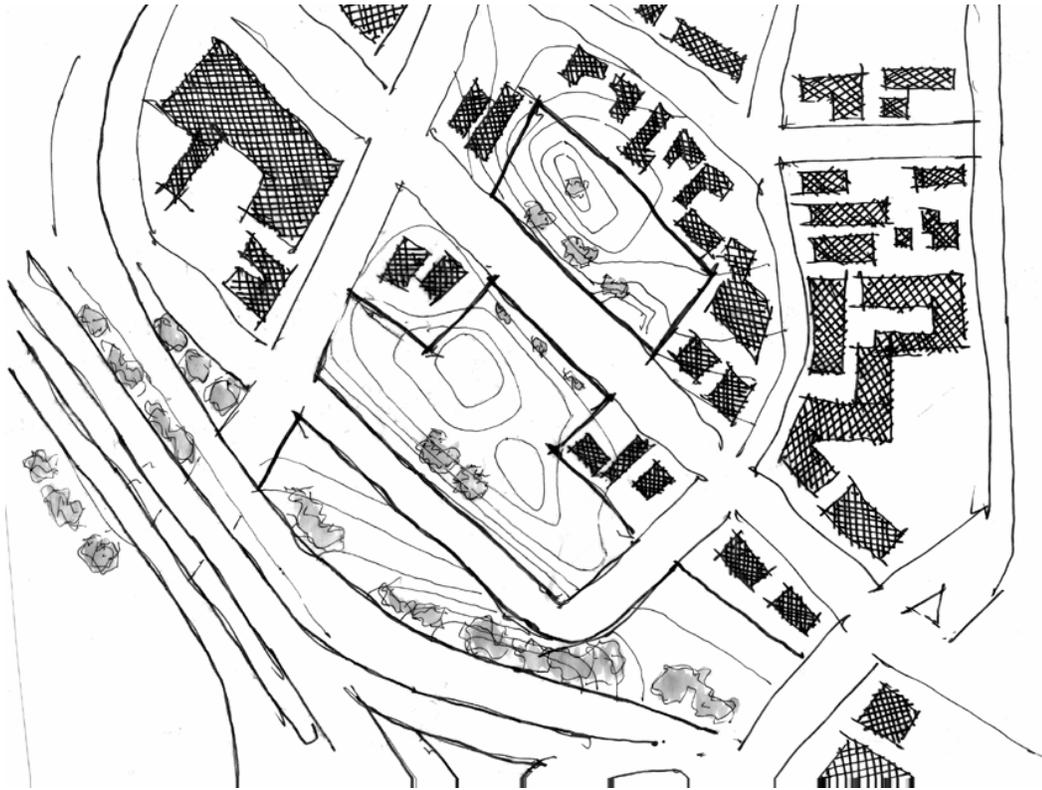


Figure 22 – SITE TOPOGRAPHY

Foliage

Foliage is dispersed along the edges of Cesar E. Chavez Ave. and occurs in higher density clusters at intermittent locations on the site. (*see figure 23*).

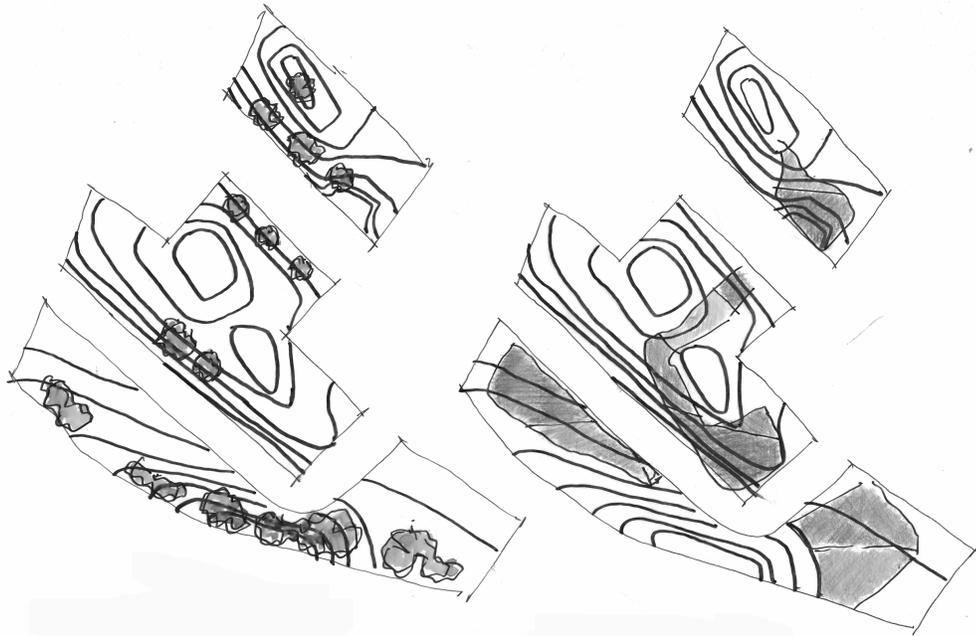


Figure 23 – EXISTING FOLIAGE AND RUN OFF

Parcel A has a drastic change in grade to its southern edge, where it abuts the retaining wall and over its easternmost third where its spot elevation drops as much as 12 feet. There are two large palm trees in the middle of the site and dispersed clusters of palms along the edge of the site near the retaining wall (*see figure 24*).

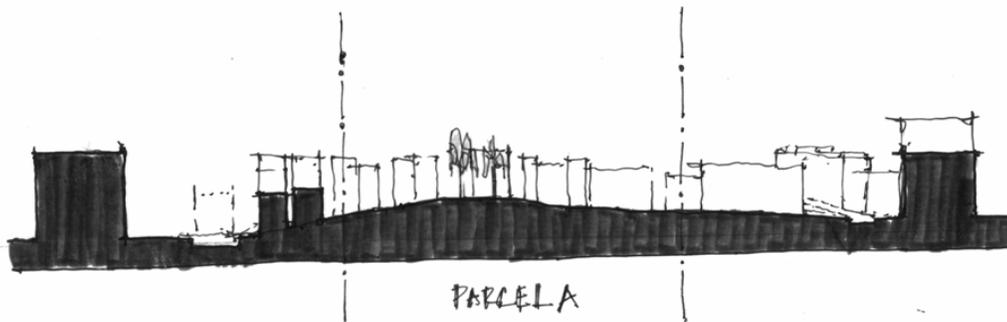


Figure 24 – SECTION THROUGH PARCEL A

Parcel B, the largest of the subdivisions, has a gentle slope to the southeast, changing as much as 10 feet in spot elevation from the northwest. There is a dense cluster of palm trees in the middle of the southern edge of the site and a half dozen isolated palms along the northern edge of the site where it abuts the retaining wall (*see figure 25*).

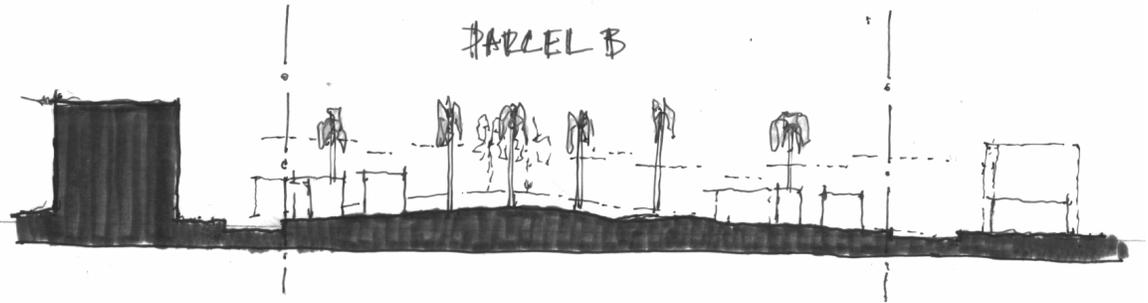


Figure 25 – SECTION THROUGH PARCEL B

Parcel C is relatively flat and has minimal vegetation.

Parcel D has a drastic change in grade, rising to the southeast from the northwest, and exponentially increasing over the final third of the site. Spot elevations rise as much as 17 feet to meet the on ramp for the Hollywood Freeway accessed off of Grand Avenue. The site is densely populated with palm trees and other foliage all along the southern edge, immediately adjacent to the Hollywood Freeway, with increasing density towards the southeastern edge. The existing foliage acts as a buffer and masks the majority of the ramp from the site (*see figure 26*).

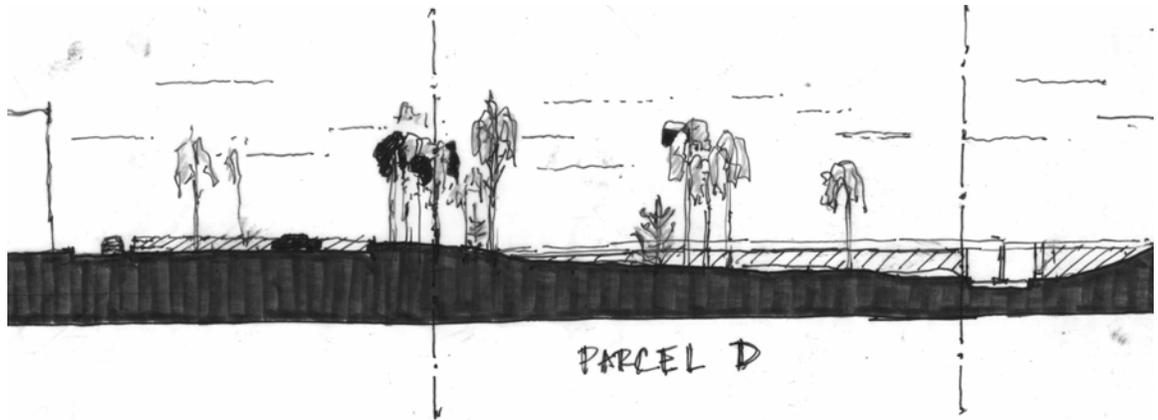


Figure 26 – SECTION THROUGH PARCEL D

Additional Site Stimulus

Seismic consideration must be taken and is dependent upon building type, building location, and FAR. Buildings must be designed in accordance with Los Angeles Building Code Chapter 23 (www.LABE.org). The site is 6.08 miles from the nearest fault and is in no danger of landslide (zimas.lacity.org).

Graffiti is a major form of expression in the area, visually uniting dumb box buildings in the surrounding Bunker Hill area, as well as in and with East Hollywood which has a rich history of mural artistry and graffiti. The site has been temporarily abandoned by development but members of the community have been expressing themselves and their talents through graffiti and mural. “Try to Express Yourself Creatively and Not Destructively (*see figure 27*).”



Figure 27 – GRAFFITI RETAINING WALL – *The northern retaining wall of Cesar E. Chavez Avenue reads “Try to Express Yourself Creatively and Not Destructively”.*

Demographics

The changing of Sunset Boulevard to Cesar E. Chavez Avenue demonstrates the diverse identities of the Los Angeles communities. This area of the city is different from Santa Monica, Beverly Hills, and Hollywood, all to the west. This is a working class neighborhood, gradually becoming gentrified. The predominant ethnicity is Latino, followed by White and Asian (see table 2.3).

Race / Ethnicity⁴

Asian	15,161	19.7%
Black, Nonhispanic	1,619	2.1%
Hispanic / Latino (see table below)	42,324	55.0%
Native American	266	0.3%
Pacific Islander	70	0.1%
White, Nonhispanic	15,853	20.6%
Other Race	166	0.2%
Multiracial (see table below)	1,530	2.0%

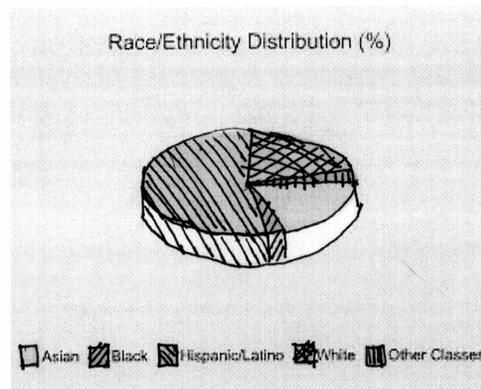


Table 2.3 – ETHNICITY DISTRIBUTION DIAGRAM

The appreciation of the freeway cannot be understated. Gebhard and Winter write “Someone has said American history is mainly the story of the westward movement, and because Americans have always been moving, a proliferation of freeways is the natural reaction of people who, when stopped by the sea, want to keep going ... It is true that the freeways have caused a sort of fungus growth that has helped to wipe out the landscape that Californians were seeking, but it is also true that the multiplication of freeways gives Southern California an identity, for good or bad, different from any other region on the

globe (*see figure 28*). That is the one reason, for instance, why it is absurd to compare Los Angeles to any other city on earth...(Gebhard and Winter, p. xv). Moneo considered the freeway as Los Angeles' river of transportation, the connection of people to each other, when designing the adjacent Cathedral of Our Lady of the Angels. Everyday commuting tends less and less to move by the classic systole and diastole in and out of downtown, and more and more by an almost random motion over the whole area of Los Angeles (Banham, p. 36).



Figure 28 – CONTEXTUAL ROAD SYSTEM – *Simultaneous movement systems, expedient and picturesque, twist, turn, and slope around the site.*



Figure 29 – THE HIGHWAY EXPERIENCE – *Santa Ana Freeway to the Northwest of the site.*

Transportation and Park Systems

Aside from the Santa Ana and Harbor Freeways, access is also offered to the site via public transportation, specifically the limited metro system and extensive bus service. The red line begins in the northwest and moves southeast, from Burbank and Universal Studios to the Cathedral of Our Lady of the Angels to Pershing Square, where it connects with the blue line, and then northeast to Union Station. The nearest stop, the Cathedral is about a seven minute walk from the site. Two bus lines stop immediately in front of the site, the orange and the purple lines. Orange line bus numbers 2 and 3 go along Sunset Boulevard, 4 goes to Santa Monica Boulevard; all east to west. Orange line bus number 60 goes to Union Station and all the way south to Long Beach. Purple line bus numbers 302

and 304 offer limited service to Sunset and Santa Monica Boulevards (see figure 30).

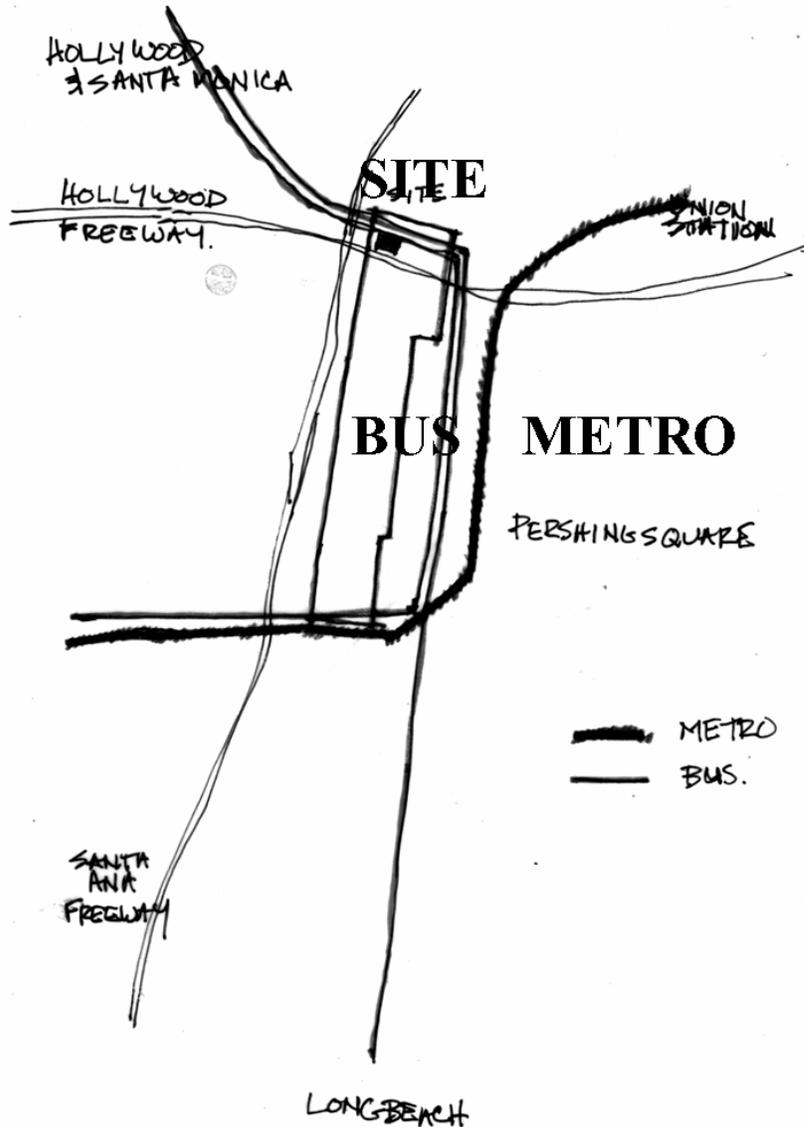


Figure 30 – PUBLIC TRANSPORTATION

There are over 3,000 parks in the Los Angeles metropolitan region (Koshalek, p. 60). These parks are scattered and dispersed throughout the area for the most part. Two large parks, Silver Echo Park and Elysian Park near Dodger

Stadium, are within 5 miles of the site (*see figure 31*). There are several waterways, which can loosely be described as rivers, snaking through the city in a manner similar to the major freeways. These waterways are highly temperamental, flowing during torrential downpours but bone dry during the majority of the summer. Diverting a relatively light trickle of water and collecting litter are the typical burdens of these systems (*see figure 32*).

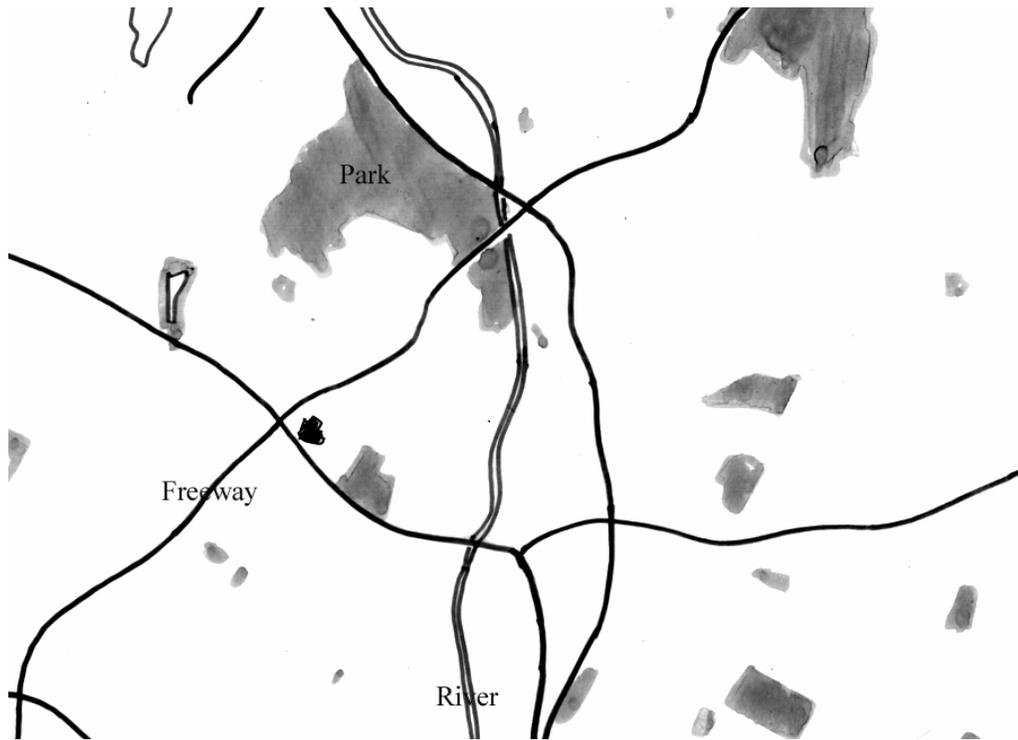


Figure 31 – PARK AND RIVER DIAGRAM



Figure 32 – LOS ANGELES RIVER

Programmatic Considerations

Bunker Hill Urban Renewal Project Five Year Implementation Plan

The Plan has been responsible for numerous improvements including housing, public improvements, commercial development. In excess of 3,200 dwelling units have been constructed. \$21 million worth of public improvements were constructed, including a new road network, utilities, and pedestrian bridges and amenities facilities. The Agency has participated in the development of more than 8.6 million square feet of office space; more than 600,000 square feet of retail space; 180,000 square feet of cultural facilities and approximately 2,500 hotel rooms (Implementation Plan, p.2). The program for the intervention will continue these initiatives. The site of the intervention is currently zoned for retail and housing (zimas.lacity.org).

Connecting Strategies

The site, as a transitional area between the downtown and adjacent neighborhoods, should be considered as a public and semi-public place to serve as a destination node, as well as a vector, connecting the diverse aspects of the surrounding context. Porosity and simultaneous movement strategies should be employed to activate the site. A pedestrian friendly environment that includes a

system of park and gardens connected via walkways, including bridging Cesar E. Chavez Avenue at one or more locations may promote usage by adjacent areas through the site and support new commercial and retail program.

Buildings

A variety of uses including commercial office and retail space, rowhouse and apartment residential units, and an exhibition building will support the existing structure of the surrounding neighborhoods. The area is currently zoned for residential and commercial program (zimas.lacity.org). The exhibition building is similar to institutional program in the adjacent downtown area, the Civic Center and Walt Disney Concert Hall being two examples, as well as the local adult learning center on Figueroa Street. The mural and graffiti culture of Bunker Hill and East Hollywood demonstrate an appreciation of public artistic expression. The exhibition building is an appropriate venue for similar aspirations to develop communally.

Specifics

The following Tables 3.1 and 3.2 describe the scheduled program. The parcel allocation is only for comparative massing comprehension. It is anticipated that some program may move to an adjacent parcel as the programmatic study develops in schematic design.

Table 3.1 – PROGRAM ALLOCATION

Parcel A	54, 108 square feet or 1.24 acres	1 FAR
Garden	6,000 square feet	
Housing	26,000 square feet	
	12,000 square feet	8 @ 1,500 square feet
	14,000 square feet	8 @ 1,750 square feet
Commercial Retail	12,000 square feet	
	3,600 square feet	3 @ 1,200 square feet
	2,400 square feet	1 @ 2,400 square feet
	6,000 square feet	2 @ 3,000 square feet
Parking	10,000 square feet	32 parking spaces
Parcel B	156,680 square feet or 3.60 acres	1.25 FAR
Park	30,000 square feet	
Exhibition Center	45,000 square feet	
Housing	57,500 square feet	
	40,000 square feet	20 @ 2,000 sq. ft.
	17,500 square feet	10 @ 1,750 sq. ft.
Commercial Retail	30,000 square feet	
	3,600 square feet	3 @ 1,200 square feet
	2,400 square feet	1 @ 2,400 square feet
	9,000 square feet	3 @ 3,000 square feet
	15,000 square feet	3 @ 5,000 square feet
Parking	35,000 square feet	110 spaces
Parcel C	43, 847 square feet or 1.01 acres	1 FAR
Garden	6,000 square feet	

Housing	16,000 square feet 10,000 square feet 6,000 square feet	5 @ 2,000 square feet 4 @ 1,500 square feet
Commercial Retail	12,000 square feet 3,600 square feet 2,400 square feet 6,000 square feet	3 @ 1,200 square feet 1 @ 2,400 square feet 2 @ 3,000 square feet
Parking	10,000 square feet	32 parking spaces
Parcel D	17, 983 square feet or .41 acres	6 FAR
Garden	6,000 square feet	
Housing	60,000 square feet	40 @ 1,500 sq. ft.
Restaurant	12,000 square feet	
Parking	30, 000 square feet	94 parking spaces

Table 3.2 – PROGRAM AREAS

Housing

1,500 square foot unit

Master Bedroom	150 square feet	
Bedroom	225 square feet	2 @ 113 square feet
Master W.C.	56 square feet	
W.C.	76 square feet	2 @ 38 square feet
Kitchen and Dining	150 square feet	
Family Room	185 square feet	
Washroom	55 square feet	
Study	75 square feet	

1,750 square foot unit

Master Bedroom	175 square feet	
Bedroom	270 square feet	2 @ 135 square feet
Master W.C.	65 square feet	
W.C.	90 square feet	2 @ 45 square feet
Kitchen and Dining	175 square feet	
Family Room	220 square feet	
Washroom	65 square feet	
Study	85 square feet	

2,000 square foot unit

Master Bedroom	200 square feet	
Bedroom	300 square feet	2 @ 150 square feet
Master W.C.	75 square feet	
W.C.	100 square feet	2 @ 50 square feet
Kitchen and Dining	200 square feet	
Family Room	250 square feet	
Washroom	75 square feet	
Study	100 square feet	

Commercial

1,200 square foot unit

Work Space 1,125 square feet
W.C. 75 square feet

2,400 square foot unit

Work Space 2,300 square feet
W.C. 100 square feet 2 @ 50 square feet

3,000 square foot unit

Work Space 2,850 square feet
W.C. 150 square feet 2 @ 75 square feet

5,000 square foot unit

Work Space 4,700 square feet
W.C. 300 square feet 2 @ 150 square feet

Restaurant 12,000 square feet

Dining Area 9,000 square feet
Kitchen 1,400 square feet
Storage 1,200 square feet
W.C. 400 square feet 2 @ 200 square feet

Exhibition Center 45,000 square feet

Atrium 3,000 square feet
Main Gallery 10,000 square feet
Adjunct Galleries 16,000 square feet 4 @ 4,000 square feet
Rooms 7,700 square feet 7 @ 1,100 square feet
Office 400 square feet
Office W.C. 50 square feet
W.C. 600 square feet 4 @ 150 square feet
Mechanical Room 500 square feet
Circulation 6,750 square feet

Descriptions

Park and Gardens

The park on Parcel B is a public space intended to draw people to and through the site. The park is to be connected with smaller semi-public gardens on each site via green walkways. The character of the park and gardens are picturesque, utilizing foliage and topography to create a network of oasis. The park is to be adjacent to the exhibition hall.

Housing

The variation in housing square footage is intended to attract a diverse tenant group of low middle, middle, and high income levels in the form of both row homes and garden apartment complexes on parcels A, B, and C. An apartment complex will occupy parcel D.

Commercial and Retail

The variation in commercial and retail square footage is intended to attract a variety of businesses to provide day to day goods and services to the immediate community, as well as larger professional practices. Grocers, drycleaners, studios, and service professionals are examples of desired commercial occupants. Live/work units may be utilized to merge commercial and residential programs along street frontages.

The restaurant will occupy the ground floor of the apartment complex on Parcel D. The restaurant will serve as a destination, similar to the park and exhibition hall, to draw patrons from the adjacent neighborhood and downtown areas to and through the site.

Exhibition Center/Hall

The exhibition hall is to be adjacent to the park and is a destination intended to attract patronage from throughout the city. There is to be a large main gallery and four smaller galleries for exhibiting a variety of work or for hosting seminars, or small theatrical productions. Seven other rooms can serve as smaller exhibit spaces, meeting rooms, classrooms, or staging areas for future productions/exhibits. Adjacent to the main atrium is to be small administrative office for personnel addressing maintenance and daily operation of the facility.

Preceding Architectural Work

Tangible

“Five or six white houses, scattered over a valley, by their obtrusiveness, dot the surface, and divide it into triangles, or other mathematical figures, haunting the eye, and disturbing that repose which might otherwise be perfect.”

(Wordsworth, *Guide to the Lakes*)

(Thomas Sharp, *Town and Country*, p. 71)

The existing work of several distinguished architects may serve as a point of departure in critiquing an architectural interpretation of organic character. The work examined below was mostly generated with the intention to express a quality of the natural condition in form built by man. The work is examined as four categories, Materiality, Form, Dissolution of Form, and Placement in the Landscape.

Materiality

Materiality deals with the qualities of the substances that are used in making form. There are materials that are natural, extruded from the earth and used in built form after undergoing a minimal level of preparatory transformation from its initial state. Rock, clay, and straw are examples. There are materials that are not natural but have a natural aesthetic to them, they have been tampered with,

coagulated, filtered, processed in some manner but their end result looks like something that wasn't tampered with, it looks like something that could reside in the ground. Textured cement and certain types of stucco or plaster are some examples. There are also materials that bear the mark of man in their final form, that bear little aesthetic resemblance to their initial substance when they are fit for construction. Steel, aluminum, titanium, and plastic are examples.

Materials also have a degree of plasticity which is independent of their aesthetic quality. Clay and plastic are very plastic while rock and steel are very rigid.

The work of Antoni Gaudi stands out as some of the most ornate and elaborate uses of material substance in modern architecture. Gaudi's use of color in his work is made manifest by his recognition of the capabilities of the materials he employed.

“Nothing in the world has been invented. The fortuity of an invention is that of seeing what God has placed in everybody's eyes; flies have been flying for thousands of years, while men have not built airplanes until the present.”

unknown
(Bergos and Llimargas, p. 110)

Gaudi's sense of color is evident in his application of ceramic tile and stained concrete (*see figures 33 and 34*). He reserved polychrome for places less susceptible to the elements. “Decoration has always been and always will be polychrome,” and he supported this affirmation taking nature as an example, where none of the various kingdoms shows a monotony of tone (Bergos and Llimargas, p. 40). Gaudi also used colored stone (*see figure 35*) or polychrome

glass to cover walls built with everyday materials (Bergos and Llimargas, p. 174). Gaudi transformed his materials during and after application through burning, staining, and inscribing additional layers of information onto complex structural forms (*see figure 36*).



Figure 33 – CERAMIC TILE



Figure 34 – STAINED CONCRETE

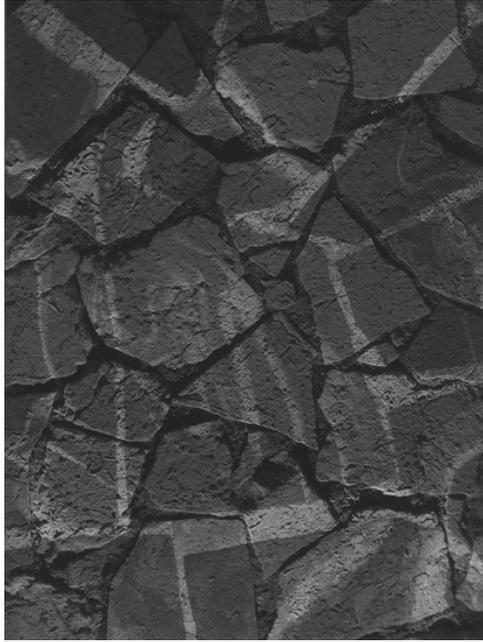


Figure 35 – POLYCHROME



Figure 36 – POST-APPLICATION
TRANSFORMATION TECHNIQUE

Frank Lloyd Wright uses indigenous stone at Fallingwater to blend his structure into the landscape texturally. The horizontal coursing references a layering of rock extruded from the ground for building (*see figure 37*).

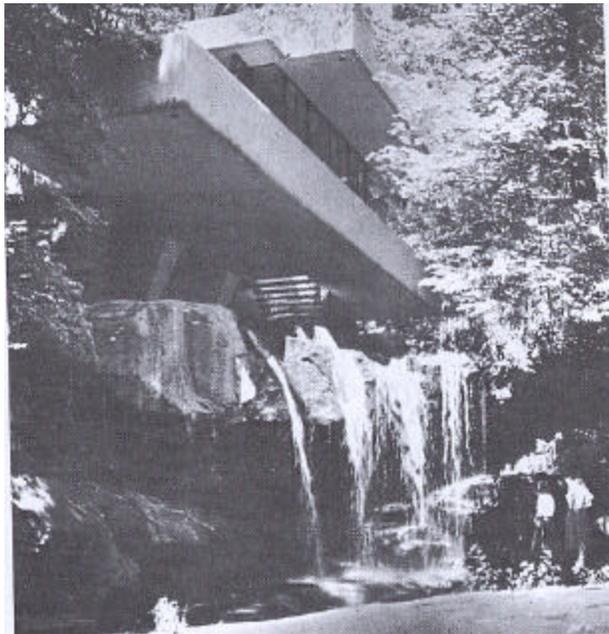


Figure 37 - FALLINGWATER

Form

Form is the three-dimensional quality of architecture. Form is the space making capability, the backdrop of light and shadow. Form has a tendency to be read as a whole, a finite mass by which a volume of space is defined as anti-matter relative to it. Some evidence of structure is inherent in all form.

Antoni Gaudi generated complex structural form through unique design process. He viewed the architect as one who “combines elements in a plastic relationship and at the exact distance (Bergos and Llimargas, p. 36)”. He drew inspiration from the forms of nature. He fought for a biological conception of the universe, wherein matter was integrated not only with life but with thought (Ciriot). He entered most decisively into the domain of natural morphology, not copying it, but content to transfigure it and include it in a system of architecture (Ciriot). Casa Mila references the waves of the ocean (*see figure 38*). Sagrada Familia references a range of mountains. (*see figure 39*).

“And then we came at last to the Sagrada Familia; lifting his head and looking up at its spires, Gaudi asked me “Don’t they somehow remind you of Mont Salvatge’s rocky peaks?””

(from the memoirs of Prof. Ernst Neufert)
(Ciriot)



Figure 38 – CASA MILA



Figure 39 – SAGRADA FAMILIA

Gaudi also illustrated his work with smaller decorative forms as individual moments within the gestalt. The didactic nature of his work on the Sagrada Familia called for symbolic and figurative representations on an ornamental ground providing them with an appropriate backdrop (Bergos and Llimargas, p. 39). Gaudi used casting processes with concrete and iron to create figural imagery applied as accent to the macro-form (*see figure 40*).

Giovanni Michelucci's 1964 Church of the Autostrada outside of Florence was built with the contemporary methodology of construction that isn't inherent in the work of Gaudi. Michelucci's church combines stone, concrete, sheet metal roofing, and intricate glass work to produce a very modern organic aesthetic. The complex interaction of forms of varying visual weight on the interior create an exciting spatial composition, as does the exterior engagement of the stereotomic wall with the ethereal metal roof (*see figures 42, 43, and 44*).



Figure 40 – FIGURAL WALL CASTING – *This technique allowed Gaudi to employ symbolic content in a literal manner in his work.*

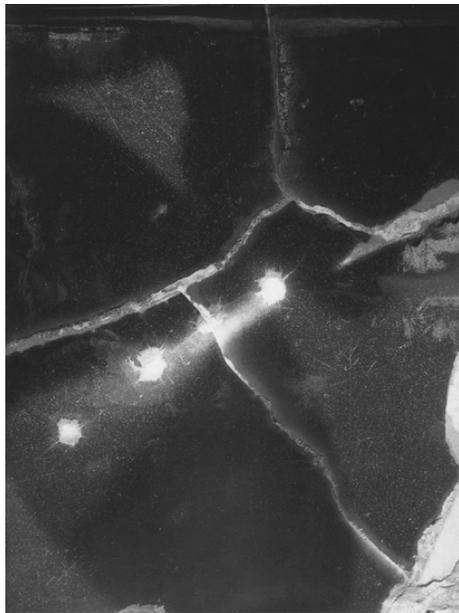


Figure 41 – INSIDE TO OUTSIDE



Figure 42 – DETAIL OF THE AUTOSTRADA

Michelucci's 1967 Arrigo Copitz demonstrates a mastery of cast in place concrete to create dramatic spatial hierarchy (*see figures 45 and 46*).

Frank Gehry's Guugenheim Museum in Bilbao, Spain and Experience

Music Center in Seattle are plastic forms and benchmarks of contemporary



Figure 43 – THE CHURCH OF THE AUTOSTRADA

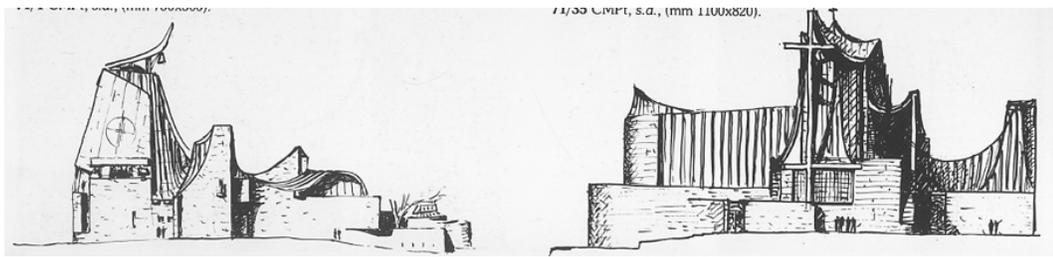


Figure 44 – ELEVATIONS OF THE CHURCH OF THE AUTOSTRADA



Figure 45 – ENTRANCE TO THE ARRIGO COPITZ

construction technique. Each building is read as a combination of forms whose overlapping masses dissolve creating interior volumetric dynamism. The Bilbao Museum (*see figure 47*) utilizes a structural technique similar to that of the Walt Disney Concert Hall (*see figure 18*). Steel skeletal construction with sheet metal

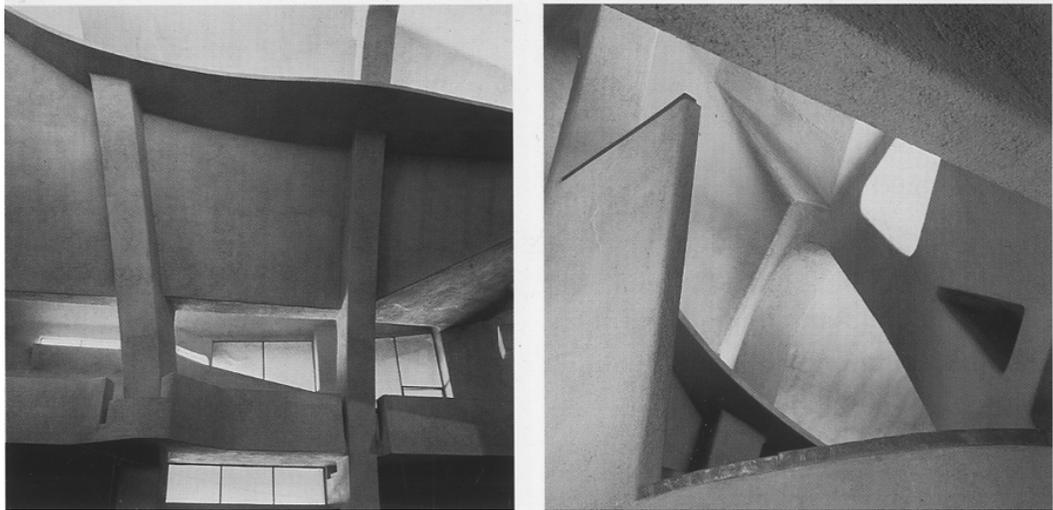
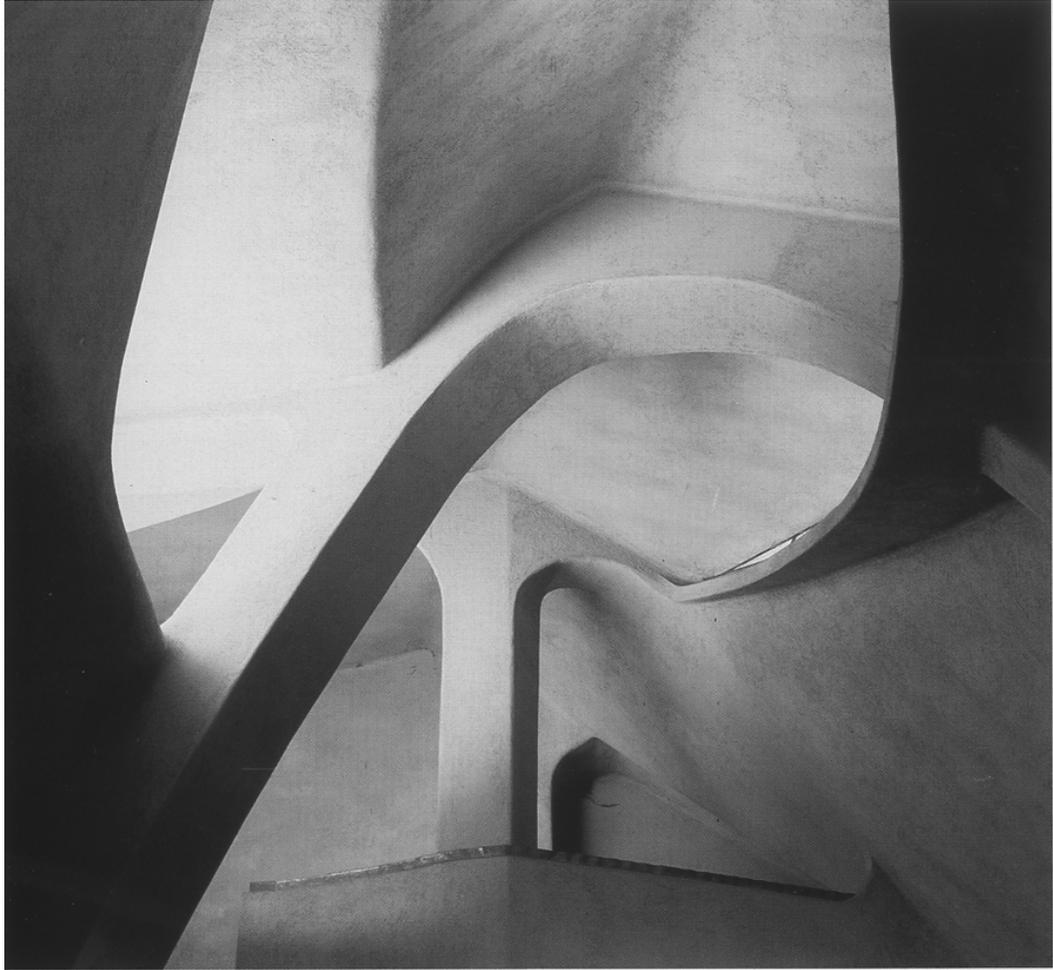


Figure 46 – INTERIOR DETAILS OF THE ARRIGO COPPITZ (INSIDE TO OUTSIDE II)

paneling stapled to a steel structural skeleton. The Experience Music Center curtain wall system is sprayed concrete over a wire mesh (*see figure 48*).



Figure 47 – BILBAO



Figure 48 – EXPERIENCE MUSIC

Ken Yeang's vision of the subscraper is that of the skyscraper reoriented in the horizontal mode reminiscent of Frank Lloyd Wright (Richards). The built

form results in linear extensions interspersed with continuous landscape re-integrating built substance with the ground plane. The typology is inherently open to the environment due to its hovering roofs and courtyard spaces (*see figures 49 and 50*).



Figure 49 – SUBSCRAPER I: LAKE CLUB

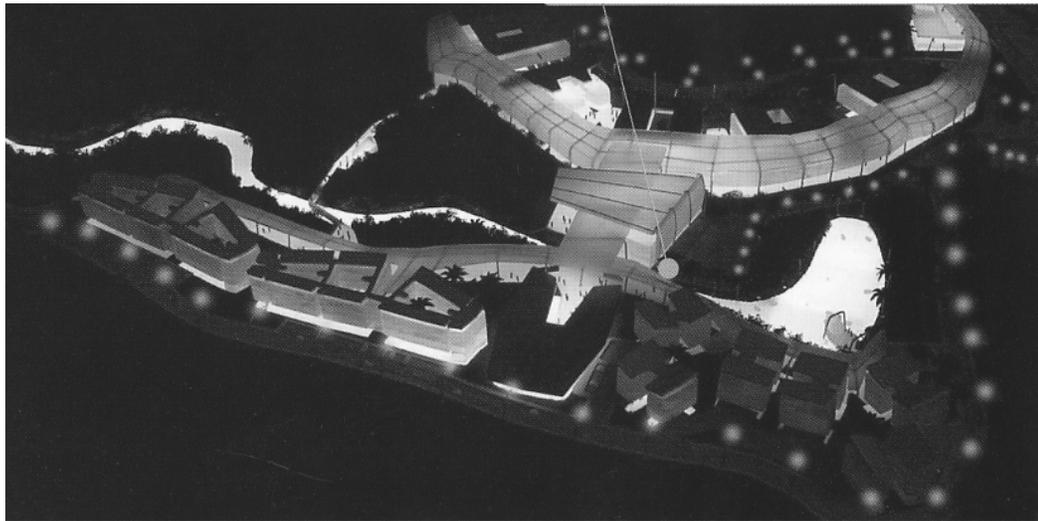


Figure 50 – SUBSCRAPER II: TECH-LINX

Dissolution of Form

Forms tend to be read as whole entities. The abrupt dematerialization of perceived wholes draws attention to the void as anti-matter. The resulting composition references some previous interaction of forces. It is evident that something was there, and that that something was exposed to a force that changed it. Buildings naturally de-materialize and physically change as the elements wear

on them, all buildings bear marks of external forces. The following examples read as wholes that were compromised by other wholes; the difference dissolved into nothing.



Figure 51 – GUELL CRYPT (FORM DISSOLVED BY LIGHT)

Antoni Gaudí's perforation of walls allows light to be controlled and applied to complex interior massing as an accent (*see figure 41*). The forms' intricacies are highlighted and the interplay of light and shadow is intensified (*see figure 51*).



Figure 52 – EXPOSED STRUCTURE



Figure 53 – 3535 HAYDEN CORNER DETAIL

Eric Owen Moss extracts smaller masses from his forms in his projects in Culver City, CA to create dramatic spatial juxtapositions. 3535 Hayden and What Wall? are two examples of architecture that read as manipulated form. 3535 Hayden exposed structure and layers of transparency, in the context of the main massing of the building, imply a fundamental shift in building orientation (*see figure 52*). The appearance of this shift is reinforced by Moss' carving away of building mass at key connections in the buildings structure (*see figure 53*). What Wall? takes on a different character; here the dissolution is internal. The juxtaposition of the new mass, on the existing condition of the wall, results in a new interior volume that is now extended beyond its original limit (*see figure 54*).

Steven Holl's Simmons Hall dorm facility at MIT was conceived of as a "porous building morphology (Arch Record, p. 205)." A series of dramatic spatial voids conceived of as extrusions of sponge vertically connect program as interior light wells (*see figures 55 and 56*).



Figure 54 – WHAT WALL?

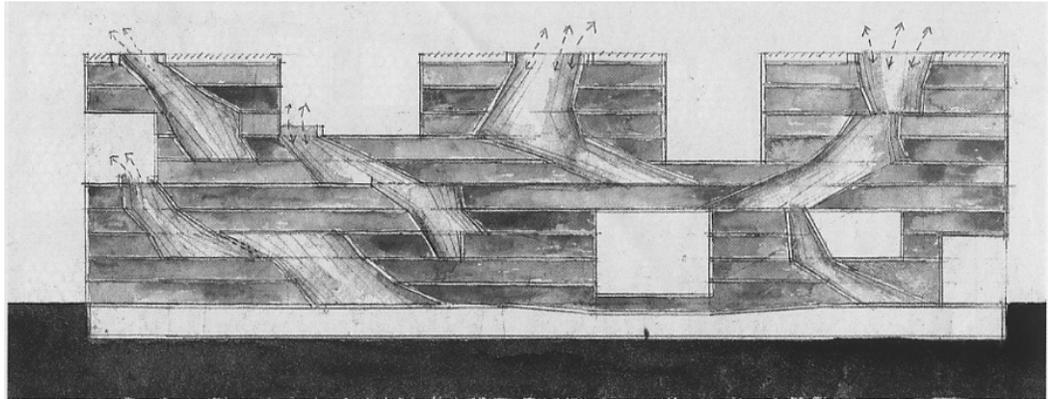


Figure 55 – SECTION THROUGH SIMMONS HALL

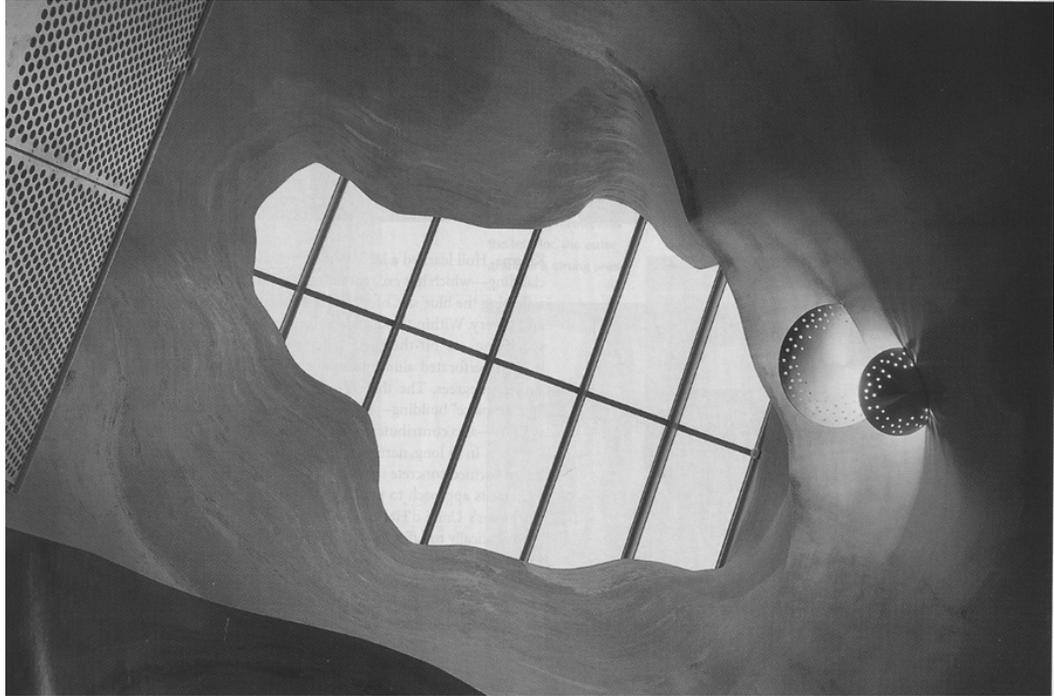


Figure 56 – SKYLIGHT (INSIDE TO OUTSIDE III)

The form of Yeang's subscraper is read as a combination of shifting planes, with vegetation occupying the interstitial spaces among them. The integration of nature into the dissolved form strengthens the reading of the symbolic intent (*see figures 57 and 58*).



Figure 57 – SUBSCRAPER III – AL-HILALI COMPLEX

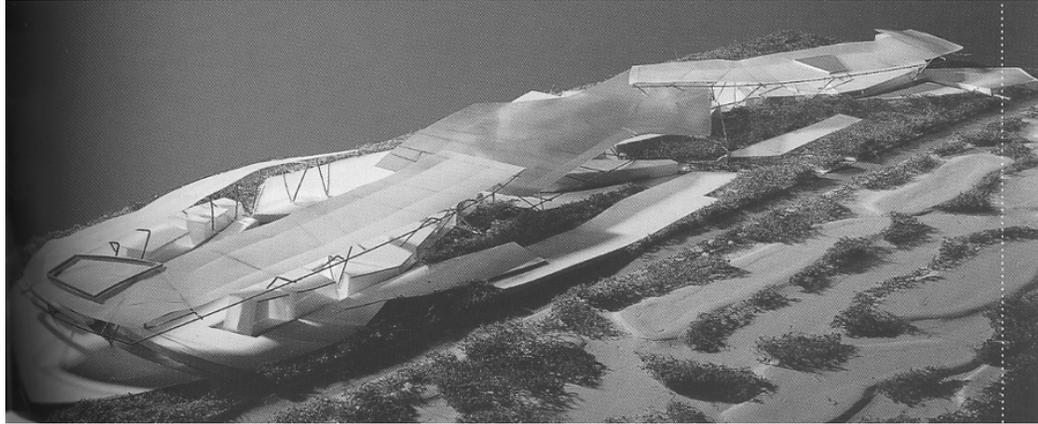


Figure 58 – SUBSCRAPER IV – SIME DARBY HEADQUARTERS

The work of SITE fully grasps the aesthetic of dissolved form. Here, a series of juxtapositions between forms and materials express the perpetual dematerialization of the building as its generator (*see figures 59 and 60*). Similar to Yeang's work above, SITE blurs the boundaries between interior and exterior space by drawing vegetation in between the two compositionally (*see figure 61*).

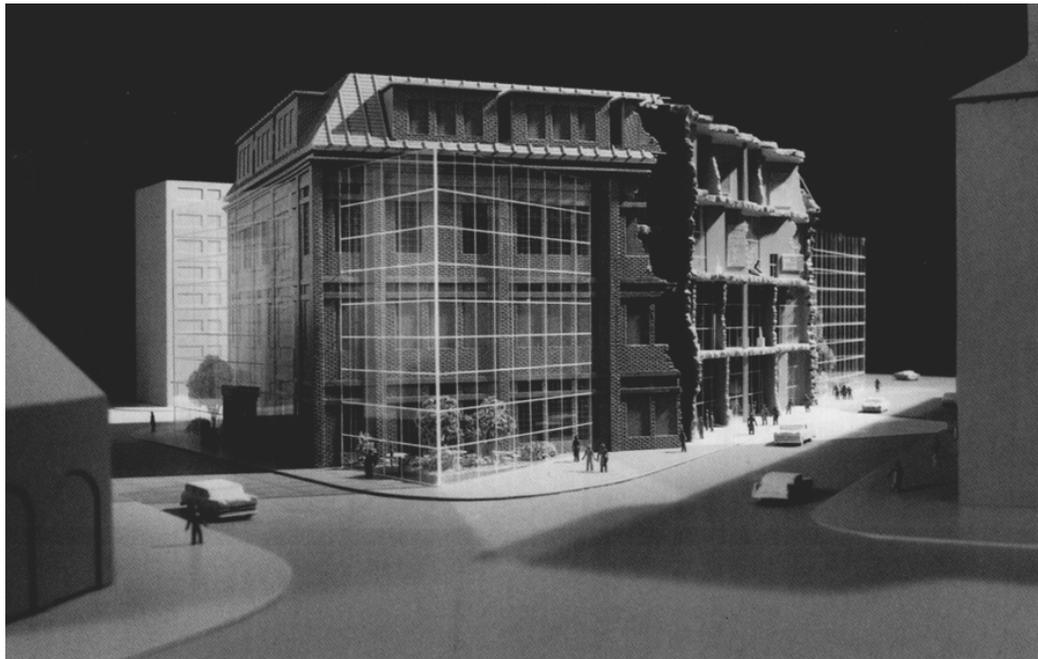


Figure 59 – SITE: FRANKFURT MUSEUM OF MODERN ART



Figure 60 – SITE II: PAZ BUILDING



Figure 61 – SITE III: ANSEL ADAMS CENTER

Placement

Placement in the Landscape is necessarily about merging the built environment with the natural. The orientation of the building with its immediate environment influences daylighting, interior climate control, and accessibility in addition to aesthetic issues. The integration of built mass with natural mass is the focus of the study of the following work.

Frank Lloyd Wright's Fallingwater is embedded in the rocky hillside of the site with its orientation parallel to and above the creek (*see figure 37*). The massing is subdivided and each successive increment gradually shifts reflecting the complexity of topography on the site. Accessibility to servant quarters negotiates the topography.

The Town Hall of Saynatsalo by Alvar Aalto also merges with the landscape as the expression of the symbiotic relationship of the structure with its environment is expressed via a series of thresholds. The steps incorporate rock and grass; the massing of the building is organized around an open courtyard whose terrain bleeds through these steps back to the natural condition (*see figure 62*). The stereotomic quality of the structure serves as a strong background, both visually and functionally, for natural growth to engage it in the vertical dimension.



Figure 62 – SAYNATSALO

Peter Eisenman's project for Galicia in Santiago, Spain explores Placement on Landscape. The project differs in massing than the first two. Massing is conceived of as an extrusion of natural topography; the most evasive, and therefore harmonious, example of Placement in the Landscape (*see figure 63*).

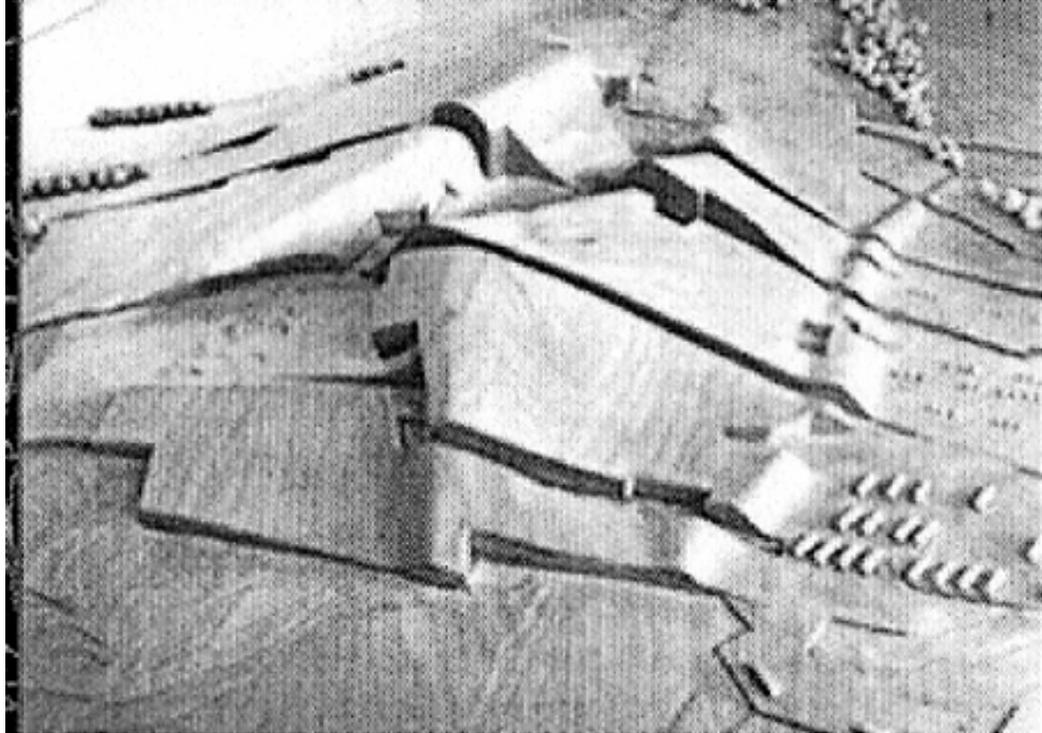


Figure 63 – GALICIA – Peter Eisenman's project in Santiago, Spain exemplifies *Placement in the Landscape*.

Placement in the Landscape deals with integration of built mass with the natural character of the site compositionally. These issues deal as much with path, as a linkage between the two, as they do with the general massing (*see figures 64 and 65*).



Figure 64 – PATH

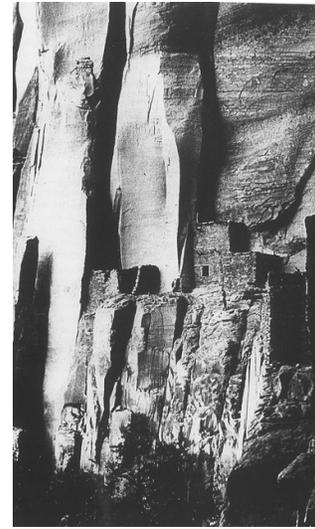


Figure 65 – A MASSING
DEPENDENT ON PATH

In his book, *Town and Country*, Thomas Sharp outlines three general rules for harmony in building aesthetic. The continuation of traditional colorings of the buildings in particular localities, the avoidance of mechanical texture and materials, and the use of a soft-toned color wash where materials of a sympathetic color and texture can not be obtained (Sharp, p. 72). He also states that massing should not be vertically insistent in order to be absorbed into the landscape (Ibid.).

These guidelines serve as a basis for further elaboration on the aesthetic construct of an organic architecture. Program, Bigness, as Rem Koolhaas references, can obliterate various elements of this delicate language because they must relate to others intimately. New infrastructures form a cluster of mutations that induce another species of architecture (Koolhaas, p. 498). Los Angeles is dominated by its infrastructure and this qualifies the city as a whole as Big. This character, its distinct divisions, may be interpreted as the genius loci of the urbanity of Los Angeles and as an aspect that will manifest itself in the

architecture of the place. Program only determines volume, not necessarily all points of aesthetic content. The humanness of Bigness is diametrically opposed to its essence. The challenge is to make a sensible adaptation of place, to make the inhuman as human as it can be. This relates to the acknowledgement of the human scale via detail within a larger symbolic expression of the gestalt. A skyscraper is restricted in its ability to resolve the vertical with the horizontal via a curve, the subscraper is not. The skyscraper's dimension is extremely vertical, while its engagement with the ground can still be articulated as an emergence, in terms of form and placement, its character of ascension to the sky can only be articulated via its dissolution of form, as it is increasingly exposed to the elements that dissolve material; wind, rain, et cetera. There are strategies for naturalistic expression of programmatic Bigness.

Southern California

The terms Southern California and Los Angeles tend to be interchangeable and have served as a testing ground for many architectural currents that have originated in other places according to Cesar Pelli (McCoy, p. xiii). If Southern California had been more supportive of the experiments of its architects, they could have coalesced into a distinctive architecture with its own ideological structure but this did not happen (Ibid.). As it stands, Southern California will continue to be a laboratory for further experimentation; it is a collage that can accept additive components of adaptive aesthetic content if the content is linked

with its (Southern California's) tradition of import or what Reyner Banham refers to as exile.

Rudolph Schindler

Complexity, ambiguity, contradiction are the ingredients of Schindler's architecture, just as they are the guts and substance of Los Angeles (Gebhard, p. 9). Since the communities that composed Los Angeles were to all intents and purposes new, they conveyed the feeling that they welcomed the new, the progressive and the unusual (Gebhard, p. 10). Schindler defined the California Style as having "the middle of the house being the garden, the rooms opening wide to it, the floors of concrete, close to the ground (*see figures 66, 67 and 68*). The roof is to be used as a porch, either for living or sleeping (Gebhard, p. 69)." Modern architecture in Los Angeles started with the useful advantage that the difference between indoors and out was never clearly defined (Banham, p. 57).



Figure 66 – KING'S ROAD HOUSE

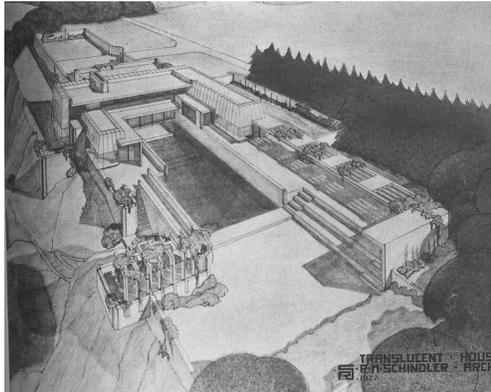


Figure 67 – TRANSLUCENT HOUSE

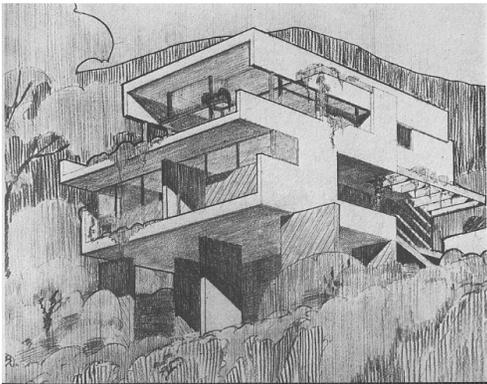


Figure 68 – HOUSE IN THE FOOTHILLS

Gamble House

The Gamble House's, by Greene and Greene, fundamental quality of sheer space allows for the blurring of the relationship between inside and outside. Here materiality is accentuated through the craftsmanship and engagement of interior wood elements (*see figure 69*).



Figure 69 – INTERIOR OF GAMBLE HOUSE (INSIDE TO OUTSIDE IV)

Harwell Hamilton Harris

The work of Harwell Hamilton Harris seeks to integrate built form with natural conditions. The dominant horizontality of his work responds to

topography as it engages with it, similar to Wright's Fallingwater (see figures 70, 71 and 72).

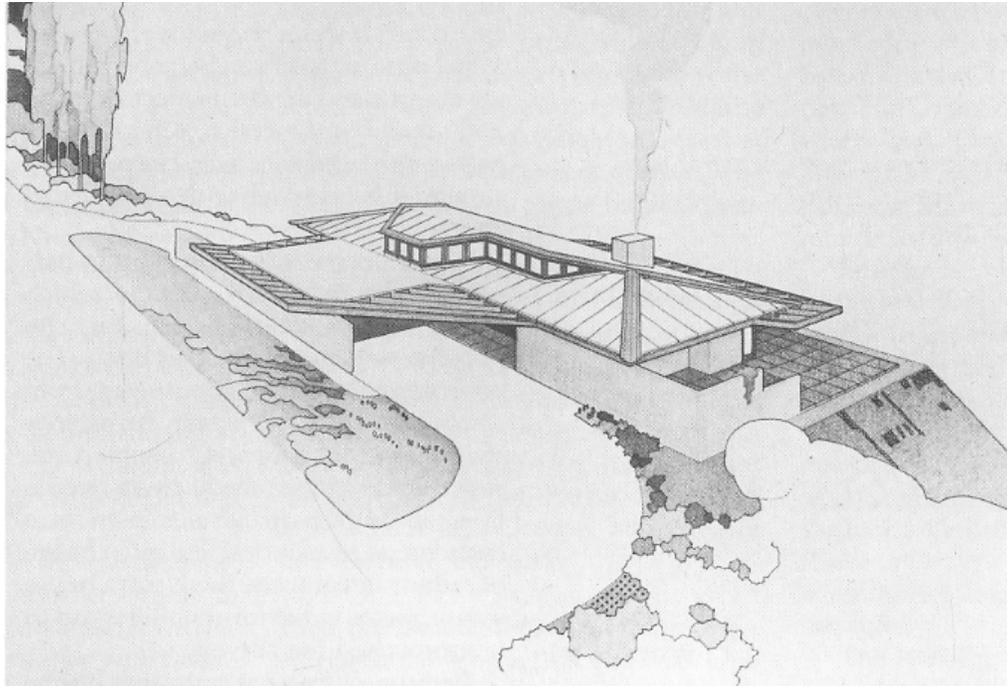


Figure 70 – HOUSE IN THE FOOTHILLS II

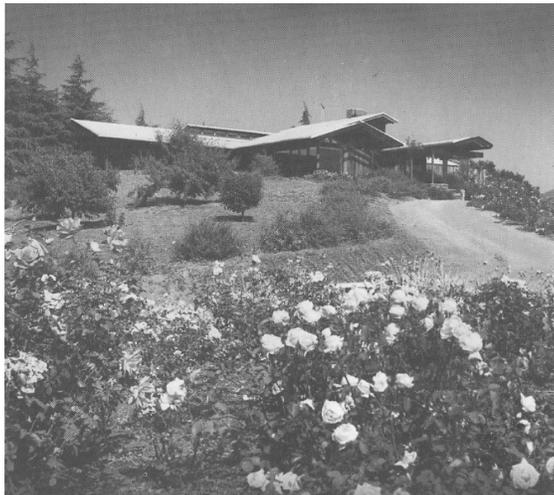


Figure 71 – HOUSE IN THE FOOTHILLS III

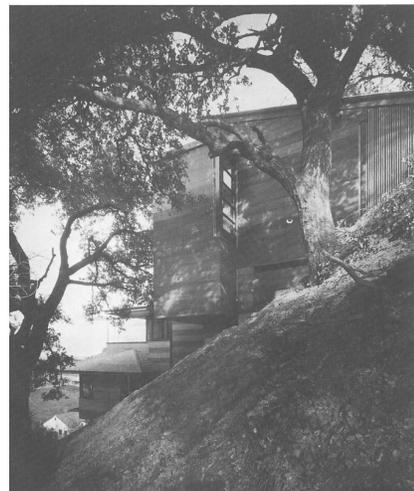


Figure 72 – HOUSE IN THE FOOTHILLS IV

Programmatic

The analysis of the packaging of similar program reveals compositional strategy based on functional requirements. Pentagon Row is a prototype for mixed-use programs that can be applied to real urban contexts (*see figures 73 and 74*). The scheme clusters retail in a manner that relates to the street, smaller boutiques and restaurants are accessed off of a public courtyard that draws people into the space, while major retail anchors prominent corner locations. There are housing units above overlooking courtyards.

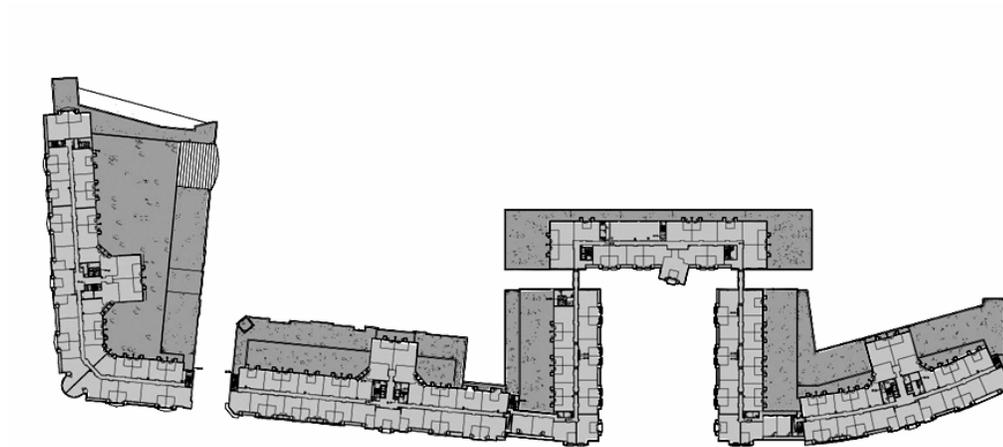


Figure 73 – PENTAGON ROW HOUSING STRATEGY

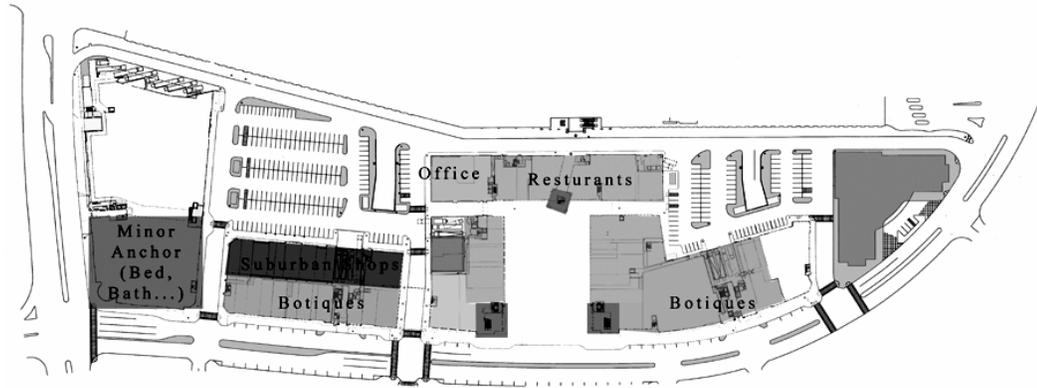


Figure 74 – PENTAGON ROW COMMERCIAL RETAIL STRATEGY

The Emerald Necklace in Boston links the city together through a park system of interconnecting nodes that service individual sectors of the city (*see figure 75*). The idea is analogous to the Los Angeles freeway except that it is pedestrian friendly and naturally picturesque.

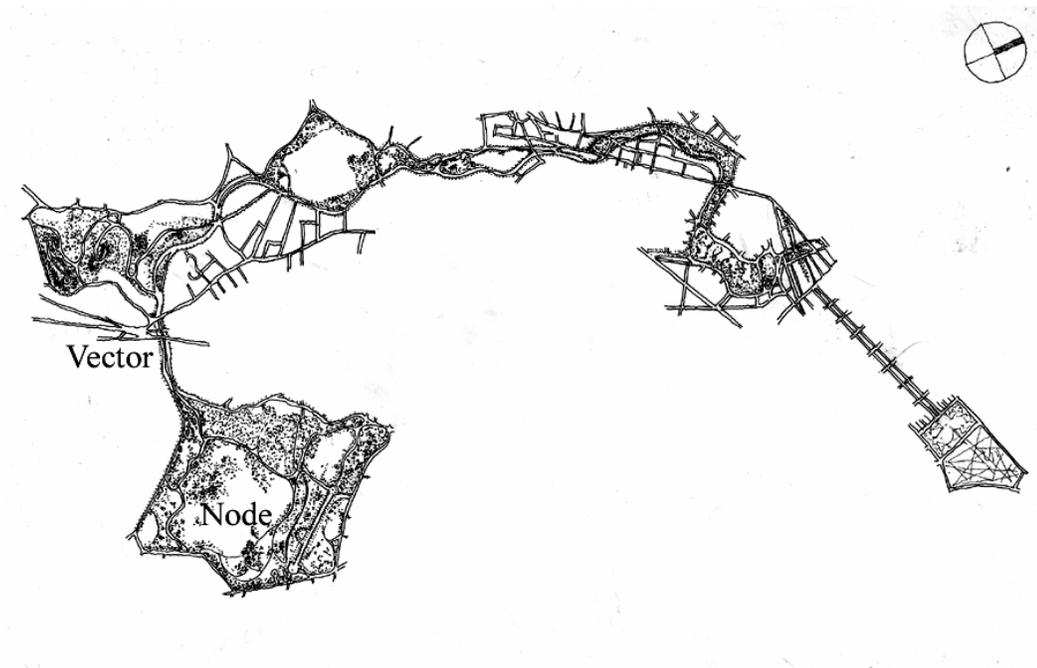


Figure 75 – BOSTON'S EMERALD NECKALCE

The surreal work mural work of Richard Haas explores perception of space in two dimensions. His subject matter is the spatial quality of the context, the quality of which he extends through his attention to detail (*see figures 76 and 77*).



Figure 76 – OBJECT AS VOID



Figure 77 – OBJECT AS EMBEDDED

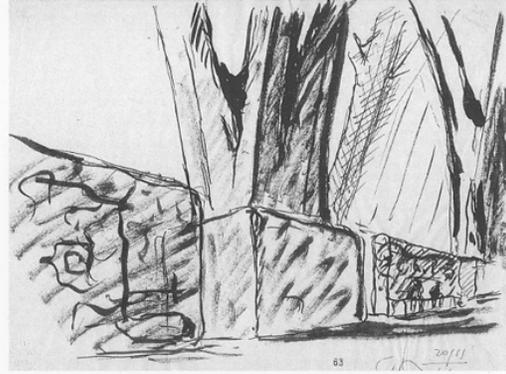
Process

The task of designing is unique. While the quality of the preceding work may be a matter of subjective taste, the work exists for a variety of reasons. The architect's strategy for managing his rationale amidst all of the factors that go into design must be an integral part of the designing process. As the schematic design process matures, the initial idea becomes crystallized into finite dimensions. The following is an attempt to study the genesis of some of the projects analyzed previously.

Giovanni Michelucci's sketches of his work range from broad perspectives of the building's exterior to intimate structural details (*see figure 78*). The quality of line is scratchy, with more attention spent on shade and shadow studies (*see figure 79*). Drawings range in intensity from a few simple lines with handwritten notes to illegible darkened pages indicating continued revision. All of the drawings are black and white. In the portfolio of work, there are relatively few plans and sections compared to perspective drawings.



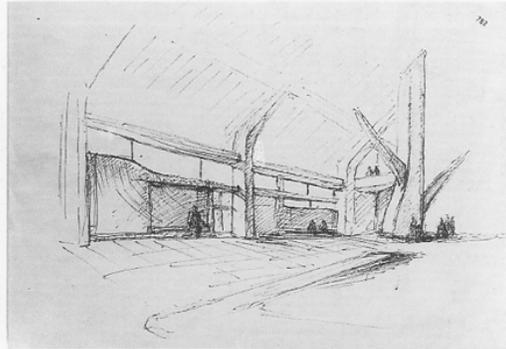
56 CMPt, 23 novembre 1961, (mm 305x400).



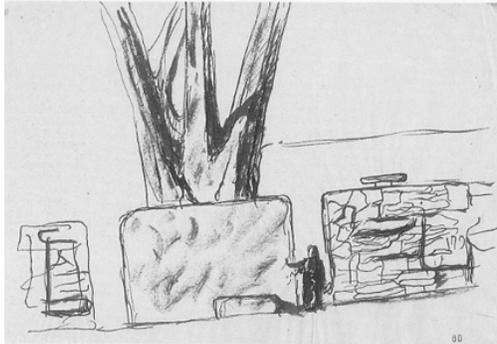
63 CMPt, 20 novembre 1961, (mm 305x405).



72 CMPt, 1962, (mm 305x410).



762 CMPt, s.d., (mm 420x520).



80 CMPt, s.d., (mm 305x405).

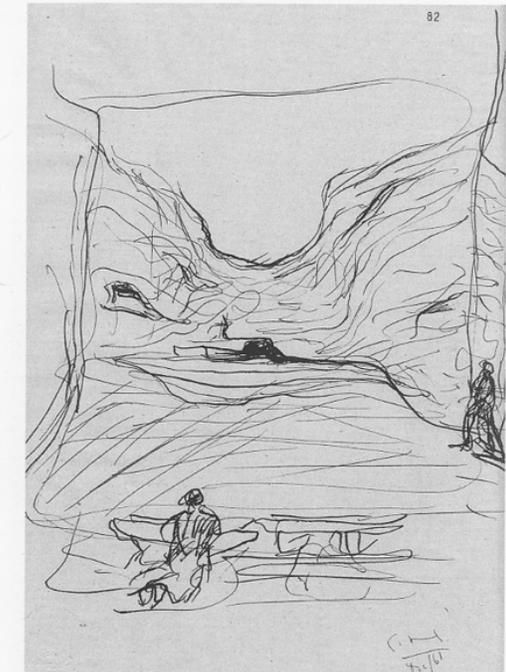
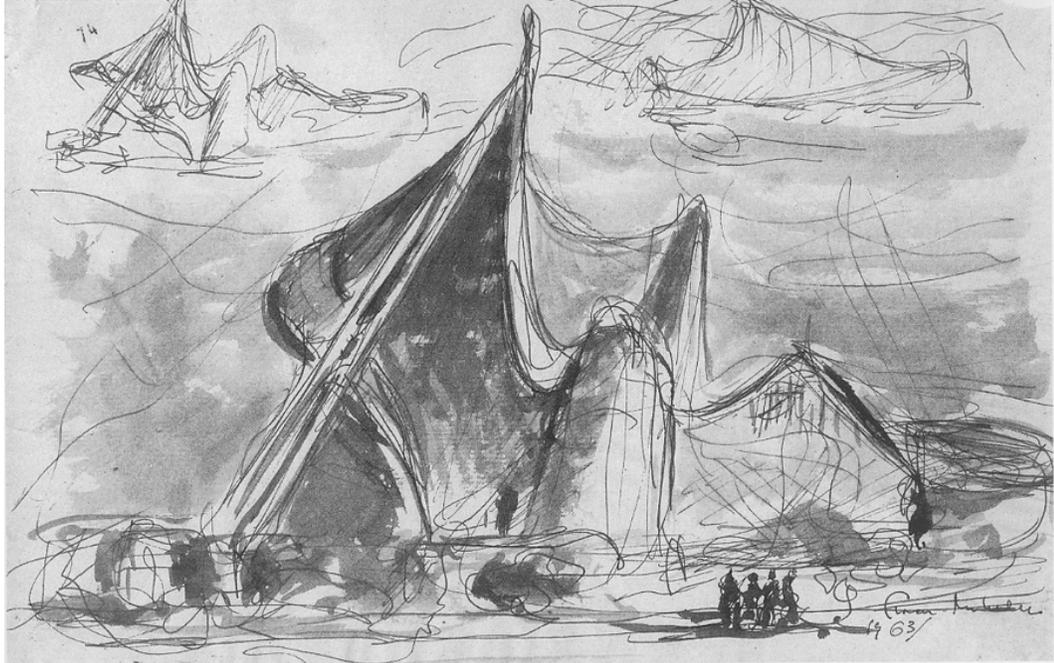


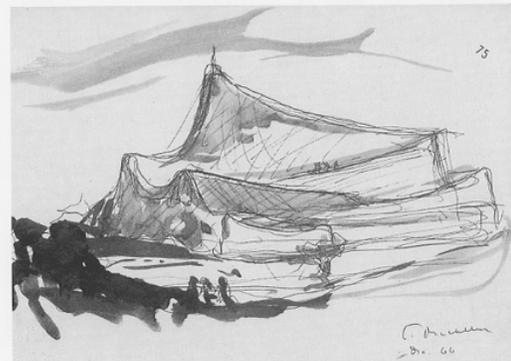
Figure 78 – MICHELUCCI'S SKETCHBOOK I



74 CMPt, 1963, (mm 260x400).



844 CMPt, s.d., (mm 170x210).



75 CMPt, dicembre 1964, (mm 495x695).

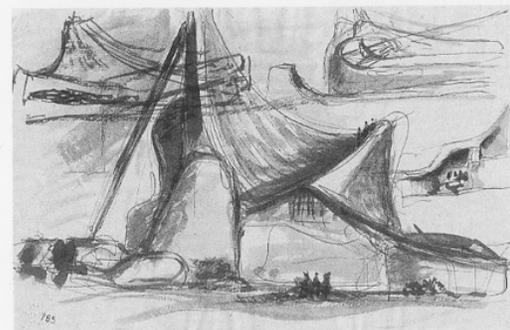
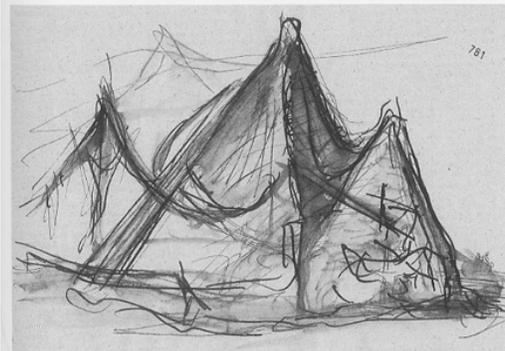


Figure 79 – MICHELUCCI'S SKETCHBOOK II

Steven Holl began the Simmons Hall project by generating several versions of buildings that were idealistic; “porous”. His notes describe an intention to connect through the building, preserving existing view corridors, and to provide new vantage points. His drawings are axonometric, and use color and tonal quality to describe complex spatial hierarchy (*see figure 80*).

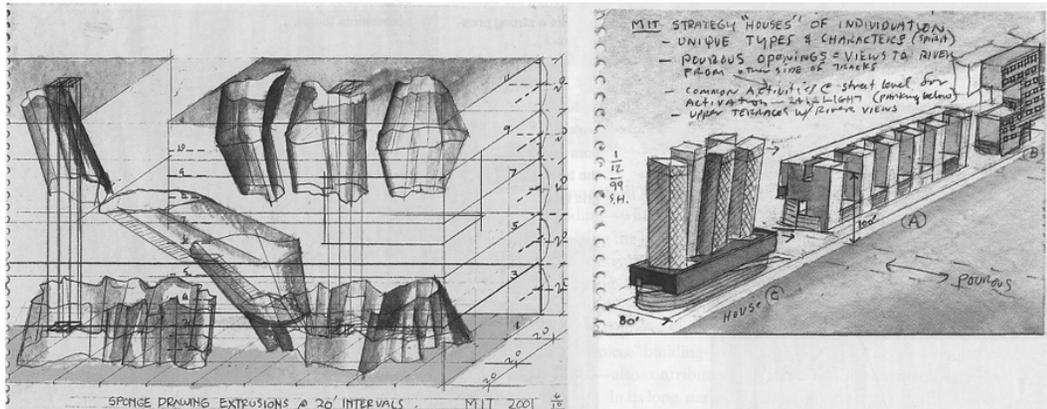


Figure 80– HOLL’S SKETCHBOOK

Eric Owen Moss’ sketchbook has a series of inspirational quotes, seeming to describe particular emotions as applied to program and structure. There are a series of rough sketches in axon and section with handwritten notes. Relatively little attention is paid to shade and shadow but rather to space between separate masses as they relate to one another (*see figure 81*).

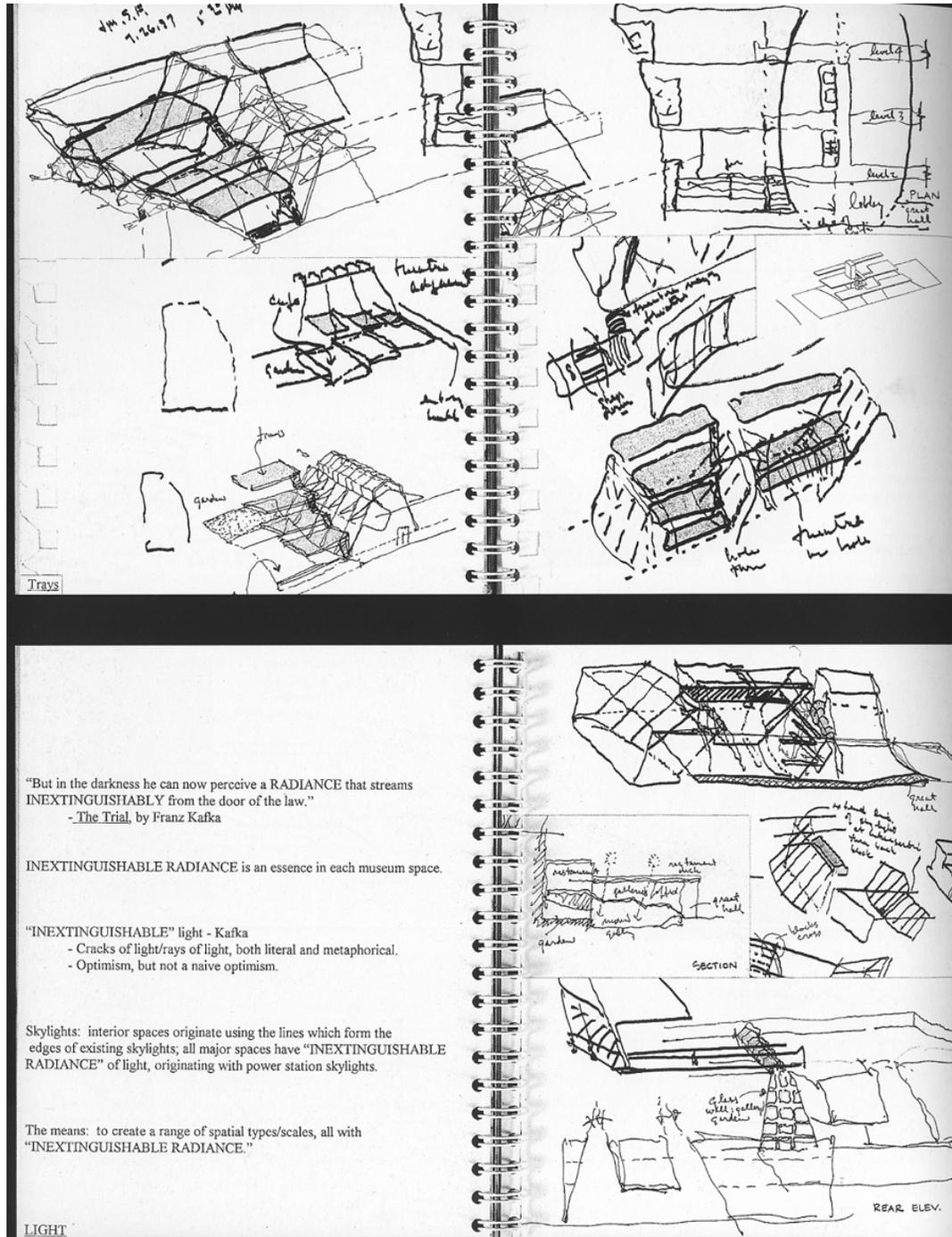


Figure 81 – MOSS’ SKETCHBOOK

The thesis, in its attempt to comprehend and develop from principles of experiencing, will be developed with a strong emphasis placed on the promenade

and individual moments of engagement with the buildings and city. Initially, plan and section will not be used as primary design tools, but as checks of feasibility and correspondence among spatial moments.

Academic

In the introduction to *Complexity and Contradiction* Robert Venturi states that he is “an architect who employs criticism, not a critic who chooses architecture.” This thesis is in opposition to Venturi’s goal, partly because the critic is not an architect but an aspiring architect, but mostly because architects that look at the final version, which is never perfected, of a project and make observations that describe an uninformed physical quality are doing themselves and their predecessors a disservice. Observations describing the quality of a wall as either being applied to or as carved away from are dialectical and irrelevant unless the context of each observation is qualified. The perspective of the designer should be sought to begin fully understanding any building. Everything is ambiguous when viewed from varying perspectives. From any given defined perspective, there is nothing ambiguous about a wall. It is what it is. Architects should not concern themselves so much with their predecessor’s final product as they should with the circumstance and process that it was derived from. Once the project is completed, it is turned over to the public; the laymen should be concerned with their final product, the architect with why it exists and how it affects the laymen.

As far as precedent is concerned, the major goal of this thesis is to attempt to understand the experiential process of creating architecture. The final product is only examined as evidence of “why?” The point is to understand how the architect’s perspective in the design process relates to the laymen’s perspective of their final product. The task is impossible to draw a conclusion to, but certainly does not begin by importing buildings with similar programs to the site to see what fits because the precedents analyzed are not “orthodox modern” buildings, to borrow a term from Venturi, and were not conceived of as forms that follow their function, but forms that have surpassed their function.

The profundity of Louis Kahn’s question, “What does the Building want to be?”, lies not so much in the answer as in what it implies. Kahn’s desire is to understand what he is doing, to fully comprehend how the building will *inevitably be* from the point of conception of the design.

Design Process

The process of designing began by studying space in experiential media. These methods were used to begin describing a physical character to a theoretical problem and initially missed completely. These descriptions of physical space led to further speculation concerning the true meaning of the “organic” and how to merge a program and culture with a masked predestined pedagogy.

Several schemes were initially developed that looked at architecture as perceived as a sequence of moments experienced by the individual, each carrying meaning linked together through the physical contiguity of space making.

Scheme 1 – Extrusion Scheme

This scheme questions the validity of the proposition of formal space on informal topography. Spaces are crafted as extensions of the character of the ground plane by extruding that character further into the vertical dimension.



Figure 82 – EXTRUSION (PLAN)

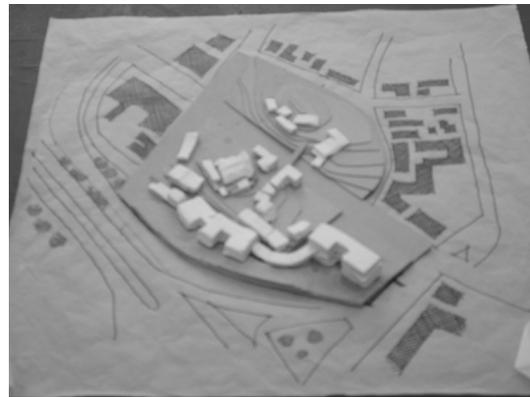


FIGURE 83 – EXTRUSION (AXON)

Scheme 2 – Adaptation Scheme

This scheme begins with the intention to create a more formal geometric space with building presence, in order to allow the natural topography to read as a distinct force acting within. The footprints of the buildings react to existing datum on the site, while their massing responds to the topographical tendency within their respective boundaries; they adapt. The intention is to allow the topography to read as informing the massing by giving it enough space to be perceived as an entity at work.



Figure 84 – ADAPTATION (PLAN)

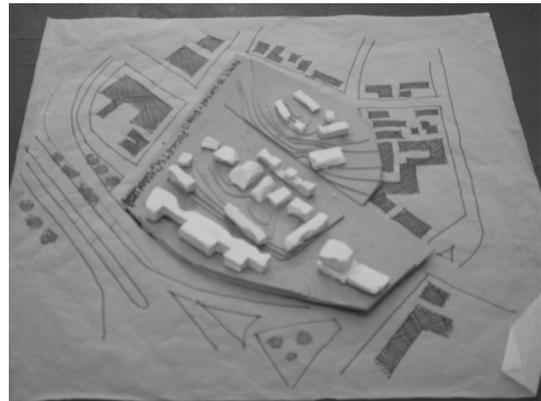


Figure 85 – ADAPTATION (AXON)

Scheme 3 – Hybrid Scheme

This scheme attempts to create semi-formal non-geometrical space that reacts to topography but still defines finite volume. Major changes in grade are abstracted into built mass, defining multiple plateaus as more discreet spaces.



Figure 86 – HYBRID (PLAN)

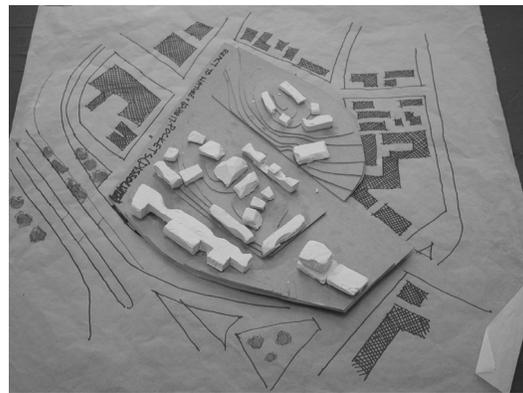


Figure 87 – HYBRID (AXON)

Strategies

Designing in perspective and model form allow the experiential quality to be more clearly classified and hierarchies of *perceivable* relevance to be defined. These hierarchies deal with relationships among contextual stimuli on and off site (see figures 88, 89, 90, 91 and 92).

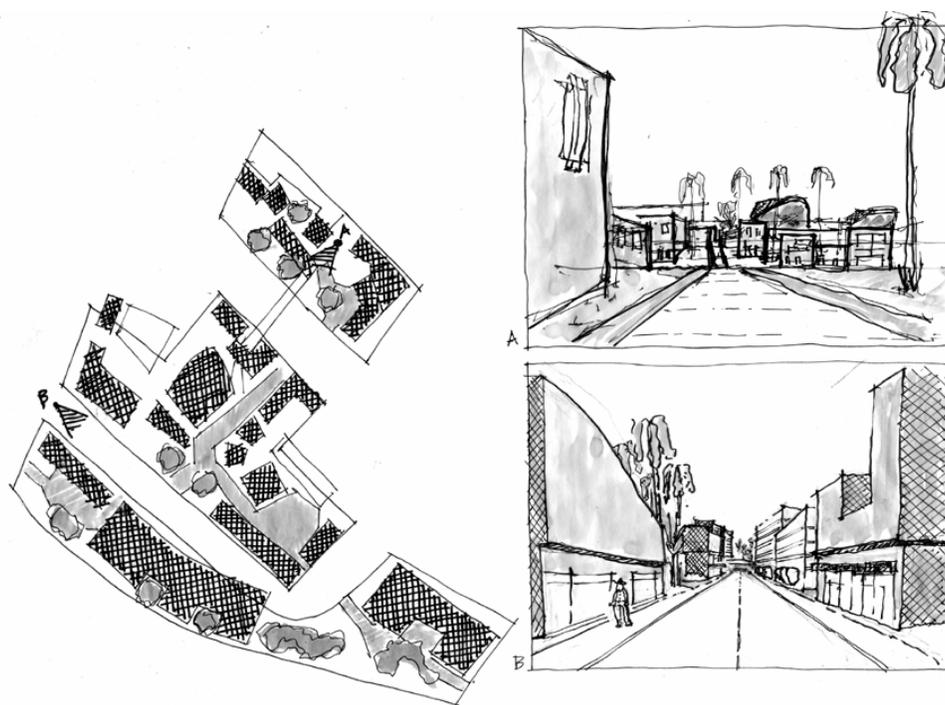


Figure 88 – PLAN AND CORRESPONDING PERSPECTIVES – These vignettes look at the same point from two different locations. The scheme can develop in a linear layering of detail experientially by grasping the perceivable contextual issues earlier in the process. Later, these perceptions may be able to be adapted to reveal the hidden contextual issues.



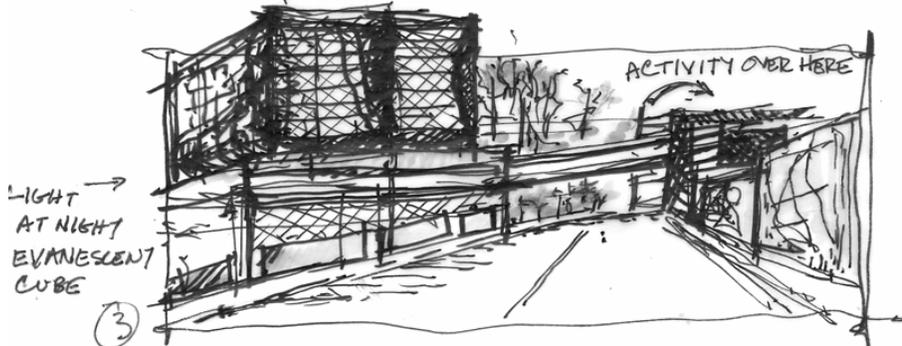
①

FROM CHAVEZ AVE - PEDESTRIAN BRIDGE AS LINKAGE AND LANDMARK. SHOULD PROGRAM DROP AT INTERMITTEN POINTS TO ACTIVATE THE STREET. YES, BUT WHAT IS BEING CONNECTED.



②

FERNANDO'S WOODSHOP - MANUFACTURE OF PRODUCTS MANIPULATION OF NATURAL SUBSTANCE ON DISPLAY EXISTING DUMB BOX - ALTERED TO SHOW INTERIOR CONTENT.



③

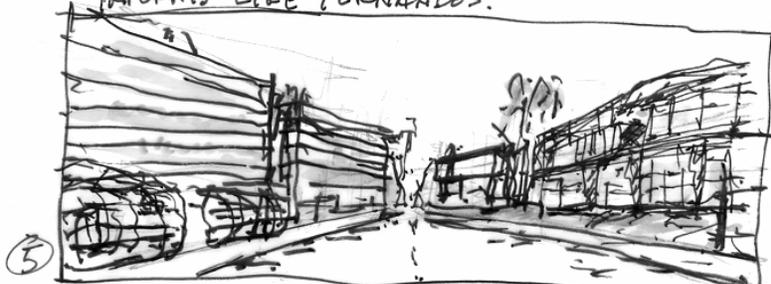
APARTMENT - BOX HELDS STREET - DISENGAGEMENT ABOVE. APARTMENT GARAGE RESTAURANT RETAIL.

Figure 89 - SERIES FROM CHAVEZ AVENUE TO BOSTON STREET



④

GARAGE - DISPLAY CASE FOR CARS. THRESHOLD.
 RENTS TO PARK AND FREEWAY → ON RAMP.
 LIGHTWELLS SHIFT - SUN PATTERN.
 LIVE WORK UNITS - BLENDING OF SCAPES - GLUG
 FROM CHAVEZ ACTIVITY. PERHAPS PROGRAM
 INFORMS LIKE FERNANDOS.



⑤

RETAIL ON GROUND - UNITS ABOVE - SINGLE LOADED
 GREEN AS BLUE - DEPARTS FROM GROUND.
 HORIZONTAL - ELEMENTS W/ STRUCTURE AS PUNCTUATION.
 EXPOSED.

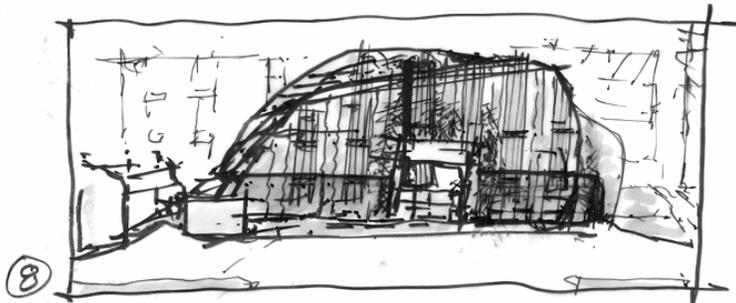


⑥

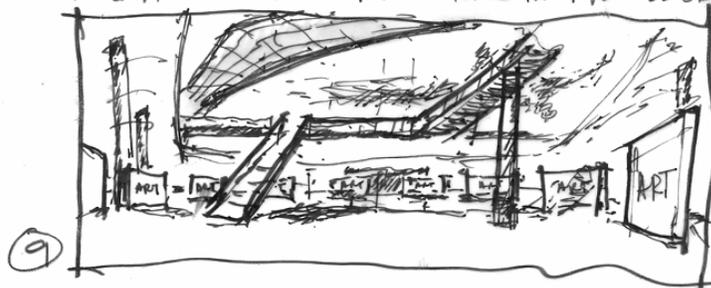
WHAT ARE THE UNITS? INDIVIDUATION OF
 CONSCIOUSNESS. UNIQUE. JUXTAPOSITION OF
 ELEMENTS. TIED TOGETHER BY GREEN
 AND SENSE OF PLACE. ELEMENTS REACT
 TO PLACE. TOPO. MOVEMENT ALONG TOPO.
 TO MASSING FROM TOPO.

EX

Figure 90 – SERIES FROM BOSTON STREET TO MAIN AXIS OF CIRCULATION



SUNKEN INTO GROUND. MOVE INTO EARTH TO ASCEND. CHANGE PERSPECTIVE. NICE LANDSCAPING HERE. SIGNIFY THRESHOLD. EXPOSE INSIDE W/ GLASS WRAP AROUND TO STREET. CAN WE OFFER VIEW FROM STREET. GLASS = TECHNOLOGY. ELEMENTS FROM APARTMENT BEHIND ARE PICKED UP IN COMPOSITION. EXPRESSION OF SHIFT FROM FORCE THAT FORMED GROUND.



INTERIOR. MOST LINK "INSIDE" WITH OUTSIDE VIA DISSOLUTION. SKYLIGHT REFERENCES DOWN TOWN? CAN WE SEE SKYSCRAPERS FROM "INSIDE"? FORM FOLLOWS THIS AGENDA. DISCONNECT AND RECONNECT OF FLOOR AND CEILING. ENTER ON AXIS WITH SMALLER GALLERY. ART IS ON CANVASS THAT IS DISCONNECTED. GRAFFITI. (SP?)

Figure 91 – SERIES FROM MAIN AXIS OF CIRCULATION TO EXHIBITION CENTER



CONTACT
/GROUND

GROUND FLOOR RETAIL ON STREET TO RETAIL ABOVE. PROGRAM LEADS US. EMBEDDED IN HILLSIDE. BRIDGE OFFERS ACCESS FROM ACROSS. NEIGHBORHOOD. CLUSTER OF MASSES.



GROUND SPILLS ONTO RAMP. ABSTRACTION-CONCRETE EXTENSION OF THE GROUND PLANE. GREEN OVERGROWS BOUNDARIES- DISENGAGED FROM WALKWAY. PALM AS OBELISK.



RETAIL ON RIGHT BEGINS AT STREET UP TO COMMERCIAL OFFICE. PALMS AS THRESHOLD TO RESIDENTIAL. TOO TALL. OTHER VEGETATION TO DEFINE SPACE? RESIDENTIAL-WEATHERED (USED) CONSTANTLY OCCUPIED SO IT IS WORK. COMMERCIAL EXTENSION TO COMMUNITY. SERVICES INSIDE REACH OUT. VARIETY. STRUCTURE BREECHES INSIDE AND OUTSIDE. MAKES IT POSSIBLE. THE BUILDING, PLACE EXISTS TO INTERACT THROUGH THE WALL. JUXTAPOSITION OF ELEMENTS OF FACADES BEHIND. "EXPLOSION" OF PRIVATE RESIDENCE. CONTEXTURAL W/ A DIFFERENT DEFINITIVE PURPOSE.

Figure 92 – SERIES FROM EXHIBITION CENTER TO ROWHOMES

Proposal

Still, the ambiguity of the theoretical question was prevalent. The answer seemed to lie in a possible marriage of the physical “natural” or “pseudo-natural” character of the site and its Revealing through a potential design as a basis for introspection. This introspection occurred during the design process and became sought after as potential phenomena that would be duplicated by the observer of the final product. If this will occur it must become as apparent as possible. Antonin Artaud’s theory of the *mise en scene* is applicable in its utility in defining a reference point from which to deconstruct a Hiddenness, to borrow a term from Heidegger, in hopes of a Revelation.

The retaining walls are the most visibly dramatic elements on the site. Further analysis of these walls revealed in their existential purpose, a severing of the landscape, and a disruption to the natural topographical contiguity of the land surface on the macroscopic scale (*see figure 93*).

The reconnection of the ground removed by the realization of Cesar E. Chavez Avenue, which resulted in the manifestation of the retaining walls became the central focus of the scheme. In an effort to return a comfortable topographical navigation to the site and stitch together the adjacent residential community with the composite populace and civic program of the downtown, a pedestrian bridge was designed to reconstitute the missing ground plane.

The bridge also serves to mark the shift in character from the romanticized vision of Hollywood and Sunset Boulevard to that of the blue collar working class environs along Cesar E. Chavez Avenue (*see figure 94*).

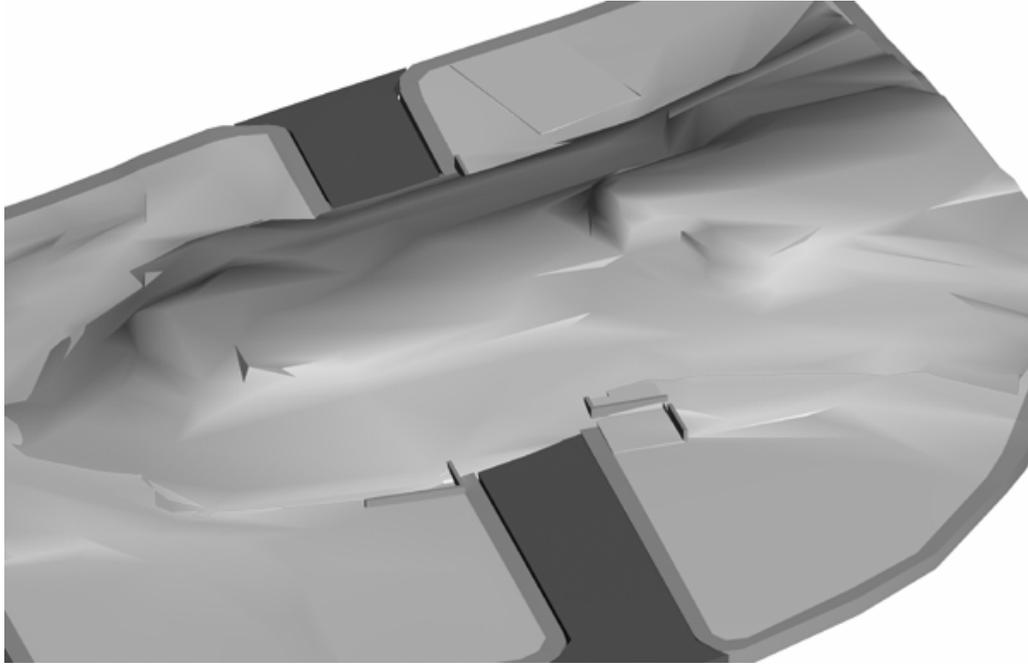


Figure 93 – LAND MASS RE-CONNECTION

The bridge fuses the two main wings of the project by penetrating each respective façade and tying into pedestrian paths located in the rear park areas (*see figures 95 and 96*). The wings are comprised of a program that features cultural retail, film, book, music, and art merchandise on the ground street level. The two levels above are given over to exhibit spaces for community artwork and installations, as well as assembly rooms and an office (*see figures 97, 98, 99, 100 and 101*).

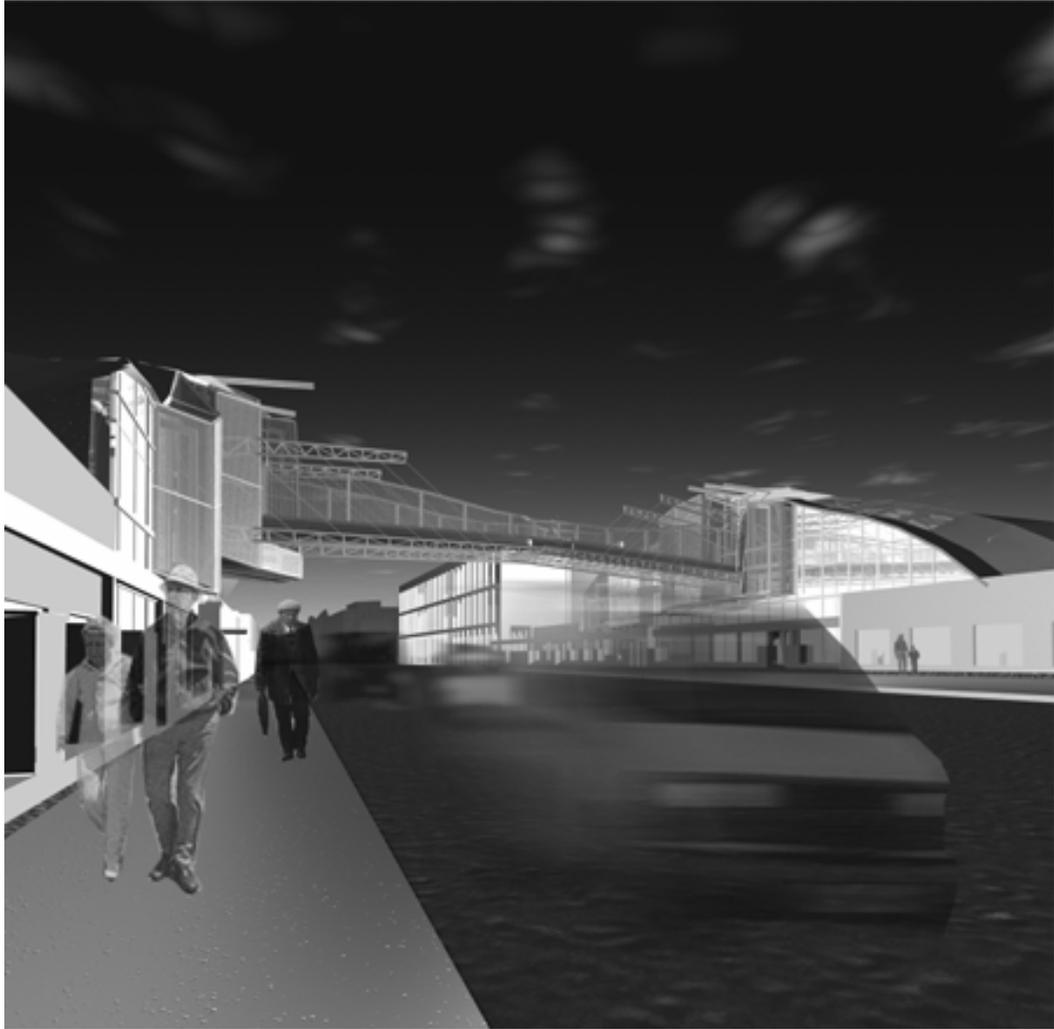


Figure 94 – WEST DOWN CESAR E. CHAVEZ AVENUE



Figure 95 – NORTH FAÇADE FROM STREET



Figure 96 – SOUTH FAÇADE FROM STREET



Figure 97 – GROUND FLOOR RETAIL

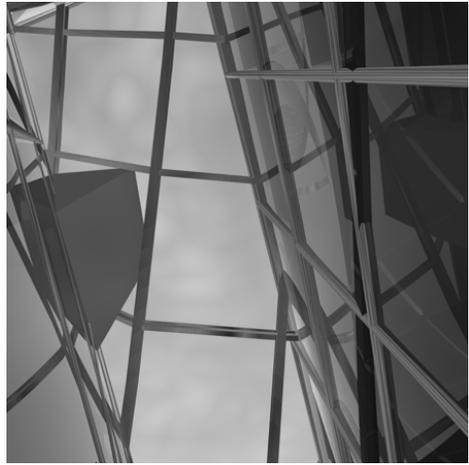


Figure 98 – LIGHTWELL

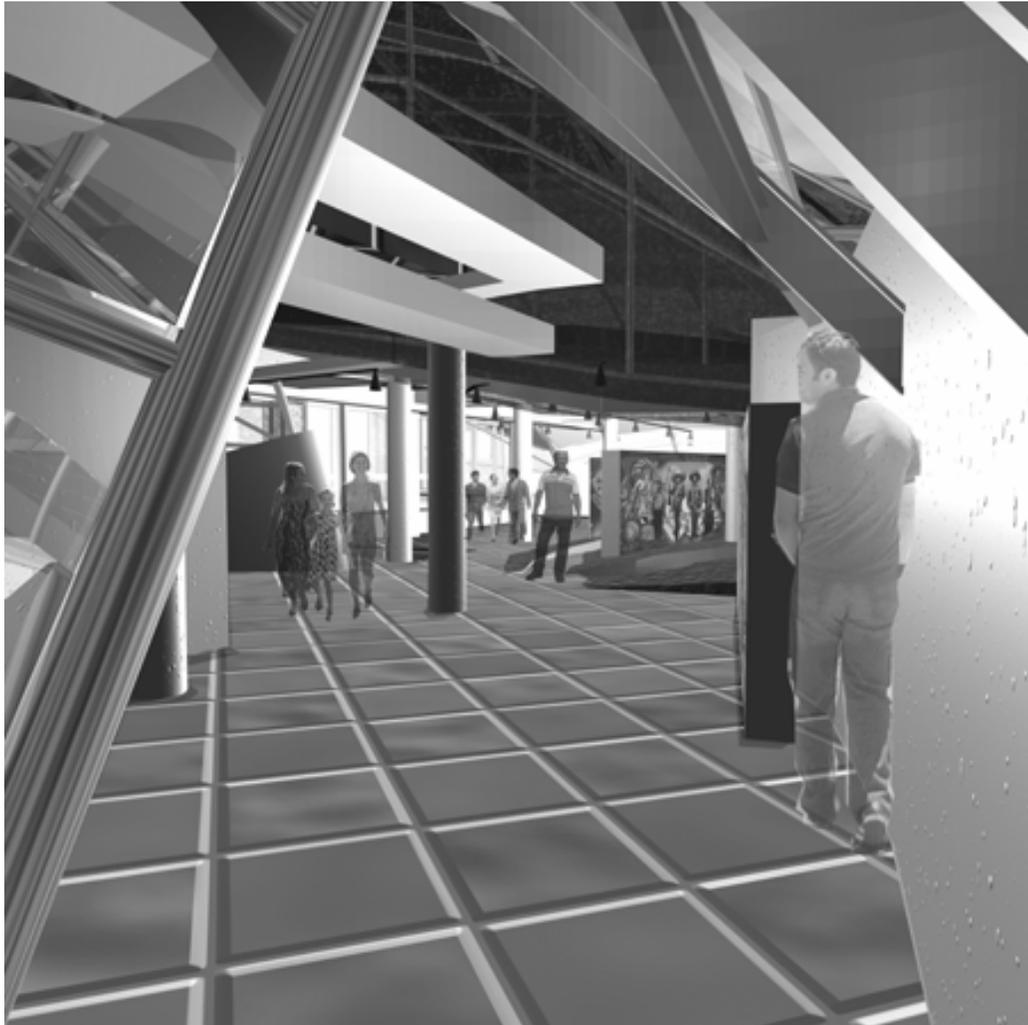


Figure 99 – SOUTH SECOND FLOOR

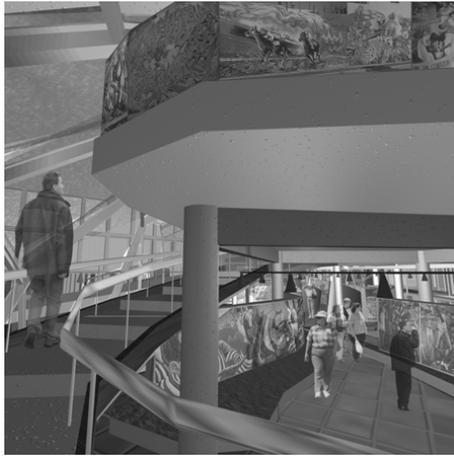


Figure 100 – SOUTH WEST STAIR



Figure 101 – NORTH SECOND FLOOR

The bridge is the aesthetic replacement of the missing land form, in the sense of the tactile and visual stimulant. The two wings serve as built extensions of the natural landscape to the bridge penetrates, unites, and surpasses as it continues beyond each structure to connect the exterior bounds of each respective park area (*see figure102*).

The bridge connects to a hierarchical path system that negotiates the immediate site and ties into a larger network proposed for the city of Los Angeles at large. The park areas include a skatepark, private contemplative gardens, and a large community swimming pool (*see figures 103, 104, 105, 106 and 107*).

Graffiti is used as a visual marquee to promote circulation from the street, through the wings, and out into the gardens. Graffiti originates on the streets and becomes more refined as it permeates the building. The transition from the raw unrefined chaos of the art on the street, to the compositionally sound mural work on the interior, and back to graffiti on in the exterior walls of the park connote a

gradual shift from interior to exterior space in order to reduce the definitive boundary of inside and outside (*see figures 108, 109 and 110*).



Figure 102 – SOUTH FROM BIDGE THRESHHOLD



Figure 103 – SITE PLAN

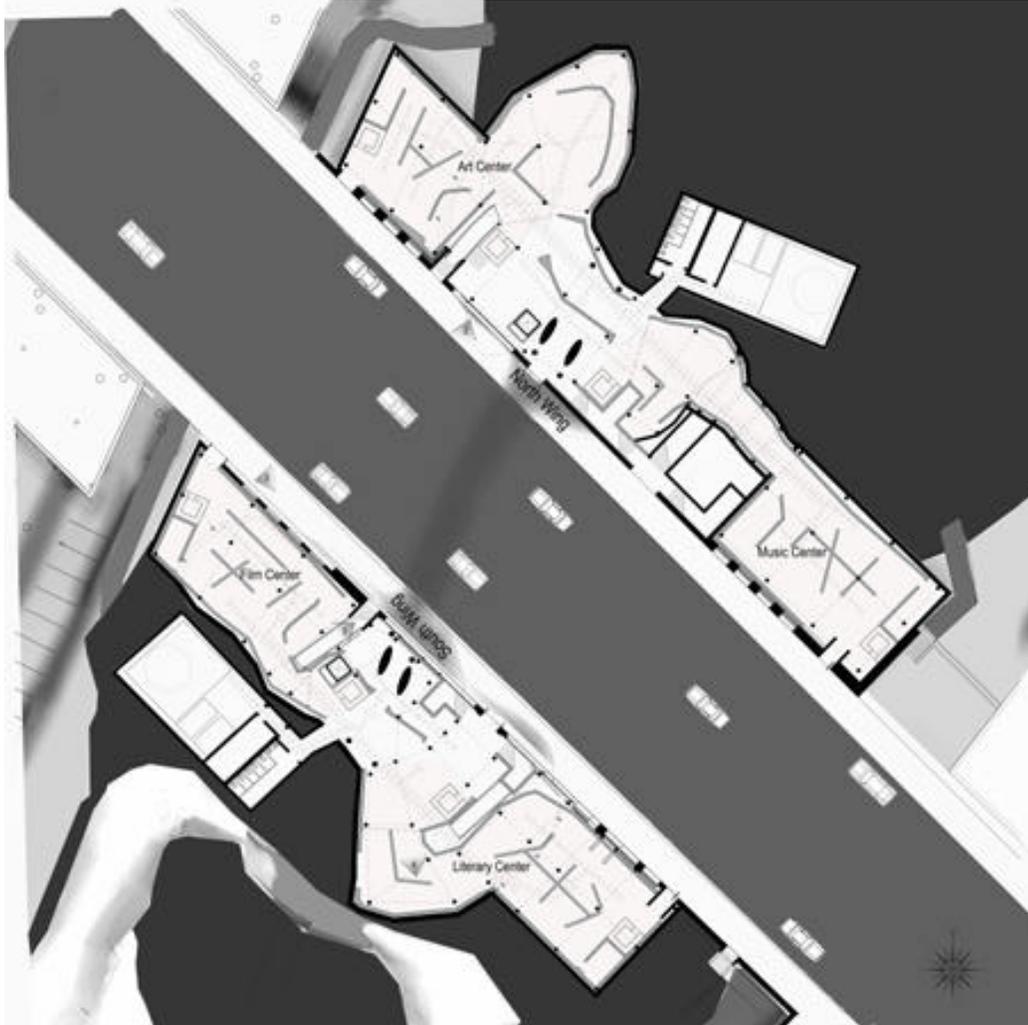


Figure 104 – GROUND FLOOR PLAN

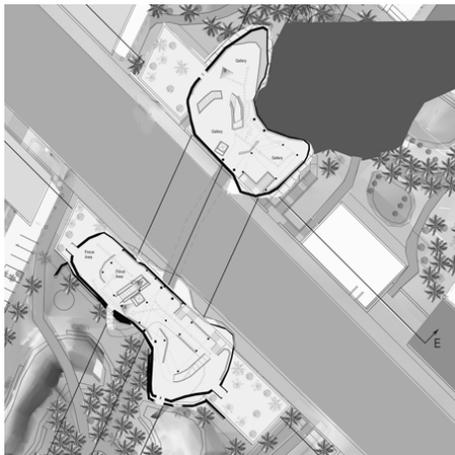


Figure 105 – FIRST FLOOR PLAN

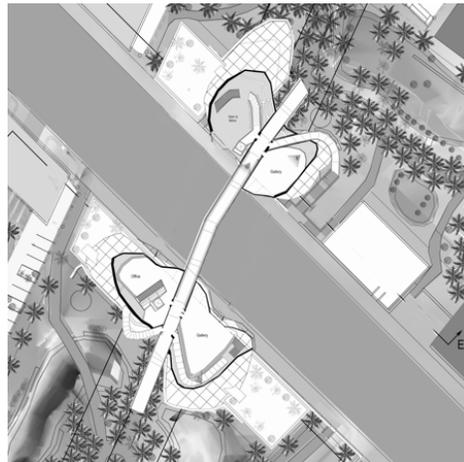


Figure 106 – SECOND FLOOR PLAN



Figure 107 – SITE SECTION LOOKING EAST



Figure 108 – LONGITUDINAL SECTION LOOKING WEST

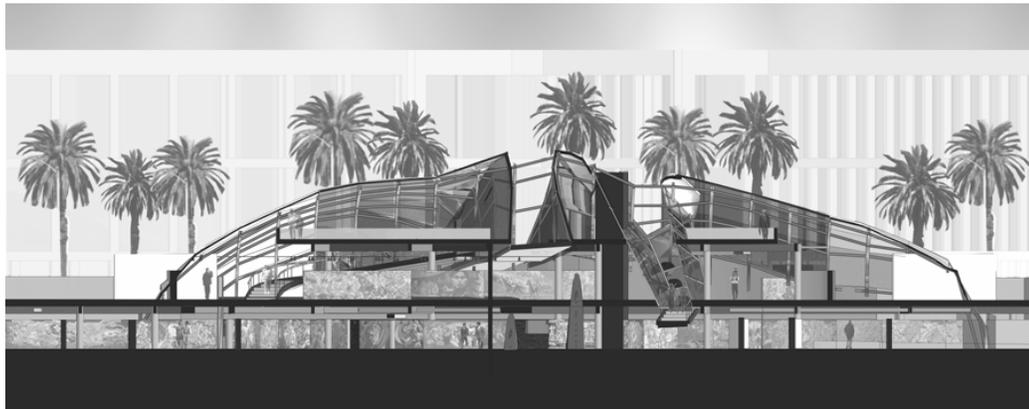


Figure 109 – SOUTH SECTION

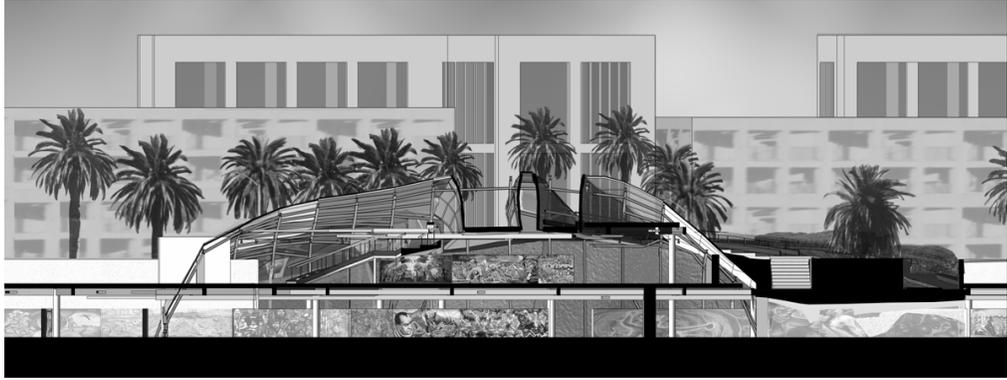


Figure 110 – NORTH SECTION

Conclusion

This thesis began as a series of observations that were used to form a question. For the most part, the initial theoretical premise of the work can not be proven as valid in representational abstraction, a project in two-dimensions. Only the built work, the consumed and validated interaction between observer and observed, if it were to exist, would shed the most omnipotent light upon a theory, but no doubt could still only prove it as much as disprove it. The juxtaposition in the project is the direct result of contradictions inherent in all architecture and magnified by the use of the terms “organic” and “archaic” here specifically. The end lesson is that ambiguity persists and is primarily the fault of a dead language, the faux of the representation that is drawing, be it free hand or in the computer. As well as the dead language that seeks to express a potential reality, the designed project as, just that, but never what it would be. It is an aesthetic manipulation of a real freedom described as a series of finite images relating to one another through some external reference such as a plan. A real project would not need words to express it, only graphic continuity ad infinitum. Not that the graphics aren't necessary to describe something, a basis for further introspection, a basic idea, but this is not remotely substantial enough to crack the relevance of theory, it can not be interacted with except by the jury who did a fantastic job of interpretation despite the aspiring architects failure to qualify a crystallized reality

as anything but transparency. Transparency, literally, by way of Photoshop, which is a program whose employed technique can not be said to be any more true or honest than drawing. True, only building external objects to be occupied and stained by human interaction can hold the million of bits of information that describe time and culture and environments, and of course this can be said of all architecture but the stance that must be taken is that more must be more, even if language has died in terms of representational description. That is to say, a curved surface is closer to the character of the ground plane. This may not be more “organic” because in the end everything must be organic, and nature must consume everything it has created ontologically or structure will cease to exist. But it is more similar in its mimicry in character than a box, which may touch upon the cultural psyche more intimately as a clear abstraction.

In conclusion, there must be a counterpoint for everything, an other that defines something as specifically not that, and these things must live in didactic tension so contexts and perspectives can be grounded, even if loosely. And in the end this project attempted to describe the metaphysical reality of thesis and antithesis in its lines and colors. So success and failure really don't come into play except to say that it could have been worse and it could have been better, that there could have been more lines and colors. All major issues brought to the architect's attention were thought about and decisions were made.

The fusion of the individual with culture with building with the environment with the individual allows for a variety of stances to be taken in a series of cyclical arguments that again only prove the antithesis of the thesis.

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