Unit 2.1 Research Paper

Architecture and Man; Perspectives and reflections

By Matthew Coleman

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Introduction

"the more coherent a thing is, cognitively, the more it will be seen as a picture of the self, or of the soul – as a subjective experience of the knower" (Alexander, 2003: 11)

The bringing together of some-thing into a coherent whole, where all its constituting parts work together to create a whole, can be viewed to have a parity with the human self; both body and mind. It is the objective of this paper to take this "thing", architecture, with its parts and coherent wholeness, and correlate and compare it with the human form and its layered biological structure.

Questions I have developed to aid my research include *'How can one explain the relationship or lack of one between the anatomy of humans and the anatomy of a structure?'* and *'How can one deconstruct the relationship between the outside and inside of structures, whilst making comparisons to the human form?'*

To achieve this detailed contrast between human and architecture my research will look at metaphysics and what it is to be a layered and complex cognitive being. Through the works of Deleuze and his theories on 'The Fold', we shall begin to see how particular elements of a human, in this case the face, has a likeness with a building's façade in the context of the dualistic relationship between the boundaries of inside and outside.

Within the scientific practice of Architectonics we will see the forming of a boundary that exists via the binary opposing relations of the inside and outside and its by-product, the solid and void. This creation of the boundary will be compared with the cellular structure in human biology, attempting a microscopic comparison of the brick, the wall and the cell.

The themes of touch, reflection and object attachment will be employed from Merleau-Ponty's book 'The Visible and Invisible'. They will be cross referenced with the theories of Winnicott and Lacan, encouraging a deeper view of how mirrors are used to create identity as well as discuss human attachment to part and whole objects.

Finally this paper will examine why certain artists are attempting to create links between animate and in-animate materials. The discussion will move onto their various applications of personification and anthropomorphism when working with architecture and man-made structures.

Throughout this research project, I have been creating visual work that reflects, questions, and in some areas answers the ideas and thoughts raised. Through the particular use of detailed analysis of works by Ola Kolehmainen and Robert Smithson, the photographic work produced begins to show ways that we can deconstruct, reduce, and abstract built structures in an attempt to ask viewers to change their relationship with them. The work strives to pursue a visual representation of architecture and human coherence.

Chapter 1: The Fold

The fold is a concept by Gilles Deleuze which I first came across in Paul Harris's application of the fold with architecture in the book '*Deleuze and Space'.* Harris stated that, *"Deleuzes concept of space made visible in folding architecture…yields a different notion of the body…through a new adaption between body and space"* (Harris, 2005:37). He is applying Deleuze's concept of 'The Fold' specifically to the space of architecture and the human body. Harris attempted to link the idea of a folding space with structures that have a clear and defined interior and exterior; and in doing so asks us to re-assess our thoughts about these structures or bodies that contain a fold.

Gilles Deleuze's concept of the Fold was originally conceived in the context of conscious and unconscious human space; it is used in this and other text about his work, when talking about interiority and exteriority. Conley stated in the *'Deleuzian Dictionary'* that the fold consists of space folded in on itself; in particular the outside or exterior space folded in to make an inside or interior space (Conley, 2005:103).

Deleuze believed that the two spaces, exterior and interior, are symbiotically linked for human beings; this not only means the conscious and psychological phenomena, but also the physical makeup of human bodies. He also went further to suggest that exterior events, those that happen in the world, are the only real elements in shared reality, as they can be quantified and confirmed by multiple accounts. The interior therefore is subjective, constantly changing due to the external events, which can never be part of reality and is always virtual or not real. O'sullivan, in the book '*The Deleuzian Dictionary*', said that *"unfolding then always accompanies the fold that, in turn, produces new folds whilst also opening us up to that which is yet to be folded"* (O'sullivan, 2005:106); folding, therefore, is a continuous chain of pulling the outside in and changing the inside due to that folding process

A key illustration of the Fold is the face; used as analogy in Richard Rushton's text '*What Can a Face do? On Deleuze and Faces'*; in which he seeks to deconstruct and categorise the face through Deleuzian principle. This can be used to analyse the works of Valie Exports and in particular her series 'Salzburger Zyklus' 2001, which makes the comparison of human structures and architectural structures on the basis of the face and the fold.

Figure. 1. 'Salzburger Zyklus' 2001

This series of work by Export (see fig.1), was undertaken when the surgery at Salzburger's hospital was built. She included the building's various physical faces and foldings, which were then manipulated and merged with portraits of the female hospital staff. Her aim was to highlight and draw attention to the relationship people have with the environment they enter and work in, as well as suggesting the dualism to this relationship; the person enters a relationship with the building and in turn the building enters a relationship with the person, resulting in a formative influence on both.

There are multiple Deleuzian 'folds' occurring in this work, as well as multiple faces visible. Rushton, in his text, suggests that a face allows us to see what is hidden behind it; its external appearance is a signifier to the mental internal workings. This is also true of Export's work; we are seeing two faces merged to create a single face. Through this appearance we begin to understand the psychological relationships and thoughts behind the face or faces. It can be argued that quite obviously the human face is infinitely different to the buildings face on many levels, but, via Rushton's paper we can begin to see a comparative method for these two opposing faces.

Rushton said, in his text '*On Deleuze and Faces*', that *"Deleuze and Guttari refer to such objective systematizations of the face in…the desire for a perfectly transparent science of the face…This is the teleological end point of the face-as-object; where every man, woman, and child becomes the equal of their face"* (Rushton, 2002:223). He introduced the idea of the "face-as-object" and through it we begin to see in Export's work that she incorporates this notion to allow for a comparative relationship between the two faces based on form; rather than a solely psychological one. This can be seen in the lines and patterns that emerge between the two faces; the eye becomes merged into the overhanging concrete; the female's neck follows the line of the building's edge; her hair blends into the colours and continues the building's form out of frame.

Rushton moves on from his "face-as-object" premise to Deleuze's categorisation of the face into either being reflective or intensive; the groupings of an emotionally inward face or an outward face respectively. Progressing along the same lines of the Deleuzian Fold, Rushton outlines the qualities of each type of face; the reflective face is described as *"collapsing inward, toward the inside, toward the interior of the body, and as a mutually unfolding outward of the inside"* (Rushton, 2002:229), whereas the intensive face *"composes of the sum of its parts…instead of the facial unity of the whole being the dominant mode, as it is with the reflective face, in this case the separate and multiple parts of the face take on a life of their own"* (Rushton, 2002:230).

With these categorisations in mind, we once again go back to Export's piece and apply this new analysis. We have three faces presented to us, two reflective and one intensive; separately the face of the building and the model are reflective, they are visages pointing out the inner workings of the body. Combine the faces and the new face created becomes an intensive one, a whole that is split into its partial parts; this is also possible because both Deleuze and Rushton suggested that *"serialisation emphasizes the connective aspect of the intensive face; it connects and combines with other faces so as to multiple and form more complex entities"* (Deleuze 1986, 88-89; Rushton, 2005:230) and so the intensive face has the ability to be inserted into a series of faces.

As the Fold relies heavily on the dichotomy of inside and outside, so once again we can apply this dyad to Export's work; there is a relationship which is suggested here between the inside and outside. Export particularly uses the external of the building to suggest that it affects those people that work within it, both physically (external) and mentally (internal); this is an argument that can also be applied vice versa. Export's use of the human face, the external representation of a person's character or temperament becomes changed due to the influence of the building.

Chapter 2: The visible and the invisible

The second key text this research explores is Merleau-Ponty's book *'The visible and invisible' (1968);* a metaphysically based set of thoughts that shares many similarities with Deleuze and his thoughts on the virtual and the real in the context of human thought and object perception (Hughes 2009).

Throughout the analysis of this text, it became apparent that Ponty's ideas on the visible and invisible were another form of the Deleuzian fold. Merleau's notion of the fold was based on reflection around the body, the mind, the world and perception.

It is on reflection that I now focus, as this is key to my creation of a relationship between Man and building. Throughout Pontys words, he uses various substitutions for visible and invisible, some that correlate and relate back to Deleuzian thinking (Roffe; O'sullivan 2005). He talks often about the relationship of objective and subjective as well as the interior and exterior, the overarching theme being that these binary relationships, these dyads, are two parts of a whole; the whole being whatever they are applied to. In the context of Ponty it would be the world, the body, or the mind. In the context of my argument it would be Man and Architecture; which is used in its homogenous sense.

Merleau uses reflection as the process of creating a whole, he stated that *"a thought travelling a circle where the condition and the unconditioned, the reflection and the un-reflected, are in a reciprocal, if not symmetrical relationship…where the end is in the beginning as much as the beginning is in the end"* (Merleau-Ponty, 1968:35); he was identifying a cyclical system that constantly folds in on its self; the out to the in and vice versa

This reflective cycle therefore creates both us and the world, *"The intrinsic possibility of the world…rests upon the fact that I can see the world"* (Merleau-Ponty, 1968:34), as without one there would not be the other; we see the world and therefore it exists, and in seeing the world we create ourselves.

This process is a marrying of objectivity and subjectivity (Merleau-Ponty, 1968:20), which when transferred to humans consists of two parts; body and mind. The body is the objective real that is visible for all to see on the exterior. The mind is the subjective virtual that exists for each individual but is invisible for others due to its interior nature; this point can be compared to the statement made in the previous chapter about Deleuze and the face which represents the folding nature of external and internal (Rushton, 2002).

Applying this reflective argument to buildings, we can see representations for the body and mind within these manmade structures. If we treat them as symbols for the inside/outside and the interior/exterior; an architectural structure has virtual and real aspects similar to the human mind or body, which are visible or invisible depending on the viewer's orientation. This idea of a viewer's orientation or perspective is another key element to the contrasts I am trying to define between man and built structure. This reflects my earlier point that the world or myself only exists once it is perceived and quantified by myself or by another; which can also be applied to other objects and most importantly buildings.

> *"each perception is mutable and only probably…only an opinion; but what is not an opinion, what each perception even if false, verifies, is the belongingness of each experience to the same world…possibilities of the same world"* (Merleau-Ponty, 1968:41)

Ponty's notion of reflection as a quantifying experience of the real is an apt device to pave the way for the architecturally sculptural works of Daniel Buren, his works are sometimes labelled as architectonic structures.

Buren said, in the context of his work *'Une Enveloppe'* 1968, that the piece was 'site specific' emerging from the relationship between the site and human occupying that site (Buren 1988, cited in Rorimer, 1990:9). 'Une Enveloppe' (see fig.2) is made up of two parts; an external element consisting of a sweeping, acutely angled structure that envelopes and masks a section of the building's facade, in this case the building is the Musee Rath in Geneva; the second element, an echo of the external sculpture, (see fig.3), aggressively divides the internal space with the reflected inverse shape of the outside structure. Each element of the sculpture has large horizontal bands alternating in black and white progressing across their face. Buren uses these basic colours and shapes as an abstraction method to transgress the framing edge of the 'canvas' usually associated with traditional art (Rorimer 1990:7). He is also dealing with the Deleuzian and Ponty method of repetition which through the "differenciation" of the repeated method something invisible is made visible, creating a new space within an already existing space. (Parr, 2005:76)

The two parts are a reflection of the other; becoming one piece when experienced together. Ponty talked about this reflective relationship as *"the mind is what thinks; the world is what is thought…Since they are related to one another as the bound to the binding"* (Merleau-Ponty, 1968:47), so too does Buren's work which, he confessed, is materialised through the reflective experience of the site on the people viewing it (Rorimer 1990:9). What we have is a synergic relationship on two levels; the first and more visible relationship is between the external and internal sculptures, how each part or object comes together to make a cohesive whole; the, second and less visible, is how the sculptures work

on, and with, the space they are present in. Offering the audience the ability to affect the structure and be affected by them.
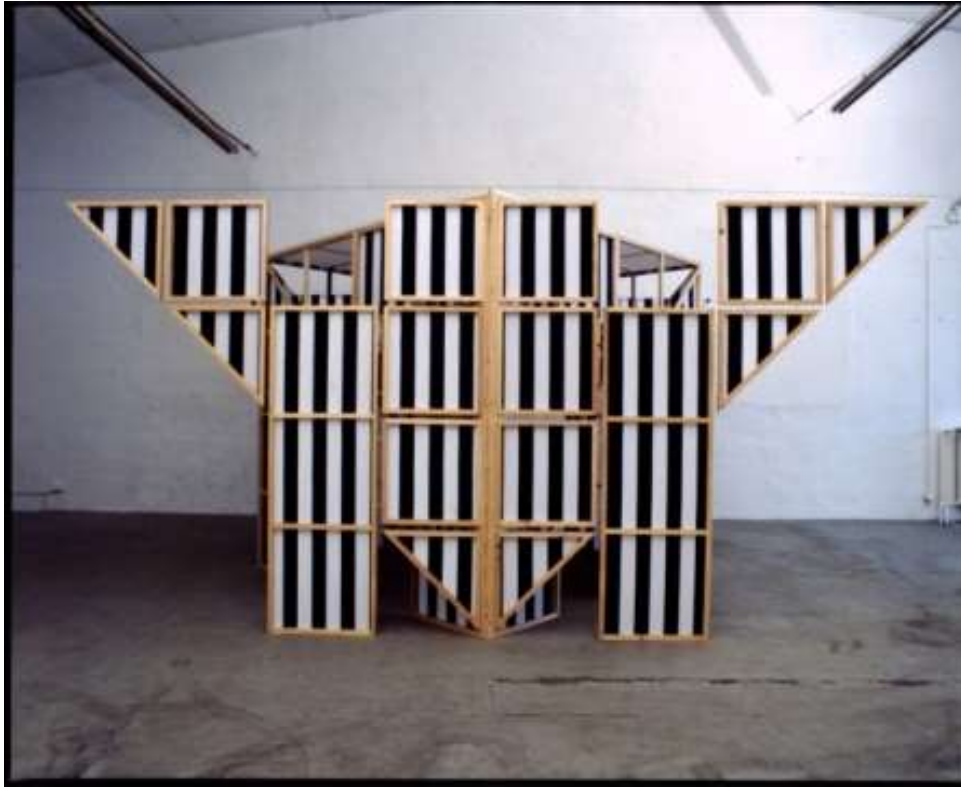

Figure. 2. *'Une Enveloppe'* **1968**

Figure. 2. *'Une Enveloppe'* 1968

With Buren's work in mind, which focuses on two objects that separately are partial entities alluding to a whole, I began to focus on the psychology of Winicott particularly his work on partial and whole objects; a relationship of duplexity that can be related to the works of Deleuzes' fold as well as Pontys' reflection.

From Winicott's viewpoint, for most human beings, especially when growing up but not limited to this point in a person's development, relationships are formed with both partial and whole objects which can be represented in multitudinous ways. A partial object is usually, though not always, a part of the whole; it is expected that healthy humans will make the logical step to move their attachment from the part to the whole. Winicott suggests that through this move, one gains the perspective of difference between partial and whole. Through this difference the person learns and changes, becoming themselves the sum of their parts and more whole (Davis & Wallbridge, 1991). Often the object will be a body part or a psychological element of the self which, through maturity or via realisation and reflection, will move to the whole of the body or the self. This process of moving attachment or reflection echoes the dualism of the Deleuzian Fold and Merleau-Ponty's visible and invisible theories. Where one (object or human) does not exist without the other (object or human) In fact both Deleuze and Ponty talk about objects in the context of wholes and space.

Chapter 3: Architectonics

Through my continuing research focusing on objects and structures, their representation, influence and comparison with humans, I found I needed a deeper understanding of architecture; its meaning, its science and our deeply seated reliance and relationship with it.

Architectonics is a practise of the scientific study of architecture (Van Der Laan, 1983). It seeks to understand the relationship between man and habitat, in particular man-made or built habitat. It also goes about quantifying the building elements involved in all forms of urban creation through extensive systems of measurement and various empirical devices.

I first came across architectonics when researching the architect Claus Bury; it was through the linking of the theories on reflection and the binary relationship between exterior and interior that the book *'Claus Bury – Architectonic Sculpture'* came to my attention. When looking at Bury's work, we can see the manifestation of human form and the human mind, his work moves into the space between structure and living being acting as a bridge between these spaces. I learnt that Bury would use the Fibonacci sequence (Kolberg, 1994:32) as a tool in his design process, therefore placing the building blocks of nature at the very core of his work; there is no doubt when looking at and analysing Burys early architectural sculptures that they are the manifestation and representation of a living organism, this is also reflected in his choice of natural, living material as well as the locations he uses.

Bury's architectural structures, especially these singled out pieces (see fig.4 & fig.5), are constantly described and compared with the human form and abstract human representation; Gerhard Kolberg wrote, in *"Claus Burens Architectonic Sculpture"*, that the *Fibonaccis Tempel* (see fig.4) *"is the one that came closest to a metaphysical experience of form and space"* (Kolberg, 1994:32). His analysis of Bury's work promotes the idea of architecture as a sculptural representation of human form; a blurring of the space and boundaries between viewer and object viewed.

Bury does this through the meeting of forms which creates an interaction or removal of boundaries when the materials and surfaces in his sculptures physically touch and also when the viewer touches or is touched by the structure.
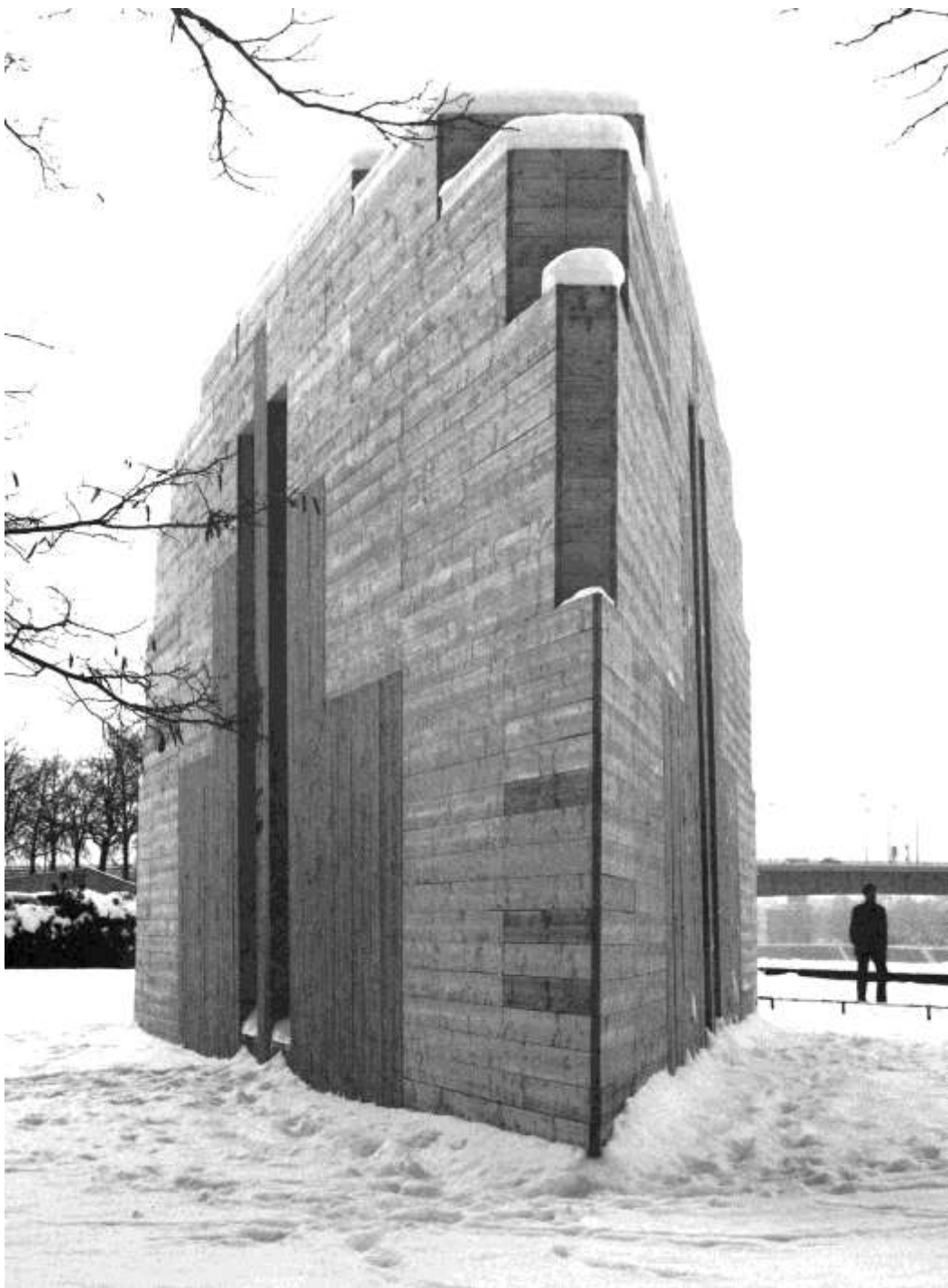
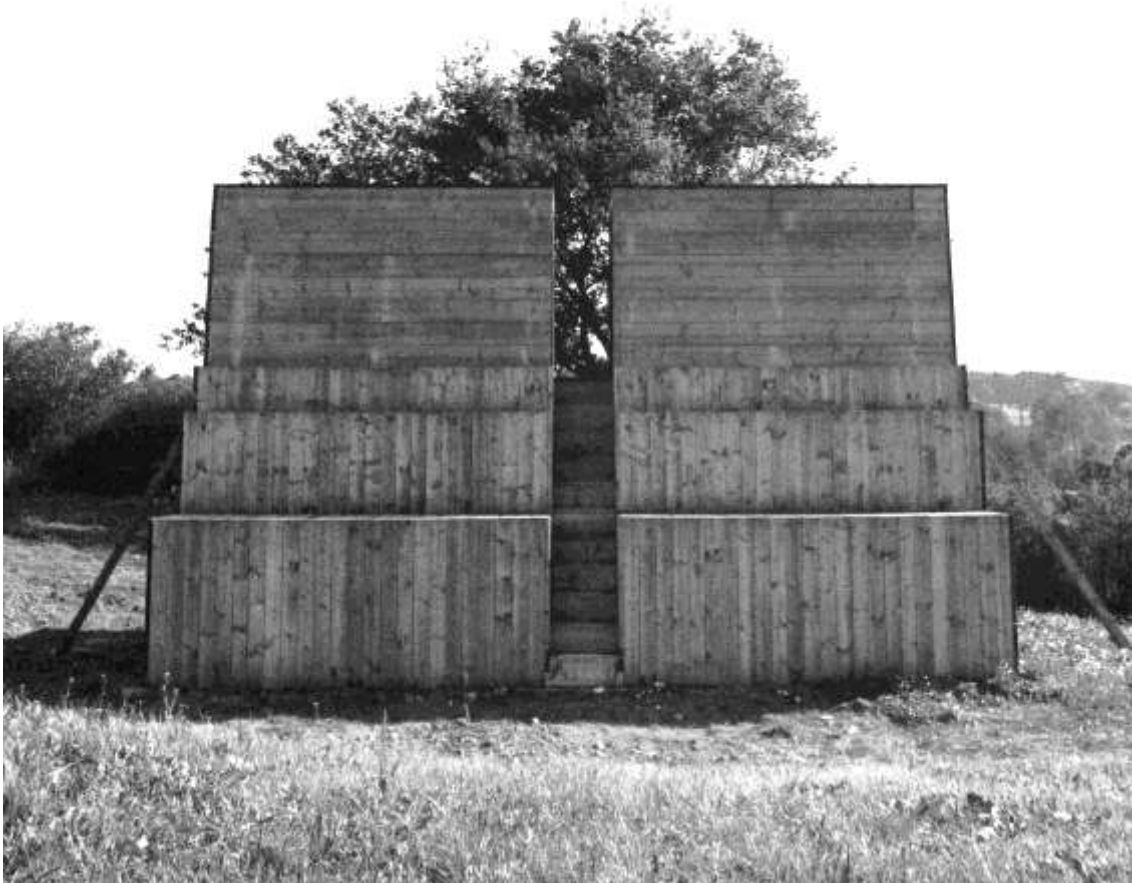Figure. 4. *'Fibonaccis Temple'* 1984

Figure. 5. '*House of the Hasselbacher rider*' 1987

In the book *'High tide, Low tide'* Yorch Foster wrote, in the context of human touch and Buren's work that *"they envoke the fundamental forms or spatial circumscription by the human body. These are linking or space-enclosing gestures such as clasping hands or the…space that is formed when two hands touch at the wrist or fingertips"* (Forster, 1994:15). She attributed an underlying psychological significance to the sculptures. In the earlier research on Merleau-Ponty, touch was a significant part of the metaphysical exploration. Ponty went into detail about the perception of touch as well as the physical act of it. He alluded to the idea of touch as a creative process when he said *"the things touch me as I touch them and touch myself… The inside receives the flesh… reverse of the outside that my*

body shows the things" (Merleau-Ponty, 1968:261); which in the context of Bury's sculptural architecture moves from the materials touching to create shapes and space, to the act of a viewer touching and interacting with it both visually and tangibly.

Touch is also an act of identity validation, Ponty talks about this as the difference between *"flesh of the world – distinct from my flesh"* (Merleau-Ponty, 1968:261) which is only apparent through the process of touch. There is an argument that this concept of identity validation is present between Burys architecture and the viewer; Forster talks about this in regards to the gestural qualities in his work. One can look at Burys' sculptures and see these gestural touches and appreciate that it has formative mirroring of the human body.

Visually being touched is also an act of identity validation, and echoes the Lacanian Mirror stage. Lacan's theories focused on mirrors and the act of the creation of identity through the acknowledgement of one's reflection, he also described people's gaze as another type of mirror (Bailly, 2009:37). Therefore the human gaze can become a process of touching others and visually being touched. Ponty described this process as *"to perceive a part of my body is also to perceive it as visible…it assumes this character because infact someone does look at it"* (Merleau-Ponty, 1968:244). We can then look at Bury's sculptural pieces and feel a process of identity and identifying one's self through his work, from its fluid and organic simulating touches and gestures to the space it occupies.

Following on from Bury's architectonic sculptures we move to Der Laan's book '*Architectonic Space'* and the four key areas that are fundamental to its practise; Nature and Architecture, Inside and Outside, Solid and Void and the Threefold function.

From the conception of this research paper and project I have been interested in the reflexivity of inside and outside, and so was drawn to this theme in architectonics. Through Der Laan's work I began to believe that the Solid and Void, in regards to the varying spaces, created within architecture could be a binary comparison with the dimensions of the inside and outside. Der Laan suggested that Solid and Void where forms created in and around the erection of boundaries that synthesised the inside and outside space (Van Der Laan, 1983:61)

All the way through the chapters of Inside & Outside and Solid & Void the theme of boundaries is prevalent, unavoidable when discussing architecture and structures, but rather than using the theme traditionally to demarcate the limitations of a building, Der Lann and architectonics states that *"the form of a solid wall is no way dependent for its existence on the space that it bounds...it is the space that owes its existence to the reality of its boundary"* (Van Der Laan, 1983:35) therefore it looks at ways to transcend boundaries and move between them.

From his work I get the impression that Der Laan, through his definition of architectonics, was alluding to a metaphysical nature of man and space. Der Laan pointed towards how *"nature is completed by architecture to serve our full human existence, and the work of our hands is integrated into creation"* (Van Der Laan, 1983:62). He looked to the relationships we as humans have with other material objects, be they animate or inanimate, and often talks about experience and expression in regards to how we perceive, create and interact with space. In regards to this his use of boundaries also becomes a metaphysical process; architectonics is about how we, the structures we build, and the earth they both reside on, work together. This is often not something that is bounded visibly, but becomes a blurred, unseen or unquantifiable relationship.

Der Laan goes about creating a logical progression of the building and evolution of architectonic space, starting with the 'block' or brick which is the "*first architectonic datum"* (Van Der Laan, 1983:7) and when placed one on top of the other creates the wall; the wall in turn creates the initial architectonic space by establishing a 'mutual neighbourhood' (Der Laan, 1983:39) for man from the unlimited space of nature. This consequently produces the inside/outside and solid/void dichotomy found in architecture and man-made structures, which is also something I feel we share with buildings.

From the conception of the wall Der Laan moves onto discuss its application in creating space and produces three architectonic measurements which can delimit public and private space on an individual or mass scale; these measurements being the cell, the court, and the domain (see fig.6)
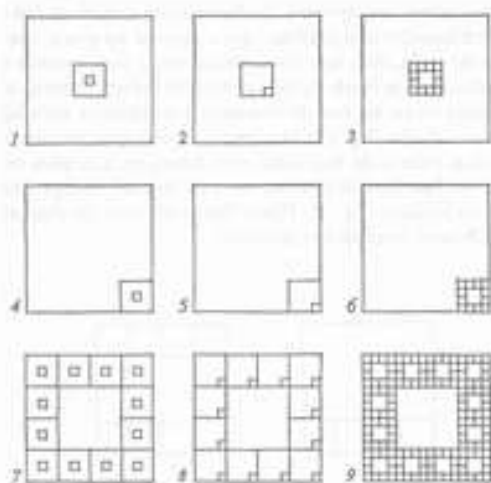

Figure. 6. *Nine diagrams for the disposition of the cell, court and domain* In: *Architectonic Space*

(1983)

As previously stated Der Laans' measurements originate from the single block or brick, which makes the wall which in turns makes the cell et cetera; each 'unit' makes up the next and without it, the evolving construction would not exist or function correctly. This framework of Der Laan's seems almost cellular in structure. If one compares Laans' cell, court, and domain layout (see fig.6) with the cell make-up for human tissue (see fig.7) or plant foliage (see fig.8) there are obvious similarities. It would also seem that Der Laan uses the word cell loosely, given that it is a homonym to stand both for a cell in the biological term as well as the architecture function of a small room.
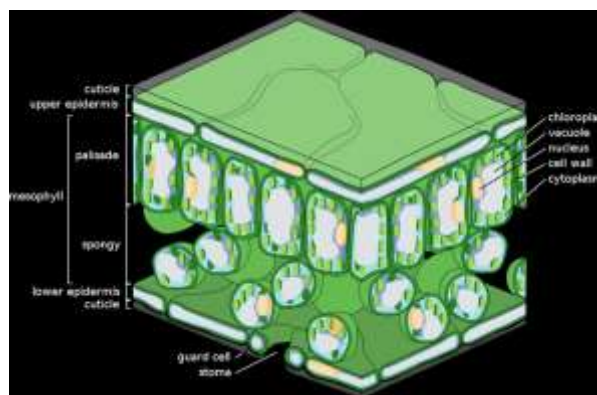
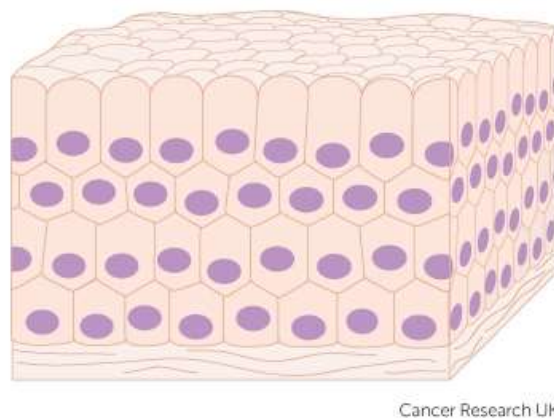

Figure. 7. '*Human Skin Cell*'

Cancer Research UK

Figure. 8. '*Plant Foliage Cell*'

This process of creating space made me really excited as this suggested, by the nature of expansion, that the inside and outside would become a shifting dimension that is not necessarily static. I began to see similarities between architectonics and natural objects or our human body, especially at the biological level.

Between 2006 and 2008 Yoan Capote created a series of sculptures called '*Open Mind'* approaching such themes as inside & outside and architectonic space. The work looked towards the relationship of biologically invisible parts of the human body with visible structure and how it can be represented in a way that allows the viewer to interact with it and open up a verbal dialogue. In this sculpture Capote created a topographical representation of the brain (see fig.10), which has a maze like form that can be traversed by the audience; with only one way in or out, potentially representing the spinal column used to send the signals for the nervous system. This seems solidified when one takes into account Capotes intention that the viewers represent the neurons in the brain carrying information.

Figure. 9. *'Open Mind'* **(2006-2008)**

Originally this project by Capote aimed to create an architectural public space, open to all walks of people, as a place of contemplation and meditation. He creates a platform which represents an internal organ as a shared space for people to reflect and re-asses contemporary urban life. His allegorical title '*Open Mind'* is key to the work and its interpretation. It is both an open mind in structure and also a tool to open the mind of the participants.

We can see from my analysis of Capote's sculpture, and from the words of Villalonga in the book *'States of Change-Artists in Cuba'*, that Capote's work 'updates' the object for new functions and meanings' (Villalonga, 2008:54). Capote likes to take objects and re-imagine or re-invest them into something else; which can be seen with his use of the human brain in the work '*Open Mind'*. Capote's work with objects and the human mind is one of analogy, they become representations for the particular intangible mental message he wishes to convey

Capote and architectonics are similar in that they share a relationship with objects; they both start their processes with partial objects, forming attachments and boundaries with them, progressively they then move to the whole object and transcend the original partial object. Der Lann showed us that Architectonics begins with the block which evolves into various other space delimitations; Capote said of his practise that "*Objects are an extension of our body when we use them, they are bound up with all the habits and needs that define human behaviour"* (Capote in Villalonga, 2008:54) therefore he begins with an object which he evolves into a new shape with a new use, transcending its original meaning and bounding to become a metaphysical symbol. Winicott's partial and whole object attachment theory is an important analysis tool here, as I believe that this process is crucial to a link between humans and man-made structures.

Chapter 4: Personification of Built Structures; Objectification of human form

Throughout my research and practise I have been focusing on how and why man-made structures or architecture can be compared, linked or reflected in the human form; from Deleuze through Winicott to Merleau-Ponty the philosophies look at and talk about the shift from objectivity to subjectivity. This developmental relationship is key in all of the artists' works I have used in this paper. Simon O'Sullivan, in *'The Deleuzian Dictionary'*, stated that *"Art…is the discovery of new combinations and new ways of folding the world into the self, or put simply, new kinds of subjectivity"* (O'Sullivan, 2005:106) and illustrates the idea of movement from objectivity to subjectivity

So in turn, I have put my own spin on this validating relationship of objectivity and subjectivity by taking into account the project's objective. My approach would be to create a visually coherent meshing or comparison of the human subjective space with that of architectural and man-made structure's objective space. I call this new dialectical relationship, the personification of buildings and the objectification of people.

In the search to define this dialectical relationship my research began by looking at texts that personified buildings and man-made structures, which used the literary tool of anthropomorphism. This process began by focusing on the work of J.G Ballard and his text, *'High Rise'* 1975, completely taking place within a high-rise complex of flats; Ballard paints a picture of an autonomous building, catering for the every-day needs of its inhabitants. The word autonomous is used in the biological sense, suggesting, as Ballard infers in the book, an organism existing independently that grows naturally without external assistance.

Throughout the novel Ballard uses analogues/metaphors not only as a comparative process for the characters to understand and name the oppressive nature of their surroundings, but also as a descriptive method of an organic autonomous structure.

> *"she referred to the high-rise as if it were some kind of huge animate presence, brooding over them…the elevators pumping up and down…resembled pistons in the chamber of a heart. The residents moving along the corridors were the cells in a network of arteries, the lights in their apartments the neurons in the brain"*
> (Ballard, 2006:40)

The images that Ballard created personify the high rise structure in a way that went beyond mere comparison of building and human, suggesting a more psychological and physical transformation.

Additionally Ballard made general social observations with this text phenomenologically suggesting, that with the social pressures of space in cities, and the focus to inhabit ever increasing high-rise structures, human will be at the mercy of these autonomous and alien architectural beings. This interpretation is reflected in the progression of Ballard's work, which eventually shows the entire breakdown of all social and habitual life of the residents at the high-rise, through the influence and control of a concrete structure that has an organic and human presence. Within Ballard's work there are allusions to the deconstructions of an architectonic space; a space that works with its human occupants to create a perfectly shaped habitable space.

"five floors without electricity. At night the dark bands stretched across the face of the high-rise like dead strata in a fading brain" (Ballard, 2006:75)

Ballard's high-rise works against its occupants, its space is intentionally un-natural causing a dislocation of its inhabitants with their normal morals and humanity. If as Van Der Laan suggests, *"the inside of the house is for man a piece of habitable environment, while on the outside where it confronts nature, it stands for a fortified human existence"* (Van Der Laan, 1983:2) then Ballard's high-rise completely turns this idea of a safe place into a dangerous one.

The second text used in my research to investigate the personification of buildings is George Perec's *'Species of spaces and other pieces'* 1974, which talked a lot more objectively about urban space and structures, often pointing out the obvious reliance we have on our urban environments. Perec, in his chapter on *'The Street'*, asks his readers to *"strive to picture yourself…beneath the network of streets, the tangle of sewers…the invisible proliferation of conduits…without which no life would be possible on the surface"* (Perec, 1997:53), and in doing so presented the subterranean elements of the street as a system of life-lines. Unlike Ballard he did not personify these objects, but focuses on how they provide us with 'life' or the ability to live. Perec, however, did allude to an organic process, which can be compared analogously to the earth and its subterranean mechanisms that provide life on its surface, or compared metaphorically with the humans biological make up containing multitudinous inner workings that provides the surface visibility of life.

Additionally, we can see that with this statement Perec makes allusion to the city being a structured whole that requires manifold layers to construct it; this brings me back to my earlier research on architectonics and its reliance upon the prior delimitations within its system to make a whole.

Stephen Gill with his photographic studies entitled *"Roadworks"*, (see fig.10), continued Perec's thoughts on the street and its hidden layers. The pieces concentrate on the everyday event of city roadworks; attempting to highlight a usually invisible process. While creating this work Gill was quoted saying that roadworks made him feel like the city was collapsing (Gill, 2004:6). Couple this with the portrayals of these open fissures and holes and we can begin to understand the city as a layered whole; much like the definitions by Perec and architectonics. This is also reflected in Gills' compositions that do not focus directly on the road works, but include the surroundings often filled with people going about their daily routines or wide angles to include the peripheral buildings and roads; the composition highlights the relationship between the roadwork and the rest of the city. The relationship Gill creates between the parts and the whole of the city structure allows for a further comparison metaphorically with human biology. These holes mimic human biological wounds, injuries on the surface of the living city.

Figure. 10. *'Roadworks'* (1999-2003)

Both the works by Stephen Gill and the personification of buildings by Ballard led me to the short lived architectural movement in Japan from the 1960-1980s labelled *'Metabolism'*, spearheaded by such architects as Kengo Kuma and Kisho Kurokawa. The Metabolism movement wanted to create buildings that were seen as organic, which would mirror the biological essence of metabolism by being renewable and modular (Kurokawa 1977:9). The architectural movement focused on cellular structures, directly reflecting the human biological elements.

Figure. 11. '*Nakagin Capsule Tower'* (1977)

The work of Kurokawa (see fig.11) embodies the Metabolist architectural movement and also uses the architectonic measurement of the cell to create individual pods. Frampton, in the book *'Kengo Kuma – Complete Works'* suggested that the metabolist movement created a hybrid space, he stated *"Such acts of production connect place and human beings"* (Frampton, 2012:9), this can be seen in Kurokawa's architecture (see fig.11) and how it represents a conscious decision to animate man-made structures, by reflecting the complex layered biological nature of humans in architecture.

Brian Griffin employed various acts of production in an attempt to connect both human and place. His commercial photography had a way of working that objectified humans and personified architecture. In the series *'Work'*, (see fig.12 & fig.13), Griffin plays with scale and illusion in a coy story telling method to create a relationship between the makers and what they make. The two pieces I have focused on from the series

'Work' aptly represents Griffin's narrative intentions. There is a continuous narrative employed in these images; obvious through Griffins sustained use of the spotted tie motif (see fig.12 & fig.13). The varying scale of the buildings between the two pieces invokes Ballard's idea of a growing and autonomous structure; dwarfing the workers (see fig.13). Conversely the scale of the people in both pieces calls into question the effects built structures can have on human beings. Additionally Griffins potent use of fantastic scales removes the viewer's ability to relate to the subjects; he mixes personification of the architectural structure with objectification of the human form.

Figure. 12. '*Com-Rosehaugh stanhope Development'* (1972)

Figure. 13. '*Com-Rosehaugh stanhope Development'* (1972)

The idea of objectifying the human form and how to go about this has become a key question in how to create a visual representation of the relationship between architecture and human beings. Stuart Whipps is known to focus on objects, specifically attempting to get to the core of them and to extract its social influence, he is quoted as calling his practise the process of 'drilling down into an object' (Spike Island, 2016) Whipps bases a large portion of his work on the object of the human gesture, its representation and meaning. Seen in both the "Isle of Slingers" (see fig.15) series and his 'Zabladowicz' (see fig.16) series there is a commonality in his gestural form. In each of these works Whipps uses these rather abstract gestures to represent letters, often the form made, not only represents a character, but also the form of the architectural concept he is working with. As a subtext to his work, he strives to create links between the gesture and its presentation method or its surroundings.

Whipps objectifies the gestures by disembodying them, allowing for a cleaner correlation between man and architecture. It is not only in the disembodying of the gesture that they become objectified, but also in Whipps presentation of the pieces; formatively the media Whipps uses, photography, film and the printed image, objectify anything they represent. However Whipps' presentation rather than the medium helps to objectify the gesture. Often Whipps layers the presentation utilising architectural backgrounds or housings (see fig.16), or repeatedly constructs the presentation using strict divisions or colours (see fig.14).

These methods assist Whipps in fracturing the gesture away from the body. Winnicott would call these partial objects, but Whipps carefully reconstitutes these into wholes in their own right; abstracting our ability to focus on the whole of the human body, but alluding to it via these fractured gestures.

Figure. 14. *'Ilse of Slingers series'* (2016)
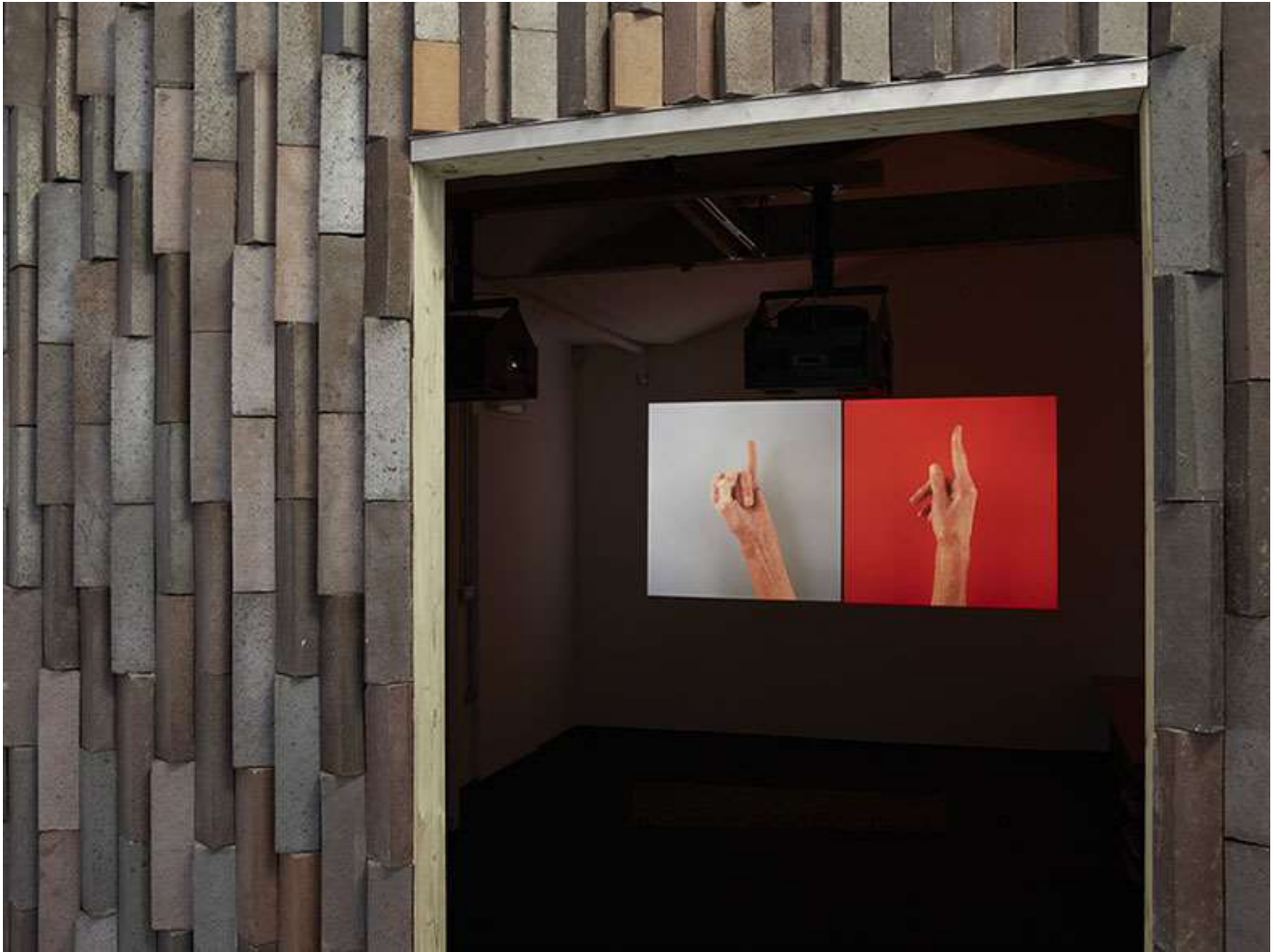

Figure. 15. '*Ilse of Slingers series'* (2016)

Figure. 16. *'Zabludowicz Series'* (2014)

Chapter 5: Visual Interpretation

I began my visual work by focusing on the relationship between the inside and outside of structures and how this reflexive connection could be represented. Through my research into the Deleuzian Fold, it became apparent that one effects the other and so with this in mind my early work was motivated to represent this synergistic dualism (see fig.17) The work employed a strictly controlled set of criteria which allowed me in post-production to attempt to create a gestalt image where a new space was created, and relied upon, the marrying of the inside-outside.

Figure. 17. '*Untitled'* (2016)

It became apparent to me that I was attempting to capture a buildings essence, and so I continued to look for varying techniques that could allow me to produce an image to that effect. I developed an interest in the gestalt which *"owes its structure to nothing but its own components and context…formulations that describe the relation between 'the whole' and its parts"* (Kohler, 1986:271)

This relationship between a structure's whole and its parts, a parallel of my research into Winnicott's Object psychology, reflects the structure of humans and buildings. The gestalt is apparent in works I have analysed by Capote (see fig.9), Buren (see fig.2) and Export (see fig.1); Merleau-Ponty also alludes to the gestalt structure in his text the visible and invisible, suggesting that these two parts touch to create a whole "being" (Ponty 1968)

Armed with the gestalt and its pairing with Winnicott's psychology, I chose to fragment the two techniques and focus on the part or partial object of architectural structures; resulting in what I see as the gesture of a building (see fig.18). This idea stems from the process used by Ola Kolehmainen; he extracts small elements from the architectural landscape and makes this the whole of the artwork. In doing so he removes the identity of the structure and suggests that this building can be reduced to this one extracted fragment (see fig.19)

Figure. 18. '*Untitled*' (2016)

Figure. 19. '*Search for Mystery III*' (2005)

"fragments that nonetheless possess a definitive sense of autonomous realization" (Persons, 2007:87)

This method resonates with the earlier gestural work of Stuart Whipps, where he reduces a meaning down to a simple gesture, empowering it and enlarging it to the whole rather than a partial object; supplanting and inverting Winnicotts object orientated psychology. Much like Whipps with his gestural pieces or like the Metabolist movement of Japan, my work strives to reflect and mimic the gestural fragments of buildings with those gestural qualities within the human bodies' scope.

Alongside this work on fracturing buildings into gestural elements, I also began experimenting with mirrors and abstracting architectural structures (see fig.20). Throughout my research there has been parity with the Lacanian Mirror stage; reflection has been predominant in nearly all the relationships created by theorists and artists referenced. The mirror stage is a process of identity validation that all humans go through, moving from the objective to the subjective, and therefore something I wanted to approach with my work.

Figure. 20. '*Untitled'* (2016)

Initially my earlier experiments with the gestalt of the inside and outside fed directly into this progression. I was conscious of the Deleuzian Fold and the reflective cycle of Merleau-Ponty when conceiving this idea. My initial execution (see fig.21) was aiming at breaking down the boundaries of buildings' structures, merging the physical delimitations of the walls with its surroundings while also endeavouring to create a depth within the image reminiscent of the inside-outside that exists within all built structures.

Figure. 21. '*Untitled'* (2016)

From my research into the various relationships that reflection creates I became aware of the work of Robert Smithson and focused on his pieces that exclusively used mirrors (see fig.23), his concepts revolved around Enantiomorphism; where two objects are structural mirror images of each other, and the entropic effect of mirrors. In the *book "Mirror Travels"* Smithson professes to be heavily interested in the mirrors inability to reflect itself and their capacity to extinguish what it reflects. It was also the first time I had heard the word dissymmetry used in conjunction with mirrors, Smithson suggested that mirrors were able to fracture and bind, therefore abstracting it's subject as seen in the his work (see fig.22).

Figure. 22. '*Chalk-Mirror Displacement'* (1969)

Fortified with this rather large eclectic mix of ideas about mirrors, reflections and their identity-abstracting possibilities, my latest work looks in the direction of abstracting the identity-validating process of mirrors by removing the mirror image of an architectural fragment, therefore denying the Lacanian movement from objective to subjective, I attempt to treat a structure like a human being (see fig.23).

Figure. 23. *'Untitled'* **(2016)**

Conclusion

As suggested by Christopher Alexander in the introduction, coherence, and the ability to see things as intricate, interweaved wholes formed of parts, gives us the sense that these things are comparable to ourselves. This is true of buildings, which have been argued to have many parts, both internal and external, that come together to create the buildings form and function. The part-ness and whole-ness of a building emulates and traces that of a human's part-ness and whole-ness.

The parts and the wholes, and how one views these in relation to the human body and architectural form, begins to create a relationship or reflection between the two structures. Buildings play an important role in human's existence and so the extent to which we metaphorise them with the human form is comprehensive, resulting in contrasts being made between parts of the human body and parts of buildings bodies; we have seen in Ballard's literary piece *'High Rise'*.

The whole object of the human being has been said to be made up of many parts, both internal and external to it. We have seen that Merleau-Ponty, through his use of the visible and invisible, believed that a human is based on a cyclical system of perception that requires both the parts of body and mind to form the whole. Alternatively Deleuze suggested that the human being is formed through the interaction of folding space, the blended dichotomy of inside and outside space, two founding parts of the whole space of a human being.

This blending of partial and whole objects within humans allows for a comparison with architecture to begin taking form; this has been evidenced in Stuarts Whipps works that fragment and objectify the human gesture, reducing the whole of the human body to its parts that both strengthens and enlarges its significance. Conversely Ola Kolehmainen fragments the architectural whole into abstracted parts, reflecting the human gesture in Whipps's work, empowering the part with the identity of the whole.

In following the example of Whipps and Kolehmainen reversing the psychological view of the whole object to its parts begins to unravel the very essence of that object. Therefore by focusing on the part objects of both humans and architecture we can begin to see the similarities between the two forms, at which point a visual metaphor is created. These visual metaphors can be seen at work in Yoan Capote's sculptures which use both part objects of the human body and architectural bodies to produce a new whole formed of the two structures, allowing for a creation of a hybrid space and empowering his message of the shared metaphysical space between humans and urban structures.

Architectural space, as suggested by Architectonics, is created by humans in the endeavour to remove space from nature and to define this space with boundaries for security and comfort. In this process, man creates a mirror image of its inner-self, a reticent space that is detached from shared reality. Often we do not appreciate that the structure we see in front of us will have many layered parts, and instead focus on the whole, and so therefore are unable to make the link, between the coherence of buildings and the coherence of human beings.

To bring the audience to this inference I have chosen to pursue the use of mirrors and the fractured gesture to remove architectures coherent whole-ness. Through the abstraction, deconstruction, reduction and removal of the whole of the building, I encourage the part to be an index for the whole. These methods culminate in the attempt to make people look differently at our built surroundings and ask them to relate to, however un-animated the object maybe, these multi-layered structures.

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