



THEORY OF INCOMPLETENESS, FROM ABSTRACTION TO FRAGMENTATION,
THE CORRELATION BETWEEN MARY MISS' ART AND DECONSTRUCTIVISM



By

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and Deconstructivism

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This dissertation delves into an overarching interrelation between the philosophical, historical, aesthetical, and architectural perspectives surrounding the term Incompleteness. In philosophy, Incompleteness is traced back to the time of the ancient Greek Presocratics, at the period when the concepts of abstraction and polarity were commonly used in the methodical process of early Greek truth-claims. In history, Incompleteness was bounded within the concept of fragment during the time when the Roman ruins were studied, recaptured, and restored—ever since the modernity of late Italian Renaissance up to the transition between the architecture of polarized tendencies of Neoclassicism versus Eclecticism in France. In art, Incompleteness is perceptually scoped within the vast spectrum of movements in modern art between the dualistic tendencies either toward restorative but inorganic abstraction or toward degenerative but organic fragmentation. Until the late 1960s when the cultural reform propelled art toward experimentations and concepts beyond conventionalized aesthetics or institutionalized establishment of art form, the demise of late Abstract Expressionism infused the advent of Minimalism and Conceptualism. Ultimately, Land Art exemplified by the work of Mary Miss extends Modern art and eventually developed into a type of anti-aesthetics in spatial experience, within which lies the theoretical fabric of Incompleteness—identified in six operative terms; three of which catalyze the stabilized tendencies, while the other three catalyze the opposites. In Architecture, due to the shared grassroot fundamentals of regenerative partiality and degenerative fragmentation, the theory of Incompleteness is comparatively analyzed in correlation to the architecture of Deconstructivism. While the Theory of Incompleteness identifies the stabilized tendencies upon the work of Mary Miss; this theory highlights the destabilized traits or disjunctive blueprints behind the constructs of Deconstructivism. In the contemporary world, the architecture of Incompleteness is reestablished among the group of so-called Japanese Constellation Architects who are currently redefining the scope of their stabilized design through the renewed realization of abstraction, through the reformulated concept of Japan-ness, and through the decisive synthesis of control upon the altogether excess of open-endedness, indeterminacy, and destabilization.

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INTRODUCTION

In the academic world, the term 'Incompleteness' has been theorized ever since the 1931 publication of *Gödel's incompleteness theorems*. Kurt Gödel, at the age of twenty-five an Austrian born logician, mathematician, and philosopher have published the two of the most controversial theorems in the 20th century. As an attempt to dismantle the foundation of logics in both mathematics and philosophy, he invented the mathematical tool; Gödel's Numbering or Gödel's Coding, in order to prove that within every qualified expression of formal systems or every effective procedure of arithmetic system, the truth statements are unprovable because Gödel's Coding can identify the systematic inconsistency within every qualified mathematical statement.

Because the mathematical truth relies on an absolute certainty and consistency within its system, Gödel's first theorem stating that within the axiomatic systems of mathematics there is not any proof of that truth statement, would completely destabilize the reliability within foundation of mathematics by confirming that any sufficient form of mathematical system must eventually end up in incomplete or inconsistent state of its unprovability. Furthermore, in Gödel's Second Incompleteness Theorem constructed as a plurality to his first theorem, again by using his coding system to transcribe any formal mathematical statement, he proves that within any consistent mathematical system its own consistency can never be proven. In other words, both of Gödel's Incompleteness Theorems together prove that any adequate form of mathematical systems remains consistently incomplete. Firstly, because the consistency within the mathematical system cannot be proven as neither inconsistent nor incomplete—according to the Second Theorem. Secondly, because there will always be possibilities of inconsistency within that system and nothing can be done to invert that state of infinite complexity—according to the First Theorem: *'This statement is false.'* Think about it, and it makes your head hurt. If it's true, it's false. If it's false, it's true. In 1931, Austrian

logician Kurt Gödel shocked the worlds of mathematics and philosophy by establishing that such statements are far more than a quirky turn of language: he showed that there are mathematical truths which simply can't be proven¹. Destabilizing the very foundation of logics in regards to truth statements, Incompleteness theorems by Kurt Gödel uncover the limitation on what one might be able to obtain meaning through mathematics and therefore denying the potentiality that there could be the mathematical theory of everything. Ultimately, Gödel's Incompleteness Theorems emphasize the underlined eventuality that math is not perfect and there are gaps between statement of truth and proof.

Architecturally, the term 'Incompleteness' has been collectively theorized; along with two other terms imperfection and impermanence, in the 2015 *Allure of the Incomplete, Imperfect, and Impermanent: Designing and Appreciating Architecture as Nature*; the book by Rumiko Handa. Handa exemplifies architectural instances from both Western and Eastern hemispheres which identify the concepts of autonomy, durability, and collaboration in relation to the everlasting flux of nature and its incessant impact to built forms. She began to forge the new architectural sensibility upon the unfinished, the unpolished, and the ephemerality by elevating the extent of architectural potentiality materialized as its own entity in the mind in contrast with one by actuality (Handa, 2015:9,13). She highlights how architecture is subjected to adapt in accordance with the imminence of deterioration and transformation through time; ultimately, this alternative aesthetical emphasis found on the aftermath of a building beyond its complete, perfect, permanent state can be materialized into the otherwise overlooked imprint of precious

¹ An excerpt from the introductory note of the program, 'The Limits of Understanding' at The World Science Festival. The date of the original program was held on the 4th of June, 2010. Moderator was Paul Nurse and the participants included Gregory Chaitin, Mario Livio, Marvin Minsky, Rebecca Newberger Goldstein. This program explores Gödel's discovery and examines the wider implications of his revolutionary finding. Participants include mathematician Gregory Chaitin, author Rebecca Goldstein, astrophysicist Mario Livio and artificial intelligence expert Marvin Minsky. This program is part of The Big Idea Series, made possible with support from the John Templeton Foundation. The World Science Festival gathers great minds in science and the arts to produce live and digital content that allows a broad general audience to engage with scientific discoveries. Our mission is to cultivate a general public informed by science, inspired by its wonder, convinced of its value, and prepared to engage with its implications for the future. (<http://www.worldsciencefestival.com/>)

time which can be incorporated into the initial objective of the design conception. By anticipating the architectural subsequence with time beyond its original state of fixed premise, from the Roman Coliseum to Japanese tea rooms and through intellectual rather than factual, one can expand the appreciation toward regenerative, restorative, and imaginative allures. The critical groundwork by Rumiko Handa features historical and architectural exposition of positive appreciation described in various architectural tangents of representations and implications in regards to incompleteness, imperfection, and impermanence—for instance in materiality, cinematics, photography, and Japanese architectural history. Ultimately, the scope of Handa's discourse covers a broad extent of theoretical investigation including the syntheses of key tactical terms explaining the specific architectural effects and affiliated conditions under the contextual influences of time and our natural world.

In this dissertation, the ultimate question of the thesis aims to affirm whether the theory of Incompleteness can be established within the realm of architecture whose potentiality in this term *Incompleteness* is determinately centered around the polarized difference between two separate manifestations; parts and its binary counterpart of whole. The scope of investigation is believed to be threaded along the hypothesis whether the polarity between the uncontrollable tendencies of parts versus the controllable tendencies of whole exists and ultimately can be systematically theorized perhaps into a new criterion that can be used to identify specific catalysts behind the fluctuating pendulums of design either toward the order of whole or toward the disorder of parts. In chapter one; *Abstraction in its Polarity and Ruin in its Fragmentation*, the scope of thesis investigation begins at the historical grassroot implications specifically to lay out the fundamental scopes and conditions within the theoretical domain of Incompleteness which can be primarily illuminated in the historical concepts of abstraction and fragmentation.

Ever since the time of ancient Greece, while the role of philosophers is originated for the first time by the Presocratics, whose underlying force behind any explanation in each statement of truth lies in its scheme of abstraction. In abstraction, the Presocratics assessed their truth-claims by determining the underlying rationality projected by the paired conditions of polarized opposites; hot versus cold or wet versus dry, for instance. Over the course of a few centuries, there were numerous Presocratic schools of thoughts each of which emphasized different sets of ideals. Different philosopher can choose to focus among the variety of subjects including science, mathematics, mythology, biology, cosmology, and so on. By comparing several English-translated sources of the Presocratics which explain the logics and rationale behind the practice of Presocratic truth-claims, the synthesis of three organizational natures is proposed to accentuate the generally polarized characteristics between the foundational balance of two opposites structured in three different types of organized statements. Despite the prevalence in the use Presocratic polarities among philosophers, the evidence found in numerous texts while demonstrates a general understanding in the various scopes of scientific discoveries, cultural influences, and social benefits, likewise in equal amount revealing the limits, the inconsistencies, the inaccuracies, and the compromises within the logics of polarities.

Furthermore, the next conceptual implication of Incompleteness rests on the polarity between two architectural propositions in regards to the notion of fragment in France. The first tendency so-called antique fragment is inspired by the 18th century height of cultural romanticist interests in ruins originated from the widespread archeological excavation and drawing documentations of ancient architectural ruins in Rome. Architects rationally combined historically correlated classical fragments into cohesively new architectural tendency. Eventually manifested into the style of French neoclassical architecture, the distinctive characteristics in neoclassical architectural composition tend toward the harmony of the restored and unified whole, epitomized in the exemplary works of Charles-Louis Clérisseau, Etienne-Louis Boullée and Claude-

Nicolas Ledoux. Subsequently, Jean-Nicolas-Louis Durand, one of Boullée's disciples developed his use of antique fragments by decomposing and re-composing architectural elements into a comprehensive catalogue of reproducible fragments which he termed as elementary fragments. The method signals an influential shift by and granting architects' freedom to recombine diverse architectural elements disregarding any historical affiliated connotations which may have come with the choices. Consequently, the second tendency so-called historical fragment is identified in parallel with the architecture of French eclecticism which inclines toward a conglomeration of dissociative and disjunctive parts celebrated by the exemplary works of Léon Vaudoyer, Henri Labrouste, Félix Duban, Louis Duc, as well as Victor and Louis-Pierre Baltard. The analysis of antique and historical fragment in chapter one is carried out by comparing literary records of several historical inferences; subsequently, the outcome shows consistent findings consolidated into summarized characteristics in regards to the nature of polarities between antique fragments and historical fragments. While the inclination of neoclassical fragments featuring antique elements would lean toward organized order of whole, the inclination of eclectic fragments featuring dissociated variety of historical components would lean toward disjunctive disorder of parts.

From acknowledging the distinct dualistic or binary aspects of Incompleteness between restorative potentials toward unified whole versus dissociative potentials toward disunited parts, for the next inquiry in chapter two; *Internalization and Externalization, Trace of Incompleteness in Art*, the direction and scope of thesis investigation will be diverted toward the particular development in the field of modern art which likewise appears to consist the propensity of the similar dualistic frameworks between two distinct spectrums; the first one of the externalized method of augmentative and open-ended elaboration toward figurative and organic parts, while the other of the internalized concept of reductive and restrained abstraction toward geometric and inorganic whole. The purpose of the narrative investigation in chapter two continues to question the potentiality of polarity underlying the term Incompleteness which could

determine the polarized difference between internalization and externalization in modern art. Carried out by the deductive process of comparative literary assessment through records of arguments made by Dalibor Vesely, Jennifer Shields, Umberto Eco, and Wilhelm Worringer, these critics and theorists whereby have only generalized the differences among the binary characteristics without specifying the deterministic criteria in identifying the catalytic force behind the pendulum swings between these two realms intrinsically existing in modern art.

Subsequently, modern art in the United States reached its pinnacle with the worldwide influential success of Abstract Expressionism which is selected to be the crucial topic of analysis at the end of chapter two. Unlike its early modern precedents—Fauvism, Supremism, Futurism, Constructivism, Cubism, Surrealism, Dadaism, Abstract Art, Expressionism—Abstract Expressionism, perhaps in its paradoxical paradigm, reconfigures direct ties to the past traditions, and leaping forward into its own unprecedented territory between both extreme ends—from the inner internalization of psychological depiction such as in color-field paintings to the outer externalization of physical expression such as in action paintings. Additionally, the clarity of visual impact in Abstract Expressionist paintings provides opportunities for a closer observation into distinctive variations among the works. Cast within the same collective genre of Abstract Expressionism, by the critics and artists themselves the works are subcategorized into two tendencies. The majority of Abstract Expressionist paintings reviewed as the first tendency by critics and subcategorized as the *Color-field* paintings would lean toward the internalized depiction of an artist's inner psyche demonstrated by its visual impact in the manner of contained abstraction—contemplative painterliness, immersive allure, and intimate fragility. On the contrary, the majority of Abstract Expressionist paintings reviewed by critics as the second tendency and subcategorized as the Action paintings would lean toward indeterminacy, open-endedness, and dissociation demonstrated by its visual impact of an artist's outward release—explosive fragmentation, primitive figuration, or unhinged

automatism. Ultimately, during the most productive and prolific time for many of the master Abstract Expressionists between 1940s and 1960s, across the extensive body of works established in each of the two subcategories lies the consistent surge of repeating themes which could be explained in six initial keywords; three affiliated to the internalized subcategory and the other three affiliated to the externalized subcategory. In this dissertation, the appropriation of the six initial keywords is synthesized as a hypothetical proposition through a logical process of deductive conclusion based on the selective analysis of exemplary Abstract Expressionist works that epitomize the potentiality of the six keywords rather than being based on the inductive analysis of the entire collection of Abstract Expressionist works by every Abstract Expressionists. Established as the grassroots operative terms for a broader scope of Incompleteness, the six initial keywords are divided into two groups; the first group of Absence, Illusion, and Subjectivity operates its terms by an internalized platform, while the group of Fragment, Contradiction, and Referentiality operates its terms by an externalized platform.

In chapter three; *Trace of Incompleteness, Polarity in Miss' Art between Concept and Methodology* begins by substantiating the correlation between the two-dimensional medium of Abstract Expressionist paintings versus the three-dimensional Conceptualism; eventually evolved into Land Art. The selection of literary records retrieved from the three-dimensional Conceptualist sculptors and Land Artists affirm this undeniable correlation. The purpose of the narrative investigation in chapter three is to introduce the revolutionary period of artistic experimentation during the late 1960s—in particular the rise of the artistic spatiality of Incompleteness which is specifically exemplified in the works by Mary Miss. Firstly, the origin of the narrative begins with how Abstract Expressionism implies the emphases on experimentation with medium and materiality, on process with active and spontaneous physical engagement during the making of art, on concepts from the process of inner psyche, and most of all on spatiality in the extended scale beyond canvas-scape. Subsequently, the question on Incompleteness ultimately leads to Mary Miss, one of the female Land Art pioneers from

1960s onward. Firstly, it is essential to understand the lineage of succeeding art movements and tendencies from Abstract Expressionism to Land Art as the knowledge can outline the conceptual groundwork of Mary Miss' Land Art—likewise of Incompleteness. The literary review on art history is scoped in the overlapping transitions from Minimalism to Conceptualism, to Process Art, and to Land Art, and ultimately to the Miss' Land Art; furthermore, featuring other comparative artistic directions of her immediate contemporaries. Into the second half of chapter three, the historical review continues to explain the works of Mary Miss in accordance with her personalized method of layering techniques so-called the *Photo/Drawings* approach. Alongside the parallel analysis of the comparative works by other Land Art Contemporaries, Miss' works stand out among others in exemplifying the trace of Incompleteness—the distinctive polarity between her internalized abstract mode of conceptual dictates and her experimental outputs through open-ended methodological procedures.

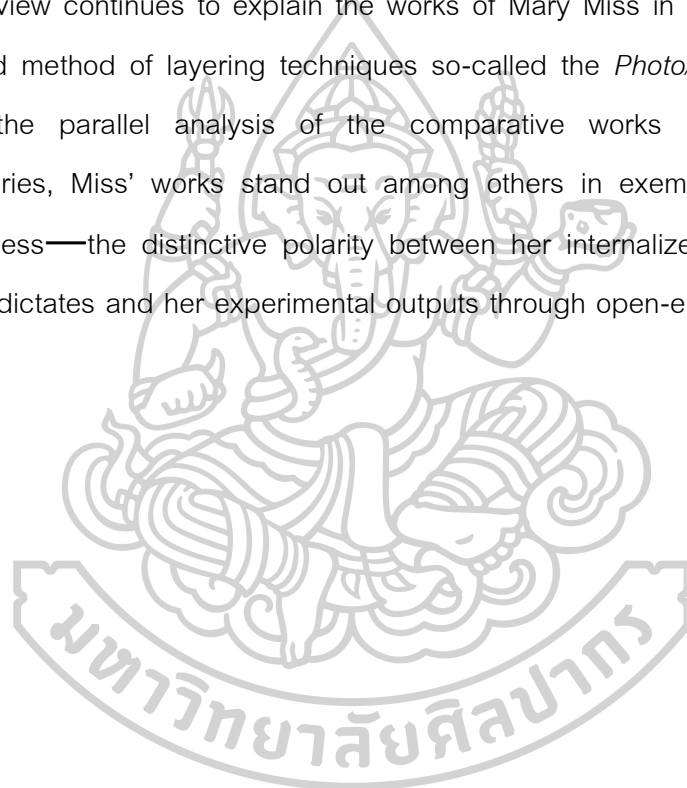


Table 1 The summary of hypotheses from chapter one to chapter three

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| <p>CHAPTER 01: ABSTRACTION in its Polarity and Ruin in its FRAGMENTATION</p> <p>Hypothesis 1.1</p> <p>The philosophical & historical concepts of abstraction and fragmentation</p> <ul style="list-style-type: none"> ● The grassroot theoretical constructs of Incompleteness ● The polarity between Abstraction & Fragmentation ● The polarity between the concept of whole & the concept of parts |
| <p>CHAPTER 02: INTERNALIZATION & EXTERNALIZATION, Trace of Incompleteness in Art</p> <p>Hypothesis 1.2</p> <p>History of Modern Art in the concepts of abstraction & fragmentation</p> <ul style="list-style-type: none"> ● 2 themes of Incompleteness in art, polarity between abstraction as internalization VS fragmentation as externalization ● Abstract Expressionism identifies the Trace of Incompleteness in 6 operative keywords ● Internalization toward restorative whole; privileging abstraction by suppressing fragmentation; 'ABSENCE, ILLUSION, SUBJECTIVITY' ● Externalization toward dissociated parts; privileging fragmentation by suppressing abstraction; 'FRAGMENT, CONTRADICTION, REFERENTIALITY' |
| <p>CHAPTER 03: TRACE of INCOMPLETENESS, Polarity in MISS' ART between CONCEPT & METHODOLOGY</p> <p>Hypothesis 1.3</p> <p>Polarity within the Land-Art works of Mary Miss, polarity between Genealogical-Conceptual Constructs & Methodological Approach</p> <ul style="list-style-type: none"> ● Internalization by genealogical concept; suppressed methodological reference & privileged conceptual discourse ● Externalization by methodological approach; suppressed conceptual discourse & privileged methodological reference ● Mary Miss, her method of Photo-drawings, the open mapping system of the mind |

Chapter four; *Theory of Incompleteness, the Balance of Polarity between Partiality and Whole*, displays the comprehensive body of works of Mary Miss across four decades during her most productive timeline. The purpose of the analysis on the exemplary works by Mary Miss aims to identify the fundamental premise of imbalance versus counterbalance as the overarching polarities within the Theory of Incompleteness. Ultimately, the purpose is to formalize the analyzed content into the fundamental matrix of Incompleteness established in Land Art of spatial experience, specifically in the works by Mary Miss whose art, despite its inclination toward the extent of instability by 'partiality', overall privileges the stability toward 'whole'.

Firstly, by looking closely at the three phases of the timeline divided in accordance with the elevated richness in scope, scale, and program of Miss' projects, these three phases also correspond to the three different theoretical frameworks involving three different sets of operative keywords in Incompleteness. The projects categorized in the first group can be characterized within the dualistic pendulum between the destabilizing method of Fragment versus the counterbalancing concept of Absence. The projects categorized in the second group can be characterized within another dualistic pendulum between the destabilizing methods of Fragment and Contradiction versus the counterbalancing concepts of Absence and Illusion. Lastly, the projects categorized in the third group can be characterized within the dualistic pendulum between the destabilizing methods of Fragment, Contradiction, and Referentiality versus the counterbalancing concepts of Absence, Illusion, and Subjectivity. In summary, theory of Incompleteness is equipped with the three pairs of keywords used as moderating tools which can identify the very underlying rationale behind the vacillating shift in the work of Miss' Land Art between its imbalance of experimental methods versus its counterbalance of conceptual ground rules. As an introductory explanation, the experimental method of Fragment dictates an apparent appearance of disparate parts, while the method of Contradiction privileges open-ended conflicts, disjunction, and indeterminacy between parts, components, segments, and so on. Subsequently, the method of Referentiality favors to situate arguments for the manifestation of the work based on an extraordinary extent of referential premises outside its immediate affiliation. On the other hand, the conceptual ground rule of Absence privileges the reduced or minimum appearance according to the design intent to limit or contain the imminence of parts, while the concept of Illusion dictates the complex organization and experiential sequences of parts, components, moments, or segments. Lastly, the conceptual ground rule of Subjectivity privileges the governing framework of personalized invention subjected by the creator of the work. As per the logical process of deductive conclusion toward theorization, the appropriation of each paired set of operative keywords, corresponding to the particular attributes within the art

project, is infused into the corresponsive textual description for each of Miss' selected work. Ultimately for art, the contribution of Theory of Incompleteness is aimed to provide the deterministic measure, upon which the aesthetic catalysts affecting the balance of polarity can be identified, potentialized, and overturned—toward positive resolutions found within the undulating flux between dismantled parts and unified whole.

Table 2: The Balance of the overarching Polarities in the Theory of Incompleteness

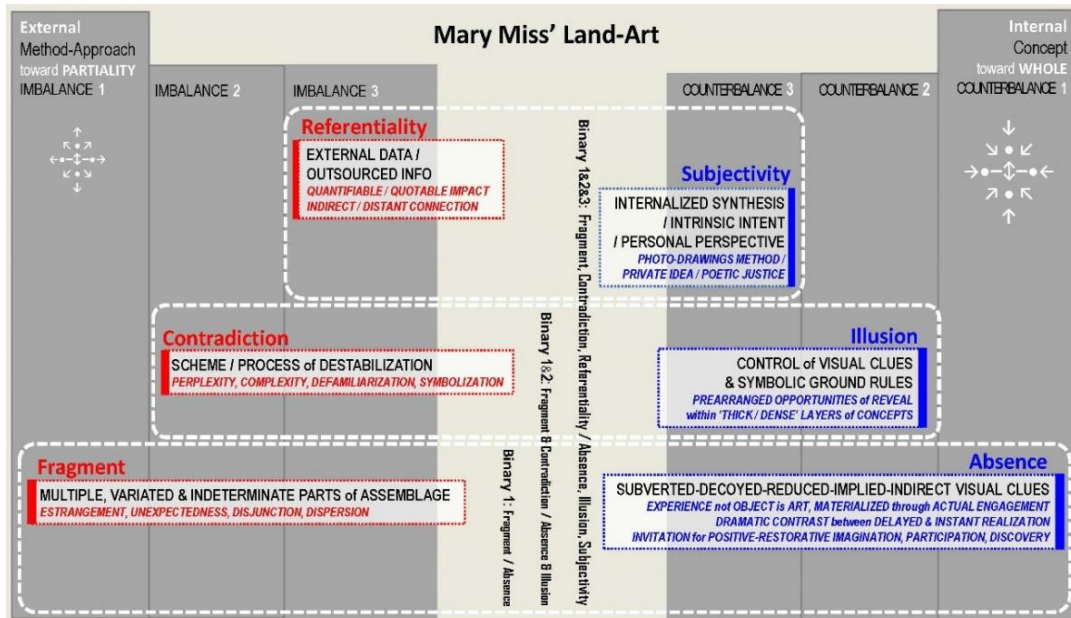
| | PARTIALITY | WHOLE |
|----------|----------------|----------------|
| | Imbalance | Counterbalance |
| | Methodology | Concept |
| Binary 1 | Fragment | Absence |
| Binary 2 | Contradiction | Illusion |
| Binary 3 | Referentiality | Subjectivity |

Table 3: The Fundamental Matrix of Incompleteness in Land Art of Mary Miss.

| Polarity | Binary/Duality 1 | The 1 st scope of Incompleteness | Agenda / Content |
|-------------------|---|---|---|
| Toward Partiality | Prone to imbalance Instability of Methodology | Fragment As aggregates within an assemblage | Scheme Distinct parts Disparate details |
| Toward Whole | Privilege to Counterbalance Stability of Concept | Absence Rethought evidence of art object/form Conceptual presence | Program Experience (as primary statement) |

| | | | |
|-------------------|---|---|--|
| Polarity | Binary/Duality 2 | The 2 nd scope of Incompleteness | Agenda / Content |
| Toward Partiality | Prone to imbalance Instability of Methodology | Contradiction in an overall compositional outlook | scheme Inviting but foiled conditions |
| Toward Whole | Privilege to Counterbalance Stability of Concept | Illusion As profound perceptual experience | program Perplexed but revealing fulfillment |
| Polarity | Binary/Duality 3 | The 3 rd scope of Incompleteness | Agenda / Content |
| Toward Partiality | Prone to imbalance Instability of Methodology | Referentiality of external data of quantifiable impact | Scheme Outsourced information indirect/distant connection |
| Toward Whole | Privilege to Counterbalance Stability of Concept | Subjectivity of internal synthesis of intrinsic intent | Program Private invention Personal perspective (idea/poetry) |

Table 4 Matrix of Incompleteness via Mary Miss' Land Art



Mary Miss and her artistic notion of deconstructed parts is potentially parallel with a foundational concept of Deconstructivism in its antithetical position against its own architectural term. Chapter five; *Correlation between Incompleteness and Deconstructivism*, begins to describe an undeniable correlation between deconstructed parts in art and destabilized deconstructivism in architecture. The purpose of the theoretical investigation on the exemplary works by Frank Gehry and Bernard Tschumi aims to translate the content from the analyzed narratives into the fundamental matrix of Incompleteness in Deconstructivism whose summarized reading of the matrix results in the privilege to imbalance over counterbalance—in contrast to the summary based on the matrix for Miss' Land Art which privileges stability as the objective of counterbalance upon the destabilization of parts.

One characteristic trait of Incompleteness in Miss' art indicates that her art as experience commits to question the very definitive limits of medium; space, land, and man, while Deconstructivism prior to its ultimate influence of Derridean Deconstruction is originally rooted in the concept of fragmentation in Modern Art and eventually in Modern Architecture; from Picasso's Synthetic Cubism to Le Corbusier's modernist poetics.

Based on the deductive analysis on the selected literary review, there are two prominent readings of Deconstructivist Architecture. The first proposition suggests that architecture of Deconstructivism represents an evolutionary extension of modernism however still part of modernism, while the second argument falls into the postmodernist divergence which can generate the architectural effects of Deconstructivism. The philosophical discourse of Deconstruction makes a significant influence to Deconstructivism by providing it with the specific design direction to the Late-modernist architects who prior search for alternative emphases beyond modernist conventions. Deconstructivist design direction adopts the dismantling method against any nuance of hierarchical convention, standardization, expectation, and so on; as though the discourse of Deconstruction allows Late-modernist architecture to exploit the relentless freedom of destabilizing itself into an indefinite realm of disjunctive organization—into an impossible realm of unrestorable whole. On the other hand, the social reformative movement of Constructivism or the Russian Avantgarde artistic tendencies provides Deconstructivism with additional visual and compositional apparatuses to express and emphasize its decomposed nature of fragmentation.

Frank Gehry and Bernard Tschumi represent two of the most influential Deconstructivists among several other pioneers ever since the official launch of the 1988 MOMA's exhibit of Deconstructivist Architecture. The selection of three projects by Gehry and two projects by Tschumi is conducted through the logical process of deduction. Without comprehensively reviewing the entire catalogue of the two architects, the precalculated proposition of the five Deconstructivist projects therefore epitomize the correlational premises in accordance with Incompleteness. Because ultimately within the dualistic flux between destabilized imbalance and stabilized counterbalance, while its conceptual constructs being prone toward cohesion, stability, and balance, Deconstructivist projects are undoubtedly methodized to privilege disjunction, instability, and imbalance. In contrast to Incompleteness in Miss' work, while its methodological

constructs being prone toward disjunction, instability, and imbalance, Miss' Land Art is purposely conceptualized to privilege cohesion, stability, and balance.

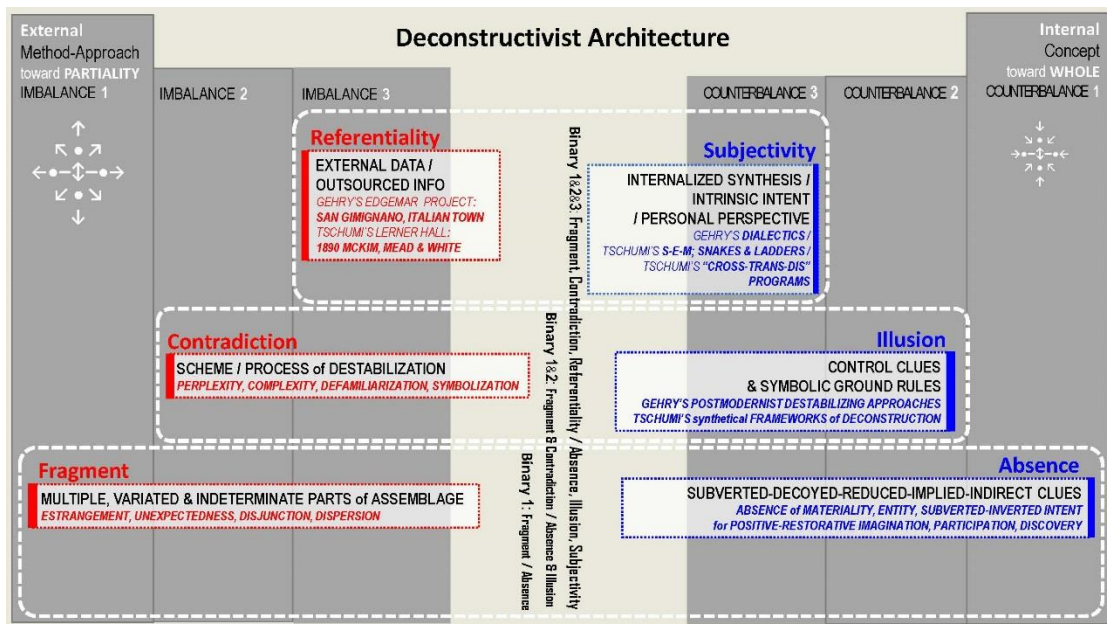
Table 5: The Fundamental Matrix of Incompleteness in Deconstructivism; The Privilege to Imbalance over Counterbalance

| Polarity | Binary/Duality 1 | The 1 st scope of Incompleteness | Agenda / Content |
|-------------------|---|--|---|
| Toward Partiality | Privilege to imbalance Instability of Methodology | Fragment The prevalence ...of physical parts ...of individual details ...of lesser components ...of incongruous segments | Scheme disorganized plan spatial segregation dislocated experience |
| Toward Whole | Prone to Counterbalance Compromised Stability of Concept | Absence Toward reduction & inhibition of extensive architectural objects and forms. Replaced by the presence ...of descriptive themes ...of relevant keywords | Program ...coherence ...consistency ...comprehension of multifunction of multiprogram of multidimension |

| | | | |
|----------------------|---|--|---|
| Polarity | Binary/Duality 2 | The 2 nd scope of Incompleteness | Agenda / Content |
| Toward Partiality | Privilege to imbalance Instability of Methodology | Contradiction physical assemblage; appearing disorganized in ...conflict ...disjunction ...dissociation ...displacement | scheme Physical & Visual incoherence Destabilization in an overall building design ...types ...styles ...tectonics ...structures ...materials ...facades |
| Toward Whole | Prone to Counterbalance Compromised Stability of Concept | Illusion Predesigned & Prescribed narrative of ...choreographed experience ...controlled spatial performance | program Precision & Dictates of outputs & effects ...organizational sequences ...circulatory sequences authorized by architect |
| Polarity | Binary/Duality 3 | The 3 rd scope of Incompleteness | Agenda / Content |

| | | | |
|-------------------------------------|---|---|---|
| <p>Toward Partiality</p> | <p>Privilege to imbalance</p> <p>Instability of Methodology</p> | <p>Referentiality</p> <p>Outsourced numbers ...of influential references ...of external inspirations ...of design impacts</p> | <p>Scheme</p> <p>Implementation & execution in the manner of Postmodernism Synthetic simulation with Double-coding intents ...for dissonance ...for incongruity ...for inharmony ...for incoordination</p> |
| <p>Toward Whole</p> | <p>Prone to Counterbalance</p> <p>Compromised Stability of Concept</p> | <p>Subjectivity</p> <p>Ingenious force of architect's freewill Internalized artistry of personalized input Inventive projection from the creative mind of an individual.</p> | <p>Program</p> <p>Implementation & execution with tendencies toward Neo-Modernism. Prone to consonance, cohesion, harmony, and coordination</p> |

Table 6 Matrix of Incompleteness via Deconstructivist Architecture



The final chapter; *Contemporary Reflection on Incompleteness*, is aimed to identify the contemporary account of architectural resurgence in accordance with the underlying theoretical framework of Incompleteness. Hence, the purpose to arrive at the argument of the present-day return to the architectural tendencies of Incompleteness is to reinstate the fundamental positive philosophical propositions particularly within the realm of architectural conditions that privilege stability rather than destabilization in such counterbalancing response to the expanding culture of diversity, multiplicity, pluralism, and specialism. The contemporary notion of Incompleteness is described as the revisited modernist ideologies toward utopianism, currently being revitalized to accommodate as well as critique the current society of Japan. This architectural discourse of Incompleteness in Japan is identified with the group of so-called Japanese Constellation architects.

For the already established correlation between Deconstructivism and Incompleteness, the analysis of the selected literary records leads the search of Contemporary Incompleteness from North America to Japan. Architecturally, there has been a parallel of historical lineage and cultural exchange between the modernized

Western world and modernized Japan. After decades of transitions and adaptations into and against Postmodernist architectural influence from the West, the counterbalance has always been the underlying accumulative essence of Japan-ness; especially in its abstraction, reduction, and ephemerality. For instance, despite the extent of experimentation and elaboration in the design of architectural external skins fluctuated according the rise and fall of the Bubble and the Post-Bubble period, from the 1990s onward the works of Toyo Ito represent the new course of architecture removing away from Japanese historic traditions and beliefs but rather reconceptualizing those into the renewed concept of abstraction and reduction—in a way to counterbalance the elevated multiplicity, plurality, diversity, velocity, interconnectivity in contemporary Japanese Society by reactivating the organic, the dynamic, the plurality out of the inorganic, the sterile, or the barren propensity grounded prior within the tendencies of abstraction and reduction. Toyo Ito himself epitomizes this new architectural lineage of so-called *Japanese Constellation*, which bears the partial reminiscence to the Deconstructivist method of rigorous inquiry upon any subject that is presupposed with default hierarchy. By first dismantling the subject into indeterminate parts, the main difference from Deconstructivism in Japanese Constellation would instead acclaim the positive reconstituting aspects of those deconstructed parts which are aspired to be whole—culturally interconnected, socially unified, and meaningfully restored. Furthermore, the Japanese Constellation tends to push its limits and extremity of modernist architectural and technological inventions in tectonic, materiality, and construction—implemented under the new rules of Japan-ness; lightness, fluidity, openness, transparency, and interconnectivity. Viewing Incompleteness in this alternative sense of modernist utopianism whose mission the early modernists as well as the Late-modernists did not in the end quite complete; idealistically, the underlying pursuit of Japanese Constellation is to evoke the alternative relations between publicness versus private lives—contained but boundary-less, in-betweenness but unified, combined but multi-transitional—as the necessary response to our contemporary world continuing to be driven by hyperpolarized, multi-specialized, multi-

dimensioned, and pluralized divisions. Whereby the total domain of Incompleteness comprises three methodical realities of externalized destabilizations; fragment, contradiction, and referentiality, three of which can be counterbalanced by means of the three idealistic concepts of internalized stabilizations; absence, illusion, and subjectivity—the theorization of the Japanese Constellation in relation to the sphere of Incompleteness likewise can be reiterated in binary terms of polarities divided between the realities of imbalance toward disunified parts which can be stabilized by the ideals of counterbalance toward restored whole. Ultimately, the theory of Incompleteness explains the balancing potentiality within the dualistic polarity between dismantled parts and unified whole, as Incompleteness shall underline strings of interrelations between the notions mainly of abstraction, polarity, fragmentation, openness, conceptualism, deconstruction, constructivism, and deconstructivism.

Table 7 Matrix of Incompleteness via Japanese Contemporary Architecture – Constellation

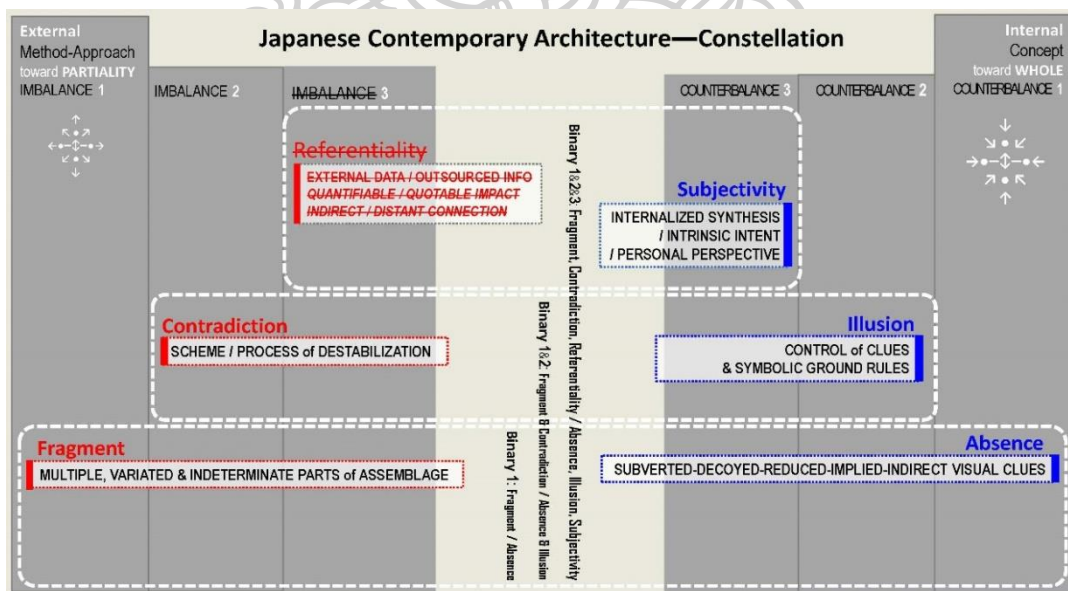


Table 8 The summary of hypotheses from chapter four to chapter six

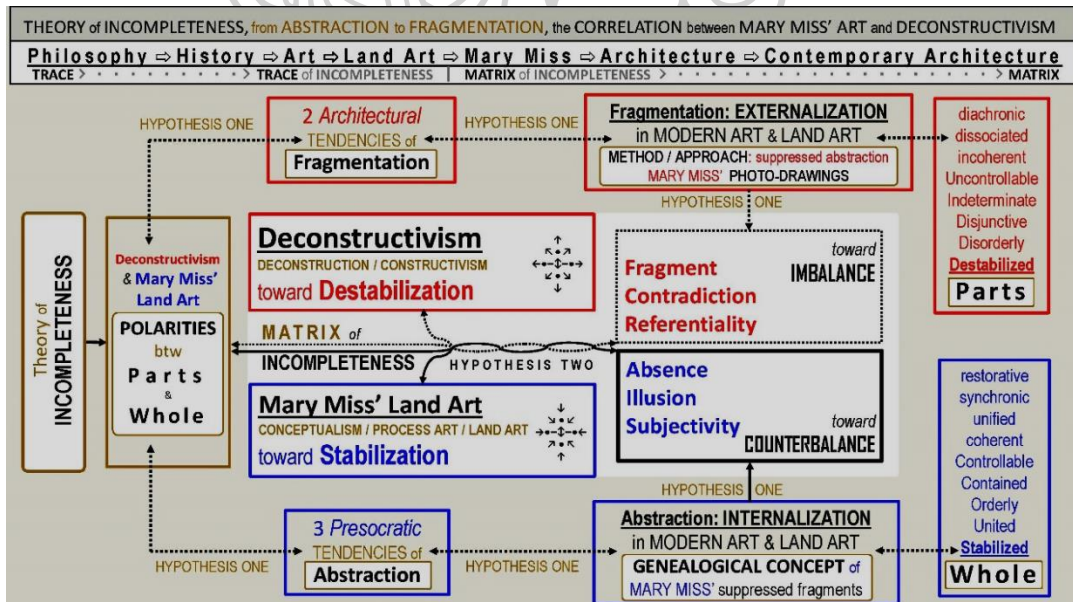
| |
|---|
| <p>CHAPTER 04: THEORY of INCOMPLETENESS, the Balance of Polarity between PARTIALITY & WHOLE</p> <p>Hypothesis 1.4</p> <p>The Theorization of Mary Miss' Land-Art works of Incompleteness</p> <ul style="list-style-type: none"> ● Polarity between method & concept in Miss' work identifies Polarity between Imbalance by Partiality & counterbalance toward Whole ● The operative keywords of imbalance consists of Fragment, Contradiction, Referentiality, while the operative keywords of counterbalance consists of Absence, Illusion, Subjectivity ● The organized matrix of Incompleteness summarizes the Theory of Incompleteness by explaining the systematic inclination between parts & whole in art as spatial experience ● The matrix of Incompleteness devises the vacillating discourse between three binaries 'Fragment-Absence', 'Contradiction-Illusion', 'Referentiality-Subjectivity' |
| <p>CHAPTER 05: Correlation between INCOMPLETENESS & DECONSTRUCTIVISM</p> <p>Hypothesis 2.1</p> <p>The Theoretical Interrelation between Deconstructivism & Matrix of Incompleteness</p> <ul style="list-style-type: none"> ● Deconstructivism, the bridge linking between Incompleteness & Architecture ● Deconstructivism, an intellectual extension out of Modernism, Deconstructivism, the same antithetical trajectory against Modernism as Postmodernism ● Deconstructivism, an architectural tendency rooted in Constructivism & Derridean Deconstruction ● The theoretical constructs of Deconstructivist Architecture can be explained through Matrix of Incompleteness in its role of moderating the polarities between imbalanced destabilization of parts VS counterbalanced stabilization of whole |
| <p>CHAPTER 06: CONTEMPORARY Reflection on INCOMPLETENESS</p> <p>Hypothesis 2.2</p> <p>The Reprise of Incompleteness in relation to Contemporary Architecture, Rethinking Modernist Balance between Partiality & Whole</p> <ul style="list-style-type: none"> ● Incompleteness; correlation between destabilization of Deconstructivism & adaptation of Contemporary Architecture ● March 13th – July 4th 2016, the MOMA exhibition: A Japanese Constellation ● Architecture of 'Japanization' under Postmodernist architectural influence dictates the tendencies toward severity, solidity, security, quantifiability of destabilized fragments ● Architecture of 'Japan-ness' internalized into Japanese traditions of spatial concepts & visionary purposes toward democracy, classlessness, openness of society dictates the tendencies toward lightness, transparency, thinness, multitude of stabilized fragments—Constellation |



Table 9 The 6 chapters, the sequence of key contents in an entire scope of dissertation



Table 10 The connectivity, relationship and organization of key contents in the dissertation



CHAPTER 01:

Abstraction in its Polarity and Ruin in its Fragmentation

Abstraction in its Polarity

In general, the notion of Incompleteness refers to a state of lack in contrast with a state of entirety. This dissertation hopefully would redefine this unconsolidated partial matter into a legitimate state of content whose constructs could be suspended in between the two stages of transformation; one as an initial assembly of parts and the other as a resolution toward whole; subsequently incompleteness is believed to infill a systematic and creative potentiality between parts and whole. The theory of Incompleteness is historically rooted within the general notion of abstraction which emerged at the same time with the origins of Science among the Ancient Greeks. During the time of Presocratics, whose term simply connotes the Ancient Greek history mostly before and some during the time of Socrates, for the first time the Presocratic role of a philosopher as almost a scientist which scientifically questions the causes of nature and the origins of universe. Due to the technological limit in fact-finding or truth-claiming methods, the Presocratic philosophers invented their speculative intellection described through the terms of abstraction. Furthermore, the Presocratic truth-claims via abstraction continued to inspire both Platonism and Aristotelianism of modern science and philosophy. (Barnes, 2001:xlvi) Although the influence of the Greek Presocratics in its scientific thinking and its rationalist interpretation of the universe began to shift its course toward mankind's empathic senses and perceptions of the world. The notion of man as the center of universe anxiously would eventually emphasize that realistic beauty must be objectified, livable, organic, pleasurable, unrestrained, and placing modern humanity and sensible world—no longer abstract ideologies at the comprehensive forefront of evolution. (Worringer, 2014:101-102)

Besides the benefits in utilizing some basics of inductive scientific method of sampling and testing, the role of Presocratic abstraction nonetheless became the

dominant and fundamental framework of inquiry upon the origins and constitutions of nature and all things with its theoretical emphasis on schematic speculation of scientific propositions. (Lloyd, 1992:439) Abstraction was substantiated as the key mode of thinking during the Presocratics. In abstraction, there exists the general dualistic difference between polarity and analogy. While analogy refers to a comparative analysis between two likenesses, polarity involves a philosophical analysis upon two opposing conditions. However, the binary or polarity of two established oppositions rather than two likenesses represents an ultimate catalyst of Presocratic Abstraction in developing each and every proposition of truth. During Presocratic period between 600-400 B.C.E, the role of Philosopher was historically established for the first time. The method of philosophical investigation on truth about nature and cosmos termed as natural philosophy redefines the bridge between the previous concept of mythological gods and scientific discoveries. Cornford has made an insightful comment and explanation on the Presocratic intervention as a shift in the philosophy of life between from a heart and by a head. (Cornford, 1962:106) Based on feelings, superstitions, and imaginations, the earlier belief in ancient mythical Greek gods together with the latter belief of Christianity in religious truths, an intervention of the logical, rational, sensational thinking platform during the Presocratics, Pre-Platonic, and Aristotelian truth-claims counterargued any notion of gods through established knowledge of natural science, cosmology, formal logic, and so on. (Lloyd, 1992:1) Cornford additionally explains: *Science begins when it is understood that the universe is a natural whole, with unchanging ways of its own—ways that may be ascertainable by human reason, but are beyond the control of human action. To reach that point of view was a great achievement. If we would measure its magnitude, we must take a backward glance at certain features of the prescientific age. These are: (1) the detachment of the self from the external object—the discovery of the object; (2) the preoccupation of intelligence with the practical needs of action in dealing with the object; (3) the belief in unseen, supernatural powers, behind or within the object to be dealt with.* (Cornford, 1962:8) From the 6th century B.C.E. onward, the mythology was gradually cast aside by the new scientific

and cosmogonic statements. For instance, the two prominent claims in regards to earth and life, the first included that earth was organized at the center of universe and that its great mass was formed by water—in a form of hollow seawater, airy mist, enveloping cloud, and rounding rain. The second claim was about the origin of life amidst the order of universe; subsequently, the scientific thinking of cosmogony separated itself from the religious beliefs of theogony. (Lavine, 1984:17-19)

The Presocratic philosophers performed some of their inductive scientific experiment by using senses, while many of the scientific findings disregarded senses and could only be deductively intellectualized in order for those abstract rationalizations to settle. With or without an involvement of senses, this mode of Abstraction utilized the concept of binary or polarity as the means to conclude the findings of truth in nature and cosmos. Across the two hundred years of Presocratics, the widespread strings of polarities and binaries were formed. Polarity, among the Presocratic philosophers, the concept of binaries and opposites was rigorously integrated into the understandings of cosmological, pathological, and physiological theories. Further into the fourth-century B.C., in Plato, the antithetical concept of opposites could be found during his development of Platonic theory of *forms-particulars* or *soul-body* relation. Evidently, in Plato's *Phaedo*, the existence of things was divided into two types, termed in opposition of one another between what is divine and what is human. The divine is considered constant, immortal, intelligible, indissoluble, and uniform as an absolute truth, while on the contrary human is mortal, plural, unintelligible, indissoluble, inconsistent, and never true to itself. (Lloyd, 1992:23)

At the first half in this chapter, the terms of several Presocratic binaries will be emphasized in relation to specific philosophical intent aiming to draw conclusions to any statements of truth. However, among the succession of many Presocratic philosophers whose theoretical writings might have at times complied and occasionally contradicted with one another, the purpose of the argument to be made in this chapter would identify

the potential oversupply of ununified and not singularized orders which would not be able to substantiate the theory of opposites into one common practice of truth-claimed approach. Consequently, the possible reasons to this overabundance of overriding and contradicting theories within philosophers even from the same school of thought would result from the evolutionary nature through the entire stretch of the Presocratics itself and beyond. Cornford fittingly paints a summarized picture of this early history of philosophy as a journey of knowledge in ancient Greece from the Presocratics, to Socrates, Plato, Aristotle:

In pre-Socratic science we saw something of the attitude of wondering childhood; and in certain utterances of the Sophists we heard the accent of the adolescent rebellion against authority. In Socrates, Plato, and Aristotle, Greek philosophy grows to the maturity of responsible manhood and the fullness of intellectual power. But the extravagance of the intellect seems destined to overreach itself as surely as the extravagance of the myth-making imagination. Then nothing remains but the philosophy of old age... (Cornford, 1962:108-109)

Historians and Scholars have long proposed many comprehensive ways to organize and categorize an extensive scope of historical, critical, and influential content of Presocratics. Some has categorized Presocratics according to its differences in the schools of thoughts and their regional acceptance, or according to the reigning rulers, or to the chronological timeline, or to the scientific contributions, and so on. In this dissertation, the emphasis of categorization on the contrary would be based on the functioning of abstract thoughts particularly at several key concepts of binaries proposed by the Presocratic philosophers. This proposition of Presocratic categorization synthesized for this dissertation would demonstrate an indication of a relational contract within which each pair of oppositional binaries would be bound together. Furthermore, the breakdown into three types of binaries would project three different layouts of truth-claimed statement. Subsequently, by observing initial formations of logics and rationales

behind these three types of proposed binaries, it is apparent to see an overall disarray of trajectories of ideas imposed by multiple theories—without an inclination of philosophical development derived toward a single consolidated order. Therefore, instead of being able to draw conclusions to truth-claimed propositions with definite resolution, the excess of theories without determinate order in the analytical approach of polarity and its binary opposites would inconclusively cloud the clarity of a particular statement by expanding the truth-claimed narrative rather than narrowing it down—rather an open-ended investigation than a focused method. On the contrary, the Presocratic philosophers and beyond during the ancient Greece continued to supply their theoretical propositions, one after another due to an ongoing quest of knowledge in both unknowable ideals and knowable science. The following three categories involving the Presocratic theory of opposites are synthesized to highlight a particular expanse of journey to ancient Greek knowledge.

binary one | ● ← — ↔ — → ● | binary two

For the sake of an argument in support of this dissertation, the narrative summary of Presocratic truth-claimed statements would be referred to as the first type among two other identifiable types of truth-claims. The descriptive nature of the first type of statement could be characterized as overarching and monumental. The rationality behind the truth-claimed proposition would be attempted to materialize as truth by conditioning the hypothetical content of findings in conjunction with the Presocratic theories of opposites. This first scheme of polarity would usually extend its scope toward high abstraction and into an ultimate realm of ideologies—universal, cosmological, cosmogonic, mythological or institutional beliefs, superstitions, secularity, humanity, and so on. The statement often singularizes an ultimate origin of cause as a specific dictate toward an affected outcome. Its proposition identifies an apparent common denominator which succinctly results in the specificity rather than generality in regards to each truth-claimed statement. For instance, in the concept of Atomism, firstly conceptualized by

Leucippus (approximately during 5th century B.C.) and Democritus (460-370 B.C.), their coincided proposition explains that every physical matter is constituted in an assemblage of Atoms whose nature is indestructible, imperishable, plurally indefinite, geometrically indivisible, purposeless, eternally in motion, empty at the void between one another, and varied in infinite forms. Subsequently, the polarity ultimately negates the conception of the spiritual world by the antithetical counterargument from Science. A conclusive discredit was drawn instantly between the Greek gods and the Greek intelligence: Sooner or later the Greek intelligence was bound to discover that such gods do not exist. Thus mythology overreached itself and discredited the very existence of a spiritual world. Science drew the conclusion, not that the spiritual world had been misconceived, but that there was no such thing: nothing was real except tangible body composed of atoms. (Cornford, 1962:27) However, later in Plato's more humanistic term, the intelligible world of mathematical truth from the Presocratics perhaps transcends beyond its self-proclaimed knowable standpoint toward an overreaching and abstract realm of insensibility, untouchability, immateriality, bodiless, and formlessness. (Cornford, 1962:86)

The next instance of truth-claimed polarity of opposites explained in a form of narrative summary would turn to Alcmaeon's overarching notion of interest upon everything nature. As in both nature and human-related nature lie the undeniable composites of polarity or so-called the binary of opposites. According to Barnes' explanation: ...He seems to have held that all things—or at least all things in human life—are to be explained in terms of pairs of opposites: hot and cold, light and dark, wet and dry, etc. (Barnes, 2001:xxxvii) Next, in Plato's *Phaedo* the record of a conversation between Socrates and his friends indicates the notion of binary difference between external nature and the soul of man. Furthermore, on the day of Socrates' death the ultimate question was raised whether the soul like life of a man could exist and cease to exist just the same transitory state of flux as nature itself. (Cornford, 1962:1-2) The

following abridgement of truth-claimed statement would exemplify the fundamental composites of polarity of the Presocratic period between the speculative theories of abstract clarity and the comprehensive accounts of cosmological, physical, or biological classifications. (Lloyd, 1992:66) Lloyd moreover provides his direct critique on the Presocratic theories of abstraction. Despite the fact that the majority of several phenomena and the polarity of their paired analogies were captured in the manner of rational but speculative, inexact, estimated, or far-fetched presuppositions, for the sake of the evolutionary advancement of knowledge, the approximate conjectures were essentially made based on simplistic comparison and its choices between similarities and differences. (Lloyd, 1992:380-381)

Another example of Presocratic truth-claims summarized in its grandiose narrative was set by Thales, the scientist-philosopher of Miletus. For these two abstract notions of theos as 'god' and psyche as 'soul', he claimed that such ancient mythological implications no longer contained verifiable facts or explainable exactitude. In comparison with Thalesian teaching through naturalistic and scientific experiments, he would negate any capricious claims out of supernatural beings but rather substantiate the meaning of 'soul' placed in rational and determinate stances and as a result of direct human senses together with scientific proofs of phenomenological and natural findings. (Wheelwright, 1988:41) Appointed as a natural scientist, Thales continued to argue that gods exist as part of everything; furthermore, his belief in water as a foundational source which makes everything else happen. In contrast to Anaximander's first-beginning principle of limitlessness in all matters or stuffs of the world—not just water but earth, air, and everything else—would materialize in unlimited supply, while the polarity crossed between opposite hot-cold powers is the ultimate source of indefinite creation of all. (Barnes, 2001:xxxvi) As a student of Thales and besides not being supportive of arguments made by his teacher in regards to water as nature's absolute origin, Anaximander instead put emphasis on the belief in the

polarity of infinite cycles—especially the oscillation between destruction and reconstruction. (Wheelwright, 1988:59)

Described in an overarching and ideological scheme of narrative summarization, whose statements of truth-claims would usually project instant connections with ideological perspectives related to primary polarities, Xenophanes' statements exemplify the limits of human knowledge of early scientific findings which would reflect and reveal truth not in its immediate clarity but rather in gradual, difficult, impersonal, indirect, and abstract impressions. He positioned the concepts of singularity and supremeness upon his moral, motionless, all-knowing, and all-powerful god—a new version of rational theology not abiding to the mythological gods based on the customary beliefs from previous eras. Xenophanes theorized his polarity of opposites by defining the differences between intellectual force versus groundless passion and consequently favoring a philosophical god or scientific god over a religious one. (Barnes, 2001:xxxviii)

Likewise a believer of the one—an absolute philosophical as well as scientific being, Heraclitus, disinterested in religious narratives, also believed that the possibility of knowledge lied within its binary pairs of oppositional properties; however, distinctively he believed not in the contradiction of opposites but the intrinsic unity or the unifying bond between them—an underlying unity within the diversity. For instance, a path going up is the same as a path going down, an acting body of sleep happens at the same time as the acting body of awakening, the state of man being alive is the same as the state of the same man being dead, or his notion about even the uniformity of seawater could be poisonous to human while being essential to fish. Subsequently, Heraclitus firmly held on to his argument that the world and every of its elements always exists in a state of flux without the difference between beginning and ending, thus every

matter perpetually flows. Most of all, Heraclitus believed that fire is the original source of this world's eternal and ever-changing series of transformations:

existing things are characterized by pairs of contrary properties, whose bellicose coexistence is essential to their continued being. The fundamental truth about nature is this: the world is an eternal and ever-changing modification of fire, its various contents each unified and held together by a dynamic tension of contrarities. This truth is the account in accordance with which everything happens, and it underlies and explains the whole of nature. (Barnes, 2001:xxxviii-xxxix)

Another example of Presocratic truth-claims summarized in such an epic manner of narrative would point to Anaximenes, a student of Anaximander, in his proposition of generative cycle of everything nature between disperse and expanding rarefaction versus reductive and constrictive condensation; as from thin air to heavy rain or from seawater to rock salt, and so on. (Barnes, 2001:xxxvii) Next example lies within the teaching of Pythagoras which inspired centuries of followers in their *Pythagorean way of life*. Pythagoras believed in the cycles of eternal recurrence of the *soul*, because the immortality of the soul rests on a sequential repetition of endless incarnations. Subsequently, he proposed the soul's paralleled entity in the factor of *world* whose entire history is rooted in the same ceaseless process of perpetual continuum. (Barnes, 2001:xxxvii) Different than the given perpetuality of the soul and of the world, a life in the body or the reality of daily things on the contrary in Pythagoreanism must be internally cultivated in order to be granted its depth of the life's half-missing hereafter. Centered in the life of the everyday convictions through self-examination, self-discipline, and self-harmonization, Pythagorean beliefs tied to the determinate structure of a definite and harmonious order brought in together the two poles of enlightening experiences—*science* through studies of astronomy and mathematics together with

religion through mythological and moral disciplines. (Wheelwright, 1988:209-210) Furthermore, among the key themes in the Pythagorean truth-claims doctrines, both *order* and *beauty* of structure would command all principles of creations. Ultimately, both the *limiting* and the *unlimiting* principles of things are aligned behind the structure in music, the proportion of architectural geometries, even the measure of universe, and so on. Cosmos, was first termed by Pythagoras to represent the meaning of universe—the word cosmos in its original definition also means both order and beauty. Moreover, *knowledge* in Pythagoreanism is the quest for vision and system of truth, consequently if the *soul* exists in tandem with *knowledge*, it would continue on immortally and independently from its body and senses. (Cornford, 1962:67,68,71)

As prior mentioned of Heraclitus, his belief in the principle of change as the fundamental trait of reality explains that everything in the world processes in a state of flux and nothing could ever stay identically, permanently, or immutably the same. The next of Presocratic truth-claimed statements would belong to philosophers of the Eleatic school, Parmenides contrasted Heraclitus' change as an illusion designed to appear as a change to senses and affirmed that permanence is reality which is unchanging and singular. (Lavine, 1984:23-24) As the first attempt in the western civilization, Parmenides established the logical consistency of *pure reason*. The search for the interrelation and standardization of truths would be held as the main position in the school of Elea. Parmenides developed of two absolute propositions summarized as *Being is one* and *Being is unchanging*. Similarly, for Melissus it would be pointless for one to reference the gods as he argued that the gods could not exist due to the lack and indeterminacy in regards to the knowledge of them. Being part of Eleatic School of thoughts, Melissus' view of the universe shared Parmenides' universe in its unlimited, unchangeable, immobile, indivisible, infinitely extended, but somehow unified in its entirety as one. (Wheelwright, 1988:90,118) The mythological shift of Presocratic Doctrine toward symbolism of a higher being marked a significant interplay of polarity between image and meaning: *...between what is described and what is meant. Any attempt to sever*

the two aspects would at once reduce the description to triviality and subtly shift the focus of the doctrine. The passage from illusion to truth is not a trick to be mastered, nor a task for the conscious mind alone; it is, when genuine, a conversion of the whole self away from the trivial and toward the newly found point of ultimate concern. (Wheelwright, 1988:92) The belief that there is one thing in existence was theorized as Monism; furthermore, a theory of monism could potentially undermine senses and suggesting that what the world is in fact counterargues its appearance. Zeno in his unsystematic thinking supported Monism and further narrowing down into a conclusion that if plurality and multiplicity exist, only contradictions or paradoxes would prevail. (Barnes, 2001:xl) During the middle of fifth century B.C., Zeno, a prominent student of Parmenides, formalized an antithetical position against his own teacher's monism in a contrasting attempt to prove the thesis that plurality of things does instead exist. (Wheelwright, 1988:106) Xenophanes, another Eleatic-PreSocratic philosopher and the first known critical theologian in an ancient Greece subsequently would combine an intellectual application of *pure reason* with the central question of *religious theology*. He declared that 'God' is one—singular and transcendent but completely unlike any human beings. While he recognized the illusory nature of relativity found in sense-perception, firmly he insisted upon the concept of one 'God' and moreover opposing the concept of anthropomorphism—i.e. never assimilating the one *god* with plurality of other *beings* including human beings. (Wheelwright, 1988:31-32) The extreme skepticism in Xenophanes' philosophy cast negative clouds upon the earlier period of truth claims emphasized on the more tangible reality of empirical science. However, the balance of another skeptic but positive measure on truth was regained by Parmenides in the principles of his systematic thinking on everything nature, biology, and astronomy through the rationale of coordinated polarity (Barnes, 2001:xxxix)

Another narrative summary in regards to Zeno's belief in the undeniable reality of pluralism and divisibility, mentioned to be direct sources of influence and inspiration for Leucippus' and so as for Anaxagoras' central paradoxical theme of space in regards to

its existence of segregated composites—ingredients, particles, mixtures, and so on. (Wheelwright, 1988:177) For Anaxagoras, the doctrine of unlimited divisibility explained the concept of inexhaustibility within every existing substance which can be extracted into its infinite finer parts: *What distinguishes one thing from another is the relative amounts of the various ingredients of it. In water the water particles predominate, in bread the bread particles, in bone the particles of bone, and so on. To speak of “pure” water pure anything else is forever inaccurate...* (Wheelwright, 1988:158) Furthermore, another Anaxagorean truth-claimed principle upon all existence could be summarized in the subtle difference between the *mind* and the *soul*. While as the first principle of all things the mind connecting to the autonomy of knowledge would be unmixed and pure, the mind also as the mover of all things connecting the corollary of soul to its greatest unlimited and pluralistic power of motion. (Wheelwright, 1988:162,164)

Leucippus and Democritus on the other hand established the theory of atomism which attempted to explain the scientific assumption of spatial relations in accordance with the tangible nature of substance and all human experience. Due to an understandable limit of ancient Greek technological advancement, none of them succeeded to quantify the configuration of atoms and its movements. Nonetheless, the initial concept of atoms in regards to the measurable characteristics of shape, size, position, motion, formation of the universe was distinctively potentialized in terms of its metaphysical reconstruction. (Wheelwright, 1988:175,176) From Pluralism to Atomism, the tangibility of bodily substance remained the central argument which identifies the external independence of significant *objects* or things besides the attachment of the *self*. Atomism rethinks an alternative notion of identity and consistency within one *substance* independently established beyond the judgement with merely *common sense* in seeing and touching. (Cornford, 1962:21)

Democritus' first principles of the 'whole' consisted of the polarity between *atoms* and *void*. While atoms, born in the universe, are infinite, impassible, and unchangeable

in number. As coming to exist and eventually disintegrate, the atoms could organize themselves into several composites—fire, air, water, and earth—through the series of spinning vortices, the world thus was created by the movements of atoms. Through their constant collisions; eventually, the variety of bodies were compounded into substances and forms. Democritus was fully aware that the natural existence of atoms was inconceivable and exceeding any intelligibility of sensorial perception, hence the truth-claimed statement of atomism remains understood at the level of *Not-being* abstraction through the period of Presocratics. (Wheelwright, 1988:196):

The atomist theory itself, though largely a priori construction, seemed to presuppose the validity of sense-perception and to gain support from its capacity to explain the phenomena of perception. If atomism is right, perception is illusory; but if perception is illusory, why embrace atomism? Democritus was aware of this puzzle. (Barnes, 2001:xlvii)

binary one | ● ← — — — → ● | ● ← — — — → ● | binary two

Among the Presocratic truth-claimed statements, the second distinct scheme of narrative layout would be referred to as *symmetrical depiction*. The straightforward organization of pairing and its balanced arrangement would instantly correspond to an innate tension within the premises of binary, polarity, duality, or dichotomy. Portrayed intelligibly within each statement, the Presocratic theory of opposites would clarify the dualistic counterparts in their different variations and in its seemingly balanced organization. Between two positions, two objects, two evidences, two actions, and so on; however, there is always a questionable tension in relation to the lack of specificity based on any given comparable choices of a pair, unanswered. Moreover, the decisiveness in Presocratic evidence remains perhaps suspending in its abstraction, ambiguity, uncertainty, or incompleteness. Consequently, the Presocratic philosophical

mission would insist on repetitions of experiments, analyses, and discoveries in order to gradually and eventually diminish falsehoods. (Lloyd, 1992:177) For instance, in order to identify a source of reasons behind a finding of natural phenomenon, the judgement would be made based on a combination of familiarity, commonsense and intuitive assumption in regards to the Presocratic use of analogies upon polarity, duality, binary, dichotomy, and so on. In contrast to a scientific scrutiny, a thorough, accurate, systematic, demonstrative, and analytical experimentation must be required in order to assume any consolidated outcome of factual connections among findings, events, resolutions, evidences, and so on. (Lloyd, 1992:179) The valuable and charming virtue of Presocratic theory of opposites could undoubtedly relate to its abstract mode of clarity and simplicity. It is also common to encounter such Presocratic tendency which incorporates terms of symbolic connotations within truth-claimed statements. Ultimately from the disorder of an external-world reality, the statement would be simplified and rederived more explicitly into an order. Occasionally, while the unavoidable issues remained in few evidences of overreaching, ambiguous, and superficial truth claims, the obvious clarity and abbreviated simplicity resolved within the abstraction of 'hot,' 'cold,' 'wet,' and 'dry' could be applicable to explain reality upon a wide range of both physical and non-physical content of this world. (Lloyd, 1992:80-81)

For instance, in Heraclitus' fundamental philosophical principle of opposites in conjunction with the abstract primaries of 'hot,' 'cold,' 'wet,' and 'dry', he asserted that every polarity of two across all aspects of reality in its both multiplicity and flux were two sides of the same coin. His philosophy resting on the total freedom of mental clarity would finalize any paradoxical tensions by distinguishing among rational choices between heightened positivity and worsened possibility—brightness vs darkness, beauty vs ugliness, good vs evil, moisture vs dryness, calm vs messy, and so on. (Wheelwright, 1988:64,65,66) Subsequently, an incorporation of rational choices would practically apply in sets of various pairs include the polarity in seasonal shifts from hot summer, to dry autumn, to cold winter, and to wet spring, respectively. In Plato's

referential passage of Socrates' words regarding the Presocratic opposites on account of life and its doctrine of the immortality of the soul, the general law of becoming opposites in fact was furthered out of those opposites themselves. For example, the principle of polarity would pair not only from life to death, but also death from life—lesser to greater, weaker to stronger, waking to sleeping, and faster to slower, and vice versa. (Lloyd, 1992:24,74)

The Presocratic doctrines of Polarity opposites furthermore inspired Aristotelian references of Pythagoreanism in regards to the early theories of mathematics. Because unity and universe are constituted by numbers, the polarity of numerical elements according to the Pythagorean school consists of the ten contrasting principles of opposites including dichotomies between unlimited vs limited, even vs odd, plurality vs unity, left vs right, female vs male, motion vs rest, curved vs straight, dark vs light, evil vs good, and oblong vs square. In Pythagoreanism, for every whole number, exhaustively and exclusively the mutual alternates could either turn out to be odd or even number but never could be inclusively both odd and even number. (Lloyd, 1992:95) Likewise, Wheelwright explains based on Aristotle's argument of this first principles of things:

...he says that most things in human experience are found in contrasting pairs; unlike them, however, he does not give a definite list of such pairs, but contents himself with mentioning any examples that happen to occur to him, such as white vs. black, sweet vs. bitter, good vs. evil, and large vs. small. Concerning other significant contrasts, he offers only indefinite suggestions, whereas the Pythagoreans specify both how many and of what nature they are. From both sources, then, we receive the teaching that pairs of opposites are the first-principles of things, but it is only from the Pythagoreans that the number and nature of them are specified. (Wheelwright, 1988:214)

In support to Wheelwright's explanation, Lloyd points out that the Aristotle's *Table of Opposites of the Pythagoreans*, attributed to Alcmaeon, exemplified as the major Presocratic cosmological theory and whose ten primitive varieties in this dualistic classification continued to inspire several other Presocratic philosophers in several other Greek societies—Parmenides' cosmological doctrines in the *Way of Seeming* between light vs night, for instance. (Lloyd, 1992:15,16,36) Subsequently, the left-right polarity further associated the other paralleled binaries between east vs west together with life vs death. It is crucial to notice the ultimate binary between positivity and negativity as the recurring theme outlining every motifs of polar opposites whether the interconnections between the pairs are set in vivid antithesis or in subtle contrary of one another—thus to be aware the slippery range of relationships between superior vs inferior, pure vs impure, or holy vs unholy. Additionally, based on physical and biological theories with compelling empirical evidences, Aristotle negated the early Presocratic left-right polarity as negative-positive equilibrated stance, instead he proposed an honorable string of positive 'right,' 'above,' and 'front' as antitheses counterpoised against the negative 'left,' 'underneath,' and 'back'. And based on subjective, arbitrary, and qualitative rather than empirical, quantitative, or scientific measure, Aristotle moreover established a set of polarities out of comparative alignment between temperature and gender—'male, semen, heated, product of pure concoction' versus 'feminine, menses, cooled, deformity of impure residue'. (Lloyd, 1992:40,41,56,59) Also connected with Pythagoreanism, Empedocles categorized the wisdom of the fifth-century B.C. Pythagoreans into two groups; the aphoristic, poetic, gnomic wisdom versus the scientific, rationalistic, mathematic wisdom. In support of Empedocles' aphoristic wisdom, Anaxagoras argued that mind and abstract thought could comprehend the conception of things and its initial revolution of the cosmogonic force by grasping a form of intermixed chemical combination of undifferentiated mass rather than physical juxtaposition by separate but identifiable components. (Barnes, 2001:xlii,xliv,xlv)

Applying the Presocratic principles of opposites on systematic thinking of natural science, Philolaus proposed the Pluralist argument that mankind, world, universe, or things were made up by combinations of polarities. Between limitable things vs limitless things, each polarity was fitted in harmony and together as a whole—between earth and counter-earth, between presence of nature vs future of soul, between what mind could grasp is characterizable by number and what mind could not grasp is uncharacterizable by number. Similarly, but explained in variety of terms, some aligned with Aristotle's atomist description, both Leucippus and Democritus identified the following heterogeneous pairings of atomist polarities. Between the reality of graspable element; *atoms*, in its eternal movement versus the reality of ungraspable element. Between the full individual versus the infinite extent of empty space. Between solid-compact body versus vacuum. Between the indivisible atomic character versus the void. And lastly between the real existence of *Being* versus the real existence of *Not-being*. (Wheelwright, 1988:178,181,231)

Giorgias, another major Presocratic Sophist, explored the question of the ultimate beginning of time and encountering paradoxical problems conditioning in the symmetrical depiction of following polarities. For instance, if Being is or exists, then whether Being is finite or infinite. Or if Being exists, then Being is the mixture between the finite of 'one' and/or the infinite of 'many'. Consequently, the unsettling paradox occurred if Being is the mixture between one and many, as how the development after the beginning of Being would be defined; between the definite eternity versus the spatially unlimited and likewise between the origin of beginning versus the finitude of space. While Giorgias defined the actual Being of 'one' in four terms—one unit, a continuum, a magnitude, a physical body, he subsequently negated these four terms by each of his own counterarguments:

He devises a seeming objection to each of the four alternatives: for instance, that a physical body cannot be "one," inasmuch as it has three dimensions! ...It is

The third scheme of narrative layout would be referred to as *multi-directional premises* in contrast with the previous two types of Presocratic truth-claimed statements. Even with the complex organization of pairings, the extensive strings of polarities would begin to reveal loopholes of truth-claimed inconsistencies. Out of the binary, polarity, duality, or dichotomy, indeterminate margins began to occur as the limit of abstract rationality could not tip the argument in absolute favor of one end of resolution over the other: *It may be suggested that in their theories and explanations of natural phenomena early Greek writers sometimes tended to ignore lesser degrees of similarity and difference in stressing the complete correspondences, or the absolute oppositions, between things.* (Lloyd, 1992:8) While depicted comprehensibly within each elaborate form of statement, the Presocratic theory of opposites laid in this third type of narrative could successfully enlist as many of the dualistic counterparts in their multiple aspects and variations, the lack of organized structure within the truth-claimed narrative seemingly appeared to expand outwardly, inconclusively, and multi-directionally. Moreover, based on the Presocratic written evidence alone, its analytical and systematic principle of opposites at times revealed evidences of failure in finalizing projections of decisive differences between what would be universally understood as a shared similarity and what would be specifically defined as a fixed identity. Or the lack of principle which could govern any inconclusive differences occurred between exhaustive sets of an expanding number of polarities and a limiting number of polarities. Instead within one argument, the Presocratic writers provided inadequate analogical analyses and arguments on the middle-ground weight of reasons which would not favor either end within the two oppositional, dichotomous, contradictory, or dualistic variations. (Lloyd, 1992:8)

The following examples of complex polarities were not completely counterpoised in complete opposition against one another. Between the two properties of sun versus moon, the polarity becomes rather concordant or correspondent with one another than contrary or conflicting between one another—one as the daytime source of light and

the other as the nighttime source of light. Between earth below our feet and sky above our head, the polarity requires a specific point of positional reference, otherwise the other aspect of comparison would not adequately be rooted on the same compatible ground of polarity—the relatability between each binary could be established based on its property, personality, functionality, symptom, substance, source, geography, genre, and so on. Thus, one substance could share numerous grounds of polarities with several other substances in their different types of compatibilities. (Lloyd, 1992:88)

Initiated by the Presocratic Sophists and on Plato's written evidence on behalf of Socrates, Plato himself, as well as Aristotle developed the method of division and subsequently deriving another type of polarity as a binary of alternatives. Within a larger unit, the division generates paired series of alternates—creatures with life versus lifeless creatures, overt action versus covert action, gain by exchange versus gain by apprehension, craftsmanship of creation versus non-craftmanship of raw materials, industrious productivity versus greedy commerce, and so on.

Often the division is put as a question, a choice between a pair of alternatives, and one is reminded, I think, of the many other occasions, in Plato and in earlier writers, on which we find an alternative question used as an argumentative technique to force a particular issue. In Plato's divisions, the alternatives which are proposed vary a good deal, some being pairs of contraries in the strict sense at all, and sometimes, as we saw, the alternatives are more than two in number. (Lloyd, 1992:157)

Parmenides' truth-claimed statement exemplified the multi-alternative polarity which continued to expand into additional alternates of polarities supporting an argument of the polarity prior. His proposition in regards to spherical earth and its central position of an entire universe described two key binary components of earth and fire. While earth was prescribed to a role of craftsman performing the duty of creation,

fire was assigned to a role of resource supplying creation with material—a role of non-craftmanship. Subsequently, Parmenides proposed the sun as the original source of man, and further dividing the source of life further into another binary catalysts between heat and cold. Soul versus mind could exemplify another example of Parmenides' double polarities where their interrelated alternatives by design were set on top of one another—as soul was interconnected with truth, mind was governed by opinion. (Wheelwright, 1988:103) He also proposed the dichotomy between the unalterable existence versus the unalterable non-existence as another truth-claimed statement in a scheme of multi-layered polarities with complex and at times inconceivable relationships within each pairing. If physical objects, which were subject to change, could not be referred to as unalterable non-existents. And if Parmenides' physical objects, which in part due to his monist argument would be derived into a single existence without change, must be able to exist unalterably. Consequently, these physical objects on the contrary could never exist at all due to the paradoxical trap possibly curated by Parmenides' own statement. (Lloyd, 1992:105)

The next polarity of two alternatives is proposed by Zeno and Melissus, the *one* and the *many* this complex polarity would involve multiple premises in order to explain a single string of truth-claimed statement. If the polarity of the two contraries were vague, imprecise, general, oversimplified, and mutually exclusive as true *alternatives*, the existence of the *one* must be clearly defined, and the plurality of the *many* must contradict the *one* and be excluded as only itself. If the polarity of the two contraries were literal, exact, and thorough as *exhaustive alternatives*, the hypothesis of an *existence* of the *one* must depend on the predicates of a particular subject, and so the alternative of the *plurality* of the *many* could also be the *one*. (Lloyd, 1992:110-111) According to Lloyd, both Plato and Aristotle made the Presocratic critiques on this confusion between the Eleatic philosophical definitive difference between the *one* and the *many*:

The dilemma of the one and the many is, of course, Eleatic in origin, but that other pre-Platonic thinkers found the problems raised by this pair of opposites difficult to circumvent is apparent from passages in both Plato and Aristotle. Aristotle reports that some thinkers were puzzled how several predicates may be asserted to belong to a single subject. 'Even the more recent of the ancient thinkers were thrown into confusion', Aristotle says, 'lest the same thing should turn out for them to be both one and many', and he goes on to describe some of the expedients which were used to escape this dilemma... To put a choice between alternatives that are opposite, but not exhaustive, is formally incorrect, and equally the refutation of a thesis does not necessarily imply that the contrary thesis is true: yet in the field of rhetorical arguments, where the aim of the speaker is not to give a formal demonstration, but merely to convince an opponent, such techniques have considerable persuasive force. (Lloyd, 1992:112,120)

Ultimately, from the period of the Presocratics onward to the Pre-Platonic period, and to Aristotle, the outcome of knowledge would potentially be the aim of truth-claimed judgements. Through abstract reasoning process, the polarity imposed between two arguments can be concluded based on the data and evidence varied between subjective interpretation by sensation and rational mathematical calculation. The varying degree of judgement remained in contest between the two modes of criteria—one criteria would stand exclusive and absolute in each binary condition without rivaling alternatives further claimed in either true or false, but the other criteria would expand its condition into exhaustive alternatives of intermediate polarities. (Lloyd, 1992:122) For example, the color of 'grey' as an independent color could be called an intermediate term, however not predicated by the other two terms of neither 'black' nor 'white'. The theory of true intermediates, claimed in Aristotle's *Metaph*, concluded that every polarity had binary opposition and every binary opposition consisted of intermediates except the polarity between contradictories and between negations. Moreover, the intermediates

would include both of many unnamed and named terms—the intermediates between neither good nor bad, just nor unjust, black nor white, and so on. Aristotle established the principle of the ‘Law of Excluded Middle’ and ‘the Law of Contradiction’ in order to analyze the different variations of opposite or contradictory statements: *Aristotle was the first philosopher to attempt to classify the different kinds of opposites, but he also carried out a full analysis of different types of opposite statements. First he states the Law of Contradiction in the form ‘the same attribute cannot at the same time belong and not belong to the same subject in the same respect’...* (Lloyd, 1992:162-163)

Dealing with other degrees of variations of Polarity between two oppositions, such as between the two of contradictory or disjunctive arguments would run into dilemmatic difficulties in order to arrive at any absolute conclusion of truth-claims. In short, while Plato identified circumstances of different oppositional arguments in relation to the conditional intent in dealing with varying degrees of contrariness within the polarity, Aristotle explored a systematic approach of analysis into the two key different conditions of the oppositional statements; one as mutually exclusive and the other as exhaustive alternatives. (Lloyd, 1992:169-170) Until the degree of oppositional contrary in polarity was reduced toward similar qualities between the analogy of likeness between the dualistic two, the scientific inquiry of perfect induction, which raised its own difficult dilemmas and unresolved problems, was used ever since the Presocratics up to the present time to analyze the analogies between resembling instances. However, during the time of early Presocratics the method of induction upon the analysis of analogical questions was never applied critically as the preliminary source of hypotheses due to the fact that the subtleties of similarities are commonly misleading and thus the risk of failings to cultivate the unrecognizable likenesses out of various ambiguous subjects, topics, contents, and so on. (Lloyd, 1992:173,382)

Another use of Presocratic theory of opposites, which expands into further polarities, Empedocles of the city Akragas handled his qualitative pluralism of truth-claimed statements by organizing these multiple layers of knowable science versus

unknowable ideals in the following proposition. All elements would result from the blending constructs of four elemental diversities. By the polarity of two oppositional forces—the endless alternation between *love* and *strife*, the powers of earth, air, water, and fire were consequently propelled into transformative state of motion whether to recombine them or to separate them. While *love* would attract diversities together and blended into union and harmony, the repulsion of *strife* would on the other hand dissolve diversities and conflicts into individuating particles which would regenerate and multiply themselves into further diversities of other elements. *Death*, Empedocles explains, consists of the disintegration between fiery particles of bodily matter and the key composites of soul, subsequently the death of the body disintegrates on account of fire, while the death of the soul is determined by the passing of its own composites—*sleeping* likewise is defined as the temporary state of separation between bodily elements and soul composites. In terms of the *soul*, he claims that blood and breath are not composites of soul, instead these composites carrying a passage of travelling soul from elsewhere eventually infuse the birth of earthborn human body. (Wheelwright, 1988:125,150,152)

A remarkable shift occurred during the transitional period from the late Presocratics, to the latter overlaps in philosophical influences of Socrates, Plato, and Aristotle. Socrates' teaching, paraphrased by Plato, shifted its focus from previous idealized and distant truths about nature and cosmos to immediacy, applicability, and practicality of human affairs. There are traces within several Socratic truth-claimed statements which evidently continued with the tradition of analytical approach in the use of polarities. From the basis of his overarching principle that virtue is knowledge as well as that human perfection could be achieved by true knowledge of *good* and *evil*, this latter statement could thus be formalized into two antithetical opposites between *good* versus *evil*. (Cornford, 1962:45-47) Subsequently, the extent of expanding statement based on the act of good would begin from knowing the good, doing the good, and gaining the benefit out of the good. Likewise, the extent of expanding statement based

on an evil act would begin from not knowing the good, lacking knowledge, wrongdoing, and remaining ignorance. The next Socratic truth-claimed statement in relation to human affairs would be the dichotomy between knowledge of *human nature* i.e. life versus truth about *happiness*. (Lavine, 1984:16) Again, the extent of knowing truth about human nature i.e. *life* would involve knowing how to live, knowing the process toward the good end of mankind, striving for perfection and intelligence, overriding distraction of pleasure and desire, not delving into detachment and disinterest, while the extent of knowing truth about *happiness* would involve, self-examination, self-recognition, self-rule, and self-worthiness. (Cornford, 1962:33,51)

There are traces within several Platonic truth-claimed statements which apparently continued with the tradition of analytical approach in the use of polarities. Different from Socratic teaching about truth in relation to human nature, the spiritual aspiration in Platonism explores altogether the systematic depth of external world, nature, and cosmos. (Cornford, 1962:55-56) The metaphysics of Platonism states that reality consists of two types. First, the reality of physical objects which would exist in the state of flux and could be sensed within the scope of space and time. For instance, a river would constantly stream its tide, as in Heraclitus's famous statement of how one could never step on the same river twice. Second, the reality of eternal, universal, timeless, immutable, and unchanging concepts idealized as objects of thought. For instance, the Pythagorean theorem—among the three sides of a right triangle, the square of the hypotenuse is equal to the sum of the squares of the other two sides; $A^2 + B^2 = C^2$. (Lavine, 1984:26) Next, in the Platonic concept of beauty, Theodor Lipps proposes that there are two separate theories of positive-negative aesthetic experiences. First, the theory of empathy or the negative abstraction is driven by man's outer, external, or extroverted urge of organic, sensuous, and gratifying object of instantaneous beauty. Second, the theory of abstraction or the negative empathy is driven by man's inner, internal, or introverted urge of idealized pursuit of the soul—the ultimate inorganic essences of timeless and eternal beauty beyond the worldly senses.

(Worringer, 2014:4,6) Specifically, in Platonist theory of abstraction, the common perception of the world through everyday senses of seeing and hearing would never rival the psychological windows of the soul that open to see eternal reality of perfect form through thought. (Cornford, 1962:86) Ultimately, Cornford emphasizes how the ideological form of life in the universe is seen and realized by thought:

The specific Form can be thought of as an ideal of perfection and the characteristic movement of life as an impulse of desire. The Form of the species will then take its place in the world of eternal reality, as the ideal limit to which the individuals approximate, or the perfect model of which they are imperfect likenesses. ...The intelligence is the mind of the divine Artificer, who, being good, desires to produce a work that shall be, so far as possible, like himself. The perfect Forms are the model or pattern, with reference to which he fashions the universe in the conditions of space and time. The universe itself is a living creature, with a soul as well as a body—not a lifeless chaos of material atoms swept by the aimless winds of Chance. The soul of the world is attuned by the proportions and numbers of musical harmony; its body is limited and framed by geometrical form. (Cornford, 1962:79,80,81)

There are traces within several Aristotelian truth-claimed statements which likewise continued with the tradition of analytical approach in the use of polarities. Different from Platonic teaching about the mental-psychological truth of ideal forms, Aristotelianism instead puts emphasis on the visible, physical, and tangible things that contextualize around the ideal forms. Such as the objects of mathematical science and figures of geometry must be realized beyond just abstraction by our minds but rather the mortal and cyclic existence of transitory matters with actual spatial imprints and actual living bodies. Aristotelianism emphasizes the substantial reality of things unlike the other high order of permanent or idealistic entities existing in eternity of time and change. (Cornford, 1962:88)

In the end, for the hypothetical proposition of *Incompleteness*, the notion of abstraction was established as the mode of philosophical idealization upon the ancient Greek truth-claimed statements. From the indeterminate unknowability, or incalculable unprovability, or unjustifiable accuracy within the process as well as outcome of fact-finding analysis based on availability of collected data and evidence at the time, an abstract version of truth, imbued with sensational and conjectural judgement was instead proposed as a truth-claimed statement—specifically related to the time from the Presocratics as a whole and later of its impact and influence to the nature of Socratic, Platonic, and Aristotelian teachings. Moreover, on the related aspect of Presocratic philosophical discussion, Worringer identifies his argument of abstraction in relation to laws of beauty in arts which was at the time regarded for the majority as lower in rank among other ancient Greek cultural developments. Although the ancient Greek highest form of beauty in its abstraction, its geometric regularity, and its rhythmic symmetry had reached its absolute perfection in art and architecture, it however was critiqued for its exclusivity removed from actual day-to-day reality and not familiarized to life:

...laws of symmetry and rhythm, is the most perfect. In our scale of values, however, it occupies the lowest position, and the history of the evolution of the arts also shows this style to have been peculiar to peoples still at a low level of cultural development.' If we accept this proposition, which admittedly suppresses the role which the geometric style has played amongst peoples of highly developed culture, we are confronted by the following fact: The style most perfect in its regularity, the style of the highest abstraction, most strict in its exclusion of life, is peculiar to the peoples at their most primitive cultural level... (Worringer, 2014:17)

The implication of such truth-claimed proposition in response to Worringer's argument could be explained in binary opposition as the dichotomy between

'abstraction from life' and 'empathy to life'—a fitting alignment to Worringer's book of *Abstraction and Empathy*. Consequently, the overall narrative of an argument within the ancient Greek statement would be arranged or structured on the basis of polarity, whose balance of rationality depended on the duality between two key concepts positioned in variety of relationships—duality between opposites, between contradictories, between dichotomies, between alternatives, between parallels, between variations, and so on. During this segment of the chapter, it could be summarized that there is an overabundance of Presocratic theories supplied by the ancient Greek philosophers from different schools of thought. Therefore, among the overriding and contradicting theories, the consolidation of singularized approach of analyzing truth claims in Polarity could not be substantiated into particular order, despite of the fact that the three general schemes of polarity were laid out in terms of their general narrative configurations. Moving onto the next segment of this chapter, the next theoretical investigation of Incompleteness would target another monumental intellectual evolution of mankind toward and during the period of Enlightenment particularly in French architectural development—while several centuries had passed ever since the intellectual height of ancient Greek civilization.

Ruin in its Fragmentation

So far in this dissertation, the first theoretical framework of *Incompleteness* initially has been connected to the Ancient Greek fundamental philosophical concept of *abstraction*, to which an appropriation in the majority of truth-claimed statements was relied upon the process of identifying the oppositional, dichotomic, contradictory, or dualistic intents paired within each *polarity*. While definitively the scope of incompleteness could be understood and associated with the latent tendency of indetermination established between parts and whole, the philosophical blueprint of Presocratic polarities subsequently could be explained in countless tendencies; however, most of which were abstractly and indeterminately organized between two contraries, two paradoxes, two opposites, two counterarguments, two coincidences, two

concurrences, two similarities, two parallels, two alignments, and so on. The concept of *Fragmentation*, on the other hand would now be discussed whether it could potentially help systematize further any significant tendencies of latency established by additional sets of dualistic polarities between parts vs whole—toward fragments vs toward entirety, disorder vs harmony, restorative promise vs dissociative disengagement, imaginative interconnection vs degenerative disconnection, rehabilitative expression vs randomized combination, generative continuum vs complex eclecticism—some of the binary keynotes as an overview.

Ever since 13th century, many believe that Florence originates the period of Renaissance, whose rise in cultural prosperity crossed over to France and continued to dominate into the 17th century across Europe. From the scientific revolution in 1620s onward, the age of Enlightenment began and ascending to its peaked strength during the early 18th century at the time of death of Louis XIV. At this scientific-breakthrough juncture of modern period; or so-called modernity, similar to the hierarchy behind the Baroque system of indivisible monads, the advent of modern fragment was formalized to pursue a different cultural attitude which emphasized qualities, potentialities, or possibilities of parts and their promise, implication, implicit projection, or pre-established harmony of an eventual whole. (Bergdoll & Oechslin, 2006:43-44) Within a concept of modern fragment, the polarity between positive and negative fragments were essentially manifested in order to identify the two distinct resolutions. While the reading of positive fragments parts would signify the parts with restorative potentials and even rehabilitative achievements in their re-elevated poetic, symbolic, or aesthetic meanings of new wholes, the reading of negative fragments would on the contrary denote degenerative potentials from partial assemblage toward overgrown disjunction. (Bergdoll & Oechslin, 2006:11)

Fragments, theoretically rooted within Incompleteness, historically has always been associated with the fundamental nature of ruins. The works of an engraver-artist of

Italy; Giovanni Battista Piranesi (1720-1778), epitomize the positive constructs of ruins in this era—the reconstructed order of parts toward renewed meanings of whole. The restorative aspect of ruins could be hinted within an indication of bonding factors as without which the fragments would not be able to be held constituted together; furthermore, the tracing of bonds within fragments of ruins could ultimately suggest the regenerative transformations of the new entity—multiple new possibilities of its complete whole, as Vittoria Di Palma theorized:

Fragments come in many guises. When the fragment takes the form of a ruin, a torn scroll, a crumbling parchment, a broken column, and inscription in pieces, or a corner of a fresco, it gestures towards a whole that is absent: its potency lies in a resistance to notions of unity or resolution. In other cases, the recombination of a number of individual fragments can produce a new entity, a different work that lays claim to its own completeness. (Bergdoll & Oechslin, 2006:233)

A historical emergence of groundbreaking studies and academic researches of ruins by Antoine Desgodetz, prior to how ruins became the cultural fascination, occurred as part of the process of 1670s restoration of Rome's historical sites whereby the practice of measurement, depiction, and documentation could determine the accuracy of proportions on each fragment of ruins. (Civelek, 2005:12) In line with the description of fragments and ruins by Vittoria Di Palma, Civelek's referred definition of the architecturally termed fragment from The second volume of Charles D'Aviler's *Cours d'architecture* (1691) likewise associates fragments directly with ruins: *this word means any part of architecture or sculpture found among the ruins, such as a piece of a base, a capital, a cornice, a torso or a limb of a figure, an ancient base-relief, etc. Which may also be seen in the pastiches in buildings by the Italians, and in the exhibit rooms of the antiquarians.* Ever since 17th Century up to the present time, the term 'fragment' has never changed its meaning of found, incomplete, and antiquated

object—reminiscent as a piece of décor or collectible remnant from buildings of the ancient Roman time. As one would perceive such partiality of ruins and experiencing heightened senses of extended imagination beyond mere fascination, each individual fragment could moreover be appreciated as independent entity of motif, image, or object free from associations with historical references. (Civelek, 2005:3)

For Dalibor Vesely, in addition to his argument on the dualistic types of fragments, this intrinsic polarity could universally be differentiated between fragments toward chaos versus fragments toward wholeness. He considers the looming tendency of chaos when fragmentation could manifest in its various negative senses and meanings of wholeness; resulting especially from oppositional influences of artistic desires to synthesize, dictate, or convey particularities of modern predicaments through varieties of contemporary mediums—poetry, music, art, as well as architecture. For instance, the syntheses of Cubism, Surrealism, or art of collage should not be judged by its external appearance or illustration but rather in their comprehensive intrinsic concepts, modes of constructs, scopes of sensorial experiences, and so on. (Vesely, 2006:318) In Vesely's further description of historical contexts preceding and surrounding the modern actualization of fragments, he points to the loss of faith in Christianity whereby its concept of mythological unity and religious harmony would be replaced by the prevailing scientific knowledge in particular of mathematical laws of reality. Modern Pluralism sparks numerous isolated types of perceptions whose benefits and potentials become the new realities of universal knowledge. Mathematics was idealized in the modern knowledge of specialized process and industrialized productions. (Bergdoll & Oechslin, 2006:44) Gradually and unintentionally, as Vesely explains that modern fragment is an undeniable destiny of evolution:

The loss of faith in the original meaning of preestablished harmony left behind no more than mathematical laws of reality, the promise of universal knowledge, and isolated perceptions. The result, as we know too well, is modern pluralism, the

fragmentation of scientific knowledge and human experience. The reality of the modern world is divided into isolated areas of specialized knowledge and the specialized production of fragmented realities. But such specialization and fragmentation are not intentional; they are inevitably produced by modern knowledge, a paradoxical outcome of the ideal of mathematical universality ... (Vesely, 2006:321-322)

Consequently, the rift within the polarity between irrationality in faith and rationality in science spills over into the architectural transition from neo-classicism to post-neoclassicism—likewise from Baroque to late-Baroque, or Rococo, or Rocaille, and to eclecticism. These strings of paradigm shift in architecture could be strategically scrutinized through the use of form, motif, element, composition, historical reference, and so on. (Civelek, 2005:9-10) The differences in relation to fragmentation among these architectural applications would be explained both in overall and in specifics. In short, the neo-classicist application of historically contemporaneous fragments acquires the reuse of historically-synchronized forms, while the mixture of historically-unsynchronized forms borrowed from various architectural legacies is associated with the eclectic-historicist architecture. (Civelek, 2005:1) In support of Civelek's terms, he differentiates two dualistic notions as a type of polarity between *antique* fragments and *historical* fragments. *Antique fragments* in his proposition would refer to synthetical assemblage or arbitrary articulation of contemporary designs with architectural elements and motifs perhaps found among the remains of the same period of classical antiquity, or in other words, the historical period identified of these antique fragments would have once coexisted in contemporaneous proximity. On the contrary, in Civelek's argument, *historical fragments* would refer to a mixture of architectural elements and motifs borrowed from various movements within the history of architecture, however not to be found among the same period of antiquity—or not rooted from the same sensibilities of contemporaneous heritage. (Civelek, 2005:3-4) Furthermore, after the eighteenth century, Civelek believes it would be necessary to distinguish another dualistic pair of

difference between fragment and element. Because while *fragment* could generally be referred to parts without referencing to specific architectural features, *element* on the other hand could reflect specific association with ongoing tradition and recurring order through history. For instance, column could be associated to ancient Greek order, or the individually singled-out keystone would be associated with a vault in particular architectural typology. (Vesely, 2006:323)

Architecturally historically in France, approximately during the second half of 18th century, neo-classical architecture was established in Italy and purposed as an acceptable position at a universal stance. The preferred language of composition in pure antiquity combines forms of *antique fragments* and no longer exploring other prevalent vernacular or local architectural design particularities in relation to habits, uses, culture, climate, and so on. Subsequently, during the first half of 19th century, the architectural tendencies initiated in France such as the romantic eclecticism and the rationalist historicist, both of these movements would acquire the mixture of *historical fragments*, therefore reviving and reconnecting the architectural varieties of local contexts which were negated by neo-classicism. (Civelek, 2005:4) At the height in the use of antique fragments toward the end of 18th century, along the same time when science of physics finally managed to configure the instrumental meaning of fragment in matter and substance, as Vesely describes this symbolic period of culture in transition represented in aesthetical views through fragments from past histories. Specifically, at this juncture in history and science, elements were believed to be able to freely recombined and thus generating their renewed content of context. Vesely additionally suggests that the formation of modern fragment would rely on projectability of the composite elements and their promise toward the sense of whole in order to represent the actual possibilities of historical process of recombination in justifiable qualities rather than ambiguity (Vesely, 2006:324), as he explains:

While science has discovered the instrumental analytical meaning of the fragment, it is to poetry that we have to turn to “discover” its restorative and symbolic meaning. Even though the analytical and synthetic (instrumental and symbolic) meanings of fragment belong together, their history is different—at least up to the end of the eighteenth century. ...equally in the collections of curiosities of the late Renaissance, or in the cult and poetics of ruins, which reached a peak in the eighteenth century. What is common to all is the reference to the original context to which they belonged and which they represent. The fragment of a building, the torso of a sculpture, an object taken out of its context, and an artificial ruin often initiate symbolic meaning and reference more powerfully than does the piece intact in its original setting. (Vesely, 2006:322)

There are numerous projects of science, mathematics, art, or literature indicating the potentials of positive fragments i.e. elements which could project a sense of anticipation in its return to wholeness. In “Shock Wave,” art by André Breton, fragments of potential objects were revealed in drawings and only coming into existence through the transformational process of projection. Inarguably, this inverted process of reconstruction would be reminiscent to the deconstructive process in architectural design thinking and building and similarly to the tradition of transmutation in manipulating perspective views of digital simulations over imaginative geometries beyond realities. (Vesely, 2006:319) This transformational and metaphorical meanings of the fragment can be traced back to the origins of perspective which opened up new possibilities of representation into every cultural aspect of society. The illusive qualities in modern fragment can reduce the single subject into an image that represents the notion of a whole world. Ever since 17th century, the romanticist evolutionary version of monadism i.e. atomism for instance, the fragment represents its own conditioned structure which connects to other non-isolated things according to the first treatises of projective geometry. (Vesely, 2006:320) In literature, the art of aphorism restores and elevates the meaning of fragment into the new height of creative possibilities. Aphorism

is beyond a figure of speech but rather a symbolic configuration of discourse represented in series of short statements. The subject is usually inspired by intimate feelings, personal experiences, and disintegrated counterparts of moral standards and religious beliefs. Formed in dualistic parts, the topic of the first statement states a notion of common sense, on the contrary the tension is made by second statement which confronts and challenges the first with its new imaginative counterinterpretation. (Vesely, 2006:325) The *Maximes*, or *Maxims* translated in English, by François de La Rochefoucauld (1613-1680) exceptionally exemplifies an aphoristic writing in its epitomized intellect, wit, and eloquence. While through texts, the meaning of aphorism positively could be achieved in its restored fullness through its unbound literary and philosophical articulation, fragment on the other hand negatively encounters limitation of abstract articulation in visual, musical, and architectural forms whose latent meaning could be expressed under the more reductive roles of translation. (Vesely, 2006:325)

Artists and creators during the late 18th century began to establish their own creative freedom in direct affiliation and communication with nature shifting away from the earlier tradition of imitation on cultural precedents. Gradually, toward the autonomy of fragment, the potentially self-resourced nihilistic capacity to experience and understand the world as they are would instead replace the ongoing dependence of knowledge based on simulated representation of the natural world. (Vesely, 2006:327) The romantics once synthesized a fictional ideology of architecture which poeticized the establishment of design, building, and construction with a higher form of purpose and necessity beyond utility. Vesely quotes the claim by Johann Wolfgang von Goethe, '...architecture, is not an art of limitation, but rather an autonomous art; yet at the highest level it cannot do without imitation...'. (Vesely, 2006:330)

Approximately between the time of 1700 to 1780, the period of the Enlightenment progressed in parallel with variety of other Post-Baroque artistic currents and architectural tendencies, one of which was Rococo. From a spatial concept

during 17th century of simple, strong, dramatic, vivid, violent, heavy, and sturdy neoclassical architecture to a new spatial concept during 18th century of smooth, diffused, graceful, enlightened, ethereal, elegant, intricate, fluid, subtle, slimmed, imaginative, decorative, and refined Rococo, whose Post-Baroque essence of wholeness, of which fragment could be defined as fragment, was organically and systematically constructed by *historical fragments*. The aesthetical system behind the comprehensive collaboration of three features between architecture, sculpture, and painting would repetitively reveal the failed attempt to restore that sense of wholeness. Success was rare in preserving the communicability of spatial unity in essence of actual human engagement during the Post-Baroque period, as Vesely emphasizes:

This failure is grounded in the impossibility of substituting a system for the unity of culture—which is always situational and dependent on the continuity of communication. A good illustration of the problem is the limited success in preserving the unity of communicative space in the post-Baroque period. The unity that had been sustained by the continuity between conceptual representation and reality was seriously challenged by system-oriented thinking. (Vesely, 2006:331)

Besides the impossible attempt toward wholeness through the constructs of historical fragments as in Post-Baroque Rococo architecture is furthermore challenged by large structures and complex systems such as within the scope of city where its largest-possible entity would still remain as a fragment to another larger system. Consequently, a Rococo sense of wholeness could never be guaranteed but rather aimed at its synthetical essence of perfection and completion. Ultimately, historical fragments could not be purposed so as to regain unified entirety or absolute wholeness, but rather they could be conceptualized and systematized as romantic syntheses by an imperfect man with desires of totality. (Vesely, 2006:331-332)

antique fragment: an evidence of positive fragment

In the picturesque representation of antiquity, the French *ruinistes* paintings adopted the use of antique fragments which would connect French Neo-classical architecture in the architectural and etching works of Jean-Laurent Legeay (1710-1786) and Charles-Louis Clérisseau (1721-1820) in parallel with the influential etching works of the Italian artist—Giovanni Battista Piranesi (1720-1778). (Civelek, 2005:5) So-called post-classical phenomenon in art history, Piranesi developed to depict an assemblage of ancient ruins, nature, and fantasy amalgamated as one in order to evoke imaginative potentiality and creative spatiality; consequently, so-called neo-classical architecture was established as a new trend in French architecture during the mid-18th century. (Civelek, 2005:33-34) While architects were drawn to explore their imagination in their purposes of architectural studies and admirations. Theoretically, a ruin could infuse an appearance of incompleteness as well as characteristics of fragmentation whose potentialities of reconstruction could be fulfilled by archeological regenerative process, because a ruin signals partiality of what once endured and of whose history coexisted against the relentless power of nature and time. (Bergdoll & Oechslin, 2006:326) A ruin, just like an organism through its growth, yearns for the possibility of futuristic fulfillment of wholeness, perfection, or completion to come. Into the late 18th century, a fascination with ruins and their fragments of torsos, pediments, statues, or figures engages creative conviction of man to examine and potentially discover the historical reference of that particular civilization. A ruin in its unfinished fragments characterizes another polarity distinguished between a complete work of artificial art versus a representation of process in an art of becoming—by each and every artist who represents humanity within the flux of universe. (Bergdoll & Oechslin, 2006:46) In both Piranesi's 1761 etching of the ruins of *the Temple of Vesta* and the other mid-1760's painting of *Ruined Coffered Dome* by Clérisseau, Civelek furthermore highlights the definition of ruins through the artworks in relation to the notion of architectural incompleteness:

... this figure could be given a dramatic character through association with the destructive effects of time. In these drawings, the image of a historical building appears to be architecturally incomplete, ephemeral and eternal at the same time, and which imitates the cosmogonic symbol of the open circle under the sky. However, soon this romantic and mysterious aspect of the circular temple would be associated more with its geometric properties and less with its historical roots. (Civelek, 2005:270)

The fragmentation of Baroque visual language in its purest played significant role in the manifestation of Piranesi's work. This late Baroque tradition of *rocaille* was established through imagery constructs according to the principle theatrical set design which could unify variety of disintegrated settings together. For instance, foreground would be separated in contrast with background, gradation of light would dramatize the multiple juxtaposition of elements; therefore, a sense of unity would constantly be denied. Depending on the depth of imagination of a viewer's mind, the order of components as though scientifically experimented in the depiction would be governed by individual's mental-empirical responsive capability. (Bergdoll & Oechslin, 2006:47)

In Piranesi's ruins, the combination between his fantastical drawing representations and his inventive designs emphasized the intent to distort the mode of representation in respect to reality. In sectional and elevational depiction, the image would be freely projected without only planal limitation but rather with an unexpected mixture of representations between sections, elevations, as well as plans. Particularly for sections and elevations, they allude only the hypothetical possibilities undecidedly to settle on neither confusion nor reality of architectural representations. Civelek exemplifies Clérisseau's *Italian Scene* depicting *temps perdu* by identifying in his architectural visions of combining different scales of elements—blended in time between past and present, for instance. (Civelek, 2005:275)

From the inspiration of Giovanni Battista Piranesi, and besides the French painter-architects of Jean-Laurent Legeay and Charles-Louis Clérisseau, the others of mid-18th century visionary depictions of ruins were generated by Charles-Louis Clérisseau himself and Etienne-Louis Boullée. By 1780's, Boullée became the last among his contemporaries who remained passionate and popular with architectural compositions of ruins visualized in spectacular forms of picturesque imageries. (Civelek, 2005:12) In Boullée's exceptional depiction of public and spectacular architecture, his technical drawings of sections and elevations are constructed in respectful relation to plans, although plans in his argument only inhibit sensational perceptual potentials of architectural spaces which includes the contrasting polarity between mass and void, dark and light, and so on. Against his father's pressure, Boullée's persists in his desire of painting architecture rather than building it; therefore, his painterly sections and elevations would triumph in exploiting the potentiality of antique imagery in fragments. However, Civelek argues that the lack of historical and symbolic depth in antique fragments was apparent from the second half of eighteenth-century onwards, because the use of antique fragments had been invested mainly on effects of imagery and its antique characters. (Civelek, 2005:264,278) The book publications in the genre of the *voyage pittoresque*, an immanent impact on the French classical architectural theory during the time between 1740s-1760s, exemplified this influential emphasis on physical and spatial effects in the appearance of partiality within the depicted ruins by the French painter-architects who followed the trend of antique fragments initiated within Piranesi's etchings; subsequently, Civelek claims: *This new interpretation of antique configurations affected the classical principles of proportion, order, and propriety in negative way, and allowed architectural design to be the synonymous with architectural composition.* Inevitably, this mere appearance of architectural composition featuring the spatial effects of masses was devoid of both metaphoric qualities and extended analogies which could further enrich the very content of antique fragments into the realm of scholarly references with arts and sciences—literature, music, and mathematics. (Civelek, 2005:10,11)

During 1780s, Boullée developed the design tool of geometrical reduction in order to regulate the use of his antique fragments in many of his visionary works. The method of geometrical regularity; geometrical abstraction as well as geometrical reduction of antique motifs or antique fragments in an architectural composition, was exemplarily materialized in a close study of the state theatre; the Comédie Française by architect Victor Louis in 1799. Moreover, this fundamental method of abstraction, initiated by Boullée's inventive proposition, was ultimately adopted as part of Durand's elementary method of design. (Civelek, 2005:265) Subsequently, Boullée's quest for spatial effects explored the concept of flux in his architectural composition in relation to the cosmological scale of time which would therefore negate the principle and timeless concept of classical scale. By compromising with the negation of human scale and proportion in order to compliment with the inhuman architectural characteristics of voids instead of spaces, the works of both Boullée and Ledoux refused the classical design interpretation of ruins by Renaissance architect. (Civelek, 2005:419) In summary, for an architectural composition constructed by antique fragments suspending in its incomplete or partial state of becoming whole, Civelek indicates that there are two different characteristics of regenerative outcomes: *While reconstructing the ancient ruins, the French architects placed themselves in the role of the ancient architects and re-designed the buildings by using a given vocabulary of architectural elements. The creation of the painterly effects of space and mass and the technique of elementary composition were like the two sides of the same coin, two outcomes of a partial recreation of the antiquity.* The first outcome, inspired by paintings of ruins, was characterized as *architecture of caprices and fantasies* depicted in a manner of picturesque painterliness to emphasize fragmented effects of masses and spaces; some was designed by Claude-Nicolas Ledoux, more were designed by Etienne-Louis Boullée, and later Durand, Boullée's student, developed this compositional method further to the extremes. On the other hand, the second outcome was characterized as *architecture of archaeology* was depicted in a simplification of antique fragments of

modern compositions documented in the 1757 book by an artist-engraver Jacques-François de Neufforge—*Recueil élémentaire d'architecture*. (Civelek, 2005:11)

Toward the end of the 18th century, another French-influenced version in the use of antique fragments was found in the design aesthetic of woodland garden in England. The project indicates the French influence of rationalizing, formalizing, hierarchizing, or overregulated geometric system of symmetrical design with rigidity. Despite a perceptive engagement with nature, the multiplicity, the complexity, and the unresolved associations within the antique fragments of woodland garden aesthetic would still result in an undetermined flux of multiple forms. The paths would cut through the garden and fragmenting a field of landscape into the variety of disjointed sceneries and perspectives (Bergdoll & Oechslin, 2006:242). Ultimately, another significant transformation became distinctively apparent at the turn into nineteenth-century from the previous use of effects in antique fragments into a rigidly standardized application of classical elements. Jean-Nicolas-Louis Durand developed his use of antique fragments by decomposing and re-composing architectural elements into a comprehensive catalogue of reproducible fragments which he termed as *elementary fragments*. Durand was part of Boullée's number of pupils; including Charles Percier, Antoine-Laurent-Thomas Vaudoyer, and Louis-Pierre Baltard, who were in support of elementary fragments and encouraged by the its methodological application particularly widespread at the Ecole des Beaux-Arts from the turn of the century up to early 1830s. Evidently, there were buildings designed by architects who could have inarguably explored with the applications of antique fragments with an early manner in the use of elementary fragments—parallel to Durand's inventive method of reconfiguration; including Jacques Gondoin, Charles de Wailly, Marie-Joseph Peyre, Claude-Nicolas Ledoux, and even Etienne-Louis Boullée himself. (Civelek, 2005:5-6) In the case of Gondoin's use of antique fragments for the design of auditorium, the symbolisms of historical differences between the ancient Greco-Roman theatre associated with education and science *versus* his own adaptive imitation of ancient theatre were

reduced and neutralized into synchronous coherence, ‘...in which the time of antique fragments was isolated from the real time,’ as Civelek explains. Ultimately, Jacques Gondoin and many of his contemporaries would incline toward an architecture of effects eventualized in visual characteristics removed from its historical relevance rather than unresolved effects caused by contrasting characteristics with conflicting symbolisms taken from various historical times. (Civelek, 2005:258)

Subsequently, Durand was appointed as professor of architecture at the École Polytechnique—the new school was created since 1795. At this turning point toward 19th century, Durand theorized the method of assembling *elementary fragments* i.e. standardized fragments. Deduced from antique fragments, Durand’s series of mechanical compositions would be worked out in accordance with overlays of grid and axial lines. The depictions of plans, autonomously separated from the design of elevational compositions, would be artificially constructed through rigorous combinations of preassigned components, again termed as *elementary fragments*. There would be intermixtures coproduced between the painterly architecture of ruins and architecture of archaeological elements—both types of *elementary fragments* could be historically traced from both the modern Rome, the contemporary Rome, and the ancient Rome—colonnades, porticos, corridors, auditoriums, galleries, and so on. (Civelek, 2005:13) In the book of *the Précis of the Lectures on Architecture* (1802-1805), Durand achieved in removing historical and other referential connections out of every architectural element used in his method of reconfiguration. Negating sensationalist and picturesque tendencies, Durand’s architectural decomposition of building types out of their historical or contemporary contexts was aimed to exclude the metaphysics of intangible forms, but instead determined to transform the architectural design of plans, sections, and elevations into separate modular systems which could manipulate the reproduction of simplified and abstract geometrical forms. Consequently, the course of modern architectural theory was reemphasized toward utilitarian, effective, and economical attitudes in redefining architecture based on its self-rationalized and

self-justified convention of classicism. (Durand & Picon, 2000:7) From this moment onward, the endless possibilities of architectural assemblage could be generated by countless reproducible numbers of distinct and standardized parts, elements, motifs, or fragments, for instance. Among these Durand's fundamental components of architectural fragments—portico, semi-circular auditoria, atria—every unit type defined in *the Précis* could be uniformly decomposed, recomposed, rearticulated, reassembled, reinvented, and reimagined without limitation. (Civelek, 2005:281,282,283) Civelek distinguishes Durand's synchronic method of architectural fragments, unimitated with other moods of other ancient settings. Durand positioned his method in contrast with the compositions of historically anachronistic fragments produced by Fischer, Gondoin, De Wailly, and Boullée. (Civelek, 2005:284,285)

From this point in time onward, Durand's freewill technique of reconfiguring elementary fragments opened up another level of diversification in the same compiling method of recombined composition. With an accumulative tradition of historicist tendencies, the graduates of École des Beaux-Arts, after adopting Durand's method of recombining elementary fragments at the turn of century, would begin to decompose architecture further into parts or elements which were associated with historicist and eclectic forms. The *historical fragments* of exotic, modern, and classical was allowed to be regenerated into a syncretical design of intermixed architectural histories which would therefore cancel any historical cohesive interrelation between formal qualities and its historical content. For instance, the recombination could favor the heightened effects based on multiple symbolisms rather than selective ones as how Karl von Fischer (1782-1820), the German neo-classical architect, would represent the symbolic power of Roman empire by conjuring multiple imageries of fragments from the Coliseum, Trajan's column, and Pantheon all at once instead of one. Thus eventually, the method of historical fragments would deny the longstanding tradition of classical architecture in order to prefer the transitions and mixtures of diverse and perhaps contradictory elements in accordance with the prevailing contemporary thought of Hegelian

dialectic²—society's evolutionary progression requires drastic variance among historical moments. (Civelek, 2005:14,248)

The fall began to emerge for this synthetic attitude of neoclassical architecture in its fabrication of historical forms. For the imitations as well as reproductions of historical content, the juxtaposition of historical fragments would merely lead to the failed design of double representations; fragments were selected to represent historical contexts, and then the combination of historical contexts was aimed to represent the design intent. Eventually, this architecture of historical fragments would manifest to an incoherent progress of architectural forms due to an irretrievably doubled distance of potential disconnections among fabrications of specific references—historical, philosophical, social, political, cultural content, and so forth. (Civelek, 2005:417) Consequently, the end of neoclassicist architectural tendencies means the rise of eclectic architectural compositions. The ideology of rational relationships typically bound among architectural conventions of plans, sections, elevations, interiors, and exteriors would be replaced by further diversification of historical forms, as Civelek summarizes this trajectory toward eclecticism caused initially by Durand's revolutionary method which changed the course of architectural theory: *A significant effect of Durand's method on architectural theory was the adoption of the technique of elementary composition by the next generation for their eclectic compositions. The so-called rationalism of this generation was in their liberty of choice among the components of different "systems" of architecture, which quickly led architecture towards eclecticism.* (Civelek, 2005:302,303)

²

Referring to the concept of dialectic by Georg Wilhelm Friedrich Hegel (1770-1831), included as part of his lectures given at the University of Berlin in 1822, 1828, and 1830. *Lectures on the Philosophy of History* became the title of his book, whose content explains the natural progress of world history—*Dialectic* was one of major themes in Hegelian philosophy.

historical fragment: an evidence of negative fragment

During the first half of 19th century, many romantic-rationalist graduates from École des Beaux-Arts pursue their archaeological works in Rome as *pensionnaires*, such as Léon Vaudoyer, Henri Labrouste, Félix Duban, and Louis Duc, while during the period of 1830s implementing the techniques of historical-fragment composition which ultimately substantiated the new architectural attitude toward an emerging tendency of historicism through its manipulative reproduction of historical forms—an architecture of historical fragments which synthetically recomposes by juxtaposing without rationalizing the relationships among different historical contexts. From the age of reason and the development in the architecture of the Enlightenment during the 18th century moving onto the architecture of eclecticism of the 19th century, often described ambiguously in associated terms such as rationalism or romanticism, the immanent shift from the neoclassical architecture to the post-neoclassical architecture corresponds to the time of the discovery of positively beneficial order in formalizing antique fragments in contrast with the time of negative decrease of orders in synthesizing historical fragments. (Civelek, 2005:6,7) In terms of architectural theory, the emphases on visual effects, characteristics, and orders of antique fragments during the second half of 18th century were expanded into further complex issues of historical forms and fragments as new doctrines of architectural design engaged from the first half of 19th century onward—such as mysticism, religiosity, classicism, rationality, and so on. As mentioned previously, Durand's method in manipulating historical forms and fragments had encountered representational dilemmas by emphasizing visual effects rather than engaging with characteristics of historical authenticities or with metaphoric interpretation of antiquities. Ever since 1750s, despite attempts of rediscovering autonomous qualities within those elementary fragments, the architectural members were reduced to unspecific constituents; columns, vaults, walls, entablatures, for instance—stripped away from their historical references, characteristics, and orders. In the architectural education of the École des Beaux-Arts and the École Polytechnique, in order to achieve the effects of imitated ancient elements, both schools decreased the significance of

classical orders by encouraging the use of elementary fragments. While each unclassical fragment within the mixture already represented a different historical order, subsequently in order to achieve an overall effect, the fragmented mixture was aimed to be re-represented not only as a promise toward whole, but also as another intent of comprehensive modern forms somehow being reminiscent to antiquity. (Civelek, 2005:170,186,187)

For example, in the design of the Cathedral of Marseilles i.e. Marseille Cathedral or Cathédrale La Major, designed by romantic Beaux-Arts architects—Léon Vaudoyer (1803-1872) and his studio colleague Henri-Jacques Espérandieu (1829-1874). While the construction began in 1852 and being completed in 1896, an intent to generate an architectural imagery; however, not assembled in order to project a definition of a particular historical context, the modern method of juxtaposition recombined antique fragments of historical forms i.e. historical fragments which included among the mixture of the characteristics of Duomo's dome, the Byzantine pendentives, the triumphal arch the arches from the Roman baths, or the mixed reminiscence between foreign minarets and ornamental turrets. In comparison with the Karlskirche Cathedral, currently situated in Vienna, designed by the court architect Johann Bernard Fischer von Erlach (1656-1723), Construction began 1716. His son, Joseph Emanuel Fischer von Erlach, later oversaw the completion of the construction in 1737. The mixture within the historical fragments includes a style of portico taken from the Ancient Greek temple, the first twin columns imitating Trajan's Columns of ancient Rome, the other twin columns reminiscent of Solomon's Temple, the other Pillars of Hercules, or the dome of St. Peter's Basilica. The overall effect was reminiscent to the Pantheon from the antiquity. Charles V, a project's commissioner, hoped to associate Vienna with the Holy Roman Empire, and therefore the new center of Christianity. In short, both cathedrals were products of historical fragments. While the Karlskirche Cathedral represented the underlined typological significance of a great Christian church, the Marseille Cathedral on the contrary represented the underlying architectural significance of itself as the

autonomous object of representation. (Civelek, 2005:422,423) Civelek sums up the role of historical fragments in relation to the progressive transformation of society where architecture began to retreat in its autonomy of forms but instead would be governed by the advent of modernization and its uncertain influences:

Progress in the arts became synonymous with progress in industry, history and society, and architecture was artificially made the indicator of this progress. At the peak of its autonomy from the other arts, and after the reclamation of its own history, architecture ceased to be the owner of its own form. From then on, architectural form would be directly determined by the conditions that developed in society. Until the emergence of the early modernist discourse, when the meaning of the building's content would be considered to be equally determined by the external conditions, the problem of form would remain in biggest challenge of the nineteenth-century architect. (Civelek, 2005:424)

Durand's method of reproducibility of elementary fragments epitomized the independence of form and its liberty of compositional organization which could set aside the significance of content. The endless combinations of elementary fragments could organize built forms based on its predetermined typological parts. Civelek states that the dissolution of classical forms toward eclecticism of formal and compositional emphases was the direct consequence of Durand's method of elementary fragments. Furthermore, the eventual modern system of freewill manipulation of components, the capability of interchanging architectural vocabularies could replace the rationality of classical composition altogether. (Civelek, 2005:424) Gradually, decreasing in its relation to romantic-rationalist theory of dialectic which introduced the essential dynamics in historical transitions, eclecticism would indicate the progressive sense of modernity as an independent movement. In 1839, Louis-Pierre Baltard critiqued the romantic order of eclecticism as constituting mainly of decorative elements. Les Halles demonstrates another decorative and retrospective use of historical fragments in

architectural eclecticism—structured in iron, constructed between 1851-1857, and demolished in 1971. Once the Parisian central fresh food market, the architect in charge of Les Halles was Victor Baltard (1805-1874), the son of Louis-Pierre Baltard. Church of Saint-Augustin, again designed by Victor Baltard and built between 1860-1871 and likewise structured by cast iron, exemplifies the historicist attitude of architectural eclecticism. The combination of historical forms and fragments includes the reminiscence of both Tuscan style of Gothic church as well as the Romano-Byzantine style of architectural elements. Ultimately the modern system was achieved in producing visual effects by manipulating mixtures of multiple formal or historical contexts. (Civelek, 2005:424,425)

In summary, fragments as previously discussed emerged from the 18th Century romanticism based on the fantastical remnants of ruins from the ancient epoch. Afterward, the subject of the architectural works was refocused toward the historicist-classicist imitation in order to reinitiate the new beginning. Into the 19th century, due to fascination with history, archaeology, architecture, literature, and painting by certain Romantic Intellectuals, artists, and writers such as Eugène Delacroix, Prosper Mérimée, Victor Hugo, René Châteaubriand, and Alexandre Dumas, the intent to reassemble new compositions using symbolic elements traced back to various architectural legacies would become the antithesis against previous classical understanding of history through representation of arts. Instead, architectural students and scholars would begin to propose the amalgams of mixed historical fragments. Each project in its representation of architectural histories in different timelines would have no limits of quantity of these compiled historical layers, elements on top of elements could be combined freely without profound regulating rationale besides the desired effects assigned to an eventually built outcome. The disappearance of content in building design became part of collective modernist architectural thinking. The lack of cohesive characteristics in architectural compositions became an inevitable tendency from 18th century onward. Subsequently into 19th century, the architecture of historical free forms, free imageries,

and free fragments were initially systematized by Durand's elementary fragments, yet eventually to be exploited beyond its intended realization—an effect of overall architectural statement would depend on the unsystematic interrelations among multiple historical contexts—Trajan's column, St. Peter's dome, and the Pantheon's pediment, for instance. Hence, as long as architecture could be synthetically formalized, the differences in historical timeline, location, iconography, religion, empire, and culture of fragments could always be collectively and narratively appropriated. Inarguably, the building façade must be able to convey an immediate accentuation to society in regards to conclusive statement with definitive justification, whereas attaining as many associations and as many choices of fragments. (Civelek, 2005:15,16,17,250,251)

In order for building to communicate effectively, architects of eclecticism would define the contextual references in relation to the extent of historical fragments used in an entire design. Through architect's own interpretive reading of modernity, culture, urbanity, society, history, science, politic, for instance, the design of contexts must be translated into the design of architectural surfaces. Just as a script of texts, the architectural surfaces would become the primary tool of delivering an architectural design and development and thus the rest of other conventional mediums; plan, section, or elevation, would only be drawn to support the primary role of surfaces by functioning as secondary process of design. (Civelek, 2005:386) Analogously, this primary role of building exteriors could be read as a threshold dividing between past, present, and future times. In contrast to the fascination of ruins from the 18th century, the concept of the progression of times was completely irrelevant and therefore neutralized as antique fragments were homogenized by selecting only the synchronously aligned. However, for the post-neoclassical architects of eclecticism of the 19th century, in their quest to represent the relevance of presence; subversively, a diachrony of different historical times would be reflected through a cultivation of selective pasts and by adopting modern method of assembly, as Civelek explains:

This mechanism works by reflecting on the past through the ideas of today and interpreting today and future through the reflection on the past. As the past becomes an important element for the future, its preservation becomes equally important. The anxiousness of the new generation of preservationists in France about the ruination of the historical monuments shows that the nineteenth-century theory is anti-ruinist. This theory was developed against the power of time, and used history selectively in order to shape the future. (Civelek, 2005:387)

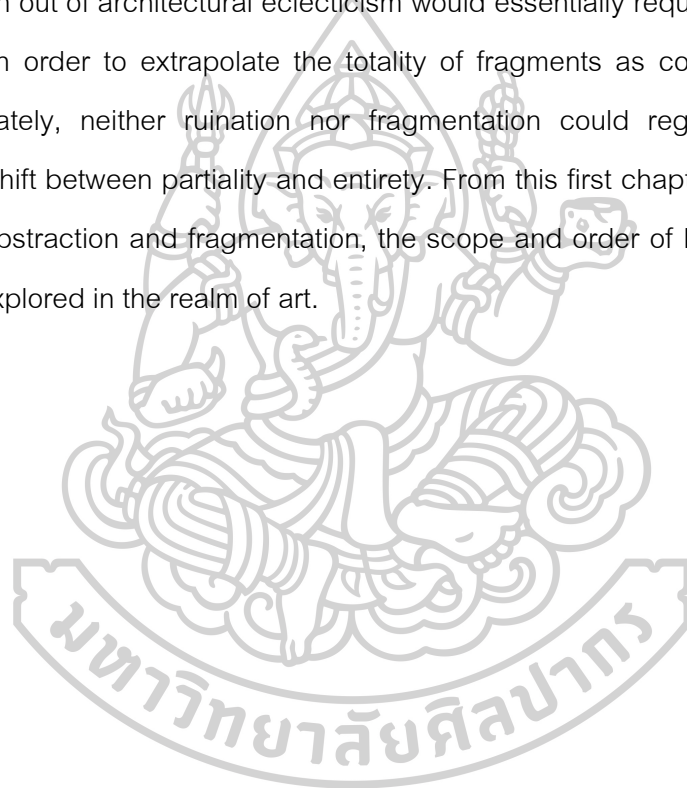
Consequently, due to the fact that the architecture of eclecticism could consolidate such multitude of fragmentation among historical forms, historical contexts, and historical timelines, this eclecticized architecture of historical monuments would victimize its own negative outlook of confusion. The architectural dissolution of historical fragments is confined within eclectic concepts of histories, of characteristics, of representations, and most of all of meanings. (Civelek, 2005:388) The burden was transferred to succeeding generation of modern architecture; whether architecture of eclecticism, designed by commercially influenced practitioners, could be justified in its failed reflection of modern society through its eclectic organization—the architectural monuments of historical aesthetics, historical contexts, and historical times. Unlike architecture of historicism, the ideological construction of history, designed by established practitioners of prominence, could reflect specificity of historical and contextual content identifiable through standardized representations governed by classical conventions. Nonetheless, modern society was then already prompt to move away completely from history, the previously attempted reconstruction of history neither through classical forms nor eclectic forms would no longer suffice in response to this modern challenge against history. Modern architecture in the end progressed forward in the search of its own modern language with its own collections of vocabularies, its own methods of compositions, and its own principles of forms. (Civelek, 2005:425)

Summary of Chapter One: Abstraction in its Polarity and Ruin in its Fragmentation

In this dissertation, the theoretical investigation of Incompleteness begins with an underlying philosophical notion of abstraction originated ever since the time of the ancient Greek. When the knowledge of natural science was first established, the mode of thinking in abstraction was effective to conceptually define a speculative estimate of truth-claims during mankind's preliminary understanding of natural science. For the first time, the role of philosopher was associated with an understanding about truth of man and nature. Once the truth about nature and science were inseparably interconnected, the double role of philosopher-scientist was necessary. Subsequently, in order to identify the finer variance within the Presocratic truth-claimed statement, the semi-scientific method of polarity was initiated in conjunction with the philosophical mode of abstraction. For the desire to understand the fundamental differences in nature between contrasting conditions or an urge to understand truth through the nature of change, one must understand the shift from partiality of being one thing to an entirety of becoming the other. Hence, the Presocratic theory of polarity began to explore with a concept of comparative pairing between two obvious opposites; hot versus cold, wet versus dry, for instance. Through successions of philosophers-scientists across and beyond the empire, the Presocratic theory of polarity was later developed into other methods of dualities beyond simply paired opposites; such as dichotomy, contradictory, plurality, variation, identity, parallel, alignment, and so on. In the end, even with successions of theories across the span of few centuries during the Presocratics and beyond, not a single thread but strings of ununiform irregularity among countless theories were proposed. Neither abstraction nor polarity could begin to regulate the course of fluctuating shift between partiality and entirety. Nothing yet could begin to outline the theoretical scope and order of incompleteness, understandably because an evolutionary quest of knowledge in both science and philosophy whether seamlessly complied or oppositely defied with one another still persist on evolving along many centuries to come.

From abstraction to fragmentation, the theoretical investigation of incompleteness would inquire the potential theoretical domain of partiality by fragments in architecture between the second half of 18th century and the first half of 19th century; particularly in parallel approximately with the period between the arrival and departure of neoclassical architectural movement in France (1760-1830), prior to the replacement by architectural genesis of romanticism and eclecticism. Likewise, the time frame of investigation was partially overlapped with the period between the advent and retreat during the age of Enlightenment (1715-1789), thus marking the start of French Revolution in the year of 1789. French neoclassicism in architecture emerged from the fascination and appreciation in the discoveries of ancient Greek and Roman ruins. From the visual studies on the archeological excavations to the elaborately documented illustrations of the ancient monuments made by engravers and painters, architecture found its new language of classical design. As a new return to classicism, the purity, austerity, simplicity, and orthogonality of neoclassicism would eventually replace the frivolous and excessive ornamentation of its preceding baroque and rococo (rocaille) style. In the process of neoclassicist design, fragments of ruins; referred to *antique fragments*, were reinterpreted into design components which were subsequently recombined to form an overall intended effect of architectural outcome. In the receptive aspect of architectural experience, the positive perceptual impact occurred through the regenerative process in the mind restoring such partiality of past ruins into a renewed effect of formal entirety which could further allude to underlying concepts behind multi-relationships formed within the assemblage of antique fragments. Durand's theory of *elementary fragments* epitomized the pinnacle and at the same time a significant turning point of antique fragments. The method of freewill composition out of predetermined standardized formal-componential units could reproduce architecture in countless combinations. The *elementary fragments*, decomposed or recomposed out of antique forms, were synchronous formal products removed out of any specific historical content and listed out in a format of visual catalogue, readily available en masse and reproducibly for different usages of compositions—plans, elevations, configurations,

programs, and so on. Therefore, by generating an architectural composition out of antique forms without specific referential content or specific historical context, this theoretical method of elementary fragments would consequently encounter negative challenges by the excess of eclecticized forms toward the first half of 19th century. The ideological reconstruction of *historical fragments* could no longer be achieved, because post-neoclassical architecture of eclecticism would be overstressed by multiple symbolisms represented from various architectural past legacies. The meaningful interpretation out of architectural eclecticism would essentially require additional tools of translation in order to extrapolate the totality of fragments as conclusive narration of texts. Ultimately, neither ruination nor fragmentation could regulate the course of fluctuating shift between partiality and entirety. From this first chapter, based on the key notions of abstraction and fragmentation, the scope and order of Incompleteness must be further explored in the realm of art.



CHAPTER 02:

Internalization and Externalization, Trace of Incompleteness in Art

Internalization of Abstraction and Externalization of Fragmentation

The speculative order for the theoretical domain of Incompleteness within the realm of art, based on prior substantiated terms of abstraction and fragmentation, would again be proposed in this chapter however in another separate two sets of perspectives—firstly the internalization of art when art would become its own aesthetical medium so as to be aesthetically self-internalized, while secondly the art of externalization when art uses contexts from the world outside itself as sources of mediums. In the scenario when art uses itself, it is an internalized art manifested without influence by external world, then the scenario when art uses not itself, it would on be a reactionary type of art engaged with externalized world as its contextual counterreaction. A closer look of the two separate perspectives between art into its own context and art into external context became more necessary than ever. Especially due to the historical arrival of western world's early modern era between 17th and 18th century, the gap kept widening between scientific progression of technological advancement in artificiality and human ingenuity of artistic expression from internalized sensibility. Ever since Baroque, a flood of the new possibilities of interpretations expanded in both art and science. In art, the effects of open, dynamic, indeterminate form of Baroque denied the previous rigid confinement of Renaissance in its classical forms. In science, the innovate concept of Baroque space was expressed in its incessant state of flux, fluidity, and fragmentation; the complex interplay between solid and void, between angles and curves, or between frontward, rearward, and sideward, as Eco sums up:

Now if Baroque spirituality is to be seen as the first clear manifestation of modern culture and sensitivity, it is because here, for the first time, man opts out of the canon of authorized responses and finds that he is faced (both in art and in

science) by a world in a fluid state which requires corresponding creativity on his part. (Eco, 1989:6)

Parallel to Baroque's new understanding of universe, modern science through its encouraged discoveries likewise opened infinite possibilities for architecture in its variety, reality, tactility, accuracy, multiplicity, totality of pictorial productions, the conception of the world would no longer depend on cultural symbolisms, instinctive essences, primitive empiricisms, and subjective perceptions ever since the time of the ancient Greek up to the Renaissance. (Eco, 1989:13,14) From the Baroque's findings of infinite scale and vision of universe to the imperfect rings of elliptical planetary orbits, for instance, these classical belief of cosmic perfection in centric forms; earth and human geocentrically and anthropocentrically were no longer the centers of all beings. Subsequently, the rise of non-Euclidean geometries brought about the reform against classical geometric forms and against the finite mathematics of numerical accuracy, thus eventually, the rise of abstract paintings—Cubism, Fauvism, Neoplasticism, Constructivism, and so on. (Eco, 1989:89) After the pride of knowledge and the significance of modern man became obsolete, artists turn to abstraction to withstand the instability and helplessness of forms. In abstract art, Worringer emphasizes the difference between the two strands of abstract art movements separated in terms of their sources of influence. Firstly, in the inorganic, *geometric abstraction*, art is self-internalized, while Secondly in the organic, *naturalistic representation*, art sought externalized contextual influence:

Across history and culture, Worringer argues, two opposed styles—naturalistic representation and geometric abstraction—have expressed two opposed attitudes—an empathic engagement with the world and a shocked withdrawal from it. ...The modern, however, was not placed at the top: on the contrary, “slipped down from the pride of knowledge, [modern] man is now just as lost and helpless vis-à-vis the world-picture as primitive man.” As a consequence,

according to Worringer, the modern artist also struggles to arrest and separate the flux of phenomena, to abstract and preserve the stability of forms: driven once more by “inner unrest” and “spatial dread,” he too turns to abstraction. (Worringer, 2014:98)

In other words, while the geometric abstraction in the work of art is a product of art created and realized by the depth of its own internalized aesthetics, the naturalistic representation in the work of art on the contrary is created by the contextual antithesis of natural and scientific realization as though art was measured against its own affectability and applicability to the world. Therefore, self-internalized art could be judged, historicized, and critiqued by dogmatic aestheticians, on the other hand conventional historians of social and cultural institutions would be suitably dealt with art against world contexts. Two incompatible disciplines were definitively and conceptually divided—between the objective science of art against world contexts which delves into histories of classic techniques versus the subjective aesthetics of self-internalized art which delves into an experimental depth of an artist’s psyche; his or her personal feeling for that very art. (Worringer, 2014:122,123) Furthermore, the division between two realms could be separated in terms of polarity between art as *art*; constructed unconditionally out of internalized man’s soul, versus art as *world*; constructed with essential conditions of externalized and fragmented contexts. In between *art* and *world*, an interpretation of inorganic abstract art beyond everyday living proposed in its psychic and ideological function would stand in contrast with an interpretation of organic world fragments of the everyday living proposed in its finitude and rationality. Consequently, the self-internalized inorganic art would appear transcendental in its severity of liberty in contrast to the appearance of organic art as imageries against the world would appear definite in its confusion and erraticism. (Worringer, 2014:133-134) The polarity between self-internalized art and art in naturalistic reaction against world would be discussed in two separate segments; however, each of both segments would be analyzed in its evolutionarily historical perspectives—art of abstraction usually removed of figuration as well as art of fragmentation commonly augmented by figuration. Ultimately, in both

abstraction and fragmentation theorized within a realm of art, the fluctuation between positive and negative courses of art in its effectuality would likewise depend on with shifting nature between internalization of art and art of externalization. Internalization of art excluding world contexts would potentially liberate abstraction and fragmentation in art toward its rather concentrated, resolved, and determinate mode of effectuality; however, art of externalization embracing world contexts would ground art of abstraction and fragmentation toward its deconcentrated, unresolved, indeterminate mode of effectuality.

Internalization of Art

The internalization of art would be firstly discussed in regards to abstraction of art portrayed in a manner of reduced figuration. As previously formalized, this art could be defined in its experimental depth of artist's psyche. The correlation between artist's personal ego and artistic forms would be inseparable and antithetical to one another, as Worringer indicates that ego used as artistic catalyst, could either intimately elevate or discriminately eliminate artist's will to art making. (Worringer, 2014:23) Within the mode of internalization of art, Worringer moreover differentiates an extrinsic structure of physical uniformity as 'an existential form and a universal precondition of organic life' in distinct contrast with an intrinsic essence of regularity whose inorganic instance transcends all biological boundaries and sequences of physicality. (Worringer, 2014:64-65)

The minimalist series of Ad Reinhardt and Agnus Martin could exemplify this instance of extreme internalization of abstraction in art. In their minimalist purity of forms, art would negate all questions about the external world of social, utopian, and political engagements. Art in its fierce interiority could be a nemesis beyond an antithesis to the world. The inwardness of art's inner life of abstraction would turn away from the world. The internalization of art would be an abstraction on itself or its self-generative system. Indifferent to the world, the work of Martin and Reinhardt for instance would evacuate any possibility of its own perceivable shapes, but only in favor of the ghostly mirage of

its axial points, its invisible grid lines, its thickness of iconic paint without form, its introverted surface of color fields or lines, and its very medium only felt speculatively in its time of creation. Purity of Martin's and Reinhardt's works could be argued in its loudness of nothingness, its dilution and disappearance of colors and forms, its psychological battle for peace, its inner unyielding force for serenity, and its felt exaggeration and ecstasy with barely an input. Beyond minimalism, rationalism, or modernist movement, the extreme internalization of art positions itself autonomously and is protected from the world; moreover, the utopianism of thoughts and reflectiveness transcends culture, society, and thus world.³

At one side of polarity, the conceptual tendency of the internalization of art; conceptual art or conceptualism, was connected to the purity of geometric abstraction disregarding all external affiliations with the world's contexts. As previously implied, the intelligibility, recognizability of this unnatural model of internalized art to an observing audience would not be a relevant scenario, because the only relevance of this mysteriously transfigured art, not the pure impulsive art of imitation, rather would be intrinsically bound or deeply rooted within psychological needs and desires or even the somatopsychic stratum of an artist's mind, spirit, or soul. (Worringer, 2014:12,36) On the other side of polarity, the restorative tendency of positive fragments within the internalization of art was bound to the metaphorical potentiality of communicative components within a work of art, sculpture, or architecture which promised the potentiality of restored partiality toward reestablished whole. (Vesely, 2006:351-352) For instance, the selective circumscription in both Kandinsky's paintings and Cubist collage of synthetic figures would exemplify the delicate and decisive balance in art of restorative fragments as what would be omitted out of assembled composition must suffice to maintain the potential readability toward the promised entirety based on the

³ Paraphrased in abridgement from the lecture on abstract art titled, "The Oldness of Abstraction (or Can Abstract Art Be New?)" by Briony Fer, the 2014 Varnedoe Visiting Professor at the Institute of Fine Arts, NYU, and a Professor of Art History at UCL, London, UK. The event was held at the Elizabeth A. Sackler Center for Feminist Art, the Brooklyn Museum on June 1st, 2014; the video footage was a courtesy by Elizabeth A. Sackler Foundation:
www.brooklynmuseum.org/eascfa/video/ or <https://www.youtube.com/watch?v=zTlIP6y0l8>

adequacy of regenerative remains in partiality. Eventually, the positive role of restorative fragments would implicitly appear to constitute the catalytic functions of connective fields which could establish suitable interlocking conditions for the incomplete components to at least allude possibilities of reconstituted whole. In comparison, the works by Klee and Kandinsky would incline toward abstract representations on the subjects of personal explorations, while on the other hand rather than depending directly on subjects the works by El Lissitzky and Mondrian would rely on geometrical properties of connective functions or interlocking conditions. (Bergdoll & Oechslin, 2006:24) The transformative function rather than imitative function of organic fragments, Paul Klee himself explains, that would generate new reproduction of forms out of given precedence of nature. This romantic vision of art could be traced back to the 18th century modern culture of the enlightenment. (Bergdoll & Oechslin, 2006:45) Ultimately, based on the theoretical investigation in the relationship between partial fragments and whole, Dalibor Vesely compares the fundamentals of positive roles in restorative mapping and articulation of latent content and structure of the world to the restorative fragments in visual arts and architecture, how parts could be reconstituted toward their promised potentiality of entirety by recombining knowledge of individual phenomenon established in nature and universe. He relates the restorative aspect of fragments to the precedence of literary medium such as aphorisms; whose attributes were rooted in modern hermeneutics, and which enriched the meaning of restorative force in linguistic articulation on the basis of fragments. (Vesely, 2006:334)

The restorative role of fragments could be found in the late Impressionism of Pointillist works by Georges Seurat and Paul Signac and the works of Synthetic Cubism⁴

⁴ Synthetic Cubism was equally innovative in its use of collage and *papier collés*, both of which bridged the gap between life and art by inserting pieces of the real world onto the canvas. They also highlighted the fact that a painting is a two dimensional flat object and blurred the line between painting and sculpture. It had a notable influence on later movements such as Dada (c.1916-24) Surrealism (1924 onwards) and Pop Art (c.1960-75). Analytical to Synthetic Cubism; This new synthetic form of Cubist art reversed the compositional principle of Analytical Cubism. Instead of breaking down an object into fragments and then re-assembling them (Analytical Cubism), the image was being built up (synthesized) from new elements and shapes. The two main techniques they used were collage (from the French "coller", meaning to stick) and *papier collés*; from the French words, 'pasted paper'. (<http://www.visual-arts-cork.com/history-of-art/synthetic-cubism.htm>)

of Georges Braque and Pablo Picasso. These works challenged the homogeneity of conventional perspective representation by creating illusions of separate volumetric entities. Techniques in Pointillism would replace realistic depiction of scenes with partial fragments of colors which could restore the conditions of scenes by completely substituting with the illusionistic ones. Additionally, in the use of contrast and the simulated effects of light, the distorted depiction of actuality was instead framed in the manner of an illusionistic trompe l'oeil. Differently in Cézanne's paintings, Vesely emphasizes that each colored slab of primordial paint represents an immense isolation of elemental identity:

The restorative role of the fragment was understood very differently by Paul Cézanne. In his paintings, color is not an isolated element; it always belongs to the fundamental nature of things; to their primordial situatedness and thus to the plenitude of their thingness. It is because of this plenitude that we see not only the depth but also the hardness of things, their softness, and, as Cézanne claimed, their odor. In the words of Merleau-Ponty, "If the painter is to express the world, the arrangement of his colors must carry with it this indivisible whole. Or else his picture will only hint at things and will not give them the unity, the presence. (Vesely, 2006:334-335)

The grounding structure of Synthetic Cubist space in painting, collage, and sculpture performs the metaphorical role of activating force in organizing, furnishing, and anchoring the placements of fragments. Georges Braque once described that he started his painting in a space and then by furnishing it, as though each object were a dead thing, he said that it only came alive when it was activated. Braque pointed to the poetic significance of this common ground which situated between things rather than at the things. The common ground, the decisive and metaphorical influence on fragments, was therefore a space with an organic living structure rather than a formal structure of geometric space. Besides Synthetic Cubism, Surrealism later adopted the method of

organizing fragments in accordance with grounding force of living structure between them. (Vesely, 2006:339) Subsequently, the artistic development of Cubist collage between 1911-1912 and its inherency of poetic analogies would represent that grounding force which inspired the birth of Dadaism and eventually Surrealism; from a Cubist collage of fragments became a Surrealistic established collaged medium of visual text. (Vesely, 2006:340-341) Also similar to positive fragments in Cubism, the Surrealists achieved to uncover the latent society beyond logicity and rationality with raw power and untapped sources of creativities without boundaries of subjectivity and arbitrariness. The twisted readings of Surrealist reality could form a cohesive, imaginative, and poetic analogies. Particularly in Paris lied the Surrealistic restorative power of communication in words, imageries, and city spaces; consequently, the awareness of the forgotten everyday commonsense through the mainstream of surrealism was gradually brought to positive light—by art of reframed fragments. (Vesely, 2006:343) Moreover, Vesely emphasizes the infinite possibilities within the creative role of Surrealist fragment in transposing work of art into work of life. Surrealism could be manifested into an illusionistic situation of space; the beneficial aspects of unpredictable scenarios. With specific architectural references to this uncertainty of everyday reality, the realm of personal experience and memory could be realized, enriched and rewarded.

The movement away from the established system of references creates in collage the potential for forming a situational space whose controversial identity is more explicit than was the case of Cubism. The strange enigmatic reality of the Surrealist space often includes not only elements of illusionism but also explicit architectural references. This is a logical outcome of a development that became in Surrealism a more complete encounter with the reality of everyday life. In this encounter, the work of art was extended into the work of life, where different circumstances are in play and where the “latent world waiting for articulation” can be activated more globally. I am thinking here of the Surrealist

activities which took place outside the walls of studios—on the streets of Paris, in the theaters, films, exhibitions, and so on. (Vesely, 2006:342)

Ultimately, in this positive reaction to years of difficulties and hardships during modern period which resulted in cultural segregation, isolation, and chaos; nonetheless, the fragmentation in art evidently counterposed in cultivating the positive role of fragments by formalizing the counteractive meaning of potential wholeness among the disintegrated tendencies—again from Synthetic Cubism to Surrealism, from contemporary literature and its new poetics to music and architecture. (Vesely, 2006:318) Arriving to the beginning of 20th century, the restorative momentum of fragments while persisting to play the participatory role of reclaiming potentiality of wholeness, the universality of metaphorical nature in language became an conjoined force in the communicative movement of reclamation toward wholeness by appropriating the nature of modern fragment in its ongoing and widespread continuum rather than its unchanged and localized identity of fragment alongside the collective progression of cultural world. (Bergdoll & Oechslin, 2006:53)

In parallel to the modern interconnected culture of unfixed language and constantly progressing in widespread motion; the world where things are dynamically connected with, belonged to, and purposed for one another, the works of Cubism exemplified to reflect this vast and receptive openness to latent possibilities of further revelations. Braque supported to this latent infinity of flux and stating that one could always invert facts; as in painting, the nakedness of life infinitively and not definitively could be revealed outside our thoughts as reactive repercussions against constant bombardment of relentless relationships among countless objects. (Vesely, 2006:339) Furthermore, the description of geometricized cubic forms of Cubist fragmentation could be framed in its closeup mode of abstraction upon this subdivided individual cubic fragment—its struggle to formalize each fragment whether into between figurative or nonfigurative transcription. Consequently, the representation of these non-living

creatures, non-living actions, non-living activities was to be reductively summarized and cubically simplified, the commitment to this inorganic nature of abstraction was compositionally tested so as not to constrict or compromise the work's restorative potentiality, even in the sculptural Cubist works which were additionally constrained by the tectonic constructability out of unavoidably forceful cubic materialization of Cubist forms. (Worringer, 2014:87-88) From mediums of two dimensionality to sculptural medium of three dimensionality, architectural manifestation of fragments was subsequently the next evolutionary transformation after Cubist sculptural works. A new conception of architectural space was established directly influenced by the modernist language of Cubism conceptually, materialistically, and technically. the emphasis on process rather than product in assembling collaged and fragmented elements of architecture is still viable today and into the future. (Shields, 2014:2) Nonetheless, the positive role of restorative fragments in internalization of art would encounter limits of its materialization. Whether it was two-dimensional or three-dimensional, whether it was Cubist art and its collage or Surrealist art and its collage, whether it was an experience of art or of architecture, the limits of universal rule in regards to the communicability, identifiability or recognizability might not be able to cope with the extreme uncertainty of the first half of 20th-century movements considering the occurrences of two World Wars within a few decades apart, for instance. In such context of modern culture, the positive intent attempted by private confinement of internalized art forms with or without restorative methodologies would not have always withstood to appropriate against negative conflicts and criticalities additionally overwhelmed by subsequences of disunified content. (Vesely, 2006:340)

Art of Externalization

The externalization of art would be firstly exemplified in abstraction of art. While portrayed in a manner of reduced figuration, immersive delight, crystalline matter, relentless regularity, restrained inorganic geometries, psychological potency, reserved serenity, spiritual intellection, or transcendental autonomy; however, modernity with its

scientific exertion and the organic force of technical knowledge, the uniformity of abstraction would begin to be disturbed by external influences which would begin to inquire morphological law, conditional purpose, deliberate calculation, or bounded rationality upon the existence of that very art. (Worringer, 2014:36,135) As a struggle to negotiate with modernized culture at the turn between 19th and 20th century, another layer of unsettling polarity within abstraction in art between self-affirmed egoism or inner curiosity of contained potentiality versus an urge to experience firsthand actuality regardless of regulatability of ongoing inputs of variability, as how Worringer highlights this split between two opposite poles within abstraction in art itself. By an inversion of inner consciousness of an artist, one could lose oneself in the contemplation of one's own art caused by absorption of external force:

We are delivered from our individual being as long as we are absorbed into an external object an external form, with our inner urge to experience. We feel, as it were, our individuality flow into fixed boundaries, in contrast to the boundless differentiation of the individual consciousness. In this self-objectivation lies a self-alienation. This affirmation of our individual need for activity represents, simultaneously, a curtailment of its illimitable potentialities, a negation of its ununifiable differentiations. We rest with our inner urge to activity within the limits of this objectivation. (Worringer, 2014:24)

Furthermore, the immeasurable range of relationships between the ones who make versus the ones who perceive art would place another complex layer of polarity upon the deconcentrated position of abstraction in art amidst the extent of cultural diversities which includes variety of backgrounds within audience—potentially collaborative participants of art. Between creation of an artist and perception of public, an attempt was implemented outside any previous conventions; classical or modern, in order to alleviate any further rift by extending the collaborative aspect of reading art to be more collectively understood in its intent, passion, and purpose. (Eco, 1989:x-xi)

This externalization of art would inevitably contradict by depersonalizing the ultimate internalizing purpose of abstraction in art. However, from an opposite perspective of argument by Umberto Eco, whose objective was meant to incline toward the antithesis to the sanctity of abstraction itself, in his support of the 'Open Work', every open work of art should remain an unfinished product once released out of an artist's hand—an incomplete manifestation of content, an incomplete embodiment of form, or an incomplete externalization of unity. For the open work, Eco compares the unfinished art interpretable to the components of a construction kit inviting an audience as performer to participate in the making of an uncertain and indeterminate outcome of art, ever truly completed. (Eco, 1989:4)

Moreover, the unknowable degree of information would be another factor in an externalization of abstraction in art whose modern culture prior to the mid-20th century made an evidential influence on how the concentration of abstract aesthetics begins to shift to adapt its course accordingly and to weaken away from its original focus. Receptively, artwork shows signs of willingness to compromise itself in parallel to the incertitude and skepticism of new information. Because of an intrusive and anti-establishment nature of modern thoughts, the aesthetics of abstraction in order to convey this ulterior motive of intervention would deconcentrate its tradition of internalized convention and expand to accommodate this external communicative function of abstraction. (Eco, 1989:xi) In its attempt of defense, as Eco terms it, this externalization of abstraction in art would seek out a form of 'structural vitality' for the purpose of securing the virtue of artistic representation and not dissolved into a mere informative representation. Although, this vital structure in artistic virtue would still not able to regulate the determinacy of objectives in abstraction or fragmentation of art once open to accommodate its communicative function, the uncontainable dissipation of implications, conclusions, directions, or solutions would subsequently be the symptom to be coped with. (Eco, 1989:20) In support of Eco's indication of two possible trajectories within his concept of open work in modern art; ultimately, another proposition

of polarity should be likewise substantiated between the internalization of art and the art of externalization in accordance with the pendulum swing; between 'good/right' art of contained disorder fused by organic external elements and 'bad/wrong' art with expanding disorder ruptured by transgressive degree of incommunicability by ambiguity, unconsolidated by disengagement, and so on. (Eco, 1989:xii) In order for work of art whether in the mode of abstraction or fragmentation not to cross over to the realm of 'bad/wrong' art, this open swing of pendulum between internalization and externalization should be contained within what Eco summarizes in three essentials in relation to his definition of open works:

...that (1) "open" works, insofar as they are in movement, are characterized by the invitation to make the work together with the author and that (2) on a wider level there exist works which though organically completed, are "open" to a continuous generation of internal relations which the addressee must uncover and select in his act of perceiving the totality of incoming stimuli. (3) every work of art, even though it is produced by following an explicitly or implicit poetics of necessity, is effectively open to a virtually unlimited range of possible readings, each of which causes the work to acquire new vitality in terms of one particular taste, or perspective, or personal performance. (Eco, 1989:21)

For the externalization of art in either abstraction or fragmentation, despite the crossover line into the uncontrollable realm of senselessness, disengagement, discontinuity, disjunction, or disorder, accurately this externalization represented the 'modern' tendencies of the world accordingly in justice to its times—represented in its humane honesty disregarding whether the depiction was appropriate or worthy to be accounted as profound work of art. (Eco, 1989:xiv) Perhaps the merits of externalization of art could be connected to its inappropriateness, its informality, its disorder, or most likely to its own undeserved order. Historically, the externalization of art came with the confidence of civilized man in his creative reaction upon or against the phenomena of

the outside world together with the transcendental power of holy beings. The inner uneasiness of man urged to correspond began to seek out of imaginative modes of expressive projections. (Worringer, 2014:15) This sensational need to fulfill one's subconscious emotions toward beauty of external, organic, natural forms was eventually translated into the pursuit of ornamentation. In the history of architecture especially, the man's urge to project imaginative reflection was transpired into man's need to imitate nature and accordingly formalizing architectural elements of ornaments which would contradict the self-internalized virtue of abstraction. (Worringer, 2014:48)

The certain unconditioned freewill of liberating expression in ornamented features of architecture would represent a central theme in this negative tendency of externalization of art. For instance, the organic effect of sculptural figures of Gothic pediments would succumb to the arbitrariness, contradiction, and unclarity of the juxtaposition between the shapes of sculptural ornamentation and the structural systems of building exterior. (Worringer, 2014:62,63,89) The externalization of Gothic decorative augmentation was evident in the distinct aesthetical effect of surfacing elements of ornaments which tend to constrain the architectonic sensibilities of the overall structural expression. Furthermore, the reinvented nature of Gothic disorganized structural configuration was intended to express the illusionistic autonomy of its harmonious assemblage of decorative effects as though this complex built cathedral structure with elaborate components could appear to be the living organism of soaring architectural form. The heightening form in Gothic expressive style, prospering across North-west European hemisphere for four centuries, achieved to fulfill its uplifting paradigmatic course of influence in Gothic architecture of decorative fragments upon its hybrid design of organic-inorganic fundamentals which was established on the basis of collaboration between internalization and externalization—between the objectified, uninhibited, self-pleasured, self-mechanicalized, self-internalized rule of artistic disorganization and the synthetic constructs formalized from natural-based elements of the augmented ornamental features beyond structural necessity. (Worringer, 2014:100,112) Worringer

again reminds us of the aim of positive sentiments that underlines the discourse of Gothic ornamentation:

Since for us the whole of art's capacity for bestowing happiness is comprised in the possibility it provides us of creating an ideal theatre for our inner experience, in which the forces of our organic vitality, transferred onto the work of art by means of empathy, are able to live themselves out uninhibitedly. For us, art is no more and no less than 'objectified self-enjoyment'. (Worringer, 2014:132)

Similarly, another artistic thinking in hybridity between inorganic internalization and organic externalization could be referred to Klee's notion for unfinished art of consciously not copying nature, but rather creating as being part of nature. The synthetical adjustment of mimetic reproduction would signal the psychological internalization within artist's mind in order not to directly copy. As the new sense of creativity privileging an artist as a representative of all mankind and his or her artwork as a representative of natural phenomena across universe; consequently, an artist is ultimately entitled a capable role of becoming an inorganic i.e. synthetic representative of every possible situation thus including becoming one with nature, what art could then be created would be by organic i.e. natural transformation. Paul Klee explains in alignment with this argument, "our work is given form in order that it may be a functioning organism. To achieve the same as nature, though only in parallel. Not to compete with nature, but to produce something that says it is as in nature. There is no copying or reproducing, but rather transformation and new creation." (Vesely, 2006:330) Cubists likewise took on this privileged role of representation, this commentary, exaggerative, dynamic and futuristic reflections in the works of Cubism captured the barrage of technological mobility of the era; consequently, the liberal expressions of decomposition, deformation, and dislocation began to emerge to replace the previous stability of repressive internalization of covert art. (Eco, 1989:85) Architecturally as well, the externalization of creativity as the means to explore artistic expressions in critical dimension of society in the midst of fierce transformation, Adorno's negative views on

distant future of utopia contradicts Le Corbusier's persistence to engage art as active, influential, and direct connection to utopian society and world so much that artistic creation should be elevated above all other positive and creative constructs which epitomizes the impact of externalization of art as the creation of all discoveries, inventions, and most of all life. On the contrary, as modern man was fixated only by the negativity of Surrealism, Adorno saw the positive awakening out of Surrealist montage and *Nature Morte* still-life painting implying dilapidation in coexistence of man versus nature. (Bergdoll & Oechslin, 2006:313) The privileged power of expressive and romantic imagination without limits was awarded to artists for examples of Surrealism and Expressionism in their creative collision of combinations. Independent, organic, natural creatures and elements by ingenious and formative force could be resolved in the world of fragments with no center of spiritual life. (Bergdoll & Oechslin, 2006:45)

At the critical turning point in an evolution of modern art among different movements and tendencies, this privilege of modern fragment began to fail by placing the work of art in the world of beautified forms resulting in variety of aesthetic experiences; however intentionally disconnected and ungrounded beyond the presence of truth. (Bergdoll & Oechslin, 2006:49) Through series of inventions of new aesthetic orders without limit, the practices of art in Cubism, Dadaism, Surrealism, Suprematism, Futurism, and eventually Constructivism would expose an unfinished or incomplete process of construction, at times as a process to understand itself, of artwork unresolved without point of beginning or end. In the guise of the new social purposes and political ideals, the Russian Avantgardes emphasized the aestheticized representation of speed and force through exaggerative components unresolved in structural buildability, however dynamic in composition and intersection of lines and surfaces as well as in volumetric assemblage of forms and materiality. (Shields, 2014:7) The commonplace of an everyday world would become devoid of meaning because new meanings could be generated to superimpose, juxtapose, interconnect to one another; subsequently, the meaning of life's fulfillment could instead be articulated only through the latency of colliding interfaces of aphorisms, poetries, metaphors, and so on.

(Bergdoll & Oechslin, 2006:135) Nonetheless, there is a counterargument to regain a faint silver lining of positivity, while arresting in fragmentary experience of transitory disintegration, and chaotic transformation the modern fragment could be viewed as a matter of an overarching fact an introverted world of infinity. By surrendering and thus accepting the infinite reproducibility of chaos, just as in Chaos theory of mathematics, the glimmer of salvation for these infinitude of externalized occurrences in expanding technologies of speed, distance, and communication could be settled in the finite perspective of the sublime by acknowledging the limit of our own capable senses to experience within the finitude of human nature and endorsing the infinite latency of world structure according to emerging contemporaries of scientific truth. (Bergdoll & Oechslin, 2006:51-52)

After the end of the Second World War, the return to the inner spirituality was reformulated by artists' turning inward and away from institutional mainstreams. The modernist sensibilities were about to venture into the unknown territories, despite its success as commercialized entities, the debates and controversies of Abstract Expressionism in its own definitions and interpretations were still unresolved today. Specifically, the problematic strains in Abstract Expressionistic pursuits were due to its own inability to decisively be defined or categorized; moreover, its tendencies rest in the paradox wrestled between abstract internalization and expressive externalization—the deeply turning inward subconsciously into imaginary realm of painterly abstraction or painting as a role of chance in the psychometric process of automatism, together with the turning extremely outward into alienated translation of primitive figuration while referencing to Jungian psychological studies. Despite how the development of original concepts could be linearly traced back to Abstract Art, Synthetic Cubism, Futurism, Bauhaus, Primitive Art, Expressionism, and Surrealism, and how the outlook of Abstract expressionistic works appears to be diffident from the world in search for art's inner content; the artistic schemes as the collective group of Abstract Expressionists could not be more internally seminal and externally intertwined with process of materiality,

politics of institutionalism, primitive symbolisms, transcendental spirituality, existential emotionality, and so on. (Buettner, 1981:2,14)

Abstract Expressionism, the Paradox between Internalization and Externalization

Ever since the cultural tendency of Modernism was defined in connection to the full effects of Manet's painterly impressionistic works as striking also with his contemporaries in the late 19th century. Toward the turn into the 20th century, the unfinished effects of the Impressionistic incomplete sketches were adopted by the advent of Fauvism and Cubism; however, without the adoption of the same forms and subject matters. And later in the arrival of Abstract Expressionism after the first quarter of the 20th century, the visual effects of the incompleteness were developed into another realm of possibilities. Through the depth of mental spontaneity and technical experimentation, the abstract expressionists began to explore these new venues of ambiguity and obstruction of meanings. (Bergdoll & Oechslin, 2006:325) The collective group of artists were placed under one brand of tendency, despite themselves having realized along with eventual audiences and critics that not one single truth but many conflicting divisions of truths were simultaneously released from exhibiting series of consecutive events during 1940s which afterward were to be categorized and campaigned wholesale as Abstract Expressionism, with a string of popular aliases—New York School, Action Painting, American-type painting, for instance. Alfred H. Barr Jr. firstly used the term Abstract Expressionism to indicate Kandinsky's early artistic improvisations in 1929, until the year 1946 Robert Coates of the New Yorker magazine prescribed the same term to characterize a certain genre of paintings by American artists. Officially in 1952, after series of gatherings of artists at The Club, panel discussions were held, and finally officiating the term, Abstract Expressionism. The notable height of Abstract Expressionism flourishingly spanned between 1942-1952, during of which the iconic image of 15 artists was taken as part of the magazine LIFE's cover story; they were fifteen of total eighteen artists of the group so-called The Irascibles or Irascible 18. (Shapiro & Shapiro, 2005a:2) However, in the global context

of modern art, the legacy of Abstract Expressionism remains up until now a controversial subject of theoretical debate:

From the outset, Abstract Expressionism has been a phenomenon shrouded in paradox. The artists themselves have perhaps been the most illusive in terms of defining a meaning for their work. Their statements, often provocative and eloquent, reflect a cautious awareness of their positions in history and the advantage of signaling a content that was anything but static. Although numerous statements, interviews, and panel discussions involving these painters surfaced in the late 1940s and 1950s, nothing resembling a manifesto or program ever resulted. (Auping, 1987:11)

Emerged out of the political crises of the late 1930s, a group of artists; so-called the first settlers of bohemia, part of the intellectual migration from Europe, struggling in New York City during the great Depression from mid-1930s onward prior to the dawn of the second World War, eventually sought out strategies in art practices; New Deal's Federal Art Projects, to survive financial difficulties (Auping, 1987:11), as Clement Greenberg once wrote: *Further, "in search of the absolute," the avant-garde arrived at nonobjective art because it is trying, in effect, to imitate God by creating something valid in its own terms, in the way nature itself is valid, in the way a landscape — not its picture — is aesthetically valid; something given, increate, independent of meanings, similars or originals. Content is to be dissolved so completely into form that the work of art or literature cannot be reduced in whole or part to anything not itself.* (Shapiro & Shapiro, 2005a:16-17) Hence, by removing themselves out of reality of hardships and feeling uninterested in politics, they found their unique and entirely new avant-garde voice in its Non-western outlandish imageries initially rooted in broad primitive myths—Rothko and Gottlieb during 1940s painted series of their distinct painterly interpretations of primitive art tinted with early Surrealist style. Likewise, during the mid-1940s, Pollock, Motherwell, and Baziotes, on the other hand, individually developed

each of their own unique styles within the scope of nonobjective abstraction which eventually detached from European essence of Surrealism. (Buettner, 1981:58)

Far distance to any particularly recognizable historical references, this isolated expression of art completely broke away the tendencies of any contemporary movements among the preexisting institutionalized conventions—from European Modernism; Klee and Kandinsky as prominent figures, and other movements of Cubism, Fauvism, Surrealism, Dadaism, for instance. Also eventually overcoming the cultural opposition by inbred American preexisting aesthetics including American Regionalism, Nationalism, Marxism, Social Realism, Precisionism, and American Scene Painting; all of which were rooted in the working-class artists who aimed to communicate with a mass audience of factory workmen, farmers, laborers, and townsmen, and who despised sophistication and arrogance of academic aestheticism counted as enemies of Americanness by looking up to European high-brow modernism. (Shapiro & Shapiro, 2005a:10,18) Ultimately, these Euro-American artists managed to invent American image, forging their first essential financial and thus reputational success in order to claim a crossover of American cultural supremacy in Europe and eventually the United States as the art and cultural center of the world through Abstract Expressionism. (Auping, 1987:15) The Abstract Expressionists extensively theorized the inner life of psychic transformation; featuring an engagement with Jungian and Freudian discourses, by attempting to neutralizing everything else; rationalism, religionism, colonialism, conventionalism, liberalism, esotericism, occultism, and so on. (Polcari, 1991:22)

According to the distinct differences in processes, techniques, and final outcomes, two established subdivisions represent the dominant tendencies within Abstract Expressionism; color-field painting and action painting. (Auping, 1987:29) In general, as one side of polarity, while being inclined toward stylized, visualized, aestheticized tendency, the concept of color-field painting refuses external worldly connections. Visually, there are traces of geometric abstraction in elements of crystalline and inorganic nuances. The Color-field painting most of all exudes a sense of subliminal

spirituality intellectualized in its reductive palette of coloration and composition. On the other side of polarity, the concept of action painting or gestural painting, configured either in an expressive form of inorganic abstraction or organic fragments, would explore the use of external figuration based on worldly or naturalistic references. Additionally, there is another distinct pair of subdivided variations—automatism in action painting versus gestural painting in the use of fragments of figuration.

Hence, from the two distinct strands within Abstract Expressionism, the next opportunity of a closer look would appear to further identify specific traces of transformative development in Abstract Expressionism once placing the artworks in two separate analytical focuses; one toward internalization by reductive process of abstraction and the other toward externalization by accumulative process of fragmentation. The purpose of these following two separate analyses would be part of a larger theoretical investigation in this dissertation as a whole whether in art or architecture, the established polarity between abstraction and fragmentation would begin to indicate trace of or hopefully substantiate the hypothesis of theoretical domain systematically grounded within the term Incompleteness.

Toward Internalization; absence, illusion, subjectivity

Leon Golub generally identifies two distinct characteristics and qualities in Abstract Expressionism. Firstly, artwork would be manifested with absence of specific subject matters, but instead delving into experiences and qualities of spontaneity and impulsivity. The second aspect has to do with the technical freedom in brushstrokes, paints, and processes. Particularly, artwork would be executed in the free-spirited methods of improvisation; dripping paints during an artist's wandering or choreographic motion for instance. An Abstract Expressionist would make artwork in response to the preconscious state of instinct and sensation without specific references, resulting in the dramatic freewill to execute work in an unconventional process. In reaction to bombarding conflicts of everyday cultural contexts, artists would translate their angsts

into scribbled lines, scratches and drips of paints and brushstrokes; subsequently, elusive and even illusionistic realities would be gestured in obscure forms and mystic figures. (Shapiro & Shapiro, 2005a:90) Based on the summary of Golub's two points, the first of three conceptual keywords to be discussed here *absence*. Tracing back to compare with the influential characteristics of Synthetic Cubism; from the vivid formal resolutions within rectilinearity and curvilinearity of lines and forms in the artworks by Pablo Picasso, Georges Braque, Fernand Léger (Figure 1-3); on the contrary (Auping, 1987:14), the *absence* of formal regularity, rigidity, and clarity would underline the overall effects of Abstract Expressionistic development depicted by these specific works of Mark Rothko, Richard Pousette-Dart, and Clyfford Still (Figure 4-6).



Figure 1: Pablo Picasso - Glass, 1911.

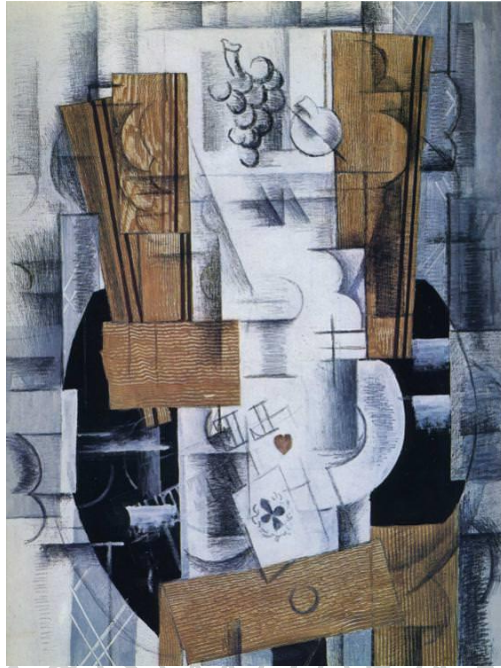


Figure 2: Georges Braque - Still Life with Playing Cards, 1913.



Figure 3: Fernand Léger - Man and Woman, 1921.



Figure 4: Untitled by Mark Rothko, 1947, oil on canvas.



Figure 5: Blue Image by Richard Pousette-Dart, 1950, oil on linen. $60^{\frac{5}{8}} \times 35^{\frac{1}{4}}$ inches.



Figure 6: PH-545 by Clyfford Still, 1943, oil on paper.

An internalization of art for art's sake in the practice of Abstract Expressionism provides opportunities for art to look deeper aesthetically inward into its medium and utterly turning away from commonplace experiences and subject matters. Delving into art's inner substratum while along the way removing itself from other contextual connections to the world of substances; inevitably, one looming alternative would be for art to fall into the psychedelic unknown territory—the slippery slope toward an *illusion*. Subsequently, what ought to be expressed in an artist's intent would no longer coincide and likely would falsify with the presence of expression of art at the time of experiencing the outcome. (Shapiro & Shapiro, 2005a:17) Despite an elusiveness of impression without content, without notions, and without ideas, the immediate palpability expressed in the irreducible elements of Abstract Expressionistic medium would instead be felt and experienced at the forefront. One of the main purposes of Abstract Expressionism was to escape textual connections to preexisting theories altogether, so initially the artworks would face with some confusion among audiences, critics, and scholars because through expression of art alone which was unexpectedly an establishment of historical connections—not through a convention of preconditioned textual-theoretical

references. (Shapiro & Shapiro, 2005a:67) Among several artworks, a few Abstract Expressionistic masterpieces would stand out as extreme versions of internalization into an apolitical realm of nihilism; this *illusion* of near nothingness would be the only thing left to experience—pulsating breath of medium.



Figure 7: Number 17 by Ad Reinhardt, 1953, oil on canvas, 197.49 x 197.49 cm.



Figure 8: 1949-G by Clyfford Still, 1949, oil on canvas.



Figure 9: PH191 by Clyfford Still, 1951, oil on canvas.



Figure 10: Achilles by Barnett Newman, 1952, oil and acrylic resin on canvas.



Figure 11: Number 21 by Mark Rothko, 1949,
oil and acrylic with powdered pigments on canvas, 80 x 39^{3/8} inches.

The internalized art of Abstract Expressionism could exhaust itself into the pure plasticity of nothing except the palpating sensation that it exudes. To feel would be everything that is, as though it is the architecture without external connections, without external thoughts, without external identities, but only architecture of itself. Nonetheless, the ultimate externality of this inward type of Abstract Expressionism lies in its reflection of supreme artistries by sparing none but all meticulous evidences of arduous difficulties. More often than not, as a result of its overwhelming internality, this unquestionable abnormality would be purposed to bypass all resisting oppositions typically guised in a form of standardization. (Shapiro & Shapiro, 2005a:70-71)

The third term to be identified as part of the internalized aesthetics of Abstract Expressionism would be *subjectivity*; analogously, the purely abstract art of music could be placed in seamless conjunction with the concept of *subjectivity* in its nearest formlessness of internalized art, solely prioritized to activate immediate sensation and transcendental experience—exactly as of Abstract Expressionism. Music could be

defined merely in its method of art based on its output of invisible sound waves, hence its lack of visual existence and projection of touch in contrast with other conventional effects of art forms (Shapiro & Shapiro, 2005a:68); however, music expands through the dimension of time and thus imaginative spatial boundaries could be drawn to inflect individual temperaments and human sentiments—*subjectivity* of the nonobjective soundscape. Exactly in parallel with an emotional unleash of strokes, lines, splashes, drips; layer by layer, an expanse of time indeed must be inflicted upon, confronted at once by a single slice of moment; framed and internalized. Particularly after the Second World War, the intent of complete removal of recognizable reference to external everyday-world content would propel Jackson Pollock and Clyfford Still to further extend their freedom of explosive sentiments on canvases. From the emotional depth of internalized abstraction during the war up to the surrealist depth of the unconscious perhaps in response to post-war ecstasies, and because Surrealism inspired fictitious scenarios of possibilities, both Abstract Expressionists explores additional themes of ephemerality; fleeting dreams, fantastic tragedies, and psychedelic hallucination, although subjected to elevate extrasensory impacts beyond external appearance, the reach of hypersensitization would undoubtedly be dominated again by the emphasis on impeccable medium. (Buettner, 1981:77)



Figure 12: Rosy-Fingered Dawn at Louse Point by Willem de Kooning, 1963, Oil on canvas.



Figure 13: The Figure 4 on an Elegy by Robert Motherwell, 1960.

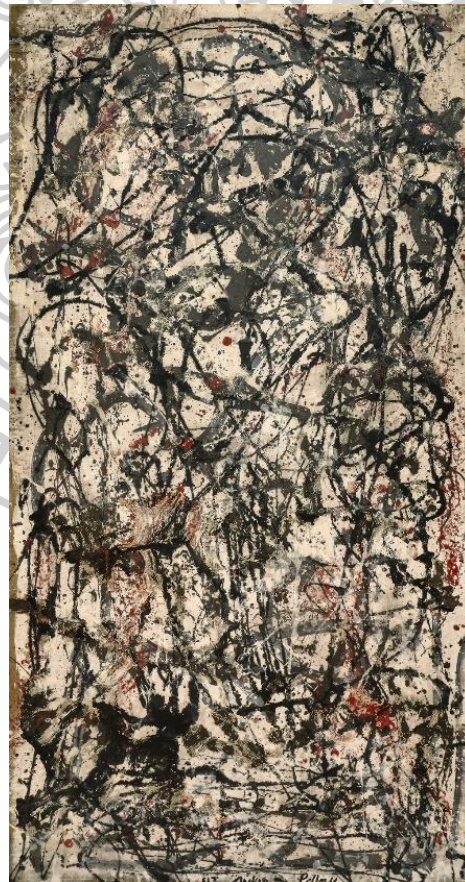


Figure 14: Enchanted Forest by Jackson Pollock, 1947. Oil on canvas.



Figure 15: Hedda Sterne, Untitled from “Massacre” Series, 1967, Felt pen on paper.

It is apparent that ever since 1940s these Abstract Expressionists, majority of whom were New York City residents, had started with the search of their psychological interiors in personal response to the external cultural situations and continued these internalized attitudes all through the height of their painting careers. Another reminder of Surrealist influence on their liberating interpretations of metaphysical possibilities rather than physical reality; unlike Surrealism, the Abstract Expressionistic depiction of dreams, hallucinations, and memories would discard any photorealistic style of depiction both of still-life detail and distant landscape; emphatically insisting on evoking life inside art but refraining from all existence outside it—as how Kierkegaard’s existentialist critique on raging art depleted of reality was rephrased by Harold Rosenberg: *the anguish of the aesthetic, which accompanies possibility lacking in reality. To maintain the force to refrain from settling anything, he must exercise in himself a constant No.* (Shapiro & Shapiro, 2005a:80) However, rather than rebelling, condemning, or defying against society, the Abstract Expressionistic denial of social, natural political, and cultural values would only mean that artists desired to secure the boundaries just for their own world of canvas in order to evolve freely, automatically, spontaneously, and evocatively without

the burden of the histories from the past or the solutions of the future. (Shapiro & Shapiro, 2005a:79) Psychologically, the sudden will to make art would have to occur at the very same instance of the will to search for it, the parallel universes in the mind of an Abstract Expressionist would be aligned in order to release the simultaneous process of inception, decompression, evocation, ambition, attention, and operation as one. Furthermore, A statement by Barnett Newman recapitulates that the internalized concept of relentless abstraction eventually transformed Abstract Expressionist artwork into an apex of pure idea (Buettner, 1981:88); an ultimate *subjectivity* of pure constructs.

Toward Externalization; fragment, contradiction, referentiality

Previously from the internalization of Abstract Expressionism, the trace of Incompleteness, bounded with the general concept of polarity between abstraction and fragmentation, is responded with three separate concepts; *absence*, *illusion*, and *subjectivity*. For the aesthetic mode of externalization in Abstract Expressionism, the theoretical investigation firstly would be concentrated on the specific concept of *fragment*, which would be connected to the early Abstract Expressionistic cultivation of the primordial, primitive, archaic, and mythic visual vocabularies—elements, details, figures, images, spirits, arts, and so on. This was part of the collective initiatives among abstract expressionist contemporaries from early on during the dawn of tendency's development; aiming to find in an untapped language of modern art never before formalized elsewhere by stepping back to source out from the ancient past in order to leap forward anew. Taking on an intellectual role of anthropological research, whose discipline involves the study humanity and its cultural evolution and having gained consistently widespread popularity ever since 19th century. (Polcari, 1991:36) As another clarified reminder, the purpose of the reapplication of these primitive fragments intended not as an attempt to revive the past but instead to demystify its familiarized representation or biased connotation of their past cultural affiliations. The American Abstract Expressionists were determined to differentiate their works against several dominant traditions either locally grown social realism or from European key modern art

players, such as Cubism and Surrealism, for instance. Consequently, by refamiliarizing society with repurposed figuration of reminiscent and primitive past in nonspecific but spiritual, and mythical *fragments*, this evocative sense of new immediacy would transcend and urge the mind of a viewer to imagine further into infinite affiliations of one's own contemporary life, in reaction to this instantaneous jolt of primordial imageries borrowed from other distant worldliness. (Buettner, 1981:81)



Figure 16: Mariner's Incantation by Adolph Gottlieb, 1945,
oil, gouache, tempera, casein on canvas.



Figure 17: Hierarchical Birds by Mark Rothko, 1942, oil on canvas.



Figure 18: Untitled by Jackson Pollock, 1938-1941,
Colored pencils and graphite on paper, 14^{1/4} x 10 inches.



Figure 19: Fish Market (Seattle Market Scene Sketch) by Mark Tobey, 1943.

For the next theoretical investigation of aesthetics in the mode of externalization in Abstract Expressionism; the concept of *contradiction* to be the next in focus. During 1930s – 1950s, generally across the period of aesthetic development from gradually

establishing concepts of artwork up to the productive cycle of art productions after its peak of popularity, the collective evidence of artworks exemplified in a few figures here would reveal an explicit manner of contradiction; the uneasiness of unresolved clash without positive outcome both aesthetically and conceptually. For instance, the two distinct modes of internalized abstraction and externalized fragmentation were equally overapplied without positive direction of aesthetic resolution. Subsequently, within a single artwork, the composition appears to neither be resolved in its unified subject internalized in abstraction nor in its communicable design as disperse fragments. Specifically, in the 1937 artwork by Clyfford Still, the impression of uneasiness toward the unresolved combination would be the suspense over the lack of communicative grounding force in conveying either unity of whole or disconnection of parts. Consequently, neither the human form nor the contextual components appeared capable of dictating their inner restorative aesthetical qualities whether toward abstraction or fragmentation. In the other artworks, different gestures of compositional suspense would appear to be tied to the intended unsettlement of incomplete depictions—neither the textual figuration of ‘*je t’aime*’ nor the abstraction of a painterly bouquet of red flowers, neither the nature of metamorphosis in a lifecycle of butterfly materialized in abstraction nor the components realized in the sequence of fragmentation from eggs, to caterpillar, to chrysalis, to butterfly, and neither the unified reading of a lady in abstraction nor the complex anatomical disfiguration of her form in fragmentation. In short, the inharmonious collaboration between two methods; internalization and externalization, would lead to an artistic expression of *contradiction*. Unless the positive, restorative, regenerative potentials in artistic direction could be established, neither abstraction nor fragmentation could propel artwork through aesthetic difficulties beyond its insignificance of partiality.

In fact, in contrast with public perspectives upon the cohesiveness within this popularized genre, among the abstract expressionists as a group lied the criticality of internal conflicts in regards to questions of dissimilarities identified within the same

tendency. The disagreement includes issues of authenticity in the concept, process, and output of artwork. Such as the question upon the level of continuity or discontinuity from the European modern traditions of abstract art and expressionism, the question upon the possibility of redefinition of modern culture in rejection to all other modern art practices, the question against the legitimacy of primitive and archaic forms, the question of symbolic and mythical representations based on Jungian concept of substratum consciousness of dreams, and most of all the question of aestheticized representation of the unconscious realm of psychic automatism—influenced by Surrealism and so-called the automatic imagery; the artistic release beyond self-consciousness:

From a vantage outside the group, the similarities held the spotlight; however, from the inside, the perception of difference may have thrown the whole notion of a group identity into question. Should archaic form and myth have priority over lessons of European abstraction? What is the unconscious (represented?) like, and what is the character of its automatic imagery? Do these paintings express the experience of the modern age, or do they deny its premises? Such questions were controversial among the painters of the emerging tendency and were a source of difficulty regarding the formation of a group identity. (Auping, 1987:20)



Figure 19: PH343 by Clyfford Still, 1937, Oil on canvas.

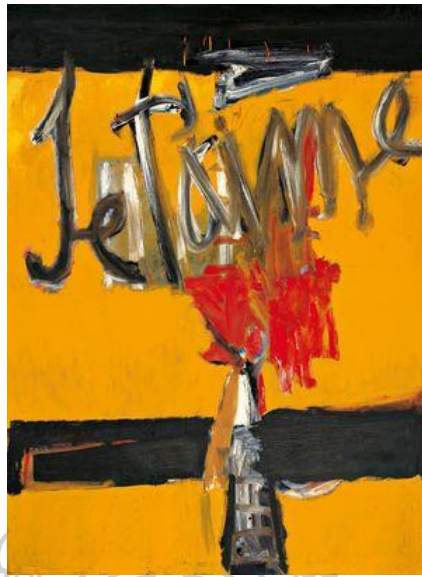


Figure 20: Je t'aime, Number 11A by Robert Motherwell, 1955-57.



Figure 21: Aeroflower by Jimmy Ernst, 1942, Oil on canvas.



Figure 22: Woman/Verso: Untitled by Willem de Kooning, 1948.

For the final theoretical investigation of aesthetics in the mode of externalization in Abstract Expressionism as the collective group; the concept of *referentiality* to be put in focus. What becomes the conceptual backbone of the subdivision of Action Painting within Abstract Expressionism, the technical *reference* to the psychological condition of automatism⁵ was and has been the theoretical fortitude behind the artworks of several Abstract Expressionists—Jackson Pollock, Willem de Kooning, Franz Kline, Bradley Walker Tomlin, Jack Tworkov, for instance. The general characteristics of automatic imagery involves an artist's unconscious mental state without any specifically preconceived purpose and subsequently relinquishing an uninterrupted flow of spontaneous creation without technical burden or directional prejudice. Furthermore, for the reference to Jungianism⁶, the Jungian theories of analytic psychology became the

⁵ Automatism is the physiological term, explaining the unconscious bodily movements without control; breathing, sleepwalking, etc. Sigmund Freud, a Psychoanalyst, explored the method of automatic drawing and free writing with his patients' unconscious minds. [The French poet, André Breton was influenced by](#) Freud's ideas and launching the 1924 [surrealist](#) movement published under title; the *Manifesto of Surrealism*. (Tate. "Automatism – Art Term." *Tate*, Tate: www.tate.org.uk/art/art-terms/a/automatism.)

⁶ Jungianism is the psychological term, referring to the [theories and clinical principles](#) of Swiss psychologist and psychiatrist Carl Gustav Jung (1875-1961). He formalized the new foundation of psychology called the analytic psychology, also the Jungian psychology; representing a school of [psychotherapy](#) which emphasizes the importance of individual [psyche](#) and personal search for [wholeness](#). In Jung's system, the significant concepts include [individuation](#), [symbols](#), the [personal unconscious](#), the [persona](#), the [shadow](#), the [anima and animus](#), and the [self](#). (Arnold, Magda B. "Jungian Psychology: Analytical Psychology." *Encyclopedia.com*, International Encyclopedia of the Social Sciences, 2018: www.encyclopedia.com/medicine/psychology/psychology-and-psychiatry/jungian-psychology)

liberating source of artistic catalyst particularly for the American artists. Jungian psychoanalytic interpretation, likewise rooted in Surrealism, relates to the concept of substratum of consciousness where human seeks out the uses of symbolisms and myths. Ultimately, The effectiveness and relatability of Surrealist-inspired figuration theorized in conjunction with Jungianism and automatism would rest on its archetypal puerilities; a triviality of doodles drawn out of silliness by a child, which could withstand any rational counterargument imposed from the reductive, geometric, or rigid traditions of European modern art. (Auping, 1987:41-42) Subsequently, the Jungian *reference* was acknowledged in correspondence to the Abstract Expressionistic uses of primordial elements and primitive figures which at the beginning was recognized by the 1937 publication of John Graham's article of *Primitive Art and Picasso* and the Pollock's firsthand connection to Jungian Psychoanalysis between 1938-1941. (Buettner, 1981:51-52) Pollock as a patient was encouraged to exploit drawing as a method of dwelling into his fantasies; consequently, the mental blocks within the depths of his consciousness were set free and his thoughts would flow no longer with hindrance. Furthermore, the Jungian psychotherapy prohibited any conscious use of mythological representation but rather encouraging patient to look deep within one's own psyche and deriving one's own mythological figures; consequently, one's mind would be set free from any rational or preconceptual control. (Buettner, 1981:84)

In comparative studies between art and psyche, with Jung's two symbolic archetypes categorized in Jungian analytic psychology; the archetypes of personalities versus the archetypes of transformation, Rothko's *Tiresias*, Lipton's *Wild Earth Mother*, and de Kooning's long series of *Women* paintings would represent the archetypes of personalities, while Pollock's *Four Opposites*, Ferber's *Hazardous Encounter* would represent the archetypes of transformation, for instance. (Auping, 1987:68) Jungianism undoubtedly inspired Abstract Expressionists to interpret their own source of unconscious images. Artists would have opportunities to explore their psychic

constructs of symbolic imageries in response to their inner spiritual, religious, mythological, primordial, primitive visions and dreams.

For Jung, and for the Abstract Expressionists, primitive man is unconscious man — as is modern man at the deeper levels of his psyche. Jung's psychology integrates primitive and ancient life, religion, myth, and ritual into cultural and individual subconscious, psychic process, and development. ...Furthermore, since the individual personality represents major elements of his culture as a whole, and especially the unique qualities and problems of its particular historical phase, reason and consciousness have been overvalued by the individual. the result has been an imbalance in the psyche, and neurosis. (Polcari, 1991:43-44)

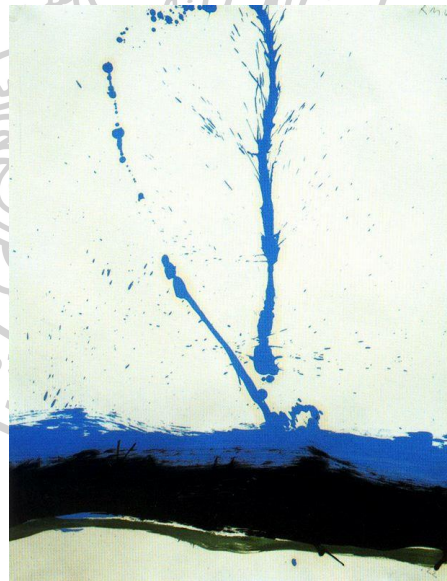


Figure 23: Beside the Sea No.22 by Robert Motherwell, 1962.

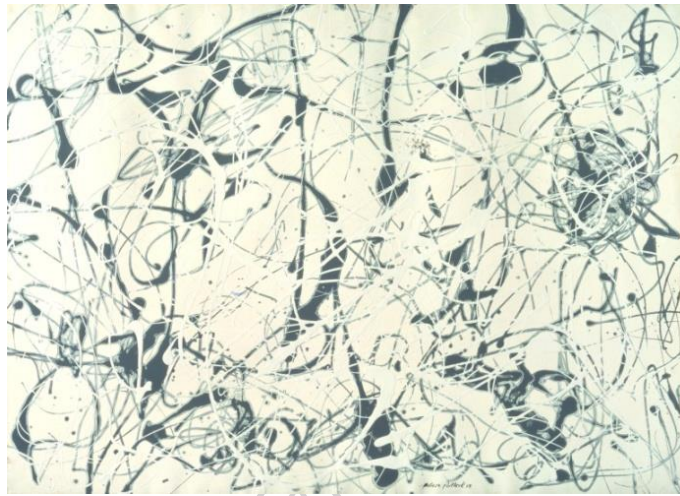


Figure 24: Number 23 by Jackson Pollock, 1948, Enamel on paper.



Figure 25: The Imaginary Village by Mark Tobey, 1954, Oil on Canvas.



Figure 26: Hieroglyphs Number 12 by Lee Krasner, 1969.

Besides the dynamic movement of spiritual rather than natural psychic force in Jungianism, on the contrary Freudianism⁷ represents a naturalistic unconscious force for some abstract Expressionists thrusting in one's raw and organic power as though of libido, or one's biological drive as of sexuality. (Polcari, 1991:53) By 1914, Freud defined the function of symbols in *The Interpretation of Dreams*. Freud's symbol referred to a dreamed image expressed during one's mental state. Symbols generate dream images and situations in two statuses; the literal versus the hidden—the difference between the dream of oneself actually flying versus the dream of conceptual flight. Abstract Expressionists felt more creatively inhibited with Freudian emphasis on the predetermined characteristics symbolized in a dream; on the contrary, Jungian supported the artist's constructive role of inventing their uninhibited symbols for mankind in order to get in touch distinctly with one's own psyche. (Auping, 1987:66-67)

Summary of Chapter Two:

Internalization and Externalization, Trace of Incompleteness in Art

It can be stated clearly at this point that in art lies the distinction between two worlds—the polarity between internalization and externalization. Internalization of art shields an artist within oneself in search of one's own means toward invention. By dwelling within one's own private reflection, an artist secures oneself away from the contemporary world's contexts of culture, history, science, industrialization, modernization, commercialization, and so on. Evidently, for the productive perspectives

⁷ **Freudianism** is the term of psychoanalysis. The discipline, established in the early 1890s by Austrian neurologist [Sigmund Freud](#), relates to the study of the unconscious mind consisting of a set of theories and therapeutic techniques. The term psychoanalysis Freud used in connection with *Die Traumdeutung*, translated as [The Interpretation of Dreams](#). Freud's approach is referred to as the Psychoanalytic School (*psychoanalytische Schule*), which he established. While Carl Gustav Jung, once Freud's student, saw Freudianism as the product of tension between conscious and unconscious mind. Unlike Freud, Jung did not agree with Freudian pleasures in its connection to sexual pleasure but rather from any joyful activities. While exploring the concept of memory as the free associations, Jung discovered that fantasy and imagination represent the 'royal road to the unconscious'. (Micale, Mark S. "Freud, Sigmund (1856–1939)." *Encyclopedia of Modern Europe: Europe Since 1914: Encyclopedia of the Age of War and Reconstruction*, Encyclopedia.com, 2018, www.encyclopedia.com/history/encyclopedias-almanacs-transcripts-and-maps/freud-sigmund-1856-1939.)

of concept, process, and outcome caused by this internalization, art has shown the testimony emphasized in its artwork of receptive intelligibility, concentrated stability, inward infliction, determinate intent, and controlled resolution. On the other hand, art of externalization exposes an artist to the relentlessness of outside world. By delving into the world contexts of culture, history, science, industrialization, modernization, and commercialization, an artist responds in reactive escalation of severity and exaggeration. Consequently, in the productive perspectives of concept, process, and outcome affected by this externalization, art has demonstrated an uproar of aggravation substantiated by its vivid severity, indeterminate exaggeration, unresolved destabilization, deconcentrated confusion, and uncontrolled disorientation.

At the end of this investigation on internalization and externalization on account of Abstract Expressionism, the trace of Incompleteness, bounded with the general concept of polarity between abstraction and fragmentation, is responded with the total of six separate concepts; *absence*, *illusion*, *subjectivity*, *fragment*, *contradiction*, and *referentiality*. While the aesthetic mode of internalization, the trace of incompleteness alludes to the potentials of three terms—*absence*, *illusion*, and *subjectivity*, the aesthetic mode of externalization, the trace of incompleteness alludes to the potentials of the other three terms—*fragment*, *contradiction*, and *referentiality*. For these terms, there has not yet been an establishment of relationships, priorities, or hierarchies among the six; besides, only their potential operative implications were mentioned in each separate tangent, although without an intelligible hint of their possible interconnections among one another.

From 1960s onward, near the end of Abstract Expressionism in its glorious times, for what should be stated besides its many obvious achievements would be the contribution in the concept of flat medium for painting in its infinite possibilities of spatial expressions. Within the planar confinement of canvas scope, the notion of spatiality was fully exhibited in its liquid arrangement of boundary, envelope, territory, dreamscape,

and so on. During the new decade, new questions of art and its medium beyond two-dimensional involvement emerged as the next wave of historic evolution in art as experience beyond visibility. The new practical demands in the condition of lived reality could no longer be fulfilled, alleviated, reflected by the emotionality of painting:

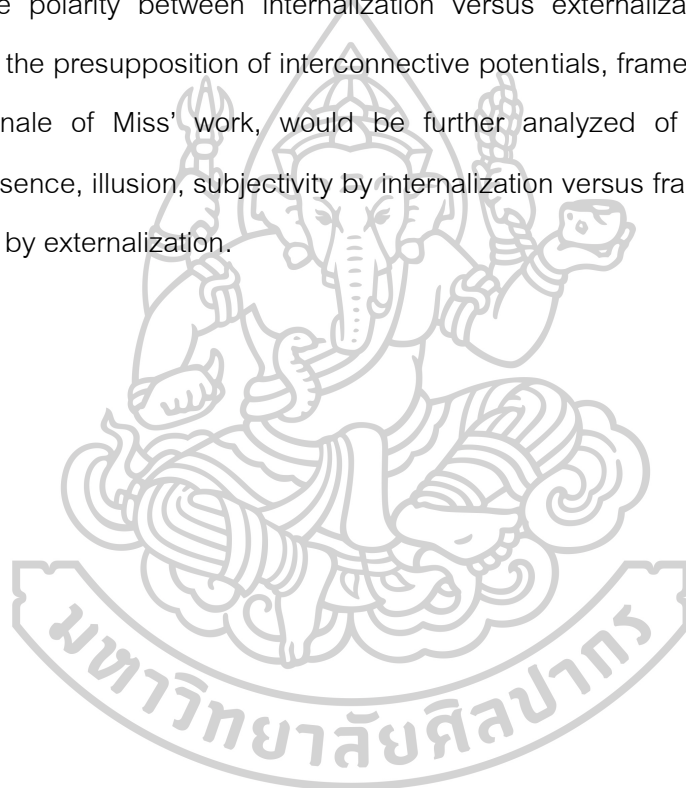
Among the reasons given for this increased fascination with the third dimension were both an interest in presenting the artist's own personal experience and the general appeal of the space of Abstract Expressionism which two dimensions were no longer able to contain. ...Both sculpture, whose space could approximate that of the viewer, and the more theatrical events in which the observer actually participated, came to replace the painted canvas as the medium for establishing closer contact between art and life. (Buettner, 1981:118,119)

Abstract Expressionism helped establish the concept of unbounded space, the upcoming artists began to explore the question of art beyond canvas in order to extend art into its encompassing landscape with new spatial parameters. For instance, the new ideology of art that both artist and viewer could walk on to experience. Furthermore, under Surrealist implication, the eye would no longer be the only emphasis of impact of art, but the shifting focus would expand to the specific simultaneity of mind, body, vision, space, and place to be experienced nowhere else but by art. The new art would not command participation of observers, but inviting to join in a situation or a location where participants would become part of the artwork itself—the Happening of the *literal space* art project exemplified this occurrence: *the observer was invited to alter the space by giving the object a new configuration. This revolutionary attitude toward space, which had been stimulated by the Abstract Expressionist canvas, placed its value upon the physical rather than representational distance between objects. In creating his environments, ... evoking the sense of a real setting in which his figures were placed as he was in establishing an emotional distance between figures, their surroundings, and the observer.* (Buettner, 1981:119) The immediate question was

raised whether everything could be art after Abstract Expressionism; as long as made by artist—an oversized painted reproduction of photograph, a *soft sculpture* of dolls handmade by rags, non-described landscape in depiction, abandoned and found objects, mountains draped by man, blank spaces in gallery, random scripturelike texts, spray-painted urban graffiti, arrangement of rocks, assemblage of dirt, a pile of lights, designated bush in landscape, dilapidated utility, equipment of common use, for instance. For this revolutionary spirit of creation, the age of poetic justice allowed the appearance of art without rules, without requirements, without expressions, or without communications. (Shapiro & Shapiro, 2005a:25-26)

One element, left unpronounced but remaining unescaped would be the 'audience', art which discarded everything else except the people, who was framed as a focal point to be engaged, interrogated, exasperated in this unconventional presence of art. The open possibilities could not persevere without limits and margins; consequently, in this period of art as radical experiments, what artist created was positioned that art challenged the very idea of those limits and margins. Ultimately, the question for the threshold between good and bad art was imposed among such immense variety of art under new sets of vocabularies. From 1960s into 1970s, completely evolving away from painting, but toward three-dimensionality, artists ventured into conceptualism, performance art, process art, installation art, feminist art, photographic art, film art, earth art, and many more. Land art was manifested among these experimental tendencies attempting to respond to that same question of art and its new language of territory. Subsequently, an essential question was imposed to land artists, of what can be built to spatially resonate the territorial concept in regards to the indefinite immensity of natural environment outside institutionalized convention of gallery and museum space. Among the affiliations of Land Art pioneers include Carl Andre, Dan Flavin, Michael Heizer, Don Judd, Robert Morris, Bruce Nauman, Alan Saret, Richard Serra, Robert Smithson, and Keith Sonnier, (Sandler, 1978:310) Mary Miss was one of the Land Artists who have carved out her own question of art of spatial experience and its limits of medium. Out of

a hypothetical state of investigation, this dissertation was drawn into the speculation in the potential relationship between the trace of Incompleteness implied within the Abstract Expressionistic concepts of presence, illusion, subjectivity, fragment, contradiction, and referentiality, and Mary Miss' art. In the following two chapters, the dissertation would begin to first identify in-depth the artistic path of Mary Miss and her art in chapter three; eventually, the theoretical interrelation between Mary Miss' art and the theoretical order of Incompleteness, originally based on the proposition of binary concept; the polarity between internalization versus externalization. Most of all, in chapter four the presupposition of interconnective potentials, framed in accordance with artistic rationale of Miss' work, would be further analyzed of these six operative terms—presence, illusion, subjectivity by internalization versus fragment, contradiction, referentiality by externalization.



CHAPTER 03:

Trace of Incompleteness, Polarity in Miss' Art between Concept and Methodology

The first two chapters have explained the polemical and historical evolution of the notion of 'Incompleteness', especially in two terms; 'abstraction' and 'fragmentation.' The development from the ancient Greek concept of abstraction was bound in its use of polarity. After centuries had passed, finally in the early 20th century Avantgarde launched the artistic reemergence of the new life of 'abstraction' in Abstract Art. The concept of fragmentation on the contrary was established since the time of French Neoclassicism; consequently, its foundation of classical antithesis has been developed into the modernist thinking about fragments of forms and spaces—deriving into the concepts of Modern Art followed by Modern Architecture. Modern Art toward the end of 19th century and Abstract Art at the beginning of 20th century, the two strands ultimately crossed paths at the rise of Cubism. In various guises of either abstraction or fragments, Abstract Art, Cubism, and Surrealism were claimed to be the original sources of other major cultural and artistic influences across both sides of the Atlantic. Subsequently, the dominant European modern traditions were completely redefined into the distinctness of American Abstract Expressionism. During the early establishments of Abstract Expressionism, the two tendencies of internalized potentials in abstraction and externalized potentials in fragmentation in two-dimensional arts result in an establishment of six componential terms which were extracted based on the general Abstract Expressionistic concepts of visual characteristics and not yet on specific concepts of its spatiality. Consequently, the theoretical proposition of Incompleteness has been initiated based on the speculative premise of six separate concepts. Three terms of Absence, illusion, and subjectivity have been established in connection to the aesthetic mode of internalization in abstraction, while the other three terms of fragment, contradiction, referentiality have been established in connection to the aesthetic mode of externalization in fragmentation. This next speculative proposition would place the Land Art contribution of Mary Miss; prioritized in site-specific spatial experience and

potent engagement with human participants, in its ultimate catalytic interrelation with the theoretical constructs of Incompleteness; potentially appropriated at the level of three-dimensional spatiality.

First of all, for an in-depth investigation on Mary Miss' art, it is crucial to understand her professional artistic path in accordance with the influential theoretical and historical contexts of art; preexisting prior to and during the time of her productive contribution upon the art world. Likewise, this chapter, focusing on the path of Miss' artistic maturation, would be appropriately segmented into two different passages; internal inputs and external outputs. The first passage of internal inputs will explain the lineage of influences prior to Miss' outdoor large-scale projects. The first passage will circumvent through the underlying theoretical frameworks of Abstract Expressionism, Minimalism, Conceptualism, Process Art, and ultimately Land Art. The second passage of external outputs will explain the concept of Miss' design methodology; Photo/Drawings concept of complex-collage layers in essential response behind the challenging but effective resolution for her latter extended scale art projects.

Part One: Internal Inputs; Genealogy of Miss' Land Art

From Abstract Art to Conceptual Art

There is an immanent historical and theoretical connection between Abstract Expressionism as two-dimensional art and the three-dimensional environmental works. This first passage of text would explain the evolutionary journey of how Abstract Expressionist art movement as paintings from the mind could have influenced the extent of other latter art developments. Land art and Mary Miss' Land art, represented one of the descendants of Abstract Expressionism, will be clarified in its transition within art history. Specifically, during the span of two decades from the beginning of 1960s to the end of 1970s, the series of other artistic movements and tendencies surrounding the advent of Earthworks and Land Art would include Minimalism and Postminimalism, Conceptualism, Process Art, Feminist Art, and Site Sculpture, and more.

The underlying essence of abstraction could be tied to the modern poetics of ambiguity and indeterminacy, to which the concept of necessity and practicality was replaced. With the constant outpour of technological advancement in modern science, in order to sustain the concept of abstraction, individual artist inevitably would need to evolve in harmonious accord with the contemporary world and its future by opening up to the possibility of adapting one's positive attitude of abstraction toward experiential dimensions of art rather than visual convention of art in response to constant diversification of civilization. (Eco, 1989:17-18). Through the process of internalized abstraction of Synthetic Cubism, Surrealist dreamscape, as well as Mondrian's Neoplasticism, here is another reminder of the influence upon Abstract Expressionism. However, Abstract Expressionism was successfully defined by a group of American artists who redeveloped their own synthetic rules of abstraction by rejecting all of their European precedential modern roots in the end—Abstract Expressionism adopted certain ideologies of abstraction; trace of Mondrian and Kandinsky, but without object, without geometry, without rigidity, without pattern, without limit, and without imitation. (Buettner, 1981:67).

From Abstract Expressionism, in describing its influential sensibilities in the shift from art of two-dimensionality within bounded medium into three-dimensional potentiality implicitly substantiated through both the process and result of paint, it is crucial not to overlook the direct and indirect impacts of prominent Abstract Expressionistic figures upon the 1960s-1970s transformational tendencies toward spatiality in art. First, the concepts of freedom in bodily active movement and spatial expansion could be summed up in the work of Jackson Pollock. In his experiment with oversizing the scale of painting, the boundary between art and viewer would be dissolved and allowing viewers to participate in the presence of spatial dreamscape in restless continuum stroked by lines of paints within and beyond the frame; insinuating a sense of new spatial frontier or the uncharged terrain of invention. (Buettner, 1981:105) In sharp contrast with Surrealist sanctified art; treasured and confined within museum and

particularly the frame, the Abstract Expressionists invested their physical attributes onto the medium; colors and forms to be expanded without beginning or end in 180-degree multi-directional effects—achieving this sense of spatial continuum; from an act of painting to eliminate the limitation of frame onto the viewer's perception of space. (Buettner, 1981:93) The evolution of spatial sensibility, justified by the significant change in viewing art as experience beyond the canvas; consequently, toward the end of popularity of Abstract Expressionism a series of experimental artists; Richard Serra, Robert Irwin, Robert Smithson, and Dan Flavin, launched their disparate ventures on redefining the spatial dimension of art through experimental multi-dimensional mediums; in some cases, specifically to reestablish the difference between the positive constructs of space versus negative impacts of the void. (Shapiro & Shapiro, 2005b:146) The following excerpt describes a telling example of this historical transition from Abstract Expressionist late work of Barnett Newman inspired the early environmental work of *Site-Sculpture* by Richard Serra:

Serra's outdoor site sculptures give substance to a far larger space. The steel and concrete plates which the artist used to slice into the ground of open fields, in such works as *Strike*, act as indicators that establish the character of a landscape as walked space. In the outdoor works, the viewer becomes the active agent. By strategically placing steel or concrete elements on or in the ground so that the total configuration of the work is undecipherable from any one ground point, the artist calls upon the viewer to move through the work in order to fully comprehend its character and relation to the topology of the site. In such a work, the viewer becomes a small perceiving body in a huge spatial expanse that seems to beckon us continually to another horizon or marker. One might also see Serra's work, particularly the drawings, in relationship to Newman's

fields. For Serra, drawing becomes a function of edge and shape, just as it was for Newman in his paintings. (Auping, 1987:156)

Essentially, the underlying philosophical relevance in parallel with how the late pivotal works of Abstract Expressionism transitioned itself toward the environmental artists would be the 18th-century aesthetical poetics of the sublime by Edmund Burke. The insurmountable awe of art in both subliminal as well as transcendental sense was unquestionably an ultimate goal for Abstract Expressionists. (Auping, 1987:147) From an immensity of flatness, Pollock, Still, Rothko, also Newman amplified the sense of indefinite expanse of space and void through a portal of eruptive projections of color fields and their destabilized liquid forms. (Auping, 1987:146) Poignantly, Merleau-Ponty indicates that the amplified saturation of color in Abstract Expressionist painting could be perceived at the physiological and environmental scope of impact upon a viewer who no longer witness art frontally but atmospherically, spatially, and experientially all around. (Auping, 1987:148) Furthermore, in early support of experiential dimension of impact by art, John Dewey, the American philosopher had formulated the theories of *Art as Experience* first published under the same title in 1934. The influence based on his theories made evidential impact on art culture both in America and Europe. The crux of the theories redefines the evolution of art toward the true modern aesthetic in which integrates art inseparably with ordinary life. In his text, the *experience* would be idealized as its own unified autonomy as long as art in its aesthetic characteristic was executed with absolute intensity. Following the publication of *Art as Experience*, thirteen years later the statement was made by Jackson Pollock: *When I am in my painting, I am not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess...* The expression in this

statement in return summarized Dewey's emphasis on the undivided experience between art object of art, an artist's rapture during an experience of making it, and eventually the audiences who finally experience it. (Buettner, 1981:58-59) However, in contrast with Dewey's notion of cohesiveness within the totality, unity, and autonomy within the single experience of art, Abstract Expressionism actively pursued the aspect of chance beyond precalculated control as the method of driving the process at its core of creation; eventually influencing the different aspects of chance in Happening, Conceptualism, Process Art, Earth Sculpture, Land Art, and so forth. In comparison with the romantic tradition of Dadaism and Surrealism, where the art of chance was still made with precalculated precision and control as in the many aspects of Duchamp's work. (Buettner, 1981:149)

Toward the very ending of dominance during the late Abstract Expressionism exemplified by the post-painterly artists; Barnett Newman, Mark Rothko, Clyfford Still, and Ad Reinhardt in particular, the nature of their reductive artworks with near-bareness in appearance triggered the next movement of Minimalism. Subsequently, the emergence of Minimalist Art catalyzed the tipping point of art culture into the experimental age of multi-medium and multi-dimensional art of Conceptualism; i.e. Conceptual Art which likewise propelled the eventual establishments of new movements and tendencies in art during the 70s; Land Art included. This passage of influence distinguished another transformative strain which decisively emphasized space over form i.e. spatiality over compositional order; consequently, infusing the concepts of spatiality in the multi-medium environmental works, earth sculpture, earthworks, and conceptualism of Richard Serra, Sol LeWitt, Robert Smithson, Dennis Oppenheim, Robert Irwin, and Dan Flavin. Minimalism in its idealized essence of painting and sculpture should not be associated with its recognizable reductive form, but Minimalism

as intellectual aspect of creative process should instead essentialize its existential presence of void and exponential absence of space. (Auping, 1987:149) Another dimension of experience to introduce in this passage is the impermanence of time, hinted in the Abstract Expressionist works by Pollock, Kline, and de Kooning in its use of raw and cheaply available paints without further sophisticated manipulation, similarly Robert Morris and Michael Heizer created their earthworks carved out or made of earth available on site in reference to the rawness of prehistoric structure and its primordial relationship to mankind, nature, and universe. Hence, Art could no longer be disengaged from life, but engaging life in its multi-dimensions of chance, time, space, materials—of concepts beyond artifact. (Buettner, 1981:150)

From Minimalism to Conceptualism

Abstract Expressionist, during its expansive course of worldwide commercial and popular success, evolved from fast, fluid, and spontaneous dashes of freewill brushstrokes into a more meticulous, strategic, and intended execution of control artwork. Post-painterly Abstraction represented itself with more sharpness and clarity, in contrast with its preceding psychologically-driven Abstract Expressionist art, which mainly attempted to capture that inner illusiveness of an artist's mind. Walter Darby Bannard, an American Post-painterly artist, stated that the reductive and calculated mode of early Minimalist style would eventually replace the Abstract Expressionism altogether. Precision of paint on precalculated drawing to replace immediate freewill painting without preestablished line drawing. Uniformity and regularity to replace randomness and chance. Balance in perfect symmetry to replace balance in destabilized asymmetry. Synthetic brushstroke to replace imperfect smudge and smear. (Fineberg, 2011:299)

Ad Reinhardt represented one of the few Abstract Expressionists who went through his final transformation at the end of his expansive career path towards an extremely reductive imagery and form of artmaking. The “black paintings”, version after version with the same titles, Ad Reinhardt had made only these series during the final eighteen years of his life; between 1954-1967. Almost an entire single blackness in the frame at quick glance, but instead the nearly undetectable but perfectly ordered nine black squares would eventually appear from each canvas. Inspired by Zen after the Second World War for work of Reinhardt’s “black paintings” evidently signaled an exemplified monumental step towards Minimalism. (Fineberg, 2011:297)

In the clean geometric compositions initially influenced by Abstract Expressionism, Frank Stella an American-born Abstract Illusionist also described the newly evolved painting attitude in opposition to the 1940s-1950s renowned movement achieved by the pioneering 1st generation of Abstract Expressionists. The trend pursued more sharpness and clearing away traces of splashes and drips caused by uncontained brushstrokes, especially when artists could paint from their subconscious minds rather than with hand-eye coordination skills. Despite the simplistic and unified compositional order, the three-dimensional quality of Stella’s work was projected by the outward protrusion of volumetric shape and terrain causing the flat surface as though being lifted off the wall by the aggressive repetition and inflection of kinetic streaks. (De Salvo, Burton, Godfrey & Grojs, 2005:173)



Figure 27: Black Painting Series 1954-67, Ad Reinhardt.

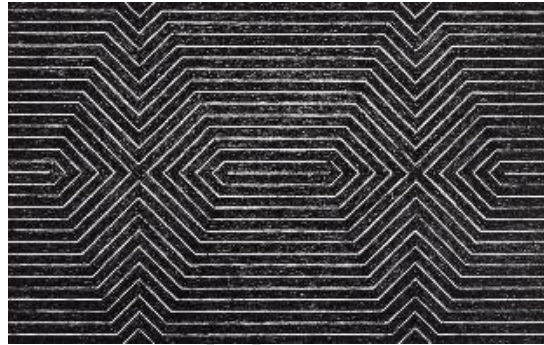


Figure 28: Untitled 1967, Frank Stella.

Stella's following remarks in regards to heightened clarity; negating further away from the familiar obscure characteristics of Abstract Expressionism "*It really is an object... you can see the whole idea without any confusion... what you see is what you see.*" (Fineberg, 2011:299) Based on 1963 notion made by Reinhardt which established his reductive geometry and theory of Minimal Art, he mentioned that in parallel with the arrival of modern Cubism from 1910s onward which helped infuse the birth of abstract art and consequently paving away the Minimalist path further for several modernist art movements to follow through. After fifty years had passed, by 1960s the abstract art ultimately embraced the complete preoccupation of its own purer and emptier aesthetics, process and means, and nothing else because art was for art's sake. (Fineberg, 2011:296) Reinhardt furthermore devised the Twelve Rules—no texture, no brushwork, no drawing, no forms, no design, no color, no light, no space, no time, no size or scale, no movement, and lastly no object. (Fineberg, 2011:297) Especially in that short few years between 1959 and 1961 as Post-painterly artists; Ad Reinhardt's black paintings, Frank Stella's monochromatic paintings, and perhaps Barnett Newman's holistic-spatial imagery (Fineberg, 2011:301), while these works marked the inauguration of Minimalism, from the mid-sixties onward another artistic movement

emerged, the *Post-Painterly Abstraction* set out an explosive variety of other new artistic genres. Minimalism appeared to be the center of change or as an important crossroad in which a trail of succeeding artists would venture out to explore in their own artistic journeys. (Fineberg, 2011:294)

Donald Judd and Carl Andre's development of their Minimalist Art suggested a point of departure from Minimalism to an involvement with spatial qualities of settings and of environments. Subsequently, the materialization of Minimalist sculpture was manifested into the volumetric severity of cubic mass and form. The concept of spatial continuum was accounted for the transformation from Minimalist painting to its extended realization of sculpture; however, Minimalist sculpture radicalized the change in the formal tradition of sculpture altogether, for instance in the *engineered* shapes by Donald Judd as the distinguished New York artist in his series of *Specific Objects*. Judd's modern sculpture was ascribed as lacking the depth of internal relations, hence could not be identified either painting nor sculpture. (Boettger, 2002:33)



Figure 29: Untitled 1965, Donald Judd.



Figure 30: Joint 1968, Carl Andre.

With the use of site-generated materials, Carl Andre formulated the tendency of his Conceptualism through rationalizing and formulating inner orders of space. (Fineberg, 2011:301) Andre made *Joint* out of bales of hay in 1968. Particularly, in his *Stone Field Sculpture* in 1977, Andre constructed the piece by organizing the stones in accordance with a rational order of numerical systems. By laying out massive boulders in relation to how human mind perceived a specific set of numbers upon the outdoor objects, these works by Andre indicated a significant shift from Minimalist Sculpture toward Conceptual Art. Subsequently, as the sculpture could be made also in the manner of Conceptualism, Minimalist Sculpture then evolved into its new trajectory of *Site-specific* art, which was eventually derived into Land Art or Earth Art once the decade of 1970s began. (Fineberg, 2011:303) One undeniable question above all, what fused this major occurrence of transition in art was in fact the troubling time during the late 1960s; the political conflicts and the social uproars by activists and likewise artists across the world in several major cities:

... an increasingly ideological and critical tone in the latter half of the sixties. The escalating movement against the controversial Vietnam War in particular caused heated debate that gave rise to a broad range of radical forces for change in virtually every aspect of Western culture. In art, the self-consciously specialized focus in minimal and process art on the literal presence of the materials and on

the generative basis of a work, the excessive theorizing of formalist critics (whether on behalf of color field painting or in the context of the emerging debate on critical theory from Europe), and the cool detachment of the painting of Jasper Johns and of pop art pointed many younger artists toward the idea of a purely “conceptual art.” (Fineberg, 2011:338)

The dire intent to express an urgency of reform drove many artists to voice their attitudes of defiance in many unconventional forms and mediums of art; for instance, photography, video, film, sounds, body, performance, event, junks, etc. Everything could be art as long as its pressing message could be conveyed. Evidently demonstrated in the work of Philip Guston, once part of Abstract Expressionist tendency, his late style reacted against the impersonality of Minimalism. In his lecture of 1974, He placed blame on art which disconnected and detached its sacred potentials away from immediate happenings in the world. Through art, he claimed that this missing connection must be reactivated for people to be portrayed engaging with their stories and in their factual contemporary scenes, for instance by inverting a concept of a flatter picture plane or assembling three-dimensional elements in the mix with its compressed and deflated surface. (Fineberg, 2011:405)

Furthermore, the liberating perspectives of contemporary society demanded more alternatives for justice in life as well as in art for every average man who prior had been restricted from reality beyond societal conventions set out by governing and decision-making power of institutions. A form of cultural evolution among bourgeois middle-class generation demanded new standards for equality, diversity, and open accesses to better opportunities in life. Against the tradition of constrictive formalist and minimalist traditions; consequently, art was driven to become part of the contemporary political statements by offering new possibilities of seeing, understanding, feeling, and reflecting of what had been, of what was, of what could become of every man’s hopes and dreams. (Eco, 1989:xiv-xv,83) The significant social impact of Vietnam War

clouded an entire world; the most in the United States and in some level across to European continent. Consequently, during the social upheaval, citizens, students, and activists directly engaged antiwar, anti-elite, anti-intellectual, anti-establishment, antiauthoritarian, and antipolitical demonstrations, while artists were certain to reflect their expressions of distrust and skepticism toward institutionalized authority by provoking the mood of confrontational experiences in reaction to their unfulfilled promises and failed social idealism. (Boettger, 2002:42)

From Conceptualism to Process Art

From the theoretical perspective, an ongoing evolution of Abstract art could perform a significant role in characterizing an evidential correlation between Post-painterly Abstraction, Conceptual Art, and Land Art. Corresponding to the 1936 pictorial diagram depicting genealogy of modern art movements such as Cubism and Abstract Art created by Alfred Barr, the two separate roots of influences which determined the distinction between Geometric and Non-Geometric Abstraction. Likewise, during the period from mid-sixties to mid-seventies, when everything could make art. The Post-Painterly Abstract art movements were categorized similarly into two paths of developments; one was more rigid and inorganic and the other was more plastic and organic. In the rigid and inorganic category of Geometric Abstraction, this exemplified aesthetics of control by precalculated rules of mathematic precision—Op Art, Pop Art, Minimalism, and Conceptualism. Conceptual Art movement began to employ intellectual logics by conceptualizing the objective rather than the object. Comparatively in the work of Sol LeWitt, an appropriation of an art piece through a concept, the series of Incomplete Open Cubes in 1974 adopted an inverted condition of 'form' and 'space'; the concept of negative presence was itself the art with its components bound by a specific rule of geometrical structure. (Fineberg, 2011:294)

late-1960s, his emphasis on systematic logic in the work of minimalist sculpture was shifted beyond conceptualism in its abstract regenerative system of logical repetitions. He claimed that beyond this formal rigidity governed by underlying system and logic, the perception during experiencing LeWitt's work could differ or contrast with what viewer might expect, because his art synthesized the structural order of repetitive units and putting the viewer in an unsettling position; whether to invest in the decipherability of the system of art or whether to bypass the system in order to experience the sensation of the undecipherability—rationality versus emotionality. (Fineberg, 2011:306) Ultimately, the drive of Conceptual art relied on an artist's exploratory willingness in both the mind and intellect; seeking out new perceptions into a subject beyond previous norms. The statement, "Dematerializing of the art object", regarded by Lucy Lippard, and acknowledged moreover by Sol LeWitt in 1967, highlighted this growing tendency of Conceptualism which inclined toward manifesting process of art in conjunction with concept of art by stepping away from aspects of sight and emotion. As a result, many artists raised their ideological purposes and started to deny involving their arts as commodities, while facing another challenge to escape a winding overcloud of contemporary art theory. (Fineberg, 2011:338) Consequently, LeWitt's conceptual art was not always materialized from pure logics. In his essay *Paragraphs on Conceptual Art*, he further explained that his work represented an open-invite device for audience to dwell in its indeterminacy between the logic or illogic. The look of art could simply represent the camouflage of idea; therefore, beyond Conceptualism, artwork must be experienced through both the participative process in an artist's conception of the work as much as the process of materialization and hence realization of that idea. (De Salvo *et al.*, 2005:180)

While Conceptualism or Conceptual Art matured out of widened approach of Minimalism, and how it expanded from two-dimensional painting with implied depths into an extruded form of volumetric clarity. This strand of Geometric Abstraction could be traced back to the birth of Abstract Art in Cubist influence from 1900s onward.

Consequently, cubism represented an undeniable source of inspiration to developments of European modern architectural and design movements, evidently identified during 1910s-1920s as Futurism, Purism, Suprematism, Constructivism, De Stijl, and Bauhaus. Among these new tendencies of forms, volumes, and spaces, Purism between late-1910s to mid-1920s would share the same philosophy with Minimalism between 1960s to 1970s in its clarity of formal existence, no illusion or assumption of otherness besides its own detail-less aesthetical presence. In contrast with how Constructivism would utilize several visual implications to propagandize its inherent patriotic messages, the Purist approach in Minimalism would convey no social, no cultural, and no political implications. The three-dimensional works of Donald Judd reinstate the following Purist intent realized in Minimalist sculptural installation—Judd’s concrete and authentic experience of truth:

Meanwhile, Donald Judd’s antipathy toward illusionism led him to abandon painting in 1961 in favor of sculpture. He attempted to fulfill Tatlin’s machine-age prescription for “real materials in real space,” but unlike Tatlin, Judd had no social message, no Utopian aspiration expressed in the work. Barbara Haskell pointed out that Judd’s training in philosophy as an undergraduate at Columbia and in particular his affinity with the writings of the eighteenth-century Scottish empiricist David Hume confirmed an intuitive disposition toward concrete experience. Judd’s rejection of abstract expressionism derived in part from his belief in the dialectical progress of ideas in art (making abstract expressionism outmoded) and from his insistence on experientially verifiable truth (which excluded existential introspection). (Fineberg, 2011:299)

From being prone to *idea* over *form*, the next attitude would be *process* combined with *idea* rather than purity of *idea* alone, the beginning of the new genesis of

Purist three-dimensional sculpture, while expressed in its Minimalist geometric order and fundament, must engage with the tactility in tectonic of materiality, in exteriority of appearance, and most of all in spatiality. This new model required actual environment in order to fulfill its goals. Scope of work to be molded on site, components to be built with materials from site, and content to be subjected to site and its surrounding context; the sense of place was the key ingredient to evoke the site-specific awareness of relationships between object and the viewer; the process of becoming art and even the process of its demise after art. Based on this general framework, a group of artists; Carl Andre, Dan Flavin, Don Judd, Robert Morris, and Tony Smith, began to explore their individual questions and methods of engage environmental subjects—room, land, earth, sand, forest, rocks, field, and so forth, (Buettnner, 1981:148-149) While Alan Kaprow and his contemporaries; concurrently developing and demonstrating another strain of artistic movements called *Assemblage*, *Environment*, and *Happening*, would for the most part engage visitors, their reactive senses, and their responsive actions without predetermined role in the process of art. For such an unplanned experience and simultaneous performance, subjects included odor, sound, touch, outdoors, indoors, and so on. *Assemblage* was a small version of *Environment* which was emphasized in tactility, while *Happening* put focus on events occurring with time, sound, and essence, these subtle difference between assemblage, happening, environment could be further described in the following writeup:

A Happening is a stepped-up environment, where movement and activity are intensified within a compressed time—say, a half-hour—and where people usually assemble at a given moment for a performance ...Happening is designed to take place in an Environment. This distinguishes it from other types of theatrical events and other events to which the label has been vulgarly

applied. But there are clear differences among the three forms. An assemblage differs from an Environment because it is an object, too small in scale to be physically entered and thus incapable of immediately engaging the viewer in actual space and turning him or her into "a real part of the whole." An Environment is unlike a Happening because it is more "visual, tactile, and manipulative," calling attention to actual space and tangible objects rather than to events in time, sound, and the presence of people. (Sandler, 1978:202-203)

These new tactics of producing explicit art pieces with disheveled and disorganized appearance, while introducing Postmodernist expressions to the world, many artists aimed to signal how society was coping with a paradigm shift; tainted by unresolved issues of unrest and instability. Thanks to Marcel Duchamp's *Readymades* ever since 1914, the unconventional art mediums by Robert Rauschenberg, John Cage and Jasper Johns eventually managed to underline the notion of unfixed identities which tied to a process of incorporating non-fine art material. For instance, during 1950s Rauschenberg's art was an assemblage of various elements in a picture plane; including *Nature Paintings*, *Dirt Painting*, in time artwork would sprout organic lifeform inside the box. Jasper John did series of his own assemblages during the late-1950s, and similar to Pop artists in 1960s with their incorporated commercial imageries intended to complicate the difference between high art and low art. (Boettger, 2002:25) Any type of objects, Dadaist-inspired and assembled in multi-dimensional format could be materialized into new art with odd and unique choices of sculptural components never before seen elsewhere. Furthermore, emerging as part of the social turbulent time and joining in an open pool among other string of new tendencies in art included Arte Povera, Gender-Identity Art, Queer Art, Photographic Art, film Art, Feminist Art, and so on. Ultimately, the significant role of the perceiving end as audience became an ever more interactive process, attempted to be accommodated by artist's creation in reaction to the societal culture of multiplicity, plurality, and possibility. (Eco, 1989:viii) Toward the end of 1960s, Artists were inspired to represent aspects of the process in becoming

art; whether in partiality, in multitude, in constituents, in fragments, or in components for public audience and their opportunities to participate in an experience of approaching, understanding, or decoding the constantly shifting message within the art's representation—or the ability to interpret the rationale behind the poetic arrangement of art. (Eco, 1989:ix-x,195-196)

From Process Art to Land Art

In his first outdoor public monument in 1967; Claes Oldenburg excavated a hole in the ground in Central Park behind Metropolitan Museum of Art, New York. This work of Conceptualism was affirmed in conjunction with the aspect of Process Art conceptualized in his pre-recorded earth-digging performance. A crew of gravediggers dug a six-by-three-foot hole defined as a negative recess into the ground. Consequently, the concept of monument by negative subtraction was fulfilled without the actual visible one. Where earth was carved out below ground together with the impermanence of geographical impact, the nature of becoming a burial space was aligned to fundamental practice of Earthwork. This objective of art without object was referred to the notion of nonvisibility or inaccessibility and the birth of the term Earthwork was first used as the title of the exhibition at Dawn Gallery in October 1968. (Boettger, 2002:7-8, 9)

Walter de Maria was the first who labelled the term and also outlined the concept of "Land Art". (Tiberghien, 1995:13, 16) He believed that Land Art as a tendency could open up more creative possibilities for artists to explore alternative materials and subjects beyond and above *earth* or *ground*. However, due to the conceptual nature and affiliating proximities between Conceptual Art and Land Art, some critics and historians leaned toward the idea of compartmentalizing into a single movement; Conceptual Art, which Land Art was merely an extension of it, as further suggested by Harold Rosenberg that not every intellectual or metaphysical thinking should always differentiate the strength of perceived aesthetics: *Today, chance itself*

cannot prevail against the potency of aesthetic recollections. The art, ideas are materialized, and materials are manipulated as if they were meanings. This is the intellectual advantage of art as against disembodied modes of thought, such as metaphysics. (Tiberghien, 1995:16-17)

Land Art, termed in variety of contexts sometimes as Earthworks, Earth art, Ecological Art, Site-Specific Art, or Environmental Art, was one of many fresh new sculptural movements which came on a scene amidst this rebellious social juncture. The trace of how Earthworks formalized could also be drawn its influential course back to Abstract Expressionist paintings as mentioned in the previous chapter—in its previous anti-realistic convention of Regionalism which was another form of centralized authority during The Depression. The-thirties brought about cultural uncertainty, evoking artists then to look inward into the depth of selves so as to find the new expressive forms. (Ruhrberg, Schneckenburger, Fricke, Honnef & Walther, 2016:545)

In comparison, Land Artists believed that art could be rethought and experienced beyond an institutional confinement such in museums and galleries. Michael Heizer, a pioneering force within the Land Art movement, determined to make art independently outside the institutionalized art market systems. In an *Artforum* article he criticized the social limitations placed on art by referring to *Displaced/Replaced Mass*, his 1969 Land Art piece in Nevada composed of 30-ton, 52-ton, and 70-ton granite boulders marked in the concrete-lined pits, to express his criticism towards the current art world as becoming commercialized and fabricated affairs. And art tailored to be consumed within an inner elite circle for their prestigious status, business transaction, or luxurious decoration: “*The position of art as malleable barter-exchange item falters as the cumulative economic structure gluts. The museums and collections are stuffed, the floors are sagging, but the real space still exists*”. (Lailach & Grosenick, 2007:52)

Another reminder in the realm of the sublime, Robert Motherwell one of the Abstract Expressionists toward the end of his painting career produced work which marked the turning point toward oversized large format of art and the signification of the new sense of intimacy not associated by comparable scale between art and a viewer but on the contrary. The modern artistic version in the grandeur of Stonehenge, as

exemplified, could replace old traditions of domesticated art and sculpture by instead bringing man closer to another form of intimacy; the infinite expanse of the sublime—just as how Stonehenge symbolized the limitless of terrestrial wonder and astronomical mysteries. (Auping, 1987:160-164)



Figure 33: Displaced/Replaced Mass No.1, No.2, No.3; 1969, Michael Heizer.

For Robert Morris, born 1931, his art evolved from Minimalism to Post-Minimalism. His 'Land Art' sensibilities could be described in association with the two types of his Post-Minimalist series of *Untitled* pieces. First type, classified by its tendency of Process Art was his 1965-66 *Untitled* piece i.e. the Three L-beams. The central attribute in his Process Art was intended to unfix the coherence of 'meaning' versus 'form'. Process Art interacts with change in materiality by highlighting the relative qualities in an object. It documents fragility of matters by revealing an evident of transformation and perhaps deterioration. It demonstrates inconstant affects in relation to multiple placements or perspectives of a viewer. It detaches from the notion of a concept as a sole center, and therefore Process Art denies the firmness of an end result. Undeniably, this notion of anti-definite outcome was made to parallel with the experience

of time represented from layers of dripped paints in a picture frame of Action Painting; one of two tendencies within Abstract Expressionism—leading by Jackson Pollock and many of his instant contemporaries. (Fineberg, 2011:300) Ultimately, the element of time is the most crucial building block in Process Art. The cause of an appearance in an Action Painting within a space of canvas parallels to an appearance of space surrounding Morris's *Mirror Cubes* at Green Gallery, New York in 1965. The cubes reflect the change of time which determines a parameter of surrounding space, whereas the cubes never quite exist for themselves: *Morris had already referred to the experience of time, saying that the comprehension of a work of art is only possible by viewing the work from every angle. This experience is founded on the phenomenological model of perceptive synthesis, made up of anticipation and memory.* (Tiberghien, 1995:64)



Figure 34: Untitled (Geometric Plywood Structures) 1964, Robert Morris.



Figure 35: Untitled (Mirror Cubes) 1965, Robert Morris.



Figure 36: Untitled (L-beams) 1965-66, Robert Morris.

The second type of Morris' sculpture, reflecting an inclination towards the eventually termed *Site-Specific Art*, were his 1964 *Untitled* series. For instance, the four plywood painted pieces; alias *Cloud*, *Boiler*, *Floor Beam*, and *Titled*. Sculpture then was appropriated as active agent in impacting conditions of space, rather than the other way around, as how Gilles A. Tiberghien made a summary of Morris's Process Art which furthermore substantiated the potentials of site-specific scope of Site-Specific Art and likewise Land Art, for the scenario of placing these types of objects outside the confinement of museum or gallery space altogether: *Morris, with no further explanation, claims that it is not the environment of the room that modifies the object, it is the object that modifies the environment of the room. Space, he continues, is no longer organized as if it were ordered by a group of objects: "Why not put the work outside and further change the terms?"* (Tiberghien, 1995:63) Site-specific Art, Environmental Art, or Land Art thus engages human presence with his surroundings. It devises a specific rule of perception about an environment. The rule of perception depends on the interrelationship between human and his surrounding contexts. It rewrites the definition of sculpture by expanding the idea of form into the role of defining space, site, or location. (Fineberg, 2011:304)

Miss' Land Art and her contemporaries

Mary Miss artistic development is historically and theoretically tied with Land Art. Her renowned and published works have crossed several boundaries among the fields of public art, site specific sculpture, architecture, and landscape architecture. Her educational background in art could be traced back to her student years at the University of California at Santa Barbara and the Rinehart School of Sculpture, Maryland Institute, College of Art. (Morgan, 1994:20) Miss began to produce small outdoor pieces of sculpture between 1966 and 1967. The freestanding pieces reflects Miss' intent to inspire an intimate experience of engaging observation, the kind which draws a viewer's curiosity to walk right through or alongside the piece of art—as an individual viewer, not a shared public experience, would quietly attempt to understand an impact or an affect projecting out from the installed piece. (Morgan, 1994:20) Ultimately it is the repeating key theme in Miss's art regarding an engaging experience with something by walking through and around it, as she explained how the walking itself was her own growing-up habit while exploring different interesting places: *... I'm always going to a different place to build something. I think I have a good background for doing that: my father was in the military and I lived in a lot of these places at some time in my life. But I'm really interested in going around and getting a sense of a place, talking to people, looking at the landscape, looking at the structures.* (Morgan, 1994:21)

After Abstract Expressionism, among the second generation of the 1960s New York artists took inspirations from the hardship of the city life and carving out their individual artistic paths. With improved emotional security, these artists expanded art in relation toward the public and humanitarian and environmental concerns outside themselves, while minimizing preoccupation with self-internalized process of individualistic expression. (Buettner, 1981:125-126) Just like many artists during the

period of anti-war and anti-establishment, Miss as well managed to find and secure her own artistic path within the Post-Minimalist discourse. Miss' critique of minimalist form extends out of the root of the reductive genre. From the late '60s onward, the movements of Process Art, Scatter Works, Earthworks, Conceptualism, and later Feminist Art have been part of Miss' directly and indirectly influential contemporaries. 'Process Art' in its questions against structure, materiality, or logic of the subjected Minimalist forms; resulting in de-formed objects which is designed to highlight materiality and procedure. 'Scatter Works', as an early development in Process Art, can be defined when raw materials are laid bare, random, and fragmented in pieces scattering across the assigned space. 'Earthworks', 'Earth Art', or 'Land Art' as an extension of Process Art being made outside museums and galleries, ultimately into the land. The issues of nature and site became the main subjects of formation and deformation; with its insistence on physical impact to the land and its environment. However, returned to the museums and galleries were only photographic or cinematic documentation. 'Conceptualism', or 'Idea Art' is rooted in Minimalist reduction but without the resolution in an art object. Instead, the mode of interpretation based on an idea, or information itself defines the core of the dematerialized identity of the work—linguistics, documents, facts, proposals, scripts, etc. (Levin, 1988:28) Subsequently, the wave of Feminist Art movement most of all helped propel the way Miss and her other female contemporaries began to find new innovative ways in expressing their voices. In the following interview remarks, Miss explained how Feminist Art movement opened up new boundaries and breaking down many conventions:

The 1970s especially were such an interesting period; I came to New York City in the late 1960s and didn't know any people, but I kept meeting many women artists. Feminist thinking was just starting to surface. There were only a few

female artists who were recognized; Eva Hesse and a couple of others were interesting to me. Though there weren't many examples, when I got to New York, all of these young women emerged out of this interesting time; the anti-war movement during the Vietnam War fostered activity in which feminism begins to emerge. Women started wanting to speak up, and during the 70s I was really active with this movement. I was involved in helping to start a feminist journal, 'Heresies', which Lucy (Lippard) was very involved with. We became convinced that we could come up with our own ways of doing things, that we could collaborate across boundaries between architecture, engineering, and landscape, that we could redefine the role of the artist⁸.

Eva Hesse, an influential Post-minimalist artist around a decade precursor to Mary Miss's critical development in art, significantly contributed to the context of Women Art movement. Utilizing unconventional industrial materials such as latex, plastic, rubbery synthetics, and fiberglass, Hesse's personal exploration equivalently associated with Process Art movement. Although due to Hesse's personal physical trauma, her internalized involvement with materials as though decayed lifeform was extreme, organic, irregular, delicate, fragile, and anti-aesthetical. (Lippard, 1990:161) While Miss evolved her practice in sculptural art from working with conventional Minimalist industrial materials; bronze and marble, to her own preference in everyday materials, the kind of familiar household materials which people would not even pay attention to, for making her sculpture from the late-sixties onward. Miss credits Hesse and also some other surrealists; Francis Picabia, Max Ernst, and Dorothea Tanning, all of whom inspired Miss's interest in the potentials in juxtaposition of images—unexpected implications

8

Excerpted from a transcript of a private conversation with Mary Miss on the 6th of September 2016, 14:28pm. An audio of 63-minute conversation was recorded at Mary Miss' Studio in Tribeca, New York City.

and content as an outcome. (Miss, Abramson, Giovannini, Heartney & Marpillero, 2004:34)

Another reminder of Hesse's sculptural work which produced odd organic shapes and appearing almost as living blobs of tissues never seen before as art form, there are key aspects in Hesse's art pieces which opened up great opportunities for many artists in the genre of Anti-Form movement, Mary Miss included. Each achieved to break new grounds beyond the art practices with limiting vocabularies in Pop Art or with restrictive rigidity in Minimalism. It is as though Post-Minimalism with Women Art movement together achieved the return of psychological and emotional form of attraction which once belonged to the painterly Abstract Expressionism. As Lippard used to explain how the emerging new Post-Minimalist sculpture was linked directly again from Abstract Expressionist painting concept. Lippard suggested the influential relation from Pollock's organic Action Painting to Hesse's imageries. Additionally, Morris reiterated in intellectual references to Pollock's work, and the fact that many of the new sculptors used to be painters. With questions of originality remained whether it was a mere reactionary result, she confirmed the potentiality in the syntactical transformation from two-dimensional painting medium to the new trend of the three-dimensional objects exploring a wider palette of unconventional materials and scale. (Lippard, 1990:165-166)

However, only this time, the feminist sensuality brought along a more tactile bodily experience in addition to its familiar Minimalist rules of abstraction—seriality, reductivity, and repetition. (Fineberg, 2011:311) Clearly illustrated were Hesse's 1970 *Untitled* works, especially the seven poles, the rope piece, and the four frames. The anti-gravity form, the irregular but intentional arrangement, the seemingly fragile assemblage of non-rectilinear configuration reflected similarly to what Mary Miss had made *Glass* in

1967; the dangling series of strings, at the bottom tips tied with lead, while the tops appearing to float in midair. Together with the 1968 Stakes and Ropes, the series of sagging horizontal lines made by the rope form an indeterminate boundary along the slope. The almost randomly arranged thin stakes, tied with ropes at the top tips, mark the points of meandering pathway. (Boyarsky, 1987a:42)



Figure 37: Untitled (7 poles), 1970, Eva Hesse.



Figure 38: Untitled (rope piece), 1970, Eva Hesse.



Figure 39: Untitled (4 frames), Eva Hesse.

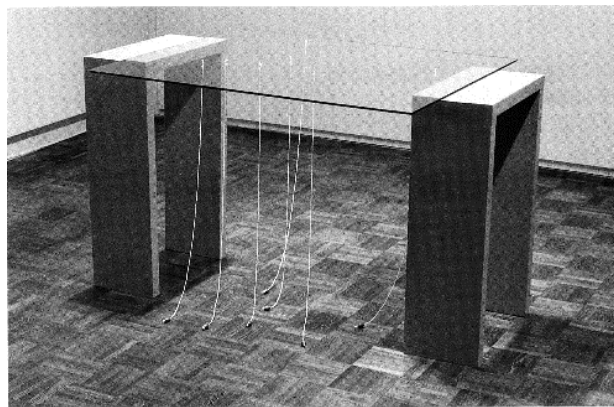


Figure 40: Glass 1967, Mary Miss.

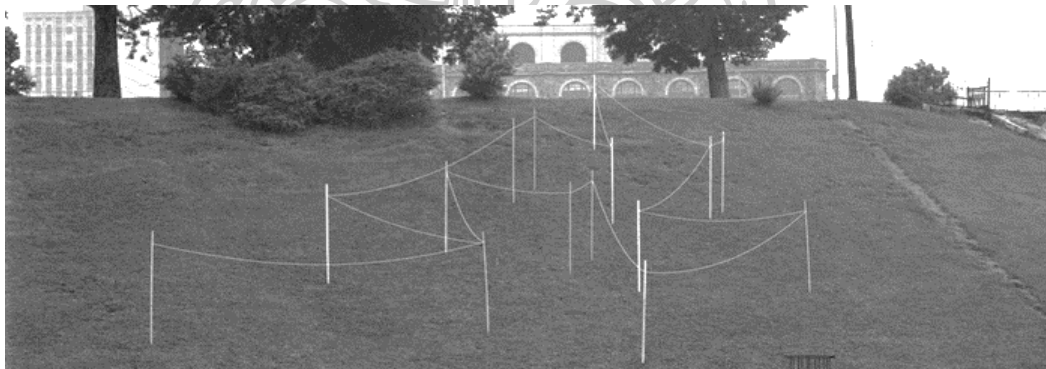


Figure 41: Stakes and Ropes 1968, Mary Miss.

Accession II, Accession III, and Sans II, another set of Hesse's works in 1968 towards her final productive years (Barrette & Hesse, 1992:140,174,184), the physical characters of these works corresponded to Miss' *Untitled* works. One in 1973 for Allen Memorial Art Museum at Oberlin College, Ohio and the other *Untitled* work in 1972 with its stacked layers of diagonal lattice pattern carboards with wood vertical supports, both represented Miss' early Post-minimalist work in progress. During different paths of their

artistic development, each artist, whether Hesse or Miss at one time explored with the spatial concept—a representation of a unit or units, rendering the process of an indefinite expansion (Morrow, 1991:16); whether depth or width was rendered in sharp contrast between its interiority and exteriority (Barrette & Hesse, 1992:174). Kim Levin used to summarize Hesse's Postminimalism as the antithesis of Minimalism. Hesse's work had the power to disturb, disgust, stimulate, and invigorate. The proposition of new Expressionism was indicated in simultaneity of Hesse's both Abstract and Minimalist tendencies and so as her antithesis of both. Abstraction and Minimalism were denied by Hesse's later works of unformed, allusive, unraveled, and informal objects in contrast to her earlier contained, bound, connected objects. (Levin, 1988:62) The impact of Eva Hesse signaled the new beginnings of sculpture. The implication of how the futile but logical structure of unlikely, limping, and declined fragments can positively be restored and recombined into a completely new form of wordless emotional expressions beyond linguistic meanings—the visceral potency of crude uncertainty, of frail beauty, of dark humor, and of relentless rage. (Levin, 1988:66)

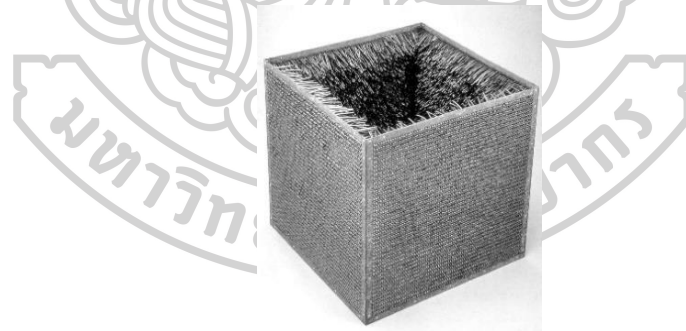


Figure 42: Accession II, 1967, Eva Hesse.

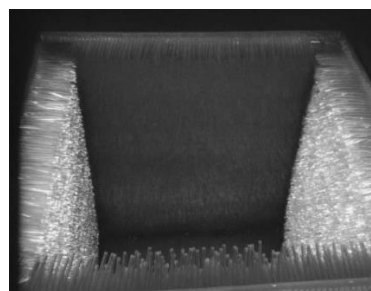


Figure 43: Accession III, 1968, Eva Hesse.



Figure 44: Sans II, 1968, Eva Hesse.

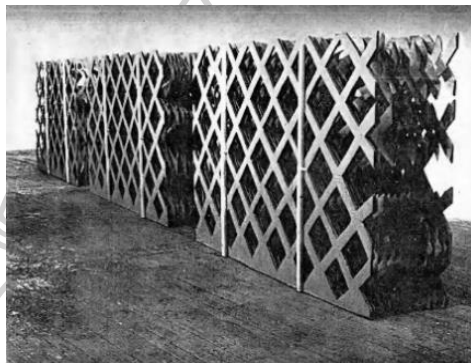


Figure 45: Untitled (cardboard, paper, wood) 1972, Mary Miss.

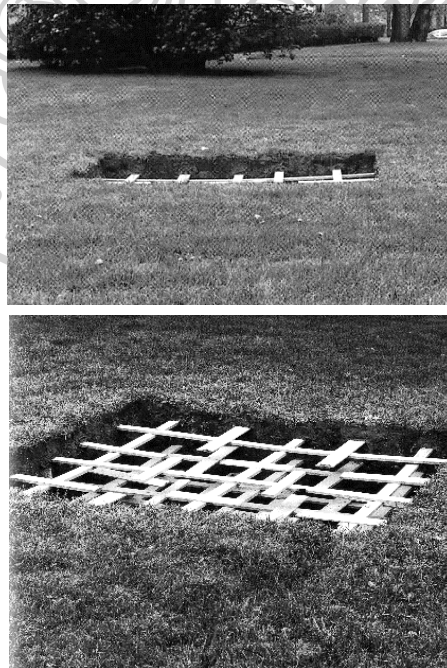


Figure 46: Untitled 1973, Mary Miss.

Furthermore, in many of Hesse's and Miss' art, both shared the apparent intent of generating an experience of contradiction. For instance, *Contingent* and *Expanded Expansion* both made by Hesse in 1969, a set of eight banners and the thirteen intervals of leaning cloth were made from a mixture of polyester resin, cheesecloth, latex, and fiberglass. The works of these two titles projected vivid expression of Hesse's internalized personality and how she believed that human being possessed two sides of self; inner thoughts and outer actions coexisting in polar opposites. The concept of inherent paradox between the two unsettling dynamics. Just as how Hesse grappled with her own inner emotional being, as she was always confronted with extreme questionable conditions; between strength and vulnerability, between stability and fragility, between permanence and deterioration, between order and improvisation, between abstraction and sensuality. These paradoxical qualities situate inherently within Hesse's personal core characters, as Lippard wrote about the comment made by Hesse's stepmother that the contradictory qualities between strength and vulnerability belonged to Hesse's life, her work, and herself as an artist. (Lippard, 1990:161) During the same period, two of Miss's work; 1971 *Stake Fence* and 1972 *Untitled*, made of wood in a manner of basic construction, the works reflected the theme of seriality and extensibility represented by the linear quality of expanding repetition. For these two pieces, Miss's paradox is in the notion of a second *skin*. From her familiar use of wood, she sees the material as the extension of her inner thoughts into the works—as an expanding outer shell. (Boyarsky, 1987a:46)



Figure 47: *Contingent* 1969, Eva Hesse.



Figure 48: Expanded Expansion 1969, Eva Hesse.

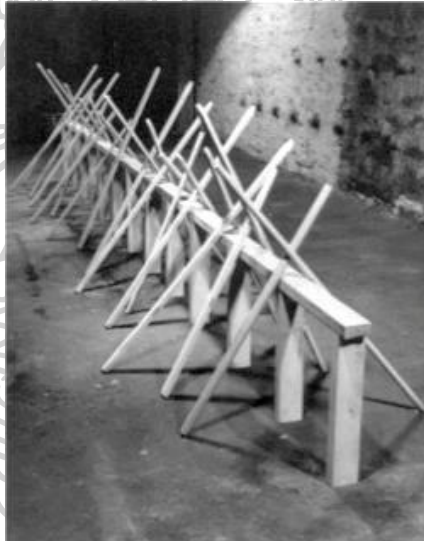


Figure 49: Stake Fence 1970, Mary Miss.



Figure 50: Untitled 1972, Mary Miss.

During the late 1960s, similar to Eva Hesse, both Bruce Nauman and Richard Serra could be positioned as part of the similar experimental contemporaries as Mary Miss. Nauman's work fits within the movement of Process Art. Besides his diverse use of multiple mediums such as video, drawing, performance, printmaking, photography, sculpture, holography, and neon, the act and nonconsequential activities represented the highlights of Nauman's Process Art. Whether the result might reveal anything or nothing would be irrelevant. Aside from his captured memorable live action, out of his own mouth sprouting water up in the air, *Self Portrait as a Water Fountain* was the title. 1965-66 *Untitled* piece, the slim and tall 'T' formation made of cast resin, pigments, and fiberglass, one other clear example of his physically visible work focusing on process in its improvisational method; trying things out without concerns of the outcome. Like Hesse, Nauman's work was also subjectively internalized and inexpressively introverted, except for his work not invested in the psychological and emotional dimensions. While there were focuses on the presence of object, his works may not be resolved in the purpose of the subject or an outcome of the object. His interest was art in its raw nature of immediate experience, hence its unexpected form of embodiment and representation. In opposition to the control of Minimalist work by Donald Judd, Nauman's art by the mid-60s was meant not be planned or worked out beforehand: ... *I think of it as going into the studio and being involved in some activity. Sometimes it works out that the activity involves making something, and sometimes the activity itself is the piece.* Another example was his intent for the fiberglass piece, while involving in the making of the cast, it turned out that the hollowed halves of the mold became the constructs of the sculpture instead, and not the fiberglass. Nauman's lack of sophisticated finishing touch was intended to avoid a sense of preciousness or finality to the object, but emphasizing his nature ongoing investigative process. (Fineberg, 2011:315)

Comparatively to Mary Miss' 1968 *Spokes*, a quick glance appeared as a simple sculptural arrangement constructed from a few components. Both artists intended to challenge and question conventional methods in perceiving art. While Nauman

disregarded a tradition of refining a work of art toward an intended outcome as mentioned with the *Untitled* in 1965-66; Miss on the contrary set out a plan to achieve a calculated result for the *Spokes*; how each of the three spokes, set in consistent intervals of distance between one another while also marking a diagonal set of invisible axes from its shifting degrees and thoughtful placement, likewise in Miss's own description:

From the mid-sixties to the mid-seventies I constructed a series of modest scale pieces that helped clarify my ideas about the nature of a work of art and a viewer's relationship to it. The "sculptures" were often stripped down, even skeletal, and frequently spread out over an area to suggest an extended scale. The projects were made of common materials handled in very direct ways. ... One after another these works mark out territories of investigation. The specifics of each situation build up layers in a continuing process of inquiry (Miss *et al.*, 2004:55).

Furthermore, as Miss hesitated to overintellectualize her piece of art, Nauman on the contrary often included additional layers of provocative wits, humors, or philosophical references within each of his pieces. A provocative essence of Nauman's integrity in self-examination of his work could be connected to his enigmatic wordplays and the transformation of those into visual puns; *Self Portrait as a Fountain*, for instance. Furthermore, Norman claimed to have read Wittgenstein's *Philosophical Investigations* in 1966 which intrigued Norman in Wittgenstein's examination, argumentation, and contradiction which challenged logic into irrational or sometimes nonsensical extremes. (Fineberg, 2011:318)



Figure 51: Untitled 65-66, Bruce Nauman.



Figure 52: Spokes 1968, Mary Miss.

The work of Richard Serra, similar to Nauman's Process pieces, marked an unquestionable presence of physical experience, another Post-minimalist development against anti-illusionism in Minimal Art—Process Art, or Anti-Form. He believed in the significance of work as an intervention. To Serra, it is in the effort, rather than the intention. It is the effort that activates direct interaction and engagement with the world (Fineberg, 2011:318) He focused on exploring qualities and limits of common construction materials; Corten steel and molten lead. He used heat to mold liquid state of lead for instance into possibilities of new form. Traces of heavy-duty process were left purposefully unrefined and unpolished at surfaces of steel. (Elger, Holzwarth, Taschen & Cordy, 2016:562) Posing the challenge to nature of gravity, his *One Ton Prop* alias *House of Cards* in the year of 1968-69, each was 4 feet tall and weighed 500 pounds, was materialized as the four plates of lead leaned against one another with no fastening elements or welded joints. Exposing a clear sense of instability, the piece managed to stand firm in balance only by the weight of each of the leaning plates. The distinct

feature in Serra's work was the sense of inherent danger and internalized vulnerability (Archer, 2015:62) In 1970, after discovering the sensibility of physics and the fundamental awareness of gravity and balance, many earthwork sculptors translated and materialized the sixth-sense recognizability of gravity and balance into the strength and subtlety of dramatized sculptural reality. (Walther, 2012:538)

In comparison to both Alice Aycock's 1972 *Maze* and Mary Miss' 1971 *Cardboard Circle*, several decades preceding Serra's popular Corten Steel large scale series. Aycock's *Maze* was made outdoor in an open landscape at Gibney Farm near New Kingston Pennsylvania with basic wood construction of 6 feet high and 32 feet in total diameter. Even more flimsy and fragile in Miss's *Cardboard Circle*, the seven rings of cardboard sheets appear to be torched at the upper edges across the cardboard circles—but in fact only sprayed with dark paint. 20 feet in total diameter, the rings are formed in concentric series. While nesting statically in place, the piece welcomes a viewer to imagine an outward motion of rippling effect as though a rock was thrown in the pond. Due to the fragility of material and process, the light and thin cardboard surface was weighed down and wilting through gravity and time—revealing an unexpected organic quality; same as Process Art, of the wavelike form highlighted by dark rippling line on top. (Morrow, 1991:13)

In 'To Encircle Base Plate Hexagram, Right Angles Inverted,' Serra's 1970 Process Art piece in The Bronx, New York was his first major outdoor piece in an urban setting, reflected the beginning of his desire to engage with many more *Public Art* commissions, albeit many of Serra's critical works were situated out in rural open landscapes. The distinct feature and impact of Serra's shape and form was usually manifested from the process of materials found from the surrounding space. Most of all, similar to Miss's fundamental feature in her art, the work should not overemphasize on metaphorical, esoteric, intellectual readings as source of inspiration for artwork. (Fineberg, 2011:321) In *Torque Spiral*, made of waterproof steel completed sometime

between 2000-2001, and in *Open Ended* completed during 2007-2008, both artworks would represent the counterargument against the defined order of Minimal Art and its usually pristine presence in museum or gallery. Serra's work imposed its excessiveness with dimension, mass, weight, gravity, sequence, and directionality—characteristics above and beyond human referential scale. (Walther, 2012:539)



Figure 53: One Ton Prop (House of Cards) 1968-69, Richard Serra.



Figure 54: To Encircle Base Plate Hexagram, Right Angle Inverted 1970, Richard Serra.



Figure 55: Torque Spiral 2000-2001, Richard Serra.



Figure 56: Open Ended 2007-2008, Richard Serra.

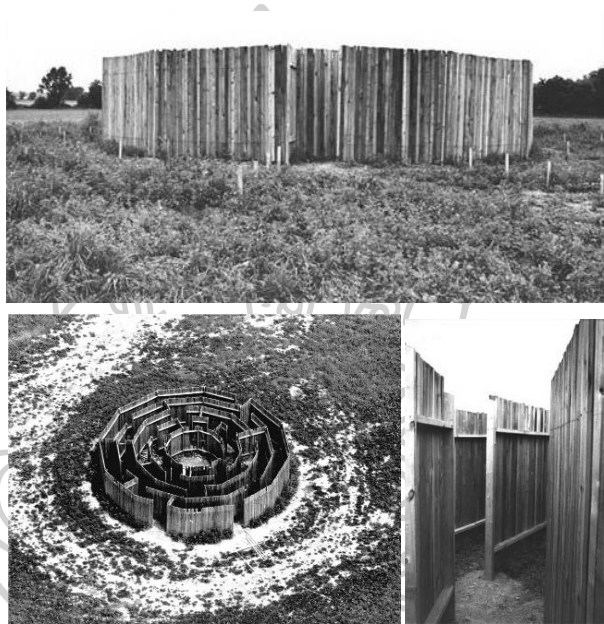


Figure 57: Maze 1972, Alice Aycock.



Figure 58: Cardboard Circle 1971, Mary Miss.

During the seventies Serra began to utilize hot rolled steel in much increased sizes and scale of settings. The large arrangement imposed upon a viewer with its commanding gesture of movement and circulation. With its monolithic walls of massive

steel plates, a sense of threat and defenselessness was amplified by manifold at the instance of confrontation between object and viewer. (Fineberg, 2011:322-323) Serra once described the structural relations between his three-dimensional work and Pollock's Action Painting. In the phenomenological implication of Pollock's painting which extended beyond the limit of frame, Serra's 1966-1967 belt pieces although non-figurative elements would reflect the same structural composition as Pollock's painting specifically at the University of Iowa. Serra himself stated that if he were to pursue his desire in painting, he would have been painting to become Pollock; however, his desire shifted toward an interest in the natural conditions or the organic actuality of space. (Auping, 1987:152) Serra claimed that his work represented a new paradigm for public art according to his belief in the decisive impact between the experience of the sculptural construction and the viewer. Manfred Schneckeburger describes an underhanded aggressive tendency in Serra's decisiveness with a sheer physical intervention of his urbanistic work. Serra's sculpture could alter spatial situations of viewer's perception as sculpture was created as place, vice versa the place was created as sculpture itself. Each work could amplify the vague contexts of each site by commanding the site with the sense of uneasiness; consequently, that sentiment of angst would then be transformed into sculptural impact which reasserted the sense of aggravation upon the heart of the site. (Walther, 2012:542-543) In public place, while Serra succeeded in marking the presence of relentlessness with his grand steel plates, his personal intent was on the contrary to express in each piece not as the confrontational impact, but as an ambient background to surrounding context, just as

how John Cage's piece of music corresponding to De Maria's *Earth Room*⁹ was also designed to purposefully activate raw senses as a backdrop of spatial experience—*A Room*, the sound piece by Cage in return was designed to project out simply as trickles of intermissive background noises. (Fineberg, 2011:326)

The Land Artists or Site-specific Sculptors whose works pioneered a dramatic and heroic form of unflinching sculpture against the vast open natural landscape or against the situations in urban space, these outlandish creations of sublime spectacles were made by Richard Serra, Michael Heizer, Walter De Maria, and Robert Smithson. The works of these heroic Artists would be characterized as though in opposition with Miss' restrained proposition. As she expressed in the recent 2016 interview regarding how her work should be covertly experienced with a gentle degree of thoughtful attention—a gradual acknowledgement toward delayed revelation, in much contrast to works widely impacted from the genre of such monolithic Land Art:

People, like Smithson and Heizer, were going out in the desert to do projects. Smithson was an east-coast person, and it was a very different sensibility than the people from the Western part of the United States, although, Heizer was from the west. I always felt that they were using the landscape like a canvas; drawing on the landscape, like Smithson's 'Spiral Jetty'. ... I felt that it was objectifying the landscape in a way. And my knowledge of the land was a more intimate relationship, since I grew up mostly in the West. I have said in interviews, that one of the things that was the most beautiful to me was driving for miles and miles, and just seeing a very thin fence, following that line. That was the beautiful

⁹ 'Earth Room' by Walter De Maria; in Munich 1968 and in New York 1977, twice De Maria filled up the entire rooms with dirt covering thousands of square feet with hundreds of cubic yards of black soil. Unlike his other Land-Art contemporaries De Maria focused his effort in creating systems and orders rather than building large outdoor sculptures in open landscapes of the American West. With distinct scent of humus and muted effect of sound, the presence of De Maria's art could be felt only by physical journey into actual gallery spaces where none of photographic images could justify the art.

thing in a landscape which had a continuing impact to me for so long. So just treating the land as your canvas was never an interest to me. In my own work I was, getting more and more intimately engaged with the land not only what you immediately see or find if you go to a place. But if you spend time really looking more closely, you begin to understand more about the people who live there, what the history is of the place, what the geology is, or what habitat is there¹⁰.

Part Two: External Outputs; Methodology of Miss' Art

External Outputs of Miss' Art Complex

In *Staged Gates*, Miss' 1979 public art installation in Dayton, Ohio, characterize this notion of interactive engagement between people and place physically and psychologically at the same time. Visitors became drawn to engage in an ascending procession. Through the series of gates, each wooden hybrid structure between platform and pavilion was intended to frame the next succeeding positions of narrowing gates situated deeper and higher into the woods, and perhaps an implication of another stage, set up further into an indefinite distance. The design of each gate would be a result of Miss' personal reinterpretation based on her collection of photographic imageries of related contextual components such as the present-time conditions, or the historical content of locality—pavilions, a burned-out remains of amusement part, wooden gateways, canal locks made of stone, etc. (Miss *et al.*, 2004:101) Correspondingly in his essay, *The Mytho-Poetics of Space*, Joseph Giovannini depicted the way Miss intended to set out a distinct path for her modest form of public art:

¹⁰ Excerpted from a transcript of a private conversation with Mary Miss on the 6th of September 2016, 14:28pm. An audio of 63-minute conversation was recorded at Mary Miss' Studio in Tribeca, New York City.

In leaving the city, she left behind the gallery system and its more conventional conception of art; she rejected discreet sculptural forms (Minimal Art), monumentality and heavyweight construction for simple, modest structures made of light materials. A sculpture like Staged Gates in Dayton, Ohio (1979) was unassuming, and the people who came across the fences and gateways in the woods explored and passed through it not realizing that the piece was 'Art': People walk around and don't even know it's sculpture – they're not intimidated. (Boyarsky, 1987a:98)

Additionally, Miss remarked on her 1979 Staged Gates that a majestic sculpture could have discouraged any engaging approachability and accessibility. The project consisted of the series of gates, each gate is attached with an occupiable platform and built sequentially higher up along the hillslope. The quiet intervention blends in with its natural setting. Less recognizable as sculpture, it instead encourages a sense of intimate engagement. A peculiar but not imposing structure represents a place designed to integrate into the site and to provoke active interactions between sculpture and people who might cling, climb, play, or rest. (Boyarsky, 1987a:60)

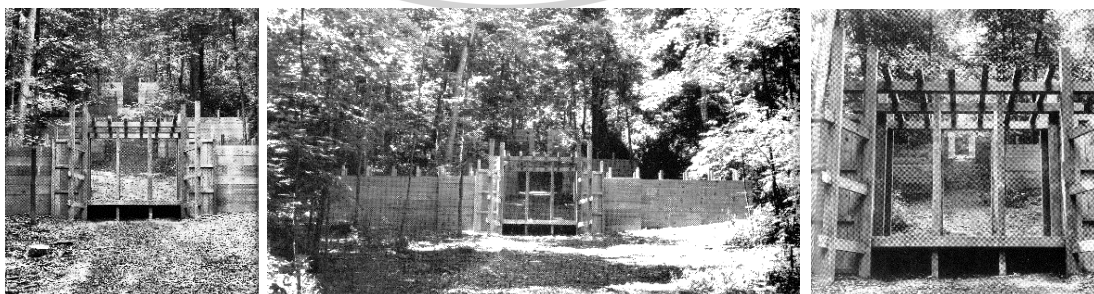


Figure 59: Staged Gates 1979, Mary Miss.

In regards to the relationship between people and space, where the works of Michael Heizer, Walter De Maria, and Robert Smithson situate, the conditions surrounding accessibility in order to visit art, together with the reason of sheer scale in each piece itself could only form a distant relationship between the spectator and the intervention—ability to witness the piece in awe but only through aerial photographic reproduction. During the late-sixties, these heroic artists made their art conceptually intricate and narratively extensive. However, by situating many of their works nearly inaccessible in the most remote areas of the American southwestern desert, the photographic images hence would be placed in the room at an exhibit. Unless the inspired public who wanted to experience the actual place of those works in the wilderness, they would have to make the journey of pilgrimage to the site in order to match the worthiness of the works. (Fineberg, 2011:326)

For Michael Heizer, his empty canvas was set in the desert, he explained how he sought out the peaceful and untouched space, as though religiously how he and other Land Art artists attempted to place their brushwork—his particular paintbrush instead were bulldozer, payloader, excavator, etc. Heizer's site-specific works in the desert negated the notion of conventional art merely as a transportable precious object, whose evolving values would be dictated by academies in their theoretical and historical references. On the contrary, Heizer found space for art in the landscape in order to reflect its geological experience through transformation with time since ancient past. For instance, with his 1969-70 *Double Negative*, the 244,800 tons of rhyolite and sandstone were carved out of the Mormon Mesa, Overton, Nevada. The result of 1,500 feet (450 meters) between one end of the excavation to the other side of the cliff. (Fineberg, 2011:325) Michael Lailach, once described the difficulty to grasp the unimaginable scope, the scale, and the impact of this piece which could only be visually experienced from high up in the air. Visitors must follow guidance step by step once they arrived on

site in order to experience sculpture according to the artist's narrative. By progressing downward along the steep ramps in order to view the trench on the opposite side across the distant ravine, visitors risked feeling disorientated and not aware of their current spot within the sculpture due to the immense scale and distance between the walls and among everything else. (Lailach & Grosenick, 2007:54)

For the next project by another heroic Land Artist, it would be pointless to even view the work from high up in the air. (Archer, 2015:33) Equivalent to Heizer's in the scope and scale of spectacle, also similarly in the notion of accessibility and approachability was the work by Walter De Maria's in 1977—*the Lightning Field* in New Mexico, USA; 400 stainless steel rods, area one mile by one kilometer, height 6.19 meters, diameter 5 centimeters. Besides the rods' reflective quality which cause them to disappear against daylight, only the shadows of the rods appear and constantly transforming their shapes along the change of daylight. However, the true spectacle in the work relies on the actual lightning occurrence. De Maria himself and DIA Art Foundation became fully aware of this specificity of experience, thus insisting on prescribing an official sheet of notes regarding the preparation, instruction, and restriction for each visitor to follow—predetermined program prior to and during the visit. Reservation limited to six visitors at a time could be made by contacting DIA Art Foundation. Of each visit, the mandatory 24-hour minimum duration of stay in a cabin in order to fully experience the complete cycle of natural light in relation to the piece. For the extreme condition of the Lightning Field Land Art installation, photographs could never serve the purpose of direct experience. Because Walter De Maria himself once confirmed that the notion of isolation was integral part of Land Art, the installation must be experienced on location, so as the difficult trip to be made. (Lailach & Grosenick, 2007:38)



Figure 60: Double Negative 1969-70, Michael Heizer.

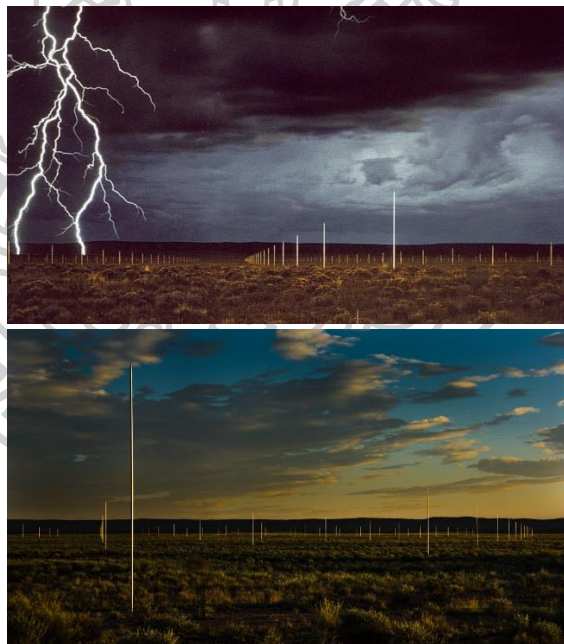


Figure 61: Lightning Field 1977, Walter De Maria.

The situation and condition of viewing experience for Miss's public art installations would contrast with the way De Maria organized the exclusive viewing program; for either the limitation of viewing location or the extent of the prenoted program description about the *Lightning Field*. Land Art by Miss's approach was made

to reflect the society of speed and greed. Miss' Land Art provided an experience of familiarity in essence, of modesty in scope, of intimacy in scale, and of recognizability in the vernacular. Her works was intended to help slow down human movements while encouraging public to contemplate and engage more in their meaningful surroundings. (Miss *et al.*, 2004:23) Furthermore, Miss's public art provides people with perhaps unconventional but distinctive lens to perceive certain spatial potentials grounded within an environment. The viewers, simply by walking and thinking through Miss's spaces and promenades, would be provoked psychologically to find personal aspect of intimate connections with the place. (Miss *et al.*, 2004:31)

In another example of Miss' projects, particularly highlighting the significance of intimate connection between people and place, the project was the 1982-1985 "*Pool Complex: Orchard Valley*" at the Laumeier Sculpture Park in St. Louis, Missouri. The site once used to be an old estate having been transformed into a sculptural park, a large expanse of wooded area thickly layered with greeneries. Miss' installation included pavilions and walkways nesting among the existing remnants of previous rundown structures. Her installation adopted a concept of "found site"; to revive the unused and abandoned fragments became the new set of raw materials; subsequently, another layer on top was the project intervention, consisting of the series of familiar sheltering structures in the landscape settled as points for sitting, viewing, climbing, resting and pondering. Fragments of built structures could gradually be recognized, familiarized, and identified as a wooden gate-like structure, a wood-frame roof, a two-story skeletal wooden shelter, or a temporary semi-enclosure. However, curious viewers might be drawn toward the unsettling identities of these structures; shifting typological characteristics between architectural spaces and landscape architectural place. (Miss *et al.*, 2004:119) In 1981, Roberta Smith explained about *Pool Complex: Orchard Valley*, in her *On Site: St Louis Sculptures*, how the entirety of the project could not be

revealed instantly as a unified visual content. She continued in her writing that Instead it can be perceived incompletely in partiality of fragments through a recollection of fractured memories gathered within visitors' mind—even after walking a complete journey across the site.

Everything functions doubly, and sometimes triply. The piece begins with a gateway which is also reminiscent of a child's jungle gym and a bridge-like trestle structure, such as is used in coal mining. Next, built on one of the cement foundations, are two pavilions, a small one and, slightly above it, a larger two-storey one with two stairways leading to its second level. These structures, which conjure up stage-sets, ghostly half-built houses, and garden gazebos, offer places to sit, to look and to think about what is being seen. (Boyarsky, 1987a:84)

The unspecific typologies of elements were Miss' intent to generalize the unusual mix of references by blurring the lines between differences. She also mystified the ambiguity in the choices of elements by implying to related precedents as suggestive rather than as direct sources—purposefully heightening the curiosity of the viewer. (Boyarsky, 1987a:99) Nonetheless, within the fragments of memories reminded visitors an everyday sense of familiarity by hinting in human-scale components easily found in construction sites, bridges, gyms, and garden gazebos. (Miss *et al.*, 2004:119) Miss repeatedly used the term “*cogency*”, a persuasive force or an influential appeal, to emphasize the peculiar place activated by features which can trigger intimate memories—Miss' intention in accumulative and simultaneous visual and physical experiences. And that affirms why It was crucial for visitors to walk through, across, and around the site of her public-art space, because the art operated on multiple levels concurrently—psychological, emotional, and spatial. (Morgan, 1994:22)

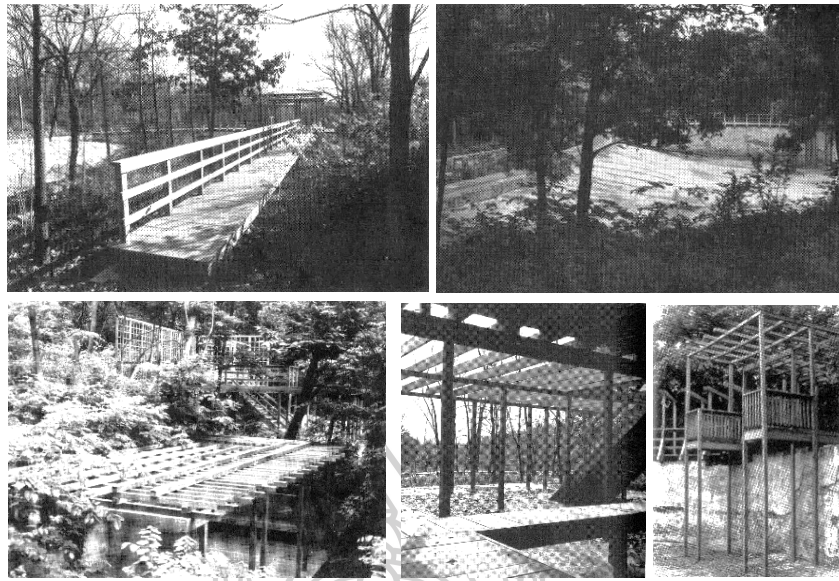


Figure 62: Pool Complex: Orchard Valley 1982-85, Mary Miss.

As well as how Giovannini explained in *The Mytho-Poetics of Space* that the function of these intimate memories simply links to human psychological reactions in response to a particular surrounding environment—as a process of registering overlays of familiar elements from physical contexts. Additionally, due to Miss' personal design interpretation into unfamiliar forms, this caused human perception and awareness to be unusually perplexed, delayed and gradual. Non-stylistically, Miss responded to physical nature of the place and the surrounding context where the world would be sited. Miss would eventually create an archaeological palimpsest inscribed into the landscape by imprinting multiple sources of references. (Boyarsky, 1987a:100) As a visitor, pieces of memories could be reconnected in the mind through Miss' arrangement of autobiographical collective trace of memories with accessible and potent impact of experience that people could relate to the narrative of the project through individual sense of either nostalgia recollection or futuristic reflection. (Boyarsky, 1987b:25)

Up to this point, the general historical and theoretical backgrounds of Miss's journey of maturation in art has been laid out chronologically. In short, the journey of her career could be summarized to center around the oppositional argument against the tradition of monolithic sculpture. During the time since Mary Miss was still an art student up to her initial exploration with objects in the early works as a sculptor, Minimalism was the genesis during mid'60s to early'70s. From then onward Miss began to develop a focused trajectory in her concept of spatial intervention which blurred the line between two-dimensionality and three-dimensionality. Since early'70s alongside Post-Minimalist, Conceptual, and Process Artists, Miss has gradually carved out arguably a standalone niche for a genre of her "sculptural/public" art projects distinctively setting apart from the others who are categorized within the Land Art tendencies.

Miss' Methodology of Photo/Drawings Concept

From a general understanding of how Miss' art is placed and meant in history, more crucially it is as essential to understand how the art gets originally designed by Miss—in what process, or which method or strategy that makes what was drawn get built in such distinct results. Miss developed her *Photo/Drawings* Concept by using her personal layering and tracing techniques; piling a large number of selective overlays of either cutout photographs or see-through line drawings. A series of imagery, photographs, and drawings have been collected throughout her active years especially of the '80s. Including extensive compilation of ongoing overlays from both collateral and documentary materials, together with traditional working sketches. For projects, Miss premade her archives in organized layers of visuals; some in tracing papers and translucent sheets. (Princenthal & Miss, 1991:4) Sandro Marpillero described Miss' process in his *Photo/Drawings as Clues* essay, once again referring to the *Pool Complex: Orchard Valley* 1982-85 project. In Miss' presentational materials; pencil axonometric drawings of tectonic fragments to be integrated onto site and images were photographs gathered in large numbers reflecting imageries from amazing sites and locations; fences, gates, mine-heads of American landscape which reflected the

aesthetical identity of American Builder. All were stacked in layers of mylar sheets both representing conceptual process and characterizing the series of built structures. Ultimately, Miss conceptualized, materialized, and documented the project through Photo/Drawings method: *On the top sheet, the axonometric drawing of a piece is surrounded by photographs of its respective views. Below one of these images is a photograph of a scaffold. This suggests the role of the latter as a memory trace within the ideational process of the work.* And he supported with Miss's own words: *I care less about the origin of a trace than what it ends up as—layering various images. ...never one image and one photograph. The way I work on a project wouldn't make sense to anybody else.* (Miss et al., 2004:73) This intent of complex manipulation of imageries theoretically corresponded to Postmodernist distortion in Mixed media art, especially with the treatment on photographic images since the late '60s. Diluting the truth-claim of photography, this type of distortion risked demonstrating an endless multiplicity of scenarios. For identities with or without names and translations with or without specific meanings, both expanded into infinite varieties—the blurring fine line between reality and distorted reality. While the overall content could be conceivable, the process of comprehension instead risked opening up uncertainties and illogicality. (Fineberg, 2011:371, 372)

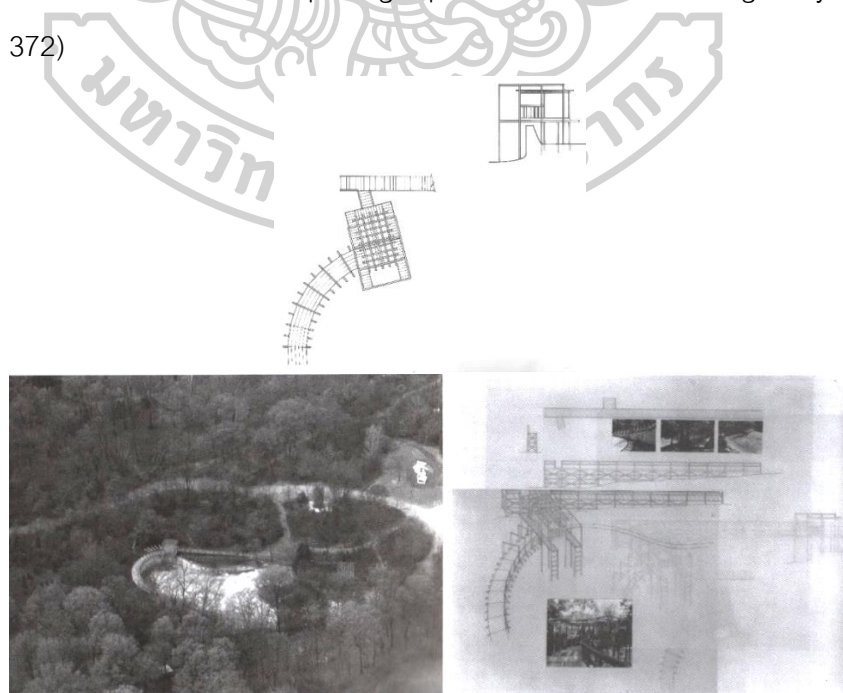


Figure 63: Pool Complex: Orchard Valley, 1982-85, Mary Miss.

Although these extensive overlays between photographs and drawings in contrast with Postmodernist infinite expansion of truth, in Miss' intent of her *Photo/Drawings* design methodology; was rather to arrive at an abstract definition of form. Just as how Miss referred to the term *Photo/Drawings*, as though a result of visual abstraction which combines photography and drawings as one seamless entity. The notion of abstraction could be historically traced back to the time since early Greek when its concept would represent a matter of designed choice; one or the other to be better preferred between the two opposites. Hence, the ancient concept of abstraction signified rather uplifting connotation featuring positive intent to alter reality toward its ultimate endearing forms, such as heaven or gods. The other opposite would instead denote to distorting reality—a form of unmanageable uncertainty as in devils and hell. (Fineberg, 2011:372) Nonetheless, Mary Miss' conception of *Photo/Drawings* was categorized as part of the prevalent architectural method used to compose, generate, or configurate space; so-called 'photomontage' ever since Constructivism, the Bauhaus School, and others:

Photomontages by a variety of designers show correlations to the Constructivist, Bauhaus, and Dada use of photomontage as a means of juxtaposing unrelated fragments and meanings in the larger context of the city. These designers may use found images, like David Wild and Nils-Ole Lund, or they may construct their own image fragments, like Gordon Matta-Clark, Mary Miss, Miralles Tagliabue [EMBT], and Teddy Cruz. In response to the legacy of influential artists and architects working in collage through analogue means. (Shields, 2014:11-12)

Marpillero continued to explain the rationale behind *Photo/Drawings*, which operates as Miss's direct catalyst in the process of making art. The final output in Miss's art is the experience of a place which he further pointed out that for Miss this experience would be nearly impossible to represent the actual resolution of the end experience by producing conventional drawings or realistic photographic documents. Subsequently,

the impossibility of translation reinforced her desire to create an abstraction—altered version of this impossible resolution in order to avoid an extensive embellishment which requires the viewer's perception suspended in delayed motion. By overlaying different types of photographic and line-drawing imageries, the process allows Miss to instantly connect with the interior layers of psychological, emotional, sensuous perspectives—this abstract level of thoughts and feelings becomes more accessible via Miss' formal shortcut. In Miss's own words, "*an interior kind of life-experience – the psychological, emotional, sexual levels of feelings and thinking, reflecting her sense that there are unstated needs within the culture that aren't being often addressed, and one that I feel most strongly about it letting the public and the private coexist, or play off against one another.*" (Miss *et al.*, 2004:73) Jennifer A.E. Shields, in her *Collage and Architecture*, moreover emphasizes the connection between Miss' *Photo/Drawings* design process for the Pool Complex and the potentially regenerative constructs of architectural fragments and remnants—renewing positive outcomes for the viewer's knowledge and experience. The abandoned existence of the concrete pool was the compositional center of superimposition. New wooden pavilions and walkways were organized around the pool. The dialogue between the past memory of the old pool and the activities surrounding new constructs were combined at the scale of landscape. (Shields, 2014:162) Similarly, in an essay *Recombinant Spaces: Mary Miss' Photo/Drawings*, Nancy Princenthal likewise explained the relationship between the two components again with photography and drawings. The two interdependent mediums utilized one another as tools to convey the particular memories of the experience, in Princenthal's words:

they are not, by a strict construction, photographs, but rather an exploratory graphic form—a species of photo-collage in which several views of a single structure or site are spliced together to form a slightly altered whole. A building, passage, or construction zone is shown splayed and refracted, its repetitions doubled, its ascents heightened. ... A domed and coffered ceiling is shown

twice, as if refracted in the mirror of its own eye, and a railed, elevated walkway is reconfigured as a maze; a wall of doors layered and folded until it becomes the very image of impenetrability, lodged in the ever-receding space of a dream. (Princenthal & Miss, 1991:4)

In the depiction of Miss's 1989-1990 photo collage, Untitled No.15, at first glance the collage appeared almost as a normal panoramic documentary survey; however, with closer inspection one would detect that the shift of certain viewpoints did not belong to the actuality. The slight alteration was purposefully constructed to bring out additional content, the kind that Miss desired to trigger specific memories inherently essential in her ideal vision of the place. As though Miss reconstructed the passage from an idea to a built form, highlighting the moments in which concepts corresponded to specific condition of contexts. (Princenthal & Miss, 1991:5) As another conclusive reminder, Miss' Photo/Drawings aimed to portray the potency of physically and psychologically engaging place created by the juxtaposition, intervention, and revision between reality and altered reality—similar to the fundamental objective in abstraction; first an intent to amend by relooking at the current and then to invent by reconfiguring anew.



Figure 64: Untitled No.8, 1989-90, Mary Miss.

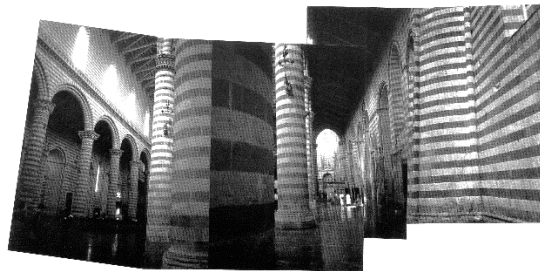


Figure 65: Untitled No.15, 1989-90, Mary Miss.

Despite some implications of psychological, philosophical, or aesthetical theories, of which Princenthal and Marpillero have mentioned in their literatures, the main key aspects in each of their description of which was written by either of them remains focused to the palpability of experience, specifically impacting human action or bodily movement within the physicality of space and contexts. For instance, in order to speak about the magnitude of the indistinct and the undervalued aspects of reality, Marpillero drew in arguments from Alfred Hitchcock's stage plots and Sigmund Freud's case studies about the depths of hidden clues, dynamic formations, conceptual constructs, unexpected characters, unconscious activities, and inner conflicts through manipulation of photographic materials—the use of combined imagery between photography and drawings in regards to the notion of *Photo/Drawings* in which photography meant as elusive clues and drawings meant as design tools, or vice versa. Ultimately, Miss constructed this archetype of aesthetic experience which could further influence visitors in their everyday behaviors and functions beyond the site. (Miss *et al.*, 2004:74) Miss' creative process of a photo/drawings concept laboriously substantiate connections between people and the original preceding contextual conditions in actual physical evidence beyond subjective or cultural, or theoretical constructs. Miss often implied that the works get designed preferably by not exhausting complex relationships between subjects, images, and language—in her opinion this could be a better fitting role for historians and theoreticians. Intentionally, Miss' provocative design was to engage tangible memories in texture, weight, sentimental sense of comfort, commonsense of ground support, challenging sense of suspension against gravity, and so forth. The relationship between visual and conceptual direction therefore would be critical to achieve these priorities of potency and tangibility of physical presence. (Miss *et al.*, 2004:78)

Furthermore, aesthetically Princenthal's literature critiqued Miss' in-process photographic medium with an outcome of potential embodiment into spatial or architectural arrangement. While there was a significant leap between the personal touch in *Photo/Drawings* process and the reinvention of decisive structure—between

the altered semi-realistic qualities in the two-dimensional graphics and the initial visions of desired spatial experience. (Princenthal & Miss, 1991:5) According to Princenthal, the incomplete match between the two stages of transformation played an essential role in furthering the imaginative and physical involvement of human participants. Eventually, the *Photo/Drawings* process acts as guiding tools fostering from the ways of seeing and thinking into the ways of realizing and actualizing. Princenthal reaffirmed that despite the abstract qualities in Miss's incomplete imageries, the intent of her manipulated perception roots in the desire to ground her art of experience for a physical world rather than within an intellectual narrative. (Princenthal & Miss, 1991:7) In further clarification, by referring to Miss' 1990 *Untitled No.21* photo collage, the outer irregular profile of the collage corresponded to the logic that Miss personally related to different aspects found in each photograph. Unless the assemble of photographic imagery suggested an evident of human figure palpably engaging with his context, the overall visual outcome in the collage did not correspond to the conventional logics tied to the difference between figure and ground. Princenthal again reminded that the Photo/Drawings represented a bodily knowledge of space with the conviction to convey the specific and vivid experience of place. (Princenthal & Miss, 1991:4)

One example of Miss's photographic inspiration illustrated from her image archives, a picture of an ancient Newari building facade in Nepal alluded to one of her 1986 interior sculptures, the *Arrivals and Departures: 100 Doors*, a freestanding screen 25 feet wide and 9 feet tall, the series of 4 main freestanding, yet non-monolithic door panels with a semblance of utilitarian domestic feature. (Boyarsky, 1987a:80) As the suggestive placement of door knobs, this familiar object consisted of an additional large number of intricately subdivided openable apertures. There was a sense of difficulty in determining which of openings were true or false—apparently designed as decoys; a few of them inserted with impassible mirror panels. Miss sums up that the unified clarity of this doorframe was intended to be compromised by the repetitive fragments of additional incomplete frames. (Miss *et al.*, 2004:148) At a quick glance as though

marking an impasse these multiple doors appeared to prevent any access in and out. Unexpectedly, once circulating around to the opposite side, the scenario revealed otherwise a simple nature of this elaborate assemblage—it was another entry way into another gallery. The piece was installed originally in front of an entrance of an exhibit at the Dallas Museum of Art. A twenty-five by nine foot in total size, the freestanding screen with door panels helped frame the passage while passing through the complex configuration. The four main doors are subdivided into series of additional doors, mirror panels, and frames. The visual clarity of an entirety could never be instantly achieved, the composition of the fragments appeared to remain constantly incomplete. For the evidence of conceptual interrelation shared among these three difference sources of visual references, the collage *Untitled No.21*, an archive photograph of Newari building facade, and *Arrivals and Departures: 100 Doors*, were all enrooted from the basis of tactile conditions potentially enriched spaces. Moreover, Princenthal supported the issue of abundant potentials lied within the Photo/Drawings process of expanding the definition of imagery:

That is not to say space is reduced to imagery, but the work's spatial environment is analyzed with the help of the linear notations. ... Just by virtue of their independence from sculptural projects, the Photo/Drawings represent the fruition of Miss's longstanding interest in imagery, in the two-dimensional component of vision in the round. And from Miss' supporting words in 1981, "The connection between the two-dimensional and the three-dimensional has been something which has been very compelling for me," "I like the idea of indicating a deep space and then cancelling it out by the form." (Princenthal & Miss, 1991:5)

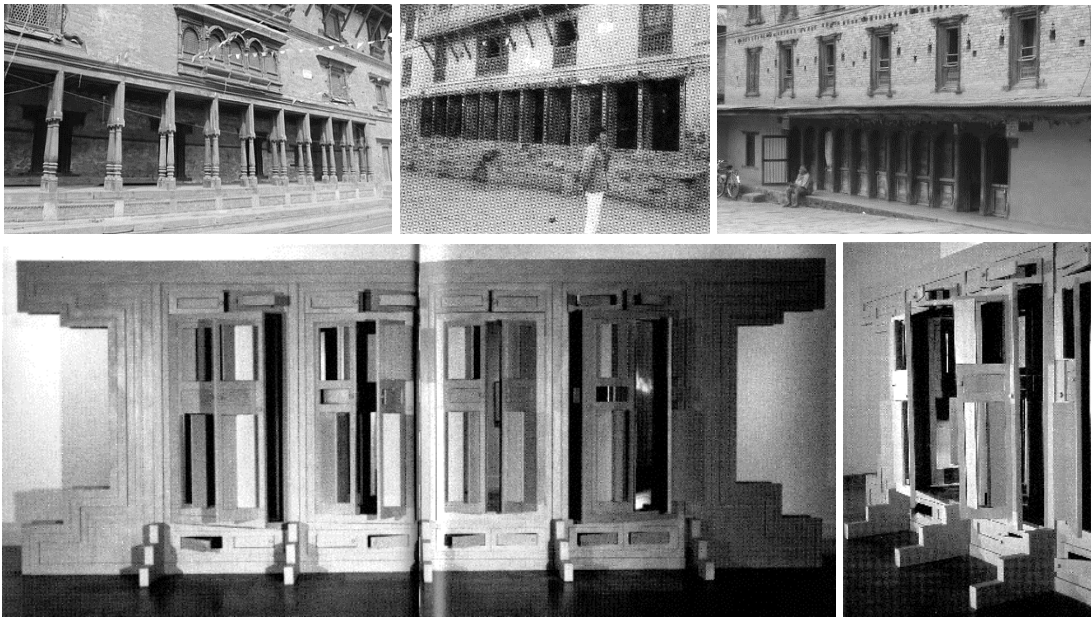


Figure 66: Imagery of ancient Newari building facades in Nepal could have inspired 'Arrivals and Departures: 100 Doors' 1986, Mary Miss.

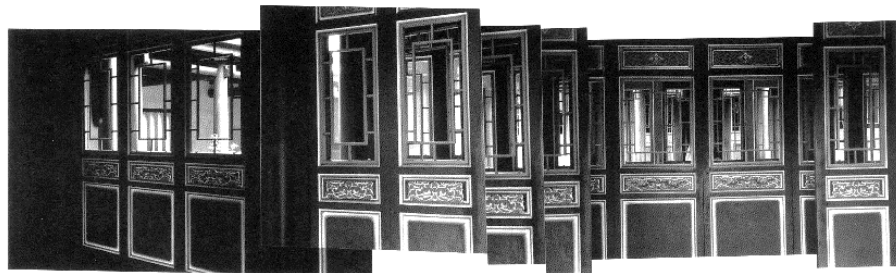


Figure 67: Untitled No.21, 1989-90, Mary Miss.

Between Inputs of Internalized Concept and Outputs of Externalized Methodology

Toward the end of this second passage, the focus now will reside on specific art projects by Mary Miss, and featuring some selection of her parallel contemporaries—complex projects in the scope of site versus context and larger in the scale of the overall built form. Especially, in regards to Miss' essential design methodology of Photo/Drawings, the emphasis of investigation will attempt to extrapolate how the manipulative method of imagery could resolve the complex challenges posed within these art projects. Ultimately, the closeup scrutiny in Miss' complex projects

would indicate the fundamental link between the hypothetical domain of Incompleteness and Mary Miss' art. The linkage could be explained in its polarly difference between the two consequential passages in this chapter. From concepts established by genealogy in Miss' work to execution strategized by methodology in Miss' work; subsequently, the trace of incompleteness could be potentially cultivated from the difference between internal inputs versus external outputs—between internalized conceptual aspects of idealistic control versus externalized substantial aspects of synthetic elaboration.

The next set of comparisons would be between the method of Photo/Drawings collage and her built complex projects. The purpose is to exemplify the possible interrelation between the method of two-dimensional layered imagery and the potential sources of transfiguration into an actual experience for human engagement. In the 1990 *Untitled No.4*, part of the *Photo/Drawings* series, it showed another Miss' attempt to generate implications of spaces and movements by the cut-and-paste reorganization of images in various repetitions and orientations. Particularly, the evidence of fragmentation in the manner of collage could dilute the sense of specificity regarding location of the object, while putting emphasis instead on the desire to cultivate spatial and experiential concepts. Incidentally, a similar system of spatial duplication and experiential expansion reoccurred in Miss' 1977-78 built project—Perimeters/Pavilions/Decoys, consisting of two earth mounds, three different-in-size towers, one cutout hole at the ground which expanded into a larger square for an underground courtyard. Princenthal described that Miss' choice of photographic imagery for her Photo/Drawings method of design process represented the irony of hinted truth, the indirect tangent of fact, or the roundabout indication of intent. Likewise, for Miss' public sculptural project, the recognizability toward actuality of elements would turn out to be dissolved into illusion after illusion. Fragments in Photo/Drawings would substitute one spatial structure or sequence for another imaginary version of fragments. Along the journey approaching to Miss' sculptural constructs, the viewer would be encouraged to wander through tactile and voluptuous moments of optical experience.

Ultimately, from Photo/drawings method to Land Art projects i.e. the public sculptural spaces, the creative process would work out uninterruptedly, as the photographic method would eventually generate design executions, or as Princenthal concluded that the layering sequence in Photo/Drawings represented the major catalyst in Miss' design. (Princenthal & Miss, 1991:8-9).

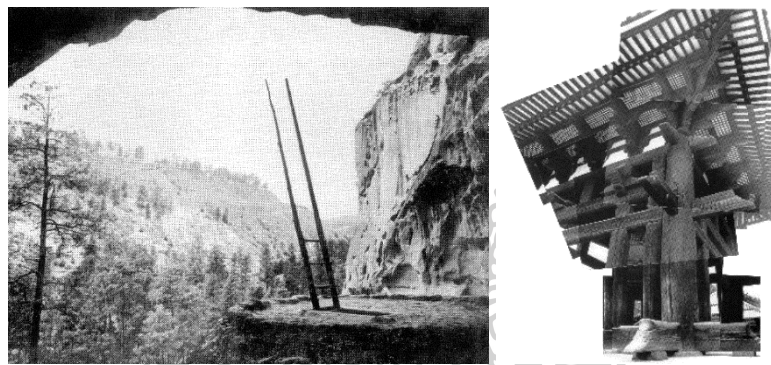


Figure 68: Miss's photographic reference of the Ceremonial cave and Kiva, Frijoles Canyon, New Mexico could have inspired Untitled No.4 (Photo/Drawings series) 1989-1990, Mary Miss.

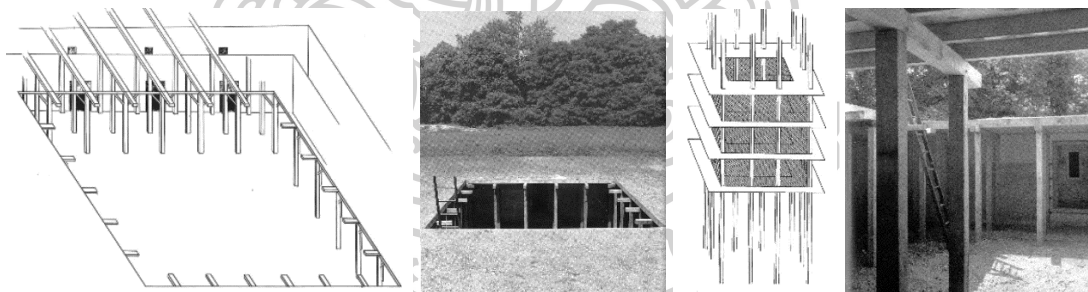


Figure 69: Perimeters/Pavilions/Decoys 1977-78, Mary Miss.

From late '70s onward, many of Miss' large scale outdoor projects require collaborative efforts with other technicians and specialists, including botanists, archaeologists, writers, planners, etc. Miss believes that these interdisciplinary consultants help extend additional richness and complexity taken from their fresh viewpoints. And the intricate overlay method of the *Photo/Drawings* would help overlap and consolidate the pluralist overload of notational information clashed among diverse

disciplines. Miss believed that collaboration with experts from other fields was necessary because of the sheer amount of accessible information and the increase of complex situations in the plural society; consequently the privileged position of working hermetically alone would no longer be as practical. (Miss *et al.*, 2004:21) Miss once regarded that there was an experience built intrinsically in every physicality of structures, even without supporting theoretical systems. From the comprehension of Photo/Drawings method thus proved that Miss inclined to “form”; not only in the form for art’s sake, but how forms would organically and humanely condition our variable physical engagement as well as our fluid emotional experience. Miss acknowledged that her personal archive with decades of imageries would ground her personal design statement toward an accessible experience and memorable impact for all, and not subjectively perceivable only for her internal-self. (Boyarsky, 1987a:97) For this evidence of positive-constructive mode of control, Miss’ arrangement of complex components could be achieved in conjunction with her *Photo/Drawings* methodology—the *output of complex-collage layers*. In support of Miss’ constructive role in Photo/drawings method, Jennifer Shields elaborated that this positive role of reconstructive purpose coincided with the method of Photo/drawings i.e. collage-drawing, as Shields furthermore categorized into two modes of constructive outcomes that through formal manipulative process, one outcome was geometric and the other was social orders:

Collage-drawing can be defined as a sub-set of collage in which select fragments of color, texture, or image are combined with line, exploiting the canvas as a three-dimensional (potentially infinite) space. The plasticity of space plays a primary role in collage-drawing share a common interest in constructing a sense of order. Construction, in contrast with composition, motivates these

designers. The construction of order can be delineated in one of two ways. First, geometric order can be constructed through formal means. Second, social order can be constructed conceptually through narrative means, framing utopic or dystopic conditions... (Shields, 2014:63)

For many art projects during 1970s, artists could be grouped together in terms of producing similar outputs in characteristics of *complex-collage layers*, series of artists were prone to combining incohesive, but articulate and intricate parts, these components furthermore consist of extensive compilation of elaborate repetition, open-ended fragmentation, blurred boundaries, incoherent expansion, defied monumentality, inviting clues of expectations, etc. Speculatively, the origin of these tendencies could be situated in parallel with qualities in Feminist Art movement. Lucy Lippart subsequently indicated that feminist movement signaled such an influential shift from Minimalism to several anti-establishment movements; such as Post-minimalism, Conceptualism, Land Art, etc. The avant-garde gestures with feminist urge could have challenged minimalist monotony and repetition induced with authoritative aggression in the name of white male power. (Fineberg, 2011:294) The artistic framework since Eva Hesse shared the common artistic platform with Miss and other established female and male Land Art contemporaries—such as Alice Aycock and Nancy Holt. The characteristics of *complex-collage layers* within Land-Art practice consisted of artworks produced by men as well as women. For instance, George Trakas, Siah Armajani, and Gordon Matta-Clark, representing a few of male artists whose projects could be considered within this group, as Miss herself noted: *There were also men who were part of the same period of 'deconstructing' artistic practice like George Trakas, or Gordon Matta-Clark. There were men who were participating in the same movement with their different ways of*

*thinking, but women had so much to do with that*¹¹. Moreover, in an interview with Anne Barclay Morgan, Miss's awareness of the output of art generated by *complex-collage layers* was evidential: *But I find that layering of information that happens in this process allows for developments that are quite unexpected. And I feel that given the state of affairs we are in, with limited resources, we have to learn how to do this much better than we have been. At any rate I think my process and the way I integrate my work into its context is what may distinguish my work as being more feminine in nature.* (Morgan, 1994:23)

In the works produced by Pluralist artists and sculptors; both men and women, have been characterized under the outputs of complex-collage layers. The artists would produce art by applying comparable concepts and resulting in relatable outcomes that shared a set of collective attitudes and to be reminded again as following; the type of art which could be willed to break free from conventions, rules, or restrictions, and the type of art which could question traditional constraints and turning those into highlights or unexpected strengths, especially in the contexts when neither architects or landscape architects would prefer not to confront. Notably, *Gordon Matta-Clark* also produced the artistic output in the tendency of complex-collage layers, nearly literally. In his community, he was adopted as an urban activist who activated the sense of communal cohesion and communal engagement through art. Matta-Clark's 1974-1975 series of photographs and photo collages titled *Splitting* and *Conical Intersect*, the black and white images were captured from abandoned buildings after his slicing, subtracting, removing actual sections of floors, ceilings, and walls. He succeeded to bring back the sense of the lost-neighborhood identity by highlighting the specific cutout parts of those weathered structures. The evidence of Matta-Clark's impact truly crossed boundaries from art, to sculpture, and most of all to architecture as theatre, explained in his words:

¹¹ Excerpted from a transcript of a private conversation with Mary Miss on the 6th of September 2016, 14:28pm. An audio of 63-minute conversation was recorded at Mary Miss' Studio in Tribeca, New York City.

I feel my work intimately with the process as a form of theater in which the working activity and the structural changes to and within the building are the performance. I also include a free interpretation of movement as gesture, both metaphoric, sculptural, and social into my sense of theater, with only the most incidental audience – an ongoing act for the passer-by just as the construction site provides a stage for busy pedestrians in transit.¹²”

Furthermore, sculptors who created outputs of complex-collage layers would be relentless in their passions to look into and beyond historical quotations and references while confronting any context autonomously as new ground of opportunities. Their desire to reinvent by rethinking tools as well as rethinking the outcomes of an engaging situation for impactful physical experience. Ultimately, their ultimate interests to redefine the potent relationship between a viewer and a work of art—to make sculpture realign this allusive in-between path between the reality and the imagination. (Boyarsky, 1987a:98)

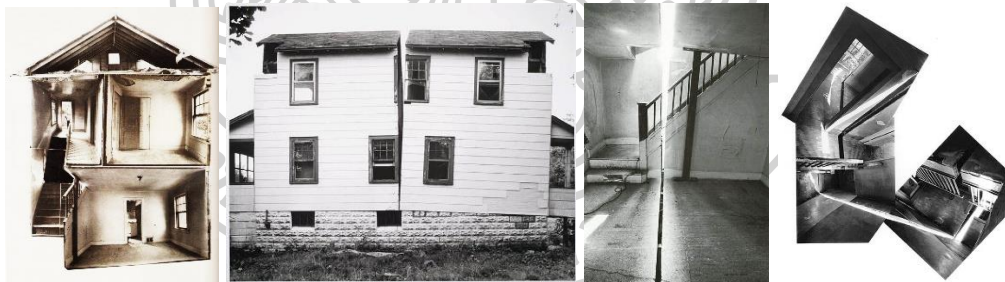


Figure 70: Splitting 1974 Series, Gordon Matta Clark.



Figure 71: Conical Intersect 1975, Gordon Matta Clark.

¹² “Gordon Matta-Clark.” *Tschumi at Pompidou*, Domus Magazine, 9 Dec. 2016,

www.domusweb.it/en/news/2016/12/09/gordon_matta_clark.html, published 9 December 2016.

To organize the sculptors in the category by the outputs of complex-collage layers in direct contrast to the sculptors who would put emphasis on the cohesive *inputs of idealized concepts*, this latter is inclined toward cohesion and unity as an entire monumental piece—a group of Site-Specific artists including Michael Heizer and Walter De Maria, previously introduced. Heizer's work centered his heroic sculpture as an immense place rather than a sculptural object. (Fineberg, 2011:332) Both Heizer and De Maria evoked phenomenological spectacles out of pure subjects in nature which became both contextual and conceptual components; earth, terrain, water, sunlight, lightning, etc. The works of Robert Smithson likewise alluded to geological prehistoric time in common with De Maria and Heizer. The three derived their works from *preconceived systemic ideas*, rather than improvising the process which involved chances and spontaneity. Heizer, De Maria, and Smithson all saw their creations associated with the *concept* of sublimity, painting the landscape in alarming scope of magnitude and desolation amidst the American West. (Fineberg, 2011:331) Narratively specific were the artistic outputs of Heizer, De Maria, and Smithson; furthermore, acutely scripted up to the meticulous details as well as the meanings of experience. In contrast with Miss' artistic *outputs of complex-collage layers* based on Photo/Drawings process, because Miss' art maintained a certain level of allusiveness and intuitive indeterminacy, while the positive pursuit of subjective control upon the overall design remained neatly intact and quietly contained. With only subtle hint of compulsive and extensive elaboration, Miss' art generally was intended toward positive-cohesive restoration of componential parts i.e. the positive spectrum of the polarity—toward clarity of built actuality rather than complete illusion by instinctive design, and toward her subtle alteration of imperfect repetition rather than her complete articulation of intricate details, for instance.

To further put Miss' work in comparison with the work of Robert Smithson, his most popular 1970 Land Art work was the Spiral Jetty at the Great Salt Lake in Utah, USA, made with basalt rock, salt crystals, earth, and water. Despite his negative critique on the monumental aspect of dramatic and overscale spectacle where an imposing

sculpture would focus merely on relationships between the unconquerable awe of nature imposed in contrast by the intervention from manmade alone, but Smithson claimed that his work strived for the direct engagement with nature in a more romantic and subliminal discourse. Nonetheless, Smithson would philosophize his existentialist thoughts toward an apocalyptic theme of morbid aesthetics with undoubtedly darker narratives and further depths of sentiments and dramas. (Fineberg, 2011:327-328)

...and he developed a morbid aesthetic based on an appreciation of sludge heaps, tailings ponds, and the ubiquitous commercial strips of American suburbia. This apotheosis of the ordinary had something in common with the assimilationist aesthetic of Oldenburg and Rauschenberg except for its profoundly pessimistic emphasis on the irreversible destruction of the universe and the decline of distinctness in all matter. ...Even the underlying contradictions of Smithson's attempt to order the world while simultaneously acknowledging its inevitable tendency toward entropic disorder expresses his aesthetic of existential hopelessness. "A bleached and fractured world surrounds the artist," he wrote. "To organize this mess of corrosion into patterns, grids, and subdivision is an esthetic process that has scarcely been touched." (Fineberg, 2011:328-329)

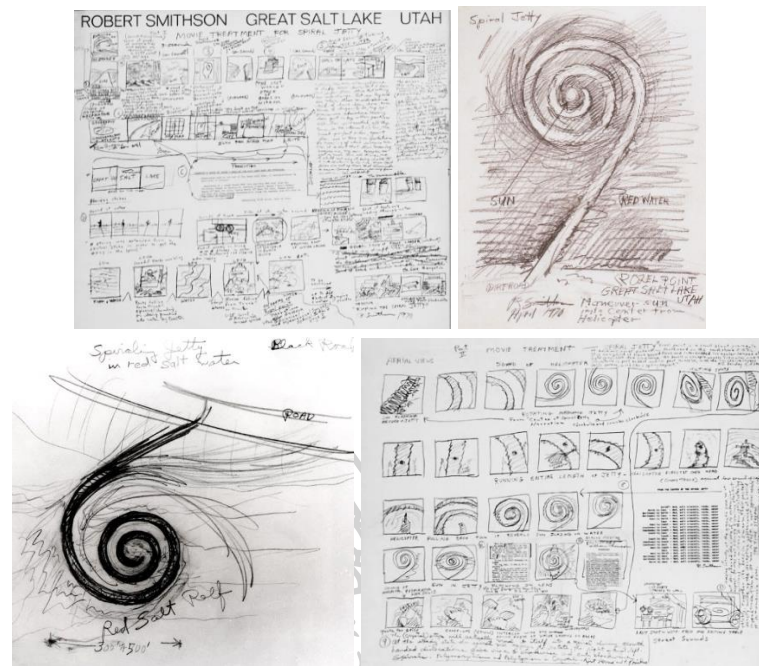


Figure 72: Spiral Jetty 1968 (process), Robert Smithson.



Figure 73: Spiral Jetty 1968; film stills and exhibition photographs, Robert Smithson.

While Miss' art encouraged actual physical interaction and active engagement between a visitor and sculpture, Smithson's audience on the contrary were programmed to witness his Spiral Jetty without actual physical experience and without presence of real time and space, but only through mediated mediums of curated photographic and

cinematic presentations. Even as the indirect reproduction of art, the sublime attraction was conceptually grasped by prescription but not by actual experience, although graphically enticed based on striking images taken of the lake's top view casting the color of eerie red against the pristine trails of salt crystals and rocks—palpable was the sense of mythologized transformation at the center of the spiralized whirlpool. The barren site as though appearing abandoned reminds us to a scene of futuristic wasteland. (Fineberg, 2011:329)

Both Mary Miss and Robert Smithson shared in common a set of creative methodology—manipulating an in-between polarity of incomplete perception; between two-dimensionality and three-dimensionality through their different methods of formal and visual investigations in order to achieve representational effects of delayed but immersing art experiences. While Mary used her layering techniques in *Photo/Drawings* in order to extract conceptual data out of the reading into the specificity of site. Smithson, prior to conception, the perception of the site was the relentless exposition of a subject. his *Provisional Theory of Non-Sites*, published in 1968, he attempted to propose a semi-abstract mode of metaphoric representation so as to replace it by redefining the actual experience of a specific site by juxtaposing two disparate sets of metaphorically related assemblages side by side. (Fineberg, 2011:329) For example, arranged on a vertical wall, the first set was a two-dimensional indicator; whether a plan, a diagram, or a map informing a location of site. On the other hand, arranged on the floor next to the wall assemblage, the second set was the actual geological sample of rocks, salt, gravels, earth taken from an actual location. The material was boxed, shelved, or displayed within a special form of container. The abstract shape of container correlated in some ways with the territorial concept of the actual site as well as coinciding with the two-dimensional indicator on the wall. A viewer began to sense the complex metaphoric relationship, Smithson's term was *the Dialectic of Site and Non-Site*, between what represented and what would be represented—the intricate metaphorical passage between the two locations. In Smithson's *Provisional Theory of*

Non-Sites, the resolution lied between the two-dimensional and the three-dimensional 'logical' pictures of the two sites; one represented the actual, while the other represented the Non-Site. First, the two-dimensional medium, usually hung vertically, was drawn in a planar format and attempting to mislead into otherness beyond its actual projecting appearance. The 'three-dimensional picture' on the other hand was an abstract arrangement of 'expressive-art' object or objects, intended to project a 'new sense of metaphor' in denial of organic nature and logical intuition¹³.

While both Miss and Smithson would share the critique on the institutionalized confinement of museum and gallery space, the difference between them remains distinct in terms of the level of physical and conceptual detachment between outputs of art and the displaying location of art. The concepts of artistic outputs between Miss's and Smithson's were paralleled in terms of synthetic retranslation of subjects and contexts; the openness, plurality, indeterminacy of site; into conceptualized forms of representations; Miss' *Photo/Drawings* and Smithson's *Non-Site*. However, in terms of the actual locations of outputs, Smithson's *Non-Site* concept would allow the placement of artwork to be confined in a museum-gallery convention due to its singularity of symbolic representation and its determinacy of reductive materialization of content. On the contrary, Miss' *Photo/Drawings* as process materials were irrelevant to the viewer, the critical significance would rely completely in the output of actual experience on site. (Auping, 1987:160-161)

¹³ Paraphrased from the *Unpublished Writings* in Robert Smithson: The Collected Writings, edited by Jack Flam, published University of California Press, Berkeley, California, 2nd Edition 1996. And from "A Provisional Theory of Non-Sites." *Robert Smithson*, Holt-Smithson Foundation, www.robertsmithson.com/essays/.

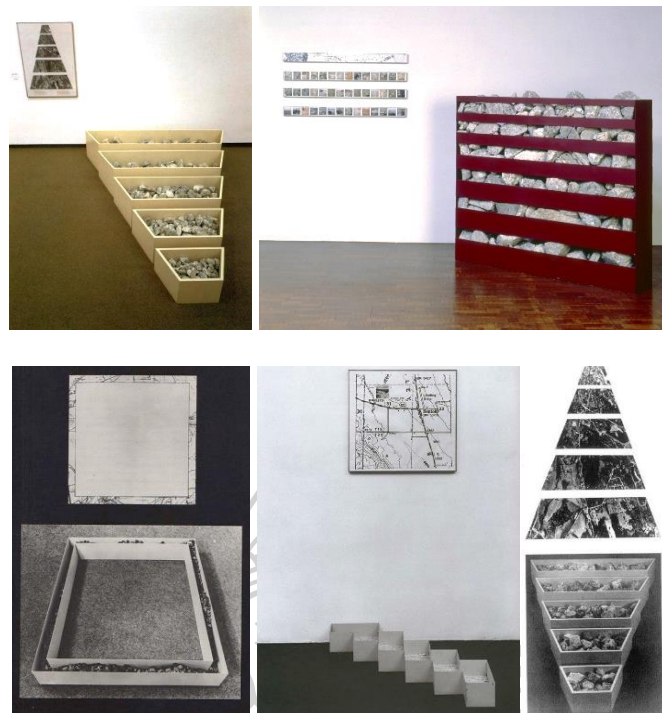


Figure 74: Non-Sites Series 1968, Robert Smithson.

In comparison between Miss' art and the following works by two other female Land Artists, Alice Ayccock and Nancy Holt, both of whom could also be identified as part of same group of artists with the outputs of complex-collage layers. Ayccock and Holt shared several fundamentals of conceptual inputs and design outputs with Miss. For instance, Ayccock's 1975 *Project for a Simple Network of Underground Wells and Tunnels*, the aboveground consists of scattered arrangement of six squared concrete openings, against of which the three wooden panels leaning on top. Also, visibly at ground level, the three wooden ladders emerging out of the same openings. The overall impression of the installation at first glance appears to challenge viewer's curiosity by posing an ordinary setup of the almost unobtrusive utility components as though equipped for an everyday use. (Lailach & Grosenick, 2007:28) Additionally, the similarity in the concept of rethinking based on a form of utility objects with Holt's unbuilt 1975 *Five Wells Descending A Hillside*, the first glance upon the object signaled a commonplace element of infrastructure, until an eventual discovery would reveal the unusual and perplexing organization of repetitive and sequential spatial potentials. Comparatively similar to Miss' 1977-78 *Perimeters/Pavilions/Decoys* project, the

perception from an initial approach, the organization of these three components gradually reveals itself one by one. Not until circulating completely around the project site that every sequence and experience became gradually and indirectly experienced in its incomplete physical presence and its constant but incomplete psychological fulfillment—the rationality kept fluctuating between expectation and misconception, between allusion and illusion, between invitation and entrapment, between unapproachability and infinite space, and so forth. Each component within the built complex could engage each viewer at the level of bodily experience or for someone in some circumstances at the level of mental experience. (Lailach & Grosenick, 2007:76)

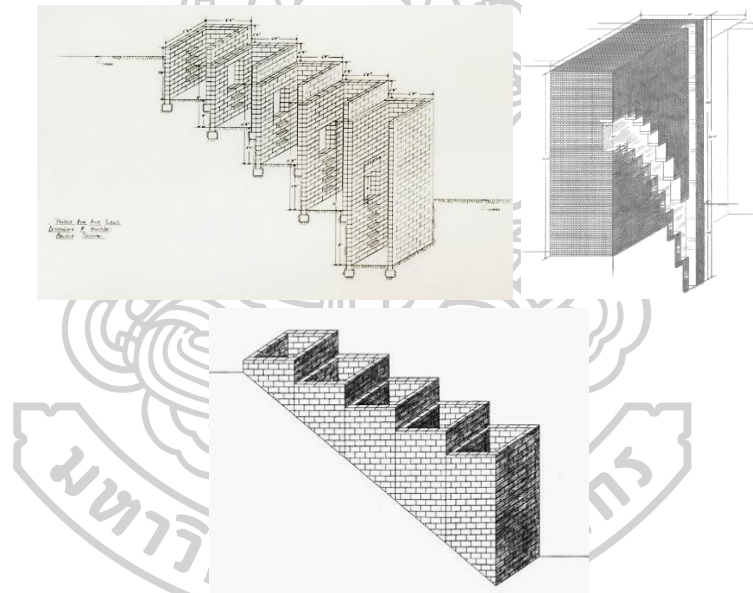


Figure 75: Five Wells Descending A Hillside 1975, Alice Aycock.

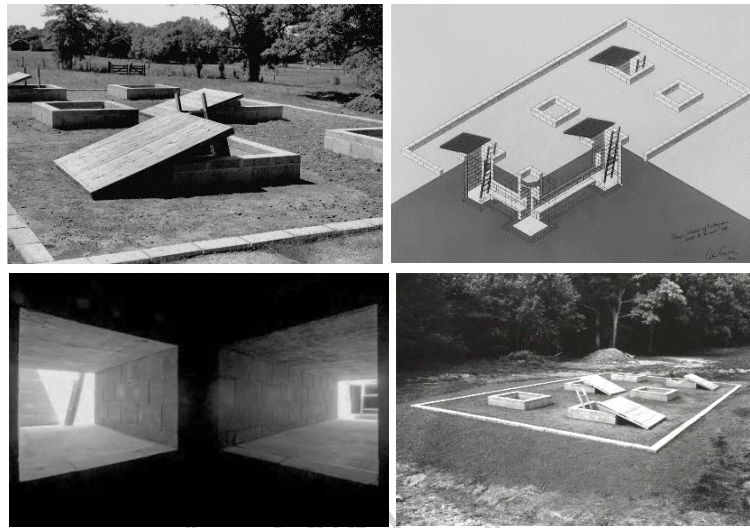


Figure 76: The Simple Network of Underground Wells and Tunnels 1975, Alice Ayccock.

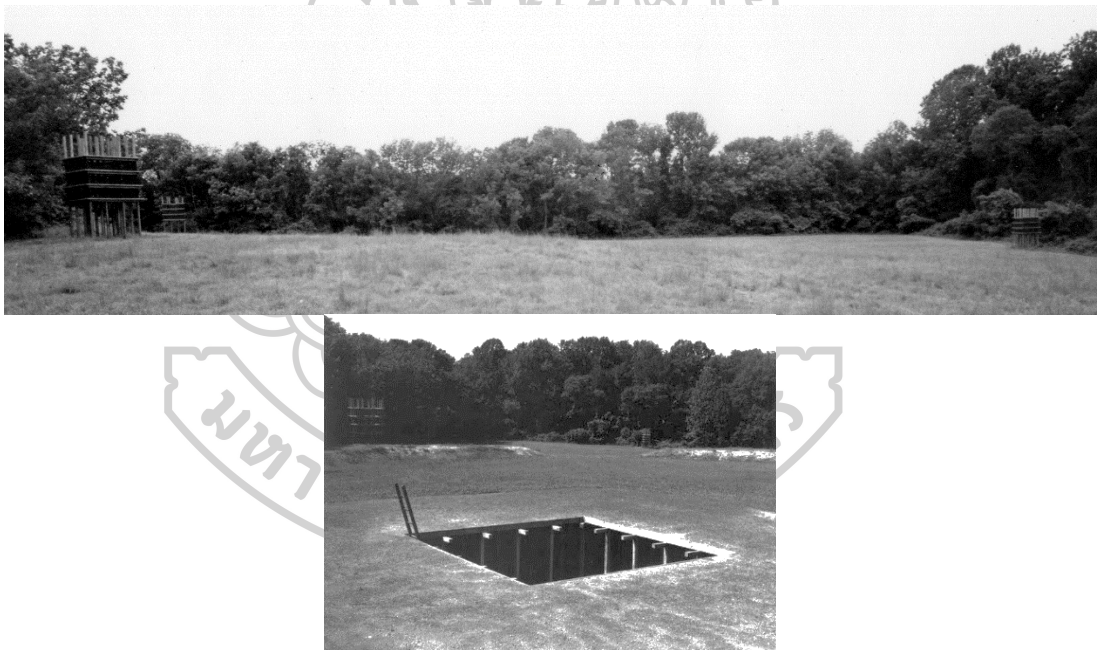


Figure 77: Perimeters/Pavilions/Decoys 1977-78, Mary Miss.

In Holt's 1973-76 Sun Tunnels, the compositional assemblage consisted of four concrete tubes, each with six meters long and three meters in diameter. During the winter and summer solstices, approximately on every 21st of June and every 21st of December, the ultimate movement of the sun could be experienced of the early sunrise as well as the near sunset. As the trail of the sun could ascend and descend pass at the

very center of the concrete tubes placed at west or east side. While being inside each tube, one could intimately observe and experience the constant change of daylight and moonlight. The beams of light appeared through a number of holes, positioned according to the concept of constellation. (Lailach & Grosenick, 2007:58) The objects or structures placed in the landscape are made as tools that assist the act of witnessing natural phenomena, thus in comparison with Holt's Sun Tunnels, Miss's 1976 Blind Set commission was the combination of three recessed concentric circles of steel intersected by four narrow concrete troughs. A gradual sequence of vertical motion, the descending or ascending in and out of the recess was guided by the systematic contraction and expansion of the rings of four synchronized widths. The narrow V-cut troughs helped guide the viewer's circulation and orientation. Blind Set provided an ideal place to actively witness a systematic change in a passage of time. (Boyarsky, 1987a:54)

Consequently, Holt's and Miss' projects shared the significant attitude for many of their works of art—art as a tool to experience as well as a tool for experience. Critics supported this notion of art being as tool in order to enhance senses of engaging experience toward Pluralist discourse as an open system that could further expanded ideas and perceptions. Art functioned as a map of the mind, as a tracking vehicle for a fuller living, and as an interdisciplinary arena for experimenting ideas. (Fineberg, 2011:398) From the late'70s through the mid'80s, Aycock began to explore her conceptual thinking in a more abstract and philosophical mode. And by mid'80s the depths of her logics behind the actual works dealt in depths with mystical languages and cryptic diagrams of the universe. Furthermore, the dramatic results of her late sculptural forms ended up matching such from the past as of 1920s constructivism—nostalgia, mysterious, even threatening oneiric forces. (Fineberg, 2011:401-402) In contrast to both of Miss' art projects; Perimeters/Pavilions/Decoys and Blind Set, exemplified art as an observing act beyond a static point of experience. Both of Miss' works encouraged active physical movements from participants. Miss summed

up her emphasis on the active engagement of realistic physical impact rather than abstract and conceptual depths or extensive philosophical references. (Lailach & Grosenick, 2007:76)

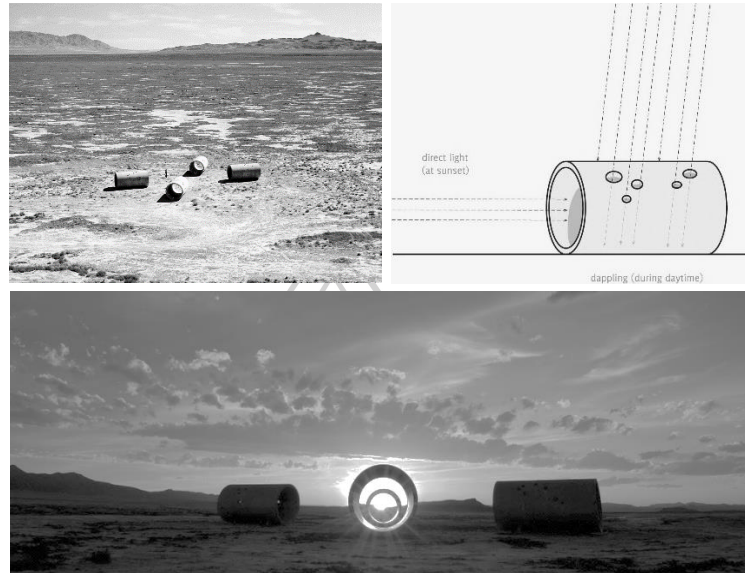


Figure 78: Sun Tunnels 1973-76, Nancy Holt.



Figure 79: Blind Set 1976, Mary Miss.

In contrast with other monumental scale of Land Art works by other male contemporaries, the process behind the works by Miss, Aycock, and Holt were deeply intuitive and personal, even though their visions of end results tended to avert any input of signature features. The three female artists instead pursued their sculptural works as research assignments with more intimate scopes and settings. Often displayed in undramatic gesture had always been the common theme for their pieces. The gradual and progressive impacts highlighted the relationship between man and the built or natural environment. Moving forward from 1960s, the activism in Feminist Art movement represented the core attitude of this generation in making art in the hope to change the world. (Miss *et al.*, 2004:20) Miss described the scenarios during the time of unique progression; how the art movements with flattened imagery progressed onward to become all other art movements that followed:

...However; what happens now as people look back at Feminism and that period of Feminist artists seems limiting; they are looking at women who used 'lace' or certain kind of 'imagery', mainly to do with 'painting'. I don't think critics have appreciated the affects that the women's movements had on many other fields. Also, once you got to the 70s, nobody knows what was going on because everything was kind of exploding. It wasn't a clear period where there is a single movement like 'Abstract Expressionism' or, 'Minimalism'. ..."¹⁴

Between 1970s and 1980s, pluralism dominates the capitalist corporate culture in America and across the Atlantic. Due to drastic increase of societal complexity, multiplicity, plasticity, and diversity, new established artists, unprecedented with a large number of female artists, emerged with a broader canvas to explore in different directions—no more fixed rule. (Fineberg, 2011:376) And from mid'70s onward

¹⁴ Excerpted from a transcript of a private conversation with Mary Miss on the 6th of September 2016, 14:28pm. An audio of 63-minute conversation was recorded at Mary Miss' Studio in Tribeca, New York City.

Postmodernism begin to form its course, and once it joined force with Feminist Art movements, several new takes on the traditional Fine Arts emerged in installation art, performance art, and photographic art. The prominent paradigm shift occurred especially in photography. A technical medium once related to a specific skill set and used mostly with practices in applied arts, instead the photographic medium became more suited Feminist Artistic executions due to its expressive documentary qualities—its direct and immediate mode of capturing explicit facts. Feminist arts conspired with postmodernist attitudes brought altogether a perpetual flux of complex intersections between new opportunities and ideas. (Fineberg, 2011:405)

Summary of Chapter three: Trace of Incompleteness, Polarity in Miss' Art, between Conceptual Inputs and Methodological Outputs

Miss' methodology in art evolved alongside the rise of postmodernist influence. The change was recognizable from Miss' works in the context during her Post-minimalist, late-modernist period into the context of Pluralist Postmodernist juncture. However, her creative inputs and outputs have been persistently balanced toward the positive mode of regenerative and restorative reconstruction in order to regain partiality of fragments into potentiality of whole. Miss' design practice in relation to the concept of art as an experience has been gradually expanded in scope and scale of commissions. The type of works that drew her interest and expertise became associated in wider and more complex social and environmental contexts; consequently, the project initiatives must aim to improve the wellbeing of society, environment and community. From late'70s onward Miss readdressed a set of clear objectives in her solo and collaborative public art projects. Because of an immense speed and size of booming capitalist-consumerist culture, in art the rising quantity of critics, curators, and artists themselves found new prolific ways to empower their voices. They overpopulated the art scene while no longer one art movement could dominate the others. The art world since the seventies was and has been oversupplied by too many directions. (Fineberg, 2011:376)

Pluralist arts attempts to reflect the multiplicity and diversity of society, Postmodernism assertively questions every concept, every objective, every truth, every control from mainstream authority, and every fixed meaning—through alienated styles and representations. (Fineberg, 2011:365) On the contrary the disparate nature of Miss' reorganizational work based on her outputs of complex-collage layers of componential fragments, Miss' art of public experience insistently has tended to reinvigorate the disintegrated fabric of the site contexts which appealed to her interest in its forgotten everyday small but profound moments. Miss intended to provide experience through her art that encourages a visitor to find new and positive ways to think, pause, react, and slow down against the relentless pace of everyday routines by reconnecting public life or public domain back to its intimate nature of an overlooked interior life. (Morgan, 1994:23)

Through this chapter, an in-depth investigation on the art of Mary Miss have leaded to a form of realization. The trace of incompleteness found in Miss' work is linked to the polarly difference between the ground rule of conceptual intent and the materialization of methodological process. The ground rule of conceptual intent reflects in Miss' design commitment to maintain the level of control upon the overall contained aesthetical qualities, to strategically implement the unanticipated moments of indeterminacy and uncertainty. Most of all, Miss' ultimate inputs of the ground rule is to restore the physical impact of partiality from its fragmented components and thus regenerated toward its potentials of reunified whole. On the contrary, the materialization of methodological process would reflect in Miss' own Photo/Drawings concept. In its instinctively unbounded and uninhibited process, the outputs of complex-collage of layers could potentially splay toward extensive and elaborative result of augmentation without end. Furthermore, in Miss' persistent pursuit of resolving the extent of public realm in its diverse and complex issues of social and cultural contexts, her insistence of reinvigorating series of small moments within an unmatched expanse of site would take certain risk of overreaching the underlying goal of reunited community. Ultimately, in her

collaborative efforts with various parties of expertise in order to gain substantial technical and referential supports beyond artistic and creative perspectives. Inevitably inclined toward dissolution of oversaturation, the negative results upon many of her unbuilt design proposals could be partly from an overload of overlays with multiple and dissociated objectives beyond the limit of what art could actually overcome in the everyday real world; against the politics of art and design commissions.

For the following chapter four, based on the realization of the polarly distinction between concept and methodology in Miss' art, from the trace toward the theorization of Incompleteness and from the comprehensive selection of Miss' projects, each of which will be individually analyzed. More importantly, each project will be analyzed in relation to the six operative keywords of Incompleteness found from the trace in art; the internality of Absence, Illusion, Subjectivity versus the externality of Fragment, Contradiction, Referentiality. Hypothetically, next is the question of alignment whether the polarity between concepts by inputs versus methodology by outputs in Miss' art would interrelate in accordance with the polarity between internality by abstraction and externality by fragmentation in Art. Ultimately, in chapter four, the question of how would rely solely on this interrelation; whether such would begin to establish the order of Incompleteness in which the tipping point between partiality and entirety of a subject could be systematically identified and potentially regulated.

CHAPTER 04:

Theory of Incompleteness, the Balance of Polarity between Partiality and Whole

It has been established based on the overall analysis of Miss' work that there was a string of factors within the fundamental nature of her work that activated the tipping point of inclination toward one of the two different tendencies; toward conceptual intent or toward methodological process. For instance, one aspect of design would cast an inclination toward the private realm of conceptual intent featuring definitive ground rules, while another aspect of design would signify a tendency which operates within the objective scope of methodological process or the strategic mode of materialization. In this chapter there is a speculative question pending from chapter two in regards to the six operative keywords found within the trace of Incompleteness in art, additionally separated into two poles; the internality of Absence, Illusion, Subjectivity versus the externality of Fragment, Contradiction, and Referentiality. The following analysis of selected projects by Mary Miss, each selected art project will be inspected closely; ultimately, the investigative task in each work was aimed toward the possibility of identifying as well as explaining the very framework of constructs in accordance with any of the potential six operative modes of Incompleteness. Subsequently, the crucial question would be left to evaluate and determine the type, the frequency, the consistency, the sequence, and the rationality of use among these operative keywords. Ultimately, by the end of the analysis at the final project, the summary of use for the six operative keywords could at all represent a pattern, a system, or possibly an order in which the evidence of its attributes established in the order of Incompleteness could begin to systematically identify and hopefully effectively regulate the flux between partiality and whole.

By the end of '60s until at the beginning of '70s the Post-minimalist period reacting against formalism and reductive Minimalism by turning toward temporal, natural, and ephemeral critiques to form, became the significant turning point when this

counteraction opened up the development of several new genres of art. Miss' contemporaries and her sources of influences and inspirations would include Process Art, Scatter Works, Earthworks, Site-Specific Sculpture, and Conceptualism—corresponding to the time of the development for her early works. (Levin, 1988:28).

Post-minimalism likewise set off the early Feminist works of Mary Miss as her emphases on process and space began to shift away from the characteristics of modernist purity and reduction. The realization of Land Art furthermore extended Miss' site-specific sculptural works as her emphases now turning to the context of site and her intent on the positive and potent impact upon people. Her work began to break away from her Land Art contemporaries with the new focus on the evocation of intimate experience rather than the articulation of physical form. Eventually, Post-modernism reinforced the late-modernist stage of Miss' public art projects as her latest emphases shifted to the fragmentation of forms and reconfiguration of multiple contexts began to accumulative and elaborate features; however, without slipping away into a total dissociated realm of incommunicability and indeterminacy.

The chronology of Miss' projects will be summed up into three distinct phases. Among projects, the three phases are grouped together according to the following criteria; their generally concurrent timeline, their componential similarity, fundamental external characteristics, and their applicability with the operative terms of Incompleteness, as each project within the phases will be assigned with a selected number of operative terms of Incompleteness. From the previous chapter three, one distinct attribute was how Miss' art was described in series of paired counterparts. For instance, the rationality behind the constructs of Miss' project could be resulted by the method between expectation and transformation, between complexity and barren, between invitation and enclosure, or between blockage and infinite expanse—as

though an incompletely defined subject that were caught in between the state of duality or polarity characterized as not one thing completely and partially as well not the other.

Furthermore, the functions of the six terms are divided into two groups; three terms are grouped as internalized operation, and the other three are grouped as externalized operation. Combined with the general nature of polarity in Miss' projects, the process of selection among the framework of six operative terms of Incompleteness will consequently be drawn out in a series of dualistic pairs between internalized and externalized term. This results in the three following pairs rationally bound in a binary variation i.e. polarity. The first pairing is *Absence* and *Fragment*, second pairing is *Illusion* and *Contradiction*, and the third pairing is *Subjectivity* and *Referentiality*. While the operative mode in the framework of *Absence*, *Illusion*, or *Subjectivity* will still function in its internalized ideals featuring ground rules of conceptual intent—overall regulated and privately organized aesthetics, strategic control in the elements of chance or indeterminacy, and restorative goal of reunited whole from parts. On the contrary, in the opposite spectrum of polarities, the operative mode in the framework of *Fragment*, *Contradiction*, or *Referentiality* will continue to function in its externalized ordeals featuring materializing process of methodological implementation—instinctively unbounded and uninhibited outputs toward extensive and elaborative result of augmentation without end, open to element of risks by overreaching or conflicting the underlying goal of reunited community, and inclined toward dissolution of oversaturation with multiple and dissociated objectives.

In short, each polarity between two terms will be set with dual functions; one of two would focus on the containable, accountable, and identifiable, while the other signals the opposite. During each distinct phase of Miss' projects, there will be an additional increase of complexity either in the scope and scale of projects and sites. Hence, in order to achieve the objective goals of project design, the additional pairing of operative terms of Incompleteness would be brought in so as to counterbalance in the

constructs against an incrementing challenge. The three divided groups of Miss' projects will correspond to the three levels of increased complexity in terms of scope, scale, site, culture, and so on. Eventually, the following analysis of selected projects by Mary Miss, each selected art project will be thoroughly inspected. The ultimate goal of investigation per each project is to identify and determine the interrelation between the very concept of art as experiential constructs and the catalyst in its selected polarly pairs, each of which is drawn out of six operative terms of Incompleteness.



For the choices in polarly pairs placed in accordance with distinct functions and design strategies per each group of projects, the choice of each wording for each of the six operative terms consequently is aimed to bypass any affiliations to existing theoretical and historical synonyms but thoughtfully chosen in its utmost clarity to define the mode of operative constructs potentially suitable to substantiate the theoretical domain of Incompleteness. The three semi-chronological groups of Miss's projects consecutively determine the systematic makeup of the theory, particularized in sets of polarities i.e. binaries. In the theory of Incompleteness, the positive account of restorative partiality toward whole will be determined in the following analysis of Miss' projects potentializing the following **three concepts; *absence*, *illusion*, and *subjectivity***—conceptualized in extended features as ***Absence*** in art, ***Illusion*** in experience, and ***Subjectivity*** by internalization. On the contrary, the negative account of disjunctive partiality against whole will potentialize the **three methodologies; *fragment*, *contradiction*, and *referentiality***—further methodized in extended terms as ***Fragment*** within assemblage, ***Contradiction*** in appearance, and ***Referentiality*** by externalization. As previously mentioned, another reminder of this negative partiality would incline toward unmanageability of disorderly components overresponding to factuality, practicality, actuality, or reality of the physical world, while the positive partiality would incline toward conceptual or idealistic realm of thoughts—prone to abstraction, intellectualization, concentration, cohesion, calculation, determinacy, and deliberate control.

The three distinctive groups of Miss' projects will be categorized according to the three different stages of Miss' artistic development, featuring the potential design paradox between duality of concept versus methodology. The first group represents her work in transition from Minimalism to her interpretation of Postminimalism. The second group represents her work in transition from Land Art to her rendition of the spatial concept of 'art as experience'. The third and final group represents her work in transition from Postmodernism to her manifestation of collaborative public art projects.

Concept of Absence, Methodology of Fragment

The following is the analysis of the first-group projects which will be discussed in relation to the pairing concept of 'Fragment' and 'Absence'; absence in art versus fragment in assemblage mark the first twofold binary that underlines the design strategy of Miss' projects as a whole in the first group during the Post-minimalist interpretation. *Fragment* represents the first negative account of disjunctive partiality against whole and *Absence* represents the first positive account of restorative partiality toward whole.

Miss' early-work projects in the first group demonstrate the range of distinct functions featured in each fold of the binary. The overall nature of this first group invokes viewer to orientate and associate oneself toward the stripped-bare assembly of skeletal components made out of common and everyday materials. The hands-on construction of distinct parts was straightforwardly assembled together. An engaging experience is activated between a viewer and art by a curious sense of potentially extended scale reaching or stretching itself out further beyond the realm of assemblage. Ultimately, in each art the componential fragments are designed to urge viewer to intimately investigate upon that very invisible prospect of imaginative reconstruction. (Miss *et al.*, 2004) The following is selection of early works by Mary Miss including Grate, 1966; Wings, 1967; Spokes 1968; Stakes and Ropes, 1968; Window in the Hill, 1968; Ropes/Shore, 1969; Untitled series, Chicken Wire 1971; Sapping, 1975; and the Jyvaskyla University Installation, 1994.

'Grate', 1966

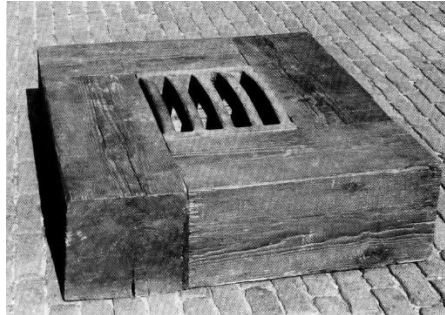


Figure 80: Project 01 'Grate', 1966.

Fragment could be commonly understood as *part* which can become broken off, detached, or incomplete, refers to the meaning of a particular *fragment*. The term could allude to a negative act of breaking things apart up for the purpose of scrutinizing finer pieces of disparate focuses or separate details. The visual summary of an object could not decisively define itself until zooming into each component and beginning to detect the rationale how each of which is composed in relation to one another. The noticeable amount of minimum parts refers to Miss' reductive attitude cultivated from Minimalist and Post-minimalist influence. In fact, Miss' entire series of her early works selected in this first group reflect a continuing development of modernist formal language of purity which she first embraced and eventually evolved into her own Post-Minimalist venture. Kim Levin summarizes how Minimalism radicalizes art as whole and how its influence lasts; furthermore, how its final Minimalist legacy marks the end of mainstream Modernism:

Minimalism was an art without internal relationships, a reductive art of isolated cubic objects, static and implacable monolithic forms, serial structures, and sleek technological materials. It was also a turning point: since Minimalism, no style has had the power to lay down the laws, to channel art into a single direction, to dam up countercurrents with its scorn. Minimalism was the last of

the totally exclusive styles, the end of the Modernist mainstream (Levin, 1988:28).

Grate consists of two types of components. First is made of wood lumber; the four connecting pieces. The second is an iron grate appearing as though used for a typical water drainage, peculiarly set in the center of the four-piece interlocking assemblage. The total of width and length equals 4' by 4' with the total height of 1' and 4". The unusual juxtaposition between two unlikely components; water-drain grate for roadway infrastructural use and the untreated timber commonly used for multi-functional building material. *Grate* attracts curiosity and drawing in an audience for a closer inspection. At a glance *Grate* appears incoherent and indeterminate if investigating in its separate parts—*parts* which at first negate to inform the possibility of *whole*. On the contrary once seeing at its entirety as a unified composition, Miss' recombining effort upon fragments originally of incoherent nature is to restore that regenerative possibility toward the renewed intent of cohesion. The ambiguity of darkened volume at the central hollow space beneath the iron grate no longer appear alienated due to its cohesive form purposed with multiple possibilities awaiting to be discovered. In summary, the concept of **Absence** in art is portrayed in a sense of inadequacy, shortage, or undersupply of content in this piece, as the condition of *Grate* as *Grate* for art or for utility is never completely conceived or perceived. However, due to the intent of neatly organized, contained, and composed aesthetics of *Grate*, this ideological or conceptual standpoint project a positive invitation for audience to fill in their own blanks with potentialities toward restored reconfiguration as renewed whole. On the other hand, based on the worldly and tangible facts, the methodological constructs of **Fragment** into assemblage of *Grate* can be described in the physical aspects of materialistic and tectonic characterization. *Grate*, viewed under the perspective of actuality, would project a negative standpoint of disunity because of the assemblage of its unlikely components.

'Wings', 1967

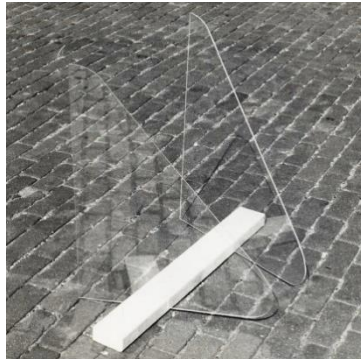


Figure 81: Project 02 'Wings', 1967.



Wings, part of Miss' early works, is arranged with minimum components. The overall size is 2' by 3', the first component of *Wings* is made of plexiglass comprising the two transparent pieces. Each piece is cut out identically in a triangulated shape—nearly invisible in distance. The second component is a single piece of laid-flat lumber anchoring the two wings. This formation of two disappearing Wings is indeed precariously organized. The curiosity of design lies in the purpose of this flimsy piece of timber whether it signifies itself as the ultimate support, or simply is juxtaposed at the center for compositional intent, or both. The method of constructs in *Wings* emphasizes the precarious nature of *Fragment* indeterminately formalized into *Assemblage*. In its unstable settlement of physical form, the inconclusive piece of timber could neither uphold nor complete the physically underrepresented wings. In contrast, the concept of *Absence* in *Wings* portrays the ideological state of transparency and invisibility. This account projects a positive invitation for audience to redraw their own conclusion in regards to the seemingly purposeless transparencies with positive possibilities of a promised whole in its reimagined reconfiguration.

'Spokes', 1968

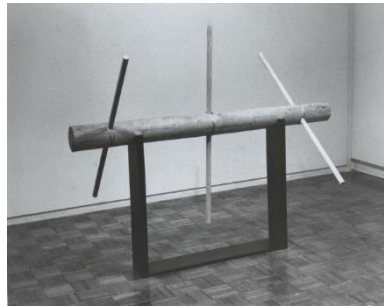


Figure 82: Project 03 'Spokes', 1968.

Two components constitute *Spokes*, one made of steel and the other made of wood. *Spokes* demarcates an unusual threshold with a series of disparate territorial lines, built in the width of 5 feet and the height of 3 and a half feet. The boundary expands towards the top of an assemblage at the points when three lines of steel the spokes piercing through the wooden cross bar. With a closer inspection, among the three spokes the mirroring set of steel rods drawn in symmetrical angle on both sides would mark the invisible but balanced placement of this territorial threshold—an incomplete boundary lines formed in three-dimensional but invisible envelope. A fitting argument by Umberto Eco's 'Open Work' of visual arts points to the very distinct but delicate difference between 'work' of art and 'noise' of art; between positive and negative prospects in regards to disorder. Eco suggests that there is vitality in both positive or negative prospects of disorder, although the vitality without element of control can lead to an indeterminate form of negative disorder. On the contrary, with element of control the vitality of disorder can promise positive constructs of ingenious ambiguity and profound imagination:

...it must be emphasized that intention alone is enough to give noise the value of a signal: a frame suffices to turn a piece of sackcloth into an artifact. This intention can, of course, assume all sorts of different forms: our present task is to consider how persuasive they must be in order to give a direction to the freedom of the viewer. ...There is a fundamental distinction between objects that are

imaginative and objects that merely evoke images. In the second instance, the artist is the person who views the image, not the person who creates it. A blot lacks the element of control, the intentional form that organizes the vision. By refusing to use any form of control, *tachisme* rejects beauty in favor of *vitality*. ...Thus, even an art that upholds the values of vitality, action, movement, brute matter, and chance rests on the dialectics between the work itself and the “openness” of the “readings” it invites. A work of art can be open only insofar as it remains a work; beyond a certain boundary, it becomes mere noise (Eco, 1989:99-100).

In the actuality of *Spokes*, the method of framing this invisible threshold projects a disparate assemblage of *Fragment* or could be associated toward Eco's notion of 'noise' in art by its lack of regulating element of control, the *Spokes*, realistically viewed as one's first impression, would reveal the imposing condition of physical disarray caused by the disorientation of steel rods. By contrast, the concept of *Absence* in *Spokes*, associated toward Eco's notion of true 'work' of art, embraces a level of aesthetical element of control as a counterpoint against what was visually as disconnected. Despite the disjunctive outlook, the concept of precise placement instead invites audience to recompose and reconnect these imaginary lines of balance; consequently, this ideology of boundaries could promise opportunities retranslated as a possible whole.

'Stakes and Ropes', 1968

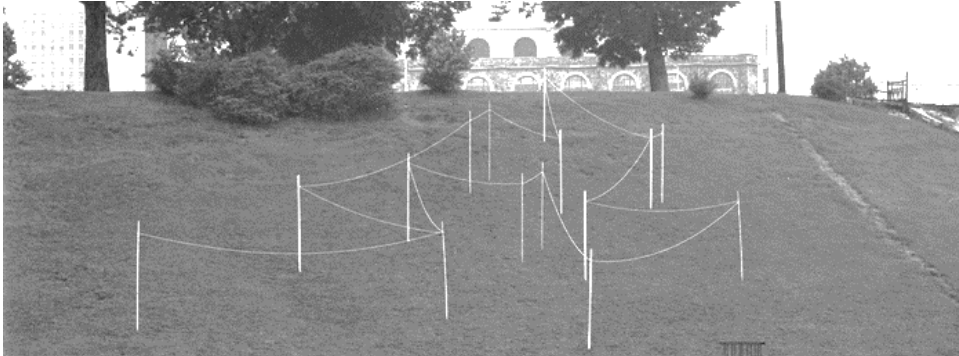


Figure 83: Project 04 'Stakes and Ropes', 1968.

Stakes and Ropes, were temporarily installed in Baltimore, Maryland, consisting of 15 wooden stakes tied at the tops of the stakes by a single rope bounding together an erratic form of demarcation. This random organization of *Stakes and Ropes* after a closer investigation appears less aimless than first appeared because a string of guiding rope alludes an orientation of a passage—a possibility of circulation extending down the slope of the lawn. Eventually a guiding line of string meanders and encircles around toward no specific end, and this potential enclosure would be left only partially bound (Morrow, 1991:9). *Stakes and Ropes* exemplifies the subversive method of diverting an emphasis on the physicality of objects as art, but instead focusing on the experience as art upon which an object or objects could impact. Once read as experiential background supporting what is built form as central subject, here the background itself becomes the subject of art of experience itself. Viewer is given opportunities to choose one's own reaction and interpretation when encountering art. Again, Eco underlines this notion of inverse thinking and how it accentuates the significance of background rather than form—the background as once of lesser interest is transformed into the subject of regenerative and restorative possibilities:

Its signs combine like constellations whose structural relationships are not determined univocally, from the start, and in which the ambiguity of the sign does not (as is the case with the impressionists) lead back to reconfirming the

distinction between form and background. Here, the background itself becomes the subject of the painting, or, rather, the subject of the painting is a background in continual metamorphosis. Here, the viewer can choose his own points of view, his own connections, his own directions, and can detect, behind each individual configuration, other possible forms that coexist – while excluding one another in an ongoing relationship of mutual exclusion and implication (Eco, 1989:86).

While the meandering configuration guided by a string would guide visitor through this incomplete journey, the lacking of enclosure inversely set off an open and indeterminate circulatory motion for human engagement. At the immediate method of approach into this assemblage, the *Fragment* of *Stakes and Ropes* could confront visitor with negativity in its physical disarrangement and in its disorientated enclosure. By contrast, despite the appearance of disorder without bound territory, the concept of *Absence* in art would project a positive invite for audience to reorient oneself along their own idealized redirection of circulation within *Stakes and Ropes*; ultimately, the promise although without guarantee of the restored order could help orientate visitors into their ideal journey in and out of installation.

'Window in the Hill', 1968

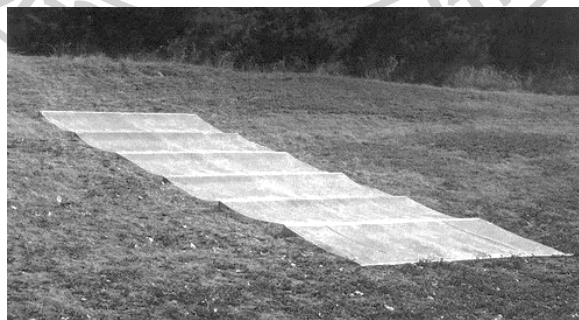


Figure 84: Project 05 'Window in the Hill', 1968.

Temporarily installed at Colorado Springs, the first component of *Window in the Hill* is represented in the series of 6 wooden two-by-fours; each timber is 8 feet in length. They are laid flat on a sloping lawn, set by 5-foot intervals between one another. A piece

of see-through plastic sheet; the size of 30 x 8 feet, spreads on top to cover the entire arrangement of timber. Due to the visual distortion through plastic, a partial glimpse of each two-by-four emerged in segments and fragments. While the inclined hilly plane overall helps approximate and simulate an image of a window, but once with a closeup scrutiny this likelihood of a false identity fails to convince otherwise. Nonetheless the *absence* of space alluded beneath the plastic sheet remains indeterminate.

The design method of *Fragment* is to camouflage itself into Assemblage. *Window in the Hill*, viewed as first impression, would project indeterminacy in regards to its misleading physical arrangement as an underrepresented window. On the other hand, the concept of *Absence* in Art, the inclined Window in the Hill, is intended to suspend an audience with a lacking sense of presence but with the designed likeness of it to counterbalance the double occurrence of uncertainty. First, it is called a window, but in its worldly presence the it cannot be a window into the hill. Second, as it is called a window, but in its conceptual or ideological realm it is the absence by misrepresentation of window which promises the regenerative construction of an ideal window set on an inclined plane of a hill.

'Ropes/Shore', 1969



Figure 85: Project 06 'Ropes/Shore', 1969.

Ropes/Shore is Miss' outdoor temporary installation occurred at Ward's Island, New York, New York. The notion of *Fragment* was evident through the entire experience,

particularly in the way that each interval of this scarce installation was calculatingly dissipated along the southern edge of Ward's Island in the East River. Each stake anchors the edge of the coastline by tying a rope between the land at one side and the other tied with a large rock placed at a submerged level of the tide as though being forcefully pulled down underwater by the weight of the rock itself. At every 20 feet interval, the scenario repeats its marking again until covering the entire half-mile stretch along the southern coastline of Ward's Island (Morrow, 1991:11). The *absence* of perception regarding the true expanse is prevented if the experience is framed within one interval. The whole impact can be sensed only when people walk through a number of markers and physically beginning to sense the magnitude of the scale in this temporary installation spreading out in the total of 132 intervals. Viewing as first impression, the methodological approach of *Fragment* is designed to substantiate an impossible appearance of the project's physical layout. Due to the extreme sparsity and scarcity of an entire distance between objects, the assemblage of the *Ropes/Shore* fail to announce itself beyond its significance in fragment. On the contrary, the concept of *Absence* in art identifies the potentiality of the missing half of its submerged content which invites audience to contemplate and explore thoroughly upon the visible and the invisible aspects of the project in order to be able to understand and reimagine an entire scope of possibilities alongside the ongoing change between land and water across the half-mile shoreline of installation.

Two 'Untitled' pieces: Chicken Wire, 1971

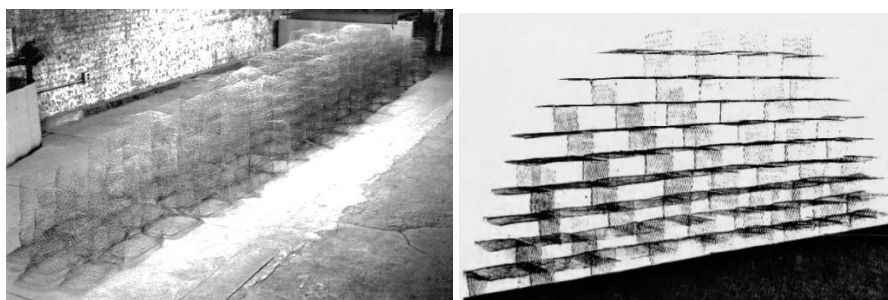


Figure 86: Project 07 Two 'Untitled' pieces: Chicken Wire, 1971.

Both as interior sculptural installation, the two 'Untitled' pieces consist of a single component, the chicken wire. Both by piling up cubic boxes of chicken wire into a wall of aggregates, the difference is how each *Untitled* piece is generated in two different manners of stacking organization. One of the two *Untitled* pieces is configured as a wall-leaning piece, while the other is experienced as a freestanding configuration. Miss utilized vernacular material in her early sculpture, especially this repeating appeal in chicken wire or mesh screen has latter become Miss' consistent component used for many of her indoor and outdoor projects. In this 1971 *Untitled* pieces, the chicken wire is bent and molded into rectangular units. With a closer inspection, a few modifications appear among other nearly identical aggregates as some with all sides well shut and some with one side open. (Morrow, 1991:14) By the method of various constructs on individual aggregate of chicken wire; from *Fragment* into the consolidated Assemblage, both of these stacked chicken-wire pieces ultimately could not escape its own actuality of incomplete physical nature surrounded by uncertainties in its transparency, uniformity, duplicity, and so on. On the contrary, the concept of *Absence* is imposed upon the art or the chicken wire itself, but instead upon conditional concept of identity, repetition, regeneration, aggregation, variation, or differentiation which represents a positive account for audience to contemplate from an ideological standpoint in order to reach ultimate renewable possibilities of compositional whole.

'Sapping', 1975



Figure 87: Project 08 'Sapping', 1975.

As an interior installation, the key components of *Sapping* consist of simplistic wood construction and semi-reflective steel sheets. The total measurement is 3 feet in width, 6 feet in height, and 20 feet in length (Morrow, 1991:122). Many prominent features in Miss' 1975 *Sapping* can be traced back to her 1973 *Untitled* work at Battery Park City, during the Landfill in New York, particularly in the similarity of material and structure—the generic method of wood paneling construction. Moreover, *Sapping* can be compared to Miss' 1974 *Sunken Pool*, firstly in the way the series of vertical wood support exceeding the height above the two siding panels, and secondly in the similar choices of key materials set in contrast against one another; a juxtaposition between unpolished wood plank and polished smooth sheet of steel. Miss seems to personally connect with the rustic language of construction and materialistic expression, evidently repeating the same output again in the two other critical outdoor projects; the 1979 *Staged Gates* and the 1977-78 *Perimeters/Pavilions/Decoys* (Morrow, 1991:21).

Due to the nature of confined interior setting, *Sapping* is designed to counteract and correspond to the indoor artificial lighting control and the height limit in the gallery space. *Sapping* appears as a semi-enclosed escalating pathway. Coinciding with its title, it invites an audience to be pulled one-way inward—a procession up through the three-step sequence, the top surface of each platform is highlighted with a shiny sheet of steel. For the methodological design tactics of its *Fragment* up to its complete assemblage, *Sapping* confronts and attracts passerby to ascend upward into its indeterminate condition of entrapment. As one continues to enter upward further through a passageway, the lesser degree of safety and comfort this journey would become. Once proceeding into *Sapping*, the path gets narrower, the platform steps higher, the spotlight beams brighter, and the side walls get shorter. By contrast, the concept of *Absence* in this art piece would be alluded inversely to the strengthening counterpart of sapping. Instead of destabilizing upon upward conditions, a positive invitation is established for audience in turn to pursue all through an entire ascension however by

idealizing a completely different scenario—the higher toward the top platform, the better promise toward unknown challenges but positive possibilities to be experienced nonetheless.

‘Jyväskylä University Installation’, 1994

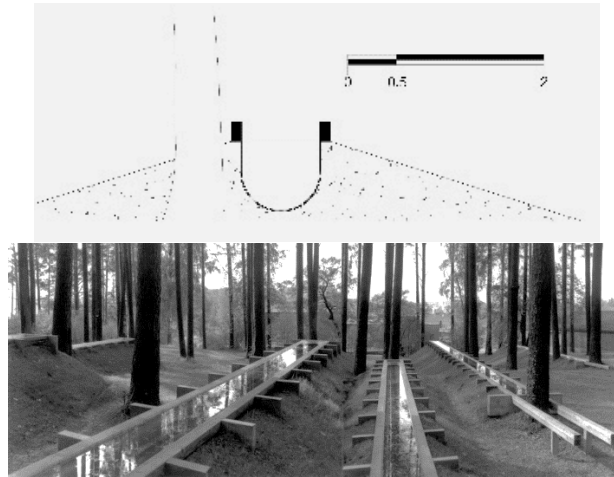


Figure 88: Project 09 ‘Jyväskylä University Installation’, 1994.

Installed at the 6th International Alvar Aalto Symposium, ‘Architecture of the Essential’ held at Jyväskylä University in Jyväskylä, Finland, Miss’ temporary installation alludes a certain poetic relationship between built architecture and its environmental impact upon the diminishing resources. Miss selected the site for the installation at the sloping terrain adjacent to the eastern side of campus and at an area behind the university’s main auditorium also designed by Alvaro Aalto. The pine trees became the direct source of Miss’ inspiration for this installation. Approaching the piece from a far distance, a visitor spots several bands of reflective surfaces marking a series of horizontal lines laid flat in parallel with ground. The composition is set in contrast with the dark and tall spears of mature pines shooting upward. Once arriving to a distance that allowed careful inspection, a visitor confronts with seven semicircular-section troughs made of wood frames. Troughs, built with utilitarian method and embedded in earth berms, has an inner lining made of galvanized metal. Each trough filled up with clear water reflects the mirrored image of pines rippling in dark silhouettes.

The vertical span of mature pines as though continues to extend downward indefinitely into the seven reflective troughs. Subsequently a visitor begins to figure out the rationality behind the particularity of the semicircular section, the positions, as well as the length of each trough in how they appear to map out an inverted imprint designed to match the shape and length of the pine's trunk upon which each trough installation is secured. The way the basic wooden structure anchors the trough and effortlessly marking its orientation in unison with other troughs signals an essential role of built architecture that it must coexist with nature and securing a meaningful balance between its intervention and its consumed resources, as Mary Miss reflects on this temporary piece:

The utilitarian nature of the structures engages the viewer in questioning their use. The mirrored surface and repetition of troughs and wood framing elements suggest they may extend beyond this immediate location. The visitor is engaged directly with the basic elements of earth, water, trees as s/he moves through the area. The work, the viewer, and the site are revealed as inseparable, as indeed they are in any consideration of the conjunction of built and natural environments in our future (Miss *et al.*, 2004:131).

For the methodological layout of the half-circle troughs, the appearance as an entire assemblage in a distance would scatter the composition of the troughs in a disorganized manner of *Fragment*—an implication of negative attribute upon the disorder of randomizing, displacing, or dislocating. By contrast, the concept of *Absence* in art as its own objective self, the concept of trough no longer represents a tool for water collection. Ultimately, the idealized role of troughs is instead transformed into the tool for positive reflection which also idealizes an infinite abundance of mirrored and multiplied imageries of pines; signaling activist interpretations and environmental awareness in regards to the dwindling natural resources.

Concepts of Absence and Illusion, Methodologies of Fragment and Contradiction

Mary Miss' art projects in the following second group fall closely related to Levin's descriptive characterization of art in the '70s. An architectural language of modernism into late-modernism and prior to postmodernism plays the crucial influence in timely conjunction with Miss' individualistic design development from this period onward. The way that the cultural reform ever since late '60s regarding a heightened global environmental awareness in preserving resources and natural world subsequently shifts from a worldwide focus into the role of responsible human individuals into their active participation and crucial involvement:

The return to nature is not only an involvement with the natural world but an acceptance of the frailties of human nature. Which may have something to do with the fact that, if the artist as godlike Creator was the leitmotif of modernism, the absent artwork—nonvisual, shrunken or expanded beyond visibility, hiding out in the world or within the artist—was a theme of the '70s. Playing with modernist forms, elaborating on them, making them mannered and extreme, ...in art and architecture and hamburgers—a Late Modernist trait. Where is the line to be drawn between Late Modernist excess and postmodern recycling? The intricate mannered space and ambiguous spatial illusions of the '70s are even more perplexing, for in those distortions and compressions the elastic space of Postmodernism begins: an irrational, inclusive, and warping space has entered art during the past ten years, curving to encompass the totality of vision, and it can be seen as either as a Late Modernist stylistic trait or as a postmodern perception of an insecure earth (Levin, 1988:7-8).

Miss adopts, develops, and expands architectural and landscape architectural design strategies into her own modernist vocabularies. For instance, in the notion of time and space, the motif of experience beyond the visuals, and the dynamics of distortion

and illusion in elastic space, Miss partly personalizes these strategies and setting herself apart from other Land Art contemporaries. The intention of Miss' art shifts away from the articulation of physical form to emphasize instead on an extensive engagement of human experience evocated by the physical surrounding contexts. The issue of site, location, geographical conditions and their relationships with human physical involvements. Subsequently, in order to materialize the work with comprehensive contextual program and scope, Miss simultaneously matures in her own incorporation of form-finding montage techniques, which she herself terms as 'Photo/Drawings'. The techniques can juxtapose and layer multiple-dimensional and multiple-faceted content. The mix of drawing, erasing, cutting, pasting, stacking, and tracing could be consolidated into a single flat medium of Photo/Drawings. Dense layers of information could be contained within a single design plane. The multiple assemblage of information includes two-dimensional and three-dimensional architectural drawings whether captured in fragments, in photographic details on and off site, or from architectural construction drawings; directly related or not-directly related to the project itself. Shields summed up that Miss' use of Photo/Drawings evocated the heightened awareness of the desired environment. Through subtle juxtapositions and superimposition of landscape, architecture, and landscape architecture, Miss' method of collage in Photo/Drawings for both design process and formal finalization of built form is originated from the desire to perceive simultaneously and ultimately the desire to engage with as many phenomenological aspects of site—materiality, spatiality, psychology, geography, climatology, and so forth. (Shields, 2014:163)

The projects selected in this second group are specifically designed in accordance with the strategy of Photo/Drawings; consequently, the overall evidence of enhancement includes the more enriched varieties of human engagements with art as experience. A scope of larger sites and locations for projects enables Miss' built intervention to further fragmentize with extensive quantity of additional parts. The extent of componential parts subsequently is as well assembled with disparate efforts of

refinement due to the elevated complexity of projects—conceptually, formally, contextually, structurally, and technically. Generally, a visitor navigates or wanders through a series of spatial ensembles, allusively hinted of program and use. Installation invites one to react, perform, rest, or play as however one wishes in order to respond to whatever is placed or built there—to react according to art, one is to discover new experience.

Investigating closely into this second group of Miss' works, the transition toward postmodernism approaches near. While the influence of modernist formal language in Miss' art of this period still persistently embraces abstraction, repetition, seriality, rectilinearity, literality, order of idealized form, and stylized aesthetics of grid lines, for instance. As a result, the outlook of her late-modernist works advances to the next challenge of tampering with the subsequent postmodernist notions—indeterminate or arbitrary boundary lines, open-ended systems beyond order and beyond art, an accommodating excess of recognizable art with easy access for everyday public to consume. Ultimately, Miss' projects reflect an increase of exaggerated superimposition or embellished juxtaposition and a tangible sense of moralities and responsibilities in life. (Levin, 1988:9).

The following is the analysis of the second-group projects which will be discussed in relation to the double pairing concepts of 'Absence' versus 'Fragment' and 'Illusion' versus 'Contradiction'. Absence in art versus fragment in assemblage mark the first twofold binary, while illusion in experience versus contradiction in appearance would mark the second twofold binary. These double twofold binaries continue to underline the design strategy of Miss' projects within the entire second group during the period of further development of Miss' complex Land Art projects. *Fragment* and *Contradiction* represent the next two negative accounts of disjunctive partiality against whole, while *Absence* and *Illusion* represent the next two positive accounts of restorative partiality toward whole.

Another reminder in regards to the relevant aspect of definition for the word 'contradiction' specifically used in this chapter refers to the physical qualities or factual features appeared in be in conflict with one another. Likewise, the relevant aspect of definition for the word 'Illusion' specifically used in this chapter refers to the experiential distortion or misperception by design. The following project descriptions of Miss' second-group would demonstrate the wide range of distinct functions and features involved within each concept of the four binaries. Miss' projects selected in the discourse of this second group include; Battery Park Landfill, 1973; Sunken Pool 1974; Perimeters/Pavilions/Decoy, 1977-78; Screened Court, 1979; Mirror Way, 1980; Field Rotation, 1980-81; and Dahl House, 1998.

Battery Park Landfill, 1973

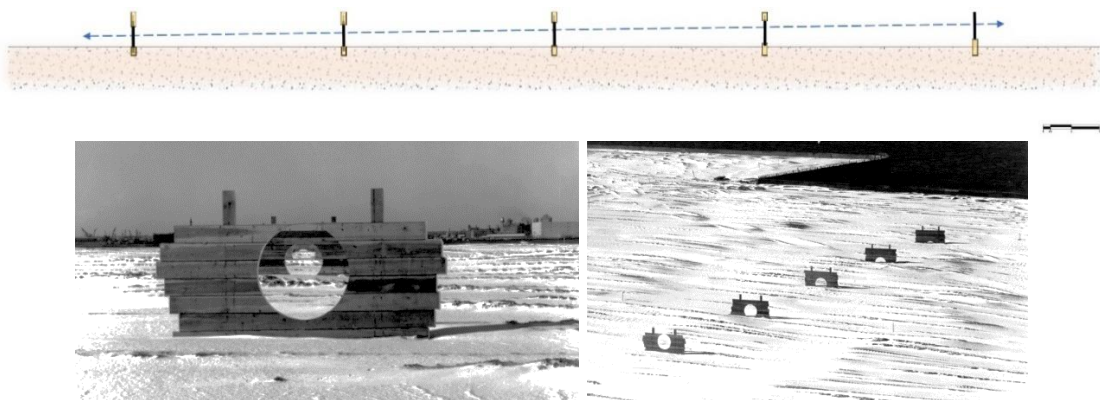


Figure 89: Project 10 Battery Park Landfill, 1973. New York, New York.

The temporary installation was placed at the Battery Park landfill in New York City. The site for Miss' 1973 *Untitled* piece is generated on the landfill prior to becoming today of Battery Park City. The landfill itself was created from the excavation of the World Trade Center. Miss recalled when she first moved into this neighborhood: *you could not get near the water at all. It was fenced off, no access existed. There was this frustration living on an island (of Manhattan), and you can't see the water or have a chance of accessing it*¹⁵. Hence this installation was made out of Miss' counterreaction

¹⁵ Excerpted from a transcript of a private conversation with Mary Miss on the 6th of September 2016, 14:28pm. An audio of 63-minute conversation was recorded at Mary Miss' Studio in Tribeca, New York City.

against the difficulty for neighborly locals and their inability of getting close to the water's edge¹⁶. The distinct feature of 1973 installation is how the five circles are aligned and descending into the ground. The basic components include five billboards of insubstantial structures, each wooden plank wall with five and a half feet tall and twelve feet wide—fifty feet situated in distance apart from one another (Morrow, 1991:117). Standing in front of one of the boards, the one nearest to the Hudson River looking through the five circular cutouts, suddenly the entire scope of project would be realized. The directionality of space piercing through as though the circular lens would shape an in-betweenness of imaginary volumetric column of light and air united into a singular cone of vision. Suddenly, the assemblage of built fragments is reduced into background and merely as a space-measuring tool. Once the monolithic steps into the distance, the vast spatial expanse from every direction is heightened into realization, and the land is the one thing left as the ultimate materialization. The movement of the viewer engages in the making an impact of the piece. Only the human eyes make the piece visible (Miss *et al.*, 2004:86). Additionally, Lucy Lippard explains the experience from approaching Miss' piece at the landfill and depicting how it unravels:

The piece happens when you get there and stand in front of it. Its identity changes abruptly. You look through a series of descending cutout circles, the first one set so high in the solidly boarded wall that only a line separates it from the sky, the last one only a shallow is left above ground. The experience is telescopic. ...You are standing outdoor; you have approached something which appears flimsy and small in its vast surroundings, and now you are inside of it, drawn into its central focus, your perspective aggrandizing magically. The plank fences, only false facades nailed to supporting posts on the back, become what they are — not the sculpture but the vehicle for the experience of the sculpture, which in fact exists in thin air, or rather in distance crystallized. (Lippard, 1990:212).

¹⁶ *Ibid.*

For the five wood-plank boards, the method of organizing *Fragment* into on-site assemblage results in its miniaturized scale, its mundanity, its recognizability as a billboard, and its indistinctive vernacular structure against the contrast of the overpowering expanse of site. By contrast, in the concept of *Absence* in art, the content of art sets idealistically beyond the built object, but rather toward the impact of space and the spatial experience potently engaged with audience. The landfill itself as the very content of art frames the eyes to contemplate the relationship between water, land, and oneself. The art is that invisible column of air and the framed view through the circles which account for the positive attributes in visitor's engagement with the experience which could uncoil this once-overlooked expanse of space. The installation marks, measures, and unlocks this spatial possibilities and renewed interpretations. Next is an imbalanced proposition of disharmonizing design with an output of *Contradiction* in appearance. The *five wood-plank boards* rests on the extreme contrast between the boards' physical presence represented by photographic and drawing documentation versus by actual on-site human engagement. The tangibility of physicality and the scalability of locationality would be dictated by a curated set of visual and textual narratives in conjunction with art. Consequently, the accounts for the project's potential negative attributes points to its own conditions—on the art's temporary existence, on its own open-ended indeterminacy, and on its own description of physical presence in regards to human experience. On the contrary, in order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement—the predetermined constructs of experience, the ideological state of illusive allure is curated as part of the journey. An experience begins with how a visitor encounters a restrained and muted built form; a two-dimensional series of unobtrusive and almost repetitive planes; by contrast, it ends with how the boards together frame a powerful viewing device magnifying the three-dimensional effect of vision of a place much greater beyond itself and any expectation.

Sunken Pool, 1974



Figure 90: Project 11 Sunken Pool, 1974. Greenwich, Connecticut.

The temporary installation situated in Greenwich, Connecticut. From a soccer field, a path leads the visitor progressing through a pine grove and crossing a river by a normal footbridge. While the path leads toward thick shrubbery, the familiar environment is accumulated until confronted by an unroofed rotunda. Viewed from the outside, the twenty feet in diameter and eleven feet in height, this wooden structure appears incomplete due to its topmost vertical frame is left exposed without the finishing of siding panels. (Morrow, 1991:120). The T-shape cutout opening suggests an entrance into this incomplete shelter. Entering into the interior of the rotunda, a visitor engages with an abrupt transformation, the sense of unexpectedness is caused by the contrast of smooth and tranquil atmosphere inside. Viewing from outside, the outer skin is clad in untreated wood surface, while the inner skin is clad in polished and almost seamless sheets of galvanized steel. In contrast with the condition outside the rotunda, an immediate surrounding is filled with dense and rugged vegetation. Inside, the peaceful ambiance is captured by the presence of still water filling up two-foot deep from the base of the drum. Natural light bounces from reflective water surface and casting glare onto the peripheral surface of the polished steel wall. Ephemeral elements drawn from natural environment are momentarily captured and made tangible within this structure, Miss describes an experiential impact on human in regards to the sensory effects as she created *Sunken Pool* out of imagery derived from her personal reflection on visual complexity in built environments:

Ephemeral elements usually associated with the natural environment are momentarily captured and made tangible within the structure. While recalling the familiar utilitarian imagery of an architectural or engineered environment, the structure is closely attuned to the engagement of human scale (Miss et al., 2004:91). ...All of us are affected by the complex visual elements of our surroundings; my interest in focusing on them took me to construction sites, mines, and power plants as sources of imagery (Boyarsky, 1987a:53).

For the physical outlook in *Fragment* within assemblage, the dissociated components and estranged materiality is generated. While the program of this incomplete enclosure is inconclusive, its exterior of this container also appears unfinished and looking out of place. On the contrary, the concept of *Absence* in art itself besides the physicality of the built structure, the ideological input of design is ultimately the experience of anti-expectation. Once entering through the peculiar cutout placed undetectably below the line the sight and into the unexpected situation. What remains is the dominance of experience provoked by accumulation of new senses within the interior envelope. Disconnected from any preconception prior to the entry, from a worldly harsh exteriority into an internal sublime of ideal sanctuary. The experience of the forgotten otherness inside the rotunda accounts for the positive attribute that invites audience to discover new possibilities of invention beyond itself—beyond object of art itself.

The imbalanced proposition of disharmonizing design generates the visual impact of *Contradiction* in its transitional shift of physical appearance between interior and exterior. In drastic contrast between the materiality of the exterior wall and the spatiality of the interior volume, the division between the two worlds is not drawn because there is no transition between the shift between inside and outside. On the contrary, in order to counterbalance, the concept of *Illusion* in experience is deployed

as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement—of the journey before, during, and after an act of passing through. From a distance, an initial approach alludes a likelihood of a familiar object although unlikely to be originated in the landscape. The arrival reveals a dramatic sense of place, distanced from any prior preconception. The interior experience at the *Sunken Pool* conjures an unexpected destination heightened by the sudden change of perception toward materiality and spatiality. Furthermore, inside the Sunken Pool, the transcendental experience at the pool inside the interior enclosure is as a bridge between nature and human, as Umberto Eco explains in regards to the benefits in modernist sensibilities that provide human with opportunities to comprehend new aspects of the world through abstraction rather than by scientific narrative:

...art tries to give us a possible image of this new world, an image that our sensibility has not yet been able to formulate, since it always lags a few steps behind intelligence—indeed, so much so, that we still say the sun “rises” when for three centuries we have known it does not budge. ...The discontinuity of phenomena has called into question the possibility of a unified, definitive image of our universe; art suggests a way for us to see the world in which we live, and, by seeing it, to accept it and integrate it into our sensibility. The open work assumes the task of giving us an image of discontinuity. It does not narrate it; it *is* it. It takes on a mediating role between the abstract categories of science and the living matter of our sensibility; it almost becomes a sort of transcendental scheme that allows us to comprehend new aspects of the world (Eco, 1989:90).

Perimeters/Pavilions/Decoys, 1977-78



Figure 91: Project 12 Perimeters/Pavilions/Decoys, 1977-78. Nassau County Museum, Roslyn, New York.

The temporary installation was placed at Nassau County Museum, Roslyn, New York. The project *Perimeters/Pavilions/Decoys* posed a specific creative challenge for Miss—to deliver a profound contemporary work of art for an audience who were not familiar with ‘contemporary arts.’ The scope of Miss’ site expands 1.6 hectare (4 acres) of green area bounded by thick brushwood and mature trees. Miss intends to propose a compelling intervention with minimum impact of physical presence on site. The location is a former estate on Long Island, the museum is used mainly by local residents as recreational park spaces. There are three assemblages within an entire installation, built using vernacular construction techniques and materials, each with its own components strategically spreading across the area. The first assemblage consists of the three tower-like structures; 5.50 (18 feet), 4.50 (15 feet), and 3.60 (12 feet) meters in heights consecutively (Morrow, 1991:25-26). At ‘*Pavilions*’, each tower invites a visitor to hide, climb, and observe other concurrences happening around the site without being detected due to a shielding layer of mesh-screen panels built for every tower. The different sizes and placements of the three towers purposefully confuse and at the same time encourage a visitor to approach and physically engage. The second assemblage consists of the two semi-circular berms of embankment shielding immediate inspection from afar but leaving a gap in the middle to be passed through. The third assemblage is an underground courtyard with an appearance of indefinite expanse beyond the preconceived size based on the above-ground prior perception. In her notebook dated May-October 1976, Miss’ thoughts in fragments during the development of the piece were written as following:

Another kind of construction ... Putting several short sequences together, so that a total narrative comes thru, this avoids having to come up with a single construction/structure. (As in changing stage-sets) ... circular Japanese set – different ‘scene’ in each third. ... Using camouflage – apparatus sort of like stage-sets. On its setting naturally into the environs. ... Something slowly becoming apparent – blending in from a distance, at close range the artificial is

very apparent. Dispersion vs. grouping. Orderly rows vs. random layout (Onorato, 1978:56).

Miss' implication of an unscripted activity for the entire network of installation would be summarized into one requirement that It is most crucial for an audience to navigate through every setup around the complex in order to combine all separate scenarios together as one cohesive understanding. After experiencing the subtle variation in three different towers a visitor progresses through the gap set between two earth mounds and spotting a sixteen-foot square cutout at the ground. A single ladder, appearing to rest against a side of the cutout, welcomes an act of descending into the hole. An implication of immense expanse inside the underground court begins to appear in parts where natural light casts upon. Through darkness in the distant walls, the doors emerge. One may enter past these doors to discover a network of corridor running along all four sides the courtyard space. Looking more closely through the doors into the innermost distance another set of windows appear, still an additional extent of indeterminate space exists beyond the windows. By now a visitor comes to realize that the solidity of the ground surface previously viewed from above is false due to the contrasting vast span of the underground configuration which far exceeds the opening toward ground. Miss furthermore summed up: *The movement itself becomes important going through the layers of space from light to dark. There is a bodily as well as visual perception of the place. The work makes one unsure of one's position as boundaries and perceptions of distance are brought into question.* (Miss et al., 2004:95). Evidently the title of Miss' Perimeters/Pavilions/Decoys suggests multiple and open-ended characteristics. As a result, the project could not completely be categorized as either sculpture, landscape architecture, or architecture. Ultimately Perimeters/Pavilions/Decoys could be associated with an indeterminate and destabilizing essence of deconstructive framework, later developed into 1988 American Deconstructivism in regards to the method of rethinking by breaking down any subject

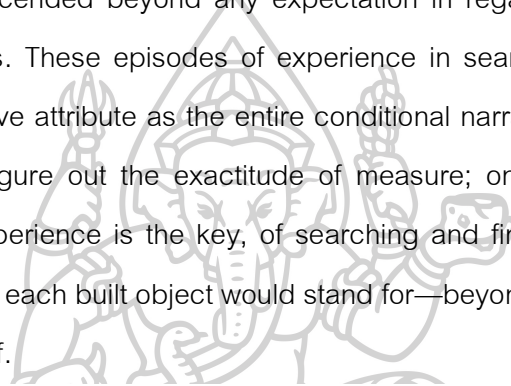
into its fragmented, divergent, or opposite essences—partly in parallel with the works especially of Frank Gehry, Peter Eisenman, Bernard Tschumi, and so on¹⁷:

One could not label the site-specific work sculpture or architecture, and its later removal logically meant the work's destruction. The title already hints that the work consisted of rooms that either opened out or closed off, and of "perimeters", "pavilions" and "decoys", but one could only experience their structural complexity on site ...An allegorical interpretation of this site-specific work as a ruin of the ostensibly self-evident, natural structures of (living) rooms truly forces itself upon the viewer, and Miss expressly confirmed this interpretation in a later interview: "For me, the 1970s were about dismantling things, about taking structures apart, whether these structures were the role of women, the idea of sculpture, or the notion of appropriate content. (Lailach & Grosenick, 2007:76)"

The realistic outlook based on the methodological arrangement of *Fragment* shows that an entire assemblage is emerged in piecemeal one by one, eventually into a series of disparate entities. The three unlike assemblages appear rationally unrelated to one another. A visitor as though approaching into the landscape of three separate installations, and if not paying extraordinary attention beyond looking with a common line of sight, a glimpse of one or two *Pavilions* would have been the only found elements of installation, while not easily to be found are the *Perimeters* or the *Decoys* just by instances of glancing. On the contrary, the concept of *Absence* in art is idealistically meant for only the human experience remains potent, and other constructs are subordinate devices. Once, a visitor arriving into open landscape with a sense of inquisitiveness and alertness, once *Pavilions* allude uncertain conditions of scales, distances, and placements, the urge for human to engage by physically approaching to

¹⁷ 'Deconstructivism' was first termed in 1987 in conjunction with the MOMA's exhibition of Deconstructivist Architecture, curated and organized by Philip Johnson and Mark Wigley.

figure out beyond limits of perception might prior allow from farther distance which Miss' calculated distortion of *Pavilions* confuses an audience with the interplay between scale, proportion, and use. As being misled at first from what is allowed to be seen, a visitor soon after realizes the true nature of these shelters. Moving onto the *Perimeters*, the two earth berms preconceive the advent of *Decoys* by shielding the final assemblage away until the moment of passthrough between the two berms. A setup of *Decoys* invites an audience down into the square opening cut out of ground. The promise of dramas underground is transcended beyond any expectation in regards to depths of space, light, and dimensions. These episodes of experience in searching and finding would account for the positive attribute as the entire conditional narrative of installation invites visitor gradually to figure out the exactitude of measure; one element after another. Conceptually, the experience is the key, of searching and finding new possibilities of creation beyond what each built object would stand for—beyond the built assemblage is art of experience itself.



The imbalance of methodological blueprint in *Contradiction* in appearance represents the challenge of juxtaposing three typologically disconnected and physically unrelated formal episodes into one strung piece of installation. The method of combining and increasing would only lead to the process of indefinite multiplicity of disorganized variations. Complexity combined with vitality forged by contrasts, unless with order, the exploration would still lead to irrelevant noise of art and not influential work of art. On the contrary, in order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. Each episode of reveal is a journey by design. First to enter in order to see, one expects a certain condition of experience, but instead to be misled afterward. However, the unexpected encounter is to be experienced with heightened imagination. In the case of this installation, one approaches from a distance, whereas the assemblage alludes to an incomplete perception of an architectural or landscape architectural fragment. Once, arriving at each moment of reveal, a visitor encounters an

unexpected sense of place, removed from any prior preconception. Here the experience is magnified by the drastic shift in a visitor's perceptual responses to scale, topography, functionality, materiality, and spatiality.

Screened Court, 1979

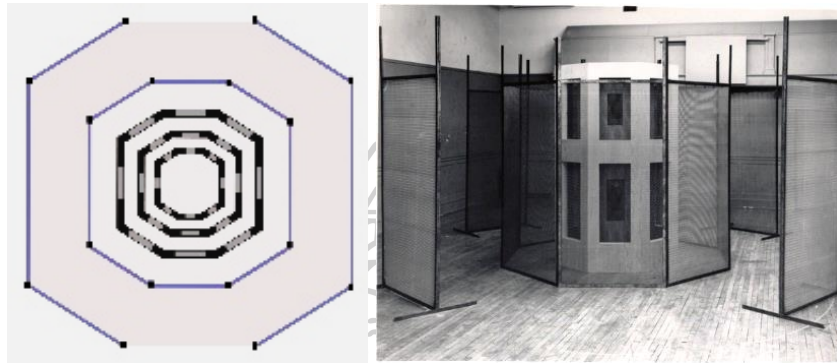


Figure 92: Project 13 Screened Court, 1979. Minneapolis College of Art.

The installation was placed at the Minneapolis College of Art. The entire assemblage covers the diameter of 28 feet in diameter and the height of 11 feet (Morrow, 1991:132). At the center of piece, a series of eight-sided wooden structures, the outer shell appears to enclose the inner one. Enveloping in front of the structure are another set of eight-sided metal screen panels. Clearing the distance in between for a path, the other two sets of self-supporting side screen panels guide the viewer to circulate around the octagonal structures. The stacks of octagonal structures contain two rolls of windows on each and every of the eight sides. The outer set of windows appear larger than the inner one: *The difference in size makes the inner volume seem mysterious, a sensibility which permeates from this central form outward through the translucent, veiled enclosures* (Morrow, 1991:28). While inspecting closely into the series of dark cutouts; furthermore, due to obscure vision through the metal screens, the actual number of the encased wooden structures remain inconclusive as the possibility of physical existence for another built object situated within the innermost layer is only partially suggested.

The methodological design of *Fragment* within this assemblage is intended to emerge progressively layer by layer. At quick glance of first impression on individual components, built by mundane vernacular language of construction, a series of solid polygons shielded by concentric layers of screens. The organization inform a certain concentric configuration arranged in an indefinite order of expansion. On the other hand, the concept of *Absence* in art allows only experience remained to dominate and other built objects only built to support the experience, particularly when a visitor arriving at an installation to navigate and realize the process of reveal in regards to the factual sequence between porosity and solidity. An invitation to uncover possibilities of a recombined whole narrative, layer after layer is realized through a direct engagement by visitor's own inquisitiveness and alertness. The imbalance in the methodological scheme of *Contradiction*, the physical appearance of space attracts visitor to circulate around the central block while signaling an eventual access inside it. The arrangement of envelopes leads one to explore, but instead risking one to experience a form of entrapment—getting caught in an unresolved cycle of repetition without end. The physical appearance of components denies the intuitive connection to the nature of the actual experience. In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. Each episode of reveal is a journey by design; an interplay of octagonal spatial boundaries fluctuates in between depths of porosity and solidity.

Mirror Way, 1980

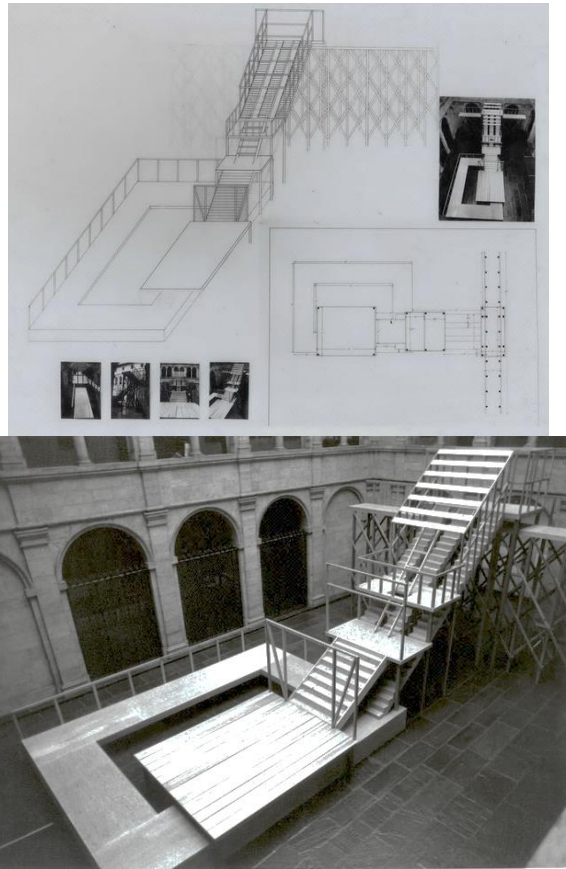



Figure 93: Project 14 Mirror Way, 1980. Fogg Art Museum, Harvard University.

Mirror Way is the temporary art installation located at the classical courtyard of the Fogg museum, Harvard University, Cambridge, Massachusetts. Its lightweight and complex structure is entirely made out of wood. The scope of its assemblage fills up an entire volume of austere historicized environment clad in stone. As though an event, a procession, or a form of feast is about to happen, the wooden spatial complex appears unfinished, frozen in its own temporariness. A promise of nearly complete construction of a stage set, or whether this is an abandoned platform while still underprepared. The multilayered sets of stairways conjure an imagery of an ongoing construction site consequently framed by an elaborate scaffolding. Despite its appearance suggests a device made to transition an in-between circulation. Either for stepping through, climbing on, and sitting by, the sense of invitation for multiple physical engagements and explorations negates the challenge posed by the appearance of

complexity: *However, the museum is an environment that precludes this exploration. ...This place of spectacle becomes desirable because of its inaccessibility* (Miss et al., 2004:137). Additionally, as Miss highlights how the appearance of *Mirror Way* might be associated with fictitiously antiquated scenarios. Reminiscent to the balcony from the medieval time where the lords and princes looking over processions of pageants and parades happening below, this multilayered stair structure achieves to conjure variety of imageries; not only surreal situations in dreams but also actual conditions of construction sites at different stages. (Boyarsky, 1987a:72)



The methodological design of *Fragment* within assemblage is represented in the individual components; Basic wood structure and some articulation in wire mesh screen, built by mundane vernacular language of construction. The assemblage appears to be staged at an in-between completion. The unfinished configuration appears to be indeterminately demarcated between areas of open accessibility and bound inaccessibility. On the other hand, the concept of *Absence* in art, for *Mirror Way* only an essence of potent experience represents the focus which dominates over other built objects as subordinate supports. The stairway and stage structure appear to invite a procession of circulation, while an audience begins to realize the sequence of ascension and descension. Possibilities in an entire narrative await to be uncovered. Between accessible areas and inaccessible areas, one is provided with an opportunity for either a physical engagement or an intuitive imagination. The methodological scheme of *Contradiction* choreographed in elaborate physical appearance represents a false invitation drawing in visitors to circulate, these stage and stairway structures allude an incomplete passthrough. The arrangement, while leading one to explore, instead risks encountering a form of entrapment due to an unresolved path of access within the procession. The physical appearance of installation perplexes a visitor's intuitive understanding by the unsettling nature of this exploratory experience. In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement.

An initial approach alludes an unfamiliar object disconnected to its surrounding context. A series of open staircase structure overall projects no sense of obstacles and barriers until the viewer begins to notice an emerging nature of physical obstruction nested in a form of camouflage within. Despite facing with an inaccessible experience, the assemblage still encourages closer inspection and scrutiny. Evidently these episodes of reveal represent a journey by design; an interplay of spatial boundaries fluctuates between accessibility and inaccessibility.

Field Rotation, 1980-81



Figure 94: Project 15 Field rotation, 1980-81.

Miss' Land Art installation was placed at the vicinity of Governors State University, Park Forest South, Illinois. The permanent assemblage spreads over five acres of flat terrain in the middle of seven-hundred acres of complex university campus,

comprising prairie and farming landscape (Miss *et al.*, 2004:111). Stepping out of the campus' parking lot along the usual route toward university buildings, the path includes passing through this open landscape, an everyday commuter would firstly notice seven rolls of wooden posts. While spreading across the land in extensive numbers, the posts appear commonplace just like utility poles or property markers. The posts start to reveal its provocative course, with each roll seems to spin and spread out concentrically. Subsequently one proceeds to arrive at the central area so as to realize that the ground gently escalates into a risen mound, while the height of the posts remains at a single plane—the subtle shift of the land contour reveals posts at four feet tall at one end of the roll, and sixteen feet tall at the other.

The destination at the top of a mound is an open-pit excavation, its platform draws a footprint reflecting the shape of a pinwheel configuration (Boyarsky, 1987a:66). Coincidentally one begins to acknowledge the reasons behind the separate placements of three skeletal steel towers, each of which is designed for a different purpose. The first tower shoots up at the highest point of *Field Rotation* near the top of the mound performing as both a territory marker and an observation spot, while the second tower protruded beyond the edge of the pit performing as a ladder for climbing down. The third tower structure at the center of the pit, appearing similar to a ladder, assists an activity of descending down into a seemingly indefinite depth portrayed beneath a water well. The twelve-foot deep pit at the center of *Field Rotation* represents a kind of place for escape. A place for people to gather, rest, and lounge among the crisscross wooden walkways, except when the level of rain water can flood over and fill up the entire platform. Ultimately Miss further describes the additional poetic function of this installation:

The descent into the courtyard offers an intimate interior after the exposure and vulnerability of the open landscape. Away from the main activity of the campus this recessed courtyard is a refuge in the landscape that also provides a means

of seeing it from a new point of view. The experiences available by the movement through the structure and its surroundings are more important than what the structure is in itself (Miss *et al.*, 2004:112).

The methodological design of *Fragment* within assemblage is represented in the visible components, a series of vernacular posts concentrically leading the sight to the raised mound in the center. Looking at a vicinity toward the center of the mound lies the series of indeterminate skeletal towers positioned in different heights and sizes without any definite order. On the other hand, the concept of *Absence* in art, only an experience remains potent above other built objects which are devised as subordinate supports. With an implication of direction and navigation marked by posts and ladders, a passthrough visitor arrives at the top of the mound to realize that these series of skeletal features signal and invite a descending procession from an open pit down toward the sunken court below. The open sunken court promises new possibilities to be discovered at the center of the pit suggesting of an additional opening into a water well that alludes a continuity of an indefinite depth underneath the ground. The methodological scheme of *Contradiction* constructed in elaborate physical appearance represents a false invitation alluring in visitor to circulate around the sunken court. A visitor would be distracted by an elaborate construction of woodwork floor and wall panels. These three-dimensional woodwork platforms further complexify the connection between the forms they indicate and the experience they serve. The physical appearance of components denies the intuitive connection to the nature of the actual experience.

On the other hand, in order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. A setup of vernacular posts among the vast open land begins to correspond to the consequence of intimate and mesmerizing findings. From the three skeletal towers of ladders, to the excavated pit, to the intricate woodwork wall panels and platforms inside the pit, Eventually the discovery of the water

well situated literally at the very center of the entire installation. An everchanging rain water could submerge both the well and eventually the pit. This episode of reveal is a journey by design. Miss establishes the multi-possibilities of fluctuating definitions whether the assemblage is a protective place for escape, an elaborative place for discoveries, or an attractive place for entrapment. All scenarios depend on the constant change in the rise and fall of ground water and rain collection inside the pit.

Dahl House, 1988

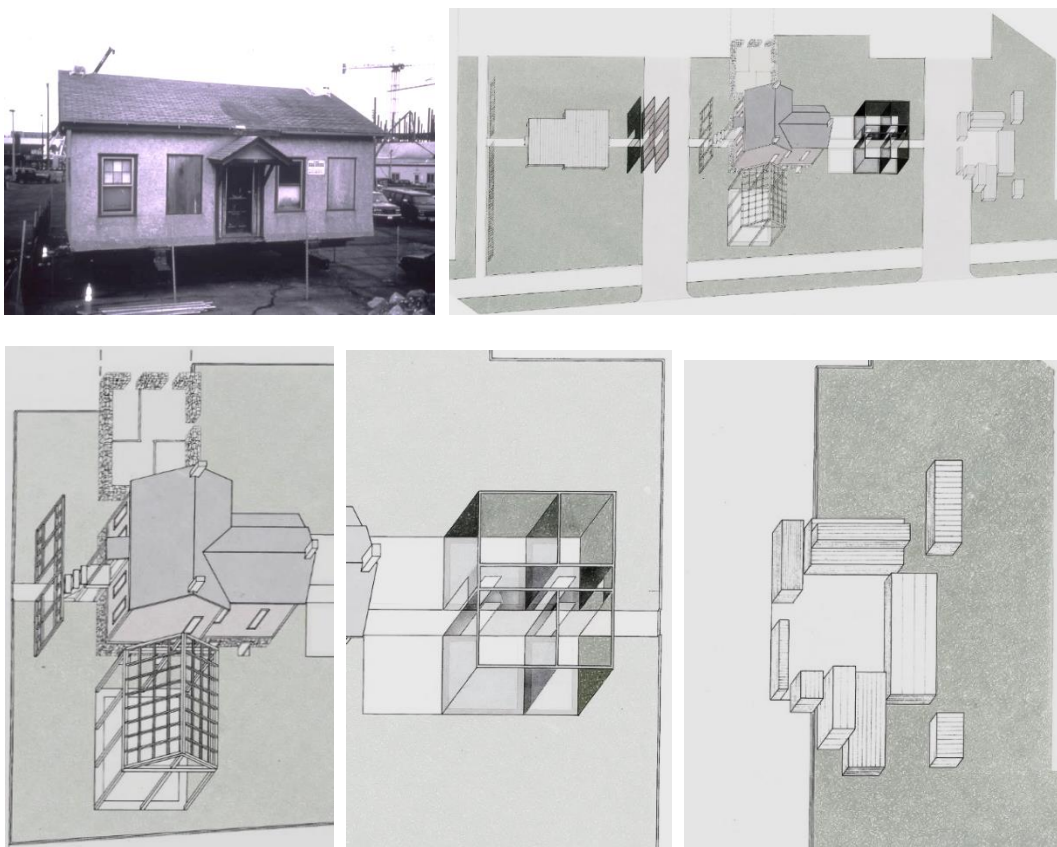


Figure 95: Project 16 Dahl House, 1988. St. Paul, Minnesota.

Commissioned by the Minnesota Department of Revenue, Mary Miss collaborated with Tom Oslund, the landscape architect, in the proposal of Dahl House project. The historical context for Dahl House project is set at the construction site of the new Revenue building in St. Paul, Minnesota. About to be demolished by bulldozers, this small house built since 1858, became the only remnant of the significant past. The

record of this house is evidently apparent in early photographs of the city, depicting the exact period when Minnesota established its statehood. While the contention to preserve this miniaturized piece of vernacular architecture leads to the radical notion of relocation otherwise it would be flattened and replaced instantly by the new development. The plaza of the new Revenue building is proposed to be where the preserved wood structure relocates to (Miss *et al.*, 2004:169).

Appeared as a center piece, the entire house is preserved in tact as its original form including its traditional clapboard siding. A new foundation is restored to support the old wooden structure sitting above. The ghostly replica of the same stone foundation is reconstructed as a small court, sided with a low stone enclosure. Placing next to the entire preserved structure, the new court with its stone foundation represents the boundary based on the original footprint and its relationship to the subdivision of the original floor plan although designated in a new colored floor tile. At the front of the house stand the duplicate layers of its original vertical cladding walls and its skeletal frame—freely pulling apart from one another along the path that connects back to the front door of the central structure. (Miss *et al.*, 2004:169)

Further away in front of original structure sits an elevated wood plank platform marking the entire span of the original figure ground. From the remaining side of the house another platform is set and at the top the skeletal roof structure is formed to depict the wood framing barebone replica of the house's original outline. At the back of the preserved structure, the path extends through another replica in an abstract form of enclosure. Wire mesh framed by steel structure configures the organization of rooms in semi-transparent cubical aggregates also according to its original layout. The most symbolic gesture of reminiscence is placed at the far end of the site where the stacks of lumber, that would have been the same amount used to complete the house with the similar size, are laid effortless to form an additional seating area (Miss *et al.*, 2004:169).

In order to navigate through every fragment of experience set up around the new plaza, the nostalgic urban features are placed to remind of the old days; the double row of trees with species found in the local residential yards, the familiarized double brick walkways leading to the new Revenue building, and the zoning of curb edges demarcating areas with grass lawns. Consequently, everyday people who come to use the new Revenue building and the new plaza would actively or passively be reminded of this standalone historical house by walking through the different enclosed and semi-enclosed assemblages, the components of which are taken apart and laid out on the ground. Several seating areas are provided as an integration with the installation, part of the plaza, and inside the new Revenue building itself. Miss described how she intended to thread the allusions of incomplete remnants of the preserved house structure and dispersing across every related tissue of surrounding context: *...Each of these incomplete elements become a seating area with a different colored terrazzo floor and simple ghost-like wire mesh pieces of furniture. ...Visitors to the building as well as those who work there daily have a variety of areas to sit. ...In the dining area inside the Revenue building, broken lines in the floor covering mark and show its movement to its new position.*¹⁸

Specifically, Miss's *Dahl House* project represents the significant turning point in the way that Modern Art begins to expand itself away from the idealistic purity of emotional and intuitive form of abstraction. The contemporary emphasis of art begins to shift to the in-between process of construction or the broken into parts rather than whole. In short, the importance of poetics in experiencing how the work is made begins to surpass the appearance of the end results. This variation of modernism reveals new appreciation toward intellectual aesthetics diverting away from the emotional, intuitive aesthetics of pure abstraction. Umberto Eco describes how the new emphasis in process of contemporary art begins to shift away from the early Modern Art:

¹⁸ Excerpted from the weblink <http://marymiss.com/projects/minnesota-department-of-revenue/>

...that in modern art the question of poetics has become more important than the creation of the work itself, that the way in which a work is constructed has become more important than the constructed work, and that form can be appreciated only as the outcome of a formal approach. ...to all the products of contemporary art, then we have to admit that aesthetic pleasure has gradually changed from the emotional and intuitive reaction it once was to a much more intellectual sort of appreciation (Eco, 1989:171).

The methodological design of *Fragment* within assemblage is represented in the individual components built as a replica in pieces. Applying mundane vernacular language of construction according to artist's interpretation of the house based on its original form, each of the partial assemblages is designed to remain its incomplete composition. In the way that different assemblages are selected to be staged, the irregularity is portrayed in a variety of deconstructed forms—scattered parts reminiscent to the original characteristics of *Dahl House*. On the other hand, the concept of *Absence* in art, but only experience dominates in its potency above other built objects which are devised as subordinate supports. The concept suggests an element of control in choreographing an experience that triggers the architectural connection between visitor's perception and *Dahl House*. An absence of a single cohesive mass, the selected construction processes in the formation of parts, simulated in different stages as per actual construction sequences. Possibilities to bring forth a single cohesive narrative would be realized by being exposed to one situation at a time.

In contrast, the methodological tactics of *Contradiction* among the reinterpreted appearance of materialistic and constructional conditions. Many of these partial replications result from literal representations, some results from symbolic figuration, and while some results from design reinterpretation. The potential disorder rests on the unsystematic juxtaposition of these replicated variations. Because memories of *Dahl House's* past in piece by piece would be contemplated through the incohesive series of historical augmentation, the overall physical appearance of installation could

overcomplicate a lay visitor's intuitive understanding in the nature of this supposedly reflective experience. In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. Despite encountering the complicate series of arrangements, the overall assemblage invites closer inspection and scrutiny. Evidently these episodes of reveal represent a journey by design; an interplay of deconstructive replications fluctuates between a direct translation, an intuitive design, and a symbolic abstraction.

Concepts of Absence, Illusion, and Subjectivity, Methodologies of Fragment, Contradiction, and Referentiality

Toward the end of the '70s, contemporary artists in search of reform at the time including Mary Miss would resist the trend of downward demise of modernization as well as of modern art by redefining and reinvestigating modernist vocabularies. Because the works of modern art no longer uphold the same ideological myths regarding intellectual and minimal forms of abstraction, the Modern Art begins to expand itself into uncharted territories in experimenting with new depths; such as combining private visions of rational ideals and public fantasies of complex everyday world. Kim Levin describes this sustaining effort in expanding the language of modernism near the end of the '70s and how the modern works of art begin to explore new issues set within the faith of modernization; such as art of social involvements, art recycled of previous styles, art without object or subject, art of decorative elaboration, art in negation of style, etc:

But as the '70s ended, a number of artists were going beyond pattern to irrational ornamental excesses, and some of the most surprising new work was by established artists... ...who undercut logic and patterned their hybrid, eclectic, and uncategorizable wall works with references to all the used-up styles of modern art, turning Modernism into yet another personal myth. The truth was that Modernism *had* become a myth. Artists dealt with their loss of faith in

different ways: escaping into fantasies of the past, inventing visionary private worlds, involving art in social issues, or starting anew. But whether synthesizing modern styles or mimicking past styles, whether turning style into decoration or discarding style entirely, artists in the '70s were not only signaling the end of modern stylization. They were digging out from the debris of the collapsing era, grabbing hold of pieces of the past for security in an uncharted future (Levin, 1988:27).



The distinctiveness of final transition from the late '70s into the '80s and beyond in the third group of Miss' projects reflects her late-modernist counteractive position surrounded by the looming influences of pluralism and postmodernism. Pluralism inspires diversity, multiculturalism, factionalism, consumerism, capitalism, eclecticism, experimentalism, etc. Subsequently Postmodernism invokes complexity, alienation, disorganization, disorder, contamination, ahistorical style, vernacularism, dissociation, deconstructivism, etc. Umberto Eco explains in summary the Postmodernist inevitability of dissociation and disorder as a result of Pluralist openness and multiplicity:

...the artistic process that tries to give form to disorder, amorphousness, and dissociation is nothing but the effort of a reason that wants to lend a discursive clarity to things. When its discourse is unclear. It is because things themselves, and our relationship to them, are still very unclear—indeed, so unclear that it would be ridiculous to pretend to define them from the uncontaminated podium of rhetoric, it would be only another way of escaping reality and leaving it exactly as it is. And wouldn't this be the ultimate and most successful figure of alienation? (Eco, 1989:157)

The following is the analysis of the third-group projects which will be discussed in relation to the triple pairing concepts of 'Absence' versus 'Fragment', 'Illusion' versus 'Contradiction', and 'Subjectivity' versus 'Referentiality'. **Absence** in art versus fragment

in assemblage mark the first twofold binary, while **illusion** in experience versus **contradiction** in appearance would mark the second twofold binary, and while **Subjectivity** by internalization versus **Referentiality** by externalization would mark the third and final twofold binary. These triple twofold binaries continue to underline the design strategy of Miss' projects within the entire third group during her elaborate recontextualization of Public Art projects and proposals—in conjunction with Late-modernism and Postmodernism. *Fragment*, *Contradiction*, and *Referentiality* and represent the next three methodological schemes of disjunctive partiality against whole, while *Absence*, *Illusion*, and *Subjectivity* represent the next three ideological concepts of restorative partiality toward whole.

In summary, the conceptual-methodological duality within the first group of Miss' works during her reinterpreted Postminimalism, Process Art and Conceptualism has been clarified in the correlation between the methodological imbalance of Fragment within assemblage versus the conceptual counterbalance of Absence in art. Subsequently, the conceptual-methodological duality within the second group of Miss' works during her individualistic realization of Land Art as spatial experience has been clarified in the correlation between the methodological imbalance of Contradiction in appearance versus the conceptual counterbalance of Illusion in experience. And finally, the conceptual-methodological duality within the upcoming third group of Miss' works during the maturation of her collaborative Public Art projects and proposals; more complex in scope and scale, would be clarified through the similar correlational analysis between the methodological imbalance of Referentiality by external data versus the conceptual counterbalance of Subjectivity by internal synthesis.

The reminder in regards to the relevant aspect of definition for the word 'referentiality' specifically used in this chapter refers to an external input of related, supporting information superimposed incrementally upon one another. Likewise, the relevant aspect of definition for the word 'subjectivity' specifically used in this chapter

refers to the self-projection of personal inventive ideas conceptually internalized by an artist—Mary Miss herself. Additionally, Eco indicates the potential duality within an input or output of artistic act. He explains that, in order to arrive at positive outputs or ideal situations, an artist must accept, embrace, and exploit the tumultuous conditions of social severity amidst difficulties in contemporary fabric of life—openness to the disorder in formal system or self-destructive tendencies and ultimately transforming negative assumptions into newly formed inventive ideals:

The artist who protests through form acts on two levels. On one, he rejects a formal system but does not obliterate it; rather, he transforms it from within by alienating himself in it and by exploiting its self-destructive tendencies. On the other, he shows his acceptance of the world as it is, in full crisis, by formulating a new grammar that rests not on a system of organization but on an assumption of disorder. ...He has no choice, since his only alternative would be to ignore the existence of a crisis, to deny it by continuing to rely on the very systems of order that have caused it. Were he to follow this direction, he would be a mystifier, since he would deliberately lead his audience to believe that beyond their disordered reality there is another, ideal situation that allows him to judge the actual state of affairs (Eco, 1989:141).

From the '80s onward, in parallel with an evolution of late-modernist traditions of recycling modernist ideals, the Public Art projects of Mary Miss concurrently express an extraordinary emphasis on the desire for enriched content rationalized within the works. The extent of narrative embellishment or the constructs of accompanying references and stories becomes as crucial as the way the art work itself is completed. In dramatic contrast, this narrational ornamentation of meaningful but elaborate content would not literally reflect on the physical characteristics of the built Public Art installation. On the contrary, with ground rules of consistency, communicability, rationality, determinacy, stability, and persuasiveness, late-modernist development in design and construction

would pursue its unembellished components. Subsequently, Miss' Public Art projects selected in this group also put more emphasis on engaging social, environmental, and natural contexts rather than extensive narration or augmentative ornamentation. An argument in support of this notion points to Levin's critiques on his beyond-modernist tendencies: *Artists were becoming narrational, telling picture stories as if to keep alive the modern myths of a linear, literate, and rational world. And—constructing, ornamenting, communicating, envisioning—they were involved with contexts and social concerns. ...a desire for content, a search for meaning* (Levin, 1988:33).

The selected Public Art projects and proposals by Mary Miss to be analyzed for the discourse of this third and final group include; Veiled Landscape, 1979; Untitled, Bedford Square, 1987; South Cove, 1984-87; Greenwood Pond: Double Site, 1989-96; La Brea Tar Pits, 1996; Long Beach Aquarium, Queensway Bay, 1996; Senator Thomas F Eagleton Federal Courthouse, 1997-2002; and Milwaukee Riverwalk, 1998-2001.

Veiled Landscape, 1979

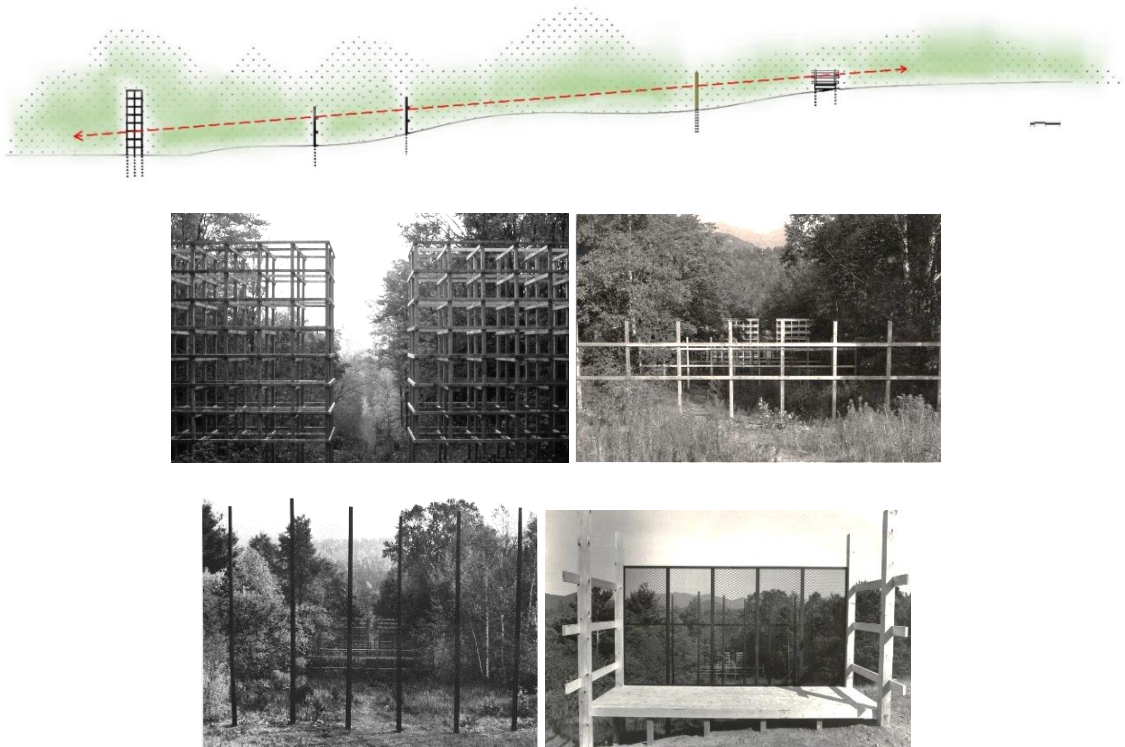


Figure 96: Project 17 Veiled Landscape, 1979.

The Land Art Installation was commissioned among other art projects as part of the 1980 XIII Winter Olympics, Lake Placid, New York. *Veiled Landscape* was a temporary project at a wooded hillside. Due to remain in place for one year, the installation instead was vandalized, and finally decommissioned one month prior to the end of the Olympic Games (Miss *et al.*, 2004:107). The piece consists of five separate assemblages set in the total of 400 feet apart (Morrow, 1991:135). The first situates at the highest point of the slope as a viewing platform adjacent to a road. Instead of gaining a commanding vista towards Adirondack mountain landscape in the distance, the view is immediately obscured by the mesh-screen panel barricading the platform on three sides. And not far down along the slope, the view gets sliced off into a series of vertical fragments by installed tall bare posts. Progressing further past the second assemblage along the downhill path one realizes that the 'V' shaped clearing at the top of the hill is in fact a water line which stretches a half-mile long. The third and fourth barriers appear in a distance similar to one interior installation of Miss' 1970 *Room Fence* (Morrow, 1991:30), until confronting to realize the unexpected oversized scale of these actual fences. Viewing from the platform at the top of the slope, the gateway at the fifth and the final assemblage resembles a vernacular mode of entering point through a normal fence, but when confronting the actual gateway, the twenty feet in height and the sixty feet in width, stand in much contrast to any prior estimate preconception.

Passing through the woods one may continue downhill along the framed landscape projecting toward the distant view ahead. Miss explains that the ultimate experience in her art is by moving through it. Giovannini described the nature of his own physical encountering process at the project:

...Veiled Landscape, for the 1980 Winter Olympics at Lake Placid. At the top of a hill, where a corridor had been cut in the woods for a water line, Miss built a series of screens that filtered the view down the clearing. Visitors came across the timber constructions, and because they were simply screens and fences

made in common wood and wire, the work, although cryptic felt familiar and approachable (Miss et al., 2004:19). Subsequently for *Veiled Landscape* one must walk the farthest into the landscape by becoming part of it in order to understand the entire scope of these interrupting barriers. Miss concludes about the experience of *Veiled Landscape* as an inseparable connection with the direct human engagement, in Miss' own words: It is as though a piece of the view has been cut out, given an edge – framed, focused, filtered and delivered. ...and the depth of space is made visceral as one moves from one layer of the work and the site to the next. (Miss et al., 2004:19)

Miss further described her method of layering multiple ideas—as previously emphasized from chapter three regarding the *Photo-Drawing* concept. By first looking into several theoretical and historical sources for critical information during the process of research prior to actual development; subsequently for *Veiled Landscape*, Miss synthesizes her new imagery by overlaying two pictorial references; The concept of Borrowed Scenery (Borrowed Landscape) of the Japanese Garden and the formal procession through the landscape in Italian paintings and gardens. In short, she rethinks about space, place, and scale by shifting around the spatial qualities of multiple historical ideas in order to support her personal mode of recontextualization (Boyarsky, 1987a:64).

The imbalance of methodological design of *Fragment* into assemblage is represented on individual components; Basic wood structure and some articulation in wire mesh screen, built by mundane vernacular language of construction. The series of spreading barricades obstructing and framing the view down the hillslope, the variations of these screening devices appears random in its indeterminate order. Evidently these demarcating forms are organized not according to an intuitive sequence of sensible scale, distance, or rhythm. To counterbalance with the concept of *Absence* in art, for *Veiled Landscape*, it is the experience that defines this art, while other built objects

remain as supportive device. The stage structure and the series of fences and barricades appear to invite a descending procession of circulation. Only when a visitor physically walks through each demarcation, the sequence of descension begins to unravel and making senses. Possibilities in an entirety of narrative await to be uncovered. Between an impact by screening the scenery in front of a viewer and an impact of framing into the next screening device, one is provided with opportunities to contemplate on new relationships between physical engagement and intuitive imagination. Following with the imbalance in the methodological scheme of *Contradiction* in its inconclusive physical and spatial appearance drawing visitor to circulate through the series of screening devices, the visual configuration of these assemblages either in parts or by the overall confronts a visitor with a sense of indeterminacy in regards to an incremental distance and a division of framing members, an unintuitive irregularity set from one screen to the next. While leading one to explore emerges a sense of uncertainty between passthrough or entrapment due to the unresolved distance and access that a visitor has to contemplate during the procession. The physical appearance of installation perplexes a visitor's intuitive understanding by the unsettling nature of this exploratory experience. In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. A series of porous screening structures provide a guided pathway through the hillslope, simultaneously the screening devices partially barricade, distort, provoke the viewer's perspectival sense of sight. Ultimately the overall assemblage encourages a visitor to progress through the passage with minor interruptions by screens with an intent to alert an additional sense of inspection and scrutiny. These episodes of reveal represent a journey by design—an interplay that fluctuates between screening of what one sees and framing on how one progresses. Eventually, the imbalance in the methodological tactics of *Referentiality* by external sources of references refers to the augmentative superimposition of supportive additional information. In *Veiled Landscape* refers to the framing concept of Borrowed Scenery (Borrowed Landscape) of the Japanese Garden and the concept of the formal

procession through the landscape historically used in Italian paintings and gardens. Subsequently, the counterbalance in the concept of *Subjectivity* by personal input of Miss' inventive ideas. For instance, Miss' internalized concept of Photo/Drawings would readdress and recombine the multi-dimensional notions of space, place, and scale in order to achieve her project initiatives which include active human participation with Public Art while at the same time renewing an evocative reading of the site.

Bedford Square, 1987

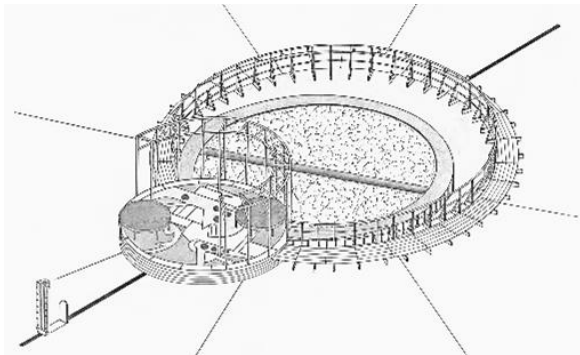
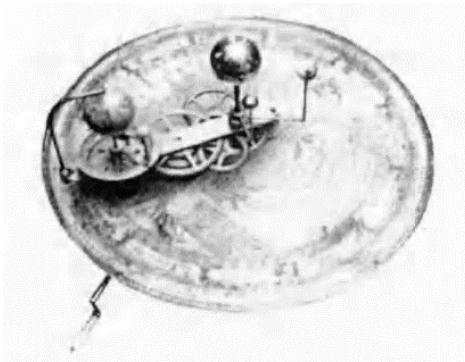
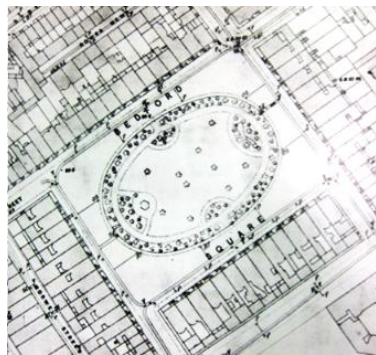


Figure 97: Project 18 Bedford Square, 1987.

The *Untitled* temporary installation is situated in London, England. It was Miss's first international site-specific sculpture installed outside USA (Morrow, 1991:48). The piece was commissioned and placed at the Architectural Association in front of its buildings, placing on the hard-surfaced pavement in an urban surrounding. The Bedford Square's *Untitled* was furthermore part of Miss' investigation of urban pavilions targeted to be built in other cities, ultimately the Bedford Square's *Untitled* became the only commission successfully built. Her objective was again to make something in public place that encourages people to physically interact with surroundings.

The installation is located on a corner of Bedford Square. Historically the square was conceived in the planning of London since 1795 and eventually built by the end of the eighteenth century. A large oval-shaped park is centered at the square and closed off by fencing. The access to enter this fenced area is allowed exclusively by the key holders. Miss' proposal consequently corresponds with the design of an alternative place as a form of counteraction to that restrictive condition at the fenced-off garden. Miss' alternative place is situated at an indistinctive portion by the area shaped in concrete wedge—a leftover corner next to that inaccessible park. Because of the experience of disorientation during her trip to London, together with her visit to Greenwich observatory and museum, Miss proposes to mark the site of installation as the form of astronomical device to implicitly remind visitors of their personal associations with context of *space and time*. The specific feature of this small leftover piece of land usually taken for granted, as Mary Miss describes:

The information kept layering and what I ended up with was a circular walkway about forty feet in diameter. I was thinking about circular enclosures because it's so hard to define a space on this leftover piece of a city square. I'm interested in the layering of references to time and space. If you are standing at the edge of that described forty-foot circle in Bedford Square, or if you step into the inner circle, you will have a sense of protected, enclosed space. On the platform,

however, there is a schematic image of the world derived from a specific culture at a certain time and place—a totally different way of telling you where you are (Boyarsky, 1987a:92).

Within a single assemblage, in order for Miss to provoke reflection of potency, or to make the installation a place of an unusual impact, or to communicate narrative and referential layers, this complex amount of content would require Miss' personal techniques in Photo/Drawings method of compilation and superimposition. In support to the notion of compact layering, Boyarsky emphasizes how Miss's installation encourages a sense of accessibility to the public by employing layered archetypal forms and dense references (Boyarsky, 1987a:7). Evidently, Miss employs Photo/Drawings method on compacting multiple layers of visual and formal narratives in the making of Bedford Square installation project. Another reminder of Miss' personal photomontage technique explained by Lisa Marie Morrow as 'this tourist approach.' For the individual images of Photo/Drawings compiled ultimately in another of Miss' monograph; published in 1990 with the same title with the technique. All pieces in the publication were named 'Untitled' signal a dissociation from factual references. Rather ambiguous in fragments and 'infused with a certain romanticism,' the clueless representational composition of montage invites the open-ended possibilities of content and multiplicities in meanings. (Morrow, 1991:74).

For the installation at Bedford Square, Miss intends to utilize these following representational, visual, and formal elements of references so to trigger memories, to encourage accessible experience, and to remind people to physically situate themselves in relation to a wider world around them (Boyarsky, 1987a:7). A freestanding sighting device appearing to measure human scale situates near the main structure. An oversized navigating device appearing to measure points of orientation situates farther beyond the other sighting device. A magnetic-north marker appearing to designate north-south directions would designate a slot cut onto ground in the middle of blue-gray

stone container wrapped by the outer ring of peripheral circular walkway. An early map of the world appearing to devise an astronomical index situates at the seating area; outlined in brass as well as inlaid with painted wooden segments.

Each visitor is no doubt challenged and provoked to decode these dense layers of information, and to contemplate on implications weighed in the repetitive imageries of certain measuring devices, and to situate oneself according to the visual layers of abstract indexical clues. Morrow additionally explains that Miss would see the design process as an compilation of visual forms or visual implications and applying the borrowed sources in her works as archetypes of cross-culture universal vocabularies—worldly and not any ethnically associated (Morrow, 1991:75). The distinct ideas that Miss wishes to communicate to her audience may not directly relate to her initial motivation. The creative process and the end result at executing the design of the project tend not to coincide one another: *...She has distinct ideas that she wishes her art to communicate to her audience, but at the same time these ideas are not necessarily directly connected to her own personal motivations for the work.* Morrow critiques that Miss would prefer to mystify rather than clarify. Furthermore, Miss would be personally immersing in the subtle qualities in imageries from her memory archives. Despite the fact that the audience who experiences her works would not be able to understand at the same depth and nuances as how Miss intends; nonetheless, his or her correspondent memories and thoughts would be activated and distracted from day-to-day routines in response to Miss' art of experience. (Morrow, 1991:76).

The imbalance of methodological design of *Fragment* within the 40-foot diameter assemblage of individual components, the fragments appear elaborate and suggesting figurative in certain parts—a combination of wood framing structure, blue-gray stone, paint finishing, brass inlay, and wire mesh screens. The assemblage expresses undoubtedly an inclination of open-ended, pluralistic, and indeterminate order. In contrast, the counterbalance in the concept of *Absence* in the *Untitled Bedford Square*,

neither the experience alone nor the built objects alone could substantiate the purported trajectory of this art. The concept of *Absence* is spread across an entire site with the series of abstract and figurative representations, which are intended to gradually infuse indirect aspects of design upon a passerby's own psychological interconnective placement in relation to a larger context of the world, space, and time. The delayed perception is unveiled by clues of abstract forms and mapping elements. The effects would emphasize a prompted experience of scale, direction, orientation, and distance. Possibilities in an entirety of narrative await to be uncovered, a passerby is provided with opportunities to contemplate on new relationships between physical engagement and intuitive imagination. Subsequently, another imbalance in methodological scheme of *Contradiction* in its inviting physical and spatial appearance for visitor to circulate through the series of the physical fragments, these multilayered and disjunctive forms and the visual configuration of these assemblages either in parts or by the overall confront a visitor with a sense of indeterminacy and perplexity. An unintuitive irregularity lies in the extent of abstraction applied within individual parts and the incrementation of unresolved complexity as a whole. The physical appearance of intricate installation perplexes visitor's intuitive understanding when confronting with this ambiguous posture of so-called art-for-experience arrangement. In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. The visitor moves between different demarcating points defined across the installation. Each point engages human interaction by framing his or her attention into one specific mode of scaling, mapping, or locating. However, when arriving at each demarcation, one ultimately would realize that each mode of space-time-world indicators represent an indeterminate journey however by design—the intention of irregularity and inconsistency as well as the intention to encourage a sense of formal disproportion, incremental division, and scaling differentiation.

Eventually, in another aspect of imbalance in the methodological manner of *Referentiality* is linked to the incremental series of tactical sources of external informational affiliations. In *Bedford Square*, the multiple visual and formal references refer to Miss' crucial visit to Greenwich Observatory and Museum, as she refers to centuries of historical evolution in regards to *time and space*. The trip directly inspires her design for the installation, the kind that invokes people in how they place themselves according to the configurative or representational traces of *time and space* (Boyarsky, 1987a:92). Additionally, the Axis of magnetic-north orientation is transcribed onto the cutout slot at the center of a large circle paved by blue-gray stones. Another code of visual reference is the abstract figure of an early map of the world. The next code of reference, a free-standing form of perhaps sighting, measuring or scaling device is designed to attract direct human approach and engagement. The final form of reference situates at the farthest end of the installation. It alludes to the oversized navigating device which indicates the additional means of measure. In Miss' attempt of counterbalance, the concept of *Subjectivity* by Internalized synthesis of Photo/Drawings methods. In compacting multiple layers of visual and formal narratives, Miss intends to designate this installation project as a newly marked point in the public square where people could locate his or her own place in relation to the order of time and space. Miss schematizes an abstract image of the world through applying forms and figures as an imprinted layout of the project (Boyarsky, 1987a:92). The plan is configured based on the morphed form of a certain astronomical device or an abstract rosette, typically used as the north-arrow indicator in a map. Additionally, with the painted figures and brass outlines, Miss transforms the imagery of the early world map onto the patterned floor inlay at the seating area by the semi-enclosed pavilion with partial roof frames. Moreover, outside the double-circle area of the installation, she personalizes her formal depiction of the two curious objects; the measuring device and the navigating device. These initiatives are implemented in the design to engage human participation with Public Art while redefining the renewed relationship between oneself and the site.

South Cove, 1984-87

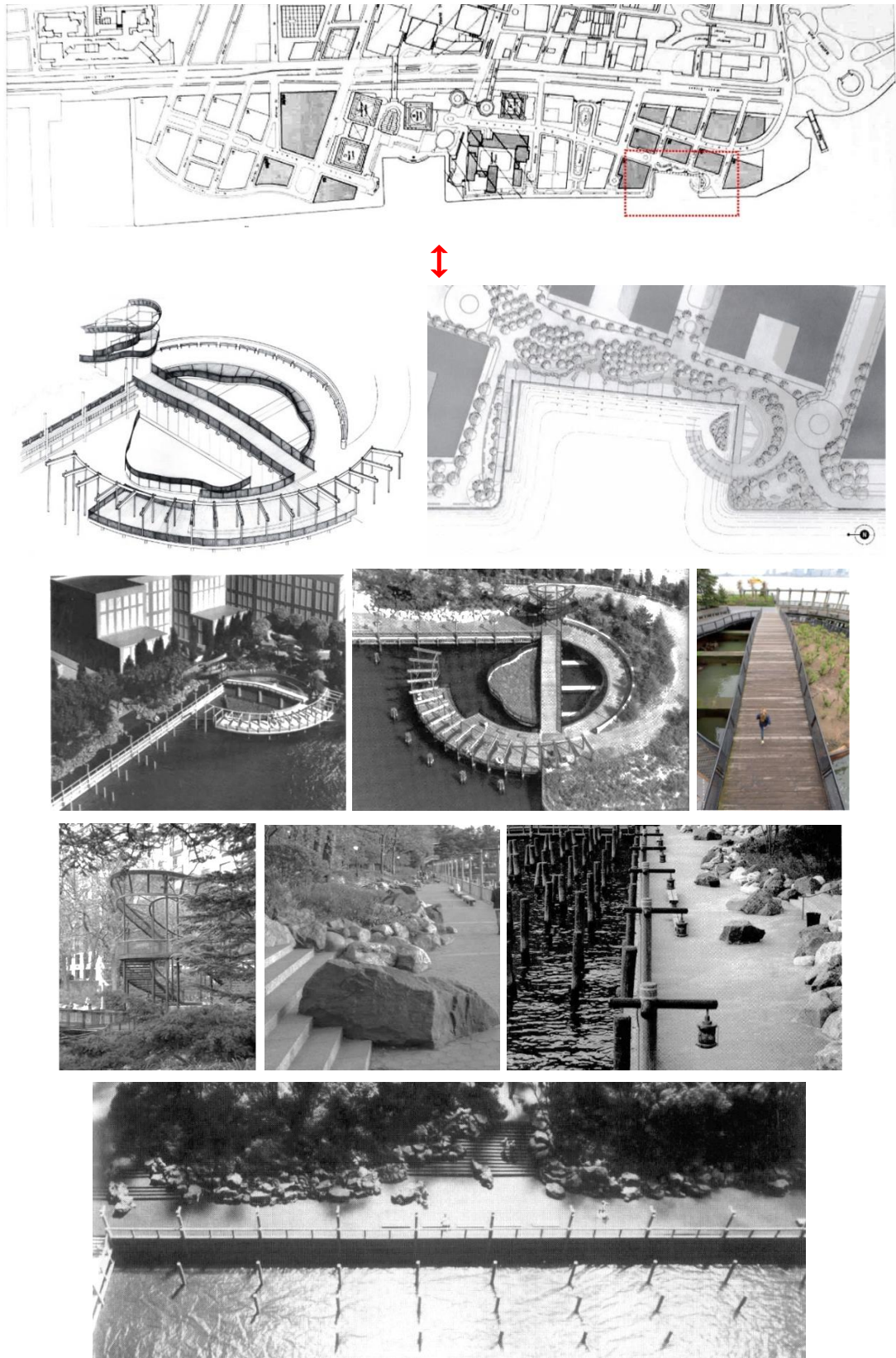


Figure 98: Project 19 South Cove, 1984-87.

South Cove is situated at the Battery Park City, New York, New York. Princenthal described how Miss has long been interested in a vertically layered space. The evidence points to the ambiguity in Miss's overlaid screens, as her manipulation in the shifting of frame and scale affects the distortion resulted in the multi-perspective views experienced in her works. She continues to point out that Miss's sculptural form expands into the spatial realm of architectural definition. Because how it unfolds sequentially, although never fully manifesting into definitive scope of functions and usage. Both horizontal and vertical layers of space have been Miss's aspect of sculptural investigation, especially how human engages with the environment (Princenthal, 1988:160). For this three-acre South Cove, at the southern terminus of Battery Park City's grand riverfront esplanade, the specifically horizontal layers of the site compacted with visual and spatial narratives dominate the overall design scheme. Miss collaborates with Susan Child, the landscape architect, and Stanton Eckstut, the supporting architect of the project. In this collaboration Mary Miss aspires and performs the role of a creative leader in this team as how Stan Eckstut, the architect describes, "*The problem was obviously having two designers on a project, no matter whether it was two architects or two artists, it's two designers...a lot of times Mary and I became very confused about who was the architect and who was the artist.*" (Nairne, Dunlop & Wyver, 2002:85) Mary Miss believes that art as an experience should not be clearly objectified or separated as a precious item for sale, but art should rather be completely integrated into the space, place, and the entire extent of environment. Eckstut eventually collaborates in support of Miss once he realizes Miss' agenda of art:

In Miss's articulate response: It's better for me if somebody doesn't know when they've come to the art. The art should be so tied to the place that there's no space around it removing it or setting it aside. I think that's the way art has functioned almost always, it's just within a fairly short historical period that it's become so objectified, and so separated, made into something precious, to be moved from one spot, or bought, or sold, or involved in that kind of exchange.

Once Stan kind of realized that I was very much involved in some of the issues that he was involved in, he felt more comfortable (Nairne et al., 2002:85-86).

A delicate situation within this collaboration to achieve this non-confrontational art project, the challenge lies in the collaborative effort among the creative team, but most crucial of all was the collaborative support from the people in the community. It became the fine line between edgy-controversial and typical-cliché whether community could accept the landscape architectural project with completely integrated art installations. When art involved extensively in the 'public' situation in which community needed to appreciate and live with it every day, that was when the public began to voice concerns because suddenly art no longer sits as an object in a museum (Nairne *et al.*, 2002:82). The advantage of having three creative minds working together reflects how each contributes the project from their individual knowledge and strengths. Eckstut's historicist position puts emphasis on certain continuity from the tradition of lower Manhattan in its concept and execution of paving, railing, and lighting of the esplanade. Child contributes to the overall ecological character in respect to the remake of a natural formation as the Atlantic seaboard cove in the choices of trees and grasses. Miss contributes her distinctive design standpoints in combining a series of dissociated components which provide possibilities of renewed acknowledgements about South Cove's riverfront. (Princenthal, 1988:160) Miss depicts her impressions on evidences of deconstructed constituents of South Cove:

My awareness of this being a landfill was an important influence on my deconstructing the edge of that boardwalk platform at the South Cove site, taking things apart and working with an engineer to show that the edge of the site was actually a false edge, a relieving platform¹⁹. ...I tried to imagine the experience of coming from the density of lower Midtown and walking out over

¹⁹ Excerpted from a transcript of a private conversation with Mary Miss on the 6th of September 2016, 14:28pm. An audio of 63-minute conversation was recorded at Mary Miss' Studio in Tribeca, New York City.

the water on the curving pier, or of coming down a traditional New York esplanade and arriving at a literally deconstructed place—different parts of the platform have been removed. (Boyarsky, 1987b:71)

South Cove sits at the tip of Manhattan, the site is part of the large landfill zone, using the excavation from the construction of the World Trade Center towers. A decade of untouched lunar landscape, topped with sand and tar surface appears in much contrast with nearby density of Manhattan. The concept of the project originates from the nature of the edge facing the Hudson River where water still flows at the underside of protruding edge. Miss attempts to deconstruct an entire contextual narrative into disparate components which associate with the edge of the land. Miss reconfigures the waterfront experience by retelling in its intimate fragments of parts and layers. In support with Miss' inclination towards a visitor's collective perception of deconstructed fragments in the pursuit of revealing positive possibilities, Umberto Eco explains how audience would become interpreter participating likewise in the process of revealing infinite possibilities of interpretations in the permanent work of art:

...the potential for permanence of a work of art in the very infinity of the interpretations it opens itself to. By giving life to a form, the artist makes it accessible to an infinite number of possible interpretations—possible because “the work lives only in the interpretations that are given of it,” and infinite not only because of the characteristic fecundity of the form itself, but because this fecundity will inevitably be confronted with an infinity of interpreting personalities, each with its own way of seeing, thinking, and being. ...And every access is a way of possessing the work, of seeing it in its entirety, yet with the awareness that it can always be reconsidered from a different point of view... the interpreter becomes a means of access to the work and by revealing the nature of the work also expresses himself; that is, he becomes at once the work and his way of seeing it (Eco, 1989:165-166).

Entering into the main esplanade running in parallel with river, the path splits into two. The upper platform leads a visitor through shades of honey locust trees and planted beds. Descending through granite steps and passing through clusters of large boulders, pedestrians arrive at the lower walkway which connects them close to water. Toward the south end of the cove, the elevated lookout pavilion marks the second split dividing into two directions. One path continues to curve around the back end of South Cove, and the other faces a crossing bridge which can look down into the water surface at the same time with pilings and concrete substructure. One of two semicircular cutouts points to a view of the below planted-bed platform which appears to float with water enveloping from all sides. The walkway continues out as a jetty extending its curvilinear platform to nearly complete its circle of sweeping radius. The jetty is the place for private contemplation, the farthest point away from public life of the city, provides a nesting experience at the pier and loggia with benches and blue lamps (Miss *et al.*, 2004:206).

For an imbalance in methodological design of *Fragment* within the skeletal assemblage of individual components, the fragments appear elaborate and suggesting figurative in certain parts. Complex components spread out in skeletal fragments across the 3.5-acre public art park. The fragments appear intricate and extensive. Incoherent physical fragments within complex network of visual and formal references attach to one another by an appearance of compositional chain. The stretch of the South Cove is 360 feet in length, built on part of the landfill facing Hudson River near the southmost tip of Manhattan. The assemblage expresses inclination of open-ended, pluralistic, and indeterminate order. By counterbalance, the concept of *Absence* in art, *South Cove* represents art as ultimate experience, more crucial than the built forms characterized as merely supportive design device. The notion of multiplicity and complexity underlines the two-part concept from Miss' inverted notion, "*how to reveal the fake infrastructure that was supporting the fake land.*" (Margolies, 2016:108) Firstly, being true to the fake, the inverted narrative focuses on the series of complex unfolding episodes that reveal the artificial conditions of existing ground and its buried infrastructure. And secondly

faking the artificial truth, the string of episodes that reveals manmade series of native coastal natural force and formation—in new plants and new topography. Possibilities resulted by multiple and complex narratives await to be uncovered one section at a time, a passerby is provided with opportunities to contemplate on new relationships between physical engagement and intuitive imagination.

Subsequently, another aspect of imbalance in Methodological ploy of *Contradiction* is represented in the physical and spatial appearance attracting visitor to circulate through these ambiguous series of the physical fragments, these multilayered and disjunctive forms and the visual configuration of these assemblages either in parts or by the overall confronts a visitor with a sense of indeterminacy. Two contrasting themes, fluidity and contemplation alternate one another in the movements across the site. Fluidity in the flow of passage in South Cove supports the uninterrupted lateral movement through transitions in plan. The flow of circulation guides visitors to filter through the cove without running into blockage and barrier. While accessing from the north side of the cove, immediately the prominent walkway is marked with distinct maritime lamps installed in synchronized rhythm with the wooden guardrails at the riverside esplanade and with the wooden loggia at the jetty. Contemplation through the layers of inapparent details would heighten gradual awareness beyond the materiality and physicality of forms. With patient attention, a visitor begins to understand the subtle sequence of intended narratives. Alluded by changes of levels, how the descending ground toward the riverfront is inlaid with massive rocks begins to gesture a specific nature of native coastal topography. Alluded by exposed substructure especially at the entire stretch of borders between land and water at South Cove, how the wood pilings, the concrete beams, and slabs work together to support the overhung piece of land begins to signal the truth about the historical landfill since decades past. Alluded by the crowning configuration of the lookout tower, how the seemingly randomly twisted and bended steelwork of the staircase structure begins to reflect the internal structure at the section of the crown of the Statue of Liberty. During the conversation between Mary Miss

and Alvin Boyarsky, the notion the particular symbolic moment at the lookout tower is described by Miss:

Once you're at the point where the land, the water and the structure come together, you've reached the heart of the place. The culminating circle is defined on one side by the built and on the other by the organic. Boyarsky in response: I like the idea that the culmination of the jetty, that semicircular lookout space, is related somehow in plan to the internal structure of the Statue of Liberty and that people would be looking at the statue from it. (Boyarsky, 1987b:71)

Evidently, an unintuitive irregularity lies in the extent of formal gestures and details. Both abstraction and fragmentation play equally crucial roles within individual parts and their constant increment of built narrative on top of another narrative. The physical appearance of installation perplexes a visitor's intuitive understanding confronting an intricate nature of this art-for-experience arrangement. In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. An indeterminate and complex journey however is extensively choreographed by design. "*Enclosed and varied experience*", Margolies summarizes Miss' telling theme for South Cove in contrast with other conventional concept of open and expansive tree-lined esplanade (Margolies, 2016:111). As approaching from the north up to the curved jetty looking beyond and back at the beginning again, the narrative concept of the South Cove conveys an enclosure that induces an intimate and contemplative public place; the narrative of two agendas running in parallel with one another. The first design agenda sets the purpose to expose as much edge along the waterfront. Especially Miss who felt intrigued and drawn by this challenge presenting to the team of landscape architects regarding the engineered structure of the artificial platform, "*how to reveal the fake infrastructure that was supporting the fake land.*" The rhythm of the circulatory spine runs through the site as the main path which is marked by synchronized nautical

blue-light fixtures. Along this path while finding personal moments of retreats, people actively or passively begin to observe the relationship between land and water. Ultimately people themselves play the key role in the process of that enlightenment.

From the northernmost of site, the intent to display the series of deteriorating pilings draws visitors closer to water's edge to have another glimpse where the pilings end up aligning back into the unexpected artificial coastline. Toward the southern end where the lookout tower pivots the path by splitting it into two directions; one as though continuing as a semi-circular esplanade and enclosing the southern boundary of the cove, while the other splitting into an arching wooden bridge as a shortcut to the beginning of the wooden platform curving the path toward the end with the remainder of semi-circular jetty. One side of the bridge, framed as the first half of an imperfect circular cutout, points to concrete beams which allow another closer look at how the Hudson connects to the manmade land underneath this imminent substructure. The other side of the bridge points to the sunken planting-bed platform shaped as the second half of the same imperfect circle and again exposing the underneath substructure where water embraces it from all sides.

The second design agenda positions at the visual experience in plantation, geology, and topography around which artificially can be simulated to integrate into the ground as part of the Manhattan coastline if it were truly natural (Margolies, 2016:108). This latter scheme shifts from how to reveal the fake to how to fake the made-up so as to appear true. The allusion sets in the series of massive granite boulders as they organically transition the topographical descension passing the granite steps immediately visible as soon as arriving to the middle section of pedestrian esplanade. The natively found beach grasses, wild roses, and winterberry are planted to fill into the gaps between those tumbling rocks as Susan Child, the landscape architect expresses, "the coastal plantings into the coastal rock edge and integrated the two." (Margolies, 2016:111)

Ultimately, in the aspect of imbalance in the methodological manner of *Referentiality* is linked to the incremental series of tactical sources of external informational affiliations. The relationship between the Statue of Liberty and the steel lookout tower, marking at a pivot point of the 'L' shape footprint at the site, stands out among a few other strong visual and formal references. Additionally, Miss implies to utilize her personal Photo/Drawings 'reading' process in compacting traces of imagery in regards to handling several visual inspirational references compiled of Statue of Liberty, particularly during its restoration period with that extra skin of scaffolding wraparound. And how such process directly influenced the outcome of an organic form at the elevated lookout's steelwork as per the following articulation in her own words from the 1987 conversation with Alvin Boyarsky:

..., the Statue of Liberty, just visible off the South Cove, was another element. I had never taken a particular interest in it before the restoration. Then photographs began to appear in newspapers and I saw models and photographs of the structure at an exhibition. There were also some shots of the interior and of the folds. Eventually they put scaffolding up around the whole statue. It looked beautiful and I thought it should remain that way forever. I cut out all the newspaper clippings and developed a personalized reading of it which became an important element in the development of the organic structure... (Boyarsky, 1987b:70)

The dynamic pair of curvilinear staircase, made of steel, soars and spirals at the top of a platform at the steel lookout tower can be read also in direct referential relation to the swirling form of the crown at the top of the Statue of Liberty (Princenthal, 1988:160), Princenthal explains: *Miss generated the design for a mesh-steel overlook platform facing the New Jersey shore from pictures of the Statue of Liberty being restored at that time and in particular photographs of the "interior support of the crown*

and head." The overlook's upward sweeping shape echoes the Statue of Liberty's crown, linking Miss's design to the national symbol across the water. (Miss *et al.*, 2004:40) Miss referred to the photographic imagery of early waterfront as the direct influence to the sectional treatment for the entire stretch of the Hudson river's edge. Reminiscent to the previous active elevated railway, a place where the piers once poked out and curving over the edge, the imagery of being exposed to abandoned piers leads to create a walkway as a spine that connects people within reach of the water's edge, where textures, smells and sounds of river crashing the exposed substructure are immediate and palpable (Miss *et al.*, 2004:205). Another obvious layer of thematic reference is inspired from the New York's past nautical maritime. The distinct sapphire blue light fixture is attached to accompany every wooden post across the shoreline (Margolies, 2016:114).

Subsequently in order to counterbalance, the concept of *Subjectivity* is brought in by the internalized synthesis in the concept of 'Thick Space', with an extent of multilayered references compiled in one project, the term 'Thick Space' highlighted by Joseph Giovannini depicts this specific compact condition as how layers are thickened by the process of compiling and compressing: *The interventions were always specific, and the sparse space of the town in its central area gradually filled in with pieces that conferred associations and allusions. The place at which the space normally browsed was slowed. "I like the idea of thick space – moving through an area resonating in references."* (Miss *et al.*, 2004:26) Further in the reference to Miss' Photo/Drawings, she believes that it is inessential for people to be fully aware of her complex sources of multilayered visuals which is in a way is Miss's autobiographical creative compilation. As long as they are provoked and moved by the design, she continues to add with an additional implication regarding Photo/Drawings overlays:

Obviously I use my own strange collection of memories—but I hope it is something more than that. Since I've been involved in trying to define a new

sense of public art, I have been interested in how to make places which contain a strong and accessible experience. ...I might have traced them or built them of overlays. I don't always know where they come from or what they are. ...The way I work on a project wouldn't make sense to anybody else. After twenty years I have a backlog of information. When I come to work on a space, I have so many things to start connecting up, and when I begin the drawings I overlay them even more." (Boyarsky, 1987b:71)

From the path leading to the lookout, Miss intentionally overlays a series of artificial elements at the pedestrian walkway of the cove to accentuate the gradual lateral topographical transition, from land stepping downward into the false shoreline—a result from manmade landfill underneath. The transition of granite steps linking two terraces is softened by planted shrubbery, by designated locust trees, but most of all by the placement of massive boulders brought in place. (Miss *et al.*, 2004:41) Curiously these rocks as though were washed up and creeping onto the walkway whether by themselves or perhaps carefully marked by a hand of designer. (Margolies, 2016:111)

Greenwood Pond: Double Site, 1989-1996

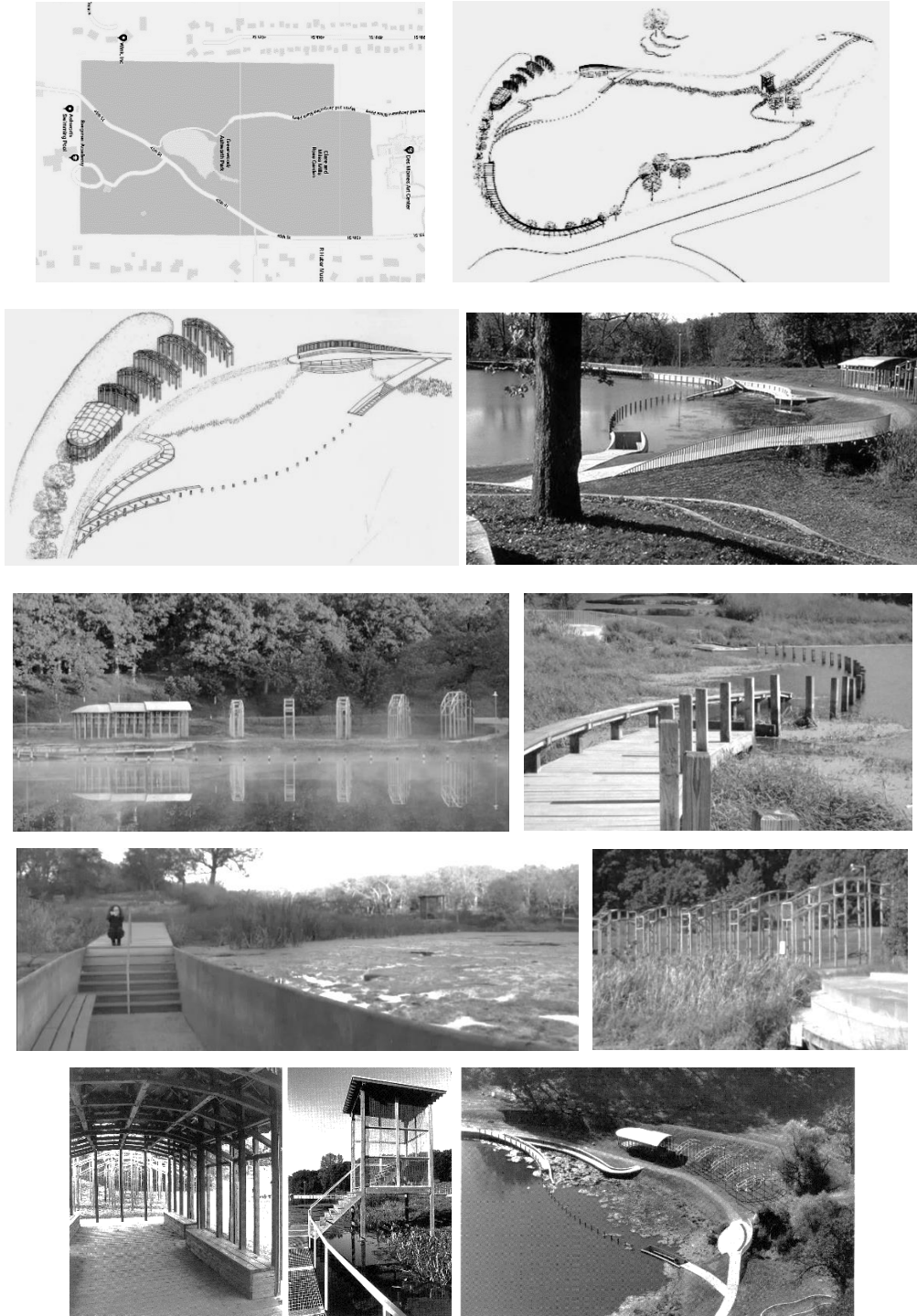


Figure 99: Project 20 Greenwood Pond: Double Site, 1989-1996.

Greenwood Pond: Double Site situates in Des Moines Art Center, Des Moines, Iowa. It took Miss seven years between 1989 and 1996 to complete the outdoor installation. The project's key collaboratives consist of Des Moines Art Center, Founders Garden Club, Des Moines Parks Department, Des Moines Science Center and several local non-profit groups formed by citizens, municipal agencies, and scientists, etc. Since 1894 Des Moines Parks Board allocated 147 acres of picturesque land for Greenwood Park and since 1948 became the home of the Art Center. The Double Site withstood against several obstacles, controversies, skeptics, and disapprovals from the public and the city. However, through Miss' persistent dialogue with community representatives and technical advisors such as naturalists, hydrologists, educators, and planners, the *Greenwood Park: Double Site* pushed every opposition away and ultimately resulting in the 6.5-acre urban prairie with the wetland ecosystem with storm-water mitigation. The wetland represents the park's center piece where wildlife habitat proliferates.

The public art park overall operates on multiple layers of functions; the three aspects of impact include the preservation, the augmentation, and the alteration. Miss' built structures allude to provoke further multilayered readings around the three aspects of intervention in the project. The first, impacting as an overview aspect of preservation, refers to the ecological and environmental aspects. The second, guiding people to navigate and congregate, refers to the overall placemaking structures and built enclosures around the site. The third, functioning in pieces of the project rather than working in synchronized entirety, refers to how each fragment in the designed assemblage on site alters people's perception accumulatively and not all at once. And eventually visitors would begin to understand the interconnected as well as interdependent relationships between land, water, themselves. Specifically, by absorbing layers of associations and memories gathered over time and not by a single instance, this wetland art park would gradually establish a profound awareness for

community members in their sensitive concerns toward the fragility in nature, environment, and resources.

While walking around the pond, people begin to find their own intimate moment in a realization of differences between an overview versus a smaller scope of observation. Where one walks and encounters changes in topographical levels and surface materials—constant shifts at the ground between gravel and boardwalk. A loop of path system curves along the edges of the pond. Wetland vegetation and wildlife habitat surrounds and accompanies along the path from every direction. At the southwestern side of the pond the path splits to two directions; one leading northward passing a semi-outdoor classroom made of wooden structure, the other wooden boardwalk turning toward the pond and ultimately soon submerging into water. The path resurfacing out of water and continuing on toward the north and finding its path split again. One path continues up in the northeast direction which eventually leads one to an elevated lookout pavilion, protected by metal screen. Along the other path, a visitor could rest and observe wildlife with panoramic view in 360 degrees. However, if one makes a sharp turn at the split, the path will lead back toward the water where one finds another resting point at the sunken and rectangular concrete trough. The peculiar position of the submerged trough provides an unusual escape with a seating area set by the concrete wall. Holding against the pressure of surrounding water, an architecture of trough poetically gestures a fragile relationship between human, land, and water—the three elements inevitably depend on one another to survive within this ecosystem of the wetlands. While sitting inside the trough, a visitor's line of sight connects the top edge of the trough with the top rise of water surface—the visual and physical alignment sums up the project's narratives as the experience in *Greenwood: Double Site* evokes visual and physical correspondences in conjunction with an arrangement of changing perspectives of the pond and subsequently the wetlands. (Miss *et al.*, 2004:222)

The imbalance in the methodological design of *Fragment* within the piecemeal sequence of assemblage consisting of disperse individual components, the fragments appear disjunctive and implicit as the separate moments and experiences are tied together by a continuous string of a looping circulation around the Greenwood Pond. In order to counterbalance, the concept of *Absence* in art of *Greenwood Pond: Double Site*, its ultimate significance which defines the public recreational and educational wetlands would rely on the experience of art rather than built objects and forms. The notion of multiplicity and complexity underlines the key collaborative concept of the project from the beginning. At first the proposal directed to the city council of Des Moines fails to get through as the city governmental office and the general public did not approve of spending on outdoor public facilities and were especially skeptical toward anything associated with radical modern art programs: *Des Moines has never been very comfortable with its own outdoors. ...What the neighbors really were opposed to was "modern" sculpture, site-specific or otherwise, chosen by the museum director and placed in their neighborhood park* (Nusbaum, 1996:19). Consequently, the new collaborative force is formed, comprising the Des Moines Founders Garden Club, the parks and creation department, the Polk County Conservation Board, the Iowa National Heritage Foundation, and the Science Center. Together with Mary Miss as the artist and the Des Moines Art Center, this unique jointed effort reshaped Miss' creative direction in order to correspond to long-term benefits and to satisfy all parties from the complexity of multilayered program. The multi-functional components serving multiple involved constituents include for instance an exemplary demonstrative wetland for the Founders Garden Club, an outdoor classroom for the nearby Science Center, and perhaps the recreational infrastructure facilities for the city's parks and recreation department (Miss *et al.*, 2004:221). As a result, the project becomes one of a kind; the Iowa's first inter-urban wetlands (Nusbaum, 1996:19). Jessica Rowe, the director of the Greater Des Moines Public Art Foundation, explains: *Greenwood Pond: Double Site is the first urban wetland project in the State of Iowa and also the first in the nation. It moves away from*

*the notion of sculpture as 'object' and toward art understood and realized through its relationship with nature and outdoor space*²⁰.

Subsequently, another aspect of imbalance is occurred in the methodological scheme of *Contradiction* in its inviting physical and spatial appearance for visitor to circulate around the series of the physical fragments, these multilayered and disjunctive forms and the visual configuration of these assemblages either in parts or by the overall would confront a visitor with a sense of indeterminacy. Similar to the precedent in *South Cove*, contradictory appearances likewise rest on the contrasting settings between fluid interconnectivity in the project as a whole and contemplative disassociation in the cutout moments in project's parts. Miss describes the two different design strategies in the settings for the *Greenwood: Double Site: Shifting between overviews and cutouts*, *Double Site allows visitors to trace an intimate view of this Midwestern wetlands while reaching a new understanding of how it operates both visually and physically* (Miss et al., 2004:222). In parallel to the concept and the connotation fitted to title "Double Site" signifies the double layers taken place in two separate perspectives of readings into the project as well. Beyond the scope of the wetlands, the *overview* reading refers to an immediate and apparent impacts pointing to the extent of the transformation which encourage people to rethink the fundamental relations between their outdoor livelihood and natural environment which surrounds them externally.

From the vision of Julia Brown, then the director of the Des Moines Art Center as how she envisioned the potentiality in site-specific sculpture placed on the grounds of Greenwood Park in order to both revitalize the environment and to bring in visitors to the park at the same time, to the materialization of the design which covers the entire expanse of the Greenwood pond which situates at the center of the Greenwood Park. From becoming the center of an ecological park life to becoming the center of the

²⁰ Miss, Mary. "Greenwood Pond: Double Site." *Ian McHarg | The Cultural Landscape Foundation*, tclf.org/sites/default/files/microsites/art-landscape/greenwood-pond.html.

societal art life, as Miss further emphasizes: *I was taken with the idea of being able to give people in the city a sense of what it actually means to create a 'green city', a place where runoff water becomes a resource, not just a nuance.*²¹”

On the contrary, framing to inspect closely in segments, the *cutout* reading conjures intimate, contemplative, and accumulative experience (Miss *et al.*, 2004:222). For instance, despite the system of a continuous loop as the fundamental circulation around the pond, the linearity of the pathway is constantly disrupted. The walkway in the circuit at times gradually disappears beneath the ground or submerging into the pond. Between gravel and boardwalk, the pathway seems to change its character and materiality in relation to the change of adjacency. It seems to gradually shift its course up or down to correspond with the rise and fall of topography. Especially the way it physically disunites and reunites again signals its provocation beyond the physical and practical function, but rather the psychological function in evoking a sense of familiarity, intimacy and sensuality. A series of imageries encountered along the circuit provoke the visitor to contemplate upon the relationships between multiple elements and to construct a cohesive understanding from an accumulating experience. Multilayered references in Miss' visual elements, interwoven throughout the entire experience at the site, over time can inspire people to reach into their internal perspectives and hence to construct their personal narratives of understanding in response to their immediate environment.

In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. An indeterminate and complex journey however is extensively choreographed by design. The concept of a journey connects to the hint in the name of the project itself, *Greenwood Pond: Double Site*, as Mary Miss intended to infuse the double missions. The first was to revive the point of no return for the ecosystem of the lagoon and its deteriorating surrounding. The second mission was to transform the dying

²¹ Ibid.

lagoon into a flourishing wetland and to establish a new recreational-educational multi-functional program for a new public place with built physical features in the theme of an outdoor art park (Nusbaum, 1996:18). Miss organized a series of site-specific structures which emphasize the complex relationship between built elements and natural environments. Miss' unobtrusive intervention signals an exemplary situation of how the two worlds coexist at an urban scale. The interwoven layers of visual elements and imagery simultaneously allude the revival intent of the project and the history of the park as well as its distinct surroundings. Each separate structure, connected with one another along the continuous loop, implies its functional purpose as well as its intimate experience with the land. A visitor's movement through the entire circuit of the project is the key to understand the entire set of underlined narratives.

Miss' imagery used in Greenwood Pond: Double Site can be read in three stages of the project's chronology; preserved, augmented, and altered (Miss *et al.*, 2004:222). The *preserved* stage perhaps alludes to Miss' thoughtful placement for every contemplative moment of pause, whether it is for the classroom, the small bridge, the sunken trough, the bird-watching pavilion, or the limestone stepped terrace, is designed for people to gather, witness, and commemorate the preserved condition of bare nature. The *augmented* stage alludes to how Miss constructed each portion of the master plan in order to support particular educational or recreational program, which is initiated to support different incentives from different organizations. The *altered* stage alludes to Miss' half of the Double-Site concept is to alter the dire condition of abandoned and decayed lagoon into the long-term sustainable ecosystem of fertile wetlands and wildlife habitat—completely open to public.

The imbalance in the methodological manner of *Referentiality* is pointed to the incremental series of tactical sources of external informational affiliations. For the outdoor built structures and enclosures, Miss continued to refer to the use of basic construction materials and techniques based on what she previously used in her

outdoor public projects—treated lumber, metal mesh, steel, stone, and concrete. Miss invested her time in traveling around the state of Iowa during the process of research. Consequently, several references of vernacular and Indigenous architecture became the direct source of Miss' visual design interpretation—her personal adaptive readings by tracing compact layers of several imageries, i.e. the Photo/Drawings technique. The trace of borrowed visual evidence, eventually materialized in her formal language for Greenwood Pond: Double Site, roots in the following origins; indigenous farm buildings, especially the circular barns and the circular buildings, some of which refer to the regions of the Mesquakie Indian Settlement in Tama. For her formal topographical manipulation, Miss creates the earth mound in gentle gradual slope bounding the west side of the pond, so as the suggestive figure of the stepped stone terraces placed at the north side of the pond, both recorded as Miss' direct visual reference to the effigy (burial) mounds²² situated in northeast Iowa (Nusbaum, 1996:19).

Ultimately, in order to counterbalance, the concept of *Subjectivity* is brought in by Miss' internalized synthesis of Photo/Drawings technique of tracing and manipulating compact layers of several imageries which results in her reflective freedom in generating form and figure. In another form of reference, the particular figural imprint at the northwestern perimeter of the pond refers to its own symbolic self, the 'leaf' shaped space covers the large area outlined by a trail of key enveloping structures; from clockwise, the classroom, its ripples of wooden trellises, the curved bridge, the sunken trough, the visual alignment by the physical disappearance of the submerged wooden posts, and the reappearance of the wooden walkway. Miss intended to symbolically reinstate the palpable relationship between nature highlighted in the scope of preservation and the built structures directed figuratively upon it, in Miss' words of that

²²

In the Midwestern part of the United States, along the northeastern terrain in Iowa and during the prehistoric time of the first millennium, the Native American settlers; inspired by nature of forests, wetlands, and prairies, had created more than 200 burial mounds. These effigy earthworks are shaped in the forms of animals—reptiles, serpents, birds, and bears.

affirmation: *These structures outline a large leaf-shaped space and affirm the connection between the land and water* (Miss et al., 2004:221).

La Brea Tar Pits, 1996



Figure 100: Project 21 La Brea Tar Pits, 1996.

The proposal of *La Brea Tar Pits* is situated at Hancock Park, Los Angeles, California. The unbuilt project would have been for the LA County Museum of Art & the Page Museum of Natural History. The largest collection of mammal bones locates in Hancock Park, and since early last century, the record of findings shows in scattered red marks indicating the extensive areas of previous excavations spreading across the

paleontological plan. The La Brea Tar Pits contain that largest collection of bones in the world and the ground is still filled with potentials not only for more future findings, but also an opportunity to share openly for the visitors to physically engage with the distinct landscape where the bones once found protruding in an excavation are usually embedded in oil.

Miss' proposal comprises the series of spatial marking devices where the different stages and types of the excavations correspond to the different scale and components of markers. Combined together with every different marking structure included, the three-dimensional mapping of this land would reveal the traces of instability and transformative qualities never seen before by paleontologists. The tangible experience by intimate viewing process becomes the key factor for the proposal of the La Brea Tar Pits—as Miss concludes: *The abstract notions of geology, paleontology and time spans are made palpable here, where it is possible to see below the horizontal ground surface which is normally considered to be such a given. A walk through the park thus makes possible a new consideration of the place and time we occupy.*

The imbalance of methodological design of *Fragment* within the piecemeal sequence of assemblage consisting of disperse individual components, the fragments appear disjunctive as an overview and implicit as a close-up perspective. As an overview at the paleontological map, the fragmentation of scattered red marks spreads on the diagonal pattern across the area, each red mark indicates the excavation site, with the record of paleontological findings since early last century. As a zoom-in perspective at the fragmental components within a larger network of installation around the project, initiated by Los Angeles County Museum of Art, Mary Miss proposed different types and variations of markers. Each type of marker comprises a set of apparatus corresponding to different stages of excavation process. For an already excavated spot, the small reflective pieces of stainless steel lay in grid formation on to

the grassy ground marking the area of the previous findings. Furthermore, a signage made into the shape of numbers indicates the date of the dig and what was found. For an active excavation area with an actual evidence of finding, the elevated wooden walkway directly accessed from the terrace of the art museum leads to a viewing pavilion equipped with the most elaborate viewing platform structures. For an area of prospective excavation signaled from the stirring activity of oil emission usually existing with the mammal bones, the movable wire-mesh segments of fence with a black-and-white graphics at the top frame of the bar demarcate that zone of potential findings. For the other type of notable findings suitable to be indicated on site, the marking bench-like strips indicate and at the same time prohibit the walks from visitors to pass and ruin that protective spot (Miss *et al.*, 2004:159).

In order to counterbalance, the concept of **Absence** in art of *La Brea Tar Pits*, the experience of art is far more crucial than the built forms which defines the public recreational and paleontological park. The design of an experience which reveal possibilities in an entirety of narrative, a visitor is provided with opportunities to contemplate on new relationships between physical engagement and intuitive imagination. Miss retells the story of how the sets of physical evidence would be organized in order to ultimately suggest and inspire a visitor to an understanding of paleontological processes and findings. This notion leads to Miss' creative starting point for the proposal: *Using the visual potential of the content of the site as the starting point I wanted to find a way to make visitors to the park aware of what was under the ground they walked on – the bones embedded in oil.*

Every built component and structure that Miss proposed on the site is implemented around the basis of visual 'potentiality', rather than 'actuality'. Because in the matter of practicality any paleontological findings; such as mammal bones, would be instantly removed and transported for further study to the Page Museum of National History which happens to locate nearby within the Hancock Park. Therefore, only the

disparate remains at an excavating scene would be part of evidences left on site for public viewing. Miss likewise emphasizes the fact that this awareness of priceless scientific findings is worthwhile and deserving a symbolic elaboration as memorabilia for the remains of the excavating scenes: *The key to this project was to make visitors aware of just what was under the ground beneath them.... The abstract notions of geology, paleontology, and time spans are made tangible here* (Miss et al., 2004:159).

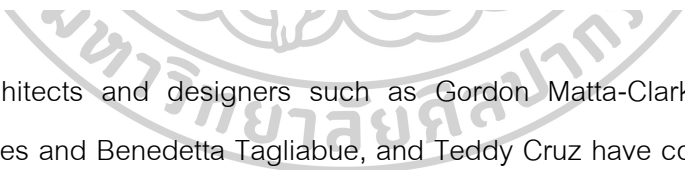
Subsequently, another aspect of imbalance is occurred in the methodological scheme of *Contradiction* in its inviting physical and spatial appearance for visitor to circulate around the series of the physical fragments, these multilayered and disjunctive forms and the visual configuration of these assemblages either in parts or by the overall confronts a visitor with a sense of indeterminacy. In an overall scope of visual and atmospheric impact to the landscape amidst the common backdrop of the public park space, Miss masks the excavations by applying the visual language of the unobtrusive everyday environment to the materials and components of her marking devices which appear utilitarian as though they could be part of any public roadwork during its repair—the paradoxical outlook at the excavations coming across inconclusively whether they want to be found or rather be ignored. Furthermore, looking into specific and intricate details, the built pieces of intervention between what is set up appears to contrast much what is potentially perceived by a visitor. Mary Miss describes how the museum feature at the pavilion reveals paleontological traces of findings: *From the terrace of the art museum an elevated wooden walkway traverses the tops of the trees to a viewing pavilion that surrounds the ongoing excavation. This complex is the focal point of the project. Here the visitor is able to look down into an open rectangular pit where bones protrude from the tar as they are exposed by the archaeologists* (Miss et al., 2004:159). As the focal point of the project, the pavilion complex involves the most elaborate setup of the heavy-duty viewing platform structure featuring with extensive components, even though the process of retrieving the findings covers the shortest span of operation. Whereas the already excavated area of previous findings which represents

the values of the permanent facts is applied with the most transitory setup—each with the smallest movable components of signage and small pieces of stainless-steel fragments.

In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. An indeterminate and complex journey however is extensively choreographed by design. Miss' narrative of this journey aims to evoke the awareness of the possibilities rather than of complete actuality. In other words, the expectation rather than the result of finding physical evidences of paleontological remains is visually reinforced by the series of marking devices integrating as part of the excavations. The distinct features in each marker represents a different status of the findings. The scope of proposed structures corresponding to the extent of the excavations provides an immanent system of visibility and accessibility across the expanse of excavation site for the public to explore and be educated by physically arriving within reach at the very ground surface. The project reconsiders the visual language uncommonly applied on the public park environment. Consequently, by heightening an awareness of the special ground within the common land, people would gain an opportunity to physically experience with their direct sense rather than by abstract notions of geology, paleontology, and especially the significance of a place in relation to time (Miss *et al.*, 2004:159). The assemblage of *La Brea Tar Pits* encourages closer inspection and scrutiny. A visitor's movement through the entire circuit of the project is the key to understand the entire extent of underlined narratives. Evidently these episodes of reveal represent a journey by design; an architectural interplay in different spatial boundaries interpreted in accessible and natural stages of paleontological findings and represented as an authentic part of the everyday community.

Subsequently, in another aspect of imbalance in the methodological manner of *Referentiality* is linked to the incremental series of tactical sources of external

informational affiliations. Regarding the type of materials and components of markers on this site, Miss made a direct visual reference to an imagery of the daily situations in the city such as the highways, crosswalks, and airstrips (Miss *et al.*, 2004:159). The coincidental duality between the everyday common environment and this uncovered landscape questions how people could engage in their outdoor educational experiences beyond the obvious opportunities of the everyday by uncovering a full awareness from this surrounding under disguise. Ultimately, in order to counterbalance, the concept of **Subjectivity** is brought in by Miss' internalized synthesis of Photo/Drawings for the superimposition of the two maps. While the existing map indicates the traces of paleontological findings, Miss' proposed markers at the excavations represent the other three-dimensional map. Furthermore, Miss choreographs an expectation of an ultimate finding in a transformative process of the two-map superimposition—the vulnerable condition of the unique place contained with ongoing transformative potentials: *It would be a full scale three-dimensional mapping which would reveal the instability of the site and its potential for transforming itself* (Miss *et al.*, 2004:159). Another reminder of Miss' personal Photo/Drawings techniques commonly applied among many other artists, designers, and architects, as Shields explains:



...architects and designers such as Gordon Matta-Clark, Mary Miss, Enric Miralles and Benedetta Tagliabue, and Teddy Cruz have constructed images to create dynamic, layered compositions that speak to a simultaneity of spatial and material experience. In addition to the spatial dimension to which photomontage lends itself, it is equally suited to capture the temporal dimension. Like many of the artists and architects working in collage-drawing, photomontage has been used to address immediate cultural concerns about the state of the practice of architecture manifesting critical commentaries on existing or future utopic/dystopic conditions (Shields, 2014:129).

Long Beach Aquarium, Queensway Bay, 1996

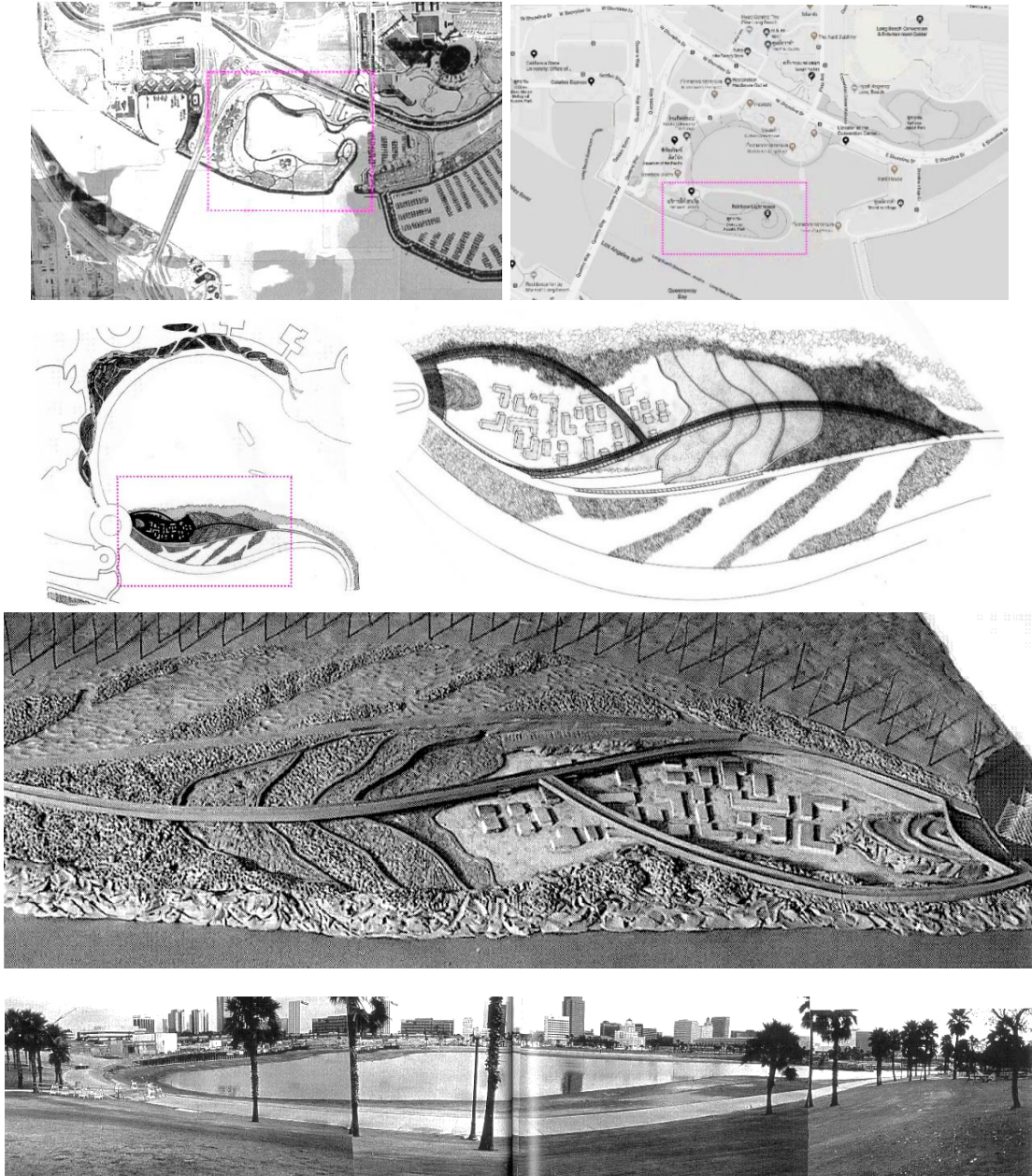


Figure 101: Project 22 Long Beach Aquarium, Queensway Bay, 1996.

The 1996 public art proposal of this landscape architectural project locates at Queensway Bay, Long Beach, California. Mary Miss collaborated with Laurie Olin, the Landscape Architect, for the 1996 development of the proposal made for the Long Beach Aquarium at Queensway Bay. The scope of the new aquarium was part of a

larger commercial waterfront development in Long Beach. Miss' main objective as an artist is to be part of an influential force in transforming this commercial development to an accessible public place where people can intimately engage with the land in a meaningful experience beyond retail and entertainment. The proposal would encourage any visitor to move through the site fluidly, from inside the Aquarium out into the shoreline landscape. By the design of cartographic guidance embedded on the floor of the Aquarium, a visitor begins to venture out along the promenade and sensing that the recollection of two-dimensional imagery of the map design begins to expand out into three-dimensional landscape architectural spaces. When finally exploring the entire crescent-shaped area across the site, one begins to see a visual as well as spatial connection between land and water. He or she becomes aware of the rationale behind the gradual reveal of every encountered element which corresponds to the tidal zones whether being submerged or exposed by the nature of constant change in the tidal cycle. By mapping palpable links between the ocean and what is being perceived prior from inside the Aquarium, Miss' proposal ultimately illustrates a programmatic and environmental conjunction between the artificial constructs and their consequential enhancements in nature.

The imbalance of methodological design of *Fragment* within the piecemeal sequence of assemblage consists of disperse individual components. The entire network of formal fragments appears disjunctive and implicative both as an overview and as a close-up inspection due to the complex layers of multiple narratives and objectives. The proposal evidently lays out *two sets* of double narratives. The *first set* refers to the superimposed two narratives—an overlap between indoors and outdoors. As a result, the extension of the Aquarium's educational program continues from within the building envelopes outwardly to the landscape of shoreline. The *second set* refers the other two superimposed narratives—the overlap between land and sea. Consequently, the experience of reveal would correspond to different levels and sequences of how species in natural habitat live and grow in land, at sea or both—

especially in relation to tidal cycle and movement along the coastline. Miss connects every section across the landscape complex by a system of sweeping walkways elevated above water. The walkways invite visitors to explore across the different levels of tidal zone, divided into four large stepped terraces. Each terrace is planted with a different selection of coastal vegetation. Miss describes in detailed breakdowns of this multilayered experience:

At high tide it becomes a shallow enclosure of water; at low tide it is a field of elevated fragments of mirror. The area literally appears and disappears with the fluctuation of the tide – ‘now you see it, now you don’t’. On a closer examination the pieces of mirror are actually a series of constructed barnacle encrusted tide pools. An overlook gives a view of the whole area revealing a band of rock riprap that separates the enclosure from the bay; a series of stepped trays partially covered by a steel grate platform below the overlook allows a close look at a variety of intertidal fauna such as mussels, anemone and starfish²³.

On the other hand, in order to counterbalance, the concept of **Absence** in art of *Long Beach Aquarium, Queensway Bay*, the experience of art is far more crucial than the built objects and forms. The design of an experience would reveal possibilities from an entire extent of multiple narratives, a visitor is provided with opportunities to contemplate on new relationships between physical engagement and intuitive imagination. In opposition to the notion of single narrative, the project is layered with multitude of narratives and their interlinked objectives. The proposal is overlaid by *two sets* of double narratives; the overlap between land and sea versus the overlap between inside and outside the aquarium. The multilayered goals correspond to Miss’ potential actions; whether to challenge the notion of commercial development for the public space, whether an artist could participate at the beginning stage of schematic masterplan, or whether the art project can expand itself into part of open landscape

²³ Excerpted from the project description in the artist’s website: ‘marymiss.com/projects/long-beach-aquarium-queensway-bay/’.

and engaging community with meaningful impacts beyond commercialism in retails and entertainment. Ultimately by gradually revealing the natural habitats according to the changes in tidal zones, this extension of educational experience upon natural environment could bring about a new light on Land Art—how it could transform the usually scripted cultural program for an indoor commercialized facility into an expansion of unscripted cultural program for everyday engagement however out in an open-air public landscape. Miss also explains the project's mission in a form of questions together with an implication of an answer: *Would it be possible for an artist to function in the context of this kind of commercial development, engaging people in something other than retail and entertainment in the public space? Could the activities of the aquarium be extended outside the building itself? ...It proposes a step-by-step consideration of the surrounding environment, each step moving up in scale until the connection to the issues of a larger context becomes clear* (Miss et al., 2004:165).

Subsequently, another aspect of imbalance is occurred in the methodological scheme of **Contradiction** in its inviting physical and spatial appearance for visitor to circulate around the series of the physical fragments, these multilayered and disjunctive forms and the visual configuration of these assemblages either in parts or by the overall confronts a visitor with a sense of indeterminacy. A visitor's expectation would be preestablished from the bird's-eye overview across an entire scope of interconnectivity suggested by the two-dimensional mapping representation. On the contrary, an actual proceeding through this spatial sequence, each zone appears to be severed off from one another by a series of walkways hindering a visitor to dwell with full awareness as a successive continuation suggested by the vast two-dimensionally mapped boundaries.

In order to counterbalance, the concept of **Illusion** in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. An indeterminate and complex journey however is extensively choreographed by design. Miss' narrative of this journey aims to evoke the awareness of

the possibilities rather than of complete actuality. At the in-between location between land and sea Miss proposed the site-specific art in a form of landscape infrastructure to emphasize the complex relationship between built intervention of artificial elements and the altered condition of geographical and aquatic environments. Miss' unobtrusive intervention signals an exemplary situation of how the two worlds coexist at an urban scale. The interwoven layers of visual elements and imagery simultaneously allude the expanding objective of the educational program. Consequently, the seamless continuity that the spatiality of aquarium could transition itself into the natural surroundings. A series of trays are constructed in different levels to correspond to different steps of tidal zones, each of which is planted and incubated with vegetations and wildlife habitats that correspond to each distinct condition at the particular tidal zone. The trays connect with one another through a system of steel platforms and walkways. The elaborate displays of plants and aquatic creatures fulfill the educational function of the proposal, as Miss describes: *The project demonstrates a functional conjunction between the built and natural environments making tangible links between the ocean and what is being shown inside the aquarium.* (Miss et al., 2004:166) However, the underlined purpose is rooted in the project's intimate and palpable experience provided for people to engage themselves visually and physically in witnessing the amplified transformation that happens in nature from the land to the ocean. Moreover, Miss concludes on the journey by design that once a visitor's exploration covers the entire crescent shaped area, the elements which mark the boundary of a tidal zone would unveil the moments of not only unison but also separation between land and sea²⁴.

Subsequently, in another aspect of imbalance in the methodological manner of *Referentiality* is linked to the incremental series of tactical sources of external informational affiliations. Again, by utilizing her personal compact layering techniques, i.e. Photo/Drawings, Miss drew the partial traces of the bottom topography in the deep-sea basins of the Pacific Ocean as the direct visual reference for the flooring pattern

²⁴ Excerpted from the project description in the artist's website: 'marymiss.com/projects/long-beach-aquarium-queensway-bay/.'

design embedded inside the Aquarium. The visual configuration of the Pacific basin is repeated again in an enlarged scale as a three-dimensional map along the coastal edge at the plaza out front, reminded as a visual linkage from inside the Aquarium. Furthermore, Miss repeats the same cast of the Pacific-basin mapped in fragments to be embedded on to the walkway which runs northward through the plaza's semicircular promenade. This walkway continues to the opposite end from the commercial development of the Aquarium. The visual configuration of the edge of the semicircular coastline follows the three-dimensional diagram of an intertidal zone, again reflecting the formal simulation traced from the deep-sea topography of the Pacific basin (Miss *et al.*, 2004:165).

Ultimately, in order to counterbalance, the concept of *Subjectivity* is brought in by Miss' internalized synthesis of artistic dictate as she could pursue an interest to add an additional conceptual layer to the overall plan by utilizing the abstract two-dimensional language of cartography in order to interlink multiple project's focuses and objectives through physical aspects of three-dimensional potentials which can engage with human sensorial experience. Therefore, as a visitor progresses into this project, his or her personal recollection of the map of the place begins to step up both in size and dimension. Ultimately, Miss confirms the viable interconnection between the two-dimensional figure-ground map and the three-dimensional receptive perception: *This conjunction is reinforced by the gradual shift up in scale through the project, from a two-dimensional cartographic representation, all the way to a full scale three-dimensional model* (Miss *et al.*, 2004:166).

Senator Thomas F. Eagleton Federal Courthouse, 1997-2002

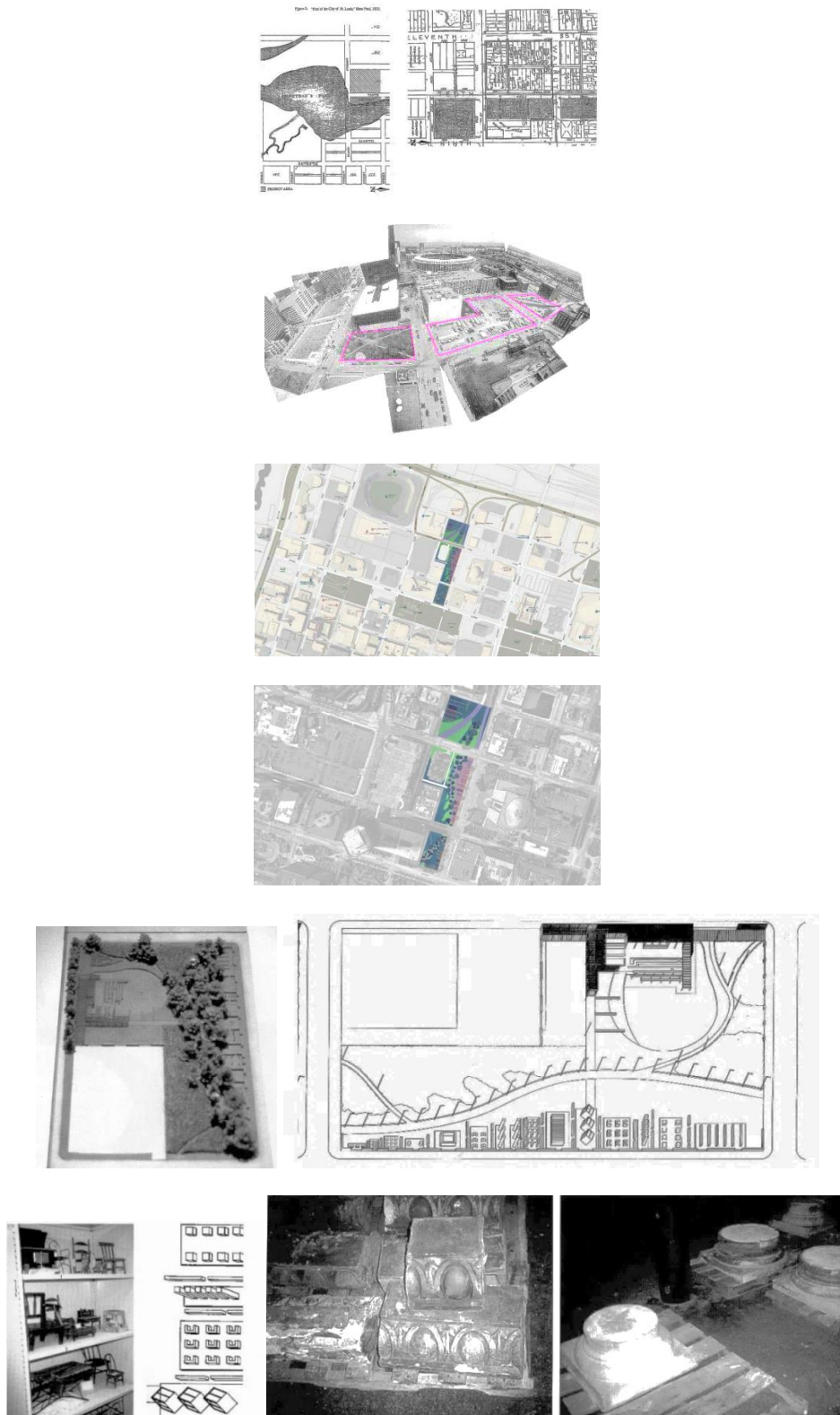


Figure 102: Project 23 Senator Thomas F. Eagleton Federal Courthouse, 1997-2002.

The project site of this urban proposal situates at the plaza for a new Federal Courthouse in downtown St. Louis, Missouri. Originally the scope limits only to a narrow strip within one block facing the Federal Courthouse building on the opposite side. Miss expands her proposal one block further up north and the other block further down south. The three-block strip overlays multiple historical references from an industrialized period and the evolutionary connection of the site's geography, natural history, and architectural heritage, etc. The project results in a form of transitional space that invites visitors to gradually identify, reconnect, or recombine these associations into their own interpretations. Ultimately the project inspires people to slow down, contemplate, and perhaps draw personal conclusions based on their own accumulation of visual memories. Mary Miss describes an eventual impact from experiencing along the series of spatial clues dispersedly arranged in small and incremental fragments until one would understand the site in its the widest context possible—the city itself:

the forms found here start to suggest something beyond themselves to those who visit transforming the city into a subject for reflection. By making steps up in scale the connections between the fragments, the buildings and the city itself become tangible. Perhaps after seeing this project it is possible to see an abandoned building rather than overlook it. (Miss *et al.*, 2004:174)

The two interrelated concepts of *collage* and *fragments* together vitalize and catalyze within the design of the project as the two undeniable components. As a result, the collage of fragments, likewise Miss' personal design method in the use of Photo/Drawings, would include a viewer, audience, or a visitor to join the contributing force of open-ended and multiple interpretations—the very definitive process in the works of Mary Miss and the crucial aspects in the Theory of Incompleteness. Just as how collage compels a viewer to play an active role in the translation of the projecting plurality of interconnected imageries, Miss's work correspondingly relies on perceptions and interpretations by ambulatory viewers during their encountering experiences upon

series of memory-charged imageries. Miss sums up this vital factor of a viewer's multi-interpretations in her words: *I try to take visual, physical, or emotional experiences of some potency and make them accessible to the viewer. What is absolutely essential to me is the involvement of the viewer with the work. In a sense, when I am working in a public place, I am doing only half the piece. It is completed by the people who are moving through it and the association they bring to the situation* (Shields, 2014:160).

The imbalance of methodological design of *Fragment* within the piecemeal sequence of assemblage consists of disperse individual components. The physical components arranged in distinctive and disassembled fragments appear implicit and dissociated to one another—due to the complex layers of multiple narratives and objectives. The notion of *fragments* at a scope of the project overview, the site consists of three separate blocks. The northern block connects to the central mall of St. Louis, while the southern block links to the two ramps leading up to and from the elevated highway. The middle block faces Senator Thomas F. Eagleton Federal Courthouse building. The notion of *fragments* in the specific reading of the city, the patchwork of barren blocks in downtown St. Louis is sealed with a thin layer of paved asphalt and concrete. Brick by brick the recollection of the city's past history is buried and as though hidden away from community. In contrast with Miss' earlier projects where she invokes an experience by organizing fragments or objects in order to frame particular incidents, conditions, or situations, thus the work would be viewed or engaged in an indirect mode of abstraction. Whereas Here in St. Louis, the condition of an urban space is inversely and metaphorically framed by objects and fragments which would be purposely designed to relate to much extended denominators of cultural associations (Miss *et al.*, 2004:173).

On the other hand, in order to counterbalance, the concept of *Absence* in art of *Senator Thomas F. Eagleton Federal Courthouse*, neither the experience alone nor the built objects alone could substantiate the purposed trajectory of this art. The concept of

Absence is spread across an entire site with the series of symbolic and figurative representations, which are intended to gradually infuse indirect aspects of design upon a visitor's own psychological interconnective placement in relation to a larger context of the city, identity, history, and locality. The design proposal communicates both subjective and objective possibilities. In layers of multi-narratives and interlinked objectives, a visitor is provided with opportunities to contemplate on new relationships between physical engagement and intuitive imagination. At the western side of the central block, Miss' urban proposal takes on a postmodernist stance by placing remnants of building fragments. The symbolic and figural representation of gate posts and column bases reminds an audience to reminisce the eighteenth- and nineteenth-century buildings, the type of which through the history of St Louis have been persistently torn down and cleared away for either larger concrete fill-in buildings or asphalt paved parking lots. Directly inspired during her research into the collected objects that were found in the basement storage rooms of the local historical society—chairs, tools, and plates. For people who visit the project and seeing this nostalgic arrangement, perhaps they begin to reflect differently on the city's abandoned building and not looking at the historical treasures the same way (Miss *et al.*, 2004:174).

Subsequently, another aspect of imbalance is occurred in the methodological scheme of *Contradiction* in its inviting physical and spatial appearance for visitor to circulate around the series of the physical fragments. These multilayered and disjunctive forms and the visual configuration of these assemblages either in parts or by the overall confronts a visitor with a sense of indeterminacy. For example, based on the project's narrative, the juxtaposition of three different stages; historical, contemporary, and futuristic, of the St. Louis city transformation. The *historical* stage includes the demolition of the past architectural memories, the *contemporary* stage refers to the constant infiltration of current construction and modern development, and the *future* awareness of interconnectivity between old and new infrastructure where people engage in their intimate experience with the city's organic, natural, and built environment.

The project compacts three layers of narratives by reorganizing a series of objects, forms and functions alluded with symbolisms and metaphors in direct or indirect associations to the city of St Louis. The first trace of historical overlay is not only laid out in the physical fragments of historicist architecture and landscape features, but some is also drawn out in an inconceivable form of abstraction, such as the trace of the Chouteau's Pond. The second trace of contemporary overlay frames and supports the broad functional aspects of the public place. For instance, the western low wall demarcating the frontage of central block is configured to represent the typical footprints of local buildings. And the series of blue-light lampposts follow the curve of the sweeping walkway. The third overlay of future-forward reflection features in the pond complex at the southeast of central block, and its extended network of grounded-elevated troughs connected from the pond and into the rainwater channels along the walkway across the three-block site. The pond is equipped with water treatment system which facilitates natural process of water purification. From the city's storm sewers water is revived into fresh water for the pond and its complex network. The final overlay by calling attention to the natural processes of this site summarizes the key purpose of the proposal:

The project develops a language that makes it possible to overlay the city's history, its modern infrastructure, and its buildings while also drawing attention to the city's problems and its potential. Through use of this site and the memories it begins to build, these forms suggest something beyond themselves. After this project it may be possible to see an abandoned building rather than overlook it. (Miss *et al.*, 2004:174)

Consequently, in order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. An indeterminate and complex journey however is

extensively choreographed by design. Miss' narrative of this journey aims to evoke the awareness of the possibilities rather than of complete actuality. Miss employs a series of metaphoric associations to invoke people's expectation and awareness when passing through this three-block transitional space. Memories associated with the site provokes visitors to see beyond the forms, and contemplating on the city in its constant transformation, as well as possibly drawing their personal sense of conclusion.

Subsequently, in another aspect of imbalance in the methodological manner of *Referentiality* is linked to the incremental series of tactical sources of external informational affiliations. The project comprises an extensive variety of Miss' juxtaposition of multi-contextual references. One; an initial inspiration found in the way that the collected objects are catalogued in the basement storage rooms of the historical society. Two; the masterplan of the proposal is a direct result from overlaying references to the history of the land distribution, to the natural history of Chouteau's pond, to the architectural heritage of the building typologies, and even to any associated consequences impacted from the city's history of industrialization. Three; the site of urban proposal marks the referential representation to itself; as a piece of the city which represents the city. Four; for the spatial configuration of the central block, the low-wall demarcation at western edge is referred to the typical footprints or foundations of local buildings. After entering through the demarcation, visitors encounter a large-scale series of building fragments classified as the eighteenth- and nineteenth-century buildings. Five; the undulating form of footprint, approximately corresponding to the former edge of Chouteau's Pond, once polluted and eventually filled in with buildings since the nineteenth century, is transfigured into a sweeping network of curvilinear walkways across the three blocks. Six; the vegetation along the path refers to native plants used commonly since the nineteenth century. Seven; the pavilion next to the pond refers to the lead factory once occupying this site. And the use of double-layered wire mesh screens, while being used functionally as shading devices, provokes the nostalgic memories about the previous building walls and its former industrial site.

Ultimately, in order to counterbalance, the concept of *Subjectivity* is brought in by Miss' internalized synthesis of her personal visual and formal transfiguration—the Photo/Drawings concept. It plays the significant role in the organization of the following complex overlays of information, association, and reference. The overlay of the project overview in three periods; the city's historical values, the city's contemporary infrastructure, and the city's future potentials. The effects of overlay are physically evident at the level of project detail; using fragments of the city's historical buildings displayed according to their different eras and styles, as how Miss questions and suggests: *Was there a way to use the demolished historical buildings of the city as the raw material to configure this place? One could imagine walking around thirty different gateposts or column bases noting the differences and similarities within the repeated pattern.* Another overlay effect at the level of project details occurs as the overlays of water from the storm sewers, combining with the network of planting beds, with the network of clean water troughs, into the pond, and eventually the water streams into the single line of symbolic reflective stainless-steel rainwater channel placed adjacent by a walkway running across the central block (Miss *et al.*, 2004:174).

Milwaukee Riverwalk, 1998-2001

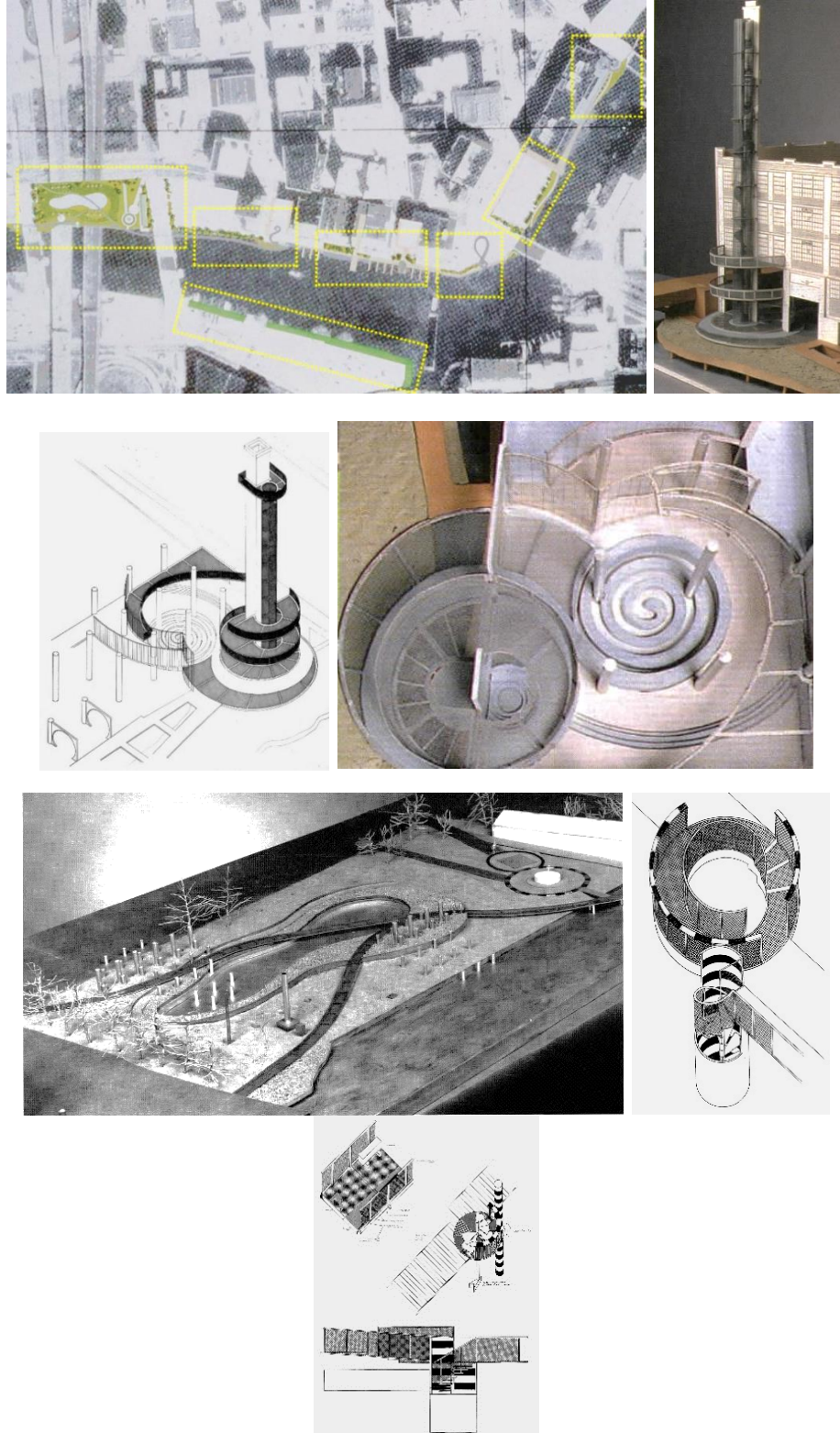


Figure 103: Project 24 Milwaukee Riverwalk, 1998-2001.

The urban project situates along the Milwaukee River in the city of Milwaukee, Wisconsin. For *Milwaukee Riverwalk*, Mary Miss initiated the concept, the design, and the schematic masterplan. In 2004, the project is further implemented in a reduced scope by Engberg Anderson Design Partnership. Miss' key design initiatives focus on the visitor's movements and intimate connections to the Milwaukee River in the downtown Historic Third Ward area of the city. The site once situated at the largest fresh water estuaries in the world. Until 160 years ago, the area of estuaries was physically inaccessible from the land mass for decades. The project explores the remnants of that historical narrative as a conceptual basis so as to regenerate and reinvigorate the urban site. The proposal suggests new methods in treating the storm water and how the rethinking in a cycle of water can reconfigure the entire course of the river's edge.

The imbalance of methodological design of *Fragment* within the piecemeal sequence of assemblage consists of disperse individual components. The physical components arranged in distinctive and disassembled fragments appear implicit and dissociated to one another—due to the complex layers of multiple narratives and objectives. The area of the site used to be the largest fresh water estuaries in the world. Until the mid of nineteenth century when the fresh water was inaccessible and inapproachable from the land for decades. In present time, the remainder of the soil which was part of the fresh water system had been preserved in thin pieces of land. The evidence of surviving weeds, trees, and vines clinging on rare pieces of remnants from the past reminds us of its historical relationship to the city (Miss *et al.*, 2004:179). This urban-design project is about an intricate network of walkway, proposed to be built along the edge of the river with the total of a half mile long. The site, dissected into several plots, spreads along two sides of the river in varied sizes and scopes. The walkway constantly shifts and changes into its unexpected positions. Some turns into ramps and lookouts. Some expands to a large-scale city park landscape mixed with a water treatment program, while some walkways transition to be attached with a series of thin water-catching troughs or thin planting beds. Even some walkways integrate into

parts of the public structures or buildings. Each section of the walkways acts as a continuous seam threading and knitting the historical context of the land rejoining back into the historical context of the river. The walking experience along the seam is gradually accumulative and indeterminate in an attempt to build up a new sense of place.

On the other hand, in order to counterbalance, the concept of **Absence** in art of *Milwaukee Riverwalk*, neither the experience alone nor the ecological program alone could substantiate the proposed trajectory of this design proposal. The concept of **Absence** is spread along the riverside site with the multi-series of aesthetical and communal objectives, which are intended to gradually infuse indirect aspects of design upon a visitor's own psychological interconnective placement in relation to a larger context of the time, river, history, ecology, and sustainability. Hence, the experience and ecological program would be equally crucial in Miss' design intent. The design proposal communicates both spatial and functional possibilities. In layers of multi-narratives and interlinked objectives, a visitor is provided with opportunities to contemplate on new relationships between physical engagement and intuitive imagination. The presence of multiple narratives, each of which shares complex environmental and communal interconnections among one another. Firstly, the multilayered narratives in relation to *time*, from the reconstruction of the historical contexts between the river and the city, to the river's current ecological interdependence with the city, and to the sustainable future in living in coexistence with the river. Secondly the multilayered narratives in regards to constant *flux* between two types of experience, one is a personal engagement and the other is a shared social engagement.

Subsequently, another aspect of imbalance is occurred in the methodological scheme of **Contradiction** in its inviting physical and spatial appearance for visitor to circulate around the series of the physical fragments. These multilayered and disjunctive forms and the visual configuration of these assemblages either in parts or by the overall

confronts a visitor with a sense of indeterminacy. The project's main agenda refers to the exponentially widening paradox between the private moment of passive contemplation versus the collective acknowledgement of environment and its ecological impacts. While the poetry of intimate contemplation privately is experienced by individuals, in contrast to the efficiency of ecological machine designed as spectacles experienced by the social mass. Especially when the project begins to affect larger technical and practical issues, as Miss points out: *Just as the implications of the project resonate between the larger issues of the relationship of urban environments and natural systems to the specifics of cleansing the water from a street, the experience of an individual also fluctuates due to the considerable differences of scale encountered along the walk* (Miss *et al.*, 2004:182).

In order to counterbalance, the concept of *Illusion* in experience is deployed as an element of control linked to Miss' calculated concept on the overall narrative of visitor's movement. An indeterminate and complex journey however is extensively choreographed by design. The two agendas in Miss' design schemes appear to operate in opposite direction from one another. The first scheme focuses on human scale by highlighting the positive physicality of the 'seam', i.e. the exposed system of walkways and how they function in conjunction with the direct natural systems which encourage intimate human experience along the edge of the river—for instance the experience of walking along the narrow strip of bordering trees. Whereas the second scheme focuses on building the broader scope of public awareness involving large network of built structures and how they operate with natural environment in the 'seamless' ecological cycle. For instance, at the southern end of the walk, the walkway reaches MIAD, the Milwaukee Institute of Art and Design. Miss' intent is to provide the river a visual and public physical presence at that very juncture between inside and outside of the building, as she explains:

One begins with a spiral stair attached to the outside of an old chimney stack that leads up to three viewing platforms: two are close to the river level, while the third is at the top of the chimney. From the latter there is a view of the river and city from Lake Michigan to where the Menomonee River joins the Milwaukee River. ...By figuratively and literally opening up the building, the MIAD section of the Riverwalk makes the school and the vision of artists and designers an accessible resource to the people of Milwaukee (Miss *et al.*, 2004:182).

The presence for the public front which reveals the collaboration between the built and natural environments is amplified further to showcase the relationships between river and its relevant infrastructure of the city; highways, bridges, water mains, and storm sewers, etc. These infrastructural relationships to the river act as the central theme and ultimately as the visual focal points of this particular section of the Milwaukee Riverwalk. Subsequently, in another aspect of imbalance in the methodological manner of *Referentiality* is linked to the incremental series of tactical sources of external informational affiliations. Miss' historical narrative reference, regarding the largest fresh water estuaries in the world, and for decades after 160 years ago, the change of land mass caused a complete inaccessibility to the water, inspires the overview of her creative starting point. Miss' technical reference to the diagrammatic cycle between the storm water runoff, the water treatment process, and the treated output back to the river. The notion of this cycle is then transferred as a large-scale imprint following the same diagram onto her masterplan for the largest plot under the elevated highways (Miss *et al.*, 2004:181). Ultimately, in order to counterbalance, the concept of *Subjectivity* is brought in by Miss' internalized synthesis of conceptual statement for the project as a whole. The project is intended to suggest new ways of thinking about the complex relationships between people and our environmental resources. By demonstrating the possibility and the importance of layering the experiences made by the collaborative efforts from scientists, historians, artists, and designers, the palpable exposition for both visual and physical aspects of the river is revealed. The project is intended to suggest

new natural systems and methods to treat the river water that constantly impacting river banks; subsequently, the project would encourage the repopulation of lifeform habitats above and beneath the surface of the water. (Miss *et al.*, 2004:179)

Summary of Chapter Four:

Theory of Incompleteness, the balance of polarity between partiality and whole

Table 11: The Balance of overarching Polarity of Incompleteness

| | PARTIALITY | WHOLE |
|----------|----------------|----------------|
| | Imbalance | Counterbalance |
| | Methodology | Concept |
| Binary 1 | Fragment | Absence |
| Binary 2 | Contradiction | Illusion |
| Binary 3 | Referentiality | Subjectivity |

Based on the analytical review of twenty-four projects by Mary Miss, the summary of the project analysis could be organized into the following matrix featuring three tables which correspond to the three categories of projects scoped in relation to the extent of use in the three dualistic frameworks or six individual frameworks of Incompleteness.

Table 12: The Breakdown Matrix of Incompleteness in Land Art of Spatial Experience

| Polarity (Binary/Duality)01 | The 1 st scope of Incompleteness | Agenda / Content | Tendency / Impact | General Characteristics |
|---|---|---|--|---|
| Prone to imbalance Instability of Methodology | Fragment As aggregates in an assemblage | Scheme Distinct parts Disparate details | toward Partiality Disconnection Indeterminacy Open- endedness | <i>complex, plural, componential, segmented, explicit, etc.</i> |
| Privilege to Counterbalance Stability of Concept | Absence Rethought evidence of art object/form Conceptual presence | Program Experience (as primary statement) | toward Whole Promise of cohesion Restorative potency | <i>abstract, ambiguous, latent, implicit, psychological, etc.</i> |
| Polarity (Binary/Duality)02 | The 2 nd scope of Incompleteness | Agenda / Content | Tendency / Impact | General Characteristics |
| Prone to imbalance Instability of Methodology | Contradiction in an overall compositional outlook | scheme Inviting but foiled conditions | toward Partiality Disconnection Indeterminacy Open- endedness | <i>indefinite, inconclusive, distracting, deconcentrated, disjunctive, disconcerted, etc.</i> |

| | | | | |
|--|---|---|--|--|
| Privilege to Counterbalance Stability of Concept | Illusion As profound perceptual experience | program Perplexed but revealing fulfillment | toward Whole Promise of cohesion Restorative potency | <i>suggestive, mysterious, insinulative, implicative, purposeful, concentrated, etc.</i> |
| Polarity (Binary/Duality)03 | The 3 rd scope of Incompleteness | Agenda / Content | Tendency / Impact | General Characteristics |
| Prone to imbalance Instability of Methodology | Referentiality of external data of quantifiable impact | Scheme Outsourced information indirect/distant connection | toward Partiality Disconnection Indeterminacy Open-endedness | <i>dissociative, discordant, incomprehensible, dissolution, dilution, etc.</i> |
| Privilege to Counterbalance Stability of Concept | Subjectivity of internal synthesis of intrinsic intent | Program Private invention Personal perspective (idea/poetry) | toward Whole Promise of cohesion Restorative potency | <i>intelligible, comprehensible, deterministic, idealistic, autonomous, etc.</i> |

While the breakdown in the matrix indicates the theoretical function of each paired framework according to the three separate scopes of Incompleteness, the increase or decrease of inclination toward either whole or partiality would correspond not to a single pair per scope, but instead the systematic accumulation or diminishment of those paired frameworks. For instance, due to the complexity and immensity of Miss' group-three projects and proposals, the deterministic direction of proneness toward partiality or whole could be assessed, or perhaps moderated in accordance with the review through an entire set of three paired frameworks; Fragment-Absence, Contradiction-Illusion, and Referentiality-Subjectivity. On the other hand, due to the limit of scope and scale of Miss' first-group projects, the deterministic direction of proneness toward partiality or whole could be valued, or perhaps regulated in accordance with the review through a single set of one paired framework—Fragment and Absence.

Owing to the result drawn from the project analysis, the evidence shows the indicative level of consistency in the rationality behind the systematic use of each of the six operative keywords of Incompleteness; three of which; Fragment, Contradiction, or Referentiality, would accelerate the process of methodological imbalance triggering the shift toward the definitive realm of partiality, while the other three of which; Absence, Illusion, or Subjectivity, would provoke the tenet of conceptual counterbalance triggering the shift toward the realm of paradigmatic whole. Consequently, in the broad sense as the philosophical investigation of aesthetics, the theory of Incompleteness could be potentially established for its contribution in the task of systematic and deterministic consideration, or perhaps deliberation upon the universal concept of flux; vacillating in polarity between partiality and whole.

From the vantage point of Incompleteness, the ideological paradigm toward whole would be functioned under the ground rules constructed by the conceptual capability of human mind and intellect. Specifically, the realization of these three concepts; Absence, Illusion, and Subjectivity, requires one to engage in the creative

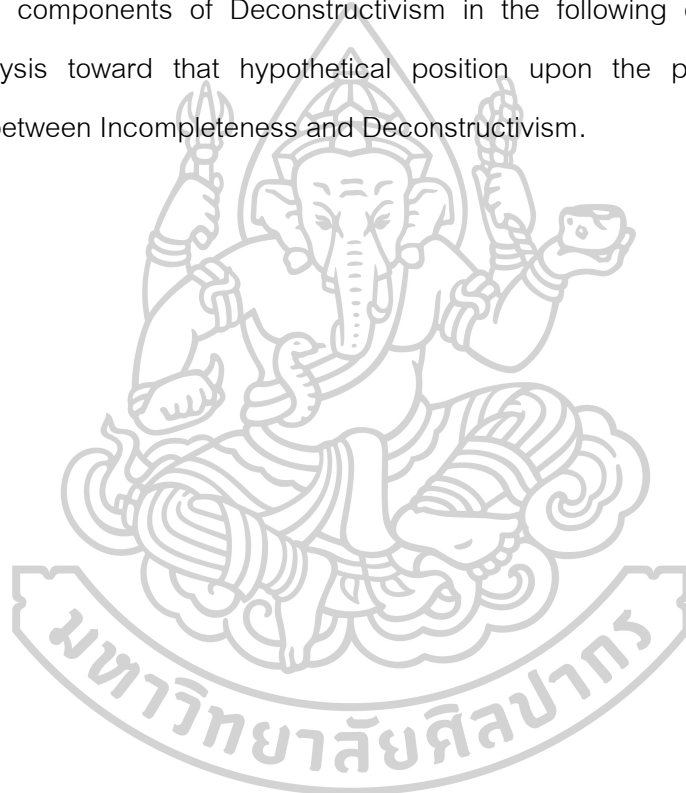
venture by delving into the comprehensive parameter of abstraction, implicitness, invertibility, ambiguity, autonomy, latency, and so on. On the other hand, again from the frame of reference through Incompleteness, the ultimate extent toward partiality would be materialized through the challenge of methodological procedures. Specifically, the realization of these other three methods; Fragment, Contradiction, Referentiality, requires one to engage in the creative task by maneuvering through the scope of openness, multiplicity, uncertainty, indeterminacy, disconcertment, disconnection, discordance, or perhaps, dissociation, disjunction, dilution, dissolution, and so forth.

In an attempt to shift the focus toward the referential frame of architectural significance, and to question whether the theory of Incompleteness substantiated in aesthetical concept could be established as potently for its contribution in the task of systematic and deterministic consideration and deliberation possibly as substantiated in architectural premises. Thus, the architectural concept of flux might likewise be assessed through identifying within the difference between conceptual ideals and methodological schemes; within the dualistic difference between two realms; the architecture toward partiality versus the architecture toward whole. Presumably, between Incompleteness in Miss' art and architecture, the speculative correlation bridging the two prospects lies in the term 'deconstructivism'.

Poignantly, it is indisputable that the Land Art works of Mary Miss theorized in this chapter cross boundaries between art, architecture, landscape architecture, and urban design. The Theory of Incompleteness emphasizes the potentials in deconstructed parts; however, Mary Miss uses the term 'deconstructed' only in a generic connotation and never with any direct association to *Deconstructivism* in its architectural term or *Deconstruction* in its philosophical term²⁵. Nonetheless, there emerges this speculative comparability between Miss' deconstructed parts and Deconstructivism; particularly in the early works of Frank Gehry and Bernard Tschumi.

²⁵ Excerpted from a transcript of a private conversation with Mary Miss on the 6th of September 2016, 14:28pm. An audio of 63-minute conversation was recorded at Mary Miss' Studio in Tribeca, New York City.

Although both architects would arguably be placed in the same Deconstructivist originated platform ever since the 1988 MOMA's exhibit, their comparative early works contrast acutely from one another in many aspects and attributes from initial conception to materialized execution. The result of parallel investigation into Deconstructivism would potentially extend farther on the relevance and significance of the Theory of Incompleteness in its very means to measure up creative tendencies toward bottom-line ideals. Inventions conceived in both deconstructed parts in Miss' Land Art as well as in architectural components of Deconstructivism in the following chapter lies another critical analysis toward that hypothetical position upon the potentially underlined correlation between Incompleteness and Deconstructivism.



CHAPTER 05:

Correlation between Incompleteness and Deconstructivism

From the analytical review of the comprehensive body of work by Mary Miss in a project-by-project format together with the summary demonstrated in the diagrammatic matrix of Incompleteness. It can be concluded that the underlying overarching endeavor in Miss' artistic proposition, while being projected in a concept of dualistic contradiction between adverse afflictions and its antidotal counterparts, in the end is to find a way in resolving the aspects of adverse methodological imbalance toward aspects of relief by the conceptual antidote as the counterbalancing cure. In short, of three methods if any included as part of the creative process—Fragment, Contradiction, or Referentiality—would accelerate the process of methodological imbalance triggering the tendency of a project toward the destabilized realm of partiality. On the other hand, of the three concepts, Absence, Illusion, and Subjectivity, would counterbalance the instability of methodological schemes with the tenet of conceptual counterparts securing the restorative recovery toward the autonomous realm of unified whole. It has been stated that within the vacillating flux between partiality and whole, Theory of Incompleteness has been established to achieve the role of monitoring, moderating, and most of all persisting toward the restorative balance of the pendulum and not giving in to the destabilized propensity of parts, but always surpassing it into the ideological realm of wholeness—theoretically, aesthetically, and architecturally.

On a basis of an initial speculative argument as a frame of reference to the architectural and landscape-architectural potentials of experiential and three-dimensional space in Miss' art, *Deconstructivism* is believed to represent the bridging correlation between Incompleteness and architecture. During the productive period of critical works by Mary Miss in the late-70s and approximately a decade prior to Deconstructivism, architects in search of reformed language against the prevalent type of corporate modernist architectural practice would undoubtedly have stumbled upon

the imminent undercurrent of rebellious aesthetics of Land Art movement and its spatially deconstructed components; most likely adapting into part of several other strands that infused the new beginning of Deconstructivism from the mid-80s onward. Consequently, Deconstructivism will be firstly investigated into its historical and theoretical background and secondly into the selected outcome of its exemplary works in order to confirm its conceptual and methodological correlation with the way that Miss conceptualizes and methodizes her project deliveries of art as experience. Ultimately, the outcome at the end of this chapter could potentially be between three alternatives. Either, the overarching architectural testament of Deconstructivism in its alignment with the Theory of Incompleteness as the first alternative outcome would incline to privilege the deterministic realm of counterbalance, while partially prone to the destabilized realm of imbalance. Or on the contrary in the second outcome, Deconstructivism would incline to privilege the destabilized realm of imbalance, while relatively prone to the deterministic pursuit of stabilized, controlled, or unified counterbalance. Or in the third alternative, due to Deconstructivist intrinsic connection to Derridean philosophical discourse of Deconstruction which relentlessly privileges destabilization, Deconstructivism could insist to privilege purity and absoluteness of imbalance without any counterbalance of conceptual counterparts; such without stability, autonomy, or conclusiveness, so as in the privilege of Derridean Deconstruction.

The Question of Correlation between Incompleteness and Deconstructivism

As another reminder from chapter one, chapter two and chapter three, the concept of *Incompleteness* could be compared to the concept of *Modern Fragment* since the age of Romanticism. Modern Fragment, emerged as a new sense of fragment, indicates a variance of range between 'parts' and 'wholeness,' 'partiality' and 'universality,' 'fragmentation' and 'unity,' 'minority' and 'majority,' etc. According to Dalibor Vesely, the notion of fragmentation or dislocation of form consists of two modes; positive and negative connotations. Negative connotations often associate for instance with the disconnection and alienation between people and the technological and

industrialized advancement in the modern world. (Shields, 2014:23) In parallel to the concept of modern fragment, Umberto Eco suggests that the concept of 'poetics of openness' would catalyze an eventual genesis of fragmentation. He suggests that the two oscillating modes of unsettling opposites between the positive and negative attributes in his notion of openness in relation to fragmentation. The positivity of controlled disorder refers to the art work committed to positive ideals within the broken fragments, whereas the lack of order refers to as though an indistinct noise. The negative impacts of the noise in fragments would appear dynamic but diffused away without a captivating cause. Ultimately, Eco counterpoints his positive argument on the 'poetics of openness' with the notion of scientific clarity as openness would represent a methodical benchmark that determines in clear resolution between black and white, between factual and false, or between intelligible and unintelligible. The science on artistic concept and methodology, he continues, would overextend possibilities in comparison with the poetics of openness, whereas the poetic realm of indeterminacy would be scoped for intended audiences and their attempt to establish a common, appreciable, and accessible ground between these two extremes; rather than stretching indefinitely apart between science and art or most of all between audience and art. (Eco, 1989:64-65) Vesely additionally points out that Modern Fragment, in its open but positive attributes and connotations, historically sets forth a widespread new rise of self-expressions, inventions, and variety of new grounds in individualistic achievements:

To be self-sufficient means to be able to appropriate the whole of history and culture and make them part of one's own world and to remain open to unlimited inventiveness—in other words, to be a true genius. The concept of genius marks the transition from a long tradition of creative imitation to self-expression. In this transition the unity of representation, sustained by the communicative space of culture, was replaced by fragmentary individual achievements appearing to represent the world in its wholeness. The deep contradiction between the

partiality and universality of representation is the main characteristic of the modern fragment. (Vesely, 2006:328)

Mary Miss in her positive endeavor generates the series of art projects assembled by dispersed componential fragments—*deconstructed parts*, as she sometimes terms it. As though in order to break away from the traditions and her contemporaries, she breaks the content or matter into partial fragments. Once being able to conceptualize the path toward new restored possibilities among these disperse components, she recombines those broken composites by redesigning them into her own invention. Consequently, in Miss' projects, she provides visitors with open interpretations of her specific language of organizing series of assemblage in sequences of unveiling experience. Layers of meanings subscribed in her setups oscillate between the alluding appearance of familiar forms and the multiple possibilities of both corresponding and contradicting experiences. In comparison with contemporary literary art of poetry, Umberto Eco mentions that in poetry this same mode of creation as the manipulation rather than abandonment of familiarized traditions combined with new pieces of ideas would lead to the new forms of organized disorder which could increase poetic opportunities to convey more information than the traditional form. (Eco, 1989:60) Moreover, Eco, in agreement with this method of redesigned deconstructed parts, explains that free and open method of creative possibilities for all forms of art, architecture included, is to break free from confined traditions, the violation of laws of the system will lead to the creation of new possibilities—positive mode of Eco's 'open work': *Art, in all its forms, has also evolved in a similar fashion, within a "tradition" that may seem immutable but which, in fact, has never ceased to introduce new forms and new dogmas through innumerable revolutions. Every real artist constantly violates the laws of the system within which he works, in order to create new formal possibilities and stimulate aesthetic desire...* (Eco, 1989:79)

As mentioned, Mary Miss and her artistic notion of deconstructed parts is potentially parallel with a foundational concept of Deconstructivism in its antithetical position against its own architectural term. The undeniable correlation between deconstructed parts in art and destabilized deconstructivism in architecture could be initially understood through Eco's description on the notion of innovative possibilities. Eco supports the liberating process in rethinking far beyond what has been given as the standardized norms and influences. Related to the rethinking of art, he exemplifies ways of gaining new opportunities—by immersing into process rather than result, question rather than answer, diversity rather than homogeneity, multidimensionality rather than static singularity, or multidisciplinary by experimentation rather than influenced by one catalogue:

...a new mechanic of aesthetic perception, a different status for the artistic product in contemporary society. It opens a new page in sociology and in pedagogy, as well as a new chapter in the history of art. It poses new practical problems by organizing new communicative situations. In short, it installs a new relationship between the contemplation and the utilization of a work of art. Seen in these terms and against the background of historical influences and cultural interplay which links art by analogy to widely diversified aspects of the contemporary worldview, the situation of art has now become a situation in the process of development. Far from being fully accounted for and catalogued, it deploys and poses problems in several dimensions. In short, it is an "open" situation, in movement. A work in progress. (Eco, 1989:21)

Subsequently, this chapter will start to trace back to the historical and theoretical relevance of Deconstructivist architecture which borrows specific and adaptable deconstructive operations rooted in the philosophical discourse of Deconstruction. Likewise, in Eco's *The Open Work* he mentions Deconstruction as another influential source of creative inspiration especially at the time when contemporary art scenes

explore new alternatives to reflect the rise of middle-class society which seek out newness of artistic consumption beyond modernist-idealist-purist objects. Previously modern art objects are regarded as symbolism of exclusive status and class. Fittingly, the philosophical rethinking; against social, political, historical, or cultural constructs in Derrida's Deconstruction, evolves into the artistic rethinking and reconsidering upon the possible privileges within the oppositional positions, the marginal negatives, the inferior equations, and so on—negatives to be as important as positive attributes, disorder as potent as order, dissociation as relevant as association, etc. The timely advent of exponential possibilities behind negative approaches in Deconstruction is explained by Eco:

...the possibility of conveying a piece of information that is not a common "meaning" by using conventional linguistic structures to violate the laws of probability that govern the language from within. This sort of information would, of course, be connected not to a state of order but to the state of disorder, or, at least, to some unusual and unpredictable non-order. ...if entropy is disorder to the highest degree, containing within itself all probabilities and none, then the information carried by a message (whether poetic or not) that has been intentionally organized will appear only as a very particular form of disorder...(Eco, 1989:55)

Particularly for Deconstructivism or deconstructivist architecture, this chapter would describe the shifting in its positions between late-modernist and Postmodernist stances. Deconstructivism as another conceptualized variation of modernist architecture refers to the claim of the Late-modernism of Violated architecture—an intellectualized, formalized, technologized, as well as stylized version of ahistorical eclecticism refers to an alternative extension of Postmodernist Architecture. Because of the wide range of deconstructivist interpretations among projects by different architects, an extent of deconstructivist range begins to suggest the subsequence of twofold inclinations;

between destabilized imbalance and stabilized counterbalance—between a sense of order versus disorder, or between a sense of control versus indeterminacy. Afterward, in order to substantiate the correlative argument between Incompleteness and Deconstructivism, the project analysis on the issues of imbalance-counterbalance of selected projects would be framed according to the same matrix established prior upon the Theory of Incompleteness. Evidently, Deconstructivism would be exemplified in the series of early works of Frank Gehry and Bernard Tschumi. Although both architects would arguably be placed in the same origin platform of Deconstructivism ever since the 1988 MOMA's exhibit, their comparative early works would contrast acutely from one another in many aspects and attributes from initial conception or methodological materialization.

Gehry puts less emphasis on textual theorization and intellectualization but instead investing his emphasis on the destabilized imbalance of the physical componential fragments synthesized into expressive external forms rather than conceptually internalized in systematic logics of forms. Gehry's deconstructivist architecture, manifested in its provocative deconstructed parts, could be categorized within the definitive realm of postmodernist architecture exploring the potentials in its formal appearance more than its spatial experience. On the contrary, Tschumi invests upon his conceptual emphasis in regards to his pre-established transcript of ground rules and attributes, the design outcome of which would promise toward restored, renewed, or reconstructed notion of a stabilized whole. The conceptual ground rules in his projects are usually documented through the comprehensible, accessible, and traceable design procedure, in contrast to Gehry's work, Tschumi's room for chances and freewill is comparatively limited. Tschumi's Deconstructivism could be read within the definitive realm of the late-modernism while exploring the potentials in its spatial experience rather than its appearance of violation, as well as his emphasis on the concept of program rather than the maneuvering in formal antithesis of modernist purity. Ultimately, this investigation of the correlation between Incompleteness and

Deconstructivism would extend the scope of relevance farther for the Theory of Incompleteness in its potential contribution in an ability to moderate the flux between partiality and whole by deliberately driving its position toward stabilized tendencies—in art, architecture, and other creative inventions in-between.

From Modernism to Deconstructivism

Whether in art or architecture of fragments, the positive attribute could expand within the range from disorderly imbalance to orderly counterbalance. This string of interconnection among positive attributes in art and modernist architecture with tendencies of fragmentation and partiality was implicitly framed in the diagram drawn by Alfred Barr, Jr. in 1936. He was the director of the Museum of Modern Art in New York City as the diagram was made at the time for the exhibition *Cubism and Abstract Art*. Modern Architecture is placed at the end of chain, whereas the string of abstract art movements connects Cubism and other affiliated tendencies along within the common interlink. (Shields, 2014:24) Furthermore, Shields supports an extended scope of linkage from Cubist Collage to modern architecture, the fragmentation of which implies the specific potentials of incomplete parts and even beginning to suggest that the openness to external possibilities in Cubist Collage results in the causal correlation with the formal notion of partiality and deconstructed parts:

Cubist collage, like architecture, is illustrative of both the labor of making and the process of fragmentation, aggregation, and synthesis. The Cubist collagists achieved a deconstruction of form through an additive process. According to Robin Dripps, in Cubist collages, “Figures of all kinds were carefully taken apart just to the point at which the resulting fragments were the most open to external relationships but not so far that reference to the original whole was lost.” Modern architecture can be characterized by a formal strategy in which figures are fragmented and layered to accommodate new relationships between figure and field, revealing dynamic and ambiguous spatial conditions. (Shields, 2014:20)

Prior to an appropriate verification on the inclination of fragmentation toward deconstructivist architectural ideals it is essential to determine whether certain specific characteristics in the works of fragment could be scoped within the vacillation between destabilized negatives or stabilized positives. Firstly, it is important to understand how the artistic notion of 'deconstructed parts' evolves ever since the concept of modern fragments in abstract art in Cubism, in Surrealism, in poetry, in music, and in Corbusier's Modernism. Relevantly connected to Eco's argument of new sense of freedom and openness of experimental forms of art on his 'open work', he identifies plurality and multiplicity of interpretations in art and culture during the peak of modernism. While Cubist collages, paintings, and sculptures maintain their positive applications of fragments as the reconstructed forms promising the multiplicity and plurality of new readings, their positive potentials expand to various numbers of creative and cultural opportunities across all boundaries and fields of art and architecture. The mediums for both two- and Three-dimensional pieces are generated in complex spatial organizations with immediate sense of confusion in scale as well as in orientation due to the simultaneity of representational planes depicted in various angles. The main reason for complex optical experience points to the constant change of viewpoints and perspectives. As human nature, one moves simultaneously through *space* and *time*. (Eco, 1989:90-91) Eco additionally explains the visual aspects of controlled order of fragments in painting:

The optics of matter in fact demands that we witness the shattering of all notional outlines, the disintegration and disappearance of familiar aspects, in both things and people. And if some trace, some presence of formal definition, persists, this optics demands that we question it, that we inflate it by multiplying it and confusing it in a tumult of projections and dislocations. The "reader" is excited by the new freedom of the work, by its infinite potential for proliferation, by its inner wealth and the unconscious projections that it inspires. The canvas itself

invites him not to avoid causal connections and the temptations of univocality, and to commit himself to an exchange rich in unforeseeable discoveries. (Eco, 1989:91)

Shields in support of Vesely's concept of fragmentation explains that Cubist collage, particularly in its positive connotation, reveals the process of its own construction which consists of layered series of added configurations. Once completed, the remains at the final appearance of Cubist Collage represents as a symbolism of an in-between progression mediating in time. While the significance of the original individual pieces and fragments would be irrelevant in Cubist Collage, its positive process of revealing the in-between and the resulted construction exceeds its loss of complete sources within the individual fragments. (Shields, 2014:23) Likewise Musically, another positive construct in art of fragmentation refers to an invention of the twelve-tone system, which reformulates the common eight-tone system from 'the banal order of tonal probability'. The disorder redesigned of twelve-tone system in music opens up further new discourses in all other artistic forms, types, systems, probabilities, variations, and meanings in art. (Eco, 1989:62)

On the contrary, Surrealism, potentially the dawn of latter conceptualism, is commonly known to invite new experimental formats of art; mixed-media, art of figures and texts, and most of the Surrealist works are tainted with double-coded meanings or multiple elements of symbolisms, dreams, and fantasies; therefore, it is obvious that some surrealist works would incline towards negative fragments of indeterminacy. It wants to respond to the rise of pluralist conditions in society—this period of multi-layered cultural transformation includes the social and political turbulence in the late '60s, and extending to the '80s capitalist period of consumerist cultures when public relation rules. Eventually, art becomes a true promotional object signified as status and traded as commodity. Finally, the influence of both Cubism in conjunction with certain aspects of Surrealist figures reaches modern architecture; the architects such as Le Corbusier,

Bernhard Hoesli, Eduardo Chillida, Kurt Schwitters, and later Richard Meier have all explored the techniques of reorganizing fragmented forms and figures. They experiment with the Cubist Collage in reversing the roles between figure and ground, as well as compiling a series of overlapped and superimposed programmatic and experiential transparencies. Moreover, same in Cubist Collage, they explore abstract compositions and the juxtapositions of shifting perspectives. (Shields, 2014:11)

Although Le Corbusier never officially discussed architecture in direct terms of fragmentation, the connection to Cubism in his works has been analyzed and debated by many others. Colin Rowe and Robert Slutzky for instance indicate that Cubist qualities influenced how Le Corbusier composes his interior spaces. Simultaneity, superimposition, interpenetration, fragmentation, multiple centers, shifting planes, displacement, and '*phenomenal transparency*'; all relate to how Le Corbusier organized interior walls by slipping and overflowing between dual functions: ..., *the places in a poem where part of a phrase runs over to the following line*. (Bergdoll & Oechslin, 2006:303) Unité d'Habitation, by Le Corbusier in the hand of his project architect Bernhard Hoesli, exemplified the type of spatial manipulation which involves Cubist collage techniques of fragmentation and superimposition in order to consolidate the multitude of parts, complex combinations of uses, and other subdivisions fragmented in modularity and repetition. Additionally, Shields finds the parallel in the collage works of Juan Gris when his system of geometric order integrates series of fragmented figures in the similar manner. (Shields, 2014:33) For the solarium on the roof terrace of the Beistegui apartment, another evidence of Le Corbusier's use of fragment is termed as '*phenomenal transparency*' in its overlapped figures and elements and its simultaneous perception of elements placed in multiple locations. Through layers of multiple situations appeared at the roof, its juxtaposition and superimposition invite multiplicity of readings and metaphorical meanings; ultimately, its positive intention despite the fragments involves a promise of restorative vision of dwelling toward a new whole. (Vesely, 2006:344) The positive vision of Le Corbusier's fragmentation, while being tied to its

elements of free plan and space, is equally bound to disperse placements of detailing objects themselves; the spiral staircase, the freestanding sink, and the industrial look of ship's window together with the deck-railing: *They become fragments of other worlds.* These fragments would project positivity in the same way as not only Cubist Collage, but also artistically as many of Magritte's paintings, literarily as German Romantic aphorisms, and architecturally as eighteenth-century garden pavilions, etc. (Bergdoll & Oechslin, 2006:304)

McLeod associates Le Corbusier's positive vision of fragments with Surrealist metaphorical qualities. As Le Corbusier's functional objects would convey an interrelated connotation of emotions, his everyday objects, such as fish on a kitchen counter, a loaf of bread, a coffee pot, a bowler hat, would convey a quiet sense of habitation and would not emphasize extensive subconscious associations in comparison to Surrealist excess with severe and melodramatic natures. (Bergdoll & Oechslin, 2006:305) The architectural works of Le Corbusier offer another positive interpretation out of the imposing dialectics—the two opposing poles between abstract order and the lack of order in self-conscious sensation. For instance, in his 1920s *Four Compositions* evidently suggest the examining means between the disciplinary measure involving functional corrections versus the abstract spiritual components of architectural reflection in resolving geometric order, which corresponds in reference to the late eighteenth-century architectural theory of Platonic idealism—the conflicting poles between a priori of geometric forms and empirical experience. (Bergdoll & Oechslin, 2006:293) These positive attributes in Le Corbusier's architectural composition of fragments or the collage synthesis indicate an evolutionary shift from his reductive classical dimensions of humanist totality in modernism, to the surrealist extension of his new interest in modernism fragmented with multiple vantage points, and eventually up to the beginning tendency toward postmodernist complexity for many other architects to come. (Bergdoll & Oechslin, 2006:292)

Venturi's 1967 thesis of Complexity and Contradiction in Architecture exemplifies the most radical extension of modernism up to date. His architectural proposition critiques modernist simplicity and modernist rationalism as inadequate in responding to the intellectual rise during the tense period of social contradictions and uncertainties. Venturi himself describes that while the rationalizations for the sake of simplifications remains the current practice, the juxtaposition between dissimilarities, incongruities, and incompatibilities begins to establish a new form of equilibrium inspired by new sentiments of paradox and unidealism: *Rationalizations for simplification are still current, however, though subtler than the early arguments. They are expansions of Mies van der Rohe's magnificent paradox, "less is more."* (Venturi, 2011:16) It is notable to compare the similarity between an underlying argument in spatial constructs based on the Theory of Incompleteness and Venturi's Complexity and Contradiction. As Venturi's Complexity is veered towards its antithetical variation of modernism, according to Venturi, an architecture of complexity and contradiction has remained on course to reconstruct paradoxical fragments into an architectural consequence of reunified whole. Likewise, the ultimate constructs of incompleteness would be aimed to settle toward the resolution of stabilized conglomeration of components, fragments, or parts. As Venturi continued: *But an architecture of complexity and contradiction has a special obligation toward the whole: its truth must be in its totality or its implications of totality. It must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less.* (Venturi, 2011:16) In regards to Venturi's reaction to modernism, it is apparent to point out that Venturi's Complexity and Contradiction in Architecture attempts to venture new grounds beyond idealistic confinement of modernism and so in the pursuit of new dramatic variations opposing to static Modernism. From his first chapter of Complexity and Contradiction, Venturi clearly set out the scope to define the general nature of his proposed discourse as following:

I like elements which are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," ambiguous rather than

"articulated," perverse as well as impersonal, boring as well as "interesting," conventional rather than "designed," accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity. I include the non sequitur and proclaim the duality. I am for richness of meaning rather than clarity of meaning; for the implicit function as well as the explicit function. I prefer "both-and" to "either-or," black and white, and sometimes gray, to black or white. A valid architecture evokes many levels of meaning and combinations of focus: its space and its elements become readable and workable in several ways at once. ...I like complexity and contradiction in architecture. I do not like the incoherence or arbitrariness of incompetent architecture nor the precious intricacies of picturesqueness or expressionism. Instead, I speak of a complex and contradictory architecture based on the richness and ambiguity of modern experience, including that experience which is inherent in art. (Venturi, 2011:16)

Venturi's theoretical proposition triggered the widespread reexamination of architectural traditions and values. His indication of a new architectural awakening beyond the aspiration toward abstract order upon ethereal and utopian architecture: *Filled with examples that ranged from Borromini's work to "juxtapositions of expressways and existing buildings," Venturi's text concluded by praising "the vivid lessons of Pop Art," for pop art involved contradictions of scale and context "that should have awakened architects from their prim dreams of pure order."* (Tschumi, 2001:230) Subsequently, based on Venturi's theoretical framework published by The Museum of Modern Art, Postmodernist Architecture ever since has become its own popularized establishment and still expanding its prevalence around the world. More than a decade afterward emerged another type of architectural fragments, Deconstructivist Architecture was officially announced by the Museum of Modern Art in 1988 in the form of exhibition and publication. Mark Wigley and Philip Johnson

organized this next radical architectural tendency in opposition with its past and contemporary epochs. Based on its philosophical connection to Jacques Derrida's Deconstruction in the challenge against any direct consolidation and translation of truth, history, literature, and philosophy itself; parallelly upon different scope, the fragmentation in deconstructivist architecture subverts architectural forms of purity, order, and whole: *These new forms, using displacement, distortion, disintegration, and rupture, obliterated the geometric purity and unity of previous architecture. In other words, this new architecture marked – in fact, celebrated – a new era, one in which fragmentation might be seen as a primary aesthetic motif. ...The fragmented forms of deconstructivist architecture were a reflection of a fragmented world.* (Bergdoll & Oechslin, 2006:291)

In short, the positive realm of fragmentation in Le Corbusier's architecture would refer to certain reconstructive qualities of formal composition based on disperse fragmented composites. McLeod points to an unavoidable chaos in architectural fragments; however, as long as its new constructs of unity could be promised or the positivity in its constructive intent of harmony and humanity could outlast the deconstructive destabilization. (Bergdoll & Oechslin, 2006:315) Whereas the destabilized fragmentation in deconstructivist architecture could be often related to its formal appearance of the deconstructed parts and perhaps not related to the aspects of its spatiality and experientiality, Deconstructivism in its variance now has an opportunity to be deliberately determined in its attributes of either destabilized imbalance or stabilized counterbalance by being framed into the reference of Incompleteness—an opportunity to allow methods prone toward imbalance to be revived toward counterbalance according to the specific cause or aspect of imbalance.

Not only Le Corbusier associated in his architectural design with a certain influence of Surrealist thinking, but also Bernard Tschumi who apply Surrealist rhetoric upon his deconstructivist approach in glorifying fragmentation with a dual combination

between intervention and desire while disregarding the Le Corbusier's notion of congruous composition. Most of all in Tschumi's intellectual assertion no longer places architecture in a center of design; nonetheless, a considerable amount of Le Corbusier's modernist fragments could be found in the tracing of grid lines, free-form objects, ramps, and roof terraces—although these fragments in their physical appearance would be tumultuously disrupted, distorted, and dispersed. (Bergdoll & Oechslin, 2006:314)

Generally, the tipping point in art and architecture to fluctuate between tendencies of negative imbalance and positive counterbalance would depend on the vacillating shift between information versus meaning. Ideally, information must be organized in order for its informational message to be transmitted without a loss of intelligible meaning. The destabilized failure of impossible messages means that the transmission gets trapped within the oscillation between a system of messaging capability and incapability. As a result, the sheer imbalance of incomprehensible message would end in two probabilities; an overabundance of information without any detectable meaning or the oversaturated potentials of meaning but bounded shut within incommunicable content. (Eco, 1989:63) Umberto Eco describes this dividing line between potentials to invert this failure of imbalance by reconfiguring the unstable cause toward an order of containment in order to avoid the probabilities toward the disarray of parts, components, and fragments; therefore, the larger the quantity and potentiality of information, the more of intensity of improbability, ambiguity, unpredictability, and disorder in meaning. (Eco, 1989:93) Understandability and manageability of the inventive work would represent the decisive factor in characterizing the system of its possibilities and consequently its positivity, its balance, and its determinacy. The promise of delivering a large amount of information; however, with the risk of reduced comprehensibility toward 'noise' as what Eco terms it in comparison to any overinhibited work of art such as the art of sound, of music, of poetry, of performance, etc. (Eco, 1989:64) The noise of art would additionally refer to the works with unrestrained

tendencies of unresolvable ambiguity, mesmerizing indeterminacy, and overwhelming irregularity. (Eco, 1989:98)

Potentially at the edge of restored balance in Venturi's theoretical proposition of Complexity and Contradiction in architecture, the severe scrutiny upon modernist form at one end broken into collage fragments is longed to be restored back to its newly unified whole; contrastingly, Postmodernists would have utilized Venturi's thesis as a perfect stepping stone toward the negatively destabilized premises of clashing noise. Postmodernism, the surrealist antithesis of objects and form invokes more personal, more psychological and more narrational contexts for everyday individuals. Kim Levin manages to depict postmodernism in parallel and, due to its additional severity of transformation, at the same time in contrast with Venturi's complex and paradoxical extension of modernism:

Postmodernism arose out of Conceptualist premises—that art is information—while testing its Modernist aridity. Postmodernism is impure. ...And so it quotes, scavenges, ransacks, recycles the past. Its method is synthesis rather than analysis. It is style-free and free-style. Playful and full of doubt, it denies nothing. Tolerant of ambiguity, contradiction, complexity, incoherence, it is eccentrically inclusive. It mimics life, accepts awkwardness and crudity, takes an amateur stance. Structured by time rather than form, concerned with context instead of style, it uses memory, research, confession, fiction—with irony, whimsy, and disbelief. ...it blurs the boundaries between the world and the self. It is about identity and behavior. (Levin, 1988:7)

While the differences are distinctive between Late-Modernist positive extension in modernism and Postmodernist negative transformation against modernism, Charles Jencks furthermore explains the reciprocal interrelation between the two tendencies originated from modernism. Late-Modernist architects continue to pursue technical

design perfection and science and technological advancement for the purpose of overturning the modernist serenity and smoothness by breaking standardized fundamentals into fragmented pieces in order to reconstruct the broken fragments back into a whole new assembly. This reconstruction of deconstructed parts could as well refer to the same method of examination that Jacques Derrida with his Deconstruction reworked on the body of texts. (Noever, 1997:10) On the other hand, Postmodernist architects, maintaining the technical and technological ability since modernism without further advancing it, would put more emphasis on their counteractive roles in turning technical-technological art into architecture as social art which is created for the purpose of social reflections or critiques in its uncertain state of flux by applying and extending each fragment with double coding²⁶ of information and meanings only to be interpreted openly again by audience who might or might be able to comprehend through that double-coding expressions through architectural form. Moreover, due to the complex sometimes confusing mode of differentiation, many architects practice on both spectrums; for instance, Philip Johnson and Mathias Ungers produce both Late-modernist positive works of fragments and Postmodernist negative works of fragments. (Jencks, 1990:48) Jencks affirms the interconnection between the two parallel movements:

For such reasons I suspect that a future architecture will evolve out of Post-Modernism. It is also likely that Late-Modernism and Post-Modernism will evolve out of Post-Modernism, but probably long after this name has been forgotten and a new label has been found. It is also likely that Late-Modernism and Post-Modernism will evolve towards each other, as they continue to compete, and

²⁶ 'Double coding' as excerpted from www.oxfordreference.com: Any sign or text which is open to two different interpretations depending on the frame of reference which is used to interpret it, as in 'I used to miss him...but my aim has improved'. Irony has sometimes been referred to as a form of 'double coding'. In irony, double coding is open to both a literal and an ironic interpretation: the former can be seen as depending on a broadcast code and the latter as depending on a narrowcast code. Thus interpretations would diverge. However, referring to irony as double coding obscures the role of context as well as code: determining that the preferred reading is ironic can be seen as requiring a greater sensitivity to context, rather than requiring access to another code. In this sense, one might argue that all signs are double coded, requiring reference both to codes and to contexts.

approach some amalgam that might be termed 'Baroque Modern' (or is it 'Modern Baroque'?). But enough of labels. (Jencks, 1990:65)

In relation to the framework of fragments, other concurrent postmodernist and post-structuralist disciplines besides architecture; whether in art, literary criticism, or film theory help substantiate the evidential constructs of architectural destabilized, dissociated, and disjoined fragments: *From Foucault to Barthes, from the activities of Sollers and te Tel Quel group to the rediscovery of Bataille, Joyce, or Burroughs, from the film theories of Eisenstein and Vertov to the experiments of Welles and Godard, from conceptual art to Acconci's early performances...* (Tschumi, 2001:17) Tschumi suggests the cause of impurity in architecture from borrowing its arguments from other disciplines particularly in their reaction or reflection upon other cultural, social, and political interruptions. He further affirms that the interconnectivity of influences by many creative and artistic disciplines would propel culture toward polemics for change: *As practice and as theory, architecture must import and export.* (Tschumi, 2001:17) Specifically, one distinctive variance within the wide cultural critique of postmodernism and poststructuralism is Derrida's Deconstruction as of philosophical discourse, while Deconstructivism on the other hand as an architectural discourse would partly belong to the same thematic development of Postmodernism in architecture referring to the subversive breakaway against the idealized tradition of modernist architecture; and on the other hand, the other significant aspect of Deconstructivism belongs to the technical and technological advancement of Late-Modernism, which refers to an intellectual extension of Modernist architecture in the age of multiplicities of interpretations—an internalized reorganization of disruptive investigation upon its own intricate Modernist components. (Norris & Benjamin, 1996:27)

For instance, the specific standpoint of Bernard Tschumi critiques the Postmodernist architectural scene during 1970s; implicitly, in support of his Deconstructivist position toward the positive extension of Modernism rather than toward the imbalance of negative subversion of it. The Postmodernist architecture is viewed as

an antithesis counteracting to 'abstraction of modernism.' The Postmodernists accuse many modernist elitists of 'imageless' buildings detached from everyday people and their livelihoods. (Tschumi, 2001:229) Tschumi then points to the concept of double-coding emphasis on Postmodernist architectural forms as ineffective in its attempt to redefine traditions of architectural expressions. For Postmodernist architecture as cultural communications, he moreover expects only the short-term applicability of Postmodernist futile externalization in architecture due to its short-lived iconic caricatures of eclectic histories and contexts: *It is the word "tradition" that misled much of the architectural scene in the late seventies and made some aspects of architectural postmodernism what I think will appear as a short-lived avatar of history: a form of contextual eclecticism that has been recurrent throughout architectural history, with and without irony, allegory, and other parodies.* (Tschumi, 2001:223) Because of an extent of polarized variations within Deconstructivist works, the assumption of classifying Deconstructivism simply within Postmodernism poses problematic without this additional deterministic margin—an indication of critical difference between the negative-imbalance and positive-counterbalance spectrums within Deconstructivism itself.

Both the positive counterbalance and the negative imbalance of the Late-Modernist tendency of Deconstructivism while being positioned against the singularity and unity of idea, image, language, and truth itself, the overall emphasis of Deconstructivist multiplicities would incline toward instability of partiality and fragments rather than emphasis on the modernist tendency toward restorative 'whole'. In contrast to the parallel development of Historicist-Postmodernist architecture; owing to its eclectic assembly of double-coding expression, of dissimulation, of disjunction, of fragmentation, of juxtaposition, and of displacement, the infinite multiplicities of interpretations would translate merely into destabilized disorder of noise. Jencks exemplifies the Historicist-Postmodernist references: *...the Classical language, Queen Anne Revival and Art Nouveau, to name three. As an example of double-coding let me illustrate Philip Johnson's recent design for the AT & T building in New York, which has*

been called by Paul Goldberger 'Post Modernism's major monument'. (Jencks, 1990:56) Tschumi further critiques on the excess of style and thus meaning in Historicist-Postmodernist works as excess of noise—information without meaning; his choices of references include the likes of *Doric supermarkets*, *Bauhaus bars*, *Gothic apartments*, etc. He likewise supports Jencks' critique by pointing to the central aspect of destabilization in postmodernist double-coding in its incommunicability of architectural sign, not able to connote beyond a series of substituted visual effects and failing short in the true meaning of that sign. (Tschumi, 2001:176-177)

The Museum of Modern Art curated the exhibition titled *Deconstructivist Architecture* between June 23rd to August 30th in 1988. *Deconstructivist Architecture* highlights seven international architects whose overall bodies of their recent works substantiate the beginning of new sensibility in architecture. The alienated conditions of the modern world reveal in the constructs of deformation, imperfection, disharmony, disunity, disharmony, fragmentation, distortion, and of mystery. Philip Johnson, as the executive producer of the exhibit, explains the conditions as the 'pleasures of unease.' The broad characteristics of projects appear to fixate on warped, twisted, and angular planes where the modernist cubes and right angles are violated. The visual and configurational formation of selected projects for the MOMA show across-the-board express an undeniable reminiscence of the 1920s Russian Constructivism, although without the distinctive nationalistic-idealistic propagation and articulation of Constructivist formal and visual composition. The list of architects includes Coop Himmelblau (Wolf D.Prix & Helmut Swiczinsky), Peter Eisenman, Frank Gehry, Zaha Hadid, Rem Koolhaas, Daniel Libeskind, Bernard Tschumi. (Johnson & Wigley, 1988:7-8) At one point the name of the exhibition, proposed by Peter Eisenman, would have been 'Violated Perfection', until Mark Wigley decided on 'Deconstructivist Architecture'. Eisenman, in support of 'Deconstructivism' as the official title in the end, describes how the theoretical relevance of Derrida's Deconstruction and Russian Constructivism fittingly slip and slide into one another as one new composite, in his words: *...if you are talking about Deconstruction, is a truly Deconstructive name because it is duplicitous*

and slippery. You could, of course, defend it for slipperiness. (Jencks, 1990:222)

Subsequently, the confusion between two similar terminologies; Deconstructivism and Deconstructionism, is based on the two different continents; America and Europe, whichever the terms became familiarized or popularized. The Museum of Modern Art inaugurated the term Deconstructivism for America, while 'Deconstructionist' refers to any European practitioner of 'Deconstruction' as of the philosophical discourse, the term itself was originated by Heidegger and Derrida eventually reincorporated into one of his major themes; therefore, 'Deconstructionism/Deconstructionist' the term likewise acquainted on European soil got overlapped with the architectural tendency in parallel with MOMA's Americanized deconstructivism. Jencks' words during an interview echoes this terminological perplexity: *In a way you're 'defanging' the Deconstructionists—as an American defanging Europeans, you're always doing it. With the International Style. ...To turn a 'tion' into an 'ism', to turn an action into a style, and institutionalise it in the Museum of Modern Art.* (Jencks, 1990:163)

For the texts included part of the catalogue publication in conjunction with the 1988 exhibition, the direct association between Derrida's Deconstruction and Deconstructivist Architecture was never substantiated, but only implicated. Philip Johnson confirmed that the physical nature of the 'deconstructive' projects selected for the exhibit, but disclaiming the affiliation to the philosophical nature of the 'deconstructive' theory: *It is the ability to disturb our thinking about form that makes these projects deconstructive. It is not that they derive from the mode of contemporary philosophy known as "deconstruction." They are not an application of deconstructive theory. Rather, they emerge from within the architectural tradition and happen to exhibit some deconstructive qualities—*Understandably due to the common nature of insubstantial body of textual interreferential links between philosophical and architectural fields at the time. (Johnson & Wigley, 1988:10-11) Whereas Mark Wigley as the main contributor of exhibition catalogue's texts later completed his doctoral thesis consolidating architectural and philosophical notions of Deconstruction as an indisputable interrelated proposition. Once the rise of Deconstructivism after the MOMA

show dominated especially among the academic debates, Derrida did eventually produce up to four articles in correspondence and alignment with architecture, even though there appears to be his at times ambivalent reaction to the philosophical deconstructive adaptation into architectural contribution. (Jencks, 1990:164) Both Mark Wigley and Philip Johnson carefully noted that Deconstructivist Architecture did not connote a validation of a movement, belief, or style. Johnson indicated the rationale behind the MOMA selection of seven architectural practices for their overall collectivity in design intent and the visual similarity in the representational graphics: *It is a confluence of a few important architects' work of the years since 1980 that shows a similar approach with very similar forms as an outcome. It is a concatenation of similar strains from various parts of the world.* (Johnson & Wigley, 1988:7) Wigley furthermore emphasized not only the differences in seven practitioners but also their direct and indirect influences to one another, their shared aesthetical senses of uneasiness against other contemporary architectural traditions, and most of all their similarity in their explorative reutilization of modernist hidden potentials. (Johnson & Wigley, 1988:19) Wigley additionally commented on an interrogatory aspect of deconstructive buildings shown at the exhibit. In order to question the pure forms of modernist architectural convention, the MOMA Deconstructivists violently dismantle and torture buildings in search for internal predicaments repressed within. (Johnson & Wigley, 1988:11) Therefore, if modernist convention idealizes form in its following function, Wigley's version of deconstructivism disturbs form in its complex contradiction against function: *Instead of form following function, function follows deformation.* (Johnson & Wigley, 1988:19) Between philosophical and architectural deconstructive discourses, Wigley further clarifies the common misunderstanding regarding the inherent similarity and dissimilarity associated with the notion of *construction*. Many provocative deconstructivist architects simply break an object into pieces of collage fragments and claiming their deconstructive stance. On the contrary, Derrida's deconstruction in Wigley's view does not demolish but instead diagnosing the specific structural dilemmas beyond the apparent appearance of falsified harmony and stability. Ultimately

deconstruction would rebuild its force by reestablishing a replaced version of stability based on the diagnosed origins of problems. (Johnson & Wigley, 1988:11)

Until years afterward in his doctoral thesis, Wigley moreover explores complex interrelation and interdependence between philosophical and architectural discourses in deconstruction. As he describes how philosophical references in deconstruction would borrow architectural arguments in building materiality in order to substantiate itself. Inversely vice versa, architectural references in deconstructivism would borrow philosophical arguments in order to authenticate itself. (Wigley, 2010:19) Particularly, philosophy would employ architectural metaphor to constitute its own nonmetaphorical self, whereas architecture would refuse to rely upon its potentials in metaphorical figures as foundational, fundamental, or base structure; grounded not only in support of philosophical discourse, but also in its own architectural establishment. (Wigley, 2010:18-19)

Deconstruction within Deconstructivism

This segment would emphasize a concise overview of the deconstructivism-deconstruction affiliation that could be summarized through certain key philosophical perspectives in regards to the subject of Deconstruction. What is Deconstruction? Let us first begin to identify Deconstruction from what it is not. Deconstruction is *not* a form or a type of method, of strategy, of critique, of analysis, of application, of addition, not a purposed prescription, and not a form or a type of justification. By contrast, Deconstruction or its deconstructive discourse is a continuous cycle of displacement, reposition, and destabilization upon any traditional type of potentially disturbed structure—the impossibility of generating truths, claims, facts, criticisms, conventions, matters, positions—even by any fundamental or intuitive grounds of inherited beliefs, cultures, methods, linguistics, movements, philosophy, anthropology, Western thoughts, etc. (Norris & Benjamin, 1996:12) Norris additionally describes the impasse of thought in Derrida's Deconstruction against truth claims by Philosophy: *In Derrida's hands it represents the nearest one can get to a label or conceptual cover-term for the effects*

of and the 'logic' of deviant figuration. What deconstruction persistently reveals is an ultimate impasse of thought engendered by a rhetoric that always insinuates its own textual workings into the truth claims of philosophy. (Norris, 2006:49)

Consequently, Deconstruction is technically post-structuralist in its antithesis to any conventional concept; including an essence or a presence, of structure especially in a text. (Norris, 2006:3) For example, the deconstructive discourse would juxtapose the string of dissociated texts in order to challenge its limits of conceptual threshold by weakening the stability of its original context of meaning or by importing terms which instead invoke indirect and indicative cross-reference extension of text after text—as Derrida notes the 'disseminating' power of language; its grafting capability in the constructs of recontextualized meaning. (Norris & Benjamin, 1996:15) Norris highlights a breakability of philosophical wisdom within the power of language: *Within Derrida's writing there runs a theme of utopian longing for the textual 'free play' which would finally break with the instituted wisdom of language.* (Norris, 2006:49) Deconstruction henceforth is the catalyst of liberating force that reduces boundaries and instead induces complex relationships between literary critics and philosophers. As philosophy, prior would rise above all fields, Deconstruction hereafter could question and opening up new rhetorical boundaries which could be extracted out from any philosophic claims. (Norris, 2006:21)

Deconstruction is an argument that questions originality and authenticity by posing the reproducing effects of impure translation as both language and text are fractured by each of its own impurity. (Wigley, 2010:3) As the result of an impurity within language and text, Wigley explains that translation is neither finished nor disrupted—as how Derrida described of Deconstruction as “deforming translation,” because translations would reconstruct, transform, distance, and abuse in order to potentialize the spatiality of text. (Wigley, 2010:57) Hence, Deconstruction is a form of contract securing the incomplete promise of translation resulting in the dilemmatic paradox bound between the original language and the incomplete translation. (Wigley, 2010:4-5)

As Language and other creation of man is also bound by a form of structure, thus Deconstruction is a type of creation which could not be structurally analyzed but which could structure others by just the act of analyzing, thus the analysis itself is structural and the analyzing is therefore the structuralizing—a potential of structure. Deconstruction is further the decomposition, disintegration, and fragmentation of the non-structural form; however, potentialized as structure. (Wigley, 2010:29)

Deconstruction is a form of questioning or interrogation that shakes structures and exposing its structural frailness. Deconstruction is subsequently a corresponding concept of pressure or force which could stress, violate, or transgress the structure up to its very limit, very margin, very borderline... Additionally, Deconstruction or its deconstructive discourse is an intellectual conduct of unrelenting extraction of those limits which would claim as a united form or type of structure in its reappearance. (Wigley, 2010:35)

Derrida implies constant but indirect concerns of philosophical associations with a physical space. Language plays the significant role catalyzing the interrelation between Philosophy and Architecture. Textual form of language contains grammatic mechanism that governs and generates spatial structure of text. Derrida sees the loopholes, imperfections, disorders, and inconsistencies within the traditional structure of text; title, footnotes, spacing, Indents, bullets, borders, alignments, preface, divisions, order, columns, etc: *This concern with the spacing of the text, the strategic role of its "architectonics," is evident throughout Derrida's work, not only in his close readings of the spatial organization of so many texts but also in the organization of his own.* (Wigley, 2010:75) Purposely and opportunistically, he wishes to critique this disorder by generating an analytical demonstration, as which he termed *deconstructive discourse*. Fundamentally and in short, by fragmenting, aggravating, exacerbating, exaggerating, complicating in reflection and at the same time in replacement of that disorder by tradition or by convention, that analytical piece of critique ultimately appears to regain its own becoming as another potential structure of *something* itself—that very *something* would be *deconstruction*. Furthermore, in Derrida's texts, the conditions of *space* would

be inherently implicated within the following terms; *line, border, interior, exterior, threshold, closure, frame, margin, invagination*, etc. And the figures of *space* would be inherently suggested within the following terms; *labyrinth, ear, pyramid, hymen, circle, column*, etc. These terms, once included in an analysis of Deconstructive discourse, must be dissected, analyzed, and rethought. Derrida would target to challenge the traditional or conventional meanings behind original terms by generating a replacement in sheer multiplicities of other terms with disharmonized, dissociated, and incongruous details—perhaps a replaced string of these generated new terms would aim to question the very origin of authority that negates any spatial probability in the first place. (Wigley, 2010:72-73)

Subsequently according Wigley's further articulation, the scopes of *space*, approximately abridged from a potential of space until *not* space, would be described in the following overlapping terms; *Writing, Exteriority, Speech, Metaphysics, Interiority*, etc. *Writing* could refer to a possibility or traceability of an inscription. *Writing* could produce a concept, production, or spatiality of spacing and space—potentiality of space and not referring to a typical or locatable type of space. *Writing* could be placed within and among *Exteriority*. *Exteriority* could refer to an externality of become space. *Exteriority* would refer to not *Interiority*. *Exteriority*, same as *Writing*, could not yet become *Speech* because writing even in Plato's argument represents an inferior substitute for speech. Writing could degenerate and degrade an authenticity of direct wisdom. (Norris & Benjamin, 1996:8)

Derrida identifies an oppositional difference between *Writing* and *Speech*. Unlike *Speech*, the circulation of written text from one reader to the next disconnects further and further to the author's original intent. The deconstructive possibilities of unlimited but unstable interpretation would keep the origin of authorship at insoluble and invisible distance. (Norris & Benjamin, 1996:8) The question remains unresolved whether *Speech* could really dominate or exceed *Writing* when the statement is compared to a potentiality of space because *Speech* representing a purer and more authentic

deliverance of idea is more privileged over Writing due to its distant post-reconstructive process in written words and its removal further away from truth—whether the authentic idea of space can absolutely be privileged ahead of the written word of space. The debate whether Speech is privileged over Writing has always been part of the Western philosophical tradition besides from Derrida, ever since Plato, Hegel, Rousseau, Saussure, and many other modern structuralists. (Norris & Benjamin, 1996:7) For Derrida, Speech in its conundrum of logical, rational or grammatical defects would be considered to rise above and eventually be disconnected and diluted indefinitely from the concept of Writing itself and beyond the concept of textual spacing altogether. Furthermore, Speech because of its closer connection to the internal thought would refer to Derrida's redefinition of Interiority i.e. thought of space and hence positioned in opposition to Exteriority i.e. post-recollection of space. And that's why metaphysics could be put in relation to Speech because metaphysics would contribute in providing further indefinite ground rules of Speech's i.e. internalized masteries of pure thinking through uncontrolled improvisation, unsustainable determinacy, or unrecordable command—counterproductive against the conceptual containment of deliverable space. If Metaphysics in its privileged placement would relate to Interiority, Ultimately Interiority would further relate to an absence of space or beyond Exteriority of space. In his words Mark Wigley describes the series of these overlapping terms—*Writing, Exteriority, Speech, Metaphysics, and Interiority*:

Metaphysics is no more than the mastery of space, and space is mastered by being kept outside. Speech supposedly precedes space and is therefore able to control it. Writing, with all its dangerous spatiality, is cast out to the subordinate exterior. But although speech “does not fall into the exteriority of space,” this does not mean that it simply “occupies” an interior. The privileged interior from which writing is excluded is not a space. On the contrary, it is the absence of space. Speech is precisely that which is without space, and space is always that which is outside. And just as speech does not simply occupy the interior, writing does not simply occupy the exterior.... There is no space before the writing that

appears to go on within it. Consequently, Derrida refers to writing as “the possibility of inscriptions in general, not befalling an already constituted space as a contingent accident but producing the spatiality of space.” ... For this, Derrida deploys the term “spacing” [espacement], describing writing as spacing and “spacing as writing.” Speech is only able to subordinate space inasmuch as it is “unconnected to spacing.” (Wigley, 2010:68-69)

Table 13: Derridean destabilized concept, a relentless challenge to limits of expanded meanings.

| Potential of space | ◁ Writing ▷ | ◁ Exteriority ▷ | ◁ Speech ▷ | ◁ Interiority ▷ | ◁ Metaphysics ▷ | Absence of space |
|--------------------|-----------------------|-----------------------------|----------------------------|--------------------------------|---|------------------|
| | Concept of space | External existence of space | Superior than Writing | Internal existence of space | Reality of space outside objective experience | |
| | Production of spacing | Exterior space | Opposite binary of Writing | Opposite binary of Exteriority | Ideology of space | |
| | Spatiality of space | Objective space | | Interiorization | Transcendental space | |
| | Spacing of text | Architectonics | | Indigestion | | |

The table is made instead purposely in an attempt to compartmentalize the scopes and definitions of five terms in connection to the destabilized concept of space imbalanced from its potentiality up to its absence; Writing, Exteriority, Speech, Interiority, and Metaphysics. As shown, the starting point of five key terms would be broken and expanded into the exemplary twenty-two additional terms. Although the further the terms are regenerated into extended numbers of new affiliated terms, the more destabilized they become, and the less they become hierarchized, and the more they become kaleidoscopically open-ended. This extension into multiplicities of translative replacements is intended to highlight such unsustainable deconstructive method among several other methodological fundamentals in deconstruction. This example is another reminder in regards to the definitive scope of Deconstructive discourse, which would help reconfirm that any translation is never absolute but severely interrupted; however, in its incomplete translation lies a potentially endless fragmentation and fluid expansion of impermanent possibilities without true hierarchies.

The occurrence of cultural multiplicities would bring about an exponential series of analytical constructs including a larger network of both associated and dissociated conditions in conjunction with the original saturated platform of social critiques and arguments. While this potential order of interconnected translations appears as though in the process of being simultaneously challenged and formed, it again continues to suggest fragments of unseen affiliations for the statement to expand even further upon—extended potentiality into subtle opposites or distant arbitraries. By posing the reproducible effects of unstable, uncertain, or impure translation, Deconstruction could question without privileging either originality or authenticity of argument because both language and text within its statement would already be fractured in each of its own impurity, uncertainty, and instability; consequently, Deconstructive translation of the argument would remain as an incomplete promise of dilemmatic and paradoxical translation which could never regain any counterbalance of restored and contained control due to the intrinsic destabilized, decomposed, disintegrated, fragmented nature

of deconstructive statement constantly under relentless intellectual extraction without limits against any attempt of reunified structural resurgence or reappearance.

In these upcoming paragraphs, the overview depiction of complex deconstructive affiliations between philosophy and architecture would reveal certain evidences of interferences and cross-references exchanging between philosophical and architectural translations. To firstly point to the duality of exteriority versus interiority, an extended connotation of two terms could be linked to the classic figures of dwelling, a domestic enclosure, a house, etc., *Speech* already regarded as interiority could additionally be referred to as being inside the house or contained or housed within the governing ideology of control. Therefore, writing regarded as exteriority would be referred to the positioning outside the house or freely wandering outside only to be exposed to physical and worldly disorder. (Wigley, 2010:106) Next is another complex affiliation between writing and mapping. Because mapping could draw the scope of boundaries and territories, its role would be comparably no difference than the structure and architectonics of text; title, footnotes, spacing, Indents, bullets, borders, alignments, preface, divisions, order, or columns, which would concern directly with the production of space within the content of the text. Just like how mapping, diagramming, or charting would concern with the dimension of space, spacing, spatial and spatiality within the content of the map, diagram, and chart. Ultimately, Derrida's affiliation suggests an interconnection rather than the disconnection between writing and mapping. (Wigley, 2010:186-187)

Due to a disruptive nature of analytical suspense in Deconstructive discourse, the conventional aim to purify figures and logics in the process of direct translation would constantly be unsettled by slipperiness, uncertainty, and indeterminacy, thus resulting in the following series of complex affiliations—between meaning and intent, between metaphor and metonymy, between symbol and discourse, between subject and object, or between open-ended allegory and reflective understanding. (Norris,

2006:103) The next complex affiliation would be between Derrida's deconstructive rereading of philosophical-historical texts versus the conventional flow in the textual writings of histories of Western Cultures—between Derrida's offerings of reinterpretative revisions of histories versus the effects of authenticity under scrutiny by subordinate writings of histories. For instance, between Derrida's readings of Plato and Rousseau versus the conflicts, tensions and paradoxes remarked by the two philosophers in regards to the metaphysics of presence. (Norris & Benjamin, 1996:9) This next elaborate affiliations, explained in his book of *'Of Grammatology'*, would be between Derrida's philosophical notion on the exteriority, a potential of space, fractured and contaminated in written language referring to an external dream of philosophy—in contrast with the internal possibility of that dream referring to a vocal invest of direct speech marked in its essence of interiority, the transcendental space, instead contaminated only from within. (Wigley, 2010:70)

For an elaborately architectural and societal implication, Wigley exemplifies with the affiliation between internality and externality of institutional stability; for example, between the fractured facade of order shielding an internal disorder threatened by the institutional collapse from within *versus* the traditional anxiety of orderly facade but institutionally contaminated from external disorder inward. (Wigley, 2010:71) The next elaborate affiliation involves Martin Heidegger being the first who mentioned the term "Destruktion" (destruction) or "critical unbuilding" or "critical dismantling" (Kritischer Abbau) in his 1920 lecture, and later in some recent translations as "Deconstruction". Heidegger officially introduced "Destruktion" again in his 1927 *Being and Time* and also his 1927 lecture at the University of Marburg:

... It is for this reason that there necessarily belongs to the conceptual interpretation of being, a destruction—a critical process in which the traditional concepts, which at first must necessarily be employed, are de-constructed [kritischer Abbau] down to the sources from which they were dawn

...Construction in philosophy is necessarily destruction, that is to say, a deconstructing of traditional concepts carried out in a historical recursion to the tradition. And this is not a negation of the tradition or a condemnation of it as worthless; quite the reverse, it signifies precisely a positive appropriation of tradition. (Wigley, 2010:37-38)

However, it was Derrida who established an aggressive elaboration of Heidegger's term. For Derrida, *Destruktion* equates "*not a destruction but precisely a de-structuring that dismantles the structural layers in the system,*" whereas *Abbau*, for Derrida, means "*to take apart an edifice in order to see how it is constituted or deconstituted.*" Both terms; *Destruktion* and *Abbau*, aim to question the traditional conventions and fundamental concepts of architecture according to its Western ontological and metaphysical foundation. Derrida on the other hand focuses to vehemently exploit the possibilities of the substitutions in architectural metaphors in order to overturn its concealed limits, weaknesses, flaws, defects, or failures. (Wigley, 2010:41-42) As his own influential analytical framework, Derrida managed to radicalize Heidegger's slick and evasive operations of Deconstruction into an exponential limit of *Destruktion*. (Wigley, 2010:99) For instance, as Heidegger indicates that within the potential of a term 'house' lies a mechanism of domestication which suggests a paradigmatic distinction between the intellectual interiority of metaphysical presence and the physical exteriority of worldly conventional representation; subsequently, Derrida's reading of Platonic opposition between 'inside' and 'outside' likewise suggests that metaphysics can organize itself accredited from the deconstructed possibilities in all binary pairs of terms. (Wigley, 2010:104)

In Heidegger's *Being and Time*, he rejects the direct notion of *space* but affiliating it with a series of architectural rhetoric—especially in the following instances in the use of traditional building terms as architectural metaphors. *Thinking* would often refer to an architectonic structure (structural potential) of language, whereas language

itself could be associated with a house of *'Being'*. At specific circumstances, *'an edifice, enclosure, institution, dwelling, household, domestication, domesticity, or a house / to enclose, to house, to dwell, to found, to domesticate, to erect, to institute (stiften)'* could equate *'a ground / to ground (grunden)'*—the idea of settling into the potential structure of language. Subsequently, the structural system of *'house / ground'* would sum up the figurative meaning of *'dwelling', 'enclosing', or 'standing'*. (Wigley, 2010:97) Subsequently, *'Grounding'*, related to the notion of *'a ground / to ground'* would refer to the settlement in the potential metaphysical structure of language as well as in the physically organized world of an edifice, an institution, an enclosure, etc.

On the contrary, *'Grounding'* could moreover refer to the potential violent, alienated, unstable, and disruptive condition of *'Fracture of the Ground,' 'Abyss,' and 'Groundlessness'* dissimulated in a deformed metaphysical presence, and reflecting the modern crisis in *dwelling, familiarity, domesticity, etc.* (Wigley, 2010:40) The violent age of modern technology is accounted for this modern crisis of representation or so-called the violent condition of groundlessness—due to the deconstructive attempt to remove any philosophical representations of the conventional, traditional, or ancient presence of the *ground, dwelling, house, domesticity, etc.*, while delving into the process of revealing any asserted presence of modern technological condition of *ground, dwelling, house, domesticity, etc.* (Wigley, 2010:41) This deconstructive representation of the Abyss, Groundlessness, or the Fracture of the Ground; according to Derrida's *'Of Grammatology,'* is his argument of structural necessity, because it is not by accident but by essentials to infiltrate and fulfill the desire of re-erecting the presence of content out of the deconstructed absence of it. (Wigley, 2010:42-43)

The next elaborate affiliation exploiting indirect architectural rhetoric is between the pervasiveness in dismantling political identities or institutional structures and the level of haunted accumulation in structural, spatial, and architectural ornaments. (Wigley, 2010:189) Furthermore, these following elaborate pairs of affiliations would

further open up the double-coding probability of the architectural rhetoric. For example, the spacing, rhythm, or structural possibilities of the 'text' would be placed in direct reference to the spacing, rhythm, or structural possibilities of an 'institution' as well as of a 'crypt'. The 'interiority' or 'interiorization' of internal political and institutional structure would be assimilated to the structural condition of indigestion or the repressive condition of digestive movement. (Wigley, 2010:175) The deconstructive pervasion upon the potential aim of disorganization-reorganization toward institutional reconstructs would suitably serve to an analytical intervention by architectural production potentially in its effective impact made to unravel and destabilize the traditionally established structure of institution, whose system and convention would usually be fortified with centralized governing and at times unified authority. A supportive argument by Bernard Tschumi indicates that deconstructive discourse could catalyze a critical rethinking over both institutional and political structures. Although the spatial and environmental deconstructive tactics in architecture would not directly reform or change the social structure, the architectural experiences could only benefit to set up and speed up the potential process of that change. (Tschumi, 2001:15) Tschumi believes in an architectural role of reflecting and adapting the imageries of cultural, political, and socioeconomic structure. Subsequently, due to an emergence of unexpected, diverse, unstable, and pluralized social, cultural, institutionalized representations, any arbitrary and radical conditions in the metropolis (Tschumi, 2001:5-6), thus could be designed or artificialized in order to counteract in-kind to these disjunctions, displacements, and dislocations (Tschumi, 2001:22-23) Correspondingly, Wigley describes in support of deconstructive reading, translation, analysis, or rethinking the institution of architectural space:

At the same time, such an architectural reading of deconstructive discourse could only open that discourse if it occurs in parallel to, and entangled with, a deconstructive reading of the sociopolitical institution of "architecture." All of the complications that have been followed here are at least doubled in the case of

architectural discourse. If institutions are always spaces and space is always institutional, what about architectural discourse, ostensibly the institution of space, that is, the institutional formation “responsible” for the particular space that is used as the paradigm of space by other discourse? ... If institutions are, by definition, architectural, the institution of architecture, and its deconstructive reading, must be something other. To rethink this institution would be more than simply a rigorous response to the specificity of architectural discourse, one response among so many others. Rather, it would, at the very least, reconfigure all the operations of deconstructive discourse by displacing the particular thinking of the institution that organizes them. (Wigley, 2010:211-212)

Ultimately, in an attempt to round up a concise summary of deconstructive discourse, first there is no complete set of text that could equate to what they visually, objectively, or conventionally appear. The following architectural connotations in this deconstructive paradigm of presence; House, house of Being, Domesticity, Household, Enclosure, Domestication, Institution, or Dwelling, would exist only in an inconclusive realm of proximities in subtly riddled architectural connotations; such as detachment, displacement, violence, destabilization, disruption, and nearness of that *figure* of the house—Derrida’s displacement of metaphysics. (Wigley, 2010:118) Consequently, each entity would only be suspended in the absence of representation as well as sustaining in displaced, dissociated, fractured, dismantled disjunctive imageries of architectural metaphors—by subverting traditional and familial situation of familiar architecture into merely unfamiliar, metaphorical, and temporary supplements; an indefinite process of ‘supplementarity’. Rather than any direct objective in architectural argument, the subject of Deconstruction itself would eventually be slipped away or abandoned, but only to be reevaluated for the next instances of farther translative displacements of its own method. (Wigley, 2010:116-117)

Any further extended affiliations and references beyond this scope of clarification would be inessential and unsupportive to the thesis dissertation. Because up to this point, it would be unnecessary to further explore the elaborate enigmas regarding how Deconstructive discourse could disturb the traditional concept of any readings—including the reading of architecture. Derrida's deconstructive displacement of reading, translation, or interpretative analysis could just as well preconceive a displacement, dislocation, dissociation, dismantling, or decomposition of architecture. (Wigley, 2010:206-207) As long as the deconstructive scope of definition could be preestablished that those implications of unbuilding actions do not equate to any literal types of physical demolition or destruction as those terms might indicate. In parallel with deconstructive discourse in figures of text, the deconstructive discourse in figures of architecture would launch an intellectual charge aiming to question the traditional convention of architecture by establishing the exponential possibilities in an attempt to convert the limits in its defects, flaws, weaknesses into new opportunities—an architectural product of replacement and reconfiguration. (Wigley, 2010:42) Ultimately, the following matrix which is purposefully structured according to the original framework of the Incompleteness binaries; fragment-absence, contradiction-illusion, referentiality-subjectivity, would summarize how Deconstruction would privilege the destabilized conditions of such relentless imbalance in regards to statement, argument, proposition, subject, or matter that any opportunity of counterbalance is discarded and not able to regain back any glimpse whatsoever of positive territory with stabilized ground of uniformity, cohesiveness, or whole. In repeating the same structure in the matrix used prior with the aesthetical discourse of Incompleteness and again with the philosophical discourse of Deconstruction, the distinct difference between the two is clearly portrayed here. While Incompleteness in its regulative purpose of balancing act between partiality and whole would privilege the perseverance of counterbalance toward the restorative positivity of contained whole, Deconstruction once placed in the same format of balancing measure between imbalance and counterbalance would privilege

destabilization in an extreme conviction toward the state of imbalance without any promise to stability.

Table 14: Privilege to Imbalance over Counterbalance in the Matrix of Derrida's Deconstruction

| Polarity (Binary/Duality) | 1 st scope of destabilization in Deconstruction | Agenda / Content | Tendency / Impact | None as favored Characteristics |
|---|---|---|--|---|
| Privilege to imbalance by Methodology. <i>of no favoritism</i> <i>of no privilege</i> <i>of no inferiority</i> <i>of no hierarchy</i> | Fragment position / answer / solution of the inferior of the lesser of the minority | Scheme Indistinct / neglected counterparts Disparate & marginal details ...Permanent oscillation ...Kaleidoscopic nature of wisdom & reality | Privilege to Partiality & Potentiality in disconnection in indeterminacy in open-endedness in destabilization | <i>complex,</i> <i>plural,</i> <i>componential,</i> <i>segmented,</i> <i>explicit, etc.</i> |
| No Counterbalance Instability of Concept. <i>of tradition</i> <i>of institution</i> <i>of governance</i> | Absence in itself; Deconstruction. ...not itself ...not self-nihilism | Program Redefinition & Rebalance against excessive attitudes by restabilizing the supports of unseen merits / values of unseen potentiality of arbitraries & opposites. | No Whole No Privilege No Favor No Bias No cohesion No control No restoration | <i>abstract,</i> <i>ambiguous,</i> <i>latent, implicit,</i> <i>psychological,</i> <i>etc.</i> |

| | | | | |
|--|--|---|--|---|
| <p>Polarity (Binary/Duality)</p> | <p>2nd scope of destabilization in Deconstruction</p> | <p>Agenda / Content</p> | <p>Tendency / Impact</p> | <p>None as favored Characteristics</p> |
| <p>Privilege to imbalance by Methodology. <i>of no favoritism</i> <i>of no privilege</i> <i>of no inferiority</i> <i>of no hierarchy</i></p> | <p>Contradiction in <i>Aporia</i> (impasse Perplexity Puzzlement)</p> | <p>scheme Riddled logical defects. Inconclusive failure/doubt/uncertainty of neither the privilege nor the unfortunate.</p> | <p>Privilege to Partiality & Potentiality in disconnection in indeterminacy in open-endedness in destabilization</p> | <p><i>indefinite,</i> <i>inconclusive,</i> <i>distracting,</i> <i>deconcentrated</i> <i>, disjunctive,</i> <i>disconcerted,</i> <i>etc.</i></p> |
| <p>No Counterbalance Instability of Concept. <i>of tradition</i> <i>of institution</i> <i>of governance</i></p> | <p>Illusion Debates on opposites. Double negatives. <i>of the un-cancellable</i> <i>of the undecipherable</i> <i>of the insoluble</i> <i>of the unstable</i></p> | <p>program Confusion Interrogation Foil Ambiguity Doubt</p> | <p>No Whole No favor / No bias No privilege No cohesion No control No restoration</p> | <p><i>suggestive,</i> <i>mysterious,</i> <i>insinuitive,</i> <i>implicative,</i> <i>purposeful,</i> <i>concentrated,</i> <i>etc.</i></p> |

| | | | | |
|---|--|--|---|--|
| Polarity (Binary/Duality) | 3 rd scope of destabilization in Deconstruction | Agenda / Content | Tendency / Impact | None as favored Characteristics |
| Privilege to imbalance by Methodology. <i>of no favoritism</i> <i>of no privilege</i> <i>of no inferiority</i> <i>of no hierarchy</i> | Referentiality exponentiality of <i>Différance</i> | Scheme Unspeakable/Unwritable Qualities of the mind. <i>emotion & psychology</i> <i>ethics & morality</i> <i>sanctity & relationship</i> <i>success & courtesy</i> | Privilege to Partiality & Potentiality in disconnection in indeterminacy in open-endedness in destabilization | <i>dissociative,</i> <i>discordant,</i> <i>incomprehensible</i> <i>, dissolution,</i> <i>dilution, etc.</i> |
| No Counterbalance Instability of Concept. <i>of tradition</i> <i>of institution</i> <i>of governance</i> | Subjectivity logocentrism Unsustainable power of reasons & logics supported by faith & language, etc. | Program Unsustainable idea of IQ (intelligence quotient) Power of the mind Inborn Intellectuality to unlock/resolve logic, system, puzzle, etc. | No Whole No favor / No bias No privilege No cohesion No control No restoration | <i>intelligible,</i> <i>comprehensible,</i> <i>deterministic,</i> <i>idealistic,</i> <i>autonomous, etc.</i> |

Constructivism within Deconstructivism

There is an undeniable aesthetic relation between deconstructivism and the Russian Avantgarde movements, especially the visual, formal, and configurational parallel to Russian Constructivism during 1920s-1930s. Philip Johnson affirms the formal similarities and pointing to the overlapping superimposition of diagonal, rectangular,

trapezoidal bars and warped planes repeatedly used in the works of these Russian Avantgarde artists and architects, such as Malevich, Lissitzky, Melnikov, Leonov, Tatlin, Chernikov, Rodchenko, and others. The imprints of Russian Constructivist influences appear vividly in the works of Zaha Hadid, Coop Himmelblau, Frank Gehry, and so on. (Johnson & Wigley, 1988:7) These formal strategies of Constructivism in its critical turning point of radicalism, socio-politicism, nationalism, utopianism and modernism opened up new possibilities and fracturing architectural traditions with dynamic collage of distorted and enhanced visual formations. (Johnson & Wigley, 1988:11) Both Deconstructivism and Constructivism, more than half a century apart in their emergences, shared the similar rebellious formal attitudes. While Constructivism, since the aftermath of the Russian revolution, critiqued the rise of modernist hi-tech and machine tendencies, Deconstructivism critiqued the downfall of pluralist, perfectionist, capitalist, and consumerist hi-tech productions of modernism. For instance, the projects of Bernard Tschumi and Rem Koolhaas, theorized in the narrative aspects of architecture, were designed to reconstitute the disassembled fragments of metropolis experience: *They rediscovered the machine in the reductive, mechanized, and streamlined forms that had been fragmented by use or by integration in the urban environment, or that had been contaminated by impulses to monumentalize or vernacularize revelations of the new. Seeking the intersection between the liberation of the new and its transformation of daily life. They investigated how modernism worked.* (Betsky, 1990:61)

The historic background behind the works of Russian Avantgarde began from Cubism, to Futurism, to Suprematism, and eventually ended by Constructivism. Generally, the works were distinctively identified with their dynamic composition of line, surface, volume, form, and materiality. The story began two years after Picasso's first collage made in 1912, Malevich produced his own first collage clearly influenced by Cubism and evolving more toward the purist tendencies of geometric abstraction:

While artists such as Kandinsky espoused mysticism, and the significant rationalist school insisted on unexpressive functionalism; the ever-evolving group of suprematist/constructivist artists argued for, and created, an art that reinvented function. Malevich, the godfather of the movement, started with the same reductivist and abstractionist urge as Mondrian, reducing the world he reproduced to pure white on white. However, he and his followers then began to build, creating whole fantastical cities of planes, lines and volumes — a new world of pure elements. That pure world was, then, via tortuous debates over the "facture" or physicality of the artwork, translated into building materials of a "real" new society, constructed roughly, in fragments, or in rhetorical flourishes, ... (Betsky, 1990:26)

As the result of the social unrest caused by the Russian Revolution, Cubist-influenced geometric abstraction became the foundation of the succeeding Futurism, Suprematism, and finally the 1919-1934 substantiation of Constructivism. (Shields, 2014:64-65) In relation to Cubist Collage, the Avantgarde Russians featured the invigorated reconstitution of multiple surface planes and forms. Adapting the process used in the two-dimensional collage medium, the Russian constructivists transformed into the three-dimensional architectural forms which suggested the futurist notion of speed and superimposed lines of force. The highly politicized goal of Russian Avantgarde for Constructivism would pursue a social purpose in establishing ideals of a new society. (Shields, 2014:7) Although out of several projects drawn for this new world, only a few were constructed. Fortunately, the positive depiction or the dream of this revitalized society was recorded in the Journal 'G'. G²⁷, short for *Gestaltung*, stands for

²⁷ The Journal G was first published in 1923. The impact of G magazine signified a critical turning point in the history of the European avant-garde. Founded by Hans Richter, a pioneer of abstract animated film, G undeniably played significant roles in the cultural advancement of Europe at the time. Some of the influential names featured in G included Hans Arp, Walter Benjamin, Theo van Doesburg, Viking Eggeling, Naum Gabo, Werner Graeff, George Grosz, Hugo Häring, Raoul Hausmann, Ludwig Hilberseimer, Frederick Kiesler, El Lissitzky, Ludwig Mies van der Rohe, Antoine Pevsner, Man Ray, and Tristan Tzara. This content was originally from: <https://shop.getty.edu/products/g-an-avant-garde-journal-of-art-architecture-design-and-film>

Materials for Elemental Form-Creation or *Material zur Elementaren Gestaltung*. The magazine G reflects the shared attitudes of utopianism among several interrelated movements; Dadaism, De Stijl, Constructivism, and Modern Architecture. For instance, during the mid-1920s, ever since the First International Dada Fair in 1920, Mies van der Rohe and Kurt Schwitters became lifetime friends and both were involved in the collaboration of the magazine G. De Stijl founder Theo van Doesburg and Russian Constructivist El Lissitzky furthermore met up with Mies van der Rohe, altogether collaborated in bringing together this assembled showcase of modern architecture, the art and theory of Dada, De Stijl, and Constructivism—depicting the imageries of modern positive and constructive forms in buildings, aero planes, cars, town planning, film, photomontage, and so on. (Shields, 2014:72)

The body of Russian Avantgarde works evolved from the Suprematist geometric abstract paintings, to the Cubist-Futurist sculptural forms, and ultimately to Constructivist architecture. Apparently, due to the difficulties in incorporating the feasible or permanent components of building structures and materials to suit these futuristic warped, distorted, curved, and spherical planes, segments, surfaces, and so on, the constructivists determinately disregarded any commitment to accuracy and viability in regards to structures and materials. Subsequently, the quest for Constructivist aesthetics of imageries and forms, as the creation's only genuine emphasis, would unchallengedly invade and prosper into other forms of Constructivism—theatre, abstract painting, sculpture, etc. (Zygas, 1988:10-11) So-called *The Laboratory Work*, the key institution playing a significant role of support behind the experimental works of the Constructivists would point to OBMOKHU, Obschestvo Molodykh Khudozhnikov; written in Russian as **ОБМОХУ, Общество Молодых Художников**; translated as *'the society of young artists.'* At the third OBMOKHU exhibition launched the first validity of 'pure' art or 'pure' abstraction; furthermore, "The Constructivists" was the title printed at the exhibition's catalogue. The exhibit of The Constructivists marks the crucial

milestone in non-utilitarian art objects—the works of two- and three-dimensional abstract studies marks the *Laboratory Period* of Russian Constructivism. (Zygas, 1988:28-29)

'Zhivskulptarkh,' abbreviated from the three words 'zhivopis, skulptura, arkhitektura,' is literally translated as 'Paintsculptarch, painting, sculpture, architecture.' The term 'Paintsculptarch,' theorized and established by Nikolai A. Ladovsky, represented a group of Constructivists whose architectural designs, for instance in Ladovsky's 1920 Communal House project, would be emphasized in the aesthetics of expressionist collages of imageries and forms—disregarding any conventions of design methods, references, orders, or styles. Subsequently, five architects of 'Paintsculptarch' group together compiled extended new members and to be associated as the ASNOVA, the New Association of Architects. Referred to as the 'Rationalists,' *the other side of the modernist coin, the "Constructivists" associated in OSA, represent Soviet Russia's version of modern architecture.* However, the ASNOVA associates were dissolved by the end of 1920s, until it was regrouped again but with a new name 'The Group for Objective Analysis'—being part of a larger network of 'INKHUK,' an abbreviation of 'The Institute of Artistic Culture,' additionally Ladovsky continued to play the leading role in another institution. (Zygas, 1988:13-14) The development of Russian Avantgarde movements appeared to achieve the more effective artistic implementation in the 'Paintsculptarch' design initiatives in Suprematism rather than the less successful modernist attempt acquiring rationalism in combination with spatial and functional design in Constructivism. The radicality of aesthetical strategies would transform architecture at its fundamental formal conditions only—however failing in its architectural execution. Not only the modern movement was generally associated with purity of functional efficiency; however, this modernist purism was additionally identified as an influence on the Russian Constructivist aesthetical elegance of functional composition rather than its organizational dynamics of functions. This particular shortcoming in reducing architectural design as a merely formal manipulation for an appearance of external surface would mean that the actual content of architectural spatial experience would be kept as a static object while only the skin is impurely theatricalized. (Johnson

& Wigley, 1988:16) The Avantgarde influence of modernist architecture upon the Russian Constructivism expanded into the dismantling aspect of high-modernist fragmentation in its collage nature of geometric configurations which suggests at times the Constructivist appearance of destabilizing structure. (Johnson & Wigley, 1988:16)

Furthermore, in contrast to the shocking effect activated by anti-art movements of Surrealism and Dadaism, 'Paintsculptarch' in Rodchenko's architectural works conveyed socio-politically propagandized intention alongside the accentuated placements of symbolic but familiarized elements—balconies, clocks, posters, slogans, and so on. Zygas explains the purpose of these Constructivist extra-elemental additives:

Rodchenko's eye-catching architectural confections purveyed high-minded affirmative action. His three-dimensional collages agitated for a cause; they supported a particular ideology; they encouraged political action; they simplified the issues of the day; they dictated governmental policies to the crowd; they promoted punctuality and work schedules; they instructed the masses. In short, Rodchenko's kiosks advertised the new society's programmatic wares. (Zygas, 1988:21-22)

Another distinctive feature in Russian Constructivism besides the spatial and structural ambiguity would be the anti-gravity form that seems to float and suspend in midair—exemplified in both Lissitzky's and Malevich's inventions of their Suprematist imageries with inconclusive unity portrayed in the fragmented as well as unresolved assemblage. (Zygas, 1988:67-68) This Constructivist indeterminacy moreover is evident in its free-form configuration. This externally distorted formation of nonorthogonal convention suggests an undeniable emphasis on the elaborate facade treatments which could farther highlight an uncertainty in the work's structural unreadability and thus constructability, whereas the internal configuration would be left intact in its more or less conventional-orthogonal form without any dynamic disfiguration. (Zygas, 1988:73-74)

Russian Constructivism in summary, besides its unclarity, unreadability, and indeterminacy of overelaborate forms, the constructivists insistently fixate on the excessive preoccupation of accumulating additional components—an overload of *component fixation*. The readability of architectural effect as a whole would become secondary, on the contrary the commonly understood as the accessorial details of familiar building components and auxiliary parts would stand out to subversively dominate as the main visual content. The domination of articulated parts highlighted the following minor components—columns, beams, trusses, tension rods, door and window frames, handrails, ladders, political slogans, antennas, clocks, antennas, searchlights, exhaust funnels, sound horns, political slogans, and so on. These additive elements would have served the surrounding contexts in a ship, at a radio station; however instead, they artfully symbolized sociopolitical intention behind the Constructivist architectural design. (Zygas, 1988:71) The innovation of Russian Constructivism in the end did not lead into the substantial transformation of any sociopolitical ideologies. From the art of cubism, to cubist collage, to futurism, to expressionism, eventually the Constructivist adaptation into architecture could not conventionalize beyond its own unresolved, uncoded, unrationalized, unsystematic visual and formal disorder:

The inadequacies of arguments based on programmatic determinism have already been indicated. We suggest that in certain cases, such as the case of constructivist architecture, the functionalist argument could very well be nothing more than a smokescreen for aesthetic play. Therefore, the genesis of constructivist architecture would be more exactly described as an instance of "form following form. (Zygas, 1988:77-78)

Subsequently, Mark Wigley criticizes that the Russian Avantgarde did not take advantage of developing Constructivism into its promised potentials, but only established as the subversive architectural aestheticization of complex, conflicting, and

ornamental forms. Moreover, Wigley indicates that Deconstructivism would radicalize the further deviation of Constructivism, by pushing the Constructivist possibilities into a critical realm of aggressive interrogation beyond the issues of just aesthetics and designs. Deconstructivism on the other hand would commit in pursuing its ultimate aim—extracting and harnessing the hidden multitude of discrepancies and disparities out of the commonality of social beliefs in institutions, conventions, and traditions. (Johnson & Wigley, 1988:16) Consequently, the mere stylistic adaptation of Constructivism into Deconstructivism could not resolve into integrative influence or meaningful impact within the discourse of Deconstructivism itself let alone the discourse of Incompleteness as an even farther distance of theoretical affiliation.

Deconstructivism, Destabilized Architecture of Incompleteness

In support to Mark Wigley's note on the descriptive rationale behind the MOMA's exhibit's title of Deconstructivism, Philip Johnson moreover points to the rooted cause of Deconstructivism by an advent of unattainability, unknowability, undesirability, uncertainty, slipperiness, and meaninglessness under the modernist control of functionality and regularity. Johnson indicates that an inadequacy and incapability of prominent architectural aesthetics and conventions of Beaux Arts and the Bauhaus schools could no longer counteract in response to this rattling wave of modernism. Finally, the quiet and static modernism must be stirred up in its very fundamentals by a new antagonistic form of architectural method; Hence, Johnson affirms this fittingly antithetical proposition of Deconstructivism represented in the selected works displayed at the MOMA exhibition—Deconstructivist Architecture. (Noever, 1997:153) The evidence of interrelation between Derrida's Deconstruction and Deconstructivism is undeniable, different architects adapted Deconstruction into their architectural representations but in different depths as well as different aspects of interpretations. Fundamentally, Deconstruction penetrates any imposing convention of philosophical truth, fact, or statement by mining as many comparable varieties, pieces, fragments, cracks, crannies, or traces of potentially deviated versions of truth, fact, or statement

until the very foundation of such would be assumed as completely justified because its bottom line of every possible components, compositions, hierarchies, systems, or combinations beneath such truth could no longer be further varied. (Noever, 1997:10)

Subsequently, in this chapter Deconstructivist architecture would be positioned in opposition to modernist ideals by employing varying aspects of Deconstructive fundamental strategies based on what Derrida would have applied Deconstruction similarly upon philosophical texts in order to differentiate not only between the architects whose design strategies might correspond differently to the basic Deconstructive dismantling mode of interrogation but also between the architects whose design strategies might correspond differently to the theoretical measure of Incompleteness whether by cultivating more on the positive, stabilized, contained aspects of modernist control or contrastingly embracing more on negative-postmodernist aspects of worldly destabilized disorder. For instance, it could be traceable that the works of OMA, Daniel Libeskind, Coop Himmelblau, Frank Gehry, and Zaha Hadid could have been partly developed based on their direct, literal, or more superficial interpretations of Derrida's writings, whereas the works of Eisenman, Tschumi, and Fujii could be argued that their complex interpretations of Derrida's Deconstruction might have been more parallel to the actual Derrida's Deconstructive interrogation against establishments of privileged standpoints. (Norris & Benjamin, 1996:43-44)

The examples of specific Deconstructivist designs by Peter Eisenman; the Guardiola House, Chora L Works, and the Carnegie Mellon Research Institute, would characterize the nature his complex deconstructive interpretation of Derrida's Deconstruction and potentially exemplifying the typical positive-modernist regenerative strategies of idealistic control. Eisenman himself responded Jencks during an interview in May 1989 which could reaffirm the particular interconnection between the three critical stances; first is his Deconstructivist architectural approach, the second corresponds to the Deconstructionist philosophical method; especially in Eisenman's

defragmentation of two dissociative-associative parts—*trace* and *imprint*. And simultaneously the third stance corresponds to the modernist ideological control upon his subversive, destabilized, or debilitating reconstruction. (Jencks, 1990:230) In contrast to Eisenman's complex interpretation of Derrida's Deconstructive analytical method, the Deconstructive implementation in the works of Frank Gehry would be straightforward as though by the direct simulation out of the resulted commonality of Deconstructive effects—fragmentation. Eisenman indicates this apparent difference between Gehry's and his own Deconstructive versions: *Frank's work is about Fragmentation — and fragmentation is not Deconstruction. Frank throws pieces around and fractures the structure, but basically, he is talking about a nostalgia for the lost whole. My work is not about a nostalgia for the lost whole.* (Papadakis, 1994:57-58) In Gehry's words, he admits on his direct and literal manipulation of space rather than the emphasis on the indeterminate, obscure, disorienting puzzle of space: *I don't have the need like he does to torture them when they use the building. In the Wexner Center [in Columbus, Ohio], for example, Eisenman made it so that people who worked there would have to look down a certain way to see the view. I mean, I wouldn't think to do that. I'm more user-friendly.* (Filler, 2007:175-176) Nonetheless, Gehry's Deconstructivist architecture of fragmentation might not be intellectually strained in the same way as Eisenman's destabilized form in architecture, Gehry's self-imposed fragmentation relies on his violent grappling with his freewill, artistic, and capricious impulse rather than intellectualizing with architectural conventions. Most of all, Gehry's deconstructive and experimental design opened up opportunities for many younger succeeding architects—Zaha Hadid, Rem Koolhaas, Daniel Libeskind, Thom Mayne, for instance. Especially after Bilbao whose spectacle and impact have later influenced the celebrative direction of Santiago Calatrava's skeletal form. (Filler, 2007:187) Spectacularly, Jencks in his words envisions Gehry as driven, as bold, and as experimental as Picasso and Gaudi:

In this sense Gehry is rather the Picasso of architecture, picking up one new idea (and period) after another, grabbing anything and everything for this art,

cannibalizing high art and throw-way culture. ...Countless other transformations were also lessons learned from the art world, so it is suitable that he should address artists and architects equally. Like Picasso he is often best when slightly out of control, sketching freely again and again to uncover hidden meanings, or perhaps to transform failures to his purpose. ...With Gehry's public success we have an architect, for the first time since Antonio Gaudi, who has re-set the balance between the individual and tradition clearly on the side of the individual. (Gehry, Jencks, Kipnis & Maxwell, 1995:6,7)

Gehry's Deconstructivism inarguably originates in the design of his own house; **the 1977-78 Santa Monica Residence**, whose process models and two-dimensional drawings were selected to be exhibited at the 1988 MOMA Show—Deconstructivist Architecture. While many critics could not absolutely claim that any of Gehry's project were designed and conceived in direct relation to Derrida's Deconstruction (Dal Co, Forster & Arnold, 1998:15,16); Jencks marks the turning point in Gehry's 1977-78 residence in Santa Monica as his Deconstructivist beginning and critically indicating his common exercise with the notion of 'reversal process' evidently repeated again in a few of his successive projects. This archaeological finding in reverse catalyzes the process of peeling, disconnecting, and revealing the hidden layers, parts, or working interrelating components. The reverse process, Jencks continues, however does neither connect, unite, reform, nor realign the dots, on the contrary it would only portray the individual fragments as *fragments*—an intentionally disarrayed, disorganized, disconnected story about time, truth, substitutes, possibilities, and so on. (Jencks, 1990:198)

Ultimately, the overall strategy of Gehry's design for his own Santa Monica residence could be placed in an alignment to the deconstructive central operation of interrogation against an imminent form of governing or dominating position—convention, tradition, establishment, or institution. The deconstructive operation would generate an

additional set of an alternative concept, term, statement, and so on²⁸—expanding new ideas and new findings—in an attempt to test the limit of that very tradition in its possibly indefinite range of authenticity, permanence, entity, stability, exactitude, or absoluteness.

The original house was bought in 1977, the 1920s two-story gambrel-roofed bungalow would be positioned as an object of an imposing convention, whose architectural tradition is poised to be questioned. Whereas Gehry's counteraction with alternative possibilities was provided in an unexpected combination of material choices; especially in a manner that these seemingly dissociative components were put together in a dissembled form of architectural disfiguration. Hence, these counteracted multiple possibilities would be set as part of the deconstructive operation of interrogation toward the spatial and architectural tradition of this '20s original house. (Dal Co *et al.*, 1998:151)

The two contrasting conditions between the original house and the Gehry's Deconstructivist intervention distinctively stood in oppositional tension to one another. Subsequently, the identifiability, typicality, predictability, familiarity, containment, stasis, solidity, uniformity, nostalgia, functionality, and the conventionality of an inner mass of the pink old house would be challenged by the ambiguity, alienation, irregularity, fragmentation, distortion, unpredictability, and the volatility of Gehry's incomplete second enclosure. This additional shielding form is built in raw timber-frame construction and consisting of unfamiliar combination of everyday-familiar surface materials—galvanized corrugated steel, plywood, and chain link. Considering Gehry's partly artistic inspirations for his materiality of these as though found objects taken from 1960s

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- ²⁸ The subsequent outflow of alternatives and variations posed to question against a tradition, a convention, an institution, and so on, this description refers to Derrida's twofold wordplay in his concept of *Différance*. Derrida's wordplay of *Différance*, only detectable in French pronunciation, refers to the sound-matched meaning of either différent or différant. While 'différent(e) or *différence*' equates 'different or difference', '*différer* or différant' equates 'postpone or defer.' In *Différance*, Derrida refers to his particular deconstructive translation of philosophical, political, cultural *text* which generates an additional extent of another related term, another related statement, another related concept, another related meaning, and so on. The deconstructive terms, reconfigured either in a form of *différence* or deflected momentarily in a form of *deferral*, at often times position themselves in an oppositional manner against the original statement, tradition, convention, truth, and so on.

'combine' paintings of Rauschenberg and Minimalist sculptures by Carl Andre, he intended to transform a humble-budget combination of building components into a three-dimensional revelation of dynamic architecture by engaging in an illusionistic play of spatial depths, skewed elevational overlays, and distorted roof-line perspectives. (Filler, 2007:172,174) These illusionistic aggregates partly conceal the old house and partly reveal the interstitial spaces and their celebrated moments, along which are framed by the unraveling dialogue between the two contrasting skins. Corresponding to the indeterminate relationship between the inner shell and the outer skin of Gehry's Residence without going into the philosophical depth of critical comparison, Mark Wigley has drawn a particular parallel line through Heidegger's argument between Deconstruction as philosophy and Deconstructivism as architecture by the notion of the undecidable or the traces between the exemplary binaries used in metaphysics—inside versus outside, interiority versus alterity, domesticated versus alienation, familiarity versus unfamiliarity, house versus pseudo-house, home versus harm, thinking versus living and so on. (Wigley, 2010:108-110)

Gehry's house in Santa Monica went through a few versions of transformative renovations up to the present time; however, the first original and complete version of the house represents the most poignant interrelation not only to the central interrogative mode of Deconstruction but also to the expressive Constructivist formal acrobatics between the architectural narratives of the two skins; the first original skin referring to the existing envelope of the gambrel-roofed house versus the second displaced skin referring to the new envelope of Gehry's Deconstructivist intervention. Jencks links Gehry's Santa Monica house i.e. his early Deconstructivist work to Deconstruction in how Gehry found the existing building as a host, a podium, or a foil to be deconstructed upon by proposing the reverse variations of the new enveloping structure disrupting the coherent entity of the existing form with his synthesis of antithetical de-architecture—the anti-pitch, anti-white, anti-space, anti-unity, and so on. (Jencks,

1990:201) Wigley furthermore explains how the second skin displacing by reconfiguring both the formal and structural integrity of the old house:

...forms twist their way out from the inside. A titled cube, for example, made up of the timber framing of the original house, bursts through the structure, peeling back the layers of the house. As these forms push their way out, they lift off the skin of the building, exposing the structure; they create a second skin which wraps around the front and sides of the new volume, but which peels right off the rear wall of the house to stand free, like stage scenery. Having broken through the structure, the forms strain against this second skin, but in the end it stops them from escaping. (Johnson & Wigley, 1988:22)

To review Gehry's Residence in Santa Monica as one of his Deconstructivist project in accordance with the theoretical terms of Incompleteness, the premise of the project's deconstructed parts would be assessed in relation to the hypothetical framework preestablished terms of Incompleteness featuring three sets of binaries which aims to drive the shifting of flux toward the regained stability of counterbalance against the destabilized force of methodological imbalance—for instance; control restored from indeterminacy, or order restored from disorder. For the first twofold term, the theoretical proposition of Incompleteness would indicate that one out of these two concepts between *Fragment* and *Absence*, whereby out of the two concepts *Fragment* represents the negative fall of imbalance while *Absence* denotes the rise of restored counterbalance. As a recapitulation, the method of *Fragment* refers to physical form of multiplicity, segmentation, dissociation, dissipation, or diversity; an emphasis on the quantity of componential parts. On the contrary, the concept of *Absence* refers to the denial of complete appearance implemented through architect's personal tactics in reduction, abstraction, dissipation, displacement, negation, subversion, inversion, and so on. Consequently, the house's expressive physicality and materiality of *fragment* would appear as they were in fact—partially in rupture. The rigorous relationship

between two entities; new skins versus old shell, points to the way Gehry's Deconstructivist entity of additional enclosure resting in front and on top of the nearly complete absence of the old-house entity. The prone toward destabilized disorder expressed in the overall architectural composition was made to dominate. Therefore, the indeterminate and imbalanced nature of the project's unfinished features projected in the sense of volatile and unstable progression would be considered to cross the tipping point into the path of uncontrollability and destabilization.

Furthermore, based on the second twofold term, *Contradiction* and *Illusion*, whereby out of the two poles, *Contradiction* represents the realm of instability in methodological imbalance, while *Illusion* accounts for the realm of stability in conceptual counterbalance. Subsequently, the method of *Contradiction* refers to how an architectural project is physically assembled in disconcerted, disjunctive, dissociative, or conflicting appearance of multiple forms, on the contrary the concept of *Illusion* refers to the dictates of pre-choreographed experience through intended sequences according to architect's personal design narrative. The relationship between the programmatic consideration and the corresponding spatial experience must be discussed. As the key programmatic purpose of Gehry's 1977-78 Santa Monica house was to expand the living-dining public interiors at the ground floor, the majority of this expanded interstitial space, created between the original footprint of the existing old Dutch colonial house and the threshold of the new boundary, would highlight the use of kitchen and dining experience and consequently redrawing the living zone to occupy the full depth of the original footprint. The second skin depicting as the new boundary is defined by the demarcation of the corrugated metal wall, which endures multiple forms of physical interruption and disruption through the varied series of openings, voids, cutouts, and protrusions. Mark Wigley described the similar state of confusion and contradiction as how Gehry's Santa Monica House demonstrates its indeterminate interrelation between the inside and outside the body or how the new structure of the outer skin enfolded, entrapped, and enwrapped around the old Dutch house partially

preserved within. Wigley termed the interrelation between the new and old structure as *the digestive system* whose role not only would maintain the state of interdependence between the two separate pieces of architecture but also could extend the limit of one another's transformative dependence. (Wigley, 2010:126)



Figure 104: Gehry's 1977-78 Santa Monica Residence; the dualistic difference between the incomplete appearance of original house (darkened) versus the physical extent of the Deconstructivist expansion (lightened); the plan views of the lower and upper levels.

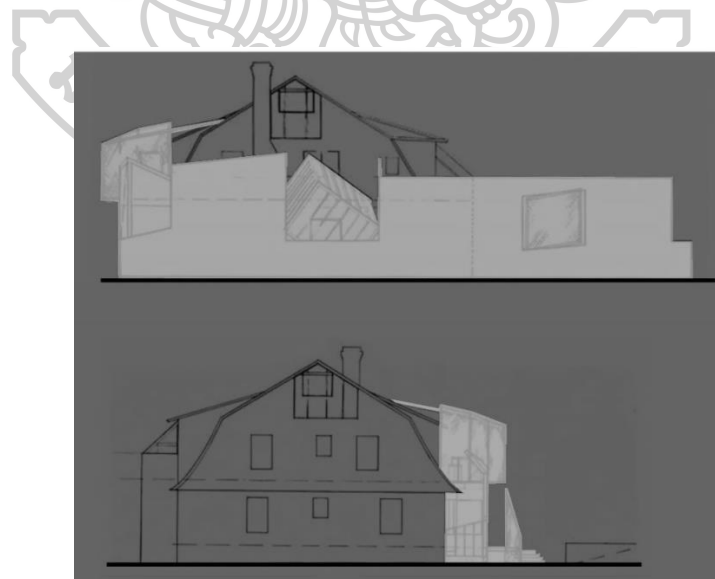


Figure 105: Gehry's 1977-78 Santa Monica Residence; the dualistic difference between the incomplete appearance of original house versus the physical extent of the Deconstructivist expansion; the two elevational views.

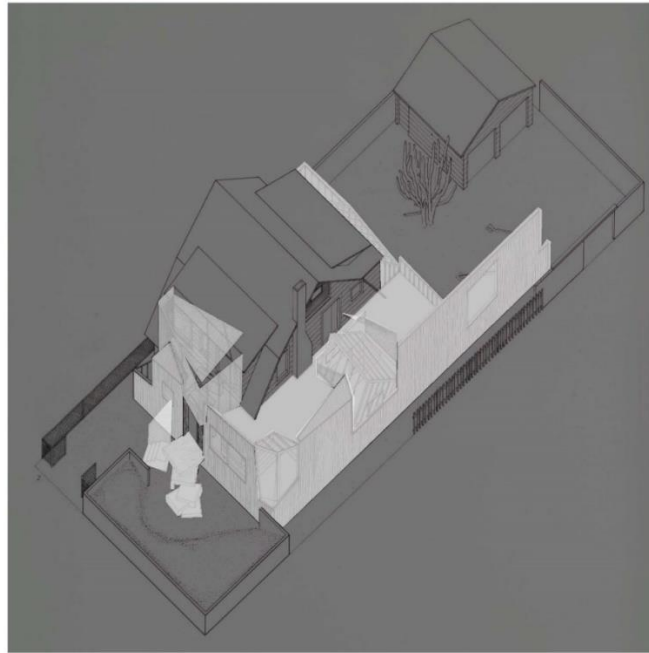


Figure 106: Gehry's 1977-78 Santa Monica Residence; the dualistic difference between the incomplete appearance of original house versus the physical extent of the Deconstructivist expansion; the axonometric view.



Figure 107: Gehry's 1977-78 Santa Monica Residence; the dualistic difference between the incomplete appearance of original house versus the physical extent of the Deconstructivist expansion; the three-dimensional views.

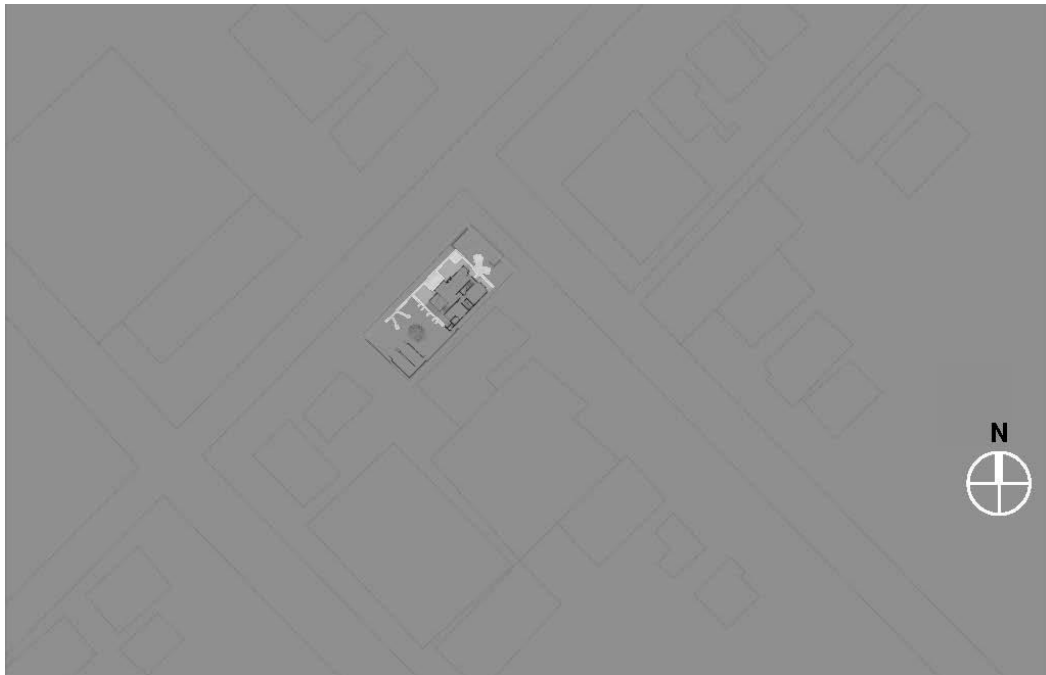


Figure 108: Gehry's 1977-78 Santa Monica Residence; the site plan.

Subsequently, while this corner-plotted property, located on the corner of 22nd Street and Washington Avenue, facing north and east would reveal inward glimpses of the interstitial spaces framed behind the corrugated steel plane, the indeterminate nature in the reading of this envelope would fluctuate between two conflicting roles whether to be read as the wall for enclosing a room or the fence for demarcating an entire house—partly because the looming presence viewed from outside of the old house's roof form in conjunction with this enveloping corrugated wall could have purposefully confused such reading. Hence, the actuality of appearance of the new skin contradicts and further complicates the reading of the actual spatial and programmatic occurrence behind and beyond itself—the appearance could have been designed to indeterminately contradict the architectural experience by excluding any design strategy as an element of configurational control or as a hint of conclusive design order. Moreover, besides an underlined theoretical connection between Gehry's Santa Monica house and the Theory of Incompleteness, Giovannini directly draws parallel connection between Gehry's deconstructed structure to Mary Miss' fundamental theme in her incomplete and anti-aesthetical materialization of form, space, and experience: *In*

architecture, her intervention anticipated Frank Gehry's use of an old Dutch Colonial house as a found building, which became the point of departure for subtractions and additions built in the same lumberyard materials and back-alley vernacular that Miss had been working with for a decade. Her insights proved influential across the disciplines she encountered. (Miss et al., 2004:21) Aaron Betsky additionally explains the basics of Gehry's deconstructed nature, believed to originate and open up the tendency of Deconstructivism for the first time, in his three-dimensional works of architecture beyond function, beyond space, and beyond context as his positive rebuilding of the world. In Betsky's argument, those fragmented, puzzling, unfinished, disconcerting, eccentric, and disassembled nature in Gehry's actions in fact represents the abstract projection of futuristic forms and movements striving for perfection in its most mundane building materials as well as perfection in its most humane imperfection. Furthermore, the actual intent in Gehry's remaking of the world is staged, processed, crafted, and communicated as though it is frozen in the midst of either dismantling, subtracting, or expanding itself. (Betsky, 1990:53)

In conclusion, by reviewing Gehry's 1977-78 Santa Monica house through the first term of binary in the theory of Incompleteness, the negative distraction of Gehry's explosive fragments upon the formal arrangement of the project positively expand the positive extent of intellectual prospects in its subtle nuances—encrypted within the deconstructive notion of duality or bifurcation—the double-skin or double-entity concept. Likewise, through the second term of binary, the conflicting organization of the assemblage remains not completely resolved as a result from the discordance posed by the duality of two houses—the old versus the new, the appeared versus the disappeared. Despite of the disconnection between spatial experience and its disjunctive form; the terms of *Absence* and *Illusion* through the dialogue between two houses would be overrun by the terms of *Fragment* and *Contradiction* within the nature of the project's disjunctive, indeterminate, disorganized components. Ultimately, in order to clearly demonstrate the key operational keywords within the Theory of

Incompleteness, the summarized matrix of Incompleteness would identify and prioritize the key factors which drives the shift between order and disorder.

Gehry's 1977-79 one-story **Cabrillo Marine Museum** is located in San Pedro, California. The overall strategy of his design could be placed in an alignment to the Deconstructive central operation of interrogation by directing it against an apparent form of governing or dominating position—convention, tradition, establishment, or institution. The Deconstructive or Deconstructionist operation would bring about the subsequent outflow of alternatives and variations and inundating a multitude of the new findings to question and justify that very prominent position in its authenticity, permanence, entity, stability, exactitude, or absoluteness. Wigley suggests that architecture framed under Deconstructive assessment could be appropriated in an advantage position to question the conventionalization of institution, establishment, tradition, truth, and so on:

In these terms, the question being asked here about deconstruction and architecture must be: what happens when the institution whose architecture is to be shaken is that of architecture itself? What exactly is the architecture of the institution of architecture? Can there even be such a thing? And what would it conceal? What is it that is buried in and by the discourse apparently devoted to architecture? (Wigley, 2010:56)

The administrative building in this case would be signified as the established prominence to be deconstructed in the process of interrogation. While physically obtaining an advantageous and commanding position at the center of the project, experientially, spatially, and subversively Gehry managed to underemphasize this governing administrative building by redirecting the prominence of space, program, and experience toward all other peripherally clustered building masses—the auditorium, the exhibition building, the educational classroom, and the laboratory for projects. The scheme of decentralized focus achieved its Philosophical and Deconstructive aim in

displacing the notion of equality dispersed across every unit and entity; large or small, priority or secondary, the frontal showcase or the mechanical backroom, organized within a single establishment of this marine museum. In an additional support of the Deconstructivist stance, the undeniable Constructivist formal and visual dynamics would point to the intricate sculptural chain-link structure enclosing the outdoor interstitial multipurpose courtyard space.

...an ephemeral gauze of chain link. Specifically designed to take advantage of the temperate climate... From the courtyard, which functions as a gathering space and outdoor exhibition area, the interiors of the research laboratories are visible; from a dimly lit tunnel winding through the aquariums, viewers can look face-to-face with fish; along the peripheral route, lit by a combination of daylight and indirect artificial light, visitors peer into the maintenance and mechanical system of the aquarium. (Dal Co *et al.*, 1998:162)

For the first twofold term, the theoretical proposition of Incompleteness would indicate that one out of these two positions; between the method of *Fragment* and the concept of *Absence*, would outperform the other. Accordingly, the *absence* of specific use of the in-between circulatory space, besides performing a role of ultimate catalysis, reconnects several scattering components of *fragment* as represented by the multiple buildings being splayed across the site. The experience of occupying space with non-specific function positively redefines the vitality of a gathering place exceeding beyond the key programmatic use as a museum. Furthermore, the shimmering and sheer effect of this chain-link roofing envelope is capable of shifting from its formal *semi-disappearance* during the glare of daytime natural light and inversely reappearing in complete presence by nighttime artificial light. However, in the first set of the Incompleteness binary, the physical *absence* of organized form and specific functions still could not overturn the dissonance of *fragment* represented in the disarrayed appearance of building aggregates disunited and dispersed out of balance as a result;

hence, the cohesion of these disorganized aggregates could not regain toward its unified entirety.

For the second twofold term of Incompleteness, *Contradiction* and *Illusion*; Subsequently, the method of *Contradiction* refers to how an architectural project is physically assembled in disconcerted, disjunctive, dissociative, or conflicting combination of multiple forms, whereas the concept of *Illusion* refers to the choreographed experience through intended sequences according to architect's personal design narrative. As simply put, the disorganized appearance of the "shadow" structure, where the dissembled and disoriented fragmentation of the semi-outdoor enclosure, reciprocally would influence and heighten the choreographed experience organized for the rest of surrounding clusters. Additionally, by delving into further details of Gehry's 1977-79 Cabrillo Marine Museum through the first and the second twofold term of Incompleteness binaries, the positivity in the concept of **Absence** could not eventually be regained in both terms due to the interruptive nature of Gehry's architectural proposition of **fragment** which ultimately overpower the work's positive and restorative intellectual prospects. For this main design feature, the "shadow" structure, the deconstructive-deconstructionist operation upon the project's narratives could not further expand, restore, and uncover the variety of other positive nuances in an entirety of the project.



Figure 109: Gehry's 1977-79 one-story Cabrillo Marine Museum; the highlighted dualistic difference between two contrasting configurations; the so-called 'shadow' structure materialized in the metallic chain-link sculptural forms (lightened) versus the rest of surrounding building blocks organized in conventional modernist aggregates and painted in white stucco (darkened).

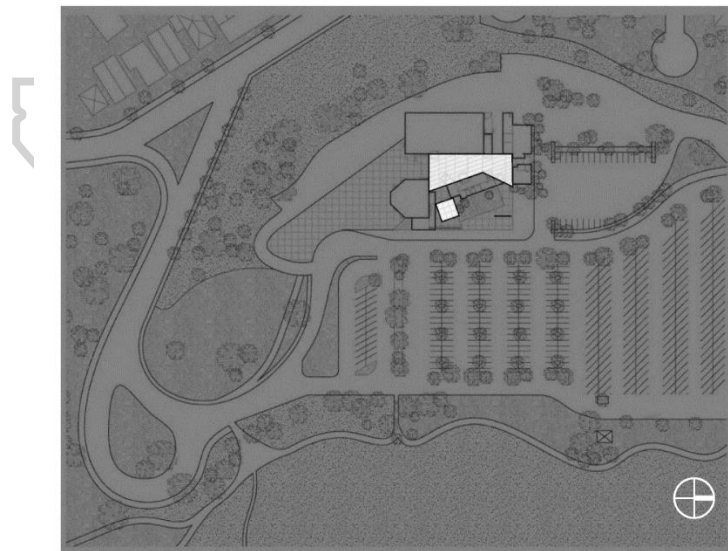


Figure 110: Gehry's 1977-79 one-story Cabrillo Marine Museum; the highlighted dualistic difference between two contrasting configurations; the depiction of the recent expansion of the Museum program and the extended scope of construction up to the present time.

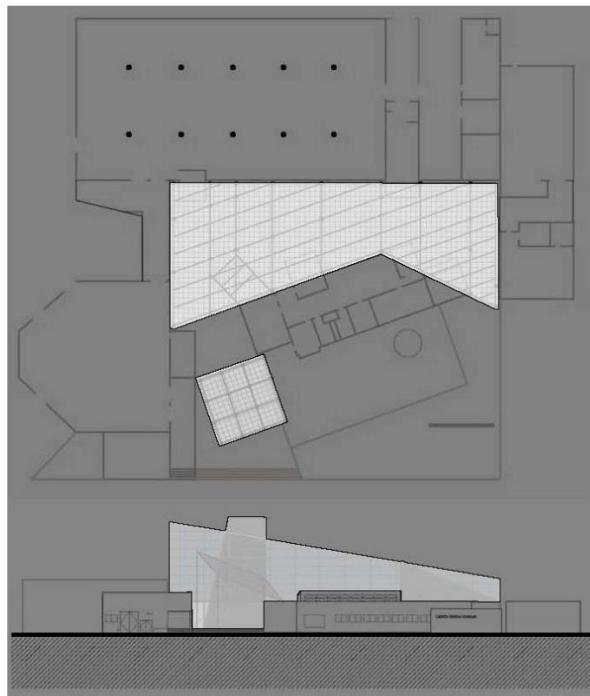


Figure 111: Gehry's 1977-79 one-story Cabrillo Marine Museum; the highlighted dualistic difference between two contrasting configurations; the 'shadow' structure of chain-link central forms versus the scattering building blocks; the front elevation in relation to the projecting plan.

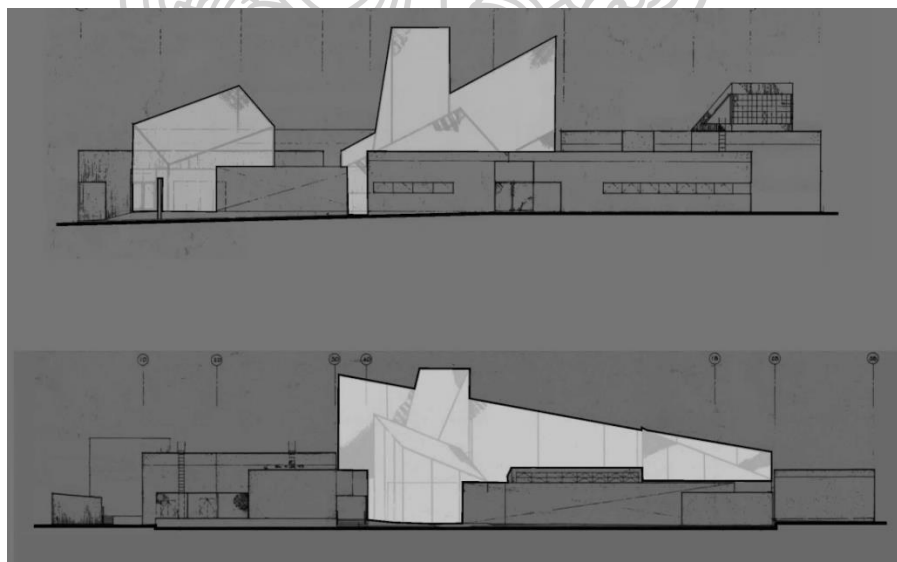


Figure 112: Gehry's 1977-79 one-story Cabrillo Marine Museum; the highlighted dualistic difference between two contrasting configurations; the 'shadow' structure of chain-link central forms versus the scattering building blocks; the north-facing elevation versus the east-facing elevation.

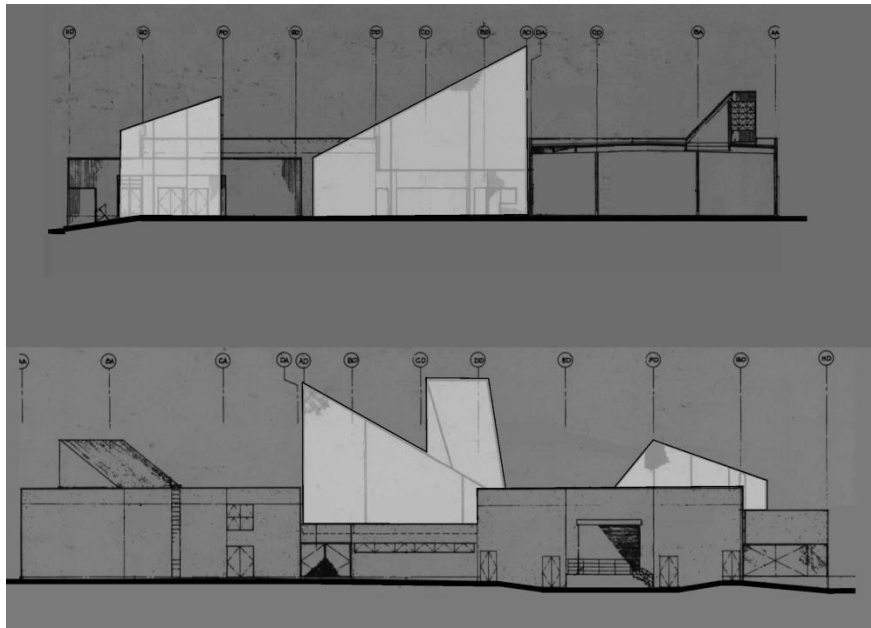


Figure 113: Gehry's 1977-79 one-story Cabrillo Marine Museum; the highlighted dualistic difference between two contrasting configurations; the 'shadow' structure of chain-link central forms versus the scattering building blocks; the east-west cross section versus the south-facing elevation.

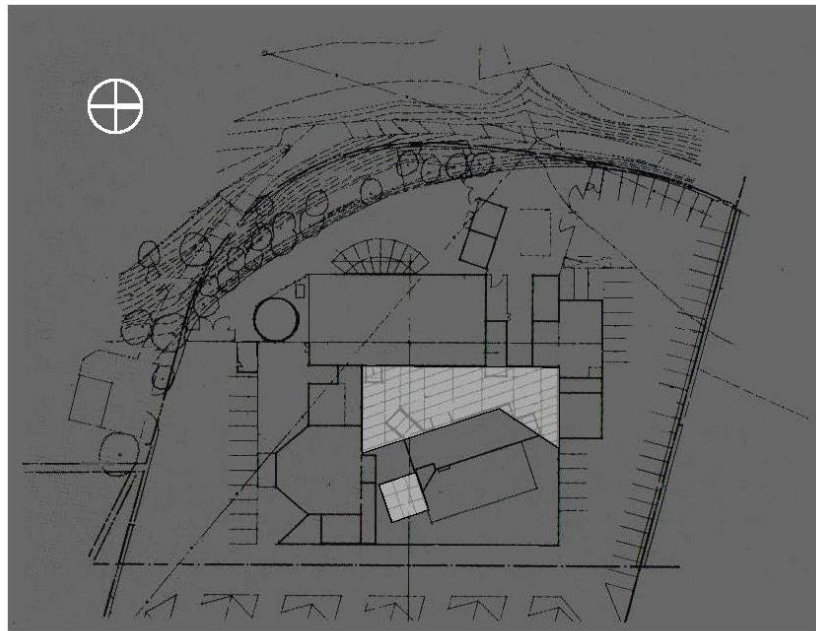


Figure 114: Gehry's 1977-79 one-story Cabrillo Marine Museum; the 1977 site plan.

The fact that the choice of chain-link used for the “shadow” structure was not random but was intended as another interrogative form of deconstructive response to the physical characteristics of industrial shipping harbor. This existing context with recognizable urban fabric established around the site, both of the stucco-painted concrete, asphalt surfacing, and chain-link fencing were adaptively reconstructed at the museum—not for reminiscing as sentimental nostalgia but for defamiliarizing this readapted use of such common materials into the recontextualized and re-perceived new convention. (Dal Co *et al.*, 1998:162) One of many Deconstructive roles in regenerating severed and severe forms of variations so as to question against an apparent convention could certainly explain Gehry’s reconstructive and non-duplicative form of reinterpreted chain-link structure in reaction to its prevalent connection to the surrounding context. Perhaps, Gehry’s deconstructive operation is played under his repeating scheme in the method of *contradiction*; i.e. the emphasis on the paradox of dialectic opposites. Gehry’s dialectic play of two contradictory terms includes the dialectic between duplication and interpretation, between repetition and variation, between comparison and contradiction, between simulation and differentiation, between pairing together and pairing apart, and between copies and nuances. Due to the extent of these aesthetic possibilities, the ground rule of counterbalanced stability could be destabilized and overly broken down by the relentless nature of destabilized method of Gehry’s dialectical design tactics which he tends to leave user’s experience to chance rather than controlled and scripted experience as *illusion*, and thus further outplaying the conceptual counterbalance of stability. For the project of Cabrillo Marine Museum, Gehry’s proposition purposed to appear dismantled and disintegrated in the method of dialectic design would claim over every other aspects of uniform counterbalance.

Similar to Gehry’s Cabrillo Marine Museum, **the 1991 *Glass Video Gallery***, the temporary pavilion for a music and video festival located in Groningen, the Netherlands is designed by Bernard Tschumi. Concurrently, the commission occurred among other projects in Groningen by the other five architects, Zaha Hadid, Peter Eisenman, Rem

Koolhaas, Coop Himmelblau, all of whom were also asked to contribute designs and choosing their own sites. Tschumi was drawn to an indistinctive roundabout area for the site of his design. After the project was completed, the pavilion was requested to remain as a permanent building and part of the museum in Groningen. (Futagawa, 1997:68, 72)

In a typical realm of deconstructive argument, the project of Glass Video Gallery provides an open-ended opportunity for theoretical redefinability through an architectural critique and design. Given a certain creative freedom together with an uncomplex scope of small site, Tschumi subversively designs the rules and conditions for his architecture of event. So as to innovate his social reconvention risen nonhierarchically and beyond tradition, the project escapes a possibility of being subsumed by a governing preset of contextual criteria or historical influence. Most of all, Tschumi believes that Derrida's Deconstruction cannot be designed, or displayed as an attempt of theoretical illustration, or by composing an ambiguous form simulating between abstraction and figuration as an attempt to blur a status under scrutiny of tradition, institution, structure, convention, and so on. (Noever, 1997:129-130)

Hence to identify Tschumi's deconstructive association with the project, the Glass Video Gallery was designed to challenge the common scenario or practice in regards to an act of viewing video images arranged in a public gallery. Positioned here as a Deconstructivist who partly associate his design with the analytical technique of Deconstruction, Tschumi proposed the role of interrogative disruption upon such existing type by reversing the conventional concept of video viewing usually experienced on backlit screens and monitors located in a darkly-dimmed room as an enclosed and controlled environment.

Pushing an envelope of design convention, Tschumi describes the constant oscillation, undecidability, and indeterminacy between the 'pragmatics of the built realm' and 'absoluteness of concepts as madness'—a deconstructive catalyst in his subversive yet positive architecture of disjunction. In madness, he denies any intent to merely engage in an intellectual appeal with the approach but rather to seek out the very limit of 'counter-design' with often extreme oppositional and political force. This most vulnerable

order previously buried, negated, or suppressed within our culture and society can ultimately overturn all stabilities preestablished within convention. (Tschumi, 2001:10,175) As an opposite proposition, he subverts the established and expected norms of private viewing experience by providing his alternate stance of viewing video images while the act is no longer protected but instead exposed through the architecture of completely transparent envelope, Tschumi describes: *We reversed the conditions and made our building entirely out of transparent glass. By transforming the private act of watching television into a public act in which the viewer both watches the spectacle and is part of the spectacle, the building was turned into an urban activator. The viewer was suddenly "acting" in the middle of the city.* (Tschumi & Walker, 2006:93)

Tschumi's persistent version of the strictly glass components as the concept of main material for the pavilion challenges and extends the modernist notion of a glass house and its method of construction. For instance, in contrast with Mies van der Rohe's glass house, the material of glass would not dominate the entire built structure but dominated by the experience through it. The implementation of Tschumi's transparent components, including glass beams, glass walls, glass columns, glass roofing, and glass panels, was aimed to engage the spectators inside the gallery in being part of the act of spectacle themselves while being watched by public outside from all directions. Consequently, the site's lack of density would be activated with a form of urban event whereby a dual role for a viewer is provided to view and to be viewed simultaneously. The concept of 'Events' including the movement of bodies, activities, performances, and so on in Tschumi's description could establish the 'functional enclosure' of the architecture—'the enveloping project'. As a new architectural reality, Tschumi indicates that 'Events' and no longer the modernist rationalization of pure forms would correspond to Tschumi's inventive version of deconstructed, dismantled, disjunctive, or disruptive organization of program and space—form follows functions, this famous modernist notion becomes instead irrelevant:

“Architecture is as much about the events that take place in spaces as about the spaces themselves.” ...the static notions of form and function long favored by architectural discourse need to be replaced by attention to the actions that occur inside and around buildings – to the movement of bodies, to activities, to aspirations; in short, to the properly social and political dimension of architecture. Moreover, the cause-and-effect relationship sanctified by modernism, by which form follows function (or vice versa) needs to be abandoned in favor of promiscuous collisions of programs and spaces, in which the terms intermingle, combine and implicate one another in the production of a new architectural reality. (Tschumi, 1999:13)

Furthermore, to identify an affiliation of Constructivism within Tschumi's Deconstructivism, the Glass Video Gallery share the same Constructivist anti-gravitational composition of floating forms in his tilting configuration of this gallery's tube form which destabilizes the movement of a visitor moving through this elongated tube. A possible reminiscence to the Soviet Avantgarde architectural works of both Lissitzky's and Malevich's anti-gravitational Constructivism rooted originally from Suprematist drawings and paintings, Kestutis Paul Zygas explains that their architectural imageries in drawings and models express spatial and structural ambiguities as their constituent parts appearing to float and suspend in space: *Gravity may have generated the models from the drawings, but it ceased affecting the entire model and allowed it to remain suspended and unsupported in space. ...As a result, we confront fascinating constructions, puzzling as totalities though assembled from exceptionally clear constituent parts.* (Zygas, 1988:67-68) The destabilization was even further exaggerated in the way reflections of the moving images broadcasting out of videos would multiply and confuse the viewer's perception in those movements indefinitely vacillated between actuality and falsehood. (Futagawa, 1997:68, 72)

As the Glass Video Gallery project possesses evidences of Deconstructivist association according to its inherent formative backgrounds on both Deconstruction and Constructivism—the key components of Deconstructivism. Subsequently, the potentially more definitive framework of Deconstructivism would be reexplained through the theoretical framework of Incompleteness. Based on the first twofold of Incompleteness; *Fragment* and *Absence*. If the methodological imbalance of *Fragment* refers to the external characteristics of architectural project formed in multiple, separate, segmented, segregated, diverse, or disperse quantity of parts, while the conceptual counterbalance of *Absence* refers to the denial of complete appearance implemented through architect's personal tactics in reduction, abstraction, dissipation, displacement, negation, subversion, inversion, and so on. In fact, the notion of these two terms; *Fragment* and *Absence*, have been integrated into Tschumi's underlying deconstructive argument as 'being' and 'non-being' consecutively. The paradox rests on the notion of human's impossibility of experiencing a real space while questioning the nature of it at the same time. Consequently, architecture remains to exist in a state of the lack, the shortcoming, or the noncompletion—an absent state of complete spatial experience. Because the 'feeling' of spatial experience, in Tschumi's perspective, is kept away by an architectural quest toward the its ultimate abstraction and hence its absolute truth, meaning, or philosophical association. Likewise, the overall vision upon the experience of actual space is confiscated by its own reality of it, as Tschumi explains:

...the paradox is not about the impossibility of perceiving both architectural concept (the six faces of the cube) and real space at the same time but about the impossibility of questioning the nature of space and at the same time making or experiencing a real space. ...the paradox persists: architecture is made of two terms that are interdependent but mutually exclusive. Indeed, architecture constitutes the reality of experience while this reality gets in the way of the overall vision. Architecture constitutes the abstraction of absolute truth, while this very truth gets in the way of feeling. We cannot both experience and think that

we experience. “The concept of dog does not bark”; the concept of space is not in space. ...Defined by its questioning, architecture is always the expression of a lack, a shortcoming, a noncompletion. It always misses something, either reality or concept. Architecture is both being and nonbeing. The only alternative to the paradox is silence, a final nihilistic statement that might provide modern architectural history with its ultimate punchline, its self-annihilation. (Tschumi, 2001:47-48)

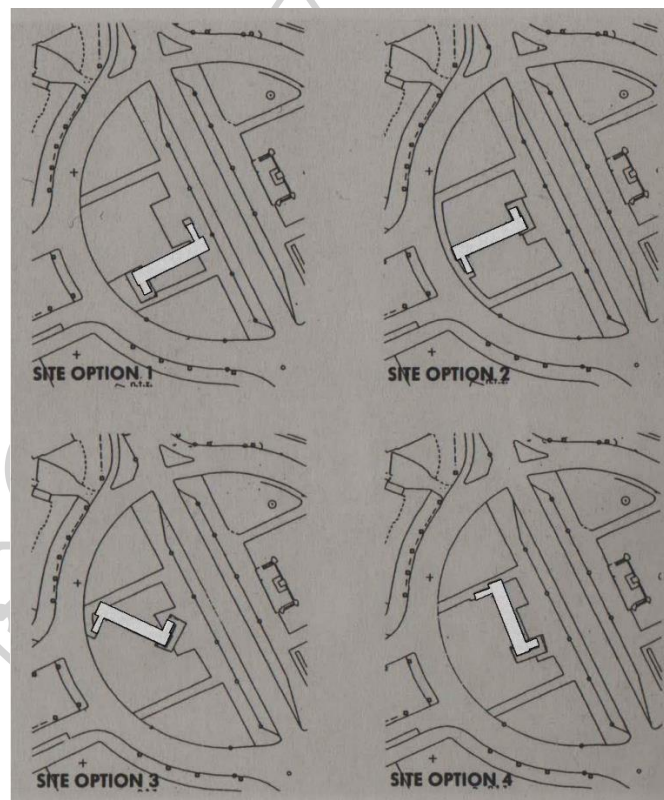


Figure 115: Tschumi's 1991 Glass Video Gallery; among the multiple options of the building orientations, Tschumi tests the variety of placements prior to committing to an eventual site plan.

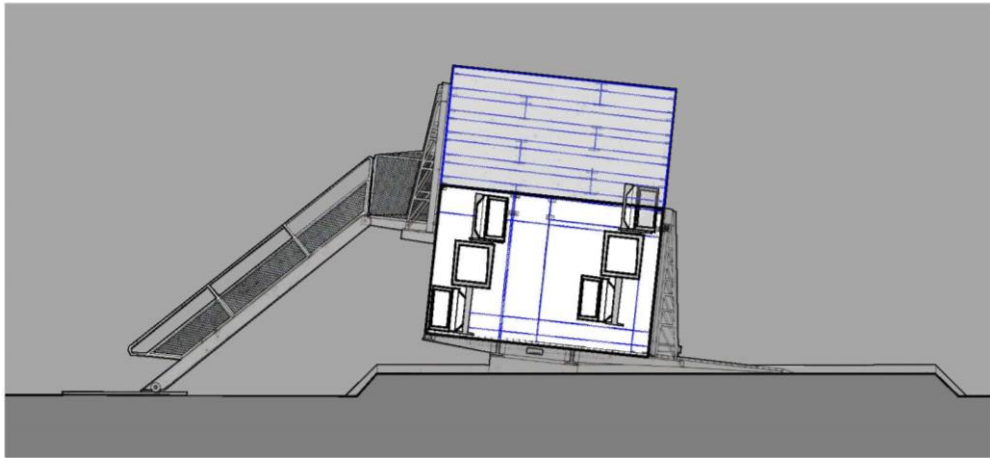


Figure 116: Tschumi's 1991 Glass Video Gallery; the cross section through the extruded passage for video viewing; the glass encased tube form, constructed by almost all transparent components, highlights the constructivist-influenced architecture of antigravitational tilting form and the multidirectional placements of video screens.

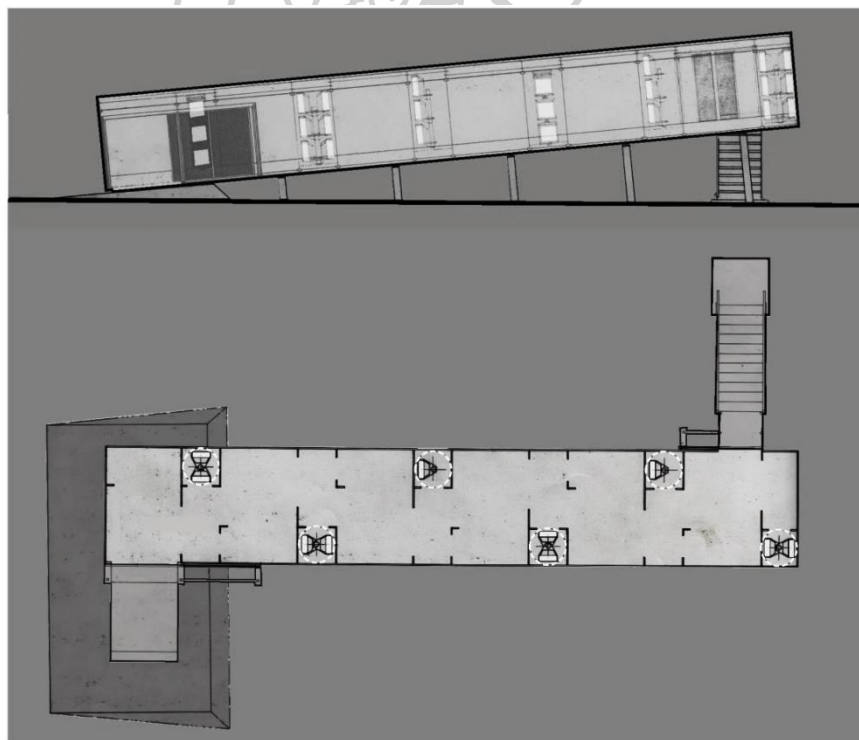


Figure 117: Tschumi's 1991 Glass Video Gallery; The transparent materiality of tilted glazed tube maximizes the multiplicity of simultaneous experiences in viewing and being viewed through the effects of infinite reflections.

The notion of *Fragment* established in Tschumi's Glass Video Gallery points to the intricate series of transparent components intended to be all made out of clear glass, whereas only metal grate was used as floor planes for security and ventilation and concrete stilts used to lift and tilt the see-through mass off the ground. On the contrary, the notion of *Absence* could be identified upon the nonlinearity and the uncontainable experience within the gallery's enclosure where the movements of visitors and the movements of video images get simultaneously multiplied through effects of reflections—first from viewing upon the multitude of multiplicity inside the gallery into being exposed to be viewed by surrounding public outside the transparent gallery. Hence to simply summarize in short, based on the first term in the theory of Incompleteness; Fragment-Absence, the concept of *Absence* of physical containment of the Glass Video Gallery is considered to fail to counterbalance any expectation of events relied to be guided upon the intricate arrangement of transparent fragment. The *Absence* of contained form while being manifested in the concept of non-being is overruled by the dominance of fragment in its meticulous details and components; subsequently, it is the fragment which propels the events to be hyperactivated in providing engaging activities of video viewing in manifold experience inside and outside the containment of gallery.

Additionally, due to the physical and spatial limit in the scope and scale of the Glass Video Gallery, the second and the third twofold terms of Incompleteness would not be essential to an investigative finding of substantiate correlation between Deconstructivism and Incompleteness because the second term of Incompleteness, Contradiction-Illusion would not be suitable to apply its assessing terms upon the project's limitation of extensive programmatic requirements other than an open unit for video viewing exhibit understandably imposed with less conflicting contents in multiplicity, diversity, functionality, spatiality, for instance. Likewise, for the third term of Incompleteness, Referentiality-Subjectivity, would not be applicable to the project's limits in scope and scale, and so as the limits of external influential references and the

lack of any narrative extent of personal method in design direction asserted by the creator.

The next of Tschumi's project to be highlighted as the potential premise that could substantiate the interrelation between the discourses of Deconstructivism and Incompleteness would be the **1994-1999 Alfred Lerner Hall at Columbia University**. This Student Activity Center, the last of the two projects by Bernard Tschumi included in this dissertation, is chosen based on its architectural representability and critical capability to underline the central argument which interrelates Deconstructivism with the entire three sets of Incompleteness terms; Fragment-Absence, Contradiction-Illusion, and Referentiality-Subjectivity. Firstly, it is essential to identify the work's association with Deconstructivism which would systematically entails the project in its partially rooted connection with the philosophical concept of Deconstruction i.e. Deconstructionism—as well as the creative reform during the Russian Avantgarde modern movement of Constructivism. Particularly, by looking at the Deconstructivism in its connection to a method of Deconstructive questioning upon a certain preestablished expectation of a statement, tradition, institution, convention, and so on. This Deconstructionist interrogative technique is to ultimately seek out the differentiative and alternative terms or concepts, possibly positioned in opposition to the statement, tradition, or convention under deconstructive enquiry in order to dismantle, displace, overturn or subvert that presumed concept of paired distinction within.

Another reminder by Papadakis that Tschumi's as well as Eisenman's deconstructive frameworks are both closely linked to the writing of Deconstruction by Jacques Derrida. (Papadakis, 1994:7) In Alfred Lerner Hall, the deconstructive question toward an academic convention of programmatic organization arguably relates to what Wigley would describe the extent of deconstructive discourse in particular for an architecture involvement with politics of institution. By questioning or disturbing the traditional relationships established by authority; however, the deconstructive act of

disturbance does not simply dismantle, threaten, discredit, overturn, or destroy an authoritarian establishment—violently haunted institution, as well as repressive spatial sense of control termed in Wigley's argument. The deconstructive act on the contrary aims to reinforce, strengthen, restructure, rebuild, reorganize, rearrange, reoccupy, recirculate, reconsolidate, relocate, recover, reveal, revise, resolve, realign, reenter, reidentify, reconstitute, or ultimately rethink—for instance in order to improve its current conventional concept of interior habitation. (Wigley, 2010:49,55,72,120) Another political act in Tschumi's Deconstructivist approach suggested in Alfred Lerner Hall project points to his notion of 'Exemplary Actions'. Exemplary actions demystify and propagate an unexpected immediacy of programmatic usage inspired by the everyday common life routines. Thus, in order to counteract the ongoing destructive challenge of environmental crisis and polarized social conflicts, *exemplary actions* in Tschumi's argument, would overturn contradictions imposed within collective spaces by revealing an ideal bareness of urban structures—the societal realities displayed in its multiple divisions and isolations. (Tschumi, 2001:10-11)

Subsequently, 'program' in Tschumi's Deconstructivist design scheme and his method for Alfred Lerner Hall aim to restructure the sequences of events and spaces where the colliding conflicts and mismatching contradictions occurred within the violent juxtaposition between old and new forms; 'Yesterday I cooked in the bathroom and slept in the kitchen,' Tschumi's example, could be internally re-logicalized and re-systematized into a reexperienced scheme of formal and functional interchangeability. (Tschumi, 2001:160) Especially in today's world where functions no longer follow forms and forms do not follow functions, the interchangeability between functions becomes a new norm. For instance, a railway station could be used as a museum, while a museum could also be converted and programmed as any transportation hub, the modernist sanctification between fixed cause and absolute effect is no longer applicable. Unprecedented combinations or contamination of programs and spaces; 'crossprogramming', 'transprogramming', and 'disprogramming' concepts of Tschumi's

disjunction, architecture begins to merge cross-disciplinary, non-hierarchical, but interacting categories; between artificial imagery and structure, between space and use, between concept and experience, and so on. (Noever, 1997:125)

An often juxtaposition between two contrasting terms or concepts i.e. binaries would eventually be rethought and replaced by better alternatives of inventive resolutions, Tschumi thus describes his design of Alfred Lerner Hall in its juxtaposed binary terms distinguished between the historical-normative context *versus* the deviant-inventive void: *...because it was very important to have the distinction between the normative and what I call the deviant, or the in-between.* (Futagawa, 1997:139) Tschumi's notion of historical and normative context was referred to the design's constrained aspect of neoclassical continuity with the historical masterplan reinforced since 1890 by McKim, Mead and White. Its static organization of the building-exterior materials was imperatively reinforced along the one-kilometer continuous stretch along Broadway lies the consistent use of granite base of building, the principle of limestone cornice line, and red bricks arranged in the pattern of Flemish bond. From this seemingly restrictive constraint, Tschumi on the contrary invested much effort in contrasting this normative and traditional aspect of the project with the hi-tech, dynamic, and activated program specifically of the hub which passes into the concept of an interior city within a city—or a student city within the Columbia-University city. Next, it is essential to identify the work's apparent relation with Constructivism. Looking closely at Tschumi's scheme upon an overall building configuration of Alfred Lerner Hall, the two rectangular volumes with neoclassical articulation anchor two prominent sides at the plot. While one side faces Broadway Avenue and the other facing the Butler library inside the Campus, the less monumental in size but possessing the most criticality in its in-between transparent form providing the entire project's main system of circulatory conjunction embedded by each of the two solid and more composed masses. (Bosman & Tschumi, 1997:85) The acrobatic, anti-gravitational, overhung, tilting, and suspending

assemblage of ramps, reminiscent to Tschumi's Glass Video Gallery, inarguably falls into the common characteristic of Constructivist experimental compositions and forms.

Subsequently, as Tschumi's Alfred Lerner Hall possesses evidential associations to Deconstructivism and furthermore in its additional affiliations to both Deconstructionism and Constructivism i.e. the key components of Deconstructivism. The following explorative reading of the project's Deconstructivist nature could be ultimately reexplained in accordance with the theoretical reading of Incompleteness, whose key mode of thinking in twofold terms of binaries could also be applied to the way Deconstructionism within Deconstructivism operates its twofold possibilities working in opposition of one another without completely expelling or obliterating one another— between host and inhabitant, between pure aesthetical control and subversive alien body, between ideal of speech and violation of spacing, between interiority and exclusion, between presence and representation, between architecture and building, between structure and ornament, between institutional practice and constitutional violation, for instance. (Wigley, 2010:28,128) However, in contrast to Deconstructivism, it becomes apparent that Incompleteness operates in a finite set of binaries. Besides substantiating its own theoretical tendencies, the theoretical contribution of Incompleteness overarchingly helps frame and explain the complex scope and contradictory nature of Deconstructivism in a more systematic and definite proposition.

For the first term of Incompleteness; *Fragment* and *Absence* will be analyzed in conjunction with an entire project scope of 250,000 sq.ft. or 22,500 sq.m. This student center was intended from the start to serve a population of 6,000 undergraduate students, 10,000 remaining other students, and other university staffs. (Futagawa, 1997:147) The Alfred Lerner Hall's account of *Fragment* would be associated with a vast variety of different functions. The method of fragment is the actual organization of diverse program displacing numerous uses across the three distinctive building segments. First, the neoclassical Broadway-facing segment comprises the following key

functions. At the ground level situate a bookstore entrance and bookstore, an auditorium lobby, and a loading dock. On the upper floors locate a game room, the back rolls part of the main auditorium, a cinema overlapping on top of an auditorium, student lounges, WKCR radio-station studios and offices, student administration offices, student governing groups, health facilities, counseling, an additional meeting area, and student clubs. The second segment toward the glazed front is *the circulation void*, positioned as major arteries linking functions between two neoclassical masses and the entire complex. The void, so-called the hub, is placed in a naturally lit environment—a visually porous atrium space. It consists of the network of six-foot half-floor level-changing transitions distributing circulations activated by series of shifting planes—these ramps and glass-structural staircases provide countless, dynamic and interactive incidents of shortcuts, stopovers, overlaps, and detours. Moreover, within the crisscross-zigzag configuration, the multi-level interconnections mark the area where six-thousand student mailboxes installed along the walkway's corridors, as well as the location of another auditorium lobby placed underneath at the ground level. Still part of this in-between two traditional buildings locates the rear of the second segment. The stacking series of large gathering spaces, buried behind the socially-activated hub, is hidden away from any direct visibility viewed from outside the building.

This large-spanned volume consists of the main auditorium, supplemental pockets of TV lounges, the black-box experimental theatre, together with the adjacent meeting rooms. The final-third neoclassical segment facing the Butler Library inside the campus constitutes the more compartmentalized set of roomed or organized functions. While in the basement level containing a kitchen, a bar, and a nightclub called Plex, at the campus' ground level, six feet higher than the Broadway's ground level, designate the vertical stacks of functions; an informational 24-hour entry hall, a canteen with 24-hour snacks, a cafe lounge, a dining lounges, additional meeting rooms, and rehearsal rooms. In looking at the project's potential account of *Absence*, Tschumi deconstructively subverts the modernist architectural composition of a homogeneous

form by denying the presence but celebrating the **absence** of singular, dominant, and unified identity of form. In the conceptual counterbalance which already supports the immensity of destabilized fragment, the undoubted imbalance of the project dominates the entire project. Furthermore, Tschumi prioritizes the programmatic domain infused between use and users as the direct catalytical impact to movements, events, and experiences, as he implicitly responded in an interview: *I think it is always very self-conscious. I'm more interested quite often in the tension between different systems than in homogeneity. I like to play one system against another.* (Futagawa, 1997:142) Hence, on the first term of Incompleteness; Fragments-Absence, the programmatic method of **fragment**, the overwhelmingly compiled multiple segments within the architecture of Alfred Lerner Hall is the very system of imbalance itself would exceed any other conceptual counterbalance, the **Absence** which denies and suppresses the impacts of form but still fallen short as the conceptual design support to the fragment of functions—the circulatory system which enables activated interconnection, flow, and linkage and which most of all prioritized to enhance movements, activities, and experiences of users.

One of Tschumi's approaches upon the task of organizing complex architectural space involves the synthesis of his trilogy—mental, physical, and social spaces defined in not only distinctive separation but overlapping modes. He categorized this schematic approach in the following description. While mental space could be conceived and guided through a conceptual form of language, then physical space would be designed and perceived through a tangible input of architectural content, and ultimately social space could be activated and experienced through bodily movements in users. (Tschumi, 2001:111) Moreover, by identifying the attributes within the trilogy of spaces, Tschumi's deconstructivism liberates the notion of fixed occurrence of 'place' but instead interconnecting physical spaces according to the perception of crisscross-programmatic potentials rather than bounded by a mental concept of exclusive programmatic actuals. In total favor of activating the fluid social circulation of becoming

space, according to Wigley, the notion of 'event' would be: *Rather than taking place, it is the enigmatic movements of taking place, of becoming space.* (Wigley, 2010:197)

For the second term of Incompleteness; *Contradiction* and *Illusion*, the methodological scheme of *Contradiction* in the architectural project is physically assembled in disconcerted, disjunctive, dissociative, or conflicting appearance of combined multiple forms, while the concept of *Illusion* is related to predesigned sequence of choreographic spatial experience according to architect's personal design narrative. Alfred Lerner Hall's methodological account of *Contradiction* is linked to Tschumi's intention to configure the atmospheric relief of uninterrupted journey in order to cope with the extreme multitude of functional contrasts in the hope to subvert a potential chaos into a circulatory serendipity of simultaneous programmatic events, as he noted: *...we were interested in how the life of the building would be activated by the crisscross of the movements between the different parts.* (Futagawa, 1997:146)

The architectural proposition of Alfred Lerner Hall would inarguably exemplify and mark Tschumi's significant breakaway from both established modernist visual reductivism and postmodernist double-coding communication; in art as well as architecture. On the other hand, the project, not fallen into any particularities of established movements, would reflect the architectural discourse of multiplicity, openness, heterogeneity, and most of all intertextuality. Architecture becomes the mechanical organism which facilitates an intensely complex script of human activities completely disengaging itself from other visuals and practices of art; furthermore, his architectural practice would invite constant and simultaneous interactions between multiple movements, experiences, concepts, theories, and so on. (Tschumi, 2001:117) Consequently, the techniques on his manipulation of imagery would expand from standardized graphic conventions in architectural drawing of plans and sections into several unconventional extensions of complex realities, artworks, perceptions, programmatic assemblage, urban situations with more elaborate artistic frames of

synthetical reference, typological precedents, literary parallels, and symbolic connotations. Tschumi compartmentalizes his involving endeavor with such multitude of discourses into the composite sequence of three principal relations 'S E M'; first is the external juxtaposition of actual spaces i.e. *space*, second is the external programmatic occurrences and events i.e. *event*, and third is the internal dynamics of work i.e. *movement*. In order to achieve the balance within the three relations as well as in order to deny composition by inventing a new order of experience, Tschumi have cultivated the following procedures and design devices—movement notations, event vectors, perspectival fragmentation, transformative-manipulative sequence, morphological variation, layering, repetition, accumulation, multiplication, compression, rotation, insertion, fusion, transference, inversion, substitution, distortion, deconstruction, dissolution, metamorphosis, anamorphosis, blurredness, in-betweenness, juxtaposition, superimposition, framed material, questioning, displacing, and the Manhattan Transcripts which indicates the synthesis of metamorphosed assemblage by overlapping between abstract architectonic transformations with figurative extracts from a selected site. Ultimately, the composite sequence of Tschumi's S E M; *space*, *event*, and *movement*, privileges progressive, adaptive, indeterminate, ritualistic, and expandable spatial interpretations. Neither bound by the reality of actual buildings nor the symbolic reality of fictions, the nonlinearity of final architectural sequence dependently relies on the intrinsic implication of combined orders—method, use, form, for instance. (Tschumi, 2001:148,149,153,154,161,162,163,166,200)

In Alfred Lerner Hall, while students could benefit in a continuous flow of circulatory movements through different segments of the building, the half-floor concept could however overchallenge certain unfamiliar visitors upon the building's overwhelming multitude of different parts. Providing multiple options to circulate with several routes all at once, Tschumi's ingenious but puzzling zigzag game of circulation through continuous functions; consequently in many circumstances, users would end up having to pass through or encounter upon several other unintended units of functions—

shortcuts, stopovers, overlaps, and detours—prior to arriving at an originally planned destination. (Futagawa, 1997:147) Although one could naturally counterargue that such arrangement would correspond to a need of overstimulation for the scholarly youth in their speed-browsing ability to keep up with constant shifts and fast-pace attentions from one position to the next.

Despite the issue of sheer quantity of different functions and uses at Alfred Lerner Hall, the strategic categorization of S-E-M space-event-movement would have certainly helped Tschumi in scoping the vast content of design issues down into three disparate realms or dimensions—a synthesis of set priorities to handle each and every individual design aspect separately or altogether—within one category or across all three S-E-M categories. Consequently, in order for the physical of architecture to serve the space-event-movement criteria of program, Tschumi further explored upon the possibilities of identifying different configurative relations between architecture and program. The following strategic terms of his multi-programmatic hybrid combination were previously mentioned in this chapter—including ‘Crossprogramming’, ‘Transprogramming’, and ‘Disprogramming’. The Crossprogramming strategy, similar to a crossdressing, challenges an architectural shell to cope with the programmatic replacement. For instance, a project to transform an existing church building to be reoccupied and refunctioned instead as a museum, and vice versa. The ‘Transprogramming’ strategy would pair two potentially incompatible programs together and combined to coexist together. In the two different spaces, one program could be occupied by the other program. For instance, between the planetarium and the rollercoaster, the usability and functionality of these two integrated spaces could possibly be shared and exchanged once programmatically combined. The Disprogramming strategy, suggesting an inherent philosophical inclination of deconstruction, contaminates the two programs specifically combined to influence and reinforce one another in its nonprogrammatic possibilities. For instance, negatively the trace of a new program could find its root in oppositional, subversive, contradictory

critiques to an original one, whereas positively the trace of an existing program could find its root in a spatial configuration essentialized for a new program. (Tschumi, 2001:205,254-255) Subsequently, following the variety of program-architecture relations with then Tschumi's contemporary question on *program* particularly posed in relation to further disjunctive relationships—i.e. instabilities, indeterminacies, uncertainties, schizophrenias, collisions, contradictions, disorders—within architectural content; such as uses, functions, and constructions of buildings, spaces, events, and so on. As a result, two opposing terms between architectural spaces versus programmatic concepts could be set in a binary against one another and subjected to Tschumi's creative cross-examination. (Tschumi, 2001:20-21) The extent of the unlikely juxtaposition of activities, functions, and uses in Tschumi's S-E-M strategy totally depends on the imaginative manipulation of a creator's freewill and control as though over a fictional narrative, instances of odd programmatic combination he described: *Pole vaulting in the chapel, bicycling in the laundromat, sky diving in the elevator shaft? Raising these questions proved increasingly stimulating: conventional organizations of spaces could be matched to the most surrealistically absurd sets of activities. Or vice versa: the most intricate and perverse organization of spaces...* (Tschumi, 2001:146)

For Alfred Lerner Hall's conceptual counterbalance of *Illusion*, Tschumi's spatial arrangement of social shortcuts as how he compares to the concept of Snakes and Ladders—the universal boardgame where gamers compete to ascend to the top destination by taking turns of rolling a dice. Commonly, the ladders refer to the systematic grid to be climbed, whereas the snakes refer to the slippery traps which delay upward movements. Tschumi inarguably subverts the moments of the snakes no longer as a negative notion of fallouts but instead of the highlighted shortcuts positively celebrated in an architectural form of the least opacity out of all constructible materials used in other areas of the building, the transparent glass was chosen to specifically encase and envelope the hub—the most dynamic movements along these socially activated passages in an entire building complex. To achieve the maximum of

contrasting effect with transparency, Tschumi described an arduous effort to accommodate the series of glass stairs suspended between the ramps structurally working in conjunction with the skin of the glazed curtain wall:

The most important part is at the center with the structural glazing supported by the ramps themselves. ...from most traditional architecture, where you would have the structure and then the skin. Here, the skin is the structure. The skin is also the place of movement. Instead of separating structure, movement, and envelope, here they are all integrated into one entity, including putting glass on the surface of the ramps and so on. ...That was an important part of the project in terms of its materiality. But the other important part of course has to do with the activities that occur inside. (Futagawa, 1997:139, 142)

The specific subversion of transparent quality in contrast with the rest in other areas of the building, Tschumi's logic of subverted materiality used at the glazed area of the hub became not only the critique of architecture upon the potentiality of nonhierarchical forms but also the project's central conceptual counterbalancing tool. In his argument, besides performing as an architect's conceptual tool in design, the actual tangibility of materiality should exceed and dismantle the limit of philosophical works constructed, crafted, or wrought in words and texts. However, there is a constant risk for architecture to seek out ideas from other critical disciplines in order to be constructed from those literal philosophical translations into buildings. Subsequently, through transcribing a philosophical metaphor or a paradoxical figure of speech, architecture could be built but only as a mockup of assemblage materialized in plywood or papier mâché or staged merely as an ornament. (Tschumi, 2001:252) On the other hand, if deconstructive discourse is associated with a logic of materialistic definition of a space, the hub of Alfred Lerner Hall would have been constructed as an imposing question purposed to shake, disrupt, or dismantle the philosophical difference between inhabitation and prohibition—a visual expectation between disclosure and enclosure, a

veiling mechanic between revealing and concealing, the irreconcilable effect within an in-between space visibly neither inside nor outside, for instance. (Wigley, 2010:56)

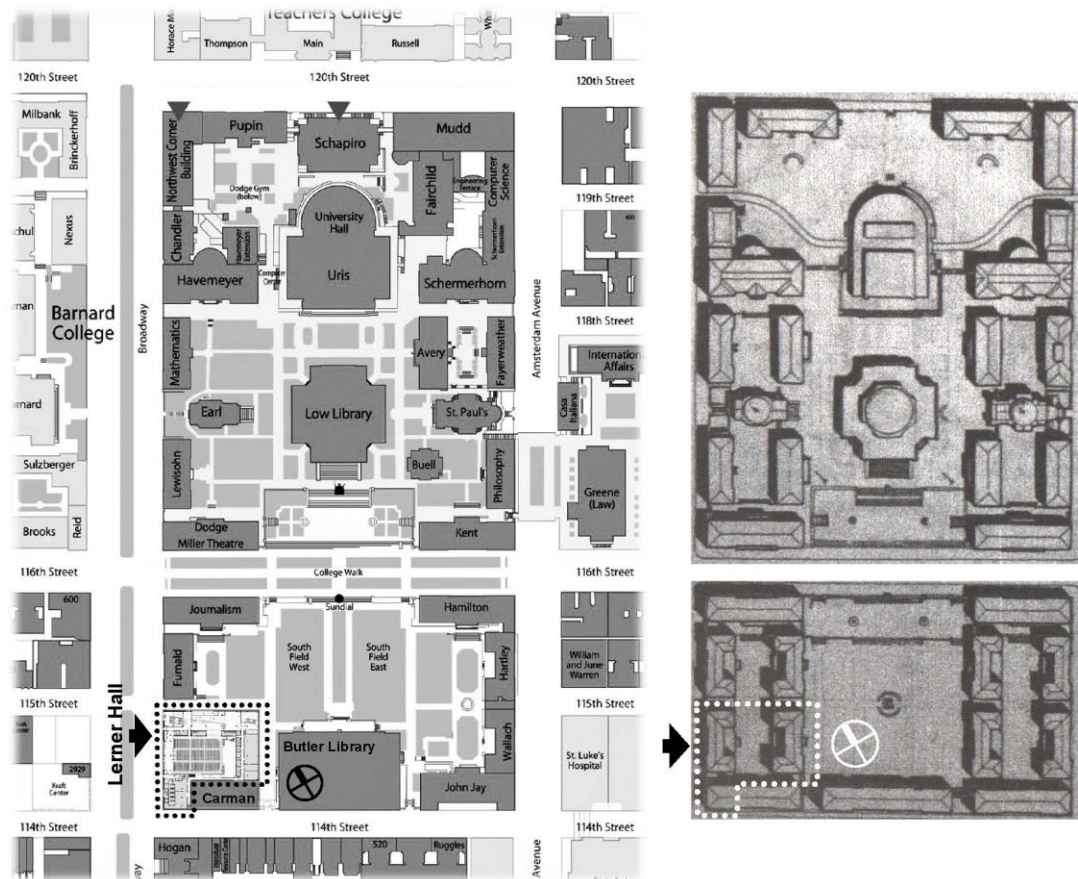


Figure 118: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University, placed in relation to the current campus map (left) and juxtaposed in comparison with the original 1890 Neoclassical masterplan (right) of the university designed by McKim, Mead and White.

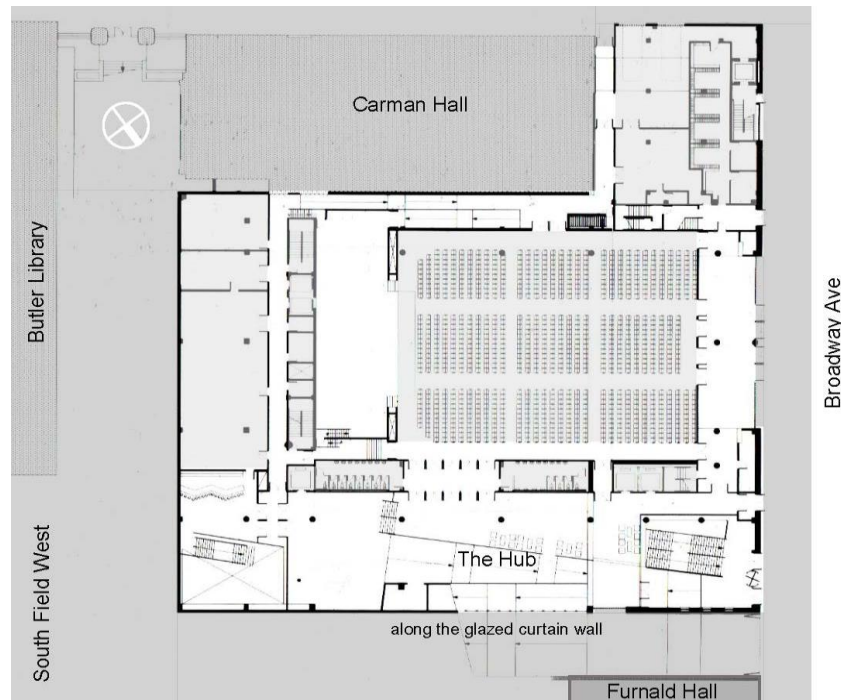


Figure 119: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University; the Broadway Avenue-level Plan.

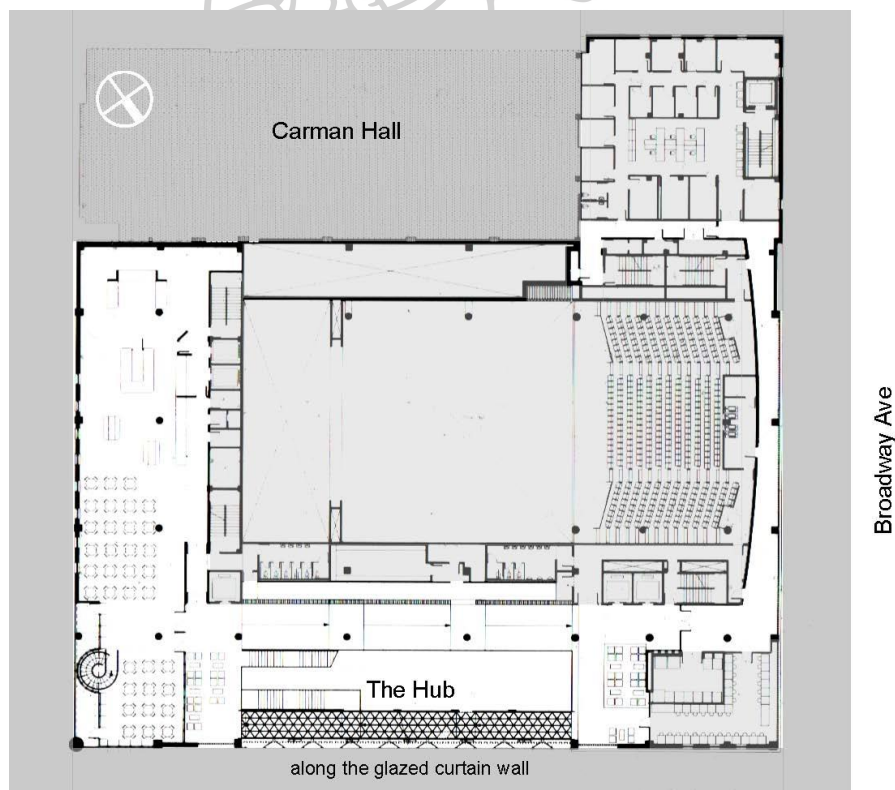


Figure 120: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University; the Third Level Plan.

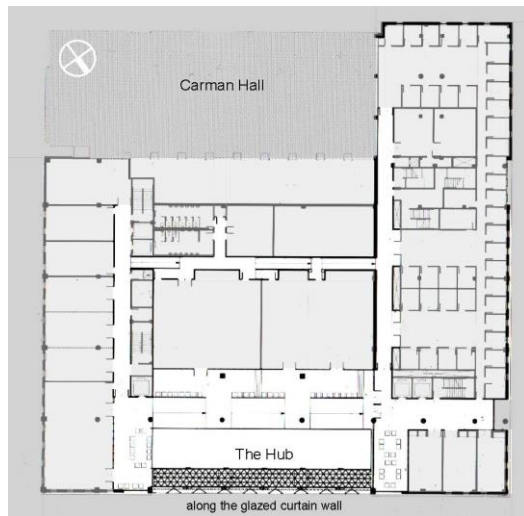
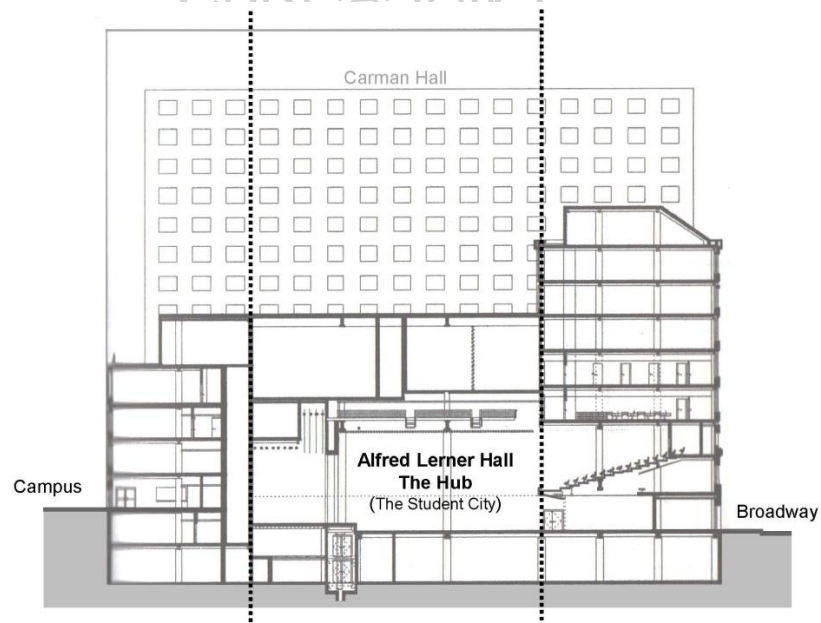


Figure 121: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University; the Fifth Level Plan.



Campus Wing

Large Public Spaces in-between

Broadway Wing

| | | |
|---------------|------------------------|---------------------------|
| Meeting Rooms | Reception | Cinema |
| Dining | Bar & Lounges | Assembly Hall |
| Mezzanine | Mailboxes | Bookstore |
| Lounges | Black Box Theatre | Game Spaces |
| Rehearsals | (Experimental Theatre) | Student Admin. Plex Night |
| Club | Auditorium | Student Clubs |
| | Bookstore | WKCR Radio |

Figure 122: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University; the East-West building section.

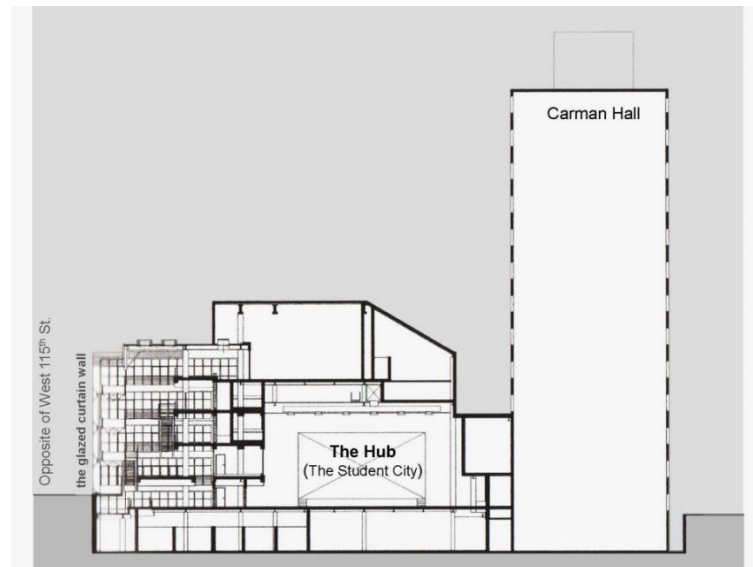


Figure 123: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University; the North-South building section.

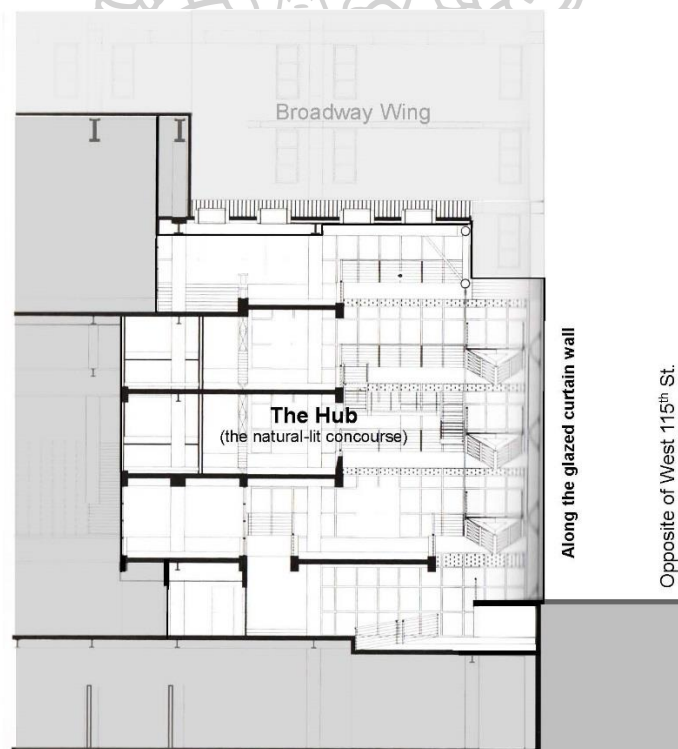


Figure 124: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University; the zoom-in South-North section at the Hub reveals the system of indoor ramps synchronized with the exterior walkway of the West 115th St., which internally connects Broadway Wing with Campus Wing. The intensity of social dynamics at the glazed atrium is highlighted by naturally light during daytime and glowed via artificial lights at nighttime.

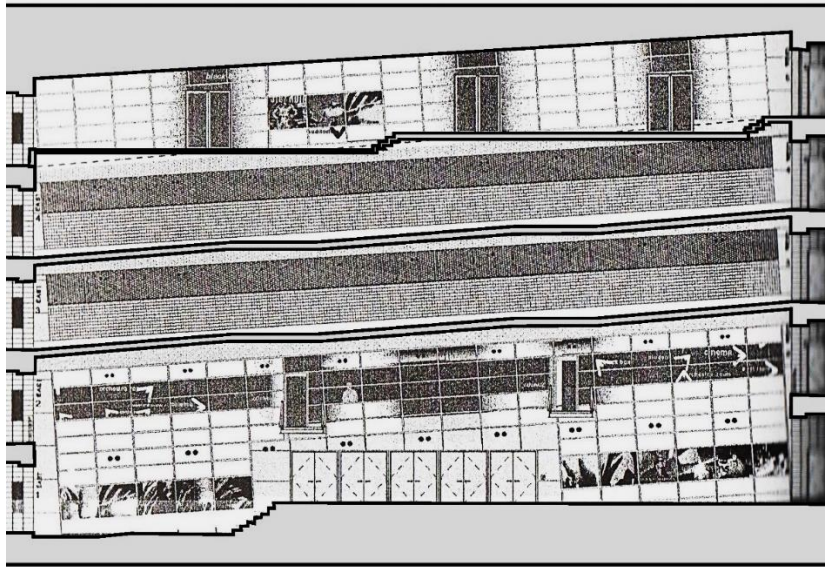


Figure 125: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University; the zoom-in East-West section reveals the system of ramps in relation to the wrapping lines of student lockers.

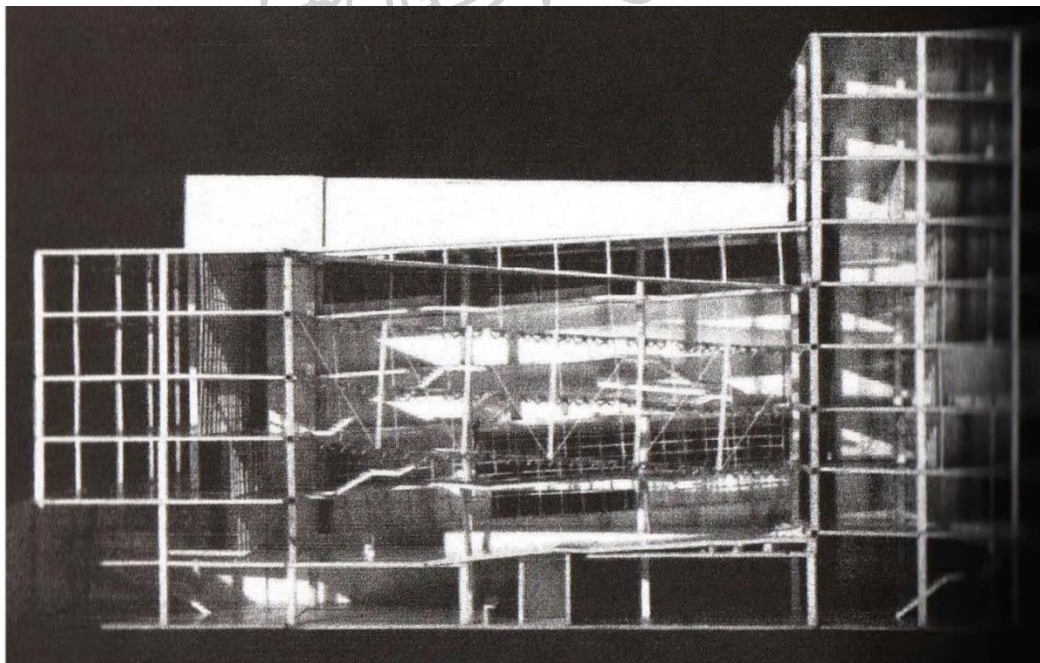


Figure 126: Tschumi's 1994-1999 Alfred Lerner Hall at Columbia University; the three-dimensional modeling of the East-West section.

To summarize in short, based on this second of Incompleteness; Contradiction-Illusion, the illusion inspired by the concept of snakes and ladders is portrayed in the porous configuration of circulatory shortcuts clad with transparent materials and components as a practical design objective to provide uninterrupted brightness by naturally or synthetically lit across the entire area of the hub. The concept of *illusion* achieves in supporting and not overruling the dynamism of students' movements, experiences and activities at this central circulatory juncture. The system of conflicts and imbalance in circulatory navigation through *contradiction* of spatial disorientation remained to dominate the design scheme in its purpose to manage the overload of programmatic multitudes. As a result, the Alfred Lerner Hall student center is programmed as a multipurpose facility to serve a huge population of student body in their constant engagements with the multitude of interconnected functionalities. Ultimately, Tschumi's tactical design of the hub achieves to maximize without compromising the spatial extent of circulatory dynamics at Alfred Lerner Hall.

For the third and final term of Incompleteness; *Referentiality* and *Subjectivity*, the method of *Referentiality* is referred to numbers of influential references or external inspirations to which an architectural project outsources and uses as methods of design, while the concept of *Subjectivity* is referred to the corresponding force of architect's personal method of design direction, implementation, execution, and so on. Alfred Lerner Hall's account of *Referentiality* is linked to Tschumi's design methodology in its strategies of contextual response to the adjacent fabric of neoclassical architectural conformity in relation to the entire campus' building style, type, configuration, and material palettes established according to the 1890 documentation of the Columbia University masterplan drawn by McKim Mead and White. He positioned the two new contextualized building masses and their elevations into two different prime frontages; one facing Broadway Avenue was conventionalized with the more neoclassical elevation according to the original masterplan, while the other facing the campus side was a

further aestheticized rendition of the elevation based on the same neoclassical convention but instead in reversed organization of a slightly shifted material palette:

We worked a lot on the normative part. We looked at a lot of documentation of the McKim Mead and White buildings. ...You have almost one kilometer of buildings which all use the same principle of the cornice line, the granite base, and the use of bricks. We decided to keep true to that, too. ...On the other side, the building holds a very prominent position within the university campus because it helps to mark the corner of campus. We pulled out the glass and made a reversal, an inversion. Instead of having bricks and granite and limestone here, we turned it the other way around. (Futagawa, 1997:138-139)

While accepting to adopt the historical convention of the original masterplan as a decisive starting point, Tschumi assigned the project's thematic term of 'the hub' to conceptually counterbalance with the static, normative, and regulated constraint anchored by the fragment of two ends, each of which signals prominence and conforms to tradition. The synthesis of the hub or the city within the city, accounts for Tschumi's association with the conceptual counterbalance of *Subjectivity* in regards to the Theory of Incompleteness. As a whole, Tschumi's subjective synthesis of the hub at Alfred Lerner Hall suggests a restructuring aim of deconstructive operation in regards to the architectural improvement for the academic institution. Specialized in the restructuring potentials of matters, one essential aspect of Deconstruction lies in its so-called architecture of institution. (Wigley, 2010:46) Upon the sociopolitical scale and scope of the Columbia University, the student center allows students to reclaim as well as redefine their collective territorial boundary i.e. their own city within a wider city of university's realm.

Whether Deconstructivism in general or specifically Incompleteness, the conceptualized process rather than aimed result becomes an apparent focus of action.

For instance, in Tschumi's development of Event Architecture, the design/construction of conditions rather than conditions of design/construction is invested upon. Particularly, this strategy has suited Deconstructivist architectural constructs in its coping with this disjunctive and indeterminate progression of our contemporary world—a heterotopia swamped by abnormalities, multiplicities, and diversities. (Noever, 1997:130) Alfred Lerner Hall represents Tschumi's urgent heterotopic proposition for Columbia University. Hence, Tschumi's proposition of the 'in-between' or the 'deviant void' is undeniably established as the activated nucleus of students' life at the Alfred Lerner Hall. Or as he further reiterates in several different terms in persisting the utilization of 'the hub' as an ultimate solution to every design decision across the entire program. The hub resolves an intricate infrastructure of such labyrinthian circulatory network into an organized distribution of functions and services. It is the node at which each and every constituent across an entire complex is configured to face, rotate, or interconnect—Tschumi's architecture of the hub represents an ultimate place of exchange. (Futagawa, 1997:146) Hence, to summarize in short, based on the third and final term of Incompleteness; Referentiality-Subjectivity. The method of *referentiality* referred to the adaptation based on the masterplan of McKim, Mead, and White. Executed in such conformity of design, the sequence of building's surface materials was replicated and applied in accordance with the contextual particularity framed by the original neoclassical masterplan. However, the conceptual counterbalance in *subjectivity*, referred to the synthetical invention of 'the hub' in 'the void'—this glazed sequence of the in-between, is established as the supportive role to the method of uniformity by conformity. The invigorated everyday life in students' circulatory movements remains grounded under one roof of university tradition despite the vitality of innovative hub at the Alfred Lerner Hall as a concept in this case is overruled by the superimposition of the contextualized design purpose of the overall building program which reflects the homage of institutional, traditional, and historical lineage.

For the final project in this chapter selected for an analytical review to serve the goal of this dissertation so as to establish the possible interrelation between Deconstructivism and Incompleteness, the last of Gehry's three represented projects is **the 1984-88 Edgemar Development in Santa Monica**. Chosen based on its architectural representability and critical capacity to underline the central argument which again interrelates to Deconstructivism, it potentially concludes the theoretical purpose in the domain of Incompleteness—the three sets of binary terms; *Fragment-Absence*, *Contradiction-Illusion*, and *Referentiality-Subjectivity*. However, it is essential to first identify Edgemar Development project in connection to Deconstructivism which subsequently would entail the philosophical footing of Derrida's Deconstruction as well as the visual-formal aesthetics of Constructivism.

From the beginning, Abby Sher, the commissioner of the project, had a commercially-viable vision for the programmatic requirement for Edgemar development to be a mix-used cultural and community complex—a combination between a museum as an anchor and a series of commercial retails and office spaces as supporting venues—between Santa Monica Museum of Art group in conjunction with the lineup tenants such as a bookstore, a restaurant, the Ben & Jerry's Ice Cream shop, the new tenancies on the 2nd floor office spaces, and so on. (Gehry, Friedman & Sorkin, 1999:60-65) Conventionally, the strategic location and the traditional position of an art institution would be associated with a preestablished condition of a standalone entity that includes the cultural-iconographic presence with exterior prominence, secured containment, or supportive functions as of educational academies, for instance. Philosophically, the Deconstructionist mode of interrogation, indicated by Gehry's architectural proposition, would subvert the tradition of museum's prominent physical presence especially as the forefront centerpiece by instead placing the art program at the property's back corner away from everything else—no presence of museum frontage whatsoever from the main street. Gehry's scheme further challenges a conventional organization of museum building design by burying the actual museum building mass behind a disperse

arrangement of different building forms assigned with different uses and multidirectional pathways across the property: *The location of the public museum spaces at the rear of the site, unnoticeable from the street, signals a conscious decision to create a new type of museum far removed from the conventional understanding of the museum as an autonomous institution housed in a conventional, solitary building.* (Mathewson & Gehry, 2007:65) In comparative association with Constructivist dynamic visual and formal effects, besides the overall appearance of non-orthogonal building configuration; evidently and correspondingly readable in building plans, Gehry strategically implemented several distinctive sculptural forms intended not to enclose those spaces with specific use, but only to demarcate, appropriate, as well as accentuate the subordinate points of transitions between those specific uses. From the building frontage, the first sculptural element, encasing the staircase connecting the parking levels to the office space on the first level above ground, would subsequently articulate and anchor by filling in an entire 250-foot stretch of property's footprint jugged against the street front—along with the array of five separate, small structures. The remaining sculptural elements point to the four rising tall vertical structures.

The first vertical element, situated on top of the central retail shop nearest to the street, would invitingly mark one of two diagonal street accesses into the inner courtyard of the property; moreover, at the topmost of this slender street-facing spire, the three-sided steel top frame connected to the four tilted steel bars clad in metal sheet, was described to partially delineate the view toward the sea from the distant residential hillside behind the project. (Dal Co *et al.*, 1998:294) The following three vertical elements, directly inspired by the Italian towers of San Gimignano, originally represent the initial visual image that Abby Sher herself envisioned for Edgemar Development—this reminiscence of the quaint and intimate communal surrounding in a typical medieval village from the European past. (Gehry *et al.*, 1999:60-65) Constructivism in Gehry's interpretative design of these three different towers would rest upon its purpose of visual disconcertion and commotion; created particularly to vitalize the significance of

transitions placed below each tower structure within the courtyard space. The first tower, an open cubic framework drawn by connected steel beams marks the transition from street to the inner courtyard and designating the open-air meeting space for the first-level offices by the terrace above. The second tower, the top-glazed greenhouse tower demarcates a transitional space reminded from the medieval time as the townhall for the community within the courtyard. The third tower, housing the elevator shaft and blanketed in chain-link mesh screen, demarcates the final transitional point of reflection—through the screened perspectives, visitors could look back from the beginning at the two separate routes accessing from the main street.

To review Gehry's Edgemar Development by the theoretical terms of Incompleteness, the premise of the project's deconstructed parts would be assessed in accordance with Incompleteness binaries which focus on the aspects of sustaining positivity within the balance between destabilized methodology and stabilized conceptuality—between indeterminacy and control, between disorder and order, between partiality and whole, between chaos and control, for instance. Based on the first term of Incompleteness; between *Fragment* and *Absence*, the assessment begins to indicate that the Edgemar Development exemplifies an expressive physicality of *Fragment* aggregated into an assemblage. Initially, in terms of the disorganized plan, segregated spatiality, and dislocated experience, the method of *Fragment* and the concept of *Absence* found in the project are positioned in an almost oppositional factor against one another. The first term refers to the near *Absence* of museum entity buried by the rearmost of the plot and occupying the renovated orthogonal structure in the previously dairy building is displaced away from immediate visibility and accessibility from main street. In contrast to the rest of the other supporting programmatic units, this second term refers to the dispersing nature of project's *Fragment* which effectively diverts the attention and the attraction away from the supposedly main anchoring art program of the commercial development. Especially due to the fact of a short-lived and unsuccessful run, the notion of a public place such as of the art museum. As an

eventual lost cause, the museum was subsequently replaced by the more private performance studios used by a theatre company; currently run as Edgemar Center for the Arts. In short, the dominant entities of commercial components intended as supporting *fragment* as retail programs effectively overpowered and eventually overran the counterbalance in the *Absence* of the cultural significance of the museum's program. Additionally, Charles Jencks explains Edgemar Development in an explicit depiction of fragments without 'overall unities' and his full support of the project's vivid appearance of industrial landscape which Gehry as though improvised complex and diverse forms. Nothing is absent except Jencks' explanation on the obscurely positioned museum program at Edgemar Development, in his words:

Gehry's conversion of Edgemar Farms, Santa Monica, into offices, retail and a small gallery is typical. A silver-grey tonality dominates these buildings and the piazzetta. Concrete, sheet-steel, aluminum and chain-link fence are naturally grey. the commercial street vernacular is absorbed behind green tile. Everywhere forms jut about in awkward dissonance. A diagonal stairway takes on huge, bloated proportions — at once an Egyptian gangway and menacing industrial object, becoming an icon of entrance. Truncated towers rise above the central square, almost useless spaces which are sometimes splayed and shifted. These could be reminiscent of San Gimignano except they have no defensive function and are excessively rhetorical about their lack of use. Also, with their neutral industrial look they remind one more of airplane hangars than palaces. The most extraordinary and refreshing view is from within the chain-link cage: from here the moiré patterns and interfering metal wires shimmer and further distort one's perception, making this group into an evocative industrial landscape, a place where anything might happen. (Jencks, 1990:270)

For the second term of Incompleteness; *Contradiction* and *Illusion*, the method of *Contradiction* is linked to the nature of physical assemblage in the architectural

project organized in the disconcerted, disjunctive, and dissociative fashion displaying the conflicting visible evidence of combined multiple forms, while the concept of *Illusion* is referred to the predesigned choreographed experience intended to dictate the experiential sequences according to architect's personal design narrative. In the initial assessment, the sense of *Contradiction* emerged with the physical incoherence and destabilization in Edgemar's overall building design appears evidential in its collage of mix-match conglomeration in building types, architectural vocabularies, structures, shapes, expressions, materials, styles, and so on. (Ragheb, Cohen, Colomina, Friedman & Mitchell, 2001:89) However, according to the relationship between the programmatic consideration and the corresponding experience, whether the programmatic placement would effectively and architecturally transfer or contradict to the actual impact on spatial experience, Gehry strategically created an *Illusion* of intimacy by placing five separate small village-like buildings, facing public at the Santa Monica main street, in order to welcome visitors to be drawn by the street-frontal retails and ultimately passing into the other venues within an inner courtyard of whose direct view was preciously protected or confined: *...the allusion to urban patterns common to typical European villages and create a sense of intimate urban scale uncommon in automobile-infatuated Los Angeles.* (Mathewson & Gehry, 2007:65) Ultimately, the method of *Contradiction* in aggregating destabilized physical forms at Edgemar stands prominent as an assemblage of undeniable disjunction despite the counterbalance of the concept of *Illusion* in choreographing an intimate and indirect circulatory experience through irregularly angled alleyways as in quaint town blocks of a traditional village. Consequently, the conceptual counterbalance of intimate town experience is positioned to support the entire disparate outlook of disjunctive network at Edgemar complex.

For the third and final term of Incompleteness; *Referentiality* and *Subjectivity*, the method of *Referentiality* is linked the outsourced numbers of influential references or outsourced record of external inspirations, while the concept of *Subjectivity* is linked to the corresponding force of architect's personal method of design direction, implementation, execution, and so on. For the method of *Referentiality*, from the

beginning of the project brief by the developer Abby Sher herself, the imagery of the Italian medieval piazza or the outdoor courtyard surrounded by the Italian medieval towers of San Gimignano represents the initial vision of the Edgemar project. Subsequently, the challenge rested on Gehry's architectural manifestation whether he could have fully taken advantage of this external input of imagery in his design at Edgemar Development. Gehry proposes the total of four tall vertical elements; the first, a series of leaning and connecting rectangular bars at the top of this spire clad in metal sheet, is placed at the frontmost center of the property to anchor as a visible landmark for the development. Next at the crown of the second vertical element, a tilting cube with open steel frame immediately captures visitors' attention along the obliquely-cut pathway leading into an inner courtyard at the center of the development. Consecutively, the eyes would encounter the glazed greenhouse tower whose placement of this third vertical figure at the courtyard might resonate a common centerpiece of a townhall placed to dominate at a piazza in an Italian village. At the far opposite end marks the final vertical element which was meant to infuse the figurative reminiscence of San Gimignano's towers—behind its draping chain-link mesh screens, the direct view of the elevator shaft is partially concealed. As previously mentioned, besides the fact that their spatial purpose to demarcate non-specific circulatory and transitional spaces underneath, Gehry's commanding features of these towering figures might inarguably step into a realm of Jencks' double coding in postmodernist architecture. Furthermore, Aaron Betsky, in support of Gehry's breakaway tendency radicalized out of his functionalist-modernist contemporaries alludes that an extent of Gehry's liberated perception on his formal influences for a new world of fragmentation is adopted without in-depth pursuit of cultural or historical significance in any connection to De Stijl, Bauhaus, ancient monuments, for instance. (Betsky, 1990:47)

Gehry deployed modernist techniques in shaping the forms and applying the materials so as to critically appropriate his interpretive reminiscence to this medieval imagery of inspiration; however, whether the public would be able to understand and approve of his visual code of interpretation would not otherwise deter Gehry's claim as

so because in double coding both consonant connotations and conflicting meanings are being communicated simultaneously. Therefore, as a modernist perspective, the conceptual counterbalance of *Subjectivity* of double coding in Gehry's elaborate implementation of diverse forms would represent the support of the privileged act of simulative reproduction of the building form overruled by its referential intent upon a building type found originally in the towers of San Gimignano. Hence on the contrary, as a postmodernist perspective, the Referentiality in double-coded connection with the medieval forms could permit any attempt of Gehry's subjective translations—an arbitrariness of an external architectural influence.

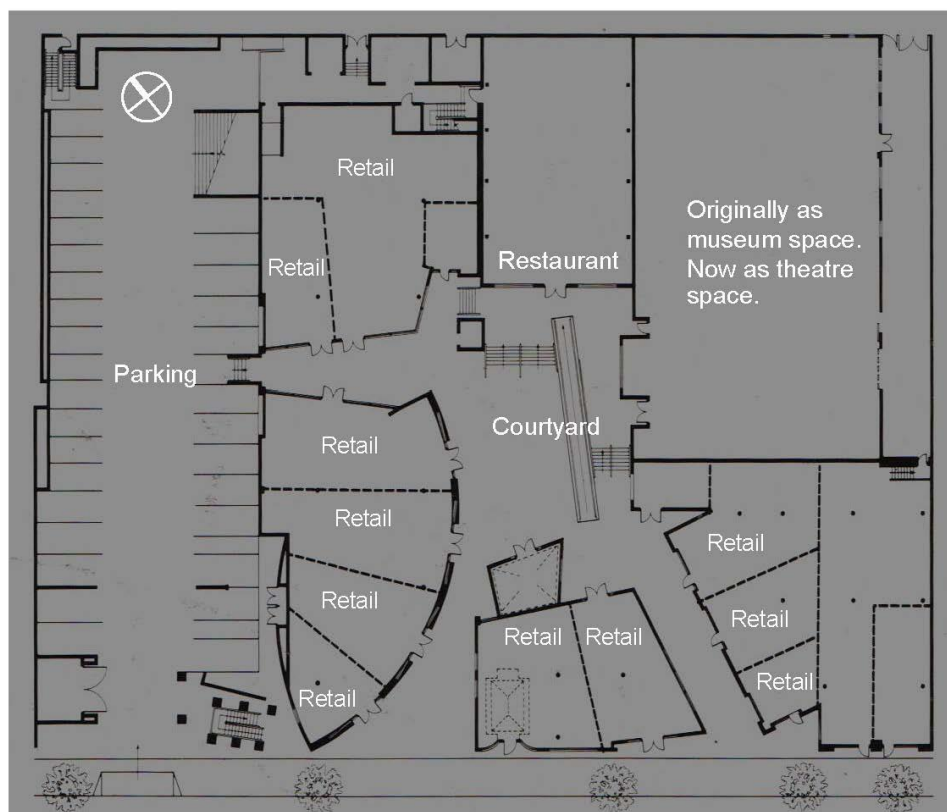


Figure 127: Gehry's 1984-88 Edgemar Development in Santa Monica; the Ground Level Plan.

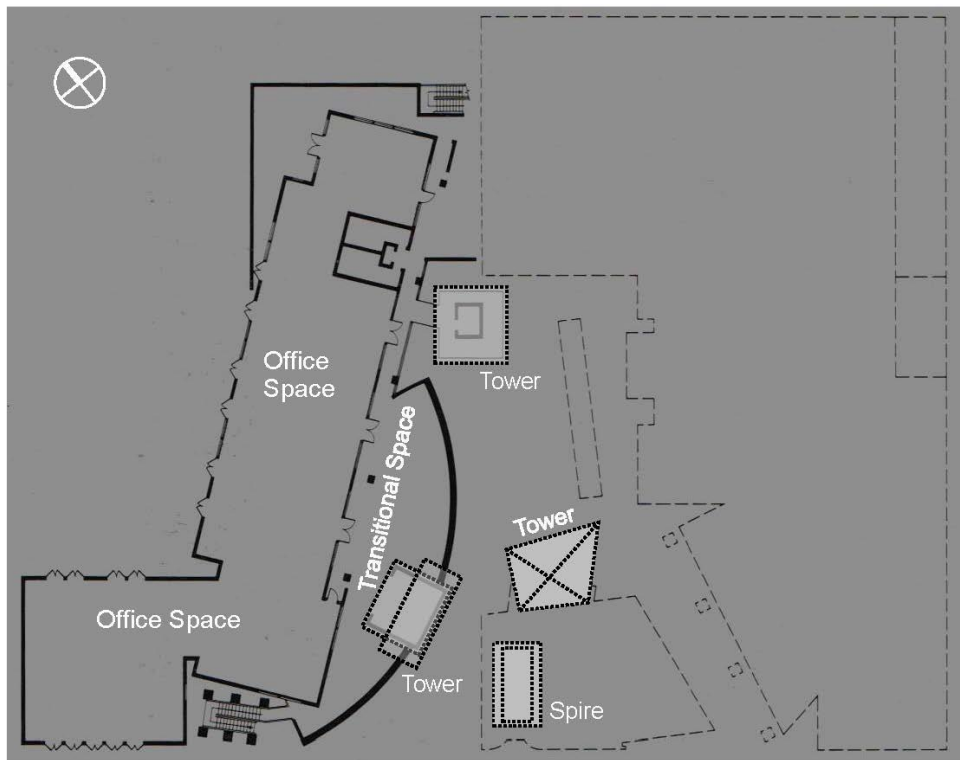


Figure 128: Gehry's 1984-88 Edgemar Development in Santa Monica; the Upper Level Plan and the positions of four vertically protruding forms; three towers and one spire.

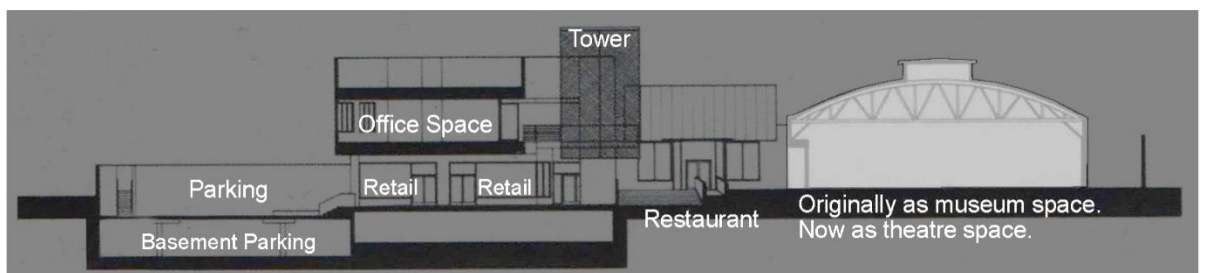


Figure 129: Gehry's 1984-88 Edgemar Development in Santa Monica; the West-East building section

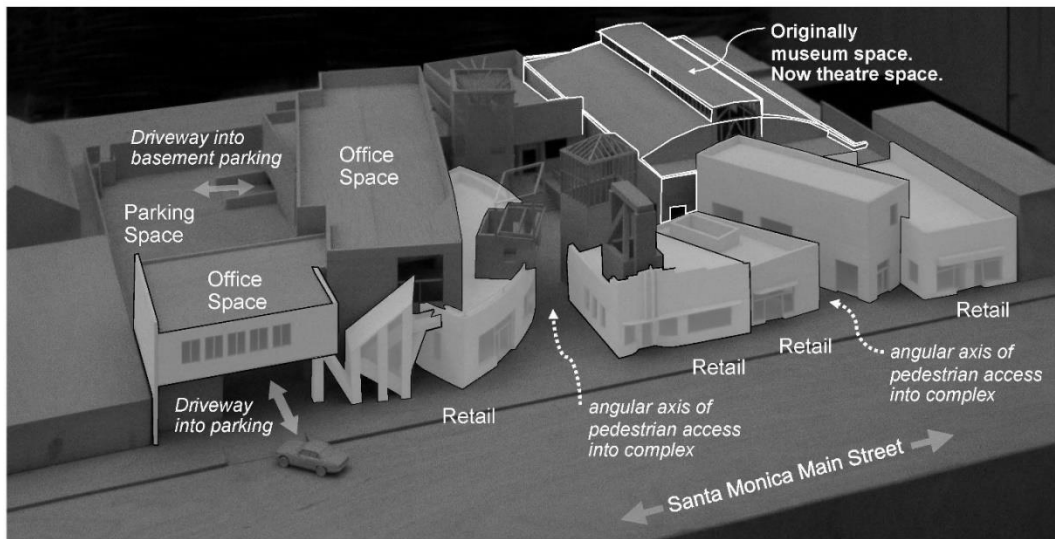


Figure 130: The three-dimensional model of Gehry's 1984-88 Edgemar Development in Santa Monica; the irregularity and disjunction of the entire development complex were the results by design of indeterminate relations between the assigned building types versus programmatic uses. And the fragmented displacement of programmatic aggregates which deprioritizes the original museum space as unfeatured presence.

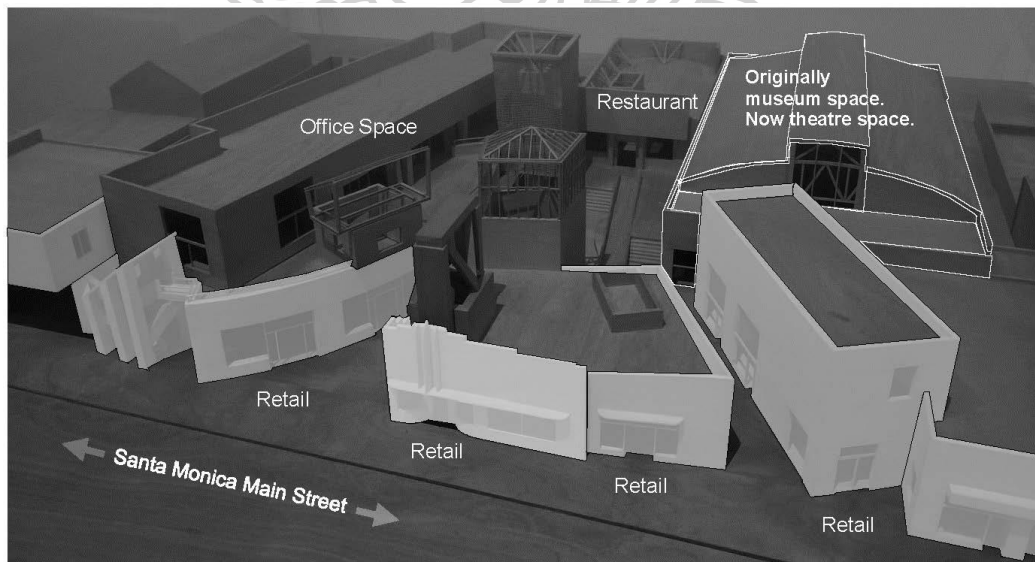


Figure 131: The three-dimensional model of Gehry's 1984-88 Edgemar Development in Santa Monica; the irregularity and disjunction of the entire development complex were the results by design of indeterminate relations between the assigned building types versus programmatic uses.

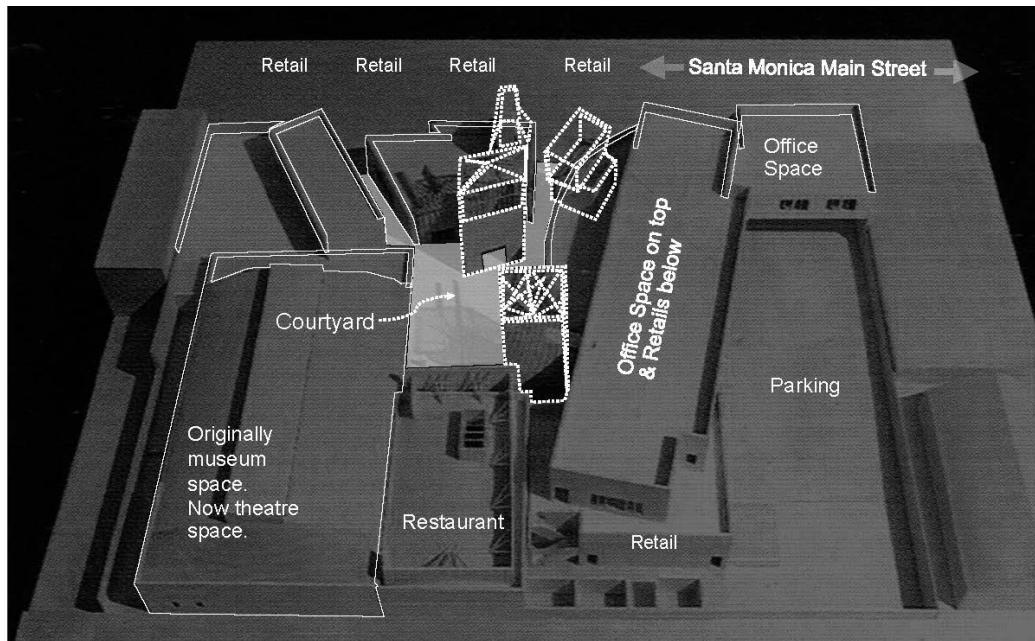


Figure 132: Gehry's 1984-88 Edgemar Development in Santa Monica; the three-dimensional model highlights the fragmented displacement of programmatic aggregates which deprioritizes the original museum space as unfeatured presence.

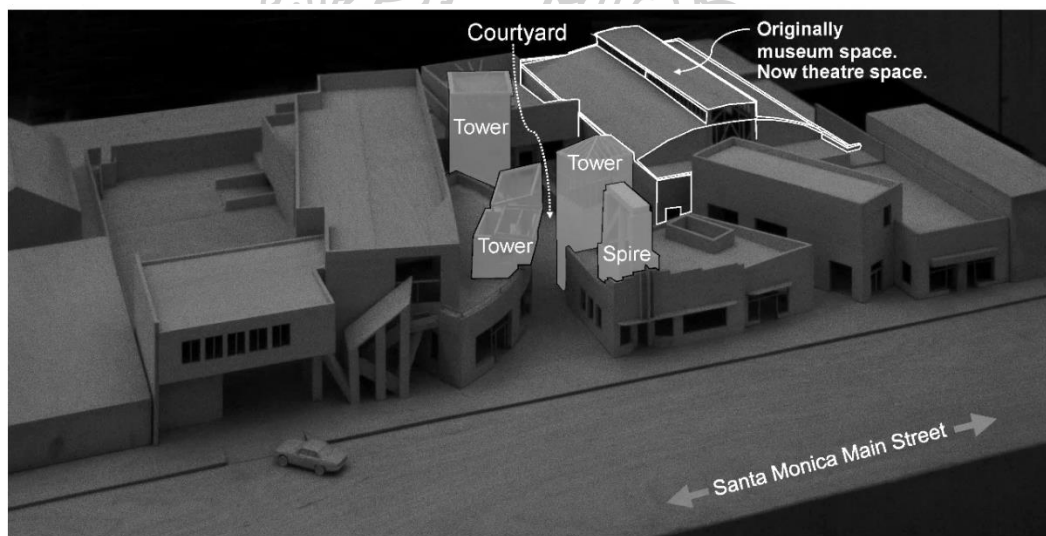


Figure 133: Gehry's 1984-88 Edgemar Development in Santa Monica; the three-dimensional model highlights the positions of four vertically protruding forms; three towers and one spire in relation to the experience of arriving into the central courtyard—reminiscent to the imagery of the Italian medieval piazza or the outdoor courtyard surrounded by the Italian medieval towers of San Gimignano.

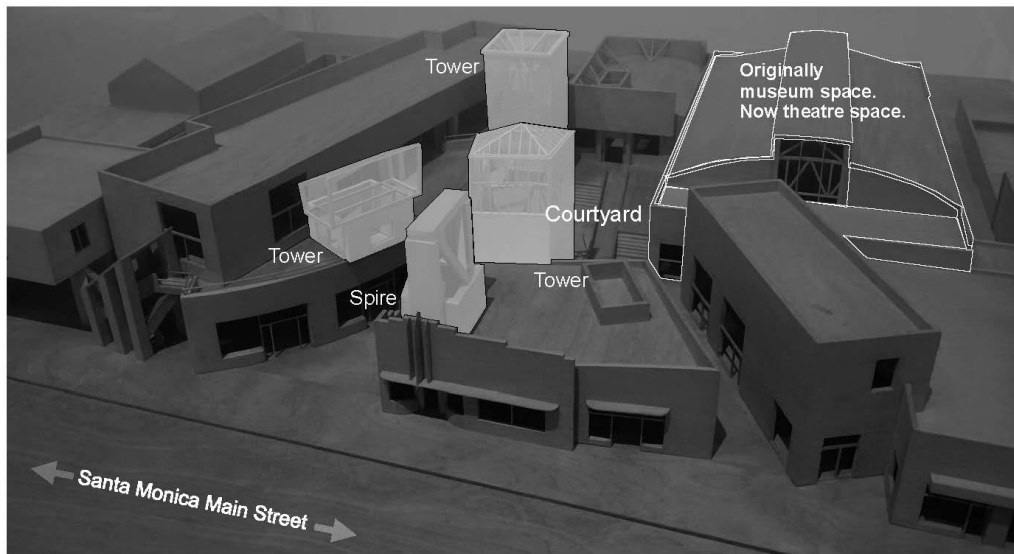


Figure 134: Gehry's 1984-88 Edgemar Development in Santa Monica; the three-dimensional model highlights the positions of four vertically protruding forms; three towers and one spire in relation to the experience of arriving into the central courtyard—reminiscent to the imagery of the Italian medieval piazza or the outdoor courtyard surrounded by the Italian medieval towers of San Gimignano.

Evidently, it became essential to Gehry to extend his modernized range of abstraction to the extreme. Beyond programmatic functionalism, spatial dynamism, urbanistic contextualism, he began to manipulate everyday building materials toward eventually a mythological object of another world in which its reality was deformed and reformed. The skins, bodies, and every characteristic of the building can be exposed, disconnected, and shifted out of their ordinary modes of perception. An outlandish assertion of Gehry's monumentality suggested an uncontainable paradox torn between a liberating stature as a public object of architecture and an intimate interior space for comfort and use. (Betsky, 1990:48-49)

However, Gehry's enigmatic architecture, part of the New-Moderns with Tschumi in it and as Jencks termed it, took on an artistic role in elaborating modernist forms toward a synthetic play of stylistic oddity and even sometimes humor. The New-Moderns as Jencks explains was fallen indeterminately between two tendencies. As Neo-

Modernists, Deconstructionists, or Deconstructivists, one tendency refused utopianism and persisted on with an antithetical pursuit of decomposing and recomposing modernism. Eisenman, Tschumi, Libeskind, Fujii, Gehry, Koolhaas, Hadid, Morphosis and Hejduk tampered with self-justifying metaphysical logics and revisiting the 1920s Russian Avantgarde movements and theories of Deconstruction. The other tendency, as Jencks indicated, followed the mannerist characteristics of late-modernist and postmodernist architecture and continuing to elaborate the complex form based on the trajectory of modernist movement—Foster, Rogers, Hopkins, Maki, and Pei, for instance. Defying consistency and criticality of modernism with references in comical twist, the Neo-Modernist aspect of *the non-sequitur* (i.e. indeterminate, inconclusive) humor existed in Gehry's 'fish and snake, potting shed, turret, obelisk, horse head' volumetric shapes and Eisenman's personalized three-dimensional 'banana' and 'L' concept of warp, repetition, and distortion. Joining the two architects, Kazuo Shinohara, Fumihiko Maki and SITE, in Jencks' argument, inclined toward art in their different comical systems of decomposition. (Jencks, 1990:17,30,282) Similarly, Tschumi likewise categorized this antithetical reform of modernism into two tendencies. Both were initially inspired by their leaning associations with linguistics and semiology, one was translated as deconstructivism and the other as historicist postmodernism. Historicist postmodernists, in Tschumi's explanation, synthesized metaphorical narratives and references onto suggestive forms, whereas deconstructivists synthesized binaries of comparative as well as oppositional variations onto personalized fictions of systematic scenarios in response to function and program. (Tschumi, 2001:253) Noticeably, one would begin to realize that in *Referentiality* and *Subjectivity* as the third binary of Incompleteness could dictate the fluctuation between two endpoints whether driving Deconstructivism towards Postmodernist or Neo-modernist tendencies. In case of an emphasis of design narratives prioritized on external points of references rather than subjective forces of personalized ideas, *Referentiality* would position Deconstructivism toward its Postmodernist inclination—a externalized double-coding product of metaphoric, eclectic, ironic, parodic, complex architectural form which regards

historicist references and semiotic associations to multicultural traditions and orders. (Tschumi, 2001:221) On the other hand, in case of an emphasis of design narratives prioritized on subjective forces of personalized ideas rather than external points of references, *Subjectivity* would position Deconstructivism toward Neo-modernist inclination—an internalized product rooted in modernist techniques of fragmentation—a formally manipulated work of montage or collage prone to mannerist complex architectural forms, and disregarding both historicist references as well as theories associated to the unideological and unfunctional aspects of Deconstructivism, Deconstructionism, or Deconstruction, as some of Gehry's Deconstructivist works would be critiqued: *modernist techniques of fragmentation – especially montage and collage – to move towards a contemporary understanding of the relationship between part and whole where variation supersedes unity and surplus nullifies shortfalls.* (Bergdoll & Oechslin, 2006:343)

Ultimately, the following matrix which is purposefully structured according to the original framework of the Incompleteness binaries; fragment-absence, contradiction-illusion, referentiality-subjectivity, would summarize how Deconstructivism would privilege the destabilized conditions of the imbalance in regards to statement, argument, proposition, subject, matter, etc. In contrast with the matrix in the assessment of Deconstruction, Deconstructivism is proven to apply in response to the methodological imbalance with its conceptual counterbalance and regaining back substantial amount of positive territory by securing some key stabilized ground rules toward uniformity, cohesiveness, unity, whole. In the end, the imbalance of Deconstructivism generated by the aspects of destabilized methodology has found its ways to dominate the majority of the architectural outcome. Furthermore, in repeating the same structure used in the matrixes with the aesthetical discourse of Incompleteness, with the philosophical discourse of Deconstruction, and here again with the architectural discourse of Deconstructivism, the distinct difference between the matrixes of the three discourse has summed up the significant underlying interrelation between Incompleteness and

Deconstructivism. The root of both discourses is proven to be constituted out of the same lineage with shared structural and foundational premises. The theoretical constructs of Incompleteness consist of the polarity between two balancing tiers. The first tier comprising three methods; Fragment, Contradiction, and Referentiality would respectively represent the systematic path of destabilization toward the methodological imbalance, while the second tier comprising the other three concepts; Absence, Illusion, Subjectivity would respectively represent the path of stabilization by conceptual counterbalance. For the actual purpose of Incompleteness used in an operative assessment upon speculative discourse, subsequently the three methods and the three concepts must be paired up into the three binary terms; Fragment-Absence, Contradiction-Illusion, and Referentiality-Subjectivity; respectively, these terms of Incompleteness are used to identify, moderate, regulate, and deliberate the tipping point of balance between partiality and whole, between indeterminacy and control, between disjunction and conjunction, for instance. Consequently, the aesthetical discourse of Incompleteness privileges the perseverance of stabilized counterbalance toward restorative positivity of contained whole, while the philosophical discourse of Deconstruction privileges solely toward the destabilization of methodological imbalance and refusing every tenet of counterbalance, and ultimately the architectural discourse of Deconstructivism privileges the destabilization of methodological imbalance while regaining and maintaining a significant level of conceptual counterbalance.

Table 15: The Balance of the overarching Polarities in the Theory of Incompleteness

| | PARTIALITY | WHOLE |
|----------|----------------|----------------|
| | Imbalance | Counterbalance |
| | Methodology | Concept |
| Binary 1 | Fragment | Absence |
| Binary 2 | Contradiction | Illusion |
| Binary 3 | Referentiality | Subjectivity |

Table 16: The Breakdown Matrix of Incompleteness in Deconstructivism; The Privilege to Imbalance over Counterbalance

| Polarity 1 (Binary/Duality) | The 1 st scope of Incompleteness | Agenda / Content | Tendency / Impact | General Characteristics |
|--|--|--|---|---|
| Privilege to imbalance Instability of Methodology | Fragment The prevalence ...of physical parts ...of individual details ...of lesser components ...of incongruous segments | Scheme disorganized plan Spatial segregation dislocated experience | Toward Partiality by disconnection by indeterminacy by open-endedness by destabilization | <i>complex, plural, componential, segmented, explicit, etc.</i> |
| Prone to Counterbalance Compromised Stability of Concept | Absence Toward reduction & inhibition of extensive architectural objects and forms. Replaced by the presence ...of descriptive themes ...of relevant keywords | Program ...coherence ...consistency ...comprehension of multifunction of multiprogram of multidimension | toward Whole Promise of cohesion. Controlled narrative. Restorative potency. ...Stability ...Containment ...Uniformity ...Determinacy | <i>abstract, ambiguous, latent, implicit, psychological, etc.</i> |

| Polarity 2 (Binary/Duality) | The 2 nd scope of Incompleteness | Agenda / Content | Tendency / Impact | General Characteristics |
|---|---|---|---|---|
| Privilege to imbalance Instability of Methodology | Contradiction physical assemblage; appearing disorganized in ...conflict ...disjunction ...dissociation ...displacement | scheme Physical & Visual incoherence Destabilization in an overall building design ...types...styles ...tectonics ...structures ...materials ...facades | Toward Partiality by disconnection by indeterminacy by open-endedness by destabilization | <i>indefinite, inconclusive, distracting, deconcentrated, disjunctive, disconcerted, etc.</i> |

| | | | | |
|---|---|--|---|--|
| <p>Prone to Counterbalance</p> <p>Compromised Stability of Concept</p> | <p>Illusion</p> <p>Pre-designed & Prescribed narrative of</p> <p>...choreographed experience ...controlled spatial performance</p> | <p>program</p> <p>Precision & Dictate of outputs & effects</p> <p>...organizational sequences ...circulatory sequences</p> <p>authorized by architect</p> | <p>toward Whole</p> <p>Promise of cohesion. Controlled narrative. Restorative potency.</p> <p>...Stability ...Uniformity ...Containment ...Determinacy</p> | <p><i>suggestive, mysterious, insinuating, implicative, purposeful, concentrated, etc.</i></p> |
|---|---|--|---|--|

| <p>Polarity 3 (Binary/Duality)</p> | <p>The 3rd scope of Incompleteness</p> | <p>Agenda / Content</p> | <p>Tendency / Impact</p> | <p>General Characteristics</p> |
|---|---|--|---|--|
| <p>Privilege to imbalance</p> <p>Instability of Methodology</p> | <p>Referentiality</p> <p>Outsourced numbers</p> <p>...of influential references ...of external inspirations ...of design impacts</p> | <p>Scheme</p> <p>Implementation & execution in the manner of Postmodernism</p> <p>Synthetic reproducibility in Double-coding intents</p> <p>...of dissonance ...of incongruity ...of inharmony ...of incoordination</p> | <p>Partiality</p> <p>by disconnection by indeterminacy by open-endedness by destabilization</p> | <p><i>dissolution dilution dissociative, discordant, incomprehensible , etc.</i></p> |
| <p>Prone to Counterbalance</p> <p>Compromised Stability of Concept</p> | <p>Subjectivity</p> <p>Ingenious force of architect's freewill</p> <p>personal method of design direction</p> <p>Inventive projection from the creative mind of an individual.</p> | <p>Program</p> <p>Implementation & execution with tendencies toward Neo-Modernism.</p> <p>Prone to consonance, cohesion, harmony, and coordination.</p> | <p>toward Whole</p> <p>Promise of cohesion. Controlled narrative. Restorative potency.</p> <p>...Stability ...Containment ...Uniformity ...Determinacy</p> | <p><i>intelligible, comprehensible, deterministic, idealistic, autonomous, etc.</i></p> |

Summary of Chapter Five:

Balance between Instability and Stability, Deconstructivism and Incompleteness

The works by two architects, Frank Gehry and Bernard Tschumi, exemplify the general extent in scope, definition, and potentiality of Deconstructivism. Both of their early Deconstructivist works probe conventional, traditional, politico-institutional, or sociopolitical standings of their projects; therefore, the affiliation to Derrida's Deconstruction would be inseparably relevant, because the very deconstructive fundamentals of oblique or not straightforward questioning indicated within the five presented design projects would indicate the ultimate idea of how the design and construction of building, as an inferior force, could challenge, rethink, renew, reinvestigate, displace, or overturn a certain form of authority which as an established superior force, dictates sociopolitical codes, conventions, traditions, institutions, and so on. (Wigley, 2010:47,52)

The wide range of characteristics among the works of Deconstructivists. And within each of their individual works, there are varieties and ranges. In an overall study of early Deconstructivist projects before the end of the mid 1990s, the two tendencies appear to dominate among the changes fluctuating from project to project. Between Neo-modernism and Postmodernism, following Jencks' terminological explanation, while the Neo-Modernist inclination of the former is more grounded in modernism while extending its mannerist agendas for instance in complexity of dislocation or deregulation of reform, the Postmodernist inclination of the latter refuses modernist ideologies and exploring other humanist alternatives of metaphorical, historicist, symbolic, nostalgic, and eclectic representations. Comparably in Tschumi's description for his synthesis of *Manhattan Transcripts* and the *Folies*, he had hinted one example of his own binary opposition signaling a slippery line of difference between the *Neo-Modernist* exploration of genuine and actual uncertainties within functions, activities, circulatory networks, or programs versus the *Postmodernist* simulation of false and alternative certainties expressing in forms, meanings, significations, for instance. (Tschumi, 2001:175-176)

As for the three sets of paired binaries in Theory of Incompleteness, while contributing to simplify and systematize the essential descriptions and highlights of Deconstructivism via Deconstructivist projects, the binary terms of Incompleteness begins to indicate the very rationale behind the potential polarities i.e. binaries encrypted to fluctuate within each project. The key polarity begins with the one between methodological imbalance versus conceptual counterbalance which expands to define other consequential polarities between major dominant versus minor subsidiary, between neo-modernism versus postmodernism, and so forth. The correlation between Incompleteness and Deconstructivism represents the shared lineage within the flux between partiality and whole which could be identified and described in the systematic progression of three binaries from an ultimate balance of whole up to an ultimate imbalance of parts; *Fragment-Absence*, *Contradiction-Illusion*, and *Referentiality-Subjectivity*, respectively. Another reminder in regards to the three binaries of six separate keywords, they are the operative keywords originally established based on the analysis of the systematic constructs in art projects by Mary Miss; three of which operate as methods toward imbalance, while the other three operate as concepts toward counterbalance.

In *Fragment-Absence* of Incompleteness, the term of *Fragments* operates along the premise of heterogeneity, montage, collage, juxtaposition, or superimposition of explicit parts. On the contrary, the term of *Absence* operates along the premise of indecipherability or allusion of implicit exposition by limiting to the minimum of parts in order to imply the maximum potential of what is not present. In *Contradiction-Illusion* of Incompleteness, the method of imbalance in *Contradiction* operates along the premise of incongruity, decomposition, destabilization, dislocation, disjoint, displacement, disharmony, conflict, dissociation, mistake, contrast, and so on—an impossible equilibrium potentially set in the concept of opposing binaries and prone to deform space in order to reform its spatial sequence, spatial movement, spatial circulation, and so on. On the contrary, the concept of counterbalance in *Illusion* operates along the

premise of control, scripted choreography, predesigned intent, consistency, and so on—a possible equilibrium supported by metaphorical, semiotic, representative qualities, potentially set in a concept of opposing binaries—intended to reform experience in an attempt to restore its overarching interconnectivity among segments, aggregates, compartments, configurations, networks, and so on. Finally, in *Referentiality-subjectivity* of Incompleteness, the method of imbalance in *Referentiality* operates along the premise of expanding contents, genres, doctrines, norms, disciplines, ideas, contexts, logics, rationales, or theories of design imposed by accountable, official, historical, philosophical, or theoretical references—texts, precedents, records, narratives, and so on. *Subjectivity* as the concept of counterbalance on the contrary operates along the autonomous premise of internalized or self-justified syntheses—free from any systematic chains of traceable and comprehensible logics—rationales, theories, translations, interpretations, and so on. Ultimately a creator is free to design based on his or her personalized execution—definition, selection, perception, abstraction, manipulation, experimentation, permutation, representation, sensibility, intuition, judgement, and so on.

Deconstructivism under philosophical influences of Deconstruction and artistic influences of Constructivism would potentially confirm that such of an antithetical position of reform as Deconstructivist architecture ultimately would aim to represent the superior otherness other than itself—another idealistic alternative other than the traditional, conventional, or standardized power of institutions, majorities, standardizations, conventions, traditions, and so on. While philosophically Deconstruction could have supplied Deconstructivism with multitude of linguistic-inspired orders of architectural autonomy, the self-justified architecture could have elevated its definitive role of operative concepts by questioning the very nature of *institutional* statuses; however, it would have risked averting any stable links to an actual experience of architectural space in relations to scale, proportion, symmetry, and

composition, and so on. The complexity of such unrepressed architecture wrestled in its poetic chances, its politicized connotations, its capitalist critiques, its radical ironies, its aesthetical incongruities, its stylistic interrelations, intermixed disciplines, its discontinued boundaries, its programmatic disorganizations, its uncontained dissipations, its maximized concentrations, its montage-collage techniques, its formal disruptions, its reversed subversions, its unjustified entities, its unidentified absurdities, its decentralized disjunctions, its heterogeneities, its fragmentations, or its juxtapositions (Noever, 1997:12-13) , instead would become the results out of its own syntheses of polarities, binaries, oppositions, paradoxes, imbalances, non-neutralities, perversities, and so on. Supportively, Tschumi began to question whether the emphasis on the driving overall concept could overrule altogether the subjectivity, the reality, or the actuality of experience, or whether the emphasis on the abstract language of architectural quest toward absolute truth could really supersede the freewill of one's feeling:

The architectural paradox had intruded once more. By definition architectural concepts were absent from the experience of space. Again, it was impossible to question the nature of space and at the same time make or experience a real space. The complex opposition between ideal and real space was certainly not ideologically neutral, and the paradox it implied was fundamental. Caught, then, between sensuality and a search for rigor, between a perverse taste for seduction and a quest for the absolute, ... Did architecture constitute the reality of subjective experience while this reality got in the way of the overall concept? Or did architecture constitute the abstract language of absolute truth while this very language got in the way of feeling? (Tschumi, 2001:68-69)

The open-ended potentials, the disputable characteristics, the indeterminate variations, and the expansive tendencies of Deconstructivism could be summarized into the three-paired framework of binaries; the Fragment-Absence, the Contradiction-

Illusion, the Referentiality-Subjectivity of Incompleteness. Not only this methodical procedure generates another significant indication of Miss' creative blueprints in her own works, but an attempt was proven also to formalize the abridging grass roots of creative constructs with Deconstructivism. The contribution gained from the Theory of Incompleteness lies within its tactical use of polarity between imbalance and counterbalance itself. There is a role in each pole of binary, one would surge to dominate, but risking to overrun and destabilize its own potential stepping toward the three different scopes of imbalance; Fragment, Contradiction, Referentiality, respectively. On the other hand, the other would resurge to counterbalance, conform, contain, and stabilize by stepping toward the other three different scopes of counterbalance; Absence, Illusion, Subjectivity, respectively.

In Fragment, Contradiction, and Referentiality, the three scopes are designed to favor, support, reflect, convey toward pluralistic nature of realistic expansion of diverse, segregated, and polarized contemporary world where the realization of parts would incline to privilege imbalance in partiality pressured by disperse, dissociated, dismantled, or disheveled parts. On the contrary, with a promise toward becoming a subsequent wholeness, completeness, entirety, decisiveness, absoluteness, the counterbalance of Absence, Illusion, and Subjectivity, the three scopes are assigned to favor toward idealistic world of conceptualization, intellection, imagination or abstraction where a ideology of parts would be calculated, designed, and constructed toward its intricate, restorative, implicit, and potent potentials promising an outcome in its eventual wholeness, completeness, entirety, decisiveness, absoluteness, and controllability.

There is the benefit in the task of historical categorization of architectural tendencies; most of all as a critical thought experiment within the use of binaries of Incompleteness. For instance, by notifying one dominant aspect over the other within each binary, as in Deconstructivism if Referentiality would be identified as a dominant force over Subjectivity, this determines the inclination in Deconstructivism toward its tendency of Neo-Modernism. Or if Contradiction in its conflicting application of metaphorical transference between linguistics and architecture would be identified as a

dominant force over Illusion in its lyrical experience streamlined by predesigned intent, the reading of any metaphoric figures translated or subverted into the double-coding forms would signal an inclination in Deconstructivism leaning toward the tendency of Postmodernist paradox of architecture. Or if Fragment would be identified as a dominant force over Absence, strong propensity toward the pro-postmodernist notion of pluralist complexities and multiplicities of form would overrule the pro-modernist notion of subtraction, reduction, or abstraction of form—regardless of whether the Deconstructivist tendency may be proven to incline toward modernism, postmodernism, or neo-modernism because the theoretical framework of Fragment-Absence would be able to identify Deconstructivism only in its initial and fundamental associations. Subsequently, Contradiction-Illusion of Incompleteness begins to perform at the level of acuteness in identifying differences of Deconstructivist grassroots between those three tendencies, the Referentiality-Subjectivity of Incompleteness ultimately performs in the decisive mode of determining the critical blueprints of Deconstructivist influences in its unstable variance.

In the following final chapter, the dissertation would attempt to reassert this theoretical viewpoint of Incompleteness in order to indicate any potential contemporary architectural practices which may share the same grassroot parallel within any level of the theoretical constructs of incompleteness. The inquiry upon the current manifestation of Incompleteness shall explore the general characteristics and the general historical and theoretical constructs of this architectural tendency in its reflection and perhaps reaction to the ongoing global advancement of contemporary contexts—multicultural, urbanized, populated, instantaneous, diversified, hyperconnected, hyperpolarized than ever. There would be collective highlights as the group of architects whose attitudes upon their works feature a certain comparability in systematic principles in relation to the flux between partiality and whole, and perhaps whether their balancing attributes could be found in either methods of imbalance or concepts of counterbalance. This balance of polarity epitomizes the purpose of Incompleteness, upon which Deconstructivism has as of now only distant connection, influence, and relevance.

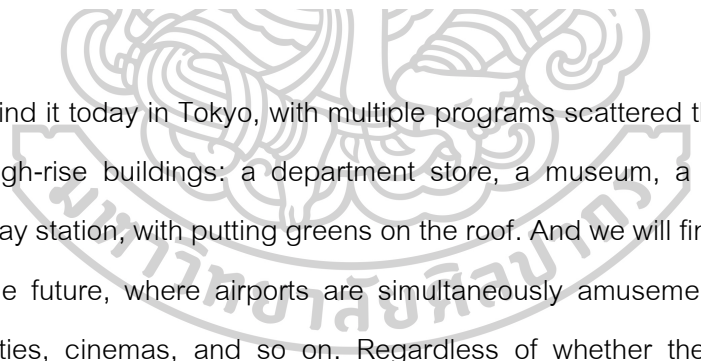
CHAPTER 06:

Contemporary Reflection on Incompleteness

Distance of Lineage, from Deconstructivism to Japanese Constellation

In this final chapter the theoretical model of Incompleteness will be devised to search for its contemporary paradigm in the realm of architecture. Theoretical constructs of Incompleteness so far have been proven correlated with the fundamental attributes of Deconstructivism; specifically, in the philosophical discourse of Derridean Deconstruction and in architectural discourse as spatial experience. Deconstructivism in its historical or cultural lineage has been categorized as part of either Postmodernist and Poststructuralist movements; however, in its architectural and theoretical sensibility has been categorized as an intellectual extension of modernist architecture. In Tschumi's argument, the intellectual extension includes the subversive intertextuality of modernist autonomy in which the conventions of various cultural subjects and disciplines; such as cinema, literary criticism, philosophy, cinema, and psychology can be dismantled for the purpose of rethinking against the cause-and-effect relationships which are no longer hierarchized within conventional ideologies but which are instead challenged, destabilized, and eventually replaced with the renewed concepts of contiguity and superimposition between function and form, form and program, economics and structure, perhaps even architecture and its own theory. (Tschumi, 2001:198-199) Furthermore, in Heidegger's implication of a positive extension of modernist reading of Heideggerian destruction which subversively is the means to disclose and expose the possibility of 'opening of space' which exceeds the philosophical tradition of space by providing the space as new possibilities to be unfold. (Wigley, 2010:185) Tschumi points to the necessity to engage the task of Deconstructive translation in a more positive approach in order to respond to an increased intensity and complexity. Architects has turned to abstract systems of grids building skyscrapers without order of meaningful substance except the so-called functionality, destabilizing the current conditions of the contemporary everyday world. (Tschumi, 2001:220) However, with a purpose of social

reform, there is opportunity to reformulate the concept of dismantling or destabilizing in Deconstructivism for positive benefits to the world of its actuality and not upon its oppositions. From the 1980s into the 1990s, besides Deconstructivism the oppositional and interventional movements having attempted to redefine the cause and effect of their extreme world include neo-modernism, eclectic classicism, critical regionalism, green architecture in architecture, or in the realm of art including new abstraction, new expressionism, figuration, neo-geo, and so forth. Into the 2000s, including Tschumi, the world calls out for the new solidity or the newly unified reality of counter-opposition and bypassing the trembling increase of multiplicity of society constantly promoted by theories, schools, movements and depicted through the New York Times, Vanity Fair, P/A, A.D., Assemblage. (Tschumi, 2001:236) From New York to Tokyo, several groups of contemporary Japanese architects while continuing the western design methods of superimposition, subversion, and fragmentation, but in general they begin to look for the new underlying ground rules based on their own national criteria. Tschumi illustrated the beginning of provocative change in Japanese contemporary context:



We find it today in Tokyo, with multiple programs scattered throughout the floors of high-rise buildings: a department store, a museum, a health club, and a railway station, with putting greens on the roof. And we will find it in the programs of the future, where airports are simultaneously amusement arcades, athletic facilities, cinemas, and so on. Regardless of whether they are the result of chance combinations or are due to the pressure of ever-rising land prices, such non-causal relationships between form and function or space and action go beyond poetic confrontations of unlikely bedfellows. (Tschumi, 2001:256)

In order to revive the dislocations and uncertainties of contemporary condition, Tschumi insists that contemporary architects must avoid the task of artistic illustration by painterly blurring or softening the conflicts between traditions, conventions, or principles; for instance, between figuration and abstraction, between ornament and

structure, and others. The new definitions of cities and their architecture cannot be designed; however, architects can, in Tschumi's view, design the condition of their attributes, flaws, and the in-betweens. (Tschumi, 2001:258) Between Tokyo and New York, there is a shared attitude in the new type of urban structure against monumentality and uniformity of masterplans and fixity of architecture as identifiable, memorable, or distinguished objects. (Tschumi, 2001:259) At this turning point in culture and society from the new Millennium onward Tschumi sees an emerging possibility of a new heterotopia for New York—the new confrontational jolt conditioned in disparate combinations of events. In Japan, it is the different sense of utopian defiance and of social critique that begins to take shape. The 2001 Sendai Mediatheque by Toyo Ito epitomizes this cultural turning point as he achieves in rewriting the rules of social perception without fixity. From then onward, the unique transformative model of extension in modernist attitude of architecture without barriers especially in cultural facilities would set forth the new drive and energy for the Japanese society in its power and spirit of change. (Gadanhó, Resnick, Springstubb, Fujimori, Igarashi, Worrall & Lowry, 2016:13) Ultimately, Sendai Mediatheque marked the turning point in architecture as a conceptual investigation which denies banality of forms. In search of the new impact of space, the project removes itself from the contemporary context of city and formalize its own design autonomy, in Ito's words, 'to create tubes of light so blindingly beautiful it would be difficult to tell if they were structural'. (Gadanhó *et al.*, 2016:14)

A Japanese Constellation, the 2016 MOMA exhibition in was held on March 13rd up to July 4th in New York. The curator Pedro Gadanhó organized the Museum's exhibition focusing on architecture from Japan. The selection of work clusters the group of Japanese contemporary architects who explores the particular inventive aspects of form and professionally they are bound close together as a cohesive group of radical practitioners or perhaps the worldwide avantgardes of the twenty-first century. The overarching theme in the 44-project showcase is committed to the social lives of buildings from houses to museums and the general aesthetics is the materiality of

transparency built in lightweight tectonics. (Gadanho *et al.*, 2016:7) Prior to the exhibit, the sign of change occurred with the announcement of the new commission of Guggenheim Museum in Helsinki awarded to the young French-Japanese firm, Moreau Kusunoki Architectes which once were groomed within the following professional footprints of SANAA, Kengo Kuma, and Shigeru Ban. The mood of newness begins to escalate at a global scale influenced by the new movement of Japanese contemporary architects. (Gadanho *et al.*, 2016:11) It is part of the wider trend of Japanization against western cultural influence by critically readapting into its own attitude in relation to the directions confronted by both ends; modern and postmodern architectural developments. Partly due to the rise of worldwide recognition, contemporary Japanese modern architecture gradually expands its scope of architectural influence toward a broader universal language of design beyond borders of historical or geographical aspects of the projects. (Seligmann, 2016:36) This new mood is committed to rethink the concept of monumentality for public institutions marking the critical shift away from iconic super museums by starchitects and replacing with its own subtle sensitivity. (Gadanho *et al.*, 2016:11)

Fragment of Japanization before Constellation, The Diversity from Postmodernism to the Red School

Historically, due to the concentrated issues of pluralism, heterogeneity, and multiplicity across the nation of Japan during the period of Japanese transitions before, during, and after the Bubble era together with the widespread counteraction in diverse cultural movements destabilized against a sensibility toward unified whole, the methodological term of Incompleteness in Fragment can be theoretically argued in parallel with the discourse of chaos and displacement during the time of change within the historical lineage prior to the advent of Japanese Constellation. The historical relevance with the Japanese Constellation began with the process of early Japanization first evolving to adapt with the incoming influence of modern approaches from the West. Initially from the 1960s onward, the Japanized adaptation with modern architectural

tendencies from the west was employed mainly in order to accommodate with the domestic climate and cultural conditions. The dualistic purpose in combining international aspects of design underlined by Japanese essence of nationality has been its core dichotomous challenge. Throughout the twentieth century, the exchange of influence between Japanese and Western aesthetics is bilateral. Japanese clarity of design privileging functionality over ornament fascinates early modernists such as Frank Lloyd Wright, Bruno Taut, and Walter Gropius, so as traditional Japanese architecture in its unadorned geometrical tectonics and spatial qualities. (Gadanhó *et al.*, 2016:11) Subsequently until the postmodern texts by Robert Venturi of the 1966 *Complexity and Contradiction in Architecture* and the 1991 *Architecture and Decorative Arts, Two Naifs in Japan* by both Venturi and Denise Scott Brown, the embodiment overlapped between the externality of diverse influence and internality of national identities is shaped up to be the ongoing process of balance in Japanization. (Seligmann, 2016:59) Another critical observation by Charles Jencks explains that against the bombarding prevalence of signs and symbols dramatized by urban and pop culture the 1990s Japanese architecture in its counterreaction toward the postmodernist era of multi-informational environment develops an external extension of skin, Ito used to call it 'media suit', in order to serve as 'a means to adjust ourselves amidst the 'information environment.' (Gadanhó *et al.*, 2016:12)

Ever since 1960s, Japanese architecture has engaged in the international exchange in the source of inspiration either from or toward the West and the world. Kenzo Tange and Arata Isozaki, so-called Japanese Metabolists, started their internationally acclaimed reactive trend from early on. Between 1980s – 1990s, the postmodernist architectural development in Japan continues to become the source of influence worldwide. At the juncture between 1990s and 2000s, among his worldwide contemporaries of the critical regionalism, Tadao Ando represents the new group of Japanese architects whose tendencies involve restrained elegance and minimalist precision. In this group, Toyo Ito is among the conceptualist Japanese architects whose

globally influential tendencies involve technical optimism and spatial innovation. (Gadano *et al.*, 2016:11-12) Specifically, between mid-'70s and mid-'90s, the Bubble era allows consumers and patrons to spend more on extravagant architectural explorational projects, Hiroshi Hara and Toyo Ito represents the contemporary architects at the time who conceptualize architecture into alternative modern perspectives of heterogeneity, pluralism, diversity, and multiplicity. More public activities are approached in an internalized world which denies disjunctive external forms and conditions. An ordered city is reductively miniaturized within abstract, minimal, and ephemeral interiors. (Seligmann, 2016:113-114) Subsequently, the Post Bubble era from the mid-'90s onward, contemporary architects continue with the same aesthetical dialogue from the Bubble period except for its increased emphasis on inventive efforts in response to the hyperconnected pluralistic society moving toward futuristic extent of global interconnectedness:

contemporary Japanese architecture continued to develop in dialogue with preceding approaches while operating in a context of increasing pluralism and increasing international exchange supported by globalization and advances in information /communication technologies. Moreover, relations between natural and artificial were complicated by ongoing debates over virtual and real, cloning, androids, climate change, technological advances and so on, with broad implications for dialogues between natural and built environments. Toyo Ito's Grin Grin (2005), Takaharu and Yui Tezuka's Fuji Kindergarten (2007) and Sou Fujimoto's Tokyo Gas House before House (2008) emerged amongst these increasingly complex contexts while maintaining distinct connections to lineages of co-constructing architecture and nature in Japan. (Seligmann, 2016:74)

In another approach in response to pluralism and multiplicity, the works of Tadao Ando and Itsuko Hasegawa, featured in the Japan Architect's Post-Metabolist issue, exemplify the immersive relationships between building and landscape or between architecture and nature by not following other approaches dealing with visual and

physical relations between inside and outside. Both architects look back to take inspirations from the native methods and techniques. Ando's 1981 Koshino House and Hasegawa's 1998 Niigata Performing Arts Centre represent another shift of architectural approach during and after the Bubble era. Particularly, Ando's architecture pursues fluidity of interconnected spaces between interior and exterior. Ando's sensibility toward wholeness is evident in an integration between building, site, human occupants, and most of all the surrounding natural contexts:

Koshino House was indicative of Ando's efforts to abstract engagement with nature to obtain visceral effects of light, temperature and humidity modulated by architecture. The house reflected the evolution of Ando's personal architectural approaches developed in a dialogue with international calls for architecture to be responsive to site, materials and human experience. (Seligmann, 2016:71)

However, in sharp contrast with Ando's work, Hasegawa's architecture tends to avoid severity of reduction and reflection by maintaining her emphasis on pluralism and heterogeneity toward parts rather whole. Instead she conceptualizes to appropriate architecture as the second nature in the same way that nature can impact human lives by synthesizing elements to function and organize people and by creating ecologies structured by manmade and natural components. (Seligmann, 2016:71) During and Post-Bubble era, the distinct division between the Red and White schools becomes organically defined in a professional circle. The componential mixture in building materials; derived from elements of earth and perhaps inspired by Brutalist expressive use of concrete in Le Corbusier's work, would represent the architecture of the Red School featuring strong accents of raw sensuality of unfinished gravel, cement, sand, concrete, boulder, stone, and so forth—the materiality in its carnal existence. Ever since 1950s, inspired by Le Corbusier Takamasa Yoshizaka brings in the Western Brutalist scheme into Japan, while Kenzo Tange becomes the frontline propaganda for the Red School. Eventually, the younger Arata Isozaki follows the footsteps evidently

portrayed in his early works as the hybrid between Metabolism and Brutalism, likewise so as the Metabolist instrumentalization of Kiyonori Kikutake and Kisho Kurokawa. (Gadanho *et al.*, 2016:74-75)

On the other hand, the basic principles of the White school include its mathematical precision, its subtlety but purity of technique, and its scientific clarity of design approach. (Gadanho *et al.*, 2016:74) The concept of abstraction beyond obvious senses, appear to center the trait of the White School. However, in the controlled dynamism of White School, there are possibilities of architecture for non-solidity and non-rectilinearity; for instance, curvilinearity and intricate layers of surfaces can be appropriated within the bound of White School. Ultimately, the boundaries between Red and White schools are compromised and renegotiated along the way as represented and firstly pioneered in the works of Ando and Ito. The successful fusion between two tendencies by Ando and Ito embodies and signals the new paradigm of visions and inspiring the subsequent generation of contemporary architects in Japan—the new beginning of the Japanese Constellation. (Gadanho *et al.*, 2016:75)

Concept of Absence toward Constellation, The Counterbalance of Japan-ness

Upon the reductionistic tendency in Zen and Buddhism together with the basis of counterbalance and control toward the promise of unified whole, the concept of Incompleteness in Absence therefore can be theoretically argued in parallel to the concept of Japan-ness underlined beneath the architectural tendencies of Japanese Constellation. Not to be confused with the 2006 book under the same name by Arata Isozaki 'Japan-ness in Architecture' and with the notion of adaptive Japanization against the modernized West, in this chapter the internalized concept of Japan-ness is evolved side by side with the externalized method of Japanization. As another reminder, the modernist Japanese architects, generally abandoning Japanese historicist traditions, were involved in design practices translated from the grassroot modern European technologies and approaches. The challenge in the early modernist architectural practice integrated with the method of Japanization for the Japanese architects in Japan

includes the search for practical rationality behind the scientific preoccupations with efficiency and industrialization. The counterbalance of Japan-ness is rooted in the concept of abstraction and reduction:

Notion of distillation, miniaturization and minimalism in Japanese architecture and culture drew on diverse native sources, from Buddhism to the tea ceremony and from haiku poetry to dense urban contexts. Zen Buddhism influenced Japanese approaches to abstraction, from the contemplative dry rock garden at Ryoan-ji Temple to the depiction by monk Sengai (1750-1837) of the universe and the truth of Zen in a painting of a circle, square and triangle. Similarly, *koan* riddles were used for Zen meditation. (Seligmann, 2016:99)

In contrast with the reciprocal appreciation and adaptation of Japanese historical sensibilities in simplicity, porosity, and spatiality of heroic historic structures as in Katsura Palace for how the Western modernist architects, such as Wright, Taut, and Gropius would translate upon their own practices, the Japanese architects of Japan-ness ever since Post World War II has dealt with the various syntheses of their own domestic idioms in order to counterbalance the adaptive tendency of regional modernism, the synthesized hybridity between native and international design methods and techniques, and the representational replacement to historic and nationalist symbols. For the period of time modernist architectural methods dominate over the nationalist expression of Japanese taste; *nihon shumi*, partly due to the constitutional reform during the post-war period which supported the intervention of modern architecture as the primary expression for all architecture of public institutions. (Seligmann, 2016:40,47)

For the conceptual counterbalance of Japan-ness, the abstract and reductionist principles comprise the series of terms and concepts. *Ma* is the spatial concept where space as an interval is defined by experience and movement or by in-between time and

space rather than the physicality of form. *Oku* is a centrality of space or inner nested space. *Renmentai*, an aesthetic concept based on calligraphic technique, represents the continuous entity which connects between interior and exterior. *Sukiya*, associated with teahouse aesthetic, is the austere aesthetic concept of naturalism unadorned in materiality and engaging with the visceral sentiments and the flux of time. *Ukiyo-e*, manifested in woodblock prints since Edo period is a formal concept of the world floating in ephemerality and unreality. *Utsuroi* represents the qualities of light prescribed by the Japanese concept of feeling in the flux of fleeting time crossing multiple dimensions from seconds, to years, and to transitions of experience in relation to transformation of natural light. *Wabi-Sabi*, beautifying the celebration of incomplete state of being captured in a sliced moment of fleeting time, is the philosophical concept of intended subtlety, impermanence, imperfection, and impoverishment. (Seligmann, 2016:11,38,40,41) Ultimately, the overarching concept of Japan-ness is the Japanese minimalism in its lightness and abstraction. The minimal concept of simplicity and reduction has been developed in parallel with the longstanding tradition of the Japanese tea ceremony ever since the tea master Sen no Rikyu. (Gadanho *et al.*, 2016:248)

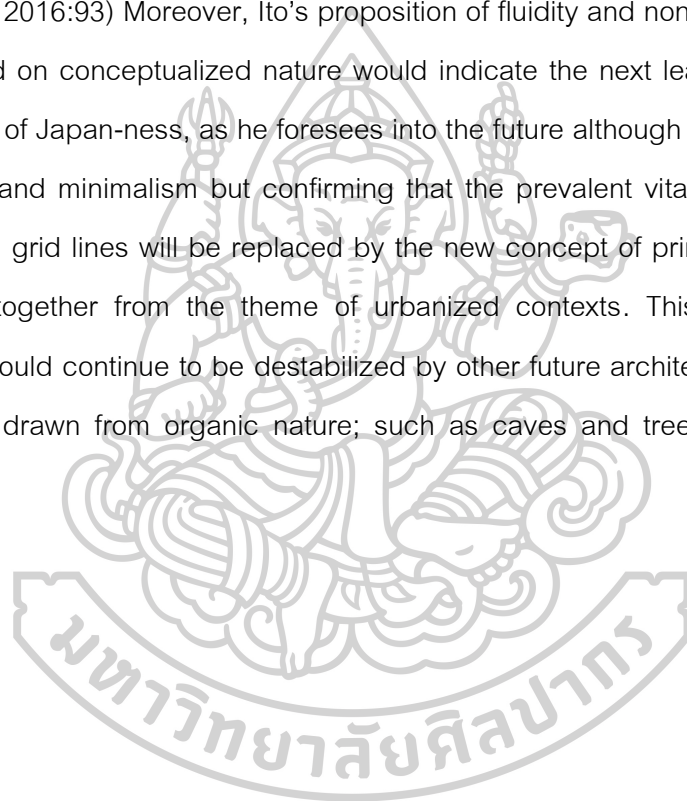
For the other organic or perhaps practical concept of Japan-ness involves the sensitivity with nature both in its immaterial spirit and in its tangible embodiment. In response to the climatic, spiritual, and visceral aspects of violent nature; such as earthquakes, fires, typhoons, and mudslides, Japanese architecture has always been constructed in order to efficiently collaborate, comply, and coexist with nature. On the other hand, in relation to Shinto and Buddhist beliefs of impermanence in all beings, Japanese architecture always reflects or perhaps simulates the attitude of fragility in nature by juxtaposing in polarity between the artificially manicured landscape such as bonsai arrangement framed in immediate proximity to the naturalistic landscape design, representing the duality of two comparative dialogues; manmade nature versus its represented impermanence. Besides the direct juxtaposition between architecture and nature, Japanese architects have conceptualized the phenomenological experience of

rather distant and indirect engagement with nature; for instance, an invention of a framed device to view, reflect, or register, acknowledge the designed essences of nature—the illusionistic replicas of nature, the synthetic constructs highlighting the duality of nature and building, or the simulative demonstration symbolized in the cycle of nature, and so forth. (Seligmann, 2016:60,78,79) Furthermore, the Japanese broadening concepts of inspirations toward Japan-ness without the direct native association with spatial terms and concepts, or native concepts of natural light can be exemplified in the works of Junzo Sakakura, Kenzo Tange, Atelier Bow-Wow, and Shigeru Ban:

The Atelier Bow-Wow example demonstrated the broadening of the range of relevant domestic sources available for inspiration. Beyond utilizing native spatial concepts, lighting strategies, iconography or building practices, they highlighted that observations of existing conditions had become relevant resources for developing architectural responses. At the same time, Ban's Villa calls into question the continued need to acknowledge or forge connections to domestic developments. Ban did not blatantly reject or ignore traditions, but he did not acknowledge them. Sakakura and Tange were influential in setting the standard for syntheses of identifiable native elements with modern approaches, relying on explicit references. Ban's project suggested an increased reliance on implicit references and a weakening need to highlight the 'Japan-ness' in Japanese architecture. (Seligmann, 2016:58)

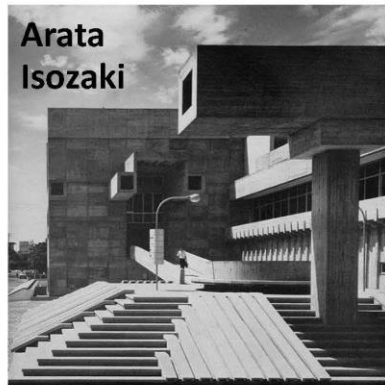
For the 2006 Chokkura Plaza by Kengo Kuma, the exploration with Oya stone which was historically used for castle walls, bridges, and storehouses would suggest that this level of expanded palette is questioned whether the symbolic use of historical material would remain accounted for the concept of Japan-ness due to the level of technical manipulation on Oya stone, how it was extensively synthesized in the modularized and pixelated units, and tectonically fastened by the diagonal system of rigorous repetition of woven steel plates. The use of Kuma's combinatory repetition of

pixelated particles and forms, would mark another shift of explorative expansion within the concept of Japan-ness which emphasizes the new choices of materials, more alternatives in new building conventions, and the new tectonic potentials. In personalized abstract mode of compositions, Kuma continued to explore repetition of discrete materials. His rigorous use of exposed concrete inspired Ando in his projects which were devised to photogenic perfection with his thin veneers of decorative and structural concrete-block paneling and resulting in sensorial and spatial experiences. (Seligmann, 2016:93) Moreover, Ito's proposition of fluidity and nonlinearity of geometric forms based on conceptualized nature would indicate the next leap farther away from the concept of Japan-ness, as he foresees into the future although without the sterility of modernism and minimalism but confirming that the prevalent vitality of urbanistic and architectural grid lines will be replaced by the new concept of primal places ultimately removed altogether from the theme of urbanized contexts. This spatial concept of eminence would continue to be destabilized by other future architects in regards to the inspirations drawn from organic nature; such as caves and treehouses. (Seligmann, 2016:74)



Toward Japanization

FRAGMENT OF JAPANIZATION BEFORE CONSTELLATION,
*THE DIVERSITY FROM POSTMODERNISM
 TO THE RED SCHOOL*



**Arata
 Isozaki**



Toyo Ito

*severity,
 solidity,
 security,
 quantifiability
 of
 destabilized
 fragments*



**Tadao
 Ando**

Toward Japan-ness

CONCEPT OF ABSENCE TOWARD CONSTELLATION,
THE COUNTERBALANCE OF JAPAN-NESS



**Junzo
 Sakakura**



**Kenzo
 Tange**



**Shigeru
 Ban**

*lightness, transparency, thinness, multitude of
 stabilized fragments—Constellation*

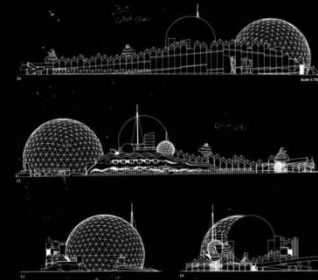
Figure 135 Polarity between Fragment toward *Japanization* VS Absence toward *Japan-ness*

Toward Japanization

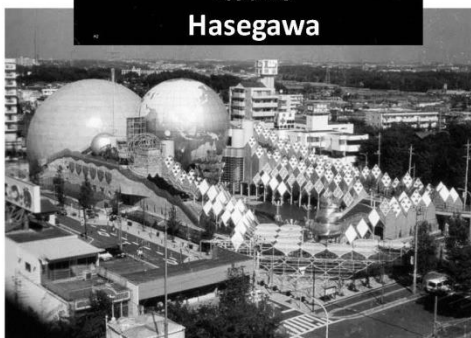
FRAGMENT OF JAPANIZATION
BEFORE CONSTELLATION,
*THE DIVERSITY FROM
POSTMODERNISM
TO THE RED SCHOOL*



*severity, solidity, security,
quantifiability of
destabilized fragments*



Itsuko Hasegawa



Toward Japan-ness

CONCEPT OF ABSENCE TOWARD CONSTELLATION,
THE COUNTERBALANCE OF JAPAN-NESS



*lightness, transparency, thinness, multitude of
stabilized fragments—Constellation*

Figure 136 Polarity between Fragment toward *Japanization* VS Absence toward *Japan-ness*

Method of Contradiction in Japanese Constellation, Deconstructivist Influences and the Dismantling Methods

For the underlying purpose of cultural reflection in response to pluralistic tendency of the fast-changing world together with deconstructive potentials toward the internal imbalance of indeterminate parts, hence the concept of Incompleteness in Contradiction can be theoretically argued in parallel to the method of dismantling, destabilizing, and disintegration found within the architectural tendencies of Japanese Constellation. Once before, at the dawn of the twentieth century when urban metropolis was caught in utter dismal, with the lack of uncomplicated resolution modernist architecture looked radically inward by completely shutting off external world and bounding its own enclosed utopian universe. Drawn to the same idea of 'Withdrawal' from urban intensity and its hardship from 1970s onward, contemporary Japanese architects have begun to radicalize again in the method of turning its back against the city. The two projects exemplified in 'the era of introspection' include the 1976 White U in Tokyo by Ito, the 1991 Saishunkan Seiyaku Women's Dormitory in Kumamoto City by Sejima. (Gadanhó *et al.*, 2016:13)

As previously mentioned, modernist architecture in Japan was shaped by modern masters and movements from the West in conjunction with pluralist, heterogeneous, and diverse social conditions influenced by the flux of global developments. Japanese architecture in general was also shaped by another influential movement from the Western world; the various architectural approaches of postmodernism which ranged from the irony of contextualized critique of modernism to the transgressive architecture of complexity, destabilization, and indeterminacy influenced by deconstructivism which is translated from one of poststructuralist theories—deconstruction. (Seligmann, 2016:19) During 1990s specifically, following on postmodernist debates contemporary Japanese architecture was restrained in its stylistic desire to transform in response to the international influence, in the end stylistically and conservatively it reacted but rather continued to maintain within the modernist strain. On the contrary, in Europe and the United States, postmodernist

architects split into two polarities; one of historicist postmodernism and the other of deconstructivism. (Gadanho *et al.*, 2016:12) While in Japan, the *Nihonjinron* discourses, i.e. the theories and discussions on being Japanese, portrayed diverse disciplines, architecturally Isozaki portrayed examples in his 2006 *Japan-ness in Architecture*. The *Nihonjinron* discourse on architecture opens up issues of ethnic and national identities, architecture represents a cultural platform for materialistic expressions of conflicts upon the borrowing culture of diversified, hybridized, destabilized identities. (Seligmann, 2016:38)

After Osaka Expo'70, and during the early 1970s Arata Isozaki developed his own ideas in response to postmodernism. He indicated that fragmentation in postmodernism generated multiplicity of meanings and readings. This emphasis on metaphors and mannerism led to his constructs of dialectic pairs between actual and virtual, time and space, East and West, for instance. In Japan, Isozaki's reactive postmodern positions marked the shift of focus from megastructures, biological metaphors, and urban growth into the theoretical influence of linguistics on architecture. From the 1967-1983 Institute of Architecture and Urban Studies, to the 1973-1984 publications of *Oppositions*, to Isozaki's collaborative works with Peter Eisenman ever since 1990, and to many architectural forums and conference series, Isozaki have played the role of academic and professional influence until the end of the millennium and beyond. (Seligmann, 2016:29) His projects resonate with the deconstructive method of fragmentation. Through a combination of diverse fragments alluded with multiple interpretations, synthetically he employs his personal linguistic theories in the process of conjoining fragments of complex geometries together as though combining literary from the past with architectural experimentation of the present. (Seligmann, 2016:31)

In Japan, another example of deconstructivist tendency extended out of postmodern influence is the Spiral Building by Fumihiko Maki, the 1993 Pritzker Prize winner. Spiral, a provocative architectural proposition, was designed as a mixed-use

media and cultural complex for the Wacoal lingerie company. The distinct visual appearance lies in the characteristic fusion between two different formal orders; minimalist modernism and deconstructivism. Maki's volumetric composition was fused with contradictory forms and fragments, thus Maki's emphasis toward juxtaposition of collaged parts dominates the scheme rather than the promise toward unified whole:

For *Spiral*, Maki produced a composition of disparate forms and spaces employing the language of modernism, but collaged and juxtaposed elements 'to achieve goals that were originally modernism's, including a dynamic equilibrium, a vocabulary of masses and volumes, a whole that subsumes conflicting parts, and a system of industrial materials that is made to respond to the architect's sensibility'. ...*Spiral* captured and provoked the architectural imagination, expanding modern and postmodern approaches while facilitating the cultural expansion of corporate entities in Bubble-period Japan. (Seligmann, 2016:31,32,33)

The aftermath of Deconstructivism in Japan has brought in the series of new modernist strains. Shuhei Endo developed the architectural notion of 'paramodern' which negotiates between two counterpoised attributes; one of modernist principles without reductionistic abstraction and repetition, and the other of the destabilization of tectonic constructs between enfolding of planes and sharing of interconnected space, in his terms of 'weak constructs' versus 'partial sharing'. He synthesized the continuity of folded planes based on the tradition of *renmentai* calligraphy in its cursive continuity of scripture and subsequently generating series of 'Springtecture', distinctively devised in continuous folds of corrugated steel as the main feature. Besides Springtecture, he deployed Halftecture and Gravitecture projects devised in Corten steel roofing, and unravelling underneath with the antigravitational deformation and destabilization of metal-sheet spanning. (Seligmann, 2016:96) Ultimately, the emphasis on materiality, craftsmanship, detailing, tectonic invention, provocative sensorial experience has

manifested into the foundation of Japanese architecture which begins to substantiate this new alternative of purist abstract minimalism as the potential establishment of the latest strain in contemporary Japanese architecture. (Seligmann, 2016:98) For a period of time during the Bubble period when the patron's expense on building budget was never an issue the design focus of material engagement evolved into the insubstantial realm of superficiality. Until the Post-Bubble period, the revival of modernist architectural sensibility was developed in conjunction with the *Sukiya* concept of Japan-ness, associated with teahouse aesthetic, and the austere aesthetic concept of naturalism unadorned in materiality and engaging with the visceral sentiments and the flux of time. Despite the attempt of two architects; Sutemi Horiguchi and Togo Murano who incorporated *Sukiya* into their modernist sensibility, the rapid increase of globalization of Japanese architecture eventual overran the *Sukiya* underlined modernism. Instead, in the broadening diversity among pluralist contemporary architects, Kengo Kuma, Hitoshi Abe and Shuhei Endo would persist onward with approaches to materiality in their own personal theoretical extensions out of either modernism, postmodernism, and deconstructivism. (Seligmann, 2016:92)

The significant turning point of Japanese Contemporary architecture is exemplified in the works of Yui Tezukas together with her husband Takaharu Tezukas and Kiyoshi Seike. In reactionary critique to Ito's raw, organic, and primitive architectural expression in response to the surrounding natural environment, Tezukas and Seike believed in the simplicity, dematerialization, lightness, ephemerality, porosity, flexibility, interconnectivity, fluidity, subtlety, openness of space within modernist palette. Based on the historical precedents of the key characteristic in Japanese architecture in its responsive to climatic quality of space and in its multi-purposed space by adaptable furnishings, their works reflect in critical reaction against the explosiveness, exuberance, and dynamism occurred in the previous Bubble period. (Seligmann, 2016:75-76) Likewise in another reactionary critique to Ito's synthesis of simulated city and its digitalized consumerist society, the Post-Bubble minimalism arrives to its establishment

of the new modernist abstraction in its dematerialized reduction, its ephemeral lightness, and its tangential proximity to the White School; consequently, the initially celebrated new Japanese Contemporaries include Fujimori, SANAA, Junya Ishigami, and 'CA'. (Seligmann, 2016:116) Ultimately, the term 'alternative modernism', discussed in the essay, *New Architecture after "History"* by Taro Igarashi, is brought up to reflect the particular conditions of these new Japanese contemporaries in their architectural proposition as an alternative reform to modernism in its linguistic system itself. If postmodernism is the rhetorical violation and destabilization upon modernism, then the new modernist freedom of reconfiguration, reevaluation, reformulation, permutation, and combination; technologically assisted and advanced by computer, can be implemented in architecture as well as in words—furthermore, this freedom is another rhetorical violation and destabilization against itself. (Gadano *et al.*, 2016:191)

Concept of Illusion in the Japanese Constellation, The Utopian balance toward Social and Environmental Reform

From houses to museums, the general aesthetics of the 2016 MOMA exhibition 'A Japanese Constellation,' is the materiality of transparency built in lightweight tectonics. besides the overarching theme of redefining the social lives of buildings. Among the works in the exhibition the other underlying concept of illusion represents the illusionistic boundary, barrier, or blockage which is programmed to be destabilized and dismantled. For another concept of illusionistic depth and distance, the subtle difference is programmed between transparency and translucency, between flatness and whiteness, or between interconnectivity and detachment. Among these concepts of illusion lie the predesigned open experience which promises the unique perception of indiscriminate parts not to be further dissociated into indeterminacy but rather to persist toward reunified whole; therefore, the concept of Incompleteness in Illusion subsequently can be theoretically argued in parallel to the conceptual counterbalance which deals with preorganized deceptive and misleading, but strategic sequences and designs of boundaries, thresholds, borders, transparencies—preprogrammed within the architectural tendencies of Japanese Constellation. For instance, in the project of

Women's Dormitory by Sejima first of all embraces the underlying operational concept of deconstruction in its eradication of hierarchies. The reinvented concept of the city is placed 'outside' of the living space at the dormitory where the idea of borders between private and public domains is completely destabilized. In this project, the entire concept involves the task of critical reexamination on the extent of personal space, identity, society, and public. (Gadanho *et al.*, 2016:13)

In contrast with Ito's radical, drastic, and dramatic sense of aesthetics, Kazuyo Sejima, drawn toward generic building types for her personal inspiration, eventually breaks free from Ito's influence and pursue her own subtle aesthetic of uniformity, destabilized hierarchy in spatial organization, and lightness in tectonic of boundaries. However, both Ito and Sejima share the same ethical commitment to social reform via invention of spaces. (Gadanho *et al.*, 2016:14) In another comparative view, while Ito's extensive spatial exploration of volumetric three-dimensionality can breathe like living organism with fresh and blood, the work of Kazuyo Sejima and Ryue Nishizawa on the contrary transcends modernist confinements of rationality by defining their own sense of publicness without borders but rather in open terrains featuring only subtle hints of unanticipated boundaries. Subsequently, both as previous protégé of Ito, now they see what substantiates or what impacts the most has been reduced into an insubstantial thinness or toward the virtual realm of nonexistence. (Gadanho *et al.*, 2016:247)

The combined quality of lightness and effortlessness in SANAA's work is deceptively and misleadingly profound and far from superficially *kawaii*. On the contrary, despite the fact that the studio's aesthetic tends to focus on the most simplistic vocabularies of architectural beauty by removing other symbolic translations or referential affiliations to architecture by linguistic, literary, or theoretical outsources of significances, the work in its innovative spatial organization without determinacies or fixities manages to exude inclusiveness and inviting sense of freedom for democratic activities. Ultimately, the autonomy of the work rests in its liberation beyond social

conventions and restrictions; therefore, resulting in an uninhibited insight into acuteness of social realities. (Gadanho *et al.*, 2016:14) Ryue Nishizawa himself believes in the social values of architecture. Even in its most intimate use by individual, architecture remains always an indiscriminate part of a collective experience. (Gadanho *et al.*, 2016:139) In the essay, *The Deep Field; Resolving a Japanese Constellation* by Julian Worrall, who describes the social values in the work of Sejima and Nishizawa:

... the concept of nature merges with notions of “environment” and “landscape,” terms that are less about ecology than they are an idea of publicness—the organization and qualities of spaces of interpersonal encounter and interaction. ...Publicness relates to access, use, and occupation (in the sense of occupying space); it conveys openness and spontaneity. ...on the other hand, connotes bottom-up rather than top-down decision-making processes; popular rather than official affiliations; and an emphasis on freedom rather than control. The term thus carries a critical charge tinged with the traces of a radical politics. In spatial terms, these ideas manifest in the architects’ careful attention to the boundaries and gradations between public and private spaces, and their concern with the patterns of human occupation and interaction in built space. (Gadanho *et al.*, 2016:246)

The concept of openness in SANAA’s work is described in the term, ‘Open Architecture’. Generally open in character, architecture is made to build relationships. The creative aspect of the project design lies in its duality of relationships; between inside and outside, or between two places. The underlying operative concept of Derridean Deconstruction is matched with SANAA in the task of neutralizing the value of all entities toward nonhierarchical status; hence nothing is ever superior or inferior. Architecture is thought as furniture, as landscape, as city, as any scale and scope of everything. While new relationships and new experiences are the goals, architecture as spatial structure must first act as catalyst or as means of communication in order to

achieve any purposes. (Gadano *et al.*, 2016:105) The 2004 21st Century Museum in Kanazawa exemplified SANAA's first achievement in their architecture of publicness. The duality of relationship was set up between two boundaries; actual versus perceptual conditions. The floating clusters of white volumes were wrapped by additional transparent glazing at the outermost layer, but networks of glazed courtyards were included as part of the other internal arrangement. The non-directional filtering circulatory system from the more public peripheral programs into the more enclosed functions grouped toward the central zone of an entire configuration. Ultimately, the underlying keyword would be abstraction, while the other common themes would include porosity, transparency, translucency, fluidity, superimposition, gradation, diversity, geometry, curvilinearity, complexity, continuity, indeterminacy, and unfixity. (Seligmann, 2016:117) Nonetheless, in the essay, *Space as Communication*, Sejima herself highlights the distinct aspect in her manipulation of transparencies that diversity is unavoidable, hence architects must find inventive ways to appreciate it. Transparency, not as visual but experiential necessity, becomes the catalytical device which can create the platform where diversities or differences can coexist:

The job of the architect now is to understand and appreciate diversity and to create spaces where those differences can coexist. We need transparency that is not visual but experiential—that exists because the public can understand a building's organization by moving through it and, moreover, how to touch it or relate to it physically. Of course, this is not always possible, at least not immediately; but sometimes the relationship between a building and a body can be understood in a gradual way. The environment around a building should always be understood through the atmosphere created by time. (Gadano *et al.*, 2016:79)

In the works of Akihisa Hirata and Sou Fujimoto, both developed their own formal approaches differentiated from their contemporaries. Hirata invests his interests in organic and natural forms and manifesting new architectural potentialities through

complicated and entangled structures featuring winding and swirling spatial topologies. He subsequently develops the 'tangled order' featuring his organic involution and folded elements; *tangles* and *pleats*, with precise mathematical descriptions by. Hirata's architecture implies the significance of the organic unity of ecological utopia where coexistence between human beings as biological entities and their activities within one interwoven organic network; the cities. Hirata projects his viewpoint regarding the cities translated as the fermented ground whose surface could contract and expand according to the system of human growth unfolding upon its organic surface. (Gadanhó *et al.*, 2016:192,195,246) In the work of Sou Fujimoto on the other hand, while he generally focuses on the fluctuating duality between what is natural and what is manmade, the re-juxtaposition between publicness and privacy, and the reprogrammed gradation between interior and exterior; however, his architecture epitomizes the freewill of formal destabilization—the architecture of which can be self-generated and self-resonated in all possible embodiments transcending beyond any confinement of scales, landscapes, building types, gardens, functions, mountains, forests, trees, clouds, uses, objects, even cities—elements remain latent and in the continuous state of changing and exchanging. As he mentioned that if architecture was a garden with a roof, then garden could be also architecture without a roof. Consequently, what Fujimoto refers to his notion of what is nature in fact is less about organic substance in nature, but instead Fujimoto's nature is the enriched order of complex patterns, archetypes, and most of all his personal metaphorical resources as long as his 'nature' carries architectural potentiality of spatiality. (Gadanhó *et al.*, 2016:246) Thus, with endless opportunities for interconnectivities, his architecture could potentially exist site-less anywhere and everywhere as long as it can provoke reactions to imagine possibilities and multiplicities of indeterminate interrelations, as he explains in the essay, *Notes on the Architecture to Come*:

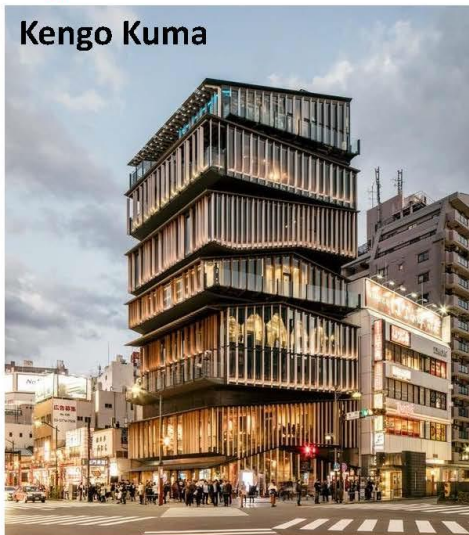
...Architecture will exist where, like a cloud, the boundary between inside and outside grows ambiguous. People will freely find places to make their own;

possess private space amid what is private space to the next as public space. Architecture will usher in opportunities, freedom, and connections among people. It will rouse people, inspire them to act. This future would be something primitive. (Gadano *et al.*, 2016:165)

Former employee at SANAA, Junya Ishigami in his own studio practice continued to explore the distinct themes shared among the Japanese Constellation group of architects; lightness, fluidity, openness, ephemerality, complexity, porosity, flexibility, and so on. The 2008 KAIT Workshop as his first full-scale building commission is a creative workspace for the students at the Kanagawa Institute of Technology. The purity of this cubic project self-imposes on the question of its tangible existence in its vacillation between two occurrences; something and nothing as sunlight could cast reflections of surrounding imageries camouflaging the cube by day, and by night it beams as a single band of artificial white light. (Seligmann, 2016:119) Ultimately, the work of Ishigami reflects his personalized utopian approach to architecture that extremizes the idea of negating all preconceived conventional notions. As though surrendering the constant flux and immense diversity of society, Architecture therefore should start afresh from relating to none of all generalities of architecture. As though recreating a world where concepts of architecture never exist, and where all beings and elements are neutralized in equality across the board—referring to the ultimate deconstructive notion of destabilization toward nonhierarchically unbiased conditions where all are equal as well as all are unequal. Ishigami's architecture aims to be planted with new roles, new conditions and most of all never before imagined and realized. (Gadano *et al.*, 2016:221)

Toward Japanization

METHOD OF CONTRADICTION
IN JAPANESE CONSTELLATION,
DECONSTRUCTIVIST INFLUENCES
AND THE DISMANTLING METHODS



Kengo Kuma

severity, solidity, security,
quantifiability of
destabilized fragments



Fumihiko Maki

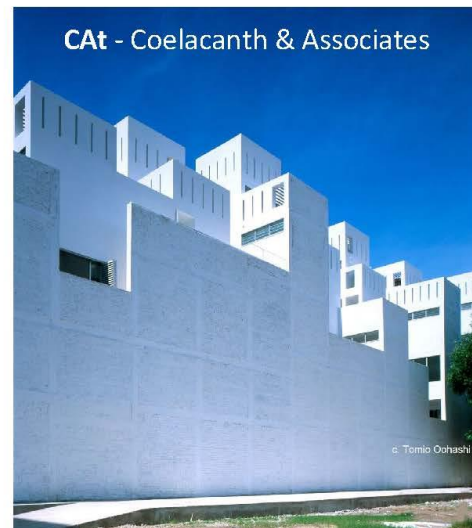
Toward Japan-ness

CONCEPT OF ILLUSION
IN THE JAPANESE CONSTELLATION,
THE UTOPIAN BALANCE TOWARD
SOCIAL AND ENVIRONMENTAL REFORM



Hitoshi Abe

lightness, transparency, thinness, multitude of
stabilized fragments—Constellation

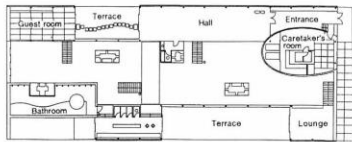


CAat - Coelacanth & Associates

Figure 137 Polarity between Contradiction toward *Japanization* VS Illusion toward *Japan-ness*

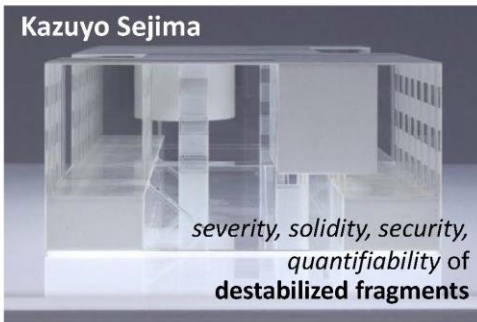
Toward Japanization

**METHOD OF CONTRADICTION
IN JAPANESE CONSTELLATION,
DECONSTRUCTIVST INFLUENCES
AND THE DISMANTLING METHODS**



2ND FLOOR PLAN 1:400

Kazuyo Sejima

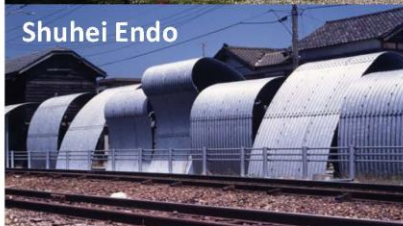


*severity, solidity, security,
quantifiability of
destabilized fragments*

Arata Isozaki



Shuhei Endo



Toward Japan-ness

**CONCEPT OF ILLUSION
IN THE JAPANESE CONSTELLATION,
THE UTOPIAN BALANCE TOWARD
SOCIAL AND ENVIRONMENTAL REFORM**



*lightness, transparency, thinness, multitude of
stabilized fragments—Constellation*



Rye Nishizawa

Figure 138 Polarity between Contradiction toward *Japanization* VS Illusion toward *Japan-ness*

Summary of Chapter Six:

Subjectivity of the Japanese Constellation, the Alternative of Modernist Balance

For the collective group of the Japanese Constellation, the underlying concept is 'abstraction' together with the collectively shared set of fundamental themes among the contemporary architects; such as lightness, fluidity, openness, ephemerality, complexity, porosity, flexibility, and so forth. Due to the clarity of designer's intent as well as the uniformity in the overall creative outputs among the originating masters and their following protégés, the united potentials of aestheticized sensorial experience and the inspirations toward social reform of nonhierarchical equality established the overall trajectory as a group toward the unified whole, hence the concept of Incompleteness in subjectivity is a fitting end such that it can be theoretically explained in connection to the autonomous, self-ruled, yet liberating concept of abstraction; alternative minimalism, underlined within the architectural tendencies of alternative modernism so-called the Japanese Constellation. The term alternative modernism explained by Igarashi signified how the potentialities of modern architecture from the previous era were incompletely fulfilled or unfinished until SANAA and among others in the Constellation group delivered the alternative resolution; their ultimate extension of modernism. (Gadanhó *et al.*, 2016:191)

Toyo Ito as the senior forerunner of the Japanese Constellation, for his pedagogical statue represents the very grassroot origin of the group. He inspired the followers to take a critical stance against the previous generation of avantgarde architects who were accused of abandoning their own stances of utopian ideals after achieving their national and international successful careers. Subsequently, he urged his contemporaries to pursue new architectural experimentations beyond the mainstream conventions and looking out for the unseen edges at the margins of the field. (Gadanhó *et al.*, 2016:12) Ito adopted the potentiality in the concept of diversity but not its stylistic paradox from postmodernism, in turn he continued to challenge the avantgarde momentum of modernism in his opposite tendency of nonspecific architecture. He claimed that the mere stylistic traits of modernist architecture no longer

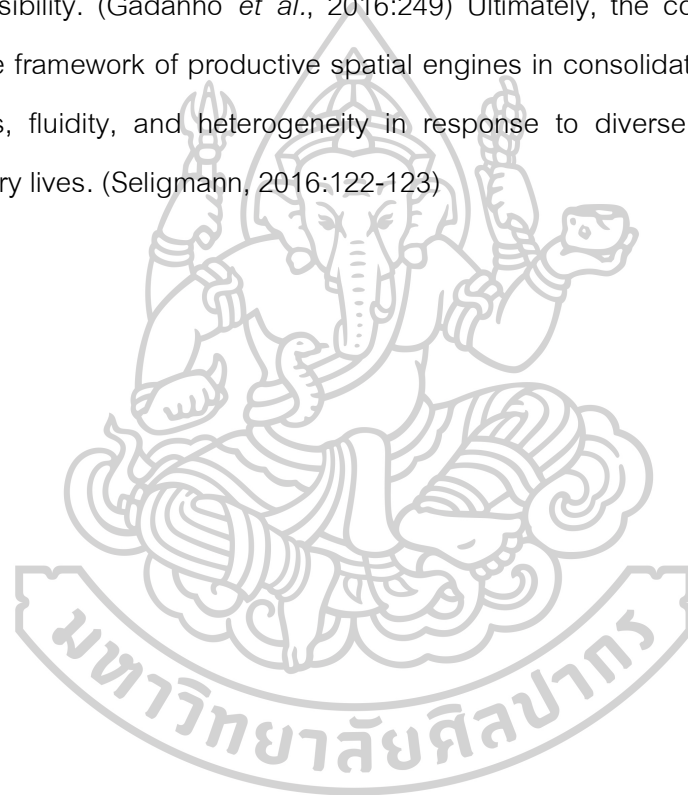
had power to change society; consequently, architecture must be rethought toward the public rather than scholars in an attempt to reform society. (Gadanho *et al.*, 2016:12)

The unique situation of the Japanese Constellation lies in its collective rise to success as a group rather than individualistic dominance. The professional linkage through the system of apprenticeship and patronage among the three generations of Constellation starts with Ito and his former two employees; Sejima and Hirata. Nishizawa and Ishigami used to work with and for Sejima. Although supported professionally by Ito with opportunities of significant showcase, Fujimoto remains the only standalone with his unaffiliated background to the other five. (Gadanho *et al.*, 2016:245) Fittingly, Gadanho wrote a lyrical statement behind the concept of the title used for MOMA's exhibition:

The potential difference between a star system and a constellation is that in the latter major and emerging stars are tied by gravitational pulls that render their aggregation of interests recognizable, if partially imagined. In contrast to shooting stars, single entities doomed to fade spectacularly, constellations evoke a very different image: each individual star, of course, carries its own significance, but so too does the stars' collective arrangement; their relative proximities and distances, and their combined brilliance, suggest more than a sum of parts. Since ancient times, constellations have offered direction to those looking to the skies for guidance. (Gadanho *et al.*, 2016:15-16)

For the underlying concept of abstraction, Minimalism in 1960s arts created by Donald Judd, Robert Smithson, and Tony Smith, for instance, signals the undeniable resemblance to the architectural effects of reduction, ephemerality, and purity in the Japanese Constellation. The process itself without art sits in the heart of Minimalism, architecturally the exemplary work by Sejima and Nishizawa on the contrary, in the end result transcends beyond the process of making into the realm of borderless social reform. (Gadanho *et al.*, 2016:248) However, the concept of abstraction represents the genesis in the discourse of Constellation, the concept of Minimalism in its magnitude of

the invisible at the end result is employed through the thoughtful distributions of what and how much would be instrumentalized and constructed in order to reveal only the essence of relations, forces, posture, and effects. Most of all, the concept of abstraction lies in its subjectivity as architects hold the keys to the methods and codes of design. The architecture of Japanese Constellation while operating according to its multiple but general rules of dismantling and destabilizing could not be critically contained in its open-ended possibilities without architect's subjective level of aesthetics, taste, and stylistic sensibility. (Gadanho *et al.*, 2016:249) Ultimately, the concept of abstraction provides the framework of productive spatial engines in consolidating and purifying the complexities, fluidity, and heterogeneity in response to diverse and interconnected contemporary lives. (Seligmann, 2016:122-123)



Counterbalanced design without Referentiality in the MOMA's Japanese Architecture of Constellation

Toward Japan-ness

SUMMARY: SUBJECTIVITY OF THE JAPANESE CONSTELLATION,
THE ALTERNATIVE OF MODERNIST BALANCE

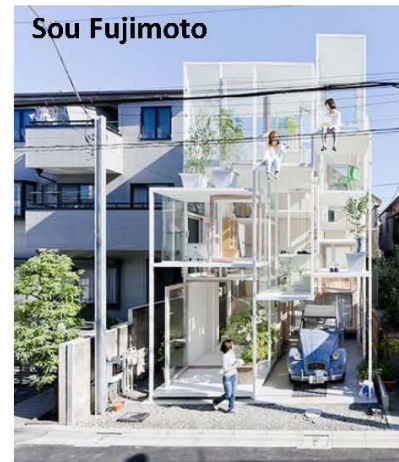


Figure 139 Polarity between Non-Referentiality toward *Japanization* VS complete Subjectivity toward *Japan-ness*

The following description exemplifies the scope of abstraction as the grounding rules or the backbone support to the self-deterministic concept of Subjectivity, one of the six operative terms in Incompleteness. Abstraction could transcribe geometries into organized voids and minimized structure, abstraction could compartmentalize overlaps of multiple organizational systems and configurational components, abstraction could realign the dissociations of axes. Abstraction could minimize the distribution and placement of structural points and grid lines, and abstraction could sectionally coordinate the vertical alignment between mass and void, for instance. (Seligmann, 2016:101)

In the end, the Theory of Incompleteness has found its contemporary relevance in the architecture established within the group of the Japanese Constellation. In the balance of polarity based on Incompleteness, the theory provides the systematic guide toward sustainable balance by pairing the three methods of imbalance with the three concepts of counterbalance; *Fragment* is balanced by *Absence*, *Contradiction* is balanced by *Illusion*, and *Referentiality* is balanced by *Subjectivity*. Noticeably, the operative method of *Referentiality* is purposely omitted from the pairing sequence in this chapter which could potentially explain or perhaps prognosticate the very trajectory of contemporary current of Incompleteness reflected through the general architectural framework of the Japanese Constellation. The omission of *Referentiality* is in fact intended to indicate that the more increased in pace and quantity of how the multitude of accumulated problems rooted in diversity, heterogeneity, or interconnectivity is propelling onward in our relentless global society, perhaps the measure to effectively resolve these overwhelming issues might not be to counter-respond in kind; according to the method of *Referentiality* in the theory of Incompleteness, with the aspiring multitude of external ideas, historical lessons, or borrowed methods. But perhaps, the way forward to find balance could rest upon the very contrary to the multitude itself—upon Incompleteness.

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