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THE LETTUCE HEAD A MODEL FOR SURREALIST THOUGHT

(explorations into surrealistically influenced design)

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Rach
Doz
Raney
Dali
Gaudi
Grimaud
Horta
Breton
Schneede
Magritte
Ernst
Mother Nature
Liquid Television
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introduction to the introduction
WHAT IS SURREALISM?

I would like to begin this introduction to the Introduction with a series of quotes that can be returned to throughout the text in order to build on the ideals that I'm using in this design process. The following quotes are basic swatches of opinion and idea that seem to try and explain what surrealism is and what it does.

"We are at a threshold that leads to an unstoppable, directionless motion."

"Surrealism brings on the principles of artlessness."

"All together the seminal strength of surrealism is not based on model achievement or specific forms, but on the principle of unresolved conflict."

"What matters is not style but methods of creation."

Schneede

"...the insane owe their incarceration to a tiny number of legally reprehensible acts...they are to some degree, victims of their imagination"...

"Is it not the fear of madness that oblige us to leave the flag of the imagination furled?"

"Our brains are dulled by the mania of making the unknown known classifiable."

"...every act is its own justification."

"I believe in the future resolution of these two states, dream and reality, into a kind of absolute reality, a surreality..."

"Surrealism is pure psychic automatism by which we propose to express, wether verbally or by writing or by any other manner, the real function of thought. Surrealism rests in the belief in the higher reality of certain forms of association neglected heretofore."

"Everything ends to make us believe there exists a certain point of mind at which life and death, the real and the imagined, the past and future, the communicatable and in
communicable, high and low, cease to be perceived as contradictions."

Andre Breton

The subconscious should be allowed to unfold or at least be tapped into. Dreams are key in purity. They can tell you whether or not you are still in touch with the subconscious, but they only come with the experience of passion, sensuality and key, essentially timed events. Additionally, dreams are only a single mechanism of many that can be employed in the representation or pursuit of surrealism. Breton notes insanity as a means to extracting surreal information or material from the mind which has its obvious drawbacks. Breton also notes insanity as a form of pure honesty or a moment when those hidden, inner forces of the mind compels one to follow a chaotic train of thought.

"The idea of surrealism aims quite simply at the total recovery of our psychic force by a means which is nothing other than the dizzying descent into ourselves, the systematic illumination of hidden places and the progressive darkening of other places, the perpetual excursion into the midst of forbidden territory, and there is no real danger of its activities coming to an end so long as man still manages to distinguish an animal from a flame or a stone."

Andre Breton

The preceding is one of the best (in my opinion) definitive explanations of surrealistic ideals and is a major touchstone in my formulation of design ideals for the design of a library.

Surrealism comes from images in the subconscious mind. The images can be drawn forth through dreaming, drugs, hallucinations, death, birth, intoxication, extreme fatigue and sex to mention a few. The transition from conscious image to subconscious (surreal image) can be aided by a removal of all things in the wakeful world. The whims of the mind rule in a form of radiating thought that is not omnipotent but has no relation to direction or stable fabric of time.
While these methods are a bit extreme they all work towards detaching the victim patron or participant from his environment through an intense focus on the said acting mechanism. Acting mechanisms can also be physical objects rather than sensual manipulation such as hypnotic states induced by a light or dazzling object of which only about 20% of the American population is subject to. Fire is another, and certainly one of the most ancient, acting mechanism as is the sun and water which draws one away from self awareness and allows an intimate connection with a particular idea event or a natural occurrence of thought. It is from these foundations of surrealism that I will attempt to draw forth ideals that can become built spaces. Obviously pure surrealism can't be represented in any conscious or physical state. Only the ideals are tangible in thought while even though artists still attempt understand a part of them that is based in illusion.

I would now like to discuss the ideas I am focusing on for this project. The first idea of the three is called incongruous combination and it is exactly what it sounds like which is the composition of unlike or unrelated objects. The relation to surrealism is the fact that the mind, when subconscious, is typically nonsensical to those who are able to remember or think they remember what goes on or off during sleep for instance. What I mean is when we fall asleep and begin to process reactions to those stimuli the mind was severely influenced by but could not handle at a given moment what one usually retains is a simple series of past or future events that appear to have no conscious relationship but subconsciously clear out the brains space for short term memory. What we are left with is a relaxed psyche most of the time along with a strange story to tell. It is important to note that it is not the incongruous combinative product that I want, rather the path to attaining those ideas hidden within the product (appendix II). I am using incongruous combination as a communicative touchstone for people to understand incongruity or be tempted into incongruous thought. The threshold I am choosing for an
architectural expression is exactly the previous sentence. Look though appendix II for visual examples of incongruous combination. Incongruity within the product will be portrayed without system or predictable sense because to do otherwise would be like growing daisies in a tar pit. You just don’t. There are sensitivities to be given over to the facility though and these sensitivities are born from simple facts that I have chosen for my programatic structure: 1) this is a public place, 2) the architecture will be expressed in things that are inherently unreal, 3) I do not want the ideas behind this architecture to invade the minds of the innocent, already confused, people like some feudal emperor with a golden rule to brand. What incongruity and the following ideas will inspire is an interpretation of the building as wide and varied as possible.

The second idea I would like to elaborate upon is the idea of seclusion (see appendix I) as it relates to surrealism. Common sense tells us that the typical person is the farthest from their true self in a crowd of persons that they have to interact with on a formal or impersonal basis. When we are around others with whom we are not perfectly comfortable with we tend to ignore the deeper parts of our thinking or at least depend on programmed responses such as cliches or quotes or references for lack of a more comfortable means of expression. If a person is truly alone which can also be in a crowded room or even a professor in a lecture hall there exist a tendency towards free thought that encompasses all the given extremes of neutrality, lawful passion and chaos. What this condition drives at is the ability to think in a radial pattern, as I see it, and explore the true nature and contradictions of seclusion. To explain a real life example one might bring a situation to mind such as a young boy sitting in one of the reading modules facing a lime stone bank at sunset. As the boys eyes tire he lays his book on his lap and notices the insectile shadows of the window mullions as they are drawn across the floor which is
now golden oak on fire where any light touches while all other spaces are the pitch voids of question and fear hidden under the mask of the minds typical abstract second guesses. These moments are terrifyingly beautiful, compounded by ones aloneness, and in an earlier age it is safe to say that similar times were called religious experiences. The seclusion that I am creating in this process is not a search for something but the conditions for a self naturalized portal to ones own sacred territory where the power of convention is merely a wisp in a hurricane of subconscious primal force.

The third and final surreal idea is metamorphosis (see appendix III). To be honest though, a more applicable term would be something like micromorphosis unless one chooses to examine the strength of an architectural form in relation to its immediate impact or drive by impressionism of which this building process is not intended to cater to either ideal. My approach to micromorphosis is very simple. Every termination, subtermination and sub subtermination is joined by an element that has the power of nurturing, rejection, lying, saving, healing and any other number of qualities of basic or intricate influence. If I happen to look at a desired intermediary element from a translucent frame of references (a frame of references that utilizes the powers of subtlety or suggestion) then basic interpretation of this element will vary widely because its origins or essence are literally toys for the subconscious mind to mutate. So micromorphosis is not so much a classified change from chrysalis to butterfly in this case but rather a semiformless formless looking glass of our own minds. The metamorphosis I am speaking of comes from our fears and desires when something is not totally clear to us which means that none of our five senses can take in and comprehend the images that are being registered sensually. The process of resolving ambiguity is metamorphic in essence because it involves a form of transformation. Metamorphosis is decomposition or death as well
as recomposition or drastic change where surrealism is concerned as a given surrealist product typically illustrates.

An important factor where metamorphosis is concerned is the aspect of time and how it relates to surrealism. Well, time doesn’t have to relate to surrealism in a direct, empirically recognized, sense such as a constant press to the future that we all experience. Surrealism provides the opportunity for the direct interplacement of all and any time positions. A typical composition can have things happening that could not occur in the conscious state of time and matter such as a single object being in two places at once (not two identical objects but the double existence of a single given item from two frames of time). Matter can also be viewed in the same way as time in that it has no stationary or dependable characteristics in the surrealist realm of thought. What may be a watch to me could end up being something totally unrelated to time to another person who has never seen a watch before so what we end up with is sensual ambiguity. The main point is that metamorphosis in surrealism does not have to depend on conventional ideals of time or physical matter because surrealism lies in the untutored portions of the mind given over to free applied form of metamorphosis.

The product of my examination of surrealism in design is the documentation of a process in which I use surrealism to design a library or, more accurately, interpret a library from my subconscious or at least a reasonable facsimile of my subconscious. The final product is not as important as its creation and inspiration because in surrealism a given object can be seen as continually different even through a process of separate reexaminations.
INTRODUCTION

The first thing to be said is that this study covers a process for architectural design and not a building design as one might normally expect in a thesis. The process I'm looking at uses surrealism or ideas associated with surrealism as a starting point for the development of an intuitive design process. I am searching for a significance in surrealist ideals or conditions that can help me expand my mind as well as exhibit its dramatic and dioramic dissection. This process moves towards the destruction of the conscious process in the sole quest of subconscious expression. The three factors of seclusion, metamorphosis and incongruous combination are controls being used for the sake of communication of this process. Seclusion, though, is a special condition being used as a state of mind rather than a prevalent idea that could show up in the presentation product. Seclusion is the absence of mind sets, standard forms, the conscious, the mundane and other popular concepts of reality. So this is not main stream linear process, rather its design without regard to empirical order. It is design happening the minute I fall asleep and disappearing the minute that I wake up. The remaining two factors of incongruous combination and metamorphosis are forces that become obvious in the end "product". These two factors are not states of mind but instead are focal factors in the execution of the design product because of their obvious potential for controlling the design aesthetic.

Architecture is the canvas for this medium, it is the block of carvable, plastic substance that I have tooled with surrealism and polished with my subconscious. The initial traps for using surrealism as a design force are obvious if you have an understanding of the basic nature of surrealism. If one tries to express some architectural form surrealistically then how can mundane methods and materials be used in the execution of the end product or its built form? A similar dilemma could be described as an architect who wanted to build a church financed by blood money of a nonecclesiastical nature. Luckily, in surrealism, this problem is not truly solvable so mundane items are used in such a way that they merely allude to the nature of surrealism. So, in the final,
physical product I will attempt to show several things: 1) surreal architecture (paper architecture); 2) the paper and pencil end product of my intuitive process; 3) a product that expresses the ideas of surrealism as stated in the "Introduction to the Introduction" ; 4) finally, the personal (censored) images of my subconsciously influenced imagination-subconscious-conscious-intuitive interpretation of a building. Factors such as this are bland products and unimportant artifacts when standing alone. The particular architecture, which happens to be a library, becomes lost within the process unless it is understood that the architecture in order to be surreal must pass through metaphorical filters that I will define in the section on process, following this introduction. Additionally, this is not an exercise in pragmatism by any stretch of the imagination. Surrealism and pragmatism often do not, really, make good bed fellows because of the natural contradictory character of each and it is, additionally, not the intention of this thesis to make them so. The pure, primary objective here is to design surrealistically for its own sake without mundane constraints at this point. Later in the section on conclusion and reflection, the practical applications of this design method will be discussed in a broad scope for the sake of those who just cannot see architecture any other way or would merely like to know where I want to take the topic of surreal design next.

The process is expressed as an organization or vent for conveying the basic primitive elementary compositions in an attempt to create a coherent subconscious medium of expression or a comprehensible product. This process makes the creation of the product quite simple, but what is left over speaks beyond verbal ideas of a linear fashion (empirical thought) because this process leaves us with not just a bunch of pictures of architecture but the idea of pictures of infinite architectures left to the disposal of the onlooker. For anyone who studies this form of design process there is the palette of ones entire life to draw from. From birth to death we take in images and create God figures in our mind. We continually associate certain things with certain feelings as we create our personal incons that are often similar to one another (those persons with special thing associations, icons and Gods, as compared to most of us, are leaders geniuses or insane). The release of these personal item associations are, what I call the product (the works of my thesis
that are pictured throughout this book). It is true that the idea of the item associations is evident in all manmade things because each person sees things through filters of time, space (this cover most all things), emotional state and even genetics in my opinion. For this thesis, the product will cater to my personal life experiences of course.

**PROCESS**

The process that I have developed here has no beginning or end, rather, it is more like hopping a train, riding for a while and then jumping off in mid ride to see where you are. My process starts with me focusing on feelings behind a space and its physical components. In this case, I am looking at a library that supports surreal ideas of space (seclusion, incongruous combination and metamorphosis are used to illustrate theses ideas). The surreal ideas are more or less conditions that naturally or intuitively occur while I begin to interpret ideals on the design of a library. With the help of a quite spot to concentrate (or not concentrate, whatever the mind has to do to unlock its subconscious potentials) and some grass I began to lay out some broad swatches of space and functions (see diagram appendix IV) in such a way that typical ideas are ingrained preconceptions of a library I've had since boyhood and could be transform into violated, impossible forms that take on the form of no one thing in particular but rather several elements of the same idea existing in one space and time. This is a realm (the subconscious) where time is only cradled by the expanse of ones own stored experiences. The experiences I speak of are all memories available to the subconscious mind. As far as I know, the subconscious mind could even draw upon genetic knowledge which could add additional experiences for a designer to draw upon during the interpretation of an idea. The broad outline of space is only developed to the point of dimension, juxtaposition, space character, circulation and procession on a vague level. The spaces do not begin to develop, though, until the secondary layout of the spaces are complete (this is where surrealism begins to be used to create the product). The quotes at the beginning of the
Introduction To The Introduction tell about the elusive and strangely inescapable qualities we deem as surreal.

So, for example, if I come to a point where I want to design a column, I might follow the path of a falling leaf in my mind and imitate that path in the formal design of a column. The column would then take on surreal characteristics because the path of the falling leaf is random, fluttering and full of surprise in its motion. This is to say that the column and the leaf share an undeniable similarity in their inebidial strength (the column for its structural strength and the leaf for its portrayal of death and transformation).

If I want to design a whole space, I might choose a faucet as a beginning for thought, my mind would begin to leave the idea of the faucet behind and would begin to twist and change the form according to its hidden characteristics that only exist when an item is strongly associated with a given environment. Magritte's famous painting of the bird silhouette with the sky infill is a simple yet fantastic example of what surrealism is about from one man's perspective. Magritte takes a gentle, kind approach to his works while a surrealist like Dali explores his own desires and fears. At any rate, association of items or their hidden characteristics plays an important role in the product that I produce in this process.

The next step is to lay down forms and ideas prior to rendering which is only a small portion of the design process. The guidelines of seclusion, incongruous combination and metamorphosis begin to create additional factors that have to be mentioned for the importance to the character of the product. Probably, the first noticeable feature of the product is its layers and intricacy. I attempted to bring the detail to a point of perceivable infinity. In other words, I want to suggest infinity without being infinite or defining infinity. One of the best aids in drawing upon infinity is the versatility and non-committal quality of soft graphite. The product does not end up as a bunch of technical drawings to be scaled, measured and further quantified through empirical methods. The "infinity by-product" as I shall call it (because it is born from the ideas of seclusion, incongruous combination and metamorphosis, a homoternal triad of parent creators) is the absence of time and space rather than an inconceivable large portion of either. The graphite also gives me the ability to
command depth so I can use flat homogeneity to draw from for a sculptural depth and dimension when rendering a drawing (product) which is the original source of the infinity by-product. The graphite can also be seen as a highly controlled medium as in technical drawings or a loose form giver to basic ideas, in the rendering of the project, the graphite accomplishes two things outright: 1) the shade variation was utilized in an exacting manner so that elements of the product are almost crystal clear in their clean rendering, 2) the overlayment and high density of seemingly unrelated pieces is a contrast that defines the chaotic conflict of each subcomposition of the composition so the product looks like an Escher drawing out of control but without the pinpoint illusional accuracy of Escher. So basically, these two points are saying that I'm doing nontechnical things in a technical manner through graphite rendering in order to drive my three points into the ground.

Architectural elements are replaced by seemingly unrelated "things" that are not elemental at all in a practical sense but are randomly generated from the subconscious as the layout for a particular drawing is composed. This is the first recognizable origin of incongruity in the process and is later reinforced through the rendering methods where each thing is intuitively, subconsciously analysed against the desired hierarchy it is given in the composition. As the rendering process happens, each piece is drawn from a different environment and station in time. Hence shadows, orientations and relationships are thrust into conflict which in turn features each individual, recognizable thing within its given layer. Again, incongruity is reinforced through this rendering method. Even among the chaos created in this process, the graphite is a connection of all parts of a rendering picked up in the form vocabulary, edge treatment and rendering style chosen for the execution of the product. Coupled with this is the idea of metamorphosis as a drastic change in state of being which is done through the elemental fusion visible in most all the drawings (see appendix IV). Each element is connected through a physical form of fusion that makes the pieces look as if they are in mid-metamorphosis or in a state of transience. The continual change I attempted to show comes from the surrealistic idea I see in much of Dali's work that involves snapshots or snips of time used in a work. So the result is a series of small environments that still act as if they are part of their original from which they came. Also, this is the reason that time has no real meaning here
because there are so many separate instances happening at one moment that there is no reference point for the design as a whole. Instead, the design has random origins in the mind and is finally controlled by the rendering if the subconscious image.
CONCLUSION

(REFLECTIONS)

To wrap this up I would like to discuss the process as it begins to approach architectural form (see appendix V) from a theoretical model of thought. The model is called "The Lettuce Head" because it metaphorically encompasses all of the factors in my design process which again are seclusion, metamorphosis and incongruous combination. As each of these factors are applied to control the process of surrealist design they create products of themselves (incongruous elements and metamorphic elements) and other things and conditions such as infinity, fusion of parts, snips of time and energy, reflections on memories of things versus what they really are, and highly intricate layerings of form and void. A head of lettuce has a series of leaf layers that can be peeled away one by one and while each leaf layer is similar to the next they are never the same in form or size. As a head of lettuce begins to decompose, the layers fall away one by one just like the layers in the graphite drawings appear to do. Though they are still frames of an idea, they do appear to be in a state of decomposition or shedding of the skin. This idea continues on into design involving more practical architectural elements (typical building materials) designed to be used in such a way that they exhibit the same ideas as the graphite product shown in appendix IV. The goal from this point would be to begin the carry over from pure mental imagery to a more architectural vocabulary that captures the same philosophies of incongruous combination and metamorphosis.
"Aloneness... is the portal to surrealism." Here we have the beginning which is the idea of seclusion or aloneness. Connotatively, seclusion is a highly flexible thing in terms of what it really means on a general level of understanding. First of all, seclusion's dependence on environment is really nil so in other words, you do not have to be alone to be in seclusion. Seclusion is more a state of mind one takes on when certain conditions are satisfied. These conditions are specific and special to each individual so there is no real method to the attainment of true seclusion. When we hear the term "secluded hide away" it is pretty obvious that the hide away is not secluded if one really thinks about it. No matter where one is, there is, most typically, some form of marker or identifiable element that names the location on whatever level of recognition. This level of recognition could be contained in the image of a forest because one sees a lot of plant life or even the idea being on another planet if one walks out on his or her front porch one night and discovers that there are two moons in the sky. So the point I'm reaching is that seclusion is not environmental, but it is situational which means when all the conditions are in synchronization "we" in general tend to sleep, vegetate, orgasm loose our temperament cry or even float between the subconscious and conscious worlds with each door half open to our memory.

How does this apply to my thesis? First of all, seclusion of the mind is one of the best methods for surrealist interpretation that I know of (there are methods of incongruous combination that involve multiple people which is a good idea if one is doing surrealist design with a client, but I'm not). I touched on the idea of seclusion through altered states of consciousness in the "Introduction To The Introduction". Attaining the state of seclusion is incredibly easy and incredibly difficult at the same time because it is a state of being rather than a situational condition most of the time. Seclusion is the premise, for the process, that is documented in this book because it is the beginning of the process and the end of the process before it (the process) enters the stage of physical design. Physical design is the point where mundane objects are assigned positions in a surrealist composition in order to attain the same idea or non
idea whatever the case may be. Seclusion in my thesis involves myself only in this case, but where client work is concerned there are also opportunities for seclusion to be used on a more superficial level. The superficiality of a surrealist interpretation increases (nonproportionally) with the introduction of more minds because the factor of seclusion is decreased with the increased number of people involved. This altered form of seclusion involving multiple persons is beneficial on a popular level, though, because a wider audience will be more receptive to the architectural idea created by multiple persons than an architecture created by single minds which, in my experience, end up with a cult following who relate to the architecture, but what about everyone else?

So the design problem dictates the intensity of the seclusion to be sought after when the process developed in this thesis is used. There are no levels or meters to be kept or monitored to regulate the form of seclusion that is to be sought when designing. This is left to the designer's (and the client's) intuition.
APPENDIX II
APPENDIX II

Incongruous combination is exactly what it sounds like which is the interaction of elements in such a fashion that they seem to make no sense to the conscious minds eye. As one begins to examine a typical surrealist composition (if any surrealist composition can be called typical), a few ideas begin to materialize pertaining to the way in which the artist could have come across the forms he or she choses. The accompanying copy by Salvador Dali shows a jumble of elements that resemble something that resembles something that, again, resembles something. The general reason for this lies in the nature of surrealism which is in one way the interpositioning of time-space-matter instances that are chosen as snapshots of time-space-matter compositions. So, in the Dali picture (next page), we can begin to see that the composition is a series of small instances of reality edited, overlayed and superimposed together in order to accomplish the artist goal or ncn goal. This is one part of the surrealist process which is not ordered in the first place so the flexibility of incongruous combination leaves many opportunities open.

Incongruous combination can be further defined as not just being the combination of unlike objects but the combination of objects that are inherently opposing in nature or when in combination create some sort of emotional reaction. One does not look at an example of incongruous combination and try to pinpoint it essential characteristics in order to assign a definition because there may be no intended definition for a given artist item or style. The reason for this ambiguity is, in surrealism, most things are self justified pieces and need no other reason for existing save their existence or presence if the piece really does not exist (Manifestoes of Surrealism, Breton, Andre). Often times in architecture, the act of assigning abstract or geometric reasoning is worthless because the users never understand anything about a given building or whatever. Why not try not assigning reasoning to architecture for once and let people enjoy the pure intricacy that opens up from incongruous combination (non reason). I do not mean to permeate every aspect of the architectural process right down to construction with this idea of doing things for their own sake no matter what the result, but in the design phase, space forming elements and construction materials should not always be laid, placed, punched, drawn, fastened, adhered, spread, fitted, sealed, slotted, etc. in the same old dead head manner that is so nice in the capitalist society (by the way, I'm not
complaining about capitalism). Incongruous combination can be a strong idea and the stronger the initial idea the more of it that will trickle through the bastardizing process of bringing an architectural design into a constructed building because as we all know, the tendency of the client and the construction industry is to minimize and simplify which as any designer knows is a blessing and a curse. Incongruity does not depend on intricacy either as I have suggested in my presentation drawings and models in appendix IV. Incongruity could be a single piece that does not belong somewhere or that creates a strong contrast of some sort because incongruity is not quantitative, and quality is not a criticizable element where surrealism is involved. This is to say that the method of thought involving quantity versus quality is not even a factor where surrealism itself is concerned.
APPENDIX III

Metamorphosis is the third factor to be considered here. First, let's define what metamorphosis is: a sudden and drastic change (according to the Webster's Vest Pocket Dictionary, 1989). So we have "meta" meaning a lot (close enough) and "morphosis" meaning change. What we have here is the simultaneous actions of incongruity and metamorphosis as the product of a secluded mind in this instance. That is the way the three factors of these first three appendixes work in kind. Metamorphosis and incongruous combination are two conditions that virtually create each other when in motion. Real life examples of metamorphosis exhibit the same characteristics. One would never guess that a caterpillar becomes a butterfly unless they have seen it actually happen. To see these two creatures together still does nothing to aid in association with the two organisms, hence there is the element of metamorphosis present in nature. In fact nature loves metamorphosis such as the egg, the larvae, the bee hive and the butterfly.

For my thesis, metamorphosis is not based in any idea of a single origin or essence. There are multiple origins to be viewed in all aspects of my thesis. Appendix IV shows many works from my thesis that display metamorphosis as well as incongruity and in these renderings there are a multiplicity of elements in each composition that are all in a metamorphic state at the same time or at the same non time if you see the drawings as snips of time in interpositioned compositions. The relationship these separate snips of time share is in their continual fusion together which is obvious in the drawings.
APPENDIX IV
APPENDIX IV

The following material is taken from my thesis presentation. The first page is a plan diagram used to orient you to the position of the drawings in relation to each other which is unimportant in the first place but some people are insecure.
SECTION
This last appendix shows examples of the built form of my process. Though the pictures are not models of the building itself, they give the character of the of the drawings as a constructed form or at least a physical manifestation of the process I have developed here. The photos with this appendix are of a surreal sculpture I did during the fall semester, and the remainder of the information is in slide form. The slides show a surreal model I did for a soul processing plant, and the other form (the short one) is a small piece model I did of one of the elevation drawings (see diagram appendix IV). Slides not available with library and outside critic copies of this book.
Bibliography


