Spring 5-15-2023

disrupting routine: the expansion of precedent

Olena Yarmolyuk
University of Nebraska-Lincoln

Olena Yarmolyuk
University of Nebraska-Lincoln

Yarmolyuk, Olena and Yarmolyuk, Olena, "disrupting routine: the expansion of precedent" (2023). *Theses from the M. Arch. Program*. 46.
https://digitalcommons.unl.edu/marchthesis/46

DISRUPTING ROUTINE:

THE EXPANSION OF PRECEDENT

olena yarmolyuk

a design thesis

Presented to the Faculty of

The College of Architecture at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Architecture

Major: Architecture

Under the Supervision of Professor Brian Kelly

c o n t e n t s

introduction
abstract

Iconic architecture has presented a preferential nature to the establishment of architectural work. Academically, only the architectural a-side is presented to students. It is used as a means to develop, measure, and identify good work. Meanwhile, the architectural B-side is deliberately hidden away and censored by the profession. It exploits the perverse - displaying all of architecture's failures, glitches, and anomalies.[1] However, the notion of the a and b sides also presents problematic consequences. Prescribing architecture as either a or b side is problematic - it creates a divide between iconic architecture and all the other works deemed 'insignificant'. Even the manner of how the architectural routine has catered to the development for iconic works must be challenged. The process or 'routine' of architectural development does not provide a means for exploration into other affinities or even allowing the ability to explore in 'non-traditional' methods instead it prioritizes efficiency rather than production. Originally aiming to expose the preferential nature of the architectural icons through the architectural a and b sides, this thesis will serve as a means of developing architectural investigations to expand the references and in turn the voices that are included within the dialog of architectural design.

1. Kovacs, Andrew. *A Brief Theory of the Architectural B-side*

unknown. *Cathedral of Palermo*

introduction
prologue

The initial investigation of the thesis explored multi-reality technology specifically the creation of thresholds between physical and digital realities. These technologies are split into mixed, augmented, and virtual realities – presenting the ability to shift between real and virtual simultaneously, where moments such as glitches and errors create new entities within the threshold space. These disruptions are unplanned and difficult to control. Their nature, one that is difficult to plan for pulls us from the mundane and cause us to look – actually look at the distraction. We turn our focus to these disruptions and by doing so become aware of their presence. In architecture these distractions are found in the architectural b-side. The B-side is the exploitation of the perverse - displaying all its failures, glitches, and anomalies.[2] These anomalies have beauty in their awkward presentation, a notion Susan Sontag puts as Camp and personally became compelling moments in which architecture presented itself for what it was. [3] And such the thesis began as an exposé of the architectural B-side that is deliberately hidden away and censored by the profession.

With growing interest into this perverse nature of architecture, it became increasingly difficult to warrant investigation into such affinities. Personally, these moments were compelling - it was where architecture rebelled. Yet it was difficult to advocate for their worth; after all we had been taught what good architecture is supposed to be.

2. Kovacs, Andrew. *A Brief Theory of the Architectural B-side*
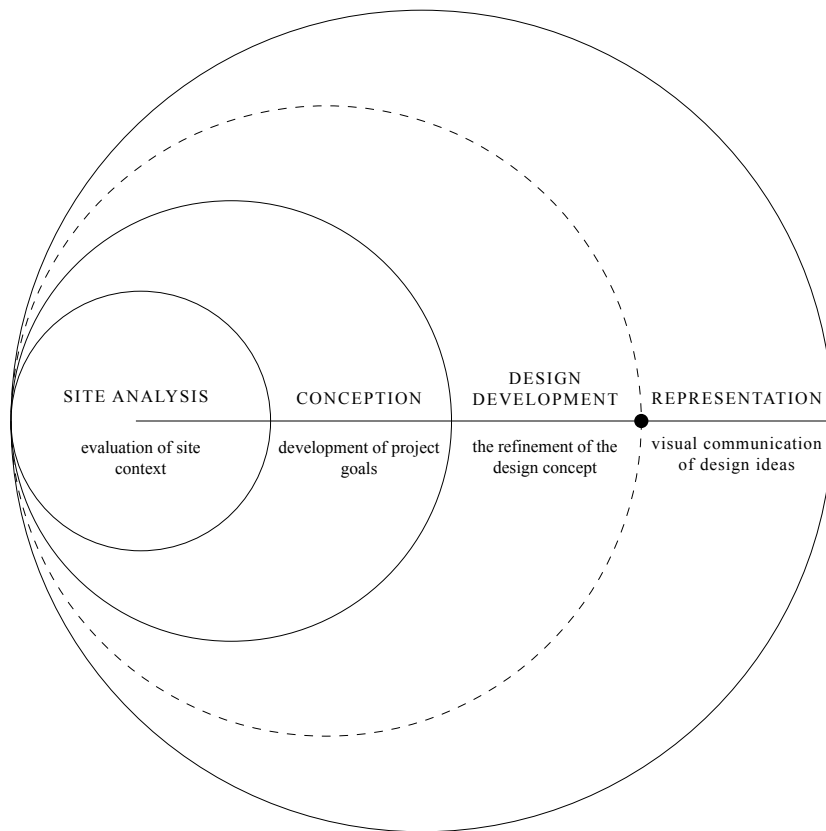3. Sontag, Susan. *Notes on Camp*

introduction
prologue

In architectural education, the teachings of developing designs that contain pristine exteriors and interiors are instrumental.[4] Drawings, renders, and models are carried out to perfection, void of any mistake depicting their ultimate condition. All supervisory elements and systems are hidden on roofs or tucked into basements and forgotten. Rarely did anyone challenge these ideals. In the professional sector of architecture, this is evident in the development of alleyways - developing corridors of profanity between sterile facades. Or forgotten buildings that stand abandoned, containing the ugly and unwanted and displaying all their complexities and relationships to the environment around them. These undesirable areas comprise the architectural b-side that has long been neglected within the discipline.

Additionally, in architectural studios there is oftentimes a set process in how projects are developed. This routine begins with site analysis, followed by design development and finally representation leaving little room for alternative approaches. In undergrad, this allowed an understanding of how to approach design problems but as I began increasing my list of references and incorporating affinities outside of the discipline it became increasingly difficult to explore such ideas outside of this linear approach. This process or 'routine' of architectural development does not provide a means for exploration into other affinities or even allowing the ability to explore in 'non-traditional' methods instead it prioritizes efficiency rather than production.

4. Curl, James Stevens. *Making Dystopia: The Strange Rise and Survival of Architectural Barbarism*

8

SITE ANALYSIS

CONCEPTION

DESIGN
DEVELOPMENT

REPRESENTATION

evaluation of site
context

development of project
goals

the refinement of the
design concept

visual communication
of design ideas

introduction
statement

This thesis investigates the the architectural routine, which, through its byproducts, display the limitations, potentials, and impact of representation to develop an increased body of reference, one not purely limited to the established traditional values of architectural aesthetics

RESEARCH

research

a-side; *noun*

> *features a recording that its artist, producer, or record company intends to be the initial focus of promotional efforts and radio airplay*

The first semester served as an inquiry into architectural aesthetics and the division on what constitutes precious vs. insignificant architecture. Originally, referencing this divide in relation to A and B sides – terms found in music.

Referencing the early days of recording, when music was produced and distributed in physical format cassettes and vinyl. A-side was the primary focus of the album. Record companies would place songs that they felt would be hits on the A-side while the rest would be on the B-side.[5]

In architecture, the terminology of the a-side changes from a noun to an adjective describing the building's state. The architectural a-side is the poster child of architecture. Idolized and flaunted, the a-side presents the innovation of architecture. Its successes and achievements are cataloged and recited to young pupils. The a-side is iconic. Constructed by famous architects and presented in various architectural publications and academic settings, its value is determined by its creator.

To understand the complex nature of the b-side – relies on a foundational understanding of the A-side. Works such as the Villa Savoye inhabit the A-side. Their creators are well known, while the buildings are continuously referenced, preserved, and showcased. They've become cultural monuments – a prestige that is only presented to those within the culture of architecture who are able to associate them with. As such, they rely on the ability to garner attention. A-side architecture aims to attract, becoming a spectacle valued for novelty and visual effect yet lacking ontological significance.[6] This strives to constantly produce novel, inspiring works utilizes a small bank of established acceptable precedents within the profession.

5. Elkhwad, Halla. *The Function of the B–side in Modern Music Production*
6. Debord, Guy. *The Society of Spectacle*

research
a-side

A-side works are also well maintained, any addition will alter the condition of which they exist. A notion developed by Leon Alberti who states "Beauty is the harmony of all parts within a body. So that nothing may be added, taken away, or altered, but for the worse." [7] Alberti's stance on design has given designers the idea that they are the sole creators and any attempt to manipulate their design will contribute to the building demise.

Such ideals reference the notion of architectural preciousness that occurs within the discipline. Works are placed on pedastles and taught to pupils as pinicals of good design. Constantly referenced, rearranged, and redeveloped using the same familiar works. However, by regarding various works as higher than others we risk the lack of inclusion within the dialogue of architecture. If only a-side architecture is recited and discussed within the discord of archiitecture then exploration outside of the acceptable norm is frown upon. Evident within the modern movement which allowed the liberation of room, leading to the experimentation of the open floor plans due to structural innovations. There was "a coercive, dogmatic side to it" and became "not only accepted, but virtually compulsory, the only 'appropriate' way of designing buildings and urban structures". [8]

These works that construct the a-side present a dangerous tunnel vision approach in how good architecture must develop.

7. Alberti, Leon. *De re aedifactoria.*
8. Curl, James Stevens. *Making Dystopia: The Strange Rise and Survival of Architectural Barbarism*

UNESCO. *Villa Savoye*

unknown. *Walt Disney Concert Hall*

THE B-SIDE

research

b-side; *noun*

features tracks that are unusual, rare, or deemed less important than the "a-side" songs. Typically, these were variations of the a-side songs, a demo, or a personal stylistic endeavor by the artist(s).[9]

9. McMahon, Mary. *What is a B-Side?*

research
b-side

Stored away in the depths of the architectural background, the architectural b-side contains the undesirable byproducts of design. It has failed to pass the metric of architectural success to determine its place within society. Its creators unknown and unwanted. Now a relic, unapologetically occupying the city in which visitors trespass by merely viewing it. The B-side does not strive for 'commercial or disciplinary success'; it simply exists as it is.[10] Its true nature is difficult to comprehend – one can argue difficult to constrain to a mere few sentences. In essence, it is everything that the a-side is not.

According to Andrew Kovacs, the b-side contains the "collective skeletons of architecture's closet," allowing us to re-examine, re-digest, re-think and re-design the limits of the discipline.[11] These are works that are neglected and run parallel to the canon of architecture.

And we must be critical of architectural canon - as Griselda Pollock points out, it has "tended to privilege male artists, architects, writers and so forth".[12] If architecture is intended for everyone, its principles should not reflect the few.

10. Davide Tommaso Ferrando and Giovanni Benedetti interviewing Andrew Kovacs
11. Kovacs, Andrew. *A Brief Theory of the Architectural B-side*
12. Pollock, Griselda. *Differencing the Canon: Feminist Desire and the Writing of Art's Histories*

research
b-side

To grasp the realm of the architectural b-side – one must look at all the aspects that contribute to it. There are 5 main aspects to the b-side:

scale: *from an urban context as ally ways, to individual buildings, down to ornamentation*

form: *where it does not strive for 'commercial or disciplinary success' it simply exists as it is – not attempting monumentality.*

aura: *where a violated sense of privacy for both the form and human*

program: *areas of less-than-ideal activities such gas stations etc.*

authorship: *addressing the role of genius worship in architecture*

Works that inhabit the b-side include projects such as the redeveloped pizza hut church, McMansions, strip malls. These works often are not associated to a single designer.

unknown. *McMansion*

research
authorship

If one were to remove the author, does that work still contain the same value?

Authorship plays a critical role within the A and B sides. Simply the name behind the project is enough to display this prestige. A modern building may sit unnoticed, but once the name of Mies is added, it transforms into a novel work of art worthy of preservation. Evident in the case of Villa Savoye. Suffering rainwater leaks and lack of structural durability during the Savoye occupation of the house. With the upcoming war coming closer, the Savoyes abandoned the house. As the war progressed, the villa became heavily damaged and looted by the Germans and Americans.[13]

Bernard Tschumi documents the villa as having "squalid walls of the small service rooms on the ground floor, stinking of urine, smeared with excrement, and covered with obscene graffiti." But arguing that this was not an unnatural state for the building to be in, but on the contrary, one in which it "was never more moving".[14]

Yet - when threatened to demolish the villa, Le Corbusier led an international protest and was able to add the building to the French Register of historical monuments.

13. Sbriglio, Jacques. *Le Corbusier: the Villa Savoye*
14. Tschumi, Bernard. *Architecture and Transgression*

The innovative minds behind the boldest movements in architecture – starchitects such as Frank Lloyd Wright, Le Corbusier, Zaha Hadid, Peter Zumthor, and Bjarke Ingles, amongst others, set the course of architecture - like oligarchs, these minds are leaders containing significant influence within the profession.

LE CORBUSIER   TADAO ANDO   FRANK GEHRY

The fetishization of these oligarchs plagues architecture. Their designs are branded innovative – given a label of architectural icons and are regarded as precious artifacts within the discipline.

MEASURING AESTHETICS

research

measuring aesthetics

How can one to remove subjectivity and the curtain of authorship to relinquish ownership of identifying good architecture?

As such the first semester explored various methods to measure and provide means to identify A-side architecture or to challenge those principles if B-side works surpassed them. These models. developed to analyze what constitutes beauty, cannot rely on subjective analyzation but must have rational calculations.

Utilizing three models of aesthetic measuring that have been published and reviewed by scholars. These models used established principals of design such as proportion, contrast etc. in order to construct mathematical equations to give ratings to objects and imagery.

measuring devices
max factor beauty micrometer / *1930s*

Developed to measure beauty and analyze facial flaws, the micrometer primarily served the movie industry.

Placed on the head, the metal stripes aligned with facial features with a precision of one-thousandth of an inch - specifically focusing on the height of the nose and forehead as well as the spacing between the eyes.[15] Once the assessment was complete, any imperfections that are identified are corrected with makeup that would be applied to enhance or subdue features.
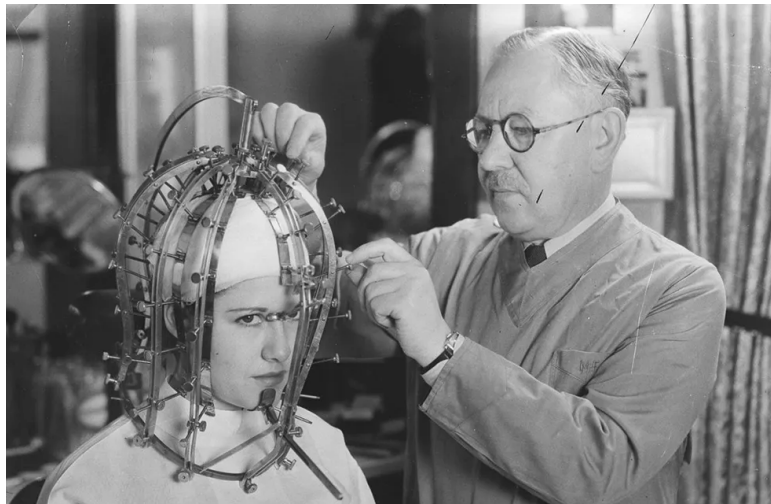
15. Brown Lee, John. *Max Factor's Beauty Capacitor*
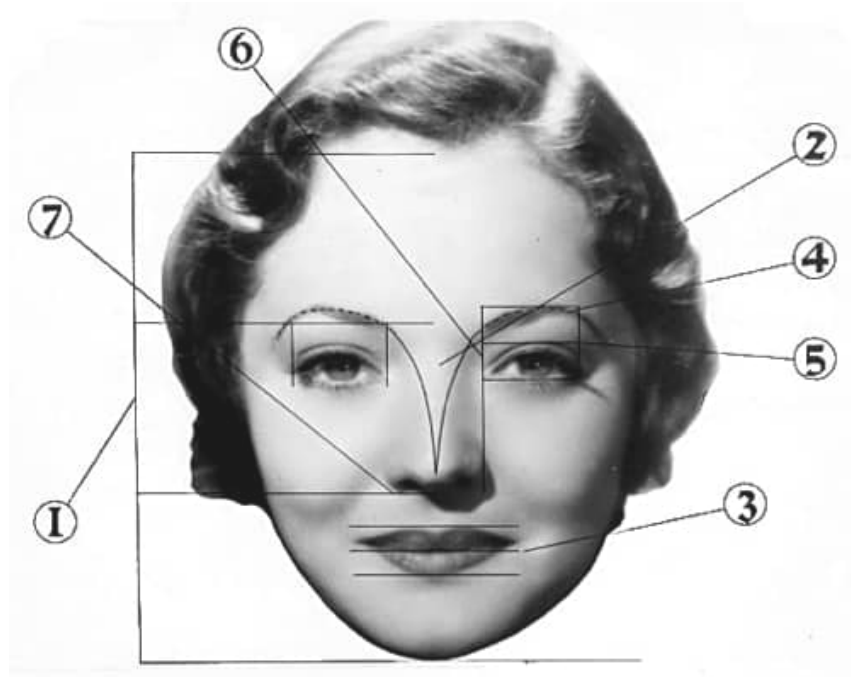
(1)—Length of face equals length of three noses.

(2)—Width of an eye between the eyes.

(3)—Upper and lower lips are the same width.

(4)—Symmetrical eyebrows conforming to the line of nose.

(5)—Space from lower eyelid to upper eyelid is same as space from upper eyelid to eyebrow.

(6)—Eyebrow begins on same line as corner of eye nearest nose.

(7)—Width of face across cheeks equals two lengths of nose.

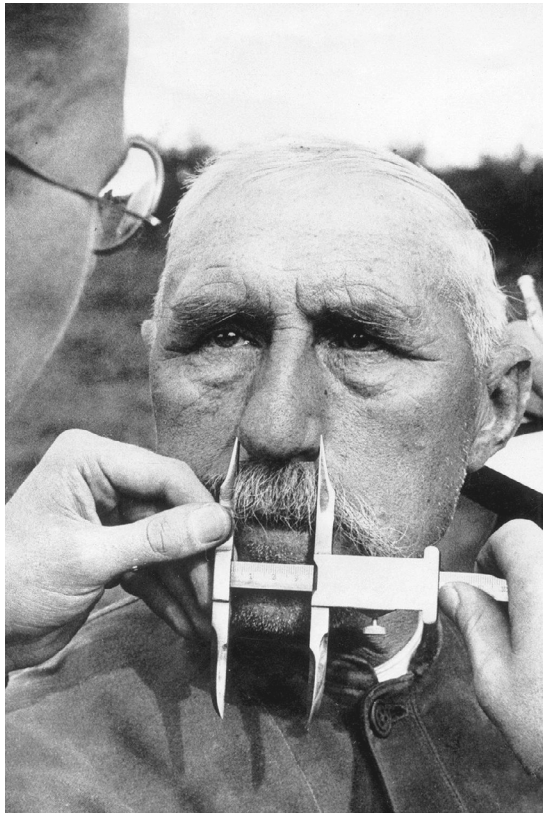measuring devices
german feild studies / *1930s - 40s*

Antisemitic variation of eugenics shaped Nazi policies and influenced German society and institutions. Typically using family genealogies, anthropometric measurements, and intelligence tests to do so.[16]

The anthropometer measured the length of body parts; however, its use changed in Nazi Germany, instead becoming a method to identify Jewish citizens.

Instruments that measured skin, eye, and hair color were also implemented to identify citizens of Jewish descent.

16. Anomaly, Johnathan. *Race, Eugenics, and the Holocaust*

measuring devices
criminal man / *1870s*

The "father of criminology", Cesare Lombroso, pioneered the notion of the born criminal. While examining a dead body of a criminal, he found an indentation on the back of the skull that Lombroso thought resembled those found on ape skulls.[17]

Combining phrenology and physiognomy, both pseudoscience fields with no accepted merit, were used to advance racist theories within criminology.
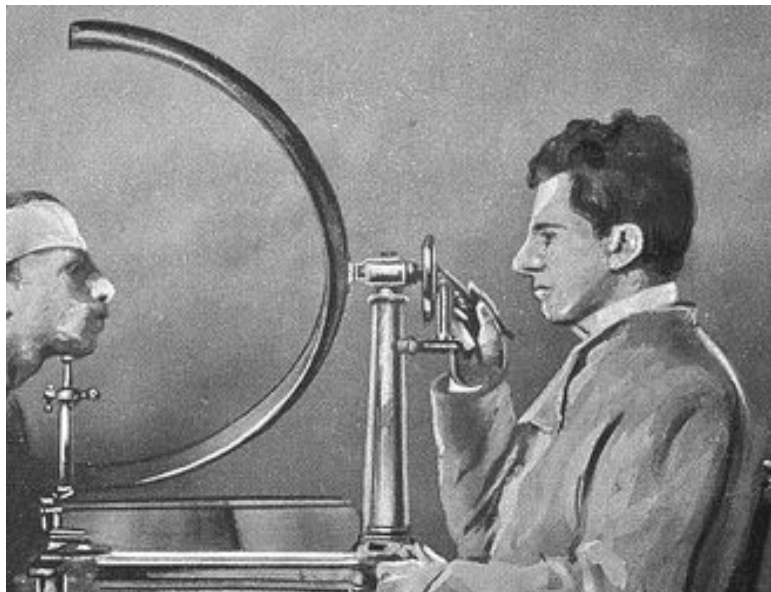
17. Lombroso, Cesare, Mary Gibson, and Nicole Hahn Rafter. *Criminal Man*.

Fig. 1. — SALVATORE A., brigante della Calabria.

Fig. 2. — G. SANA DI GALLUCCIO, brigante.

Fig. 3. — CAVAGLIÀ, detto Fuoi, assassino.

Fig. 4. — G. B. VENAFRO DI CASPOLI, brigante.

Fig. 5. — O....., ladro napoletano.

Fig. 6. — CARDONE, capo brigante.

5 Physiognomy of Criminals
Editors' note: Lombroso identifies these criminals as brigands (nos. 1, 2, 4, and 6), a Neapolitan thief (no. 5), and Cavaglià (no. 3), the assassin who painted his story on his water jug (see figures 21 and 22).
Source: Lombroso, *L'uomo delinquente*, edition 4.

The historical measuring models were based on subjective ideas regarding human traits. They contained racist and hateful ideologies in order to push their agendas. And yet, these models begin to depict the notion of documenting and classifying aesthetic features.

These measuring devices used were based of principles that were used within the field of eugenics. In Architecture we can look at Vitruvius' principals of good architecture – where it must contain durability, utility, and delight.[18] Good Architecture is pleasing to the senses, invoking emotion and comfort while functioning well for its inhabitants all while maintaining itself in good condition.

If one were to implement the core principles of good architecture is it possible to classify what constitutes good architecture simply through measuring models and if there is such possibility what effects will it, in turn, produce?

18. Pollio, Vitruvius. *De architectura*

BIRKHOFF'SAESTHETIC MEASURE

The 19th century American Mathematician, George Birkhoff presented the aesthetic measuring formula. Where O is order and C is complexity. Placing high aesthetic value on orderliness and low on complexity – where beauty increases as complexity decreases. [19]

$M = O / C$

Developed as a means to calculate formal aesthetic properties of tiling, vases, and ornamentation, Brinkhoff's equation analyzes the aesthetic experience – combining human interaction with tangible criteria to determine a calculated result of beauty.

The adapted formula breaks down the components of both order and complexity. Order is calculated by adding together symmetry, repetition, equilibrium, disposition, color harmony and then subtracted by the negative factor – a component that relates to imperfections found within the overall building form. Likewise, complexity is calculated by combining form complexity, ornamentation, silhouette differentiation, and contrast. Each element is calculated within a scale where x can equal 0,1, or 2. Using the adapted formula one can being analyzing the aesthetic measure of building forms.

$M = (S + R + E + D + H - n.F)$

F.c + Orn. + S.d. + C.cM

Appling the rewritten formula above to the selected works of the A and B sides one is able to begin to analyze the relations occurring between each form.

19. Birkhoff, George David. *Aesthetic Measure*

0.125 < M < 1 : poor aesthetics + high level of excitement

2 < M < 4 : fairly aesthetic building with average levels of excitement

4 < M < 10 : highly ordered structure with low levels of complexity

M = 1 : Equal relations between order and excitement

Using the above information, the diagram developed below details the placement of the selected A and B side works. Underneath, the O represents the level of order the structure displays meanwhile the C depicts the complexity being displayed.
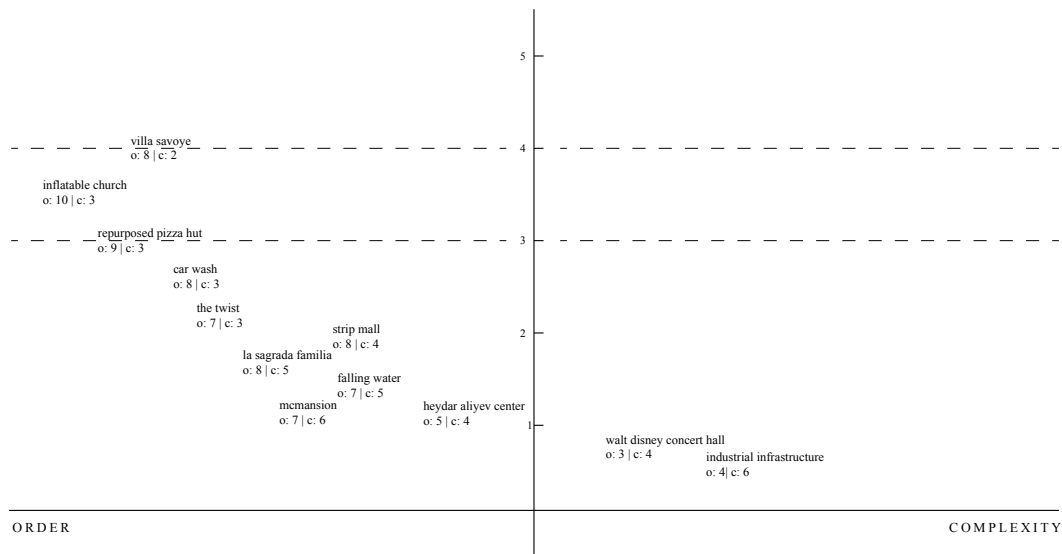
Majority of the forms fall within the left portion due to the higher rating of order occurring. In instances where the Reproposed Pizza Hut, Inflatable Church, and Villa Savoye receive high ratings of order yet despite their proximity to each other, they fall in two distinct areas. Both B side works fall within the range of containing fair levels of aesthetics but having average levels of excitement. Yet their aesthetic measuring scores are significantly higher than the Heydar Aliyev Center or Falling Water – two works that are often depicted as being beautiful works of architecture.

KLINGER + SALINGAROS MEASURE OF BEAUTY

Heavily relying on patterning within visual imagery, the measure of beauty depends on two main characteristics: the various types of elements within a set grid and the symmetries within their arrangement. Humans are able to immediately understand visual images. This is due to both the information and organization of that information within the images – in turn, it creates patterns. Because humans are receptive to patterns, the enjoyment of viewing images increases when the complexity of the pattern increases; however, this is only true when there however this is only true when there is still an order to the pattern.[20]

Klinger and Salingaros propose two elements to calculate the complexity and patterns within a visual image. Where T is a measure of information and H is representative of the symmetry occurring within.

$L = TH$

$C = T (Hmax - H)$

T is determined by the number of different elements occurring within the array minus one. Due to H representing harmony each presence or absence of symmetry is assigned a value using the chart below:

T = 0 : uniform surface   H = 1 : reflectional symmetry about the x-axis
    1 : 2 variations   2 : reflectional symmetry about the y-axis
    2 : multitide   3 : reflectional symmetry about the diagonal y = x
        4 : reflectional symmetry about the diagonal y = -x
        5 : 90° rotational symmetry (either +90° or -90°)
        6 : 180° rotational symmetry

20. Klinger, Allen and Nikos A. Salingaros. *A Pattern Measure*

Alongside this equation, Klinger and Salingaros proposed a diagram relating to psychological responses. Although this model the first step, it proposes a method of classify a space with a specific atmospheric quality. Through analysis on can see the selected works and their placement within the diagram below.
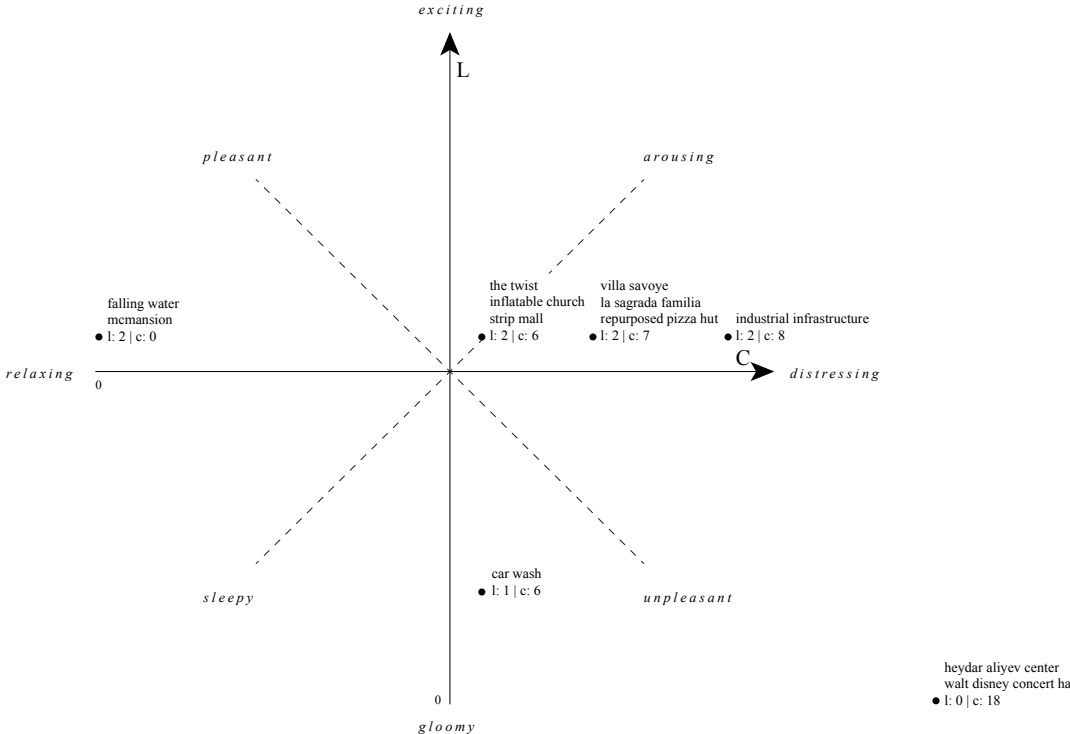
As L (interest) increases it would change the psychological response from gloomy or unpleasant into exciting and arousing. Similarly, as the value of C (complexity) increases the response transitions from relaxing into distressing. Within the result, several B side works also resulted in the same values as the A side – producing more questions than answers as to the manner of calculating intangible qualities.

KHALIGHT + GREEN + SCHEEPERS + WHITTET
MEASURING AESTHETICS

The measuring aesthetic model was developed to analyze the aesthetic appearance of products and, by doing so, would present an aesthetic score. This score would then display the overall appeal the object will have.

The model considers the basic design principles of contrast, proportion, and pureness and their interactions. Specifically, the inverse relationship between contrast with proportion and pureness. If one were to increase contrast, it would, in turn, decrease in pureness and proportion – this is evident in the diagram above.[21]

The model contains three formulas for each principle: contrast, proportion, and pureness. Because the model relies upon the use of visual eye-tracking software, it has been adapted to the values of average visual image viewing spans. In this case, the average viewing of images is about 4 seconds.

C = (average time spent per fixture) / 4

$Pu = 1 / N$

$Pr = (N/C) \times 0.01$

In this case, N refers to the number of fixations, while C is the calculated contrast. The pureness index is multiplied by 0.01 in order to maintain the result between 1 and 0.

21. Khalighy, S., Green, G., Scheepers, C. and Whittet, C. *Measuring Aesthetics in Design*

	A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	B6
C	0.37	0.31	0.87	0.50	0.62	0.18	0.25	0.43	0.12	0.31	0.68	1.00
Pu	0.16	0.20	0.07	0.12	0.10	0.33	0.25	0.14	0.50	0.20	0.09	.06
Pr	0.16	0.16	0.16	0.16	0.16	0.17	0.16	0.09	0.04	0.16	0.16	0.16

The table above details each calculation done for both a and b-side works. Taking these results the graphic below places each form in order of most favorable to least.
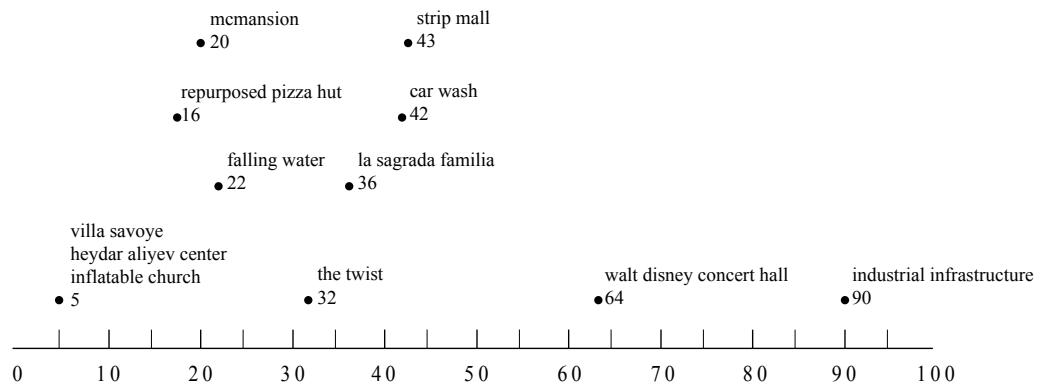
Calculating the range of each subject, majority of the work would fall between the average .2 to .3 range. This displays that relatively most of the selected works contain some sort of relative balance between all three design principals. In instances where forms are above .3 it points to a greater amount of contrast and thus a lower rating of pureness and proportion. These works often contain ornamentation or additional elements that occupy the exterior of the building. In the diagram above, this is evident with the industrial infrastructure and concert hall receiving high marks - this does not necessarily mean that having a higher score results in a better building but the opposite. Instead, forms that are able to balance all three principles are regarded as more preferable.

THEORY OF BEAUTY

The theory of beauty is an exhibition that served both as a means of informing and data collection.

The exhibition was displayed in an a-side manner within a b-side location. A space that presents various architectural manipulations but does not receive much architectural discourse. Located in Omaha and spans two parcels, the veil house contains the house, an adjacent studio, a concrete casting, and platforms for sculptures.

The veil house contains intriguing spatial conditions that shift between the constructed and the developed. Although a relatively small space, it conveys notions of the threshold between the A and B side.
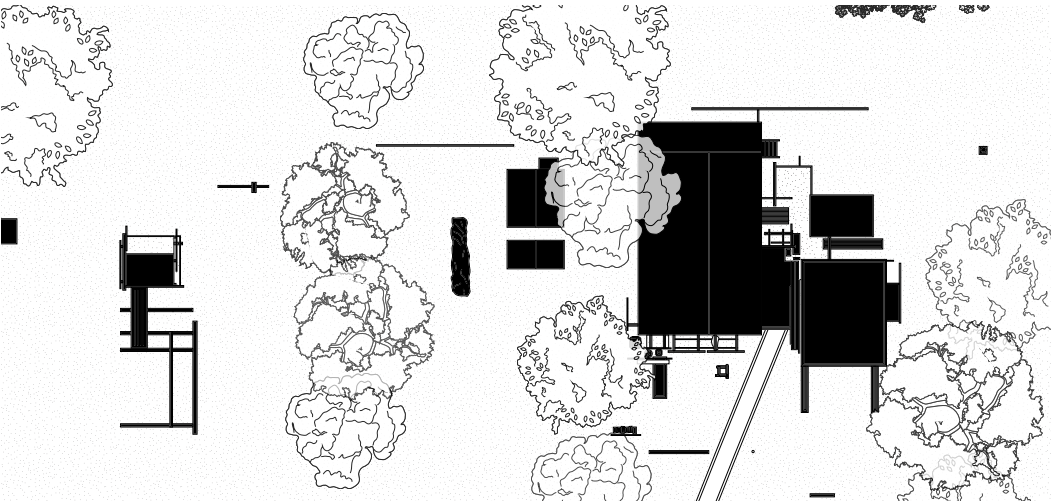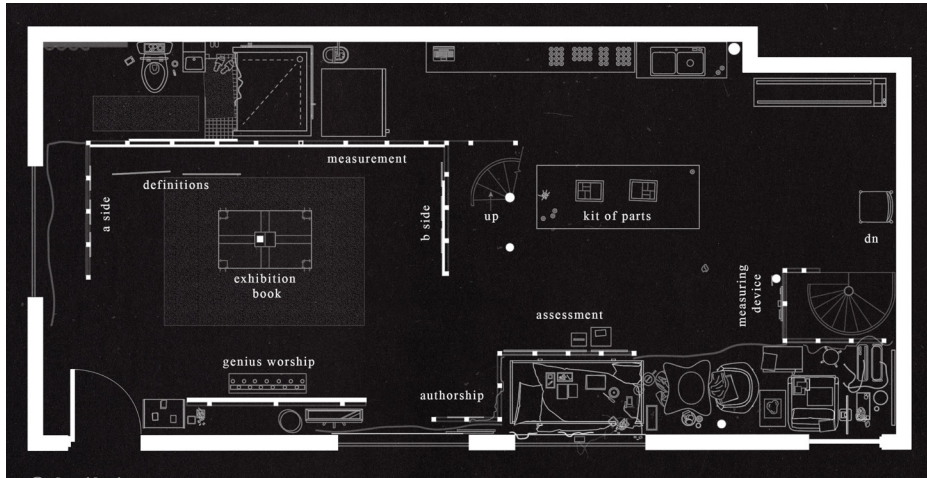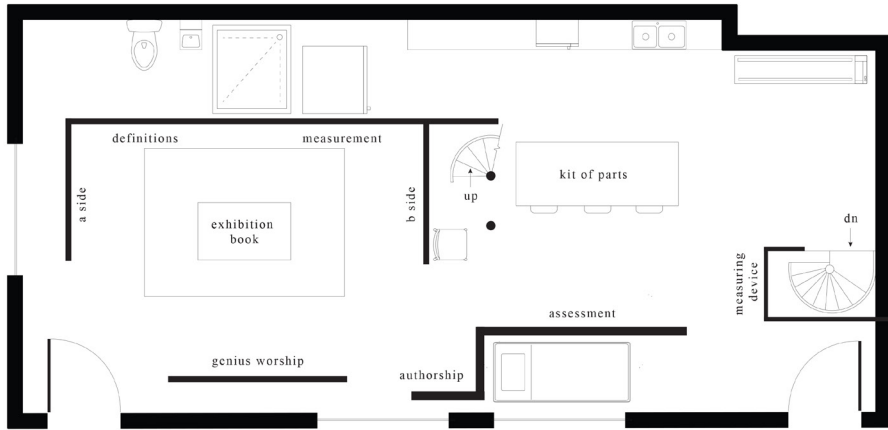
There are two methods of documentation used: Here, the plan is presented in an A-side manner similar to what one would find in a museum. It depicts the internal condition of the house –presenting a sterilized representation of the space.

The plan in black conveys an accurate representation. Thin curtains are hung around. Books, furniture, and random piles of tools are grouped together and hidden behind a veil. Half-full drinks are scattered around the exhibition, and a crumpled-up paper sits on the ground.

Documenting in both methods – displays the limitations of the a-side and the potential of the b-side, even in the manner of documentation.

the architectural
A-SIDE

the window

a-side architecture values detail
innovative architectural form
precedent to other projects

the statue

works that inhabit the a-si
programs such as museums, l
of higher cultural value.

the photo

these works are presented v
heavily relying on photos
within its intended manner

the duck

architectural A-sides
novelty - a duck to capt

the book

a-side work is publici

GENIUS
WORSHIP

THE THEORY OF E

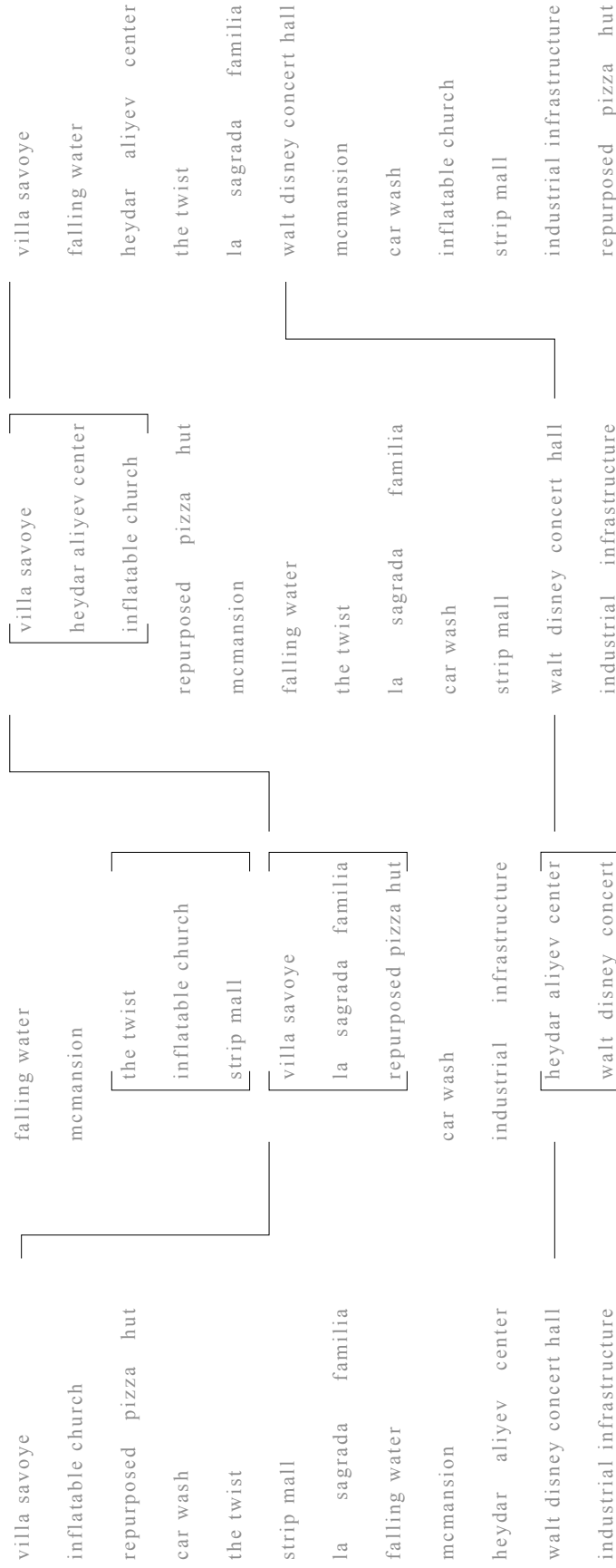*an exhibition of the architectural a*

43

The exhibition collected responses from the participants, gauging their responses to the selected a and b works.

Within all the results, various patterns emerged. The Villa Savoye tended to stay within the top, only dipping to fourth once. The Walt Disney concert hall stayed at the bottom for the models but rose at the end while the inflatable church, McMansion, and repurposed pizza hut surpassed a-side works. Displaying the absurdity of the mechanisms that determine the inclusion in the canon. Rooted in established principles of design, these models tend to push beauty that aligns with the established canon. However, they unknowingly uncovered the beauty that was hidden within the b-side.

villa savoye
falling water
heydar aliyev center
the twist
la sagrada familia
walt disney concert hall
mcmansion
car wash
inflatable church
strip mall
industrial infrastructure
repurposed pizza hut

villa savoye
heydar aliyev center
inflatable church
repurposed pizza hut
mcmansion
falling water
the twist
la sagrada familia
car wash
strip mall
walt disney concert hall
industrial infrastructure

falling water
mcmansion
the twist
inflatable church
strip mall
villa savoye
la sagrada familia
repurposed pizza hut
car wash
industrial infrastructure
heydar aliyev center
walt disney concert

villa savoye
inflatable church
repurposed pizza hut
car wash
the twist
strip mall
la sagrada familia
falling water
mcmansion
heydar aliyev center
walt disney concert hall
industrial infrastructure

45

INVESTIGATIONS

investigation
01 : narrative

In practice and in academics – by prioritizing and placing various works above others
begins to project architecture into a preferable future realm. Displayed in the cones
of the future which depicts how our projection of the future of architecture focuses
on the preferred and probable with the inclusion of topics such as climate change and
the technology. However, there is still other realms that do not receive as much study
of exploration. By simply remaining in these two realms, we risk losing the potential
of architectural works that stray beyond the normal and thus causing a lack greater
significant advancement of the discipline as a whole.

This first investigation became an exploration of architectural aesthetics through
a three-part narrative to challenge the current icons within architecture. Asking
what happens when designers explore the preposterous realm of architecture with
affinities that exit outside of the discipline?
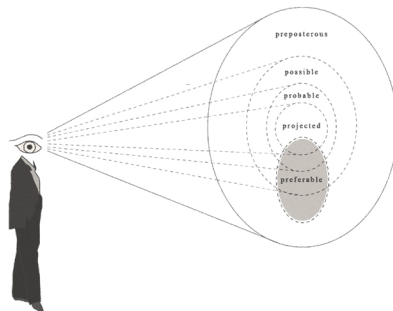
Used in the Middle Ages, the triptych is made of 2 to 3 panels. Each panel forms a single scene acting as standalone piece that once linked detail stories through a visual coherence. Usually done to tell a story across different points of time.

This leads to the story of Prometheus – presented as a Triptych and told in three acts.

The first would address the past – depicting my views prior to architectural education.

The first scene would be situated within the garden. Both natural and composed of technology – bringing to reference the introductory of outside influences.

The middle scene would display an anti-canonical approach in challenging the established canon.

Located in the desert – a prime location to gather masses and develop a commune to wander in order to convince members about the dangers of the canon.

The final scene would be the projection into the future of a new established canon.

In the valley, the landscape is composed of deep crevasses and winding canyons that twist and turn on themselves disorienting passersbys – provided a reclusive environment for the architect to work void of any outside influences.
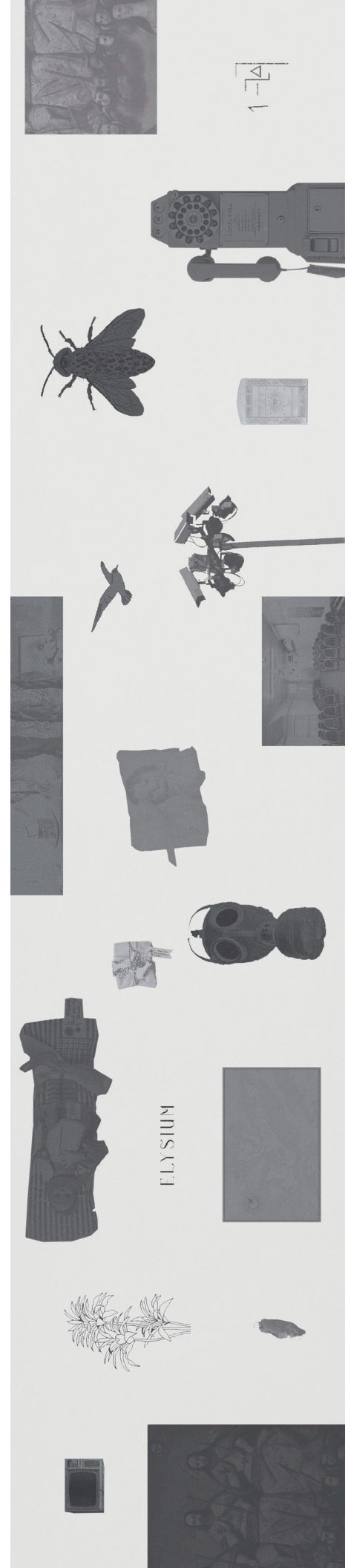
The triptych was to be a vehicle to display and explore aesthetics of architectural forms outside of the norm.

Three scenes were developed in order to later place architectural volumes. The first would address the past –depicting my views prior to architectural education, the middle scene would display an anti-canonical approach in challenging the established canon and the final scene would be the projection into the future of a new established canon.

This approach, was intended to be a vehicle to explore and challenge the canon through architectural forms. However, representation of a the B-side residing in a picture-esc landscape did little to provide a base to establish a new canonical framework.

investigation
02

Following the failure of the first attempt, the second case study focused on bringing down the significance of iconic works in an attempt for outside affinities and established works to be viewed in a similar regard.

Constructed by the elements of various canonical works which aim to continue pushing architecture into an established projected future, the tower aimed to display the limitations of the canonical works in an attempt to challenge the already established traditional values of architectural aesthetics.The extraction of the key forms from various works commonly referenced are reconstructed into a tower - metaphorically depicting the use of precedents that are constantly rearranged, reconstructed, and reinterpreted by designers.

Reworking the study as an exploration of the architectural icon through its selected works to display the limitations, potentials, and impact of representation to develop an increased body of reference, one not purely limited to the established traditional values of architectural aesthetics.
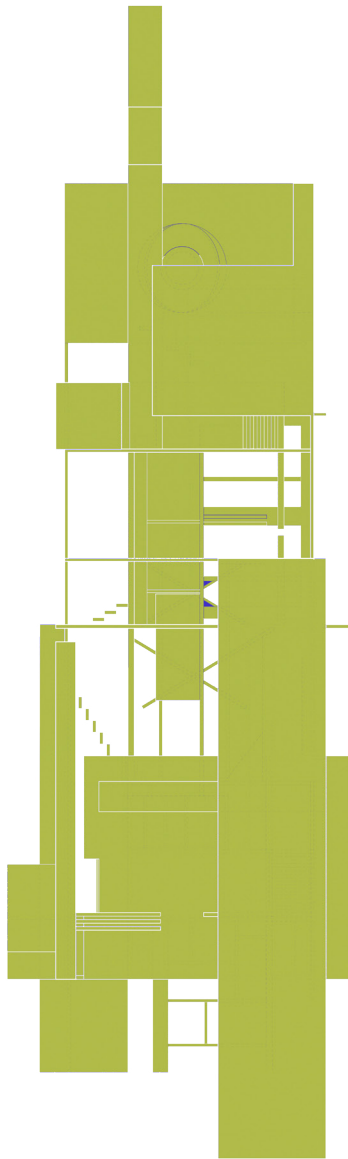
The extraction of the key forms from various works commonly referenced are reconstructed into a tower.

To begin the process of constructing the tower – first icons were identified such as the vanna venturi house. Then the process of representation began - looking into how these works were commonly photographed/represented. And how these methods allowed for the works to be easily identified through a specific moment within the architecture.

In the case of the Vanna Venturi house the front façade shows the most results.
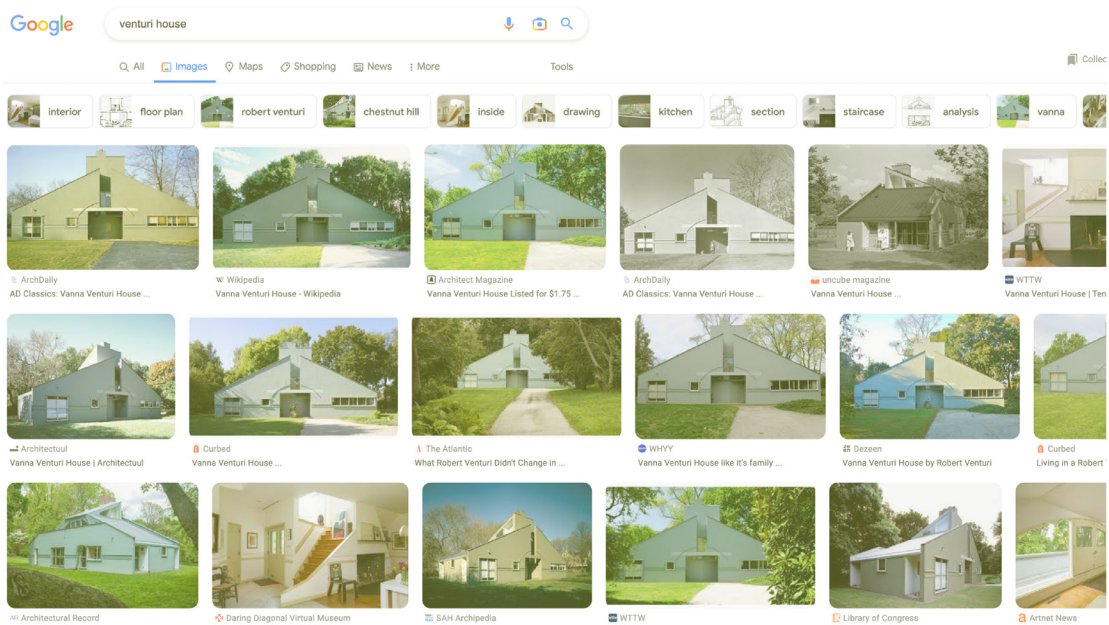
The tower aimed to metaphorically depict the use of iconic precedents that are constantly rearranged, reconstructed, and reinterpreted by designers.
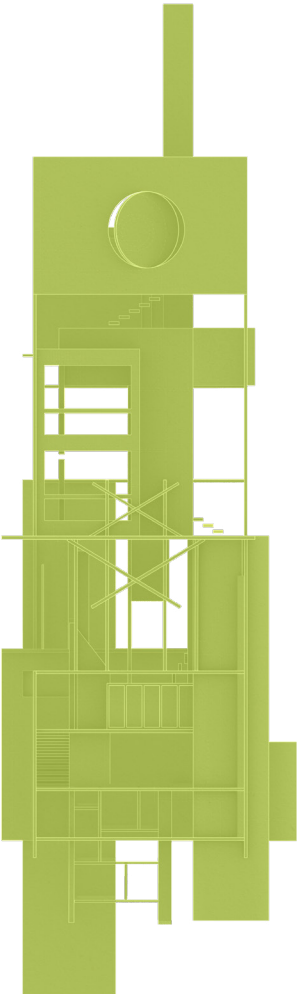
In an attempt to dismantle the establish architectural canon – made me realize that I was not anti-canonical. In fact, I had actually grown greater respect for the canonical. It had paved a pathway of exploration and provided a means to push against.

My own personal affinities could not stand alone and provide any form of architectural discourse/ intervention without the canonical works to be referenced against. As Andrew Kovac's mentions that such "works that are neglected run parallel to the canon of architecture"

There is a reasoning why such works are regarded so highly within the discipline - they are moments that depict architectural innovation.

but we must be cautious the extent we worship them.

investigation
03

With the shift in stance, the final investigation incorporated both personal affinities and canonical positioning and regarded them both for the value they bring. This final investigation of the semester serves as a means for personal exploration void of a set routine exploring various methods of production.
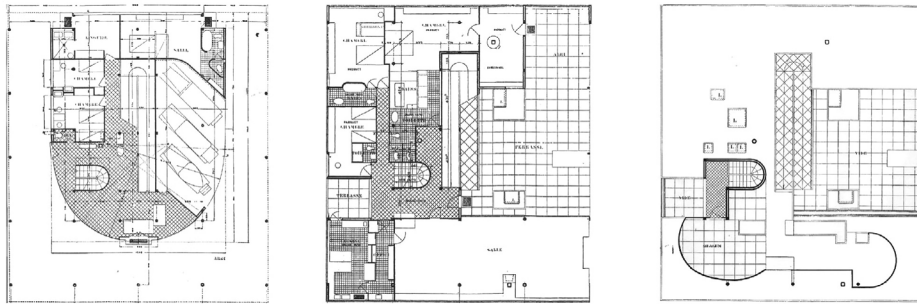
Le Corbusier. *plans of Villa Savoye*

Historically the house has been used as a passion project for architects (such as Philip Johnson, Gehry) to explore personal agendas and new architectural interventions. Corb's exploration looked at the house as a machine – a tool we use in order to live in and therefore should only provide the necessities of life and nothing else. Frank Llyod Wright used the 'organic architecture' to seamlessly blend Falling Water within its natural setting. In the same manner the house became a mode to begin to explore my own personal agendas.

Psychology provides a critical understanding of human behavior as it relates to outside stimuli. Our environments – or in the case of architecture, built environments play a detrimental role in how we respond and interact with them.

My interest in psychology has developed in respect to architecture as a means to challenge and produce moments that disrupt the typical – bringing attention to their surroundings as if it were aiming to betray them at any moment.

Incorporating my interests in challenging how humans react with the mundane with the addition of incorporating outside references in exhibition design - the house inverses the role of privacy.

Activities such as the restroom that traditionally are hidden are now the focal point of the dwelling.
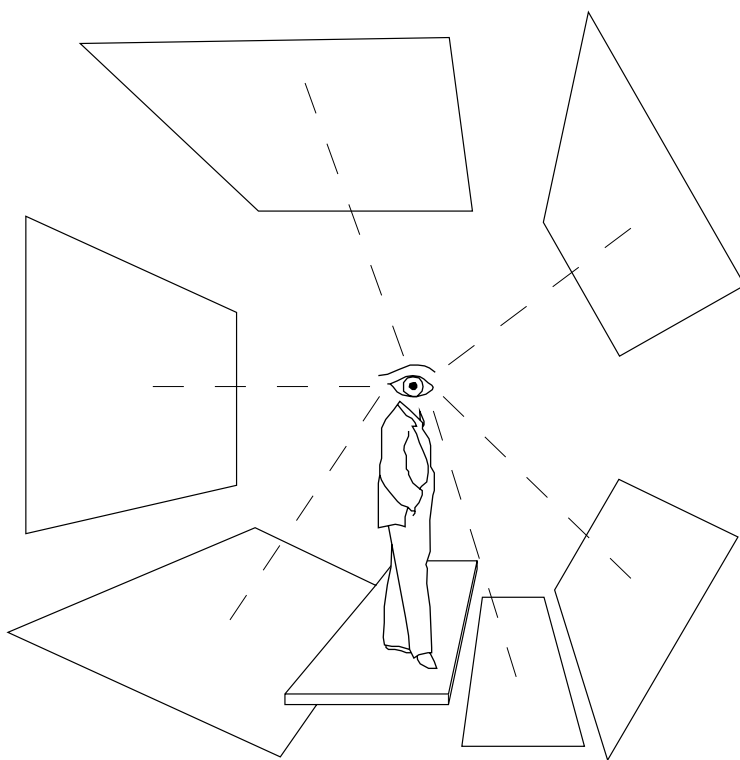
Likewise, representation becomes another component of personal exploration. The representation of the house does not aim to convey the entirety of the design but rather to establish various moments throughout the space.
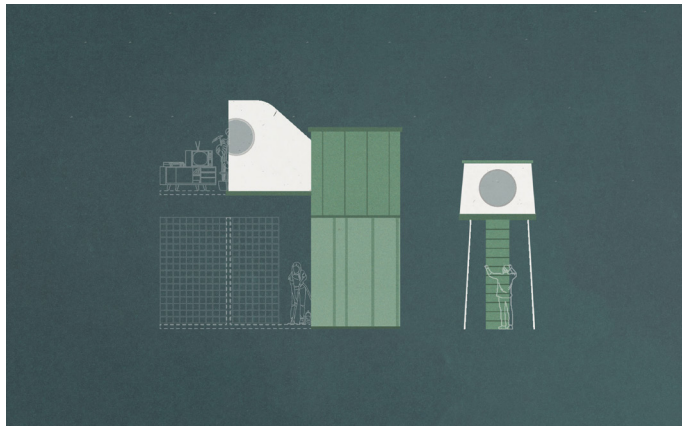
The elevations of the house display fragments of the adjacencies between the programs of the house. A tool that then influenced how the relation of how internal programs would be visible from the exterior.

As such, representation is done as a means of design and not as a final byproduct.

The house allowed to explore the concept of a disrupted routine. Where there was no set order of progression but rather a process of creating and stitching.

Disrupting the routine had provided a means to explore personal affinities and expand the precedents being used. However, it is also vital to understand the importance of the architectural routine. It has established a framework in developing an efficient manner of design development. A process that utilizes established architectural references.
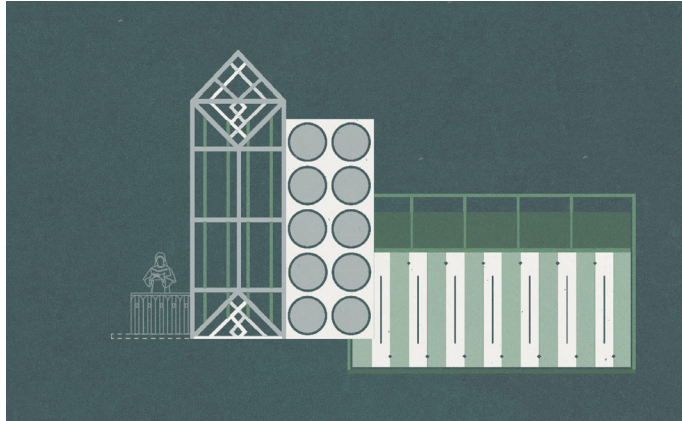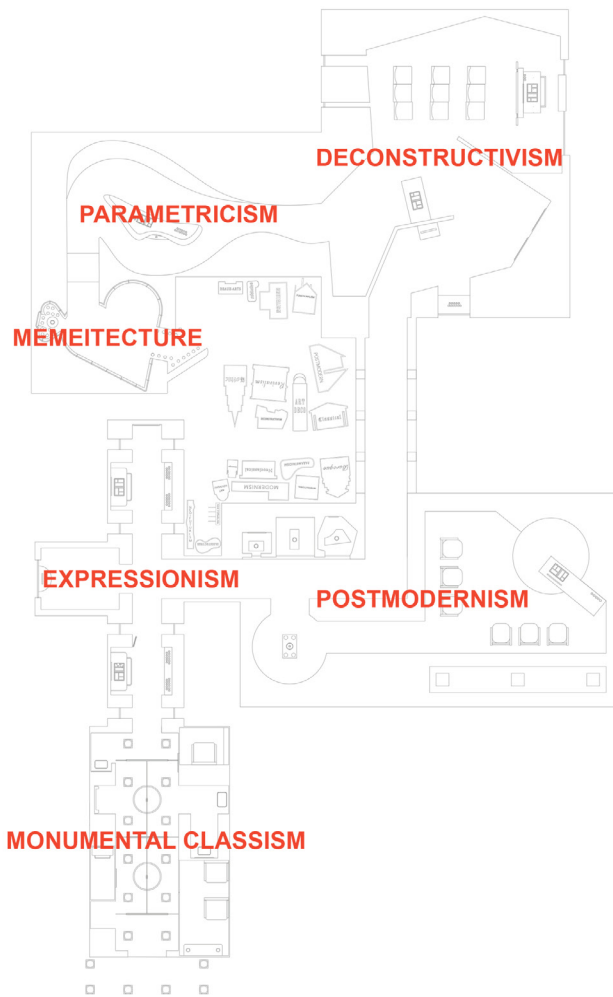
These established references comprise the chapel. The chapel serves as a means to understand and give weight to the architectural works that have influenced and directed the profession.

The ideals, styles, people, and work that are highly regarded within the profession are represented as key components within architectural education. They help establish a base foundational understanding for those entering the discipline.

DECONSTRUCTIVISM

PARAMETRICISM

MEMEITECTURE

EXPRESSIONISM

POSTMODERNISM

MONUMENTAL CLASSISM

The chapel is organized in terms of stylistic progression within Architecture, referencing Jenck's theory of evolution.

Metaphorically the chapel serves to display the notion of architectural preciousness occurring within the discipline.

BRUTALISM

BLOBITECTURE

INTERNATIONAL

Classical

As the chapel concludes, these ideologies are put to rest. Referencing the progression of my own architectural thought throughout my academic career.

It does not signify the end of my own detachment of these ideologies. Instead, it acknowledges the value these movements have had on me but they are not to be regarded as the only manner of viewing architecture hence putting to rest the their preciousness

Postmodernism

IONALISM

LEVEL TWO
EL. 10' - 0"

LEVEL ONE
EL. 0' - 0"
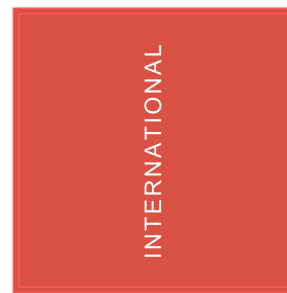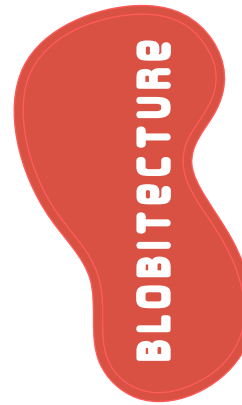
ELYSIUM
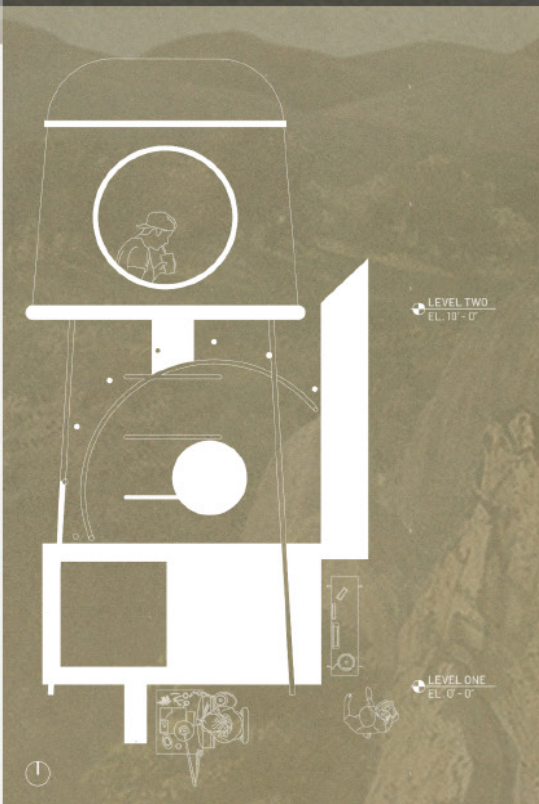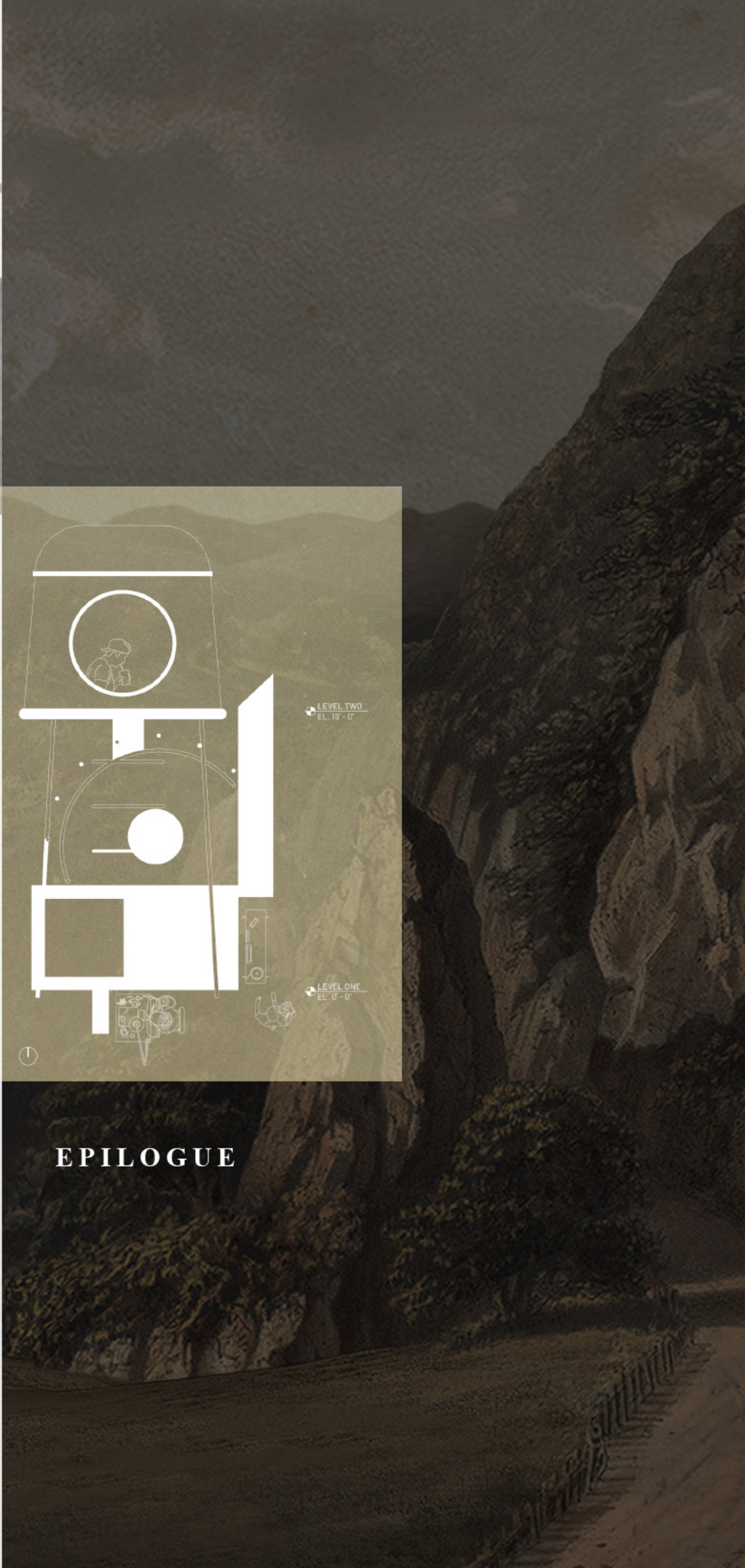
EPILOGUE

epilogue
positioning

This wasn't an investigation to develop the ideal chapel or house – but to explore form, representation, precedents, and theory through the vehicles that are these buildings.

Despite originally being positioned as anti-canonical - I have grown understanding the value such references have brought to the profession and still continue to bring. But it is also vital to leave room for outside affinities and the expansion of precedent that lies outside the normative field.

Thesis became the first moment I was able to begin exploring various affinities within my academic career. The organization of thesis, or lack of, allowed for such failures to occur in a productive manner. It allowed the ability to exhaust various avenues and restructure positions that previously was difficult within studio. The linear path of the architectural routine serves only enough time to analyze a specific site and produce a response. My past conceptual projects that had begun to delve into concepts such as suburbanism and surveillance and ai recognition had to be explored in a similar manner as practical community response projects.

It is important for early architectural education to establish a base understanding of how to begin the development of a solution. But if it is the only manner, we go about architectural exploration then the incorporation of outside affinities becomes challenging, and we risk establishing other potential methods of exploration.

The disruption of the architectural routine has displayed another approach – one that does not worry about sticking to the steps or aiming to only complete the deliverables but on the potential of what can be uncovered. And I realized why I enjoy such disruptions; they pull us from the mundane and cause us to look – actually look at the distraction. We turn our focus to these disruptions and by doing so become aware of the architecture we inhabit.

Disruptions are needed – they are critical, important, beautiful, ugly and above all reconnect us back to architecture.

BIBLIOGRAPHY

Alberti, Leon Battista. De Re Aedificatoria. Ediciones AKAL, 1992.

Anomaly, Jonathan. "Race, Eugenics, and the Holocaust." In The International Library of Bioethics, 153–71. Springer International Publishing, 2021. https://doi.org/10.1007/978-3-031-01987-6_9.

Bachelard, Gaston, Maria Jolas, Mark Z. Danielewski, and Richard Kearney. *The Poetics of Space*. New York: Penguin Books, 2014.

Birkhoff, George David. *Aesthetic Measure*. Cambridge, Mass: Harvard Univ. Press, 2013.

Brownlee, John. "Max Factor's Beauty Capacitor." Wired. Conde Nast, April 24, 2007. https://www.wired.com/2007/04/max-factors-bea/.

Curl, James Stevens. *Making Dystopia: The Strange Rise and Survival of Architectural Barbarism*. Canada: Oxford University Press, 2019.

Debord, Guy. *The Society of Spectacle*, n.d.

Douchová, Veronika. "Birkhoff's Aesthetic Measure." *AUC PHILOSOPHICA ET HISTORICA* 2015, no. 1 (2016): 39–53. https://doi.org/10.14712/24647055.2016.8.

Eisenman, Peter, Ariane Lourie, and Stan Allen. *Ten Canonical Buildings 1950-2000*. New York: Rizzoli, 2008.

Fisher, Mark, Vincenzo Perna, and Gianluca Didino. *The Weird and the Eerie*. Roma: Minimum fax, 2018.

Elkhwad, Halla. "The Function of the B–Side in Modern Music Production." 34th Street Magazine, October 5, 2022. https://www.34st.com/article/2022/10/b-sides-sufjan-stevens-cd-tame-impala-gorillaz-beach-house-remix#:~:text=Records%20would%20have%20an%20%E2%80%9CA,to%20perform%20as%20well%20commercially.

Fuery, Patrick, and Kelli Fuery. *Visual Cultures and Critical Theory*. London: Bloomsbury Academic, 2010.

Gallin, Stacy, Ira Bedzow, and Jonathan Anomaly. "Race, Eugenics, and the Holocaust." Essay. *In Bioethics and the Holocaust: A Comprehensive Study in How the Holocaust Continues to Shape the Ethics of Health, Medicine and Human Rights*. Cham, Switzerland: Springer, 2022.

Handa, Rumiko. *Allure of the Incomplete, Imperfect, and Impermanent Designing and Appreciating Architecture as Nature*. London u.a.: Routledge, 2015.

Khalighy, S, G Green, C Scheepers, and C Whittet. "MEASURING AESTHETIC IN DESIGN." International Design Conference 2014, May 2014. https://www.academia.edu/80377147/Measuring_Aesthetic_in_Design.

Klinger, Allen, and Nikos Angelos Salingaros. "A Pattern Measure." Environment and Planning B: Planning and Design 27, no. 4 (August 1, 2000): 537–47. https://doi.org/10.1068/b2676.

Kovacs, Andrew. *A Brief Theory of the Architectural B-side*. PROJECT – A Journal for Architecture. 2012

Le Corbusier. The Villa Savoye. Birkhäuser, 2015.

Lombroso, Cesare, Mary Gibson, and Nicole Hahn Rafter. *Criminal Man*. Durham, Car du N.: Duke University Press, 2006.

BIBLIOGRAPHY CONT.

McMahon, Mary. "What Is a B-Side?" Musical Expert, May 5, 2023. https://www.musicalexpert.org/what-is-a-bside.htm.

Megahed, Yasser, and HISHAM GABR. "Applying Birkhoff's Aesthetic Measure in Architecture."
  Quantitative architectural aesthetic assessment, August 2010.

Mosley, Jonathan D., and Rachel Sara. "Architecture and Transgression: An Interview with Bernard Tschumi." Architectural Design 83, no. 6 (November 1, 2013): 32–37. https://doi.org/10.1002/ad.1671.

Pollock, Griselda. *Differencing the Canon: Feminist Desire and the Writing of Art's Histories.* London: Routledge, 2006.

Rampley, Matthew. *Exploring Visual Culture: Definitions, Concepts, Contexts*. Edinburgh: Edinburgh University Press, 2012.

Silber, John. *Architecture of the Absurd: How "Genius" Disfigured a Practical Art.* New York: Quantuck Lane, 2007.

Sontag, Susan. "2 'Notes on "Camp."'" In Edinburgh University Press EBooks, 53–65, 2019. https://doi.org/10.1515/9781474465809-006.

Vidler, Anthony. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge, Mass: MIT Press, 1999.

Vitruvius. On Architecture. Penguin UK, 2009.