



SURREALIST AUTOMATISM AS A CATALYST FOR DESIGN.

ARC 650 RESEARCH BY DESIGN
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Fig. 1 Deviant Art, (2010). Assembler. [image] Available at: <http://kosmur.deviantart.com/art/assembler-79007314> [Accessed 2 Dec. 2014]



Fig. 2 Hotel S'te Barbe. Authors own Image

INTRODUCTION

Motivated by the exploratory writings of psychologist Sigmund Freud, surrealism emerged as a rebellious art movement born from the penultimate years of the chaotic Dadaist period. The movement set about disregarding the status quo and freeing creativity of the rational mind and by extension the oppressive social laws of the time. Psychoanalysts and surrealist artists shared both method and belief in their pursuit of the subconscious strain of thought, as it was their conviction that the subconscious mind was both more fundamental and powerful than the conscious.

“Surrealism, then, neither aims to subvert realism, as does the fantastic, nor does it try to transcend it. It looks for different means by which to explore reality itself.” [Richardson. M, Book of surrealism II, p.141, 1995].

Whilst surrealism existed as a single entity, there were widely regarded as two main branches of such, verisitic, and automatism, this essay looks to the latter as to illustrate the issues encompassed within research by design.

As Richardson suggests, surrealism is an exercise in revealing qualities that already exist within oneself through alternative means. To specify, automatism is defined as “the performance of actions without conscious thought or intention” These can manifest themselves in various ways and even encompass dream states. Automatism plays a key role in the surrealists artistic exploits including spontaneous or automatic writing painting and drawing, these experiments often resulted in art works associated with chance and an element of randomness, their importance however is found within the ability for these drawings to illustrate the inner psyche of the artist without the raw thought diluted by

external factors.

The study related to this Research by design is focused around five major factors culminating in the exploration of autonomy as a driver for design. To contextualise automatism as a catalyst for the project, consideration must be paid to understanding the following: Perception, surrealism, sketching, the psychology of the subconscious and automatons along with other related fields. Each one presenting ideologies and theories grounding automatism as a relevant methodology for the design.

With regards to perception in particular, it is not a subject matter or entity that can be viewed as singular, its presence is evident across the main bodies of research throughout the essay due to the fact that any made outcome from this process is perceived and therefore must be informed by such. Consequently it is proposed that perception acts as a

continuous element accompanying each specific throughout the essay.

Exploration of various narratives, utilising personal experience, exploratory analyses and performative study has informed the research process to further understand and explore how and why we create things in the form we do and what innate nuances motivate and provide patterns to which we adhere when making all things.

SURREALISM

“Surrealism was a means of reuniting conscious and unconscious realms of experience so completely, that the world of dream and fantasy would be joined to the everyday rational world in an absolute reality, a surreality.” [Breton. A, Manifestos of surrealism, p.124, 1924]

Andre Breton, widely regarded as the founding father of the movement conveys the true meaning of surrealism as an artistic movement that reflected the subconscious as the most fundamental state of mind with regards to a creative process. As previously mentioned the initiation of surrealism was founded upon the psychoanalytic findings of psychologist Sigmund Freud. Freud was able, through approaches such as free association and dream state analysis to reveal the imagination of his patients in an attempt to expand the potential of the mind. Techniques such as inducing patients

into hallucinatory states and recording their outputs were sought as an authority in the field. Both Breton and Miro believed these techniques fundamental to the manifestation of surrealism as a movement.

The rationalisation of human impulse detracts and dilutes the essence of true thought in the made object. It is the surrealist belief that subconscious thought is more profound and meaningful than its conscious counterpart simply by the fact that conscious thought can be manipulated by contextual bearings altering the initial purpose of the thought with regards to object. This is no clearer than in the works of Pablo Picasso - an advocate of the automatist branch - his work was largely an exercise in the notion that childrens primary imagination can present a more direct link to the subconscious, this can be linked to the view that



Fig. 3 MOMA, (2008). Automatic Drawing, Ink on paper. [image] Available at: http://www.moma.org/learn/moma_learning/andre-masson-automatic-drawing [Accessed 2 Dec. 2014].



Fig. 4 MOMA, (2008). Automatic Drawing, Ink on paper. [image] Available at: http://www.moma.org/learn/moma_learning/andre-masson-automatic-drawing [Accessed 2 Dec. 2014].

such artworks are often perceived as random, and with a relative lack of coherence and relevance to the context, often culminating in an incomprehensible visual language.

To reinforce the political motivations behind the works, one is able to compare the related movements of Dadaism and surrealism, whilst Dadaism was a direct affront to the political status quo representing negative connotations, surrealism can be viewed as more of an attempt to realize the positive expression of the mind.

To contextualise automatism within theories of perception and more relevantly, this research, one is able to draw comparisons between Gustave Jungs findings, and those of James Gibson when discussing automatism and constructive perception respectively. Gibson proposes that

when we as humans perceive an object, we both utilise the immediate visible and our previous experiences and combine the two to create an estimated representation of reality within our minds. As Gibson illustrates these two branches of perception combining to create a holistic view, Jung does the same, suggesting that, “Automatism is mainly for the intention of self analysis where one does not evaluate the image of the subconscious but accepts it as they come into consciousness so that it can be accurately analysed” [Jung. C.G, Memories, Dreams, Reflections, p.79, 1963]

Based on this link and the works of such artists as Joan Miro, Rene Magritte and Max Ernst a process is formed allowing the utilisation of these methods and analytical approaches to begin to form the frame and concept for the body of work



Fig. 5 Hotel S'te Barbe, Authors own Image.

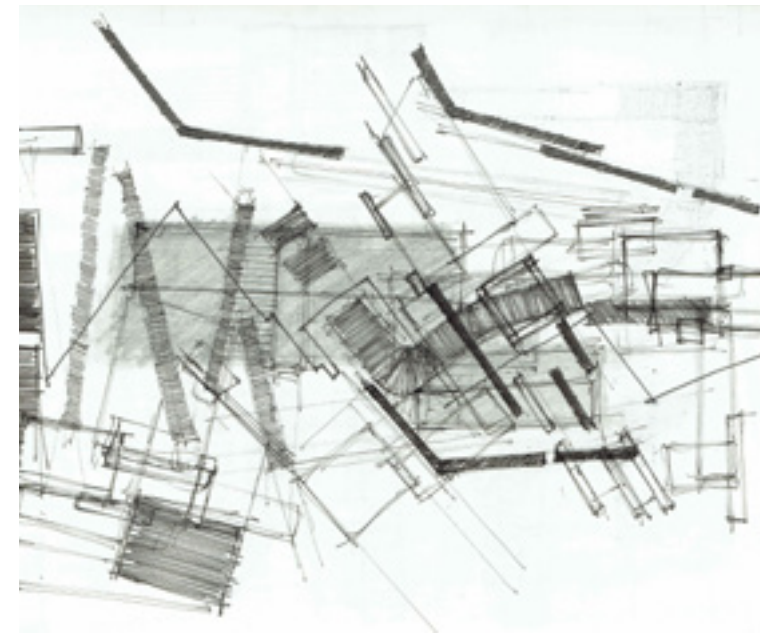


Fig. 6 Automatic drawing, Authors own Image.

within ARC 650: Research by design. The dialogue created by the automatic drawing technique posed a number of issues and possibilities when applied to an architectural context – that particular branch of study is to follow later. The outcome of this dialogue decided that the automatic drawing concept was to be applied to a series of pre determined locations throughout the context of Bournemouth, in an attempt to produce outcomes that can reflect the essence of place, within ones subconscious when placed in a particular context. This leads to an analysis of both perception (Gibson) and Automatism (Jung) through the perception of the place and through the analysis of the drawn form.

To produce an accurate representation or attempt at automatic drawing, the works of Andre Masson can be evaluated, his works were often carried out with no preconceived subject

or outcome in mind, the random, accident, and chance were applied to mark making lacking conscious control. These outcomes often nonsensical, yet hinting at subtle forms and faces from within the mass of lines, it was often Massons choice to attend to the drawing once out of his subconscious state in an attempt to create a work of more clarity. Gertrude Stein quoted Masson saying “what Stein called ‘the wandering line’ is probably a key characteristic of my work. But it wasn’t the line that was wandering, it was me”. The geometries within the works were often discernable leaving the subject open to interpretation affording the viewer a sense of ambiguity with their perception

It is this framework or example that was pursued with regards to the application in ARC 650.

Utilising the context of specific locations throughout Bournemouth; The Pier, Seafront, Richmond States Church, Arts University Bournemouth UH214, and The Chines, unlike Masson, the works were given a pre-determined subject. This was a decision made in coordination with the exploration of perception and experience, as is evidenced in the study of Hotel S'te Barbe in Brest, France. True psychic automatism is an effort to subvert the conscious in an attempt to reveal true meaning in the work, context is of little value, whereas the application to 650 required context, as with any study concerning architecture, context informs the basis for any outcome.

With the determined locations, method and process had to be indicated in a manner that could not waver from place to place as the process itself, not the final drawing is the most

fundamental issue in the work. Trying to mimic Masson et al, one would be placed at a location and simply look, perceiving and experiencing the subject and nothing else for 90 seconds. Once the time had passed the drawing would commence, there is no restraint or condition in how long the drawing must take, merely once it had been decided that it was finished would the drawing stop.

Fig (6), (7) and (8) illustrate 3 selected examples of the drawings carried out with this Methodology. While “Bretons works are described by Leslie Jones as “without any precise form, emerged parts that one could relate to the world of the senses.” (Jones. L, tracing dreams, p.44, 2012) the images produced for ARC 650 did posses common elements one could draw conclusions from, unlike the artists drawings, these accommodated defined geometries

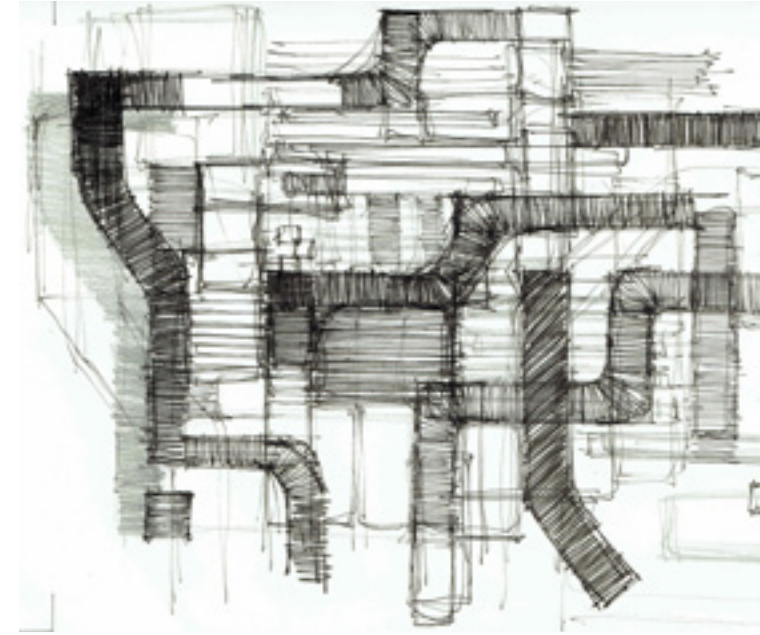


Fig. 7 Automatic drawing, Authors own Image.

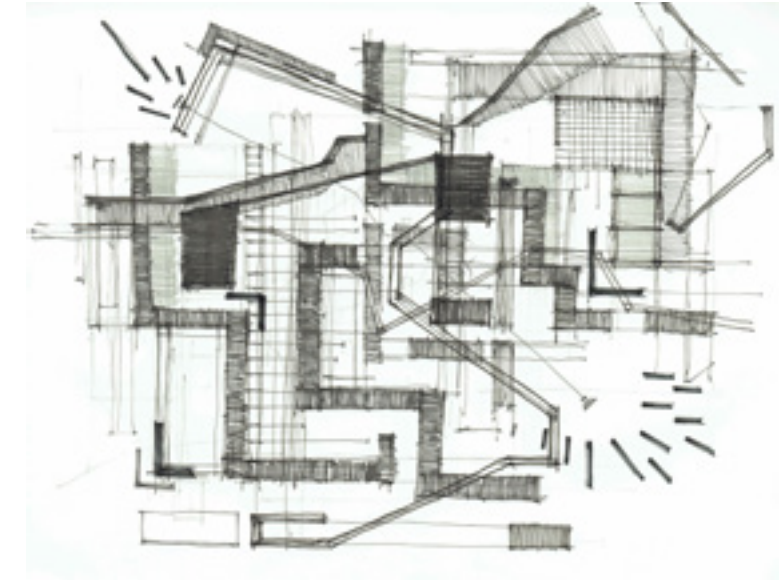


Fig. 8 Automatic drawing, Authors own Image

and stylistic elements related to the field of architecture, these differences however are not to say wrong and right, but each provide an alternative outlook on both the mindset and psyche of the drawer and the process by which such images are created. If we analyse the drawings further, it begins to become apparent despite attempts to remove the idea of an outcome, the drawings as a group form a visual language, each representative of the last with a defined order becoming evident.

To illustrate these findings, one can refer back to Picassos beliefs that childrens drawings, and thus their imagination can reveal aspects of the drawers' personality and cognitive disposition. Building on this, the House-Tree-Person, or HTP, test can be used to affirm the theory. The HTP test is a projective test of a persons drawings designed to measure aspects of a humans

personality utilised by clinical psychologists and educators. Psychologists believed, Florence Goodenough in particular, that the ways in which each of the respective objects were drawn, alluded to characteristics of the persons mentality. Elements such as the size of the house and the windows could signal feelings of being overwhelmed, whereas tendencies to draw external features suggested an appreciation for connection. The same applied to the trees, too many roots and one could be considered to have obsessive tendencies, each subject provides various outcomes based on the images. It is however this belief, compounded by both artists and psychologists alike that begins to suggest that these drawings produced on the pier, in the church etc. do have an element of personal characterization within them, and not only do they aim to reflect the experience of the space but also features of the creators psyche. Whilst

the drawings for 650 should be viewed as an attempt at surrealist automatism, the pre determined implications of the project must also be accounted for, to be able to remove oneself from a way of thinking i.e. Architectural design, is a subjective topic in itself. It is therefore that an element of trust must be placed within the drawer for such images, compensating for specifics in style and application.

To understand these drawings in a more contextual manner, it is perhaps worth analysing the concept of perceiving the given places; Church, Pier etc.

To perceive something within ones environment is to establish multiple relationships with certain factors, orientating oneself within time and space to observe the holistic view of the immediate external environment and adequately define where one is.

Aesthetic experience in perceived space influences the intensity of memory and level of perception. It can then be understood that the level of aesthetic and perceptual activity within an experience can create more fundamental memories and thus in turn influence the drawings in a more determined and relevant nature. With this in mind, it can then be suggested that these embodied preferences in the drawing – angle and weight of lines – have a connection to the natural environment, culminating in the reproduction of the experience at the time of drawing.

With the culmination of these drawings, themes and developments were suggested through simple analysis of the geometries. As the experiment had been conducted in a real context, the limitations of these drawings became evident. At best they appeared as subjective representations



Fig. 9 Bournemouth Pier. Authors own Image.

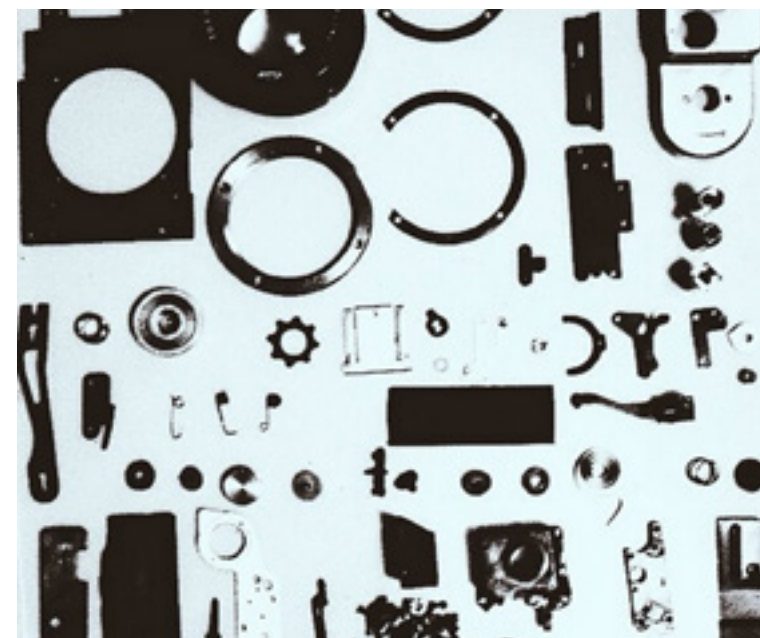


Fig. 10 Deconstructed Zorki 4. Authors own Image.

of emotion, it is then therefore that a stronger link must be made to the architectural purpose of this research.

“That’s a very simple yet complicated question. Architecture exists to create the physical environment in which people live. But if we deep digger we see the complexities.” [Thorne. M, 2012]

With this quote in mind the outcomes and aims of the research progressed using the exploration of autonomous drawing as a catalyst for further development. Whereas the drawings were only realised in a 2D state, for the project to further itself the manipulation of these images had to be made apparent in the 3D and become realised objects of design. However, this stage cannot just be a impulsive decision based on preference, as has been the case throughout the research the materialisation of these drawings must retain relevant links to; the perceived, autonomy and experience.

The starting point it can be said is the analogue camera, a tool used to perceive a place, which in turn becomes the object that the user perceives and just as the eye is a tool for the mind the camera too adopts these properties and functions almost as a mechanical extension of the mind. Capable of capturing meticulous and considered experiences of a place and translating them into a visual language, producing a perception only specified by the user, the camera and photography become a representation of reality determined by the user. It can be understood then that as the camera as the tool for perception become the material by which the drawings become realised, and in turn, perceived.

Through creating this dialogue between the tool for perception and the made object the initial concepts behind mechanical translation begin to surface, and as has occurred throughout the study, parallels are drawn between

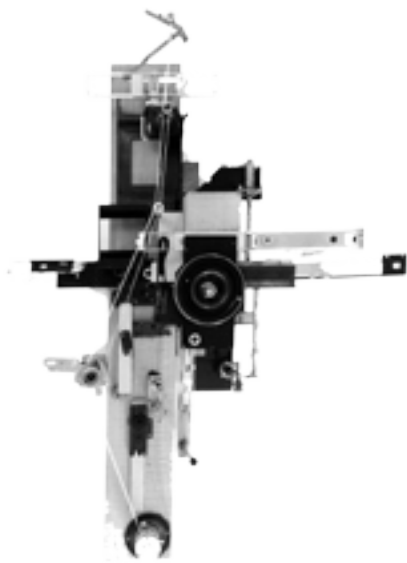


Fig. 11 Initial Model. Authors own Image

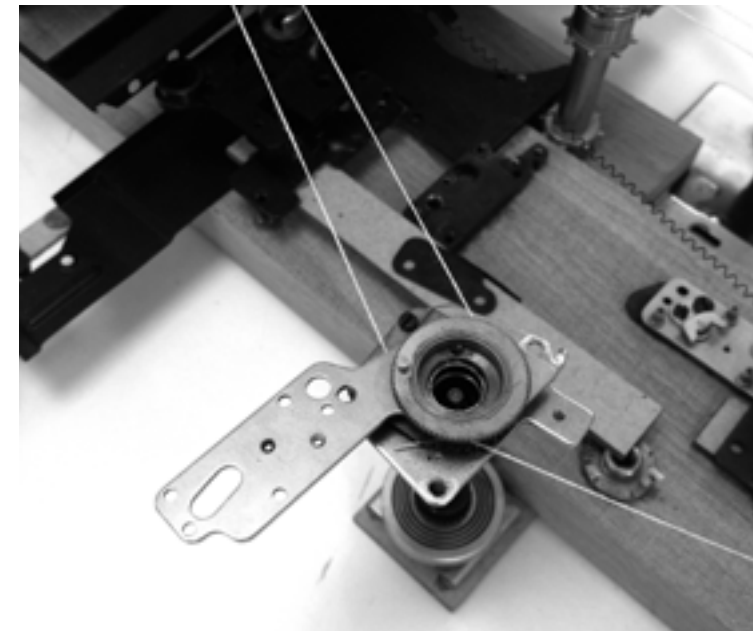


Fig. 12 Initial Model. Authos own Image

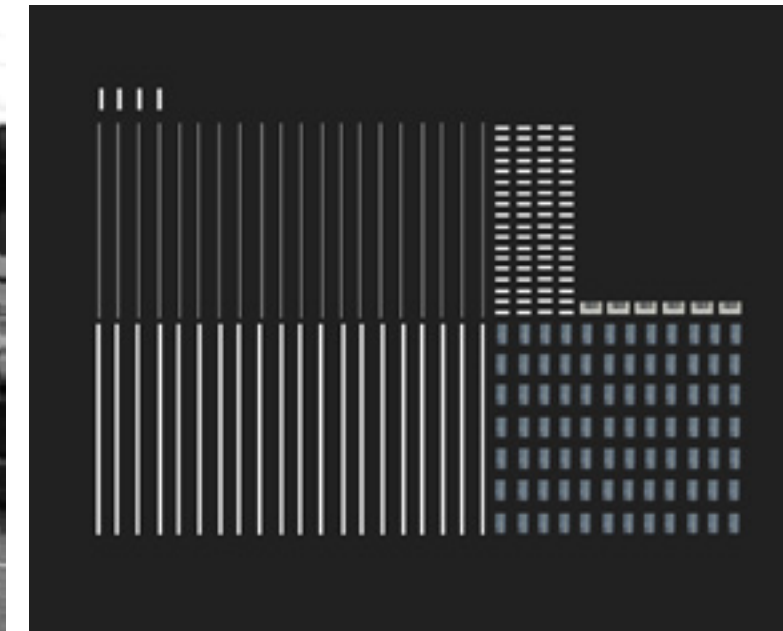


Fig. 13 City Green court, deconstructed. Authors own Image.

perception and materialisation.

Deconstruction is defined as “the reduction (something) to its constituent parts in order to reinterpret it.” (Derrida, J. 2009) and this definition presents various parallels with the body of research for 650, the exploratory study of Richard Meier’s architecture titled DKNSTRKT (Fig.13) that accompanies this body of work looks at the deconstruction of his buildings motivated by research into the gestalt principles of induced visual perception. The buildings were dismantled into constituent parts and grouped in within the gestalt suggestions, Similarity, continuation, closure etc. This reinterpretation of these images facilitated the understanding of not only the made architecture but also the process leading towards such an outcome. The selection of Meier in particular was an easy one; his exploits into modernism illustrate fully the

ideas of balance and correctness in a form of asymmetrical appearance, his works often alluding to these subconscious gestalt principles within the perceiver. The methodology for this approach was chosen in a manner that reflects human perception of a building, “The whole is other than the sum of the parts” (Koffa, K. p.97, 1999) Koffas declaration leads to the understanding that when people see a group or collection of objects (parts of a building) we perceive the entirety before the individual elements. This suggests that we as humans prioritise the whole as more than the sum of the parts. The importance of this issue cannot be overlooked when discussing the relationship between the camera and sketch. Just as a sketch represents fragments of thought on a page, the deconstructed camera too adopts these properties allowing for the outcome to be viewed ambiguously, almost attempting to reverse the gestalt view

and creating a statement attaining to the sum being equal to its parts.

To appropriately use the camera as the medium for the realisation, the outcome was the deconstruction of the machine allowing for the mechanical components to be utilised individually, this method also presented the project with a consistent language from which the other works within the research could follow, concluding in the term mechanical translation. Fig (11), and (12) illustrate the 3D realisation of the automatic drawing conducted on the pier, it is an attempt to recreate the image in a three dimensional manner based purely on the perception of the image. Limitations to the model existed through the physical limitations of the camera parts, the most fundamental issue to arise from the creation of the model

is found within its mechanical suggestion. Whilst the model itself is completely stationary the materiality and qualities of individual components begin to suggest function and in turn movement. These suggestions again acted as a catalyst for the progression of the making alongside the research, leading the project into a direction concerning automatons and the concept of drawing machines.



Fig. 14 Franklin Institute, (2011). Maelzels Juvinille Artiste. [image] Available at: <https://www.fi.edu/history-automaton> [Accessed 2 Dec. 2014].

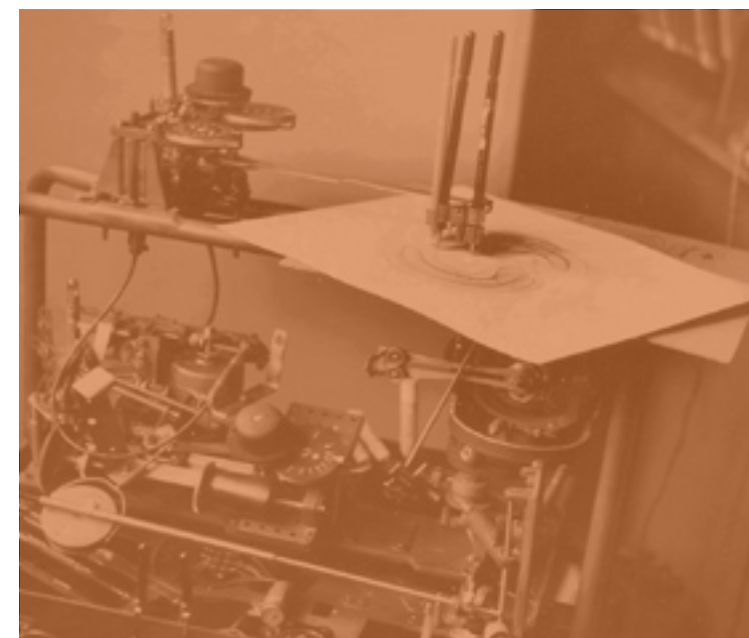


Fig. 15 D.P Henry, (2014). Bombsight drawing machine. [image] Available at: <http://desmondhenry.com/about/> [Accessed 2 Dec. 2014].

AUTOMATONS

An Automaton can be defined as “a mechanical figure or contrivance constructed to act as if by its own motive power; æ robot. “ in the instance of ARC 650, a mechanical figure that can produce an image or drawing. Manifested as n exploit into self-operating machinery it grew in popularity around the 1800s, producing a number of still work examples today. Henri Millardets, Maelzels Juvenile artist produced circa 1800 is a machine that can produce a pre set of 4 drawings and 3 poetic verses and is constructed in a manner that suggests the figure or person atop the table writes them himself. In reality the machinery is reliant on a series of cams turned by a clockwork motor. The fingers of the motor translate the movements of the cams from lateral rotations to up and down, side-to-side movements of the automaton's hand, thus producing the illusion that the figure can draw for itself. In raising, the link between automatism and the automaton,

the views of various artists at the time can be considered. To many contemporaries, the hidden inner workings of such machines implied the operation of the unconscious, - linking to automatism - the peculiarity with which the automaton operated lead to a Freud coining the term, the uncanny. This Freudian concept refers to an instance;

“where something can be both familiar yet alien at the same time, resulting in a feeling of its being uncomfortably strange” [Freud. S,p.36 Das unheimliche. 1919]

This statement from Freud suggests a certain cognitive dissonance when experiencing the subject, scattered perception of the object and thus compounding the link to the automatist drawing techniques. This created dialogue suggests an element of subservience to the machine, an

automaton that can in some way mark make upon paper surrenders the cognitive aspect of drawing to the machine, creating an element of randomness and unpredictability sharing characteristics with the process of surrealist artists previously mentioned such as Masson.

However, this information has to be viewed in a specific perception of the time. Drawing automatons created in the 1800s appealed to an audience often unaware of the technologies required to make such machines. In turn this leads to alternative views on how these machines could operate accommodating ideas of the fantastical and super natural, whereas today, audiences for such machines are informed and aware of the multitude of technologies that make modern representations of these machines possible.

Sui Generis is a Latin phrase translated as “of its own kind/ genius and hence, unique in its characteristics” (Henry, D, P p.182 1969) in relation to the automaton this phrase represents the “mechanics of chance” [Pontus Hulthen in Peiry, p.237,1997,] represented by many of these machines. In the instance of Desmond Paul Henry a University lecturer and artist, he created a series of drawing automatons called bombsight computers, using the mechanical analogue bombsight computers -which he acquired from World War II bomber aircraft - as his medium his machine was created around two servo motors powering synchronised drawing implements. The autonomy in this sense was achieved through the arrangement of the machines mechanical components, of which specific parts would undergo the slightest of alterations, which in turn had dramatic impacts on the final image. A fundamental issue

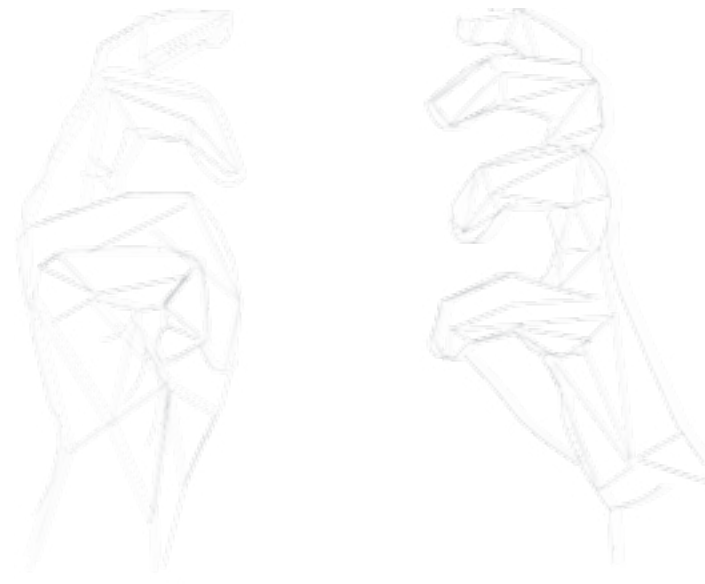


Fig. 16 Scale of the Hand. Authors own Image

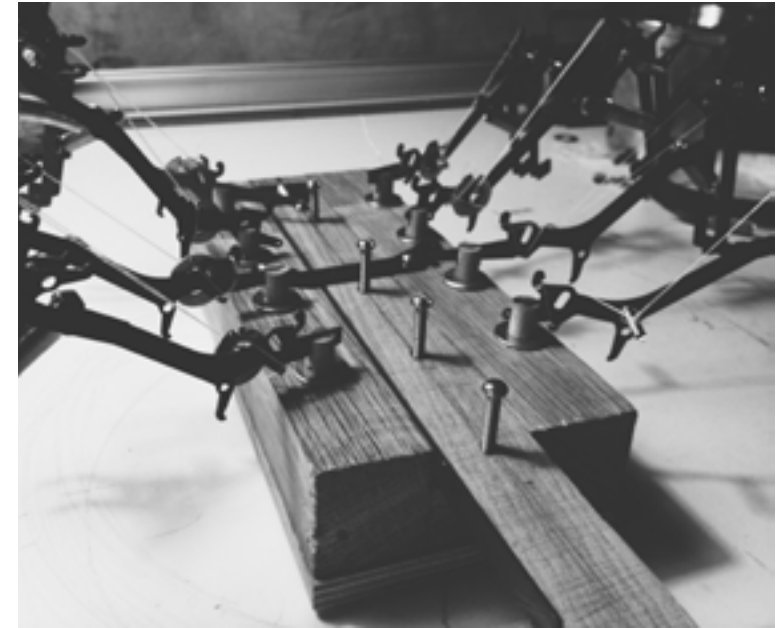


Fig. 17 DM01, Authors own Image

raised when analysing Henry's work is one shared also by the surreal automatist artists of the 1920's and a direct correlation to the aim of ARC 650. The issue implies the accusation that the machines prevent the artist from exercising aesthetic choice, this unobtrusive approach it can be said leads to finished works of a unique quality and infinite variety, undiluted by choice. It is with this in mind that the research by design progressed to its next main stage of development the creation of an automaton titled DM01. The initial development concerned the created object with a mechanical machine, capable of creating marks or a visual language when utilising human input as opposed to a true automaton, the time frame for the project it could be said hindered the creation of a fully automatic machine. As was the case with the initial model Fig. 12 the automaton sought

a mechanical input as a medium, in this case, an Olivetti 125 typewriter. The typewriter itself was noted for its mechanical motions and appropriation to the design, to further understand the design of DM01 the process looked to the camera again as the tool for which we perceive with and shared properties in an attempt to stay true to the design. In particular, the scale of the hand and tool was a fundamental issue. Fig (16) displays the analysis of the human hand in comparison to the camera; this information was relayed to the design of DM01 when considering the scale, as it is an important factor aimed at inferring Balzac's beliefs that "A hand is not simply part of the body, but the expression and continuation of a thought which must be captured and conveyed" [Balzac. D,H, p.17, 2009] along with Pallasmaa who both considered the hand to be an extension of the

mind this in turn exacerbated by anatomist Frank Wilson; "the brain does not live inside the head, even though it is its formal habitat. It reaches out to the body, and with the body it reaches out to the world"[Wilson. F, p307 1998] This declaration suggests that the mind uses the body as a tool for the expulsion of thought, further proving the belief that sketches are an expulsion of thought onto paper and the automatist views on automatic drawing. It is with this in mind that DM01 Fig.(17) begins to take shape as a unit conforming to the hands scale and dimensions. The actual mechanical process by which the machine produced images was reliant on human input, and unlike the automatons created by Henry et al, the outcomes are often predictable. However the application and element of trust placed within the implement suggests the outcomes

were unaffected by human interference and context and thus in essence automatic outcomes.

Using the outcomes of this performative study, one can look to future pursuits as the machines begin to suggest new avenues for research. Topics such as the machines being used as tools for not just drawings, but three dimensional manifestations and even buildings, it is this discovery that has led to the propulsion of the idea of autonomy within architecture.

Within architecture exists a fragility, it is a field that is dynamic and under constant evolution alongside society. Building strategies and designs alter with clients demands, technology shapes and instigates change, and societal views into what constitutes successful architecture also alter our outcomes. The overarching aim of autonomy within architecture is the rejection of this status quo. This changes based on social whim and preference broadly lead to the realisation of culture and architectural styles throughout history. To compare the liberated manner in which autonomous design exists free of contextually driven boundaries allows it to obtain a certain level of timelessness and permanence.

The emergence of autonomy in architecture has come as a result of architects highlights problems and issues with the current architectural processes: Objectivity and quantitative

nature have become the driving forces behind modern development; arid utilitarianism and functionality have become trademarks of these designs lacking in human understanding. This worrying trend has prevailed to such an extent that it has expressed an exclusion towards the qualitative and subjective values - concerning the psyche and emotive response - found within the practices, to exclude these factors it could be said, is to exclude the true meaning of the process, prioritising economic benefit ahead of the empathetic and moral connection to the process is to remove the honesty, empathy and soul of the process and, as is too often the case in the modern world.

The shifts experienced within architecture are something that has manifested itself most clearly in the form of modernism, Corbusier, widely regarded as the god father of modernism

held ‘...a core modernist belief in humanity’s ever growing capacity for material betterment through scientific and technical innovation, and domination of nature’ This belief was fueled by the want for sheer innovation, efficiency, and holistic grand scale developments aimed at attempting to achieve ‘...formal order, discipline, and hierarchy’ (Tzonis, 1986) These radical universal formulas were devised at every level of the urban fabric and were realised in the form of mass high rise housing, the abolition of the traditional fabric, prioritization of motorized movement and large scale urban space configuration.

Peter Buchanan described Modernism as ‘ Mechanistic modern rationality’ encompassing the belief that purpose is reduced to quantitative application disregarding contextuality and historicism in line with Greenhalgh statements in ‘The rise and fall of modern architecture’ . Through these it can

be proposed then that the decline of architectural purpose paves the way for an architecture concerned solely with function, relegating the role of the architect to merely a creator of containers in which activity occurs.

“Architecture is more than a mere record of reflection of who we are. Instead, the fundamental purpose of architecture is as a means for creating our cultures and ourselves. “ (Buchanan. P, p28, 2014)

This quote from Buchanan begins to touch on the suggestion that in the role of an architecture their purpose is much more than creating a harmonious order to predefined functions within the built environment. It does perhaps suggest that the true role of the architect lies within concerning oneself with psyche of the human and innate anthropological

matters, implicit in the view illustrated by Reculose that 'space is a social product and thus inseparable from the functioning of society' (Reclus, Elisee 1965)

It could be proposed then that within architecture the true purpose is to sustain the human body through psychological, physiological and cultural means, its fundamental purpose being that architecture is in essence the very creation of ourselves and our cultures

Regarded as the authority on autonomy in architecture Peter Eisenman argued that "modern architecture as an obsessional formalism" (Eisenman. P, p237, 1982) supportive of Greenlaugh's statements about mechanistic modern rationality. Eisenman further discusses the relevance of form being the primary factor when concerned

with autonomy in architecture, he discusses that we not view form and function as separate entities but allow one another to evolve alongside. These assertions made in Illustrate parallels with various stages in the design process for Research by Design, the separate entities of perception and experience, and hand and mind, suggesting that in fact automatism is grounded as a hypothesis for architectural research. It can be concluded then that: Autonomy within architecture aims to loosen the authorial grip the architect associates with the created object, and deconstruct societal conventions in an attempt to create a liberated form that frees itself from the notion of pre existing constructs in design as an evolutionary process. Although it can be said that to achieve true satisfaction of place and with an object this contextualization and historicism must be present less we revert back to the cold emotionless state of modernism.

The sketch presents itself as the most rudimentary form of shape making, the expulsion of thought onto paper permitted by the mind's inability to comprehend the size or complexity of an idea. The sketch is often credited and acknowledged as the starting point for most if not all designers in their pursuit of creating the designed object or building. This type of sketch is not to be viewed as a drawing; it is not regarded as a representation of a reality but as an externalisation of thought, an amplification of the designer's imagination. Due to the undetermined nature of sketches and their ambiguous properties sketches promote various points of view and differing perceptions as to what the depiction offers, through this it can be said that the sketch promotes innovation as a perceptual tool. This relationship between ambiguity and design can be related to autonomous creation in the sense that, the fundamentals of

automatism relate to pattern, shape and form in their most rudimentary state, liberating the process from contextual influences allowing the user to perceive the designed object or image in a state of free mind.

The concern and interest with the sketch in relation to the research by design is highlighted through its ambiguous nature, as such the methodology presents the opportunity for it to be revised, examined and manipulated allowing the designer to reconsider and problem solve through simple analysis of the form, this approach was termed constructive perception by psychologist Jerry Lettvin in 1969 and went on to promote a series of arguments and counter arguments discussing the issue. Constructive perception is an overarching psychological theory referring to the manner in which "people's perceptions are formed through

a combination of ones learned experiences fused with current stimulus” (Gibson. J. James, Theory Of Affordances 1979). This statement is best illustrated when applied to the model of a working sketch, Eric Jenkins discusses the act of drawing as an analysis of ones knowledge manifested in the act of mark making. He asserts“ The sketch is concerned with a deliberate examination of the procedural knowledge exercised in the physical act” [Jenkins. E 2010] As Gibson and Jenkins affirm this process of drawing encapsulates the examination of cognitive features of both those present, and represented by memory.

It can be proposed then that, whilst the act of sketching is an entirely cognitive function, we as the user/ artist draw on both factors in the immediacy of our perceived environment, and historical representations of influences to ourselves, combining the two and constantly drawing

on both to receive information and ground the sketch in reality in an attempt to create a representation of what we are trying to achieve.

To fully understand this body of research one must first reinterpret the prospective outcomes alluded at the start of the project.

Its clear through reading that the main driver for the research was found within Surrealism, the most fundamental beliefs of which the subconscious strain of thought is more prevalent than the conscious. This subservience to the unconscious mind presented a number of opportunities with regards to LO3 and the exploration of the made object. The research through topics such as autonomy, automatons and even subconscious principles of perception were all manifested in exploratory studies, through models, machines and drawings respectively. It was found that as the research progressed, as did the natural aim of the project. To conclude, it can be said that, the manifestation of subconscious thought presents us with

various unpredictable out comes, see Henry, Masson, and Eisenman. This particular strain of design free and liberated of contextual bearings and human input begins to create a spatial and visual language translating the raw thought of the human into tangible creations. It can be suggested then that, whilst automatism and surrealism take centre stage for this research by design, it is perhaps the subconscious and the manner in which we perceive our environment that is the truly fundamental lesson. In any case the research suggests and is titled mechanical translation, and through these reinterpretation of place, sketch and in turn machine, it achieves this.



APPENDIX

1. To understand the relevance of Automatism as an avenue for architectural study, first the theory must be contextualised within the human framework, more specifically within the field of psychology concerning the manner in which we as humans perceive and experience space and created objects.

Perception can be defined as the passive reception of information through multi sensory means, be that through; smell, touch, taste, pain, sight etc. Each individual entity is regarded as an active process requiring a numeration of movements, understandings and interactions to fully process a perceived thing. This affirmation that perception is based on shifting processes presents the suggestion that perception is not concerned with just things but relationships also.

Kurt Lewin a Anglo-American psychologist considers the physical environment and thus our perception of such spaces, dynamic and not a defined entity. As such it can then be said that people and space are connected and intertwined co creating with one another to produce alternative shifting outcomes. It can be defined as a dynamic exchange in which the environment influences human cognition and in turn, the human experience changes the way in which the environment is perceived.

To summarise Lewin's assertions it is the belief that whilst our experience and percepts of place and time occur alongside one another they cannot be simply defined as singular outcomes, they're dynamic and influence one another, to relate this more specifically to automatism in design, it can be said then that the subconscious mind when perceiving or

experiencing a space can reflect not only the psyche of the user/artist but their surrounding contextual influences also.

2. Preceding automatism and the surrealist movement a number of alternative movements surfaced at the turn of the century each one progressively forming the holistic picture of the surrealist aim to not necessarily distort reality, but for alternative representations of such.

Georges Braque was almost a shy flag bearer of the fauvist movement, his works often eclipsed by that of Picasso, however his importance to the exploration of art as a vehicle for opposing realism within the painted or drawn form cannot be understated. He created a dialogue that exploited and toyed with the modern artistic conventions of the time to question our perception of space and form.

Braque stated “ I love the law that orders the creative” this quote almost flies in the face of automatism as it suggests that regardless of the effort an artist goes to to subvert the conscious, there will always be a physical restraint within the human limiting the capacity of the made object to a suggested higher power

