

DESIGN & *Intuition*

Structures, Interiors & The Mind

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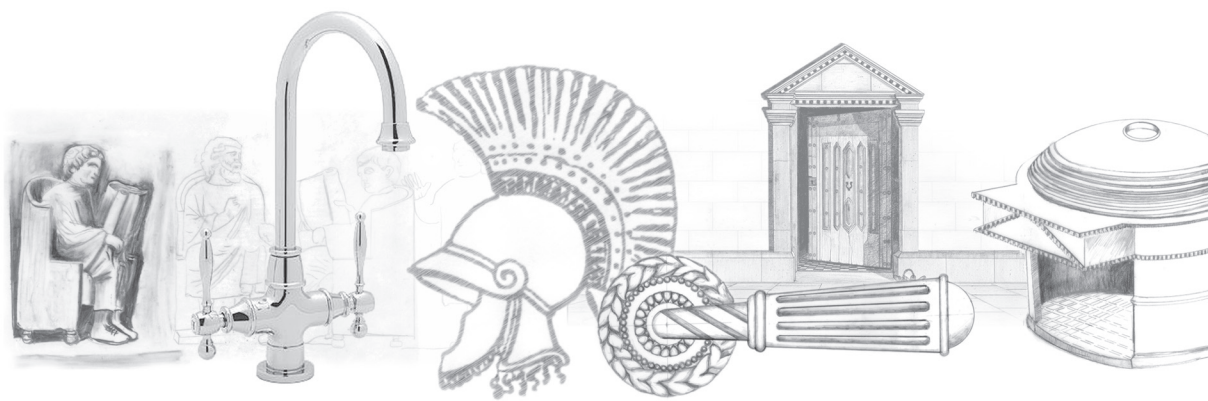
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DESIGN & *Intuition*

Structures, Interiors & The Mind

C. LEWIS KAUSEL



C. Lewis Kausel

*Interior Architecture, School of Design,
Mount Ida College, Massachusetts, USA*

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Foreword

The subject taken up in this book harks back to the days when Cecilia Lewis was a young undergraduate student, a topic which has continued to fascinate her to this day. With her broad knowledge of history of architecture, her talented hand of an artist, her sharp eyes of observation and her keen imagination, over the years she has discerned myriad connections between the built form and the human form —not only in architecture but also in clothing and headgear. In this monograph, Cecilia expounds and elaborates on some of the reasons underlying these parallels, which in her view are not just coincidental and the result of mere structural resistance — i.e. form follows function. Instead, she discovers profound emotional and philosophical reasons for why some forms seem recurrent if not eternal, in particular those which relate to the overall body shape, and especially to the head. In this book, she makes her case not only with the aid of numerous photographs of actual constructions, objects and paintings, but also with original pieces of art in her own hand, with which she demonstrates graphically some key ideas underlying her interesting vision of designed forms.

Come and explore with her the fascinating world of design and discover the Leitungsmotiv in architectural form, i.e. the motivation psychology behind the choices of form in homo faber.

Eduardo Kausel

*Professor of Civil and Environmental Engineering
Massachusetts Institute of Technology*

Preface

People delight in both art and artistic processes, and are compelled to travel the world to visit sites and collections that belong in the heritage of all humankind. In *Design & Intuition: Structures, Interiors and the Mind*, Professor C. Lewis Kausel analyses the public enjoyment of design. The author constructs a comprehensive vision of design through an approach that focuses on the visual as well as the sensory impact of forms and materials on human creativity and experience. The book looks at the continuity of ancient structures from development to the migration and transformation to ornamental design. It traces the development of repetitive motifs observed in historic architectural structures, interiors and artifacts, and analyses the contemporary inspiration in the look and design of the commonly used mechanical instrument.

The author brings, from obscurity to awareness, a group of interiors which resemble anatomical forms which seem to be a fairly unintentional outcome of creativity. Buildings and humans at times reflect each other in structure and form. The design phenomena featured in the book is to a large extent, unnoticed in the basic everyday experience of design. As the author reveals there are apparent veiled relationships which are present in certain important architectural and crafted works around the world. Important among these are the many designs that show architecture as a surrounding form for the human figure or head in medieval sculpture and vaults, and they approach a complementary body form as seen in the trefoil shape. While architecture can be evoked in the design of people's appearance in the clothes they wear, for social ends and other subconscious cultural dynamics, human anatomy can be echoed in architecture as well, which is probably an intuition of mirroring the self that surfaced in design in periods when its practice was not self-conscious. This is a mind phenomenon that seems through thought and the subconscious to connect people and buildings in little-known perceptual relationships. The book reflects a cultural dynamic in the making of design that can be studied by the variables that affect people collectively, in the way that people sit, move and be. These provide a basis for the explanation of the phenomena observed in this book.

The observations, detailed illustrations, content and arguments of the author add new valuable cultural dimensions to the basic knowledge of design. From here, an interesting possibility arises, where a cultural dynamic of the human mirroring its self sometimes transforms structures making them approximate forms that evoke outlines of the human body or the cloaked human form. This is an interesting logic of a visual type in these forms. The presence of the human outline in architectural structure may be a simple reflection of cognitive habituation to it, as the person moves through space and the architecture evolves to cloak it. As well, the design of the surface of the brain may reflect itself in architectural covering structures as seen in the medieval vaulted ceiling. These repetitive elements of structural support have been woven into a supportive web of stone tissue. This anatomical form is present in important structures of history having materialized, it seems, intuitively.

These processes are different from the pure Classical proportioning of architecture after body measurements. Classical proportioning is an ideal form far from the natural state of the phenomena observed in this book. Common vocabulary falls short of the true

dimension of the author's observations, which is a fascinating discovery of the mind's intelligent but unknown functions. The exploration of the book's intuitive designs compels a vision of the cultural mind as seen through design. These observations also point to a phenomenon observed in philosophy, namely that in developing knowledge the mind sometimes arrives at solutions that parallel the solutions of the natural world. In history architectural elements were often merged with other configurations of organic form creating a fluid visual transformation from structural support to inventive life form. Humans concretely reflect themselves in designed form.

In the cultural activity of designing, symbols and shapes are used and transformed. Historic costume mimicked architectural forms, which transformed plain appearances, and enhanced the complexity and sophistication of societies. The representation of structures can also be found in the crafted object such as miniature arches, which the author sees as depicting not just ornament but parts of renowned buildings, whose forms are a figurative language that human culture perceives. Her book offers fresh new interpretations of this fixation of culture with certain architectural form. A key research tool here is the fact that important products of human creativity have been more lasting than the life span of their creators. Society holds fast to favorite architectural works, and though the contemporary world is busy enjoying innovative and highly sophisticated, often simplified design, the attraction of ancient, sometimes complex, aesthetics is actively sought today. Upon contact with the contemporary psyche images from the past elicit a response to a familiar form, as architecture has been and is an instrument of expression to which the human responds. The study of design on the collective psyche has been necessary for a long time. The input of the public is vital, and an important missing piece in the picture of what creativity is.

Based on the above observations this study was developed gradually by C. Lewis Kausel, starting over three decades ago. A key achievement of this book is to point out the importance of culture on the making of design, to extract and explain an important previously-unknown relationship of the human brain to the interior of architectural vaults, the outline of the upper body and trefoil arches, and a deeper look at certain designs whose generative concept seems to be living form themselves. Design and Intuition puts together the domain of the visual and otherwise sensory dialogue of the intellect with that of design: historical intellect built and solved successfully an intuitive logic based on imagination and perceptual experience; that of the body's dexterities, the natural world, the experience of forces, equilibrium, the behavior of materials, fantasy and environmental harmonies.

Design and Intuition: Structures, Interiors and the Mind, evolves further the author's themes of previous publications, and adds many other examples of intriguing architectural forms with corresponding versions in crafts and in functional industrial design. The book develops clear visual connections between architecture, the human form, objects and costume, which the author sees as based in the collective visual experience of world culture. This book is a doorway to a promising way to visualize an important domain of creativity: the transforming possibilities of design to culture. It will interest designers, researchers and insightful lay readers who appreciate unforgettable design. The book's findings will likely interest researchers working on studies of the exchange of mind and matter. The author's research and methods of study are firmly grounded in objective observation and cultural phenomena.

Kathleen Driscoll

*Associate Professor, History of Modern & Contemporary Art
Director, The Gallery at Mount Ida College*