

UNKNOWN ARCHITECTURES: AGNES MARTIN AND IAN CURTIS

A Dissertation

by

JAMES ANDREW WESTWATER

Submitted to the Office of Graduate and Professional Studies of
Texas A&M University
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

Chair of Committee,
Committee Members,

Stephen Caffey
Gabriel Esquivel
Philip Galanter
Kirk Hamilton
Robert Warden

Head of Department,

May 2017

Major Subject: Architecture

Copyright 2017 James Andrew Westwater

ABSTRACT

This study focuses on the affective role of the built space of artistic production—the studio, the writing room, the rehearsal space, and the city—to examine, through the lens of architecture, mechanisms of artistic creativity such as inspiration, insight problem solving, nature, and the sublime. Architecture is defined here as human-built, natural, or conceptual space, place, or object. The romantic image of the suffering artist—the artist who suffers for their art—is well known, but to what extent does an artist make work *because* of their suffering or *despite* their suffering? In order to represent both hypotheses embedded in the question, two specific artists were selected for case study.

The Canadian-American artist Agnes Martin (1912–2004) is known for her abstract geometric paintings, writings and lectures, and the decision to turn her back on the New York art scene and move to rural Northern New Mexico where she lived for almost 50 years. Martin overcame schizophrenia to become one of the most successful artists of her generation. The English singer-songwriter-musician Ian Curtis (1956–1980), lead singer of the influential postpunk band Joy Division, lived most of his life in or close to the northern English city of Manchester. Curtis suffered from epilepsy and committed suicide at the age of 23 the day before Joy Division’s first American tour.

The study takes a mixed methods approach, which includes historiography, autoethnography, and hermeneutics, to examine the effect and affect of architecture on the two case study subjects, Martin and Curtis, and how place and space is expressed via Martin’s and Curtis’s work to locate both artist and audience. The study finds that Martin and Curtis were influenced and inspired by their surroundings, as evidenced in their work. Both artists also altered space or place in order to facilitate control and creativity. Last, the artists’ lives and works are reflected back at their respective region or city to bring the effect and affect of architecture full circle.

DEDICATION

To my wife, Naomi Alena Sachs

ACKNOWLEDGEMENTS

Thank you to my committee chair, Dr. Caffey, and my committee members, Profs. Esquivel, Galanter, and Hamilton, for their inspired and inspiring counsel. Additional thanks go to friends and colleagues, particularly my warm, talented, international cohort, and the gifted and able department faculty and staff. My gratitude also to Dr. Stephen H. Daniel and Dr. Steven M. Smith, whose classes on John Locke's *Essay* and cognitive psychology, respectively, made the sections on Locke's aesthetics and insight problem solving possible. Finally, thank you to my mother and father for their love and their love of design and the arts, and to Benjamin and Jacqueline Sachs for their forbearance and support and for their beautiful, brilliant, loving daughter, Naomi.

CONTRIBUTORS AND FUNDING SOURCES

Contributors

This work was supervised by a dissertation committee consisting of Professor Stephen M. Caffey, advisor, and Professors Gabriel Esquivel and D. Kirk Hamilton of the Department of Architecture and Professor Philip Galanter of the Department of Visualization.

All work for the dissertation was completed independently by the student.

Funding Sources

Graduate study was supported in part by scholarships from Texas A&M University.

TABLE OF CONTENTS

	Page
ABSTRACT	ii
DEDICATION	iii
ACKNOWLEDGEMENTS	iv
CONTRIBUTORS AND FUNDING SOURCES	v
TABLE OF CONTENTS	vi
LIST OF FIGURES	vii
CHAPTER I INTRODUCTION AND DEFINITION OF TERMS	1
Definition of Terms	3
CHAPTER II LITERATURE REVIEW	24
Purpose and Methodology of the Literature Review	24
Challenges to the Literature Review	24
Finding Patterns	29
Themes in the Literature on Painting and Agnes Martin	32
Themes in the Literature on Music and Ian Curtis	39
Themes in the Literature on Architecture, Agnes Martin, and Ian Curtis	44
Theoretical Framework	50
CHAPTER III METHODOLOGY	51
Data Collection	51
Data Analysis	53
CHAPTER IV CASE STUDY: AGNES MARTIN	55
Transcendent Spaces: Inspiration and the Artist	55
Inner Architectures	64
A Response to Landscape: Nature’s Affect in Martin’s Work	77
CHAPTER V CASE STUDY: IAN CURTIS	82
City and Singer: The Case for Cause and Effect	82
Beauty in Service of Reason: Locke, Aesthetics, and the Sublime	92
Postproduction and the Curtis Meme	105
CHAPTER VI PAINTING, MUSIC, AND ARCHITECTURE	114
Architecture as a Vehicle for Locating Self: Agnes Martin and Ian Curtis	114
Towards an Expanded Definition of Architecture	127
CHAPTER VII CONCLUSIONS	141
REFERENCES	144

LIST OF FIGURES

FIGURE		Page
1	Agnes Martin's painting <i>The Tree</i>	61
2	Agnes Martin at her studio in Galisteo, New Mexico	81
3	An early version of Curtis's lyrics for the Joy Division song 'Love Will Tear Us Apart'	84
4	Joy Division's <i>Unknown Pleasures</i> album cover	88
5	Deborah and Ian Curtis's house at 77 Barton Street, Macclesfield	109
6	Ian Curtis at Joy Division's T. J. Davidson rehearsal space, Manchester	111
7	Joy Division on the Epping Walk Bridge over Princess Parkway in Hulme, Manchester	120
8	Agnes Martin's 1979 series <i>The Islands</i>	121
9	Agnes Martin at her house near Cuba, New Mexico	131
10	Ian Curtis performing with Joy Division at Queen's Hall, Leeds	143

CHAPTER I

INTRODUCTION AND DEFINITION OF TERMS

The painter Agnes Martin and the musician and singer-songwriter Ian Curtis conceptualized and produced the forms of their creative expressions in geographical locations—frames of place—that have become synonymous with the artists and their work. Although Martin was born in the remote, big sky vastness of Saskatchewan (she described a train viewed in the distance taking all morning to cross from one side of the horizon to the other) and worked for 10 years in New York City, Martin lived and worked for almost half a century in Northern New Mexico (Princenthal, 2015a). It is the paintings produced in Martin's three main New Mexico studios in or near Cuba, Galisteo, and Taos—the horizontally banded, pastel colored, acrylic washes, and penciled lines on square canvases of human scale, in that mystic and mythic plenum of all things mid-to-late-Martin—that have come to define the states and statuses of the artist and her oeuvre (Ackermann et al., 2015; Anastas et al., 2011; Princenthal, 2015a).

Curtis, on the other hand, was born in bombed-out, gritty, brick, rainy, Manchester—England's third largest city—and never lived more than 20 miles from its center; Curtis's songs and the music of Curtis's post-punk band Joy Division, are synonymous with the angst-inducing, torpid, filthy canals, crumbling, rat-infested factories and warehouses, and empty, rain-stained streets of 1970s postindustrial Northern England; the built spaces in which Curtis's lyrics and songs were realized, recorded, and performed were entropic paradises of decay and degradation (Cummins, 2010; D. Curtis 1995; Hook, 2013; Sumner, 2014). These two apparently opposite constructs of place—one filled with light and nature, the other dark and industrial—are key to understanding the relevance of architecture to the production and postproduction states and statuses of Martin's paintings and Curtis's music.

Pertinent differences notwithstanding, both artists generated their work within carefully selected or strategically curated architectural spaces; furthermore, the architecture of a Martin painting or the architecture of a Curtis song is specific to said space-place influences, as both artists altered space and place to facilitate creativity and both artists were inspired and shaped by environment. Both artists also exist within the dualistic construct or trope of the romantic image of the suffering artist—the tortured artist who suffers for their art—in simultaneous counterpoint to the romantic image of the artist as seer or shaman. But to what extent does an artist make

work *because* of their suffering or *despite* their suffering? Martin and Curtis represent both hypotheses embedded in the question.

Martin and Curtis were chosen as exemplars of the anthropomorphic ontological agency of architecture—the way in which architecture acts through the individual and the individual acts through creative production to affect environment, both autonomously and with and through other individuals. The built environment is as much human beings as it is bricks and mortar, and the affect of architecture shifts accordingly. As singer, songwriter, actor, and producer David Bowie writes of New York City in a 2003 *New York Times* magazine essay, “The signature of the city changes shape and is fleshed out as more and more people commit to the street.... A magical transfer of power from the architectural to the human” (Sablich, 2016, p. 4) There is nothing exceptionally architectural about either Martin’s or Curtis’s work; the ontological agency of architecture is not concentrated in one person over another, nor is it confined to one medium or one art form, thus Martin’s and Curtis’s work can be said to be broadly representative of their fields. Nonetheless, Martin’s and Curtis’s work is particularly suited to the theoretical frame of the project, both because of the study author’s long-term abiding interest in these specific case study subjects and because of the autoethnographic and geographic intersections between Martin and the author and between Curtis and the author, and for other specific reasons detailed later (Cummins, 2010; D. Curtis, 1995; I. Curtis, 2014; Evans, Fischer, & Schulz, 2007; Princenthal, 2015a, 2015b; Woodman, 2015).

The naturalistic inquiry practiced for this study and described in artist and educator Joseph Albers’ (1975/1963) book *Interaction of Color* is the painter’s approach, to explore through doing, i.e., practice before theory. The practice or paradigm of naturalistic inquiry or naturalism has other names, including case study, ethnographic, hermeneutic, humanistic, interpretive or constructivist, postpositivist, phenomenological, subjective, and qualitative (Guba & Lincoln, 1985; Groat & Wang, 2002). Data for historical research—either primary source interview data in the form of narrative research or oral history, or secondary sources, such as the written interpretations of primary sources by historians—are “apt to be distorted in line with a person’s assumptions and biases” (Leedy & Ormrod, 2013). Naturalistic inquiry acknowledges and allows for such biases and the biases of the researcher, i.e., the researcher pursues objectivity and strives to approach it, though acknowledges that objectivity is never perfectly achievable (Trochim, 2006).

Just as naturalistic inquiry acknowledges influences, an art form may be influenced by a geographic environment (resulting, for example, in the ‘musical landscape’ of a symphony) or by a psychological condition or state (for example the blues), i.e., because of phenomenological singularity art is not a closed system. Phenomenological singularity is evidenced in the objects of direct experience, such as a specific song written in a specific place, performed in another, and listened to in a third; in other words, the phenomenological singularity of a piece of art continues beyond the research-creation phase, thus a sense of the place in which a song was written may be transmitted to a listener who is not in that place, or the emotional state of a painter may be conveyed to the viewer of a painting. In addition, *shared* ontologies differ from ontology, in that they provide a mechanism through which to dissolve boundaries between constructs; i.e., ontology is both being and becoming. Ontology may also be speculative and object oriented, as per philosopher Levi Bryant’s (2014) onto-cartography, which considers nonhuman material agencies such as rivers and mountain ranges as part of a new machine-oriented ontology. Built spaces are also nonhuman material agencies, as this study endeavors to report.

Definition of Terms

Standard terms that have a usual meaning are defined by a reference to a previously published definition. Other terms are defined as unambiguously as possible. Sources used for dictionary definitions are the *Oxford English Dictionary* online (OED, 2nd ed., n.d.), the *New Oxford American Dictionary* online (NOAD, 3rd ed., n.d.), and the *New Shorter Oxford English Dictionary* (NSOED, 4th ed., 1993).

Abstract expressionism. In this document the term *abstract expressionism* is used to mean “a movement or style of painting originating in New York in the 1940s, and often using techniques such as action painting to allow the artist spontaneous freedom of expression” (NSOED, 1993, p. 10).

Aesthetic attitude. In this document the term the *aesthetic attitude* is used to mean the spectator’s attitude in which there is a hierarchy of spectator over artist, and art consumption over art production (Groys, 2010). As in *aesthetic*:

A 1 Pertaining to perception by the senses.... **2** Of or pertaining to the appreciation or criticism of the beautiful or of art. E19.... **3** Of a person etc.: having appreciation of the

beautiful; refined.... “**B 2** The philosophy of the beautiful or of art; a system of principles for the appreciation of the beautiful etc. E19” (NSOED, 1993, p. 34).

See also *poetic*, *poetic effect*, and *poetics* below.

Aleatory. In this document the term *aleatory* is used to mean “depending on the throw of a die or on chance; *Art* involving random choice by the composer, performer, or artist” (NSOED, 1993, p. 49).

Anthropomorphic agency. OED (n.d.): “**anthropomorphic**, *adj.* **b.** That ascribes human personality or characteristics to something non-human, as an animal, object, etc. Also: designating something ascribed human characteristics in this way. [OED quotation:] 1872 W. Black *Strange Adventures Phaeton* xxi. 294 ‘The anthropomorphic abstractions which we call nations.’” In this document the term *anthropomorphic agency* is used to mean the humanlike agency of architecture in the lives and work of Martin and musician and singer-songwriter Ian Curtis (of the postpunk band Joy Division), an example of the process of influence of various creative fields on one another. See also *architecture as ontological agent* below, which includes a definition of *agency*.

Applied research. In this document the term *applied research* is used to mean research that may have consequent societal relevance to the overlapping fields of art, music, and architecture (Leedy & Ormrod, 2013).

Architectural atmosphere. In this document the term *architectural atmosphere* (or simply *atmosphere*) is used to mean the immediate and continued emotional response evoked by a building or room—as per *genius loci*, the spirit of place—when the ambience of a space heightens and galvanizes the sensory experience. A built space (or object) is sensed, and the subject is affected, before the space is intellectually understood or appreciated. Architectural atmospheres are quasi-objective, though always bound to the individual, thus architectural atmospheres are manifestations of both subject and object in co-presence (Böhme, Borch, Eliasson, and Pallasmaa, 2014). The term atmosphere is also used with regard to painting, music, and the natural environment.

Architecture as ontological agent. In this document the term *architecture as ontological agent* is used to mean architecture that connects ontologically with another entity (see *ontology* below), i.e., there is causality. For example, architecture is an ontological agent for Martin and Curtis, as revealed by expressions (such as art) of shared or identifiably connected ways of being and becoming. The term combines *ontology* and *ontological*, defined below, and *agency* as per OED (n.d.):

agency II. Action, capacity to act. **4.** Ability or capacity to act or exert power; active working or operation; action, activity. [OED quotation:] 1911 *Pop. Sci. Monthly* May 463 “At certain stages of organic evolution consciousness appears as a kind of byproduct and has no agency in the life drama itself.” **5. a.** Action or intervention producing a particular effect; means, instrumentality, mediation. [OED quotation:] 2009 P. Ackroyd *Venice* vii. xxii. 203 “Does it [*sc.* Venice] exist, and survive, by the agency of some inner or intrinsic force?” **b.** Such action embodied or personified; a being or thing that acts to produce a particular effect or result. [OED quotation:] 1786 S. Henley tr. W. Beckford *Arabian Tale* 36 “An invisible agency arrested his progress [Fr. *avoit été retenu comme par une main invisible*].”

See also *anthropomorphic agency* above.

Artistic intention. In this document the term *artistic intention* (or *intent*) is used to mean the conscious intention or aim of the artist—i.e., to convey meaning—as expressed by and through the artist’s work (a Martin painting or Curtis’s lyrics, for example).

Autoethnography. In this document the term *autoethnography* is used to mean ethnographic inquiry that extracts primary data from the researcher’s memories, experiences, and autobiographic materials. For example, the influence of a father’s profession of architectural designer on the researcher’s profession of visual artist; or a rigorous reconstruction of the researcher’s reflections on personal experiences in Manchester, including the Manchester music scene of the early 1980s, and Northern New Mexico, including the Santa Fe art scene of the 1990s and early 2000s, so that they become part of the autoethnographic.

Autopoetic avatar. In this document the term *autopoetic avatar* is used to mean “autopoetics ... the production of one’s own public self” (Groys, 2010, p. 16) via an online

avatar, and combines three definitions of **avatar**: “1.1 An incarnation, embodiment, or manifestation of a person or idea; 2 An icon or figure representing a particular person in a computer game, Internet forum, etc” NOAD (n.d.); and “3 A manifestation to the world as a ruling power or as an object of worship; gen. a manifestation, a phase. E19” (NSOED, 1993, p. 154). See also *simulacra-dependent* below.

Avant-garde. In this document the term *avant-garde* is used to mean cutting edge thought and practice in the arts, as exemplified by, “The pioneering or innovative writers, artists, etc., in a particular period. E20... [and] Of or pertaining to the artistic avant-garde; progressive, ultra-modern. E20” (NSOED, 1993, p. 154).

Beauty’s plurality. In this document the term *beauty’s plurality* is used to mean the multiplicity of ways in which beauty is expressed and assessed, i.e., not just aesthetics but also poetics and the sublime (see *poetics* and *sublime* below). See also *democracy of the senses* below.

Classicism. In this document the term *classicism* is used to mean, “The principles of classic literature, art, etc.; adherence to classical ideals, styles, etc. M19.... A classical idiom or form. L19” (NSOED, 1993, p. 412). With ‘classic’ defined as:

Of or pertaining to the standard ancient Greek and Latin authors or their works, or the culture, art, architecture, etc. of Greek and Roman antiquity generally... Characteristic of the art, architecture, or literature of Greek and Roman antiquity; well-proportioned, with clarity of outline or formal design (NSOED, 1993, p. 412).

Nancy Princenthal (2015) quotes Martin’s admission to subscribing to classicism, as did the minimalists in the sense that they followed perfection in the mind: “You can’t draw a perfect circle, but in your mind there is a perfect circle, that you can draw towards.... That’s the Greek ideal” (pp. 138).

/Cloud/. In this document the term */cloud/* is used to mean theorist Hubert Damisch’s ‘bracketed’ (with forward slashes) term */cloud/*, as defined by Princenthal (2015), paraphrasing Rosalind Krauss: “an entity that doesn’t fit into a given system, but defines it nonetheless” (p. 230). Krauss was referring to the most distant viewing distance for Martin’s paintings, the first

two viewing distances being close and middle. Martin herself can also be described by the term /cloud/ as an outsider who nonetheless defines the system, i.e., outside of possible definitions of the work—minimalist, abstract-expressionist, classicist, romanticist—yet whose work, in part, constitutes the art world.

Critical theory. NOAD (n.d.): “A philosophical approach to culture, and especially to literature, that seeks to confront the social, historical, and ideological forces and structures that produce and constrain it. The term is applied particularly to the work of the Frankfurt School.” And OED (n.d.):

[OED quotations:] 1973 M. Jay *Dialectical Imagination* ii. 41 “At the very heart of Critical Theory was an aversion to closed philosophical systems.... Critical Theory..was expressed through a series of critiques of other thinkers and philosophical traditions.” 1977 A. Giddens *Stud. in Social & Polit. Theory* i. 65 “If there is a single dominating element in critical theory, it is the defence of Reason (*Vernunft*) understood in the sense of Hegel and classical German philosophy.” 1985 R. J. Siebert *Crit. Theory Relig.* p. xi, “J. Habermas's theory of communicative praxis..the most advanced stage in the development of the critical theory of subject, society, history and religion, initiated..by M. Horkheimer..and others in..the so-called Frankfurt School.”

In this document the term *critical theory* is used to mean a theory that combines external sociological and environmental forces and internal psychological forces as they apply specifically to art practice.

Democracy of the senses. In this document the term *democracy of the senses* is used to mean the allocation of equal importance to all the cognitive senses, and beyond the hegemony of the ocular. Pallasmaa (2012) writes, “I had simply become increasingly concerned about the dominance of vision and the suppression of other senses in the way architecture was taught, conceived and critiqued, and the consequent disappearance of sensory and sensual qualities from architecture” (p. 11). See also *beauty’s plurality* above and *naturalistic aesthetic* below.

Discrete aesthetic categorization. In this document the term *discrete aesthetic categorization* is used to mean the ‘siload’ or ‘bunkered’ nature and absolutist categorization of

fields such as architecture, i.e., the assumption that architecture is distinct and individually separate from other fields such as painting or music. See also *relational influence* below.

Enhanced definition of architecture.

architecture, *n.* **1.** The art or science of building or constructing edifices of any kind for human use. [OED quotations:] 1757 E. Burke *Philos. Enq. Sublime & Beautiful* ii. §17. 63 “The management of light is a matter of importance in architecture.” 1849 J. Ruskin *Seven Lamps Archit.* i. 7 “Architecture is the art which so disposes and adorns the edifices raised by man..that the sight of them contribute to his mental health, power, and pleasure.” 1878 G. G. Scott *Lect. Mediæval Archit.* (1879) II. 292 “Architecture, as distinguished from mere building, is the decoration of construction.” **5.** *transf.* or *fig.* Construction or structure generally; both *abstr.* and *concr.* [OED quotations:] c1590 Marlowe *Tamburlaine: 1st Pt.* ii. vii, “The wondrous architecture of the world.” 1875 L. H. Grindon *Life* xxvi. 337 “In beautiful and ingenious architecture, the birds, the bees, and the wasps, have been competitors.” 1959 D. Cooke *Lang. Music* i. 1 “We speak of the ‘architecture’ of a symphony, and call architecture, in its turn, ‘frozen music’” OED (n.d.).

And NOAD (n.d.):

1. The art or practice of designing and constructing buildings. 1.1. The style in which a building is designed or constructed, especially with regard to a specific period, place, or culture: [example sentence] “*Victorian architecture*” **2.** The complex or carefully designed structure of something: [example sentences] “*the chemical **architecture of the human brain***” [and] “*This disparity creates an interesting dichotomy within the complex **architecture of the album.***”

In this document the term *enhanced definition of architecture* or *expanded definition of architecture* is used to mean that the field of architecture extends beyond the built environment and place to include nature, society, the arts, cognitive states, the everyday, the accidental, emptiness, and time. The research seeks an effective balance between the traditional view of architecture as strictly limited to built space and the broadest possible view that everything is architecture.

Epilepsy. In this document the term *epilepsy* is used to mean, “A condition in which a person has intermittent paroxysmal attacks of disordered brain function usu. causing a loss of awareness or consciousness and sometimes convulsions” (NSOED, 1993, pp. 836–837). Cf. *schizophrenia* (below).

Epistemology.

The theory of knowledge and understanding, esp. with regard to its methods, validity, and scope, and the distinction between justified belief and opinion; (as a count noun) a particular theory of knowledge and understanding. [OED quotation:] 1854 J. F. Ferrier *Inst. Metaphysic* 46 ‘This section of the science is properly termed the Epistemology... It answers the general question, ‘What is Knowing and the Known?’—or more shortly, ‘What is Knowledge?’’ OED (n.d.).

In this document the term *epistemology* is used to mean the nature of knowledge or the relation between knower and what would be known, i.e., “the theory of knowledge, esp. with regard to its methods, validity, and scope. Epistemology is the investigation of what distinguishes justified belief from opinion” (NOAD, n.d.). See also *naturalistic inquiry* below.

Errorful sources. In this document the term *errorful sources* is used to mean an acknowledgement of the nonobjective nature of historical documents (Trochim, 2006). See also *naturalistic inquiry* below.

Expanded definition of architecture. See *enhanced definition of architecture* above.

Formlessness. In this document the term *formlessness* is used to mean:

[The] concept, first introduced [in 1929] by French writer-philosopher Georges Bataille, who argued that art should be brought ‘down in the world’ from its elevated status to its base materialism [knocked off its metaphorical pedestal and into the gutter] – and that this debased state should be celebrated as a tool for creativity... He rejected high-minded humanism which he said elevated form to an idealised notion (Tate, n.d.).

According to arts theoreticians Yves-Alain Bois and Rosalind Krauss, writing in the mid-1990s, abstract-expressionist and post-modern artists have utilized formlessness. “They [Bois and Krauss] gave the example of Jackson Pollock, who dripped paint onto a canvas that was laid out

on the floor. The paint would get mixed up with the ash dropping from the artist's cigarette and other bits of detritus, all of which would end up in the final work of art" (Tate, n.d.). Princenthal (2015a) refers to Krauss's assessment that Martin's work exemplifies both classicism and formlessness, "a mode of art-making, associated with Georges Bataille, that Krauss has explored extensively elsewhere" (p. 230).

Hermeneutic. In this document the term *hermeneutic* is used to mean, "Of or pertaining to (theories of) interpretation" (NSOED, 1993, p. 1223), specifically with regard to interpreting paintings and song lyrics. There is also something of the "esp. of Scripture," of NSOED's (1993) definition of *hermeneutics* (p. 1223) in the research, i.e., with regard to the 'sacredness' of both Martin's paintings and Curtis's lyrics. See also *naturalistic inquiry*, *mystic*, and *psychogeographic mystery* below.

Inspiration. In this document the term *inspiration* is used to mean, "A thought, utterance, etc., that is inspired; a sudden brilliant or timely idea. L16" (NSOED, 1993, p. 1381). As Martin (1992) says in *Writings*, "It is not necessary for artists to live the inner life. It is only necessary for them to recognize inspiration or to represent it.... Inspirations are often directives to action" (pp. 31–32).

Interrogate. In this document the term *interrogate* is used to mean rigorous critical inquiry and analysis of an idea. For example, "The study will interrogate the idea of painting and music as the product of architectural settings within which they gestate and emerge into the world."

Minimalism. In this document the term *minimalism* is used to mean:

A movement in sculpture and painting originating in the mid 20th century, and characterized by the use of simple, massive forms. Cf. *minimal adj.* 6a and *minimalist n.* 2a. The first public exhibition of minimalist work (by forty-two 'Younger American and British Sculptors') was held at the Jewish Museum, New York City, in April 1966."

[OED quotation:] "1967 H. Rosenberg in *New Yorker* 25 Feb. 106/2 'The novelty of the new minimalism lies not in its reductionist techniques but in its principled determination to purge painting and sculpture of any but formal experiences'" (OED, n.d.).

Modern or post-modern dialectic. In this document the term *modern or post-modern dialectic* is used to mean the contested investigation of the status of postmodernism, given either a) postmodernism's epistemic questionability, i.e., how can there be a postmodern if modernity has yet to be achieved (Latour, 1993), or b) the argument that modernism can never be fully understood without acknowledging postmodernism's break from the modern. This study does not engage in the disputed nature of the terms modernism and postmodernism; it is assumed for the purposes of expeditious scholarship that the two constructs do exist beyond the nominal. See also *modernism* and *postmodernism* below.

Modernism. In this document the term *modernism* is used to mean, "The methods, style, or attitude of modern artists, writers, architects, composers, etc.; *spec.* a style of painting etc. rejecting classical and traditional methods of expression. E20" (NSOED, 1993, p. 1804). See also *postmodernism* below.

Modified dualist or objectivist stance. In this document the term *modified dualist or objectivist stance* is used to mean the researcher makes an effort to reduce contamination from biases (Guba & Lincoln, 1985). See also *naturalistic inquiry* below.

Mystic. In this document the term *mystic* is used to mean:

a person who seeks by contemplation and self-surrender to obtain union with or absorption into God, or [more appropriately to Martin] who believes in the possibility of the spiritual apprehension of knowledge inaccessible to the intellect; a person who has mystical experiences.... Of hidden meaning or nature; enigmatic, mysterious. M17....

Inspiring an awed sense of mystery. M19 (NSOED, 1993, p. 1874).

The last two parts of the definition apply to both Martin and Curtis. See also *inspiration* above.

Naturalistic aesthetic. In this document the term *naturalistic aesthetic* is used to mean the conscious use of natural materials and recognizable elements of nature (and sometimes access to nature) in design and art, with an attendant appeal to a variety of senses and cognitive structures, not just the ocular or the intellectual. See also *democracy of the senses* above.

Naturalistic inquiry. In this document the term *naturalistic inquiry* is used to mean a research method in which a balance is struck between what are termed ‘facts’ and what is established from personal experience, research, and interpretation. Facts are moderated by personal and collective experiences and there is no single or absolute truth. However, “no manipulation on the part of the inquirer is implied, and ... the inquirer imposes no a priori units on the outcome” (Guba & Lincoln, 1985, p. 8). See also *modified dualist or objectivist stance* and *epistemology* above and *praxis* below.

Neoclassicism. In this document the term *neoclassicism* is used to mean a revival of classicism in the arts (see *classicism* above), i.e., “a style in and architecture of the mid 18th cent. [and late 20th cent., cf. *postmodernism* below] Inspired by a renewed interest in classical architecture and archaeology.... Also adherence to neoclassical style or principles” (NSOED, 1993, p. 1903).

Ontological. OED (n.d.):

ontological, *adj.* **1.** Of, relating to, or of the nature of ontology; metaphysical [NSOED (1993) quotation: D. Cupitt “The ordinary person does not make a clear distinction between mythical and ontological realities.”]; (*Theol.*) **ontological argument** *n.* the argument that God, being defined as the most great or perfect being, must exist, since a God who exists is greater than a God who does not [“**ontological argument**: (NSOED, 1993) for the objective existence of God from the idea or essence of God.”]. [OED quotations:] 1705 J. Beaumont *Hist. Treat. Spirits* xi. 340 “It being an Ontological Maxim of most evident Truth, that nothing springs from nothing.” 1856 P. E. Dove *Logic Christian Faith* v. i. §1. 255, “*I am* is the indubitable of my ontological consciousness.” 1915 L. M. Bristol *Social Adaption* vii. 149 “The individual personality has some kind or degree of ontological reality not possessed by any group.”

In this document the term *ontological* is used to mean:

1. relating to the branch of metaphysics dealing with the nature of being **2.** showing the relations between the concepts and categories in a subject area or domain: [NOAD examples:] ‘*an ontological database*’ [or] ‘*an ontological framework for integrating and conceptualizing diverse forms of information.*’ (NOAD, n.d.).

The terms *architecture as ontological agent*, *ontological dimension*, *ontological impunity*, *ontological influence*, and *ontological resonance* (all defined below) do not refer to the ontological argument as defined here, though they do borrow from it with secular license, as per the above two selected OED quotations and NSOED quotation.

Ontological dimension. In this document the term *ontological dimension* is used to mean a group of elements of being that represent an aspect of what is true—true as in the nature of reality, i.e. shades of meaning—and are physically or phenomenologically located or expressed, in built space or art, for example (see *phenomenological singularity* and *portal* below).

Ontological impunity. In this document the term *ontological impunity* is used to mean free from judgment or criticism about novel ways of being or becoming. See *ontology* below.

Ontological influence. In this document the term *ontological influence* is used to mean the influence exerted through ontological agency (see *architecture as ontological agent* above).

Ontological resonance. In this document the term *ontological resonance* is used to mean a sympathetic ‘vibration’ (for example, unconscious cognition) or atmosphere (see *architectural atmosphere* above) that occurs, for example, when a viewer or listener feels the meaning of an artist’s expression or the attendant reality (shades of meaning) of a built space. Examples of the agent or agents of that reality are an artist, their work, the environment, or a psychological state. See also *architecture as ontological agent* and *ontological influence* above and *phenomenological singularity* below.

Ontology. OED (n.d.):

ontology, *n.* **1. a.** *Philos.* The science or study of being; that branch of metaphysics concerned with the nature or essence of being or existence. [OED quotations:] 1903 F. C. S. Schiller *Humanism* i. 9 “The effect of what Kant called the Copernican revolution in philosophy is that ontology, the theory of Reality, comes to be conditioned by epistemology, the theory of our knowledge.” 1960 C. C. Gillispie *Edge of Objectivity* xi. 496 “Comte had to..repudiate not only metaphysics but also ontology. Thus would he

deprive science of any and every claim to deal with objective reality.” 1988 *Mind* 97 537
 “To admit that in some sense events exist is not to admit that events as arbitrary objects
 have any significance for the ontology of causality.” **b.** As a count noun: a theory or
 conception relating to the nature of being. Also in extended use. [OED quotation:]
 1950 *Sci. Monthly* May 346/2 “Today we need new ontologies [note the plural]
 constructed in the light of what science now tells us about man.” **2.** *Logic.* Chiefly with
 reference to the work of Stanislaw Lesniewski (1886–1939): a system similar in scope to
 modern predicate logic, which attempts to interpret quantifiers without assuming that
 anything exists beyond written expressions.

And, “**ontologism** *n.* (Theol.) a form of mysticism based on a belief in an immediate cognition
 of God MI9” (NSOED, 1993). In this document the term *ontology* is used to mean the nature of
 reality, i.e., “the branch of metaphysics dealing with the nature of being” (NOAD, n.d.), as in the
 three selected OED quotations above.

Organ of sentiment. In the book *John Constable’s Skies*, meteorologist-sociologist John
 Thorne (1999) presents a transcript of the painter’s 1821 letter to John Fisher, which includes
 this sentence, “It will be difficult to name a class of landscape in which the sky is not the
 keynote, the standard of scale, and the chief organ of sentiment” (p. 280). Clues to Constable’s
 meaning can be found in the OED (n.d.):

sentiment, *n.* **7. a.** A mental feeling, an emotion. Now chiefly applied, and by
 psychologists sometimes restricted, to those feelings which involve an intellectual
 element or are concerned with ideal objects. In the 17–18th c. often *spec.* an amatory
 feeling or inclination. **b.** *Phrenol.* In *pl.*, used as the name for the class of ‘faculties’
 (including Veneration, Self-esteem, Benevolence, Wonder, etc.), which are concerned
 with emotion, and to which ‘organs’ are assigned at the top of the brain. [OED
 quotation] 1825 G. Combe *Syst. Phrenol.* (ed. 2) 153 Genus II—Sentiments. “This genus
 of faculties corresponds to the ‘emotions’ of the metaphysicians.... Dr. Spurzheim has
 named these faculties Sentiments, because they produce a propensity to act, joined with
 an emotion or feeling of a certain kind....” **8. b.** *esp.* An emotional thought expressed in
 literature or art; the feeling or meaning intended to be conveyed by a passage, as
 distinguished from the mode of expression.

It is unlikely that Constable was referring to the cranium or what its shape and size could indicate about a person's character or abilities (though perhaps the artist intended an allusion to early nineteenth century phrenology by the coupling of *organ* and *sentiment*), nonetheless, there is something more scientific and solemn about Constable's use of the word *sentiment* than the typical, now often derogatory, definition. In this document the term *organ of sentiment* is used to mean the specific element in a given work of art that most effectively evokes the sublime in all its majesty and sometimes terror. If the sky is the organ of sentiment in a Constable landscape painting, what is the organ of sentiment in Martin's paintings and what is the organ of sentiment in Joy Division's music? See also *sublime* below.

Phenomenology. OED (n.d.):

phenomenology, *n.* **1.** †**a.** *Philos.* The metaphysical study or theory of phenomena in general (as distinct from that of being). *Obs.* [OED quotations:] 1798 tr. Kant *Metaphysical Found. Sci.* Pref., in A. F. M. Willich *Elements Crit. Philos.* 95 "In the fourth section, the Motion or rest of matter is determined merely in relation to mode of representing it, or *Modality*, consequently as phenomenon of external senses, on which account it is called Phenomenology." 1875 H. L. Mansel *Gnostic Heresies* i. 3 "Between the real and the apparent, between ontology and phenomenology." **b.** *gen.* The division of any science which is concerned with the description and classification of its phenomena, rather than causal or theoretical explanation. [OED quotation:] 1930 *Times* 12 Dec. 9/2 "One need not be a Hegelian..to find the manifestation of spirit in the history of spiritual ideals and to describe the evaluation of the components of that history as an essay in the phenomenology of spirit." **c.** *Philos.* A method or procedure, originally developed by the German philosopher Edmund Husserl (1859–1938), which involves the setting aside of presuppositions about a phenomenon as an empirical object and about the mental acts concerned with experiencing it, in order to achieve an intuition of its pure essence; the characteristic theories underlying or resulting from the use of such a method. In more recent use: any of various philosophical methods or theories (often influenced by the work of Husserl and his followers) which emphasize the importance of analysing the structure of conscious subjective experience. [OED quotations:] 1907 *Philosophical Rev.* **16** 103 "Husserl, however, introduces a difference in kind, as between experience and the knowledge of experience, describing the former in terms

totally foreign to the spirit and method of phenomenology.” 1949 H. F. Mins tr. G. Lukács in R. W. Sellars et al. *Philos. for Future* 572 “Modern phenomenology is one of the..philosophical methods which seek to rise above both idealism and materialism by discovering a philosophical ‘third way’, by making intuition the true source of knowledge.”

In this document the term *phenomenology* is used to mean “the science of phenomena as distinct from that of the nature of being [*ontology*, see definition above]; an approach that concentrates on the study of consciousness and the objects of direct experience” (NOAD, n.d.).

Phenomenological approach. In this document the term *phenomenological approach* is used to mean naturalistic research, i.e., research moderated by the premise that reality is socially constructed, thus there are multiple realities, value-free objectivity is neither possible nor desirable, the dynamics between researcher, subjects, and subject matter are recognized, and the roles of interpretation and creation in the research are acknowledged and framed by the explicit values and theoretical position of the researcher (Groat & Wang, 2002). See also *naturalistic inquiry* above.

Phenomenological singularity. In this document the term *phenomenological singularity* is used to mean the reflective nature of art practice, in that art practice is research-creation, thus one art form, such as painting, is open to the influence of another, such as architecture. Cf. ephrasis, “A lucid, self-contained explanation or description” (NSOED, 1993, p. 782), such as a verbal description of a painting (a word picture), i.e., one form describes another. Cf. autopoiesis and synesthesia. See also *architecture as ontological agent*, *ontological influence*, and *ontological resonance* above and *psycho geography* below.

Poetic. In this document the term *poetic* is used to mean, “Having the style or character proper to poetry as a fine art; [and particularly] elevated or sublime in expression. M19” (NSOED, 1993, p. 2265). Beyond sense perception and things only perceptible to the senses, as opposed to aesthetics, i.e., the poetic is deeper and less obvious than the aesthetic, though the aesthetic may effect the poetic. See also *aesthetic attitude* above and *poetic effect* and *poetics* below.

Poetic effect. In this document the term *poetic effect* is used to mean the poetic (sublime and beyond sense perception) consequence of the aesthetic (for example, art, design, and nature, as perceived by the senses). See also *aesthetic attitude*, *architectural atmosphere*, and *poetic* above and *poetics* below.

Poetics. In this document the term *poetics* is used to mean the Aristotelian sense of wondrousness (Sachs, n.d.) and the sublime, as in “a treatise on poetic art, *spec.* that written by Aristotle. [OED quotation:] 1644 Milton *Of Educ.* 6 ‘That sublime art which in Aristotles poetics, in Horace, and the Italian commentaries..teaches what the laws are of a true Epic poem’” (OED, n.d.). See also *aesthetic attitude* and *poetic* above and *poetic effect* below.

Poor image. In this document the term *poor image* is used to mean a poor quality, low-resolution, or blurred digital image (still or video), used without permission, distributed for free, and popular, thus reproduced and altered again and again. Cf. online meme.

The poor image tends towards abstraction.... Its genealogy is dubious. Its file names are deliberately misspelled. It often defies patrimony, national culture, or indeed copyright. It is passed on as a lure, a decoy, an index, or as a reminder of its former visual self. It mocks the promise of digital technology.... Only digital technology could produce such a dilapidated image in the first place (Steyerl 2012, p. 32).

The poor image involves “swarm circulation, digital dispersion, fractured and flexible temporalities. It is about defiance and appropriation just as it is about conformism and exploitation” (Steyerl 2012, p. 44). Cf. bootleg recordings and pirated or ‘unofficial’ records, of which there are more than 300 examples bearing Joy Division’s name and music (Discogs, n.d.). See also *postproduction* below.

Portal. OED (n.d.): “**portal**, *n.* 1 **a.** A door, gate, doorway, or gateway, of stately or elaborate construction; the entrance to a large or magnificent building, esp. when emphasized in architectural treatment; any door or gate (chiefly *poet.*)” In this document the term *portal* is used to mean a figurative doorway or passage that connects places, things, people, feelings, or ideas:

2. fig. Something resembling or suggestive of a portal. [OED quotations:] 1862 R. C. Trench *Notes Miracles* (ed. 7) x. 216 “Death, which by the portal of disobedience had found entrance into natures made for immortality.” 1898 G. Meredith *Odes French Hist.*

24 “She gazed With eyes, the moonstone portals to her heart.” 1922 J. Joyce *Ulysses* ii. ix. [Scylla and Charybdis] 182 “A man of genius makes no mistakes. His errors are volitional and are the portals of discovery” OED (n.d.).

See also *architecture as ontological agent* above.

Post-Cagean. In this document the term *post-Cagean* is used to mean coming later than the major artistic contributions (particularly in music) of composer, music theorist, and artist John Cage (1912–1992).

Postindustrial. OED (n.d.): “**post-industrial** *adj.* Occurring after or following on from the decline of the importance of manufacturing industry in the economy and society. [OED quotation:] 1977 *Times* 21 Feb. 11/4 ‘We are already laying the foundation for the post-industrial future.’” In this document the term *postindustrial* is used to mean, “Relating to an economy that no longer relies on heavy industry: ‘*a postindustrial society*’” (NOAD, n.d.); and particularly applies to an economy, society, or city that is suffering and in decay as a result of the accompanying large-scale loss of manufacturing jobs.

Postmodern. In this document the term *postmodern* is used to mean, “Subsequent to or coming later than that which is modern: ‘*postmodern America*’” (NOAD, n.d.).

Postmodernism. In this document the term *postmodernism* is used to mean “a movement in literature, architecture, etc., constituting a reaction against modernism, esp. by self-conscious use of earlier styles and conventions L20” (NSOED, 1993, p. 2306).

Postpositivist. In this document the term *postpositivist* is used to mean a nuanced belief in an external reality that is probable rather than fully known (Groat & Wang, 2002). The study assumes a postpositivist worldview in which a balance is struck between what are termed ‘facts’ and what is established from personal experience, research, and interpretation. Facts are moderated by personal and collective experiences and there is no single or absolute truth, though objectivity is pursued (Guba & Lincoln, 1985).

Postproduction. In this document the term *postproduction* is used to mean a mode of artistic production that recycles, reroutes, re-contextualizes, cites, integrates, or hijacks past or present artistic and cultural productions in either altered or unaltered form; the spirit is one of sharing rather than appropriation and there is a reexamination of the notions of authorship, creation, and originality (Bourriaud, 2007). Cf. *détournement*. See also *poor image* above and *Situationist* below.

Postpunk. OED (n.d.):

post-punk *adj.* Of or relating to a genre of popular music, originally inspired by punk music but typically less aggressive in performance and musically more melodic and experimental. Also: occurring after or culturally influenced by punk music or its subculture. [OED quotation:] 1977 *Times Higher Educ. Suppl.* 6 May 5/3 “News of an RCA post-punk disco at which a ‘new wave’ band, The Jam, were to perform led me there in a spirit of sartorial selflessness.” **B. post-punk** *n.* **1.** A follower of a cultural trend occurring after, or culturally influenced by, the punk subculture; a performer or fan of post-punk music. [OED quotation:] 1979 *Washington Post* 7 Jan. f11 “[They] have opened ‘PX’, a Convent [*sic*] Garden shop that the post-Punks seem to prefer.” **2.** Post-punk music. [OED quotations:] 1981 *N.Y. Times* 22 Mar. ii. 11/5 “Contemporary English rock is often called post-punk because it is so much more varied and sophisticated, and so much less doctrinaire, than punk music.” 1991 *Blitz* Sept. 50/1 “To place post-punk on the musical map, it could be said to have begun with the simultaneous release in September 1978 of ‘Public Image’ by Public Image Ltd..and the Banshees.” 1997 *Big Issue* 29 Sept. 20/3 “Sculptor Martin Creed’s three-piece Owada play miserabilist post-punk, evoking Talking Heads, Joy Division and Magazine.”

In this document the term *postpunk* is used to mean, “denoting a style of rock music inspired by punk but less aggressive in performance and musically more experimental” (NOAD, n.d.). See also *neoclassicism* above.

Praxis. In this document the term *praxis* is used to mean: “Action, practice; *spec.* the practice of a technical subject or art, as opp. to or arising out of the theory of it. L16” (NSOED, 1993, p. 2320). Record label owner, radio and television journalist and presenter, nightclub manager, and impresario Tony Wilson says of praxis in the 1984 New Order video *Play at*

Home, “You learn why you do something by actually doing it” (StillCloser, 2016). Cf. John Cage: “As soon as I understand something, I no longer have any need for it” (Wilken, 2008). See also *naturalistic inquiry* above.

Psychogeography. In this document the term *psychogeography* is used to mean: The study of the influence of geographical environment on the mind, behaviour, etc.; geography considered in regard to its psychological effects. Also in extended use. [OED quotations:] 1940 *Sociometry* 3 299 “It would be possible to discover the critical time-point but also the critical space-points in the psychogeography of the community.” 1958 *Archit. Rev.* 124 1/1 “That document of psychogeography, André Breton's *Nuit du Tournesol*, which ought on the face of it to be an entirely private exercise in erotic topography, can be read with understanding, even by those who have never visited Paris.” 1989 H. F. Stein & W. G. Niederland (*title*) “Maps from the mind: readings in psychogeography” (OED, n.d.).

See also *Situationist* below.

Psychogeographic mystery. In this document the term *psychogeographic mystery* is used to mean the romantic aura (Cf. Burke's ‘artificial infinite’) or mystique that surrounds both Martin's New Mexico and Curtis's Manchester and the *phenomenological singularity* (defined above) between geographical location and artist, as conveyed by Martin's paintings and Joy Division's songs. See also *psychogeography* above.

Qualitative interpenetrations. In this document the term *qualitative interpenetrations* is used to mean similar or shared qualities—appearance, materials, and other phenomena—of environment, artist, and art, with deference to the research paradigm *naturalistic inquiry* (see above).

Reductive aesthetic. In this document the term *reductive aesthetic* is used to mean a simplified, uncluttered, geometrically restrained—i.e., typically modernist—visual or spatial or material style of architecture, also marked by order and paired down classical form, as per **reductive**, *adj.* and *n.* **d. Art.** = minimal *adj.* 6a. [OED quotation:] 2004 *Washington Times* (Nexis) 9 Oct. b1 ‘The largely misunderstood ‘minimal’, or ‘reductive’, arts

movement of the 1960s..rejected traditional painting and sculpture as expressive materials' (OED, n.d.).

Painting and music may also have a reductive aesthetic. See also *minimalism* and *modernism* above.

Relational influence. In this document the term *relational influence* is used to mean the way in which distinct fields (such as painting, music, and architecture) are related to and influence one another. See also *discrete aesthetic categorization* above.

Romantic. In this document the term *romantic* is used to mean:

Tending towards or characterized by romance as a style of literature, art, or music (freq. as opposed to *classical*); *spec.* (usu. **R-**) designating or pertaining to a movement or style during the late 18th and early 19th cents. In Europe marked by an emphasis on feeling, individuality, and passion rather than classical form and order, and preferring grandeur of picturesqueness [an evocation of the sublime] to finish and proportion. E19 (NSOED, 1993, p. 2622).

Self and other. In this document the term *self and other* is used to mean viewer or listener (self, for example) and artist (other, for example)—self and other may be reversed depending on point of view—with regard to processes that pertain to a sense of place and potential, as expressed and identified by creative output and reception, and explored via architecture as a vehicle for mapping and locating self and other in time and space. See also *ontological resonance*, *phenomenological singularity*, and *psychogeography* above.

Schizophrenia. In this document the term *schizophrenia* is used to mean, “A psychotic mental illness characterized by a breakdown in the relation between thoughts, feelings, and actions, usu. accompanied by withdrawal from social activity and the occurrence of delusions and hallucinations. E20” (NSOED, 1993, p. 2713).

Shared attributes. In this document the term *shared attributes* is used to mean commonalities between fields of activity, particularly in the arts—in this research specifically painting, music, and architecture—as defined by aesthetic, epistemological, ontological,

phenomenological, or poetic aspects and attributes of such fields. See also *phenomenological singularity* above.

Simulacra-dependent. “**simulacrum** *n.* Pl. –**crums**, –**cra** [as here].... **2** A thing having the appearance but not the substance or proper qualities of something; a deceptive imitation or substitute; a pretense. E19” (NSOED, 1993, p. 2867). In this document the term *simulacra-dependent* is used to mean relying on superficial or surface attributes, particularly with regard to popular culture (Cf. online avatar), often exemplifying an aesthetic versus poetic dichotomy. See also *autopoetic avatar* above.

Situationist. In this document the term *Situationist* is used to mean:

situationist, *adj.* and *n.* **A. adj. 1.** Of or pertaining to certain revolutionary views about the situation of man in modern culture (see quot. 1971 at sense B. 1); ***Situationist International***, a movement started in Paris in the 1950s to promote these views. [OED quotation:] 1963 *Listener* 31 Jan. 202/2 “What she has to say about the uses of diversity seems to derive as uniquely from this particular urban scene as does the Situationist vision from the psychogeography of Paris.” **B. n. 1.** An adherent of the Situationist International or of situationism. [OED quotations:] 1963 *Listener* 31 Jan. 201/1 “The Situationists are best-known as one of the most subversive anti-art groups of the post-war epoch.” 1964 *Times Lit. Suppl.* 3 Sept. 781/5 “True situationists are much more strongly opposed to all the prevailing mechanisms of culture and information.” 1971 R. Gombin in Apter & Joll *Anarchism Today* 19 “For the situationists, the bureaucratic system of industrial society has considerably increased the sum total of the exploitation and repression of man ... The tremendous development of science and technology has led to the individual being completely taken over by the system; the individual is no more than a commodity..manipulated by the specialists in cultural repression: artists, psychiatrists,..sociologists and ‘experts’ of all kinds. To fight against a ‘spectacular’ society, in which everything is treated as a commodity and in which creative energy spends itself in the fabrication of pseudo-needs, one must attack on all fronts simultaneously.” 1977 *It* May 5/1 “Debord was (is?) a Situationist—a member of perhaps the most radical group to emerge in France in the years approaching the 1968 eruption: they were radical in the sense that they explored most deeply the critique of

modern industrial society, which formed the ideological basis for the French upheaval” (OED, n.d.).

See also *psychogeography* above.

Sublime. In this document the term (*the*) *sublime* is used to mean:

That quality in nature or art which inspires awe, reverence, or other high emotion; the great beauty of grandeur *of* an object, place, etc..... The sublime is an important concept in 18th- and 19th-cent. aesthetics, closely linked to the Romantic movement. It is often (following Burke’s theory of aesthetic categories) contrasted with the beautiful (beautiful *n.* 2) and the picturesque (picturesque *n.* 1), in the fact that the emotion it evokes in the beholder encompasses an element of terror (OED, n.d.).

Superstructure. In this document the term *superstructure* is used to mean, “In Marxist theory, the institutions and culture considered to result from or reflect the economic system underlying a society. E20” (NSOED, 1993, p. 3150).

Transactional or subjectivist epistemology. In this document the term *transactional or subjectivist epistemology* is used to mean the researcher acknowledges the impossibility of complete detachment from prior-knowledge (Guba & Lincoln, 1985).

CHAPTER II LITERATURE REVIEW

Purpose and Methodology of the Literature Review

The literature review is intended to provide an analytical overview of the significant literature published in the study topic. The main aim is to connect with established and emerging ideas in the field of architecture by placing the inquiry in the context of existing literature on three forms of creative expression and professional practice: painting, music, and architecture. Through a process of contextualization it is determined which literature points the way to further research and makes the best contribution to understanding the topic. Two case studies, painter Agnes Martin and rock musician Ian Curtis are chosen to represent painting and music.

The literature review follows a three-step methodology

1. Potentially relevant literature is identified, considered, and assessed.
2. Through close examination of the literature the definition of ‘unknown architecture’ in the context of painting and music is clarified, which points the way to further research; identified references to the topic are screened and sorted into the three main categories of painting, music, and architecture.
3. These references are assessed to determine which literature makes the best contribution to understanding the topic.

Challenges to the Literature Review

Mysticism and authenticity. Martin and Curtis are distinct and mutually discrete entities who operated and operate through and beyond their lives and works, all but canonized and eulogized in the case of Curtis and achieving near sainthood while living in the case of Martin (Martin, 1992; Morley, 2016; Ackermann et al., 2015; Savage, 2007b). Each artist actively and consciously helped to create their own mythology through careful control, cultivation, and rationing of public information and image, aided, sometimes idiosyncratically but more often for obvious reasons—including aesthetic solidarity, curiosity, or personal gain—by associates such as fellow artists, art dealers, museums, publishers, critics, interviewers, and collectors in Martin’s case, and band-mates, producer, manager, record company executive, graphic designer, photographers, journalists, and fans in Curtis’s (Haskell, 1992; Jonze, 2015; Middles, 2002; Princenthal, 2015a; Reade, 2010; Simon, 1996).

The process continues postmortem with the ongoing involvement of successive generations of the art world, music business, film industry, publishing, retail, and city governments, plus fans and other disciples, associates, or family members (Anastas et al., 2011; Cummins, 2010; I. Curtis, 2014; A. Glimcher, 2012; Nevarez, 2013). The resultant mystery and adulation is often pathologically hagiographic or transubstantiationist, which necessitates a research methodology predicated on filtering, winnowing, and gleaning the conspicuous literature and other materials on Martin and Curtis in search of historicity and the germane beyond the salient. The halo of mysticism and challenge to authenticity that surround both Martin and Curtis are pitfalls of tackling enigmatically iconic figures in search of the apodictic (Otter Bickerdike, 2014; Princenthal, 2015a; Ruge, 2007; Woodman, 2015).

Other actors and causation. Another challenge is to disengage associatively or correlatively and reengage causatively—i.e., separate cause and effect from correlation—between each artist and the non-human characters in their story, in particular these two:

- Manchester, the poster child of postwar, postindustrial urban hopelessness, often cited as an influence on Curtis’s romantic fascination with the sublime in all its terrible glory (Haslam, 2000; Morley, 2016; Morrissey, 2013; Sumner, 2015; Savage, 1996).
- Northern New Mexico, the Land of Enchantment, thin air, open plains, and incarnadine mountain ranges, sparsely populated and a magnet for spiritual searchers, esoteric seers, and those in search of escape; virtually synonymous with Martin’s mature practice and gnomic, classicist, Zen-Taoist version of ineluctable truth (Cotter, 1998; Eisler, 1993; Prince, 2015; Princenthal, 2015b).

Other actors in the case studies’ stories include:

- Martin’s schizophrenia, camper travels, and inspirations (Martin, 1992; Princenthal, 2015a).
- Curtis’s blue writing room, epilepsy, and suicide (D. Curtis, 1995; Middles & Reade, 2009).
- New York in the 1950s and 1960s, particularly the artists community Coenties Slip (A. Glimcher, Tobin, & Tuttle, 2012; M. Glimcher, 1993; Rosenberger, 2016).
- Thatcherite, postpunk, goth Britain (Hannahan, 1997; Reynolds, 2005).
- Specific architectural structures such as an inner-city office block, a decrepit factory, repurposed and brown-walled, and a small, oddly shaped redbrick terraced house (D.

Curtis, 1995; Cummins, 2010; Enkiri, n.d.); or a log cabin, an adobified camper, and a spartan retirement home (A. Glimcher, 2012; Goff, 2003; Mead, 2003; Woodman, 2015).

- The legacies of Martin and Curtis, including sacred objects, songs, images, and writings, the profane postproduction memes they inspire, and spaces and places, including pilgrimage sites, all connected by a leitmotif of either beatification in Martin's case (Hartel, 2015; Martin, 1992; Moszynska, 2015) or cathartic miserablism, in Curtis's (Champion, 1990; Morley, 2016; Otter Bickerdike, 2014).

Inconsistencies in the scholarship. The lack of rigorous scholarship, particularly on Curtis, is another obstacle in assembling a solid literature review. The historiographic gatekeepers of Curtis and Curtis's band Joy Division are, in the main, music journalists and other pop culture commentators whose writing although often excellent tends to be opinionated, florid, or poetic, and sometimes only nominally accurate, rather than scholarly in the academically sanctioned sense (Crosthwaite, 2014; Middles, 2002; Morley, 2016; Savage, 2007b). Another category of mainstream writing on Curtis is individuals who have intimate knowledge of the case study subject but little prior writing or research experience, such as Curtis's wife or band-mates (D. Curtis, 1995; Hook, 2013; Sumner, 2015).

Author Paul Crosthwaite (2014) refers to the predominantly anti-methodological analytical mode of pop music writing as "imaginative historicism" (p. 125). Scholarly study of Curtis is largely historiographic—i.e., not primary research—and as a consequence the literature suffers from a dearth of hard facts, frequent repetition of the same small group of facts, and factual errors passed on from earlier writings, such as one team of researchers' assertion that the members of Joy Division "met at a Sex Pistol's concert" (Tuft, Gjelsvik, & Nakken, 2015, p. 218). In fact, there were two Sex Pistols concerts in Manchester in 1977, both at the Lesser Free Trade Hall: One concert on June 4, the other July 20; three of the future band members—Curtis, Hook, and Sumner—already knew each other before the concerts, and the fourth—Morris (unknown to Hook and Sumner but had gone to the same high school as Curtis)—attended neither concert; Hook and Sumner attended both concerts, Curtis only the second (Cummins, 2010; D. Curtis, 1995; Hook, 2013; Middles, 2002; Middles & Reade, 2009; Morley, 2016; Sumner, 2015).

Because of the imaginative or errorful nature of some of the literature, it is prudent to triangulate research sources and also fact check outside of the material that deals directly with Curtis where possible. In any case, the dominant subjects of the handful of scholarly papers on Curtis are epilepsy, suicide, disability, authenticity, historicism, myth, fandom, and image (Otter Bickerdike, 2014; Tuft et al., 2015; Waltz & James, 2009), although the dominant topic of academic writing on Joy Division is the psychogeography of Manchester (Eckenroth, 2014; Nevarez, 2013).

The scholarly literature on Martin is plentiful in the form of books, catalogue essays, and newspaper, magazine, and online articles (Pace Gallery, n.d.a; Pace Gallery, n.d.b). However, peer reviewed papers and journal articles on Martin are scarce and tend to focus on studio practice, spirituality, and the autotelic autonomy of art (Hardman, 2014; Hartel, 2015; Krauss, 1979; Moszynska, 2015). Up until Martin's death, most of the general literature was concerned with aesthetics, particularly with regard to phenomenological and ontological aspects of the grid paintings, and also inspiration, innocence, and what it means to be an artist, more specifically an artist living in quasi-monastic isolation (Cotter, 1998; Krauss, 1979; Martin, 1992; O'Neill, 2015).

During Martin's lifetime, there was a paucity of biographical material beyond the artist's gnomic rationings; it was only after Martin's death that her schizophrenia was broadly revealed, documented, and discussed; the same for Martin's sexual relationships, domestic life, and other autobiographical omissions, errors, and inconsistencies (Anastas et al., 2011; Princenthal, 2015a; Princenthal, 2015b; Rosenberger, 2016; Woodman, 2015). Similarly, the artist's earlier work, pre-grids, has recently been revisited and explored by writers and curators to a degree that Martin resisted in life (Ackermann et al., 2015; A. Glimcher et al., 2012; Princenthal, 2015b; Rosenberger, 2016). Generally, the writing since Martin's death has become more critical or more balanced, and less likely to be hagiographic, although with Curtis the opposite is the case.

Broader reading and the importance of agency. The material in the Martin and Curtis literature concerning the causative influences between space, place, the built environment, the artists, and their work is scarce and scattered, thus, again, wider reading—i.e., beyond literature directly about Martin or Curtis—is required to adequately explore the intersections and pertinent linkages of art, music, and architecture. However, even with wider reading there are significant gaps in the knowledge; for example, there is little on the psychological affect of architecture on

musicians—i.e., the influence of aspects and elements of writing spaces, rehearsal rooms, recording studios, and other performance spaces on an artist—though there is some useful general material on collaborations between architects and musicians (Adam, Bauman, Haldemann, & Hauser, 2011; Benedikt et al., 2014).

Conversely, much has been written, and otherwise documented, concerning visual artists' studios and studio habits, the importance of space and place to creativity, inspiration, and spirituality, and the contributions of specific studios to the typology and mythology of an artist's oeuvre (Edwards & Ogden; 2001; Gross & Tsujimoto, 2003; Schaller & Weski, 2007); but, again, there is little to be found on the psychological affect of studio design on artists. The dearth of research on the influence of the studio may be because most professional artists' studios are discrete entities at a remove from scientific method or research-based design practices; each studio is a unique space—typically repurposed or modified by the artist—and each artist's requirements are specific to that individual, so that while there is evidence of shared attributes, features, or accouterments among artists' studios, there is no such thing as a universally optimal studio (Adamson, et al., 2010; Alberro et al., 2012; Amirsadeghi, Genocchio, Godfrey, & Storr, 2013; Liberman, 1960).

The studio is a means to art production, i.e., a utilitarian space that may be improved up to the point of the artist's acceptance or adaptation to the studio, at which point necessity and form elide and art production takes place. Martin, for example, was more interested in a "perfect mind" than a perfect studio (Simon, 1996, p. 86). In an attempt to begin to fill the void of environmental affect research on artists and their studios, the study examines the agency of Martin and Curtis on their respective workspaces, and also the ontological agency of architecture, space, and place on artists and their creative output, i.e., psychogeography with license (Bachelard, 1994; Böhme, Borch, Eliasson, & Pallasmaa, 2014; Debord, 1955; Vidler, 2001; Wigley, 1993).

In Curtis's case, consideration is also given to the agency of the other members of Joy Division and their producer Martin Hannett in collaborative spaces, and the agency of environment and its influence through said band-members and Hannett on Curtis (Hewitt, 2014; Hook, 2013; Kennedy, 2006; Ott, 2015; Sumner, 2015). Curtis's agency through Joy Division on Manchester and the reification of Manchester's music scene during and beyond the artist's lifetime are also considered (Crosthwaite, 2014; Haslam, 2000; Morley, 2016; Nevarez, 2013; Reade, 2010).

Finding Patterns

In search of patterns that connect Martin and architecture, Curtis and architecture, and Martin and Curtis with regard to architecture, germane similarities and dissimilarities between the two case study subjects are noted. The overlapping areas of art, music, and architecture include specific commonalities between Martin and Curtis and also discrete specifics. One approach to literature research is to pre-edit the material, i.e., only read that which fits into a preconceived set of linkages between each case study subject and architecture or between the two case study subjects; however, where possible this literature review follows a methodology akin to grounded theory or big data, whereby the material is initially considered in a broad context and as evenhandedly as possible, and salient patterns immerse over time (Albers, 1975/1963; Alexander et al., 1977; Creswell, 2003; Groat & Wang, 2002; Hamilton, 2013; Lincoln & Guba, 1985).

To achieve a useful sample of the material, the research includes most of the books written solely on Martin or Curtis, many other books that include Martin or Curtis; plus most of the substantive articles, papers, films, videos (or segments thereof), including interviews, about the case study subjects; as well as many shorter written pieces, such as reviews; and also all the available writings, lyrics, and music by the case study subjects (Pace Gallery, n.d.a, Pace Gallery, n.d.b, Savage & Wozencroft, 2008). Literature on architecture, painting, and music where two or more of these fields intersect is more sparingly sampled, owing to the sheer volume of material on the topic and the logistical constraints of the project; however, an effort is made to find the most relevant sources which are then reviewed by the same methodology as the literature on the case study subjects.

Patterns of similarity. Common characteristics of the case study subjects are explored in more detail elsewhere here, but the following is a capsule of shared patterns. Though their lives were not coterminous, both subjects were artists who suffered from two or more psychological conditions, depression being a condition that they shared as a byproduct of their primary conditions, Martin's schizophrenia and Curtis's epilepsy (Middles & Reade, 2009; Princenthal, 2015a; Tuft et al., 2015; Waltz & James, 2009; Woodman, 2015). Both subjects chose or altered place or space in an attempt to moderate or control their psychological conditions, and, to the same end, favored a minimalist or monastic aesthetic in their personal environments (D. Curtis, 2015; Kimmel, 1992; Middles & Reade, 2009; Woodman, 2015);

Martin and Curtis's asceticism and high degree of control is also linked to the subjects' belief systems (D. Curtis, 1995; Hartel, 2015; Middles & Reade, 2009; Simon, 1996).

Ian Curtis's wife Debora Curtis writes, "There was never anything superfluous in his life as he chose his surroundings as carefully as he chose his words" (D. Curtis, 2014, p. ix). Pursuant to the spartan aesthetic—which, incidentally, included each subject's uniform-like clothing (Kennedy, 2006; Ross, 2003)—both Martin and Curtis shared and expressed the philosophical influence of classicism (Cotter, 1998; I. Curtis, 2014; Princenthal, 2015a; Savage, 2007a). Art critic Holland Cotter (1998) quotes Martin: "The Greeks knew that in the mind you can draw a perfect circle.... Everyone has a vision of perfection, don't you think?" (p. 78). Martin sought to find or express perfection in her paintings, while Curtis's lyrics were about imperfection.

The subjects' common desire for control meant that each kept a tight reign on their public image and each was careful in their speech, and could be either taciturn or reclusive when not in a required public situation such as an exhibition opening, lecture, or concert (D. Curtis, 1995; D. Curtis, 2014; Princenthal, 2015a; Woodman, 2015). Paradoxically, both subjects used words publicly and professionally to promote or express their feelings, desires, ideas, and beliefs, i.e., Martin's writings and public speaking and Curtis's lyrics and singing (Curtis, Hook, Morris, & Sumner, 1979; Curtis, Hook, Morris, & Sumner, 1980; I. Curtis, 2014; Martin, 1979; Martin, 1992). Such rigorously prescribed autobiographical stricture was part of the reason Martin and Curtis were romanticized and mythologized to such an extraordinary degree, a phenomenon that leads back to the issue of authenticity, explored in more detail later.

Returning to the effect and affect of space and place: Both subjects were from wide-open spaces (the prairie of Saskatchewan, Martin) or on the edge of wide-open spaces (Macclesfield, which borders the moors of the Peak District, Curtis); however, they also each lived or worked for several years in repurposed industrial buildings in rundown urban areas: Coenties Slip, Lower Manhattan for Martin, and T. J. Davidson's in inner city Manchester for Curtis (Cummins, 2010; M. Glimcher, 1993; Middles & Reade, 2009; Prendeville, 2008). Both subjects also favored quieter spaces and privacy for their creative work: Martin's rural New Mexico studios or Curtis's writing room (D. Curtis, 1995; Princenthal, 2015a).

The sublime is another common element and influence, from Martin's love of Beethoven's Symphony No. 9 (Ross, 2003) and the stark, unforgiving grandeur of Northern New Mexico (Schjeldahl, 2004) to the post-industrial urban decay of Curtis's Manchester (Morley,

2016; Savage, 1996). Inspiration was also essential to both artists, as explicitly evidenced by Martin's writings about the experience, function, and mechanism of inspiration (Martin, 1992) and implicitly evidenced by Curtis's habit of carrying a plastic shopping bag of working notes and notebooks of song lyrics (D. Curtis, 1995; D. Curtis, 2014); Curtis's unique dance during Joy Division's performances was also inspired to the point of otherworldliness (Astor, Atencio, Edenbrow, & Gee, 2007). In a curious similarity, Curtis's dance was expressionistic and trancelike within an automata-like narrow range of movements, whereas Martin was an abstract expressionist whose work has been compared to automatic writing and was influenced by automatism (D. Curtis, 1995; Princenthal, 2015b; Savage, 1996).

There is also a commonality or similarity of graphic memes, notably between the Martin grid (Ackermann et al., 2015; Bloem, Franz, Martin, Stevens, & Wilson, 1991; Haskell, 1992) and the album cover art for Joy Division's *Unknown Pleasures*, a grid-like, quasi-topographic graphic representation—a stacked plot data display—of successive radio signal pulses from the first discovered pulsar, CP 1919 (Bracewell et al., 2007, Christiansen, 2015; I. Curtis et al., 1979; Hall et al., 2003); a semiotic image that lives on post-Joy Division in hundreds of iterations, from T-shirts to tattoos; there are many Curtis tattoos and several known Martin tattoos (Luellen, 2015; Otter Bickerdike, 2014; Pastan, 2013). For example, a series of Martin-inspired contour map weavings by artist Erin Curry is strikingly similar to the *Unknown Pleasures* pulsar graphic which has become synonymous with Joy Division and a metonym for Curtis (Curry, 2009).

Patterns of dissimilarity. There are specific dissimilarities or correlative nuances between Martin and Curtis that are of interest to the project. Such discrete specifics range from the differences in the case study subjects medical conditions, drugs, and therapies, to the differences in Martin and Curtis's historical references and inspiration, such that although each artist was influenced and inspired by both classicism and romanticism, Curtis was more of a romantic than Martin (I. Curtis, 2014; Hannaham, 1997; Morley, 2016) and Martin was more of a classicist than Curtis: Martin (1992) writes, “If you don't like chaos you're a classicist. If you like it you're a romanticist” (p. 38), and, “I would like my work to be recognized as being in the classic tradition (Coptic, Egyptian, Greek, Chinese), as representing the ideal in the mind” (p. 19). More on Martin's classifications, anon.

The case study subjects' gender, sexual orientation, and relationship status were also divergent: Curtis's life was hetero-normative, i.e., Curtis was a man married to a woman, with a child from that relationship, whereas Martin lived alone, had partners who were women—curator, critic, painter, and scholar Robert Storr (2013) refers to Martin as “another brave pioneer of same-sex love” (p. 15)—and did not believe that an artist should have distractions such as children and pets, unlike Curtis who had a dog of whom he was very fond (D. Curtis, 1995; Martin, 1992; Middles, 2002; Princenthal, 2015a; Rosenberger, 2016).

Martin and Curtis were from different generations and countries: Martin was born in Macklin, Canada in 1912—Jackson Pollock, whom Martin admired, was also born in 1912 (Princenthal, 2015a; Princenthal, 2015b; Simon, 1996); Curtis was born in Manchester, England in 1956—the same year as Johnny Rotten (John Lydon), lead singer of the Sex Pistols, a band that directly influenced the formation of Joy Division (D. Curtis, 1995; Hook, 2013; Sumner, 2015). In addition, Martin moved from Canada to the United States as a young woman whereas Curtis committed suicide as a young man the day before Joy Division were due to leave for their first tour of the United States.

The arc and duration of the case studies' lifetimes differed significantly: Curtis died tragically at the age of 23, whereas Martin died from natural causes at the age of 92. Martin's life was a search for equilibrium, calm, and freedom from personal suffering, as borne out in the work, an expression of peacefulness and order at the brighter end of the existential spectrum, notably happiness, innocence, beauty, the non-threatening in nature and humanity (Martin & Liesbrock, 2004; Martin, 1979; Martin, 1992; O'Neill, 2015); whereas Curtis's life, work, and death by suicide were about darkness, or were a slide into darkness, as exemplified by the song titles, lyrics, and themes such as the Holocaust, urban angst, and personal strife (Curtis et al., 1980; I. Curtis, 2014; Savage & Wozencroft, 2008). Curtis's songs were filled with existential anguish and performed loudly, whereas Martin's paintings were quiet and untroubled—the angry young man and the wise old woman.

Themes in the Literature on Painting and Agnes Martin

Pattern and grid. Patterns—repeated, regular sequences of form and structure, both intelligible and comparable—of confluence and divergence between the two case study subjects are introduced above and expanded below. Each of the three main chapters of the study explore and assess the presence and connections of pattern in Martin's life and paintings, pattern in

Curtis's life and music, and pattern of place and built space. The presence, explicit and implicit, of patterns in the architectural environments in which Martin and Curtis generated their work and how those patterns manifested in the work is of particular interest to the project.

For example, Martin's grid paintings connect with the artist's need for phenomenological order, thus lines can be drawn between the material conditions of the studio and the artist's work; furthermore, Martin's psychological condition can be viewed as an ontological bridge between the phenomenological order of the studio and the phenomenological order of the paintings (Ackermann et al., 2015; Bloem et al., 1991; Haskell, 1992; Kimmel, 1992; Princenthal, 2015a; Woodman, 2015). Usefully, several writers have discussed the grid in general and many have written about Martin's grids specifically (Alloway, Martin, & Wilson, 1976; Anastas et al., 2011; A. Glimcher et al., 2012; Krauss, 1979; Rosenberger, 2016).

Art critic, theorist, and scholar Rosalind Krauss (1979) wrote a seminal and definitive piece on grids in 20th century painting, including the intentionally freighted statement, "Surfacing in pre-War cubist painting and subsequently becoming more stringent and manifest, the grid announces, among other things, modern art's will to silence, its hostility to literature, to narrative, to discourse" (p. 50). One passage of Krauss's piece is of particular interest to Martin scholars and pivotal to understanding Martin's myth:

In the cultist space of modern art, the grid serves not only as emblem but also as myth. For like all myths, it deals with paradox or contradiction not by dissolving the paradox or resolving the contradiction, but by covering them over so they seem (but only seem) to go away. The grid's mythic power is that it makes us able to think we are dealing with materialism (or sometimes science, or logic) while at the same time it provides us with a release into belief (or illusion, or fiction). The work of Reinhardt or Agnes Martin would be instances of this power (p. 54).

Krauss also touches on Martin's condition, though it was not publicly discussed at the time: "In discussing the operation and character of the grid within the general field of modern art I have had recourse to words like *repression* and *schizophrenia*" (p. 64). Krauss is using the terms "analogically" to describe "the parallel structures and functions of both grids as aesthetic objects and myths" (p. 64)—the phenomenology of objects and the ontology of myth, with grid as connective pattern.

In his book *A Pattern Language: Towns, Buildings, Construction*, architect and theorist Christopher Alexander (1977) asserts the interconnectedness of patterns: "Each pattern can exist

in the world, only to the extent that it is supported by other patterns: the larger patterns in which it is embedded, the patterns of the same size that surround it, and the smaller patterns which are embedded in it” (p. xiii). Alexander goes on to argue that when one builds a thing one must repair the world around it, to make the larger context whole and coherent; solutions must be found. Alexander identifies properties that are shared by all solutions to a specific problem—in short, patterns: “In these cases, the pattern describes a deep and inescapable property of a well-formed environment” (p. xiv).

In some cases a true invariant is not successfully defined—i.e., there are numerous ways to find a solution to a specific problem—and Alexander hopes that others will try to improve these patterns—will put their energy to work, in this task of finding more true, more profound invariants—and we hope that gradually these more true patterns, which are slowly discovered, as time goes on, will enter a common language, which all of us can share (p. xv).

According to Alexander, a pattern language is an adaptive, living thing, and just one language among many, all similar and shared, in a healthy society; in fact, Alexander speculates that pattern languages may be individuated to the extent that each person has their own pattern language. The study seeks to solve the problem of the degree of importance of architecture to art practice and vice versa, and pattern (*pace* Alexander) is relied on as a form of solution.

The artist Joseph Albers was similarly fascinated with patterns, specifically of color, but Albers (1975) holds that, “In order to use color effectively it is necessary to recognize that color deceives continually. To this end, the beginning is not a study of color systems. First it should be learned that one and the same color evokes innumerable readings” (p. 1). Architecture and music can also deceive and evoke innumerable readings; it is interesting to substitute the words ‘architecture’ or ‘music’ for the word ‘color’ in Albers’ statement. Alexander and Albers’ studies inspire a pluralistic, perhaps unconventional, approach to discovering and mapping the shared pattern language and interactions of architecture, painting, and music.

Studio and practice. Early in the project, it was discerned that the three-dimensionality of sculpture could be a confound in that it might lead to a spurious relationship with architecture, because sculpture is so much like architecture in form but not function, thus it was determined not to chose a sculptor for the case study (Andre & Serota, 1978; Coles & Judd, 2010). It was

also decided not to choose an artist whose work closely parallels the research question in a programmatic way, as does Albers' work, for example (Albers, 1975/1963).

Nonetheless, artists referenced for the project include both sculptors and painters, some more self-aware or programmatically experimental than others; painters and sculptors such as David Ireland, Donald Judd, Gordon Matta-Clark, Fred Sandback, and Mark Rothko. These artists are of interest because of the architectural and spatial nature of their work: Ireland's home and studio and exhibition space at 500 Capp Street in San Francisco was a 30-year live-in sculpture; Judd was both sculptor and designer and blurred the line between the two disciplines; Matta-Clark's architectural deconstructions made a presence out of absence (void objects), akin to painter John Baldessari's face-covering geometric shapes on found photographs; Sandback's site-specific, interventional yarn pieces reconfigured architectural space by economical means; and Rothko's paintings defy a singular definition, as much by the incarnate spatial mysticism of their optically vibrating physicality as by everything left unsaid and unknown (Coles & Judd, 2010; Diserens, 2006; Gross & Tsujimoto, 2003; Lawrence, 2013; O'Doherty, 1985).

Another group of artists of interest to the project are those with iconic studios, i.e., well documented and defined built environments that are part of, reflect, and reveal the artists' practices, processes, patterns, and transversal relations with space and place. These include: Francis Bacon's 7 Reece Mews home and studio in London; David Ireland's 500 Capp Street project in San Francisco; 101 Spring Street, Donald Judd's New York space; and Andy Warhol's The Factory—in three locations in New York City from 1962 to 1984: the Silver Factory at 231 East 47th Street; the Decker Building on 33rd Street and Madison Avenue; and 860 Broadway on Union Square. Thomas Weski writes in the book *The Mill* of photographers Bernd and Hiller Becher's home and studio in a former paper mill near Düsseldorf, "Life and life's task are not separated here. The place is consistently subjected to the fulfillment of an oeuvre" (Schaller & Weski, 2007, p. 3). Weski's two short sentences could be a manifesto for studio practice in general. Martin had a series of iconic studios in New Mexico, and the study examines one of them, her Galisteo property, in detail.

Because of Martin's singular rigor and asceticism, certain confounding variables are limited. Moreover, the artist lived a long, well documented, productive life, and wrote and spoke candidly (if selectively) about ideas, feelings, and process (Martin, 1992; Princenthal, 2015a). Apropos of process, Martin's graphic technique and strategy—the use of pencil and ruler, mathematical calculations, repeated parallel lines, uniformly square format, scaling up and down

between two standardized artwork sizes, and rotating the work as if it were a set of plans—has much in common with technical drawing and drafting; there is an elemental, phenomenological connection between Martin’s work and architectural design (Ackermann et al., 2015; Anastas et al., 2011; A. Glimcher, 2012; Princenthal, 2015a).

Category and iconoclasm. Classicism and modernism are not necessarily mutually exclusive categories of art, and Martin was as much a classicist as a modernist: In the biography *Agnes Martin: Her Life and Art*, art critic and author Nancy Princenthal (2015a) writes that Martin “admitted” (p. 139) to subscribing to classicism, as did the minimalists, in the sense that they followed perfection in the mind, and quotes Martin: “You can’t draw a perfect circle, but in your mind there is a perfect circle, that you can draw towards.... That’s the Greek ideal” (p. 138). Princenthal points out that Martin’s writings reference classical writers, such as in the following Martin variation on Plato’s cave allegory: “Just follow what Plato has to say / Classicists are people that look out with their back to the world. / It represents something that isn’t possible in the world / More perfection than is possible in the world / it’s as unsubjective as possible,” and, “Plato says that all that exists are shadows. / To a detached person the complication of the involved life / is like chaos / If you don’t like the chaos you’re a classicist / If you like it you’re a romanticist” (p. 192). Martin’s classical bias is a key to understanding the paintings and their architectural influences.

However, contrary to Martin’s frequent declarations of allegiance to classicism, which sometimes proffer romanticism as its antithesis, art critic, writer, and poet Carter Ratcliff contends that Martin was a romantic. Ratcliff illustrates his thesis with author, orator, and political theorist Edmund Burke’s distinction between the orderly structures of classicism and the “artificial infinite” (Princenthal, 2015a, p. 223) or “artificial sublime” of the aesthetic experience and romantic art in particular (Treib, 2016, p. 80). More in due course on the relevance to the project of the artificial infinite or sublime in Martin’s work.

Delving deeper into the lexicon of Martin classification, Krauss (1992), in an *October* journal article, republished in art historian and museum curator Barbara Haskell’s catalogue for Martin’s 1992 Whitney retrospective, writes about three viewing distances for Martin’s paintings and invokes (a) theorist Hubert Damisch’s bracketed (with forward slashes) term */cloud/*, “an entity that doesn’t fit into a given system, but defines it nonetheless,” (b) Renaissance master Filippo Brunelleschi, and (c) art historian Alois Riegl “to place Martin’s work as both an

exemplar of classicism and of formlessness (a mode of art-making, associated with Georges Bataille, that Krauss has explored extensively elsewhere)” (Princenthal, 2015a, pp. 227–230). In summation, Martin’s enigma is characterized by a plurality of influences, affects, and self-determinations that deters a singular classification of school or style.

Affect, inspiration, and condition. As part of their effort to evince a scientific framework for the study of inspiration, psychologists Todd M. Thrash and Andrew J. Elliot (2004) hold that an “activated positive affect”—i.e., a combination of positive feelings and emotion—is required for inspiration to take place; “positive state personality dimensions” must be encouraged, nurtured, or facilitated for an individual to be inspired (p. 957). Interestingly, there is no apparent provision for despair, anxiety, and darkness in Thrash and Elliot’s model. “Approach motivation” (Thrash & Elliot, 2004, p. 957) may be augmented by a variety of factors that can lead to positive affect in the neuropsychological “behavioral activation system (BAS)” (Carver & White, 1994; Gray, 1970, p. 249).

This study hypothesizes that the neuropsychological process that leads up to an inspiration event, as defined by Carver and White, Gray, and Thrash and Elliot, will benefit from improvements to the built environment of an artist’s studio. For example, Martin worked hard to build and be in salutogenic spaces and places—including studios, houses, geographical regions, and specific landscapes—that were efficacious to her artistic productivity and might lead to a healthy state of mind (Ackermann et al., 2015; A. Glimcher et al., 2012; Princenthal, 2015a; Woodman, 2015). Even more important to Martin’s mental health may have been the level of control exerted on the work, “a source of calm and happiness” as Martin made the paintings, a way to organize and clarify the world and also screen the artist from scrutiny (Princenthal, 2015a, p.176). The study proposes that, to this end—the subjugation of personal chaos—Martin employed an analog to Burke’s ‘artificial sublime’ aesthetic state and process referenced by Marc Treib (2016) in the book *Austere Gardens: Thoughts on Landscape, Restraint, and Attending*:

In his celebrated *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful*, Edmund Burke proposed a category of aesthetic experience he termed the ‘artificial sublime.’ While he believed that the true sublime—in contrast to beauty—derived from a sense of the unfathomable perhaps tinged with a modicum of terror, Burke suggested that a man-made creation of sufficient length of repetition might induce

a similar effect. A rigorous organizing geometry need not produce a space whose only effect is repetition, however (p. 80).

Treib could easily be describing the rigorous geometric repetition present in a Martin grid.

Returning to Martin's schizophrenia: Princenthal (2015a) interviewed several friends and associates of the artist to put together a timeline for her condition; the timeline includes Martin's first hospitalization, in India after a breakdown that led to amnesia during a freighter trip to the subcontinent in the mid-1960s, a return to the United States accompanied by an Indian doctor, and being committed to Bellevue in New York City in 1967, where Martin was "physically restrained, heavily sedated, and underwent electroconvulsive therapy (ECT—'shock treatment')" (p. 152). In subsequent years, there were more hospitalizations in New York City, Pueblo, Colorado, and Santa Fe, New Mexico.

The condition did not improve over time, and Martin would sometimes write anguished notes to friends, including one to artist Kristina Wilson: "I have tried existing and I do not like it. I have decided to give it up. Agnes" (p. 155). And another to photographer Donald Woodman: "I think I am dying / Please call an ambulance to take me to Albuquerque / Crematorium immediately / if you find me dead / call Arnold as note on bank account directs" (p. 155). A reproduction of Martin's original note can be found in Woodman's 2015 *Agnes Martin and Me*. Woodman shared the Galisteo property with Martin for several years from the late 1970s to the early 1980s and frequently experienced, first hand, the symptoms and repercussions of Martin's schizophrenia, depression, and loneliness. Princenthal (2015a) says the note to Woodman was written "in the late 1970s" (p.155); Woodman (2015) implies that it was either the summer or fall of 1983; regardless, Martin left the note on the windshield of Woodman's truck (p. 133–134); alarmed when he read it, Woodman crossed their shared property to check on Martin:

I rushed into her house where I found her in the bedroom, laid out on the bed with the covers pulled up to her chin Although she wasn't dying, she was obviously distressed. I sat with her for most of the day and long into the evening, making her tea and helping her as best I could. During this time she talked about the incessant voices in her head, which she said she couldn't get to stop.... This acute state seemed to subside after a day or two, though Agnes continued to be plagued by the voices in her head, which she described as both deafening in volume and confusing as to their instructions (pp. 134–135).

Woodman's firsthand account of living in close proximity to Martin for several years is particularly useful to the study in his detailed descriptions of the Galisteo property they shared and the structures Martin built there, including her studio.

Similarly important to the study is the 2011 book *Agnes Martin* (Cooke, Kelly, and Schröder eds.). In her review of the book, artist Karen Schiff (2013) writes:

Finally—a book of criticism about Agnes Martin. No other book of writing about this singular, revered artist has been in print for many years. And though Martin (1912–2004) has been an esteemed presence in the art world since at least the early 1960s, there exists no monograph, no biography, no previous collection of criticism.... the dearth of critical publications has been bizarre (paras. 1–2).

Much was held back in the biographical literature until after Martin's death in 2004.

Themes in the Literature on Music and Ian Curtis

Interdisciplinary collaboration. Although neither central nor foundational to the study, which is largely concerned with post-industrial architecture and a postpunk musician, the project has an interest in the longer history of the relationship between architecture and music, and recognizes its importance as a relevant epistemological framework within which to conduct the analyses. For example, architecture scholar Julia Smyth-Pinney and music scholar David Smyth, in their chapter 'Borromini and Benevoli: Architectural and Musical Design in a Seventeenth-Century Roman Church' (Benedikt et al., 2014), address notable themes that come together in Renaissance architecture and music, including acoustics, mathematics, and the nexus of artistic and religious inspiration.

Smyth-Pinney and Smyth write, "In Baroque Rome, music and architecture were made for each other" (p. 19), and, more specifically, "Benevoli created a musical edifice replete with symmetries and proportional relationships that are remarkably varied and suggestive and fully consonant with Borromini's adept coordination of numbers and proportion with the symbols of Christian faith and papal sponsorship" (p. 29). Although styles in both disciplines have changed since the Renaissance, and artistic production, performance, and patronage have moved largely into the secular world, the confluence and interpenetrations of architecture and music persist.

Although the project is by no means a survey of the history of relationships between architecture and music, the research has touched on music and acoustics in Islamic, Gothic, Renaissance, Baroque, and Neoclassical architecture, and the relevant concerns expressed by

theorists and practitioners such as Marcus Vitruvius Pollio, Leon Battista Alberti, Carlo Borromeo, and Andrea Palladio, with regard to said relationships (Amacher et al., 1994; Ancher et al., 2007; Benedikt et al., 2014).

In *Music in Architecture: Architecture in Music*, scholar Michael Benedikt (2014) asserts the historical importance of music to architecture: “Vitruvius thought architects should know music as part of their training, ‘in order to have grasp of canonical and mathematical relations” (p. 15). Benedikt explains the decision not to title the book, and the symposium that came before it, the “more avant-garde” sounding *Sound and Space*, deciding against the title because of the doctrinaire and exclusionism of “the modern (or modernism)” (p.15). Such caution, as described by Benedikt, around the terms and concepts ‘modern’ and ‘modernism’ is relevant to the study, because avoiding the doxology of modernism is a challenge when assessing the literature on the nexus of architecture and music, much of which concerns modern projects; nonetheless, the best of these projects resonate timelessly (Adam, Bauman, Haldemann, & Hauser, 2011).

Experiment and the modern. Returning to the corollary analysis in modernism: Architect Boa Baumann and musician Fritz Hauser’s collaboration has lasted more than twenty years; their shared interest in a reductive, naturalistic aesthetic echoes that of western antiquity, a period when, as architect Hubertus Adam writes in *Architektur Musik* (Adam et al., 2011), “Proportion, rhythm and harmony were terms which linked the disciplines of architecture and music as rare equals” (p. 15). Hauser is interested in “aleatoric combinations of existing compositions” (p. 29). The aleatory is not something typically experienced in the architectural design process where operations are more likely to be deliberate and prescribed; but the employment of chance and chance operations is common in music and painting, in the work of John Cage or Ellsworth Kelly, for example (Adam et al., 2011; Cage, 1976; Kelly & Rose, 1979). It would be interesting to know if there are musicians and composers who would perform a comparable function in the analysis of Martin’s paintings.

Curtis’s practice of writing song lyrics on scraps of paper and keeping them with his notebooks in a plastic shopping bag, which was often at his side, likely added an aleatory component to the songwriting as Curtis pulled pieces of paper from the bag in varying combinations at different times (D. Curtis, 1995; D. Curtis, 2014). Debora Curtis writes:

Some of the lyrics can be dated by what they're written on: scrap paper taken from the office where I was working, a sheet taken from a journalist's notepad when I was at college, possible album titles scrawled in blue ballpoint over lightly penciled Pitman shorthand, and many on the now redundant foolscap-size paper. Several folded pages have clearly been stuffed in his pocket for some time before they were written on; even without the carrier bag he liked to make sure he was equipped should the right words come to him (D. Curtis, 2014, xi).

The project takes an interest in the materials and tectonics of 'design documents' such as Curtis's notepapers, and in the range of environments Curtis was in when writing the song lyrics, and investigates possible lines of influence.

Although Martin's practice of waiting for inspiration was not conspicuously aleatory, her process required that circumstances be fostered for chance combinations of mental images to occur, take form, and coalesce, so as to achieve a materially satisfactory outcome such as knowledge of the precise look of a painting and the painting's subsequent realization (Martin, 1992; Princenthal, 2015a; Thrash & Elliot, 2004).

Martin called her creative source 'inspiration,' and she said that the paintings came to her as visions, complete in every detail, and needed only to be scaled up before being realized. (This scale shift generally required bedeviling computations; sheets densely covered in calculations attest to the trouble it caused.) (Princenthal, 2015a, p. 7).

The price Martin paid for such manifest inspirations included silence, isolation, and loneliness.

Adam (Adam et al., 2011) also talks about the long-time subordination of acoustic phenomena to the sensation of sight, even though "we are less capable of evading" language, sound, noise, and music than evading visual sensations, and refers to the "logocentric tradition of our culture and religions" (p. 15); an ocular tradition in which seeing is considered more rational than hearing, and hearing is considered more emotional, thus inferior to sight, a subordination that many scholars and designers deem outmoded (Albright et al., 2014; Adam et al., 2011; Böhme et al., 2015; Pallasmaa, 2012). Elsewhere in the study, there is more detail on the perceived or believed hierarchy in the human sensorium, and the influence of such prejudicial thinking on art and architecture.

Architect Mikesch Muecke and musician Miriam Zach quote Arthur Koestler in their introduction to *Resonance: Essays on the Intersection of Music and Architecture* (Ancher et al., 2007): "creativity arises as a result of the intersection of two quite different frames of reference"

(p. 6). Koestler's thesis is of interest to a project that posits the importance of intersections between assumedly disparate elements of three distinct creative fields. The essays in *Resonance: Essays on the Intersection of Music and Architecture* interrogate theoretical and historiographical relations between architecture and music in situations ranging from music as a translation of architectural space to analytical case studies of performance spaces. Muecke and Zach also describe the evolution of their project together, from communal housing, to a series of tiny trailers (one with a piano, another with a drawing table and an easel), to academia and associated interdisciplinary opportunities, culminating in *Resonance* (Ancher et al., 2007).

Muecke and Zach's book is divided into four parts:

1. Essayists tackle the theoretical groundwork, including phenomenology and pedagogy, and propose a *holistic scoring or notation system for designers*.
2. An architectural environment is translated into music, the *dialectics of instrument and architecture* are explored, as is the *good instrument design* of Hans Hollein, Richard Meier, and Daniel Libeskind, and the *musical narratives* of bridge designs.
3. The musical designs of eighteenth-century Chinese architecture are connected with tonal measurement and aesthetic and political dynasty, *the metaphor of the concert hall-as-factory* is suggested, and an architect chronicles his Miles Davis-inspired jazz fusion design process.
4. Muecke and Zach look at the history of music and architecture's relationship, from Paleolithic rock paintings to case studies of contemporary collaborations (Ancher et al., 2007).

Muecke and Zach's scholarship is useful to the study because it successfully chronicles the interpenetration of disciplines in a wide range of modalities, settings, and forms.

Volume 16 of *Pamphlet Architecture, Architecture as a Translation of Music* examines similarly boundary-breaking themes of architecture and music from a more experimental perspective, with the following section and essay titles: "Vitruvius Program; Synaptic Island: A Psybertonal Topology; CP8706 Exploding Sonic Test—Audio Visual Big Guitar;" and "Freeway as Instrument" (Amacher et al., 1994, p. 7). There is an emphasis on the work and spirit of composer, music theorist, writer, and visual artist John Cage, and two of Cage's letters to Elizabeth Martin, the editor of *Architecture as a Translation of Music*, are reproduced, such as:

the arts are not isolated, from one another but engage in dialogue this understanding will introduce new kinds of spatial phenomenon, however each art can do what an

other Cannot it Has been predIctable therefore, thaT nEw musiC will be answered by
The new architectUre – woRk we have not yet seEn – only heard (Amacher et al., 1994,
p. 72).

Cage implies that the new music will lead to the new architecture—i.e., that which has been heard in music will be seen in architecture—a linkage of interest to this project.

The 2014 Curtis book *So This Is Permanence: Joy Division Lyrics and Notebooks* (D. Curtis and Savage eds.) has a revelatory heft, in that it contains much of use to both fans and scholars. *So This Is Permanence* is not a critical publication of scholarly essays; rather, it lets Curtis do the talking through the Joy Division song lyrics in their raw, unexpurgated state and through pictures of Curtis's book collection, one cover at a time, as well as artwork, fanzines, and letters. Given the difficulty in accessing primary research materials from the Curtis estate, *So This Is Permanence*'s well-produced facsimiled archive is invaluable to the study, though photographs of architectural interiors are not included.

Historicism, myth, and authenticity. Although the relatively short duration of Curtis's mature creative period, and a consequently small oeuvre, may benefit focused research, other aspects of the literature on Curtis have the opposite effect, in that confounds are abundant and clamorous. One of the more vociferous of these is Crosthwaite's (2014) "imaginative historicism," as it applies to "pop criticism's" romance with and romantic portrayal of Curtis and Curtis's Manchester and "the *mythologisation* of the individuals and artefacts with which it is concerned, especially when they carry the tragic allure of suffering, loss and suicide" (p. 125–126).

By the same token, pop criticism shares with pop music scholarship a belief that what many dismiss as trivial and ephemeral cultural form both possesses innate aesthetic value and is embedded in wider artist, intellectual, social and political formations, yet pop critics resist the academic protocols of argumentation, corroboration and citation imposed on scholars of pop, offering instead, readings that are willfully imaginative, inventive and speculative (pp. 126–127).

Much of the literature on Curtis is rock journalism and pop-historicism of the type described by Crosthwaite. A researcher bound by academic protocols in theory and criticism—such as logical argumentation, rigorous epistemology, and accurate citation—should be cognizant of the

inherent poeticisms in the literature on both Curtis and Martin, and judicious with the facts, in order to see beyond the fuzzy logic of myth that surrounds both artists.

Fandom, Image and Authenticity: Joy Devotion and the Second Lives of Kurt Cobain and Ian Curtis by Jennifer Otter Bickerdike (2014) seeks to document the manner in which Curtis has been mythologized, particularly as a result of an untimely, tragic death:

Curtis's suicide on the eve of his group's first ever American tour has created an unshakeable aura of a despondent, misunderstood prodigy. This idea has been moulded, proliferated and evolved by magazines, websites, movies and books. Many contributing factors might have played a part in his choice. Curtis was diagnosed with epilepsy in 1979. Treatment was hit or miss, with Curtis often ending up being a medical guinea pig for a variety of prescription combinations.... Curtis was also caught up in a precarious romantic entanglement: he was torn between his wife and infant daughter; and a Belgian girlfriend, whom he had met on tour (p. 34).

Given the angst and intensity of Curtis's cruelly short life, it is perhaps churlish to suggest that architecture played a role in shaping Curtis and his creative output; nonetheless, the project endeavors to pursue such a line of inquiry. Less controversial is the notion that Curtis and Joy Division helped shape Manchester, though to what degree Curtis and Joy Division changed the built space of Manchester and by which mechanisms is not easy to ascertain—perhaps unknowable. Nonetheless, the study endeavors to deduce the depth, dimension, and specifics of Curtis's architectural legacy.

Themes in the Literature on Architecture, Agnes Martin, and Ian Curtis

Framing the unknown. The 'unknown architectures' of the dissertation title refers to Joy Division's first album, *Unknown Pleasures* (Capriola, 2015; I. Curtis et al., 1979). The framework of Martin's creative ontology—the painter's unknown architecture—is mysterious, perhaps more so than Curtis's, as Martin was, among other things, a mystic, or is perceived as such (Martin, 1992, Princenthal, 2015a). Princenthal (2015a) notes of Martin: "that is not to say that her motivation, or her world view, were mystical" (p. 8). Nonetheless, a passage of Proust's comes to mind when considering the aesthetic and poetic architectures of an Agnes Martin painting: "It is like an immaterial alcove, a warm cave carved into the room itself, a zone of hot weather with floating boundaries" (Pallasmaa, 2012, p. 63). The project explores the ideas surrounding and penetrating the phenomenological singularity of Martin's paintings and the aura

of psychogeographic mystery that attends both artist and work, as with Curtis (Debord, 1955; Martin, 1992, Princenthal, 2015a).

The literature review extends beyond an examination of the typewritten word—it is also a review of audio and video sources and of physical objects, including album covers and paintings. These audio, video, and other materials are about, of, and, most importantly, *by* the case study subjects. Joy Division’s songs, written and performed by Curtis and Joy Division, Curtis’s letters to his lover, and Martin’s paintings, films, writings, lectures, notes, and interviews are as much a part of the study as anything written about the artists (Cummins, 2010; I. Curtis, 2014; Ackermann et al., 2015; Anastas et al., 2011). Where possible, the project also considers promotional materials and advertising for exhibitions that included or were devoted to Martin’s paintings, with an emphasis on the architectural environments within which these forms were experienced; as well as record stores, art and music magazines, posters, ads, and other ephemera (Cooke & Govan, 2003; Cummins, 2010; I. Curtis, 2014; A. Glimcher et al., 2012).

Although the material world of the built environment is contingent and dependent on a series of actions and events—“a designer will never have all the relevant data he or she wishes to have to make key project decisions with certainty” (Hamilton, 2013, p. 113)—the critical and theoretical world of scholarly debate and speculation on the subject is not so dependent on actions and events (for example, Young 2014). The advantage of theory is that it can move faster and further than bricks and mortar (if not as fast as the revolutionary’s brick through a plate glass window); the unknown can exist or not exist, become known or remain unknown, but in any state the unknown can be explored through art and intellect (I. Curtis et al., 1979; Esquivel, 2012; Gage, 2011; Harman, 2010; Young, 2015). Words are not buildings, but as the poet Lord Byron writes in *Don Juan* (1819), “Words are things;” i.e., words have heft and effect, thus scholars have influence (Byron, n.d.; Marshall, 1985, p. 801). The scholarship of academic outliers and early adopters has made a particularly useful contribution to understanding the topic of this study (for example, Acconci & Holl, 2000; Bachelard, 1994; Latour, 1993; Pallasmaa, 2012).

Aesthetics and autopoiesis. In *Going Public*, philosopher and art and media critic and theorist Boris Groys argues for a world of democratized aesthetic experience in which art no longer occupies the privileged position it has since Immanuel Kant’s 1790 *Critique of Judgment* (Groys, 2010). In such a new world as Groys’s—the world in which most of us already live, the

‘postproduction’ world of the ‘poor image’ (Bourriaud, 2002; Steyerl, 2012)—art is no longer mediation between the subject and the world; and aesthetic validation of art also serves to undermine its legitimacy (Groys, 2010; cf. Locke, 2011/1689). Instead of considering art from the position of spectator or consumer, Groys holds we should consider it from the position of the producer who is less concerned with how the art object exists—what form it takes and where it came from—than why it exists in the first place (Groys, 2010; cf. Bourriaud, 2007).

In order for Groys (2010) to achieve a non-aesthetic approach to art, he writes from the perspective of poetics—poetics in the Aristotelian sense of wondrousness (Sachs, n.d.)—and specifically “autopoetics... the production of one’s own public self” (p. 16). Groys chooses the viewpoint of poetics to avoid the hierarchy of spectator over artist, and art consumption over art production that the ‘aesthetic attitude’—which is the ‘spectator’s attitude’—implies. No longer a servant, Hegelian or otherwise, to the subject of the aesthetic attitude (which further subordinates art theory to sociology) and armed with a poetic attunement to the ‘poor image,’ the artist can post cat videos—cat as autopoetic avatar—on YouTube with ontological impunity (Groys, 2010; Hegel, n.d.; Steyerl, 2012).

Though intriguingly similar words, the epistemological and ontological relation between autopoiesis and autoethnography (a form of self-reflective qualitative research used in the study) is limited, as autoethnography is neither “an incarnation, embodiment, or manifestation of a person or idea,” nor “an icon or figure representing a particular person in a computer game, Internet forum, etc.” (Autopoetic, NOAD, n.d.), nor, “A manifestation to the world as a ruling power or as an object of worship; gen. a manifestation, a phase.” (NSOED, 1993, p. 154). Nonetheless, the project recognizes that the autoethnography used here may be viewed as a limited form of autopoiesis, in that a thesis—an autopoetic avatar with license—is indirectly manifested via a form of ethnographic inquiry—namely autoethnography—that extracts primary data from the researcher’s memories, experiences, and autobiographic materials.

Although it is not practical to entirely dispense with aesthetics when framing critical and theoretical linkages between disciplines, Groys’s and Steyerl’s attack on post-Kantian aesthetics as applied to the arts is convincing in its collective argument that the aesthetic attitude is the attitude of the spectator, i.e., the oppressor (Burnham, n.d.; Groys, 2010; Steyerl, 2012). For Kant and the Romantics, it was the natural world, not art, that was the authentic locus of the aesthetic—and scientific and ethical—attitude (Burnham, n.d.; Groys, 2010). “According to Kant, art can become a legitimate object of aesthetic contemplation only if it created by a

genius—understood as an embodiment of natural force” (Groys, 2010, p. 13): Genius as a vehicle of the sublime.

Aesthetics rely heavily on comparisons; they are simulacra-dependent and relative to culture, particularly education and shared experiences (Townsend, 1991). “The shift from poetic, technical understanding of art to aesthetic or hermeneutical analysis was relatively recent, and it is now time to reverse this perspective” (Groys, 2010, p. 16). Poetics produce feeling or effect; through poetics, a deeper, less obvious set of connections may be found between architecture and painting and between architecture and music, connections independent of ideal or likeness. On the other hand, aesthetics can achieve poetic effect in the realm of the sublime; for the sublime, which arouses delight, produces an affective state that overrules beauty and is a blend of pleasure, pain, and uneasiness (Burke, 1997; Stolnitz, 1963).

Nevertheless, it is poetics that focus on understanding, compared with hermeneutics, for example, which is about meaning. The effect of art and design is also of concern to art historian, curator, and critic David Joselit; in the book *After Art* (2013) Joselit takes issue with the critical emphases on art production and artistic intention, and argues for an emphasis on “what images *do* once they enter circulation in heterogeneous networks” (p. xiv). Much of the book deals with contemporary architecture—work by firms such as OMA and Reisner + Umemoto—including the increased importance of global networks, the plasticity and proliferation of digital images, the *a posteriori* study of objects, structures, patterns, and networks, and the buildings that emerge out of their own internal dynamics and circulation pattern visualizations (Esquivel, 2012; Joselit, 2013). The history of poetics is of interest to the project, as traced from its origins to its most interpretive applications.

Artist, studio, and mimesis. A hypothetical, yet guiding, question for the study: If an architect were aware that a musician such as Curtis or a painter with Martin’s singular circumstances were to live in, work in, exhibit in, or perform in a structure that the architect designed, would knowledge of Curtis or Martin’s needs and proclivities influence the design process? Clues to an answer can be found in, for example:

- *Storefront for Art and Architecture*, the book by artist Vito Acconci and architect Stephen Holl, which documents a collaborative remodel of the Storefront Gallery (an exhibition space for architecture) in New York in 1993.

- Collaborations between architects and musicians, such as those described in the previous section.
- Commandeered or DIY spaces for artistic labor, collaboration, or performance.
- Studios of artists who are also architects, such as Judd's New York and Texas studios.
- Michael Gotkin's *Artists' Handmade Houses*, with photographs by Don Freeman, a book that documents homes and studios artists and designers have made for themselves (Acconci & Holl, 2000; Coles & Judd, 2010; Gotkin, 2011).

To continue the hypothetical line of inquiry, an architect who designs a space for a visual artist or a musician is wise to become immersed in the artist's work and workspace, and to study the workspaces of other artists, such as those documented and discussed in the following books of service to the project: *7 Reece Mews: Francis Bacon's Studio* (Edwards & Ogden, 2001); *American Masters: The Voice and the Myth* (O'Doherty, 1988); *Andrea Zittel: Critical Space* (Butler et al., 2005); *Artists' Handmade Houses* (Gotkin, 2011); *The Art of David Ireland: The Way Things Are* (Gross & Tsujimoto, 2003); *Art Studio America: Contemporary Artist Spaces* (Amirsadeghi et al., 2012); *Imagination's Chamber: Artists and their Studios* (Bellony-Renwald & Peppiatt, 1982); *The Artist in His Studio* (Lieberman, 1960); *The Artist's Studio* (Font-Réaulx, 2005); *Dia: Beacon* (Cooke & Govan, 2003); *Donald Judd: A good chair is a good chair* (Coles & Judd, 2010); *The Fall of the Studio: Artists at Work* (Davidts & Paice, 2009); *Handcrafted Modern: At Home with Mid-century Designers* (Williamson, 2010); *In Artist's Homes* (Kimmel, 1992); *Inventions of the Studio, Renaissance to Romanticism* (Chapman et al., 2005); *London Interiors* (Edwards, 2000); *Machine in the Studio: Constructing the Postwar American Artist* (Jones, 1996); *The Mill* (Schaller & Weski, 2007); *New Mexico Artists at Work* (Newman & Parsons, 2005); *O'Keefe at Abiquiu* (Patten & Wood, 1995); *Storefront for Art and Architecture* (Acconci & Holl, 2000); *Sanctuary: Britain's Artists and their Studios* (Amirsadeghi, Blazwick, Cork, & Morton, 2012); *The Studio* (Alberro et al., 2012); *The Studio Reader: On the Space of Artists* (Adamson et al., 2010); and *The Studios of Paris: The Capital of Art in the Late Nineteenth Century* (Milner, 1989).

Andrew Hardman's (2014) doctoral thesis, *Studio habits: Francis Bacon, Lee Krasner, Jackson Pollock and Agnes Martin*, usefully critiques the popular mythicism of masculine warrior-hero artist as master of a domain, the studio, an extension of the artist's mind:

The correlation of architectural interior and psychic interiority (inscribed on or projected on as the artist's body) is... a simplistic but seductive narrative device... Taken together

with a language of studio mastery, mirroring artist and studio presents further problems. In suggesting that it is the artist's creative mind (an immaterial mental space), rather than the body, that is correlated to working space, the artist's body... is configured as another tool for a disembodied imagination.... These readings construct the artist's occupation, and art production, in ways that privilege masculinity. A reason to reject or challenge reading mastery or mirroring in the studio-view is, therefore, that when read as a binary relationship between artist and studio (the one mirroring or mastering the other) art production is masculinised (pp. 23–24).

Hardman's critique of the studio as masculine mimesis takes particular issue with Bellony-Renwald and Peppiatt's *Imagination's Chamber* (1985) and Liberman's *The Artist in His Studio* (1960), inasmuch, Hardman posits, that these books structure the analyses of studio imagery as "reflection-ism, in which the artist's 'reality' is represented legibly in the studio he occupies"; nonetheless, Hardman acknowledges that the four artists studied for his thesis—including Martin—explained their work "in ways that slide between two kinds of interiority: an inner self (or psychological interior) which may be expressed, or externalized, on canvas in an interior space (or architectural interior) or studio" (p. 22). Furthermore, an artist's complicity in the mythmaking of studio as extension of self arrives through a fluid understanding and explanation of process, i.e., an artist creates the image of how, by whom, and where the work is made, and the image is fostered by those who write about, interview, photograph, and film artists in their studios (Amirsadeghi, et al., 2011; Amirsadeghi, et al., 2012; Coles & Judd, 2010; Gross & Tsujimoto, 2003; Kimmel, 1992; Newman, 2005; Schaller & Weski, 2007).

Rather than a promotion of mastery, Hardman (2014) proposes that the viewing of art-making be "a more realistic and transformative approach to studio-view imagery;" an approach that "sees, instead, the relationship that these images make visible, between artist and studio, as a network of practices, habits and special occupations in which neither the artist nor material is privileged;" thus the artist-studio relationship may be seen as a "complex set of spatial and temporal orientations" (pp. 19–20). A leveling of the ontological playing field, such as Hardman proposes—one in which "the most critical bridge between the architectural and psychological interior is the human sensorium: sight, sound, touch, taste, and smell" (Fuss, p. 17)—permits a more balanced assessment of the influence of built place and space on the artist, and vice versa.

Theoretical Framework

The postpositivist worldview of the study suggests a phenomenological approach that incorporates both a modified dualist or objectivist stance, in which the researcher makes an effort to reduce contamination from biases, and a transactional or subjectivist epistemology, in which the researcher acknowledges the impossibility of complete detachment from prior-knowledge (Guba & Lincoln, 1985). The research incorporates a phenomenological approach—a modified form of critical theory that deals with a combination of *external* sociological and environmental forces and *internal* psychological forces as they apply specifically to art practice—however, to a limited or as yet unknown extent, the study may be considered applied research in that it may have consequent societal relevance to the overlapping fields of art and architecture (Leedy & Ormrod, 2013). As much of the study deals with historical reality, not direct observation, it is necessary to triangulate, where possible, from multiple ‘errorful’ sources, and to acknowledge the non-objective nature of historical documents (Trochim, 2006). To help obviate the problem of errorful sources, primary source materials will be used where possible.

The optimal complexity of a system occurs at a specific point between the two extremes of order and chaos; thus this study seeks a balance between, on the one hand, the traditional view of architecture as strictly limited to the built environment and, on the other hand, the broadest possible view of architecture (Galanter, 2008). The study does not seek to engage in the modern-post-modern dialectic, thus a ‘non-denominational’ stance is taken on the issue (Latour, 1993). The study deems architecture a complex, yet mappable, system of allegiances and influences between fields. Contrary to Goethe, and to Schiller before him, who referred to architecture as “frozen music” (Goethe, Eckermann, & Fuller, 1839, p. 282), architecture is considered here to be *liquid music*, i.e., unalloyed music. The study recognizes a similarly fluid kinship between architecture and the visual arts.

CHAPTER III METHODOLOGY

The study assumes a postpositivist worldview in which a balance is struck between what are termed ‘facts’ and what is established from personal experience, research, and interpretation. Facts are moderated by personal and collective experiences and there is no single or absolute truth (Guba & Lincoln, 1985), though objectivity is pursued. In other words, objectivity can be approached but it is never perfectly achievable (Trochim, 2006). The project also entertains the philosophy of speculative realism and its variant, object-oriented ontology (OOO), in an attempt to overcome *correlationism* and *philosophies of access* by shying away from anthropocentric thinking, i.e., that which privileges the human being over other entities (Harman, 2010; Meillassoux, 2010). For example, paintings, songs, or the spaces in which they are created can be considered in a flattened plane of immanence that does not privilege the artist over the objects of cultural production. That being said, it is acknowledged that the two artist case studies are by definition anthropocentric. In summary, both researcher and subjects cannot help but influence the investigation to the point where the project is both subjective and interpretative, yet the study strives for an overarching epistemological objectivity as it recognizes influences and biases (Creswell, 2003).

Data Collection

Database tools used for the literature review include EBSCO, Google Scholar, JSTOR, LibCat, and ProQuest. Other data gathering approaches and techniques include assembling a database library of physical books, audio data in the form of music on vinyl, CD, and cassette, videos of interviews and performances on DVD, and a collection of artwork and ephemera pertaining to the two case study subjects, plus reference material, including books, articles, journals, and artwork about Martin and Curtis (for example, D. Curtis, 1995; Princenthal, 2015; Young, 2014). The study utilizes both digital and traditional analogue research methods such as note taking. Handwritten notes are collated in Word documents, then edited and merged. Similarly, imagery collected and generated for the study utilizes both digital photography—photos of didactic labels at the 2016 Guggenheim Martin retrospective, for example—and non-digital methods, such as hand drawn, painted, and collaged conceptual model diagrams.

Certain moderating and mediating affects on Martin and Curtis—particularly as they relate to architecture by its expanded definition—require the use of additional tools, approaches, skills, and techniques. For example, other artists’ music helped shape Curtis as an artist, so the project assembles and analyzes germane data—i.e., music—in order to seek an understanding of their effects on the subject. Consequently, the project undertakes immersive research and interpretation of recordings Curtis listened to, was influenced by, and referenced in Joy Division. Such data includes albums by Faust, Kraftwerk, Iggy Pop, Suicide, and Throbbing Gristle. Specific songs and albums are selected here because of conspicuous links in the literature on Curtis, as in the aforementioned books by his wife Deborah Curtis, and Joy Division band members Peter Hook and Bernard Sumner.

The project also makes use of the study author’s firsthand knowledge of two geographic localities—i.e., ‘place’—of importance to the case study subjects: Northern New Mexico for Martin and Greater Manchester for Curtis. The researcher lived for 12 years in Northern New Mexico and for three years in central Manchester and six miles south of the city center, in timeframes fully congruent in the case of Martin, up until her death in 2004—the author of this document left New Mexico in 2005—and for the three years shortly after Curtis’s death in 1980 (D. Curtis, 1995; Princenthal, 2015). The author of this document came into direct contact with Martin and Martin’s work while exhibiting at James Kelly Contemporary in Santa Fe, NM, from the late 1990s to the early 2000s. The author’s personal knowledge of and affinity for the case study artists, their environs, and the material artifacts of their creative output are autoethnographic components to the methodology of the study (Evans, Fischer, & Schulz, 2007; Guba & Lincoln, 1985; Trochim, 2006).

Though both case study subjects are deceased, there is plentiful extant source material for the project. Sources or types of data, facts, information, and knowledge include:

- Books and exhibition catalogues published about Martin, including the monographs.
- Martin’s own published writings.
- Third-party video interviews with the artist
- Several smaller artworks—unique prints which are not reproductions of other works—by Martin, as experienced by the researcher on a daily basis for the last 15 years.
- Public access to Martin’s larger paintings in museums and galleries.

- In the case of Curtis, the most important or relevant books and articles published about him, Joy Division, Factory Records, and Peter Saville, the designer who helped shape Joy Division's graphic identity.
- Facsimile reproductions of most of Curtis's handwritten lyrics, included in two of said books.
- Joy Division's studio albums and singles on vinyl and CD, plus compilations, live performances, and rarities.
- Photographs and videos of Ian Curtis and Joy Division, including performances, interviews, and documentaries, plus the biographical feature films.
- Other germane artifacts, photographs, memorabilia, and personal memories from case study time period locations in New Mexico and Manchester.

Curtis died young and achieved cult status, leaving behind songs and lyrics, coda-like in their distillation of a lifetime of influences, ideas, and feelings. Curtis was driven, focused, and highly productive during the best-known period of a short life, resulting in a concentrated oeuvre, although leaving certain questions unanswered and unanswerable, as suicide must. Arguably, the temporal constraints of Curtis's life help to limit confounding variables in the research materials, as do Martin's rigorous self-editing and isolationist asceticism (D. Curtis, 1995; I. Curtis, 2014; Cummins, 2010; Otter Bickerdike, 2014).

Data Analysis

Beyond the literature and media review comes in-depth assessment of as much additional and salient primary and secondary source material as possible. The data, facts, information, or knowledge needed in order to pursue the inquiry, are of two types:

- A rigorous analysis of the two case study subjects as a means to explain their work in architectural terms and, ultimately, by means of this study, their inadvertent contributions to architectural theory. To achieve this, the study interprets the subjects in the contexts of their personal histories, i.e., how they were influenced, inspired, and otherwise motivated or affected to create what they did. Such influences include place and space—geographic locations and creation spaces, such as art studios, a writing room, and practice, performance, and recording spaces—a brain disorder, psychiatric disorders, and inspirations (for example, Princenthal, 2015; Sumner, 2014).

- An understanding of forward-thinking contemporary architectural theory, particularly as it pertains to art and music, with acknowledgement of the once-avant-garde architectural theory of the past (for example, Young, 2014; Young, 2015).

To help triangulate the literature on the case study subjects, assessment—by way of critical theory—includes figures and locations that had a pertinent influence on the case study subjects: such as artists Ellsworth Kelly and Robert Indiana, who were Martin’s neighbors during a fertile period in New York when they all lived in the same building on Coenties Slip, Lower Manhattan (M. Glimcher, 1993); and Curtis’s colleagues, including fellow band members, plus Joy Division’s producer, Martin Hannett, and Tony Wilson, the co-owner of Factory Records (Reade, 2010; Robertson, 2006). The study also applies hermeneutics and other phenomenological processes to analyze Curtis’s lyrics, for example, or visuals of or by or related to the two case study subjects, such as a graphic representation of the rapid radio wave pulses transmitted by the spinning neutron star CP 1919 which Joy Division band member Bernard Sumner found in *The Cambridge Encyclopedia of Astronomy* and Factory Records designer Peter Saville used on the cover of *Unknown Pleasures*, Joy Division’s first album (Curtis, Hook, Morris, & Sumner, 1979; King, 2003; Snyder, Tilmans, Morris, & Bracewell, 2007).

CHAPTER IV

CASE STUDY: AGNES MARTIN

Transcendent Spaces: Inspiration and the Artist

Selection, sanctum, and commerciality. The relevance of architecture to the states and statuses of Martin's paintings and Curtis's music can be understood by an investigation of the innumerable functions of architecture in the conceptualization, production, and consumption of all forms of creative expression. For example, ideas for paintings and songs take seed and germinate in built spaces; they are realized, performed, recorded, or displayed in other built spaces; then stored, remixed, re-mastered, restored, retouched, sampled, bootlegged, referenced, swapped, auctioned, and otherwise sold and bought in other spaces yet. Individual works of art perpetuate through various iterations, owners, institutions, and media; complicated, enriched, enhanced, and distorted by the information architectures that facilitate digital access. All of these nodes of human-art contact and connection are housed to one degree or another inside architectural forms, and all of them begin with a specific artist located in time, space, and place.

The study selected Martin to represent visual art primarily because of:

- The study author's abiding interest in Martin's life and work.
- The study author's own experience as a painter in New Mexico and New York.
- Specific geographic and professional intersections between the author of this document and Martin.

Also deemed useful and germane to the study were Martin's:

- Rigorous adherence to a singular form for several decades.
- Strict use of a particular standardized set of materials, tools, techniques, and dimensions.
- Decision to turn away from the world and live alone in the pared down landscape of rural New Mexico (Ackermann et al., 2015; Anastas et al., 2011; A. Glimcher, 2012).

Finally, the project recognizes a certain kinship on the study author's part with Martin's dedication to a life outside of the mainstream, and is mindful of the relative clarity of distance and remove that the outsider's perspective brings.

Although Martin's quasi-mystical lifestyle and gnomic aphorisms gave her an alluring otherworldliness and apparently spiritual distance in life, the marketing of Martin's life and work is less magical, more direct, and, increasingly, urban and mainstream; a reification of the mystical (Martin, 1992). The architecture of postproduction commerce and display is different

for Martin's work than it is for Curtis's: Although, to use an ecclesiastical metaphor, the church of Curtis is typically a place, locale, or city—Manchester being the cathedral of Curtis—in which the musician and singer-songwriter lived, worked, or died, the universal church of Martin is the art museum, with its side chapel the museum bookshop, and church bazaar the auction house (Princenthal, 2015a; Steyerl, 2012). These are some of the pilgrimage sites associated with Martin and Curtis. By the same token, Martin's paintings and Curtis's songs could be said to be altars, relics, or reliquaries.

Churches of Martin are custom built around the artist's work; an example is the Harwood museum's Martin gallery, in Taos, New Mexico, which features seven paintings from 1993 when Martin returned to Taos; Martin spaces may also be spiritually charged spaces in a larger grouping of artist-saints' spaces, such as the Martin galleries at Dia:Beacon, a three hundred thousand square-foot, converted cracker box printing factory—a literal factory of art—in Beacon, New York (Brenneman, n.d.; Cooke & Govan, 2003). To return to the ecclesiastical metaphor, a recent monograph on Martin, *Agnes Martin Paintings, Writings, Remembrances*, by Pace Gallery owner Arne Glimcher (2012), is like a codex, with inserted facsimiles of the artist's handwritten texts on lined notebook paper and illuminations to the manuscript in the form of rare color photographs of Martin by Glimcher in the artist's Cuba and Galisteo studios and New Mexico environs, interspersed with large color plates of the paintings and works on paper; the volume has the generalized size, weight, and metaphysical heft of an early King James bible.

In practice, Martin's former studios are less accessible than the artist's works, and can generally only be glimpsed in books, magazines, and online; the book *In Artists' Homes* shows five unique photographs of Martin's sunny Galisteo studio; the most striking image is of a rustic, adobe-walled, window-lit space, a glimpse of sky through a line of clerestory windows above Martin's painting wall, the wall in shadow, as is the unfinished canvas hanging on it; the studio's floor is plywood painted gray, paint-spattered near the wall, a low stool to one side of the canvas also spattered with paint; the space is otherwise clean and empty but for the artist's chair, empty and symmetrically placed, its back to the viewer, facing the painting wall; the effect is of monastic reverie, with viewer as acolyte (Kimmel, 1992). Some of this effect is the photograph and some is the site, structure, and space. Martin often referred to having her back to the world, and this image locates Martin's metaphysical stance by way of the semiotics of built space; the artist and the viewer both face the canvas, the most important thing—the *Godwork*—which

remains oblivious or impervious to the viewer's gaze. More on Martin's Galisteo compound later in this chapter (Martin, 1992; Princenthal, 2015a).

The importance of inspiration and certain limitations of cognition. Inspiration was long thought to be a divine gift and beyond the control of the artist, but an object-oriented ontology (Bryant, 2014; Harman, 2010) points to the more knowable nature of artistic inspiration. Although some artists, such as Martin and the painter Kasimir Malevich, are essentially mystics with a declared reverence for what they do not, or cannot, know—which might include the source of inspiration, for example—other artists are more pragmatic on the subject. Artist Pablo Picasso, for example, said that inspiration could only find you if you were working; painter Chuck Close goes further to say that inspiration is for amateurs, everyone else just works; and painter Frances Bacon was modest about inspiration, declaring that he had no inspiration, he just painted. Nonetheless, cognitive psychologists Todd Thrash and Andrew Elliot (2004) assert that, “Inspiration concerns higher human longings, such as creativity and knowledge of the divine; inspiration thus involves a transcendence of the more animalistic side of human nature” (p. 958). As Martin (1992) said in lectures at the Carnegie Museum of Art, Pittsburg and Museum of Fine Arts, Santa Fe in 1989, and at Cornell University in 1972:

When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye it is in the mind. In our minds there is awareness of perfection.... Inspiration is there all the time. For everyone whose mind is not clouded over with thoughts whether they realize it or not (p. 61, p. 153).

Inspiration was the organ of sentiment in Martin's life and art.

The metaphysical attributions of inspiration, such as supernatural influence, include God and the Muses, the nine daughters of Zeus and Mnemosyne, ancient Greek goddesses of inspiration in science and the arts. In addition, cognitive psychologists have cited both naturalistic sources and non-conscious origins for inspiration; for example, “Von Hartmann (1884) argued that creative inspiration requires receptivity to aesthetically rich ideas from the unconscious” (Thrash & Elliot, 1994, p. 959). Thrash and Elliot (1994) categorize “denial of responsibility” for inspiration events as “evocation,” although “spirituality in inspiration” falls into the category of “transcendence”; their third category is “motivation,” which involves the evolutionarily significant “positive appetitive state”; furthermore, a distinction is made between inspired *to* and inspired *by*; the “positive motivational states” central to Thrash and Elliot's thesis

that inspiration involves “activation and positive valence,” can be evoked by what they refer to as “exposure to positive others,” i.e., inspiring figures or role models (pp. 957–958). However, Thrash and Elliot have not studied artists as a specific population.

As noted above, artists often take inspiration in their stride, i.e., ignore, do not notice, or are blasé about its routine occurrence. For example, composer, music theorist, writer, and artist John Cage claimed not to have time to be inspired, and composer Aaron Copeland believed that inspiration is the antithesis of self-consciousness (Cage, 1976). In other words the uncluttered mind or ‘no mind’ is more likely to foster inspiration than the mind actively searching for it; and inspiration may come seemingly out of the blue, when least expected (Martin, 1992). Arguably, for Martin, ‘inspiration’ meant, as much as anything, waiting for—or facilitating—a ‘good’ day, i.e., a time free of the depression, paranoid thoughts, or aural hallucinations that might prevent her from working (Princenthal, 2015a; Woodman, 2015).

On the subject of inspiration’s unexpectedness, Martin (1992) writes, “Our inspirations come as a surprise to us. Following them our lives are fresh and unpredictable” (p. 116). Although mysterious in origin, inspiration is an undeniably useful element of the artistic process; as Nicolas Bourriaud observes in *Relational Aesthetics* (1998), “Artistic activity for its part strives to achieve modest connections, open up (one or two) obstructed passages, and connect levels of reality kept apart from one another” (p. 8), and inspiration helps facilitate such connections. Out of respect for the sanctity of creativity’s hidden mechanisms, John Keates (1884) writes in *Lamai*, “Philosophy will clip an angel’s wings, Conquer all mysteries by rule and line, Empty the haunted air, and gnomed mine—Unweave a rainbow” (para. 9). Regardless of the reluctance of artists, philosophers, and others, to acknowledge inspiration, or seek to understand or pin down its inner workings, plus the general mysteries of creativity, inspiration is often both acknowledged and revered (Hegel, n.d.). For example, nature and the arts, particularly music, are often credited with inspiring creative activity and spiritual growth. As this study aims to show, nature and the arts inspired Martin’s creativity; and the roles of site, structure, and space were also significant to Martin’s process and practice.

In *The Eyes of the Skin*, architect Juhani Pallasma (1996) writes:

The verbal statements of artists and architects should not usually be taken at their face value, as they often merely represent a conscious surface rationalization, or defense, that may well be in sharp contrast with the deeper unconscious intentions giving the work its very life force (p. 29).

Pallasma's observation supports his thesis of society's, and particularly architecture's, *ocularcentric* bias. Writing in *The Hegemony of Vision*, philosophy professor Bernard Michael Levin (1993) discusses the shallowness and transience of our frontal ontology, the obsession with visual surface. Pallasma points to why it is important to look beyond visual aesthetics at neuropsychological and environmental factors, whose agencies are so critical in effectuating artists and their studios and which help to explain the process and product of artistic creation. The studio can be viewed as a machine for art making, with the artist at its center. A machine that must be properly fueled, engineered, and maintained, and that is subject to constant fine-tuning and improvement by the artist. In *Zen and the Art of Motorcycle Maintenance*, philosopher and author Robert Pirsig (1974) writes: "The test of the machine is the satisfaction it gives you. There isn't any other test. If the machine produces tranquility it's right. If it disturbs you it's wrong until either the machine or your mind is changed" (p. 159). The studio as site, structure, and space is central to—and afforded agency by—the artist's sensitive practice of constant adjustment, calibration, and creation of the mechanisms of self, art, and built space. Because of the phenomenological and ontological investments of an artist in the placemaking of a studio, the studio itself is a work of art.

Grids of influence and agency. Martin put her decision to "get off the wheel" and look out with her "back to the turmoil" (Martin, 1992, p. 38) into practice by going to live alone in the pared-down landscape of rural northern New Mexico for the last 36 years of her life (Ackermann et al., 2015; Anastas et al., 2011). Martin (1992) writes:

The struggle of existence, non existence is not my struggle. The establishment of the perfect state not mine to do. Being outside that struggle I turn to perfection as I see it in my mind, and as I also see it in my eyes even in the dust (Martin, 1992, p. 16).

As noted earlier, Martin's rigor and asceticism, limit certain confounding variables that might interfere with a case study; nevertheless, it is important to establish a filtering process for the bilateral relationships between artists and ecologies for both Martin and Curtis. It is useful to ask, for example, is the transfer of power bilateral or unilateral, monologic, or dialogic? Another concern, with regard to both Martin and Curtis, might be critically termed the *astrology of influences*; for example, which had more effect on the subjects, their respective clinical conditions or architecture? Fortunately, in Martin's case, the evidence from which to sift a useful

conclusion—with the above-mentioned filters in place—is plentiful (Martin, 1992; Princenthal, 2015a).

Martin claimed ontological and phenomenological autonomy and denied the anthropomorphic agency of the built or natural environment in New York City, Saskatchewan, Canada, where she was born, or the New Mexico high desert, where she lived from 1968 to 2004 and for a ten-year period earlier. For example, Martin claimed not to have been influenced by the environment at her Coenties slip Studio in lower Manhattan, as borne out in a 1992 conversation remembered here by interviewer and exhibition catalogue essayist Mildred Glimcher (1993): “As she has repeated many times, she rejects the concept of ‘influence’ and therefore strongly believes that her work was not influenced by the slip and that she would have made the same paintings, wherever she lived” (p. 14). However, this study rejects the absoluteness of Martin’s assertions of environmental autonomy, as do Martin scholars and biographers, such as Nancy Princenthal (2015a & 2015b) and Donald Woodman (2015), as Martin’s assertions of said autonomy are counter to the evidence (more on this below). Instead, a combination of actors outside of the artist’s mind can be shown to have influenced Martin and the work. To support the latter hypothesis, it is particularly useful to look in detail at examples of Martin’s work, such as the pivotal 1964 painting, *The Tree* (Figure 1), so as to evince an answer to the question of architecture’s influence, natural and otherwise (Martin, 1964).

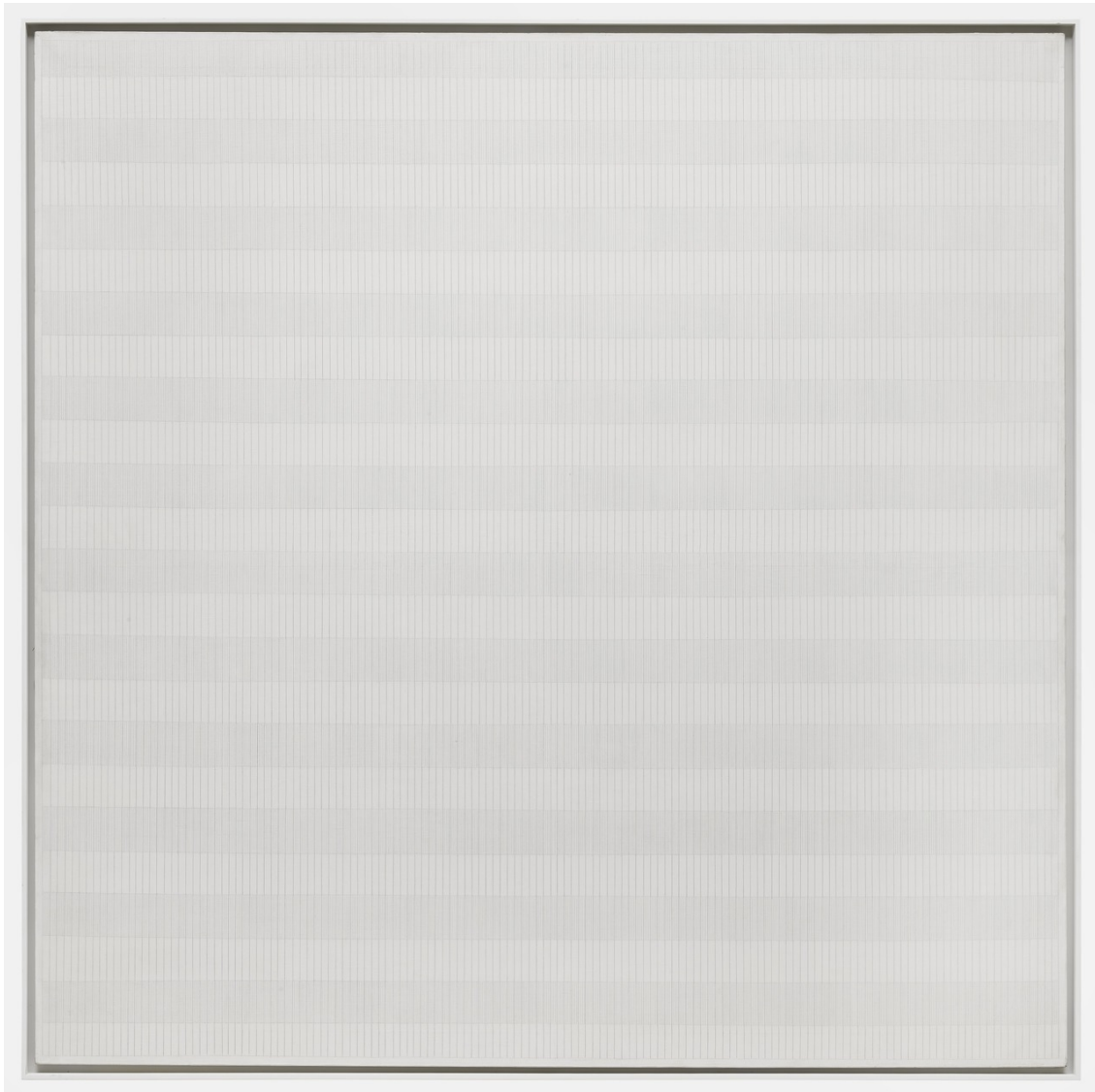


Figure 1. Agnes Martin's painting *The Tree* (Martin, 1964)

Martin described *The Tree*, 1964, as the first grid and seminal to all the paintings that followed over the next four decades of her life; so it is *The Tree* that will be examined here in support of the idea that architecture influenced Martin as a human being, and as a lens through which to view the relationships between architecture as an expression of site, structure, and space, and Martin's paintings as an expression of site, structure and space. A sense can be had of the symbolic and metaphysical importance of trees to Martin (1992) in the following lines from 'Beauty is the Mystery of Life' (1989):

When a beautiful rose dies beauty does not die because it is not really in the rose. Beauty is an awareness in the mind. It is a mental and emotional response that we make. We respond to life as though it were perfect. When we go into a forest we do not see the fallen rotting trees. We are inspired by a multitude of uprising trees (p. 153).

For Martin (1992) “all art work is about beauty,” and beauty is both mystery and perfection (p. 153).

The Tree (A. Glimcher, 2012, p. 49) is painted and drawn in oil and pencil on a 6-foot square canvas, and consists of 24 evenly-spaced horizontal bands of alternating light and medium gray overlaid with about 150 evenly-spaced vertical graphite lines that form slender vertical rectangles or columns on each wider horizontal band. The ratio of the thickness of the horizontal to the vertical bands is approximately six-to-one. Although the painted bands and pencil lines are nominally evenly spaced, drawn with a straightedge, and therefore rigorously geometric, the graphite lines retain the hand of the artist, because they are not drawn with mechanized precision and the ruler was much shorter than the canvas. The hand drawn lines and subtly varied washes of gray paint that Martin applied to the canvas, give the painting an energetic, slightly vibrating visual rhythm (Princenthal, 2015a).

In 1989, Martin said of *The Tree*:

When I first made a grid I happened to be thinking of the innocence of trees and then this grid came into my mind and I thought it represented innocence. And so I painted it then and I was satisfied. I thought, this is my vision (Princenthal, 2015a, p. 89).

Martin’s words describe the inspiration she derived from the architecture of trees, i.e., her image of the purity or perfection of trees as they inspired the architecture of the painting. The painting *The Tree* is a phenomenological actualization, in that the metaphysical characteristics of a tree achieve human agency, an agency achieved in four conditions:

1. Martin herself.
2. The architecture of a Martin grid.
3. The viewer of the grid, particularly the viewer who knows the title of the piece and its meaning for Martin.
4. The space or context in which the viewer encounters the painting.

In Princenthal’s words on Martin’s *The Tree*, “In this key painting, she bases her intuited geometry in the architecture of trees, which is, as her own use of the grid would prove to be, both fundamentally stable and infinitely variable” (2015a, p. 89). This study takes issue with

Princenthal's characterization of Martin's geometry as intuited, given the depth and breadth of Martin's life experience and practice at the time *The Tree* was painted—Martin was 52—and proposes that Martin's geometry was determined by introspection, self-awareness, and awareness of nature and built space, coupled with of tens of thousands of hours of rigorous art-making.

The grid paintings are a discrete body of work that Martin made in the 1960s, and although there are subtle graphic variants, Martin's titles at that time consistently referenced nature: *Milk River*, 1963; *The Beach*, 1964; *White Stone*, 1964; and *Garden*, 1964. The titles reflected the environmental concerns of the era and foreshadowed or expressed Martin's yearning for her subsequent escape from the city for mainly psychological reasons. Martin was hospitalized in Bellevue, diagnosed with schizophrenia, and left New York in 1967 to travel around the country in a pickup truck pulling a camper. After a seven-year hiatus following her departure from New York and settling in New Mexico in 1968, Martin transitioned from grids to un-bisected horizontal bands, such as the 1976 series *The Islands*; the vertical elements found in the grids were mostly gone from the work. (A. Glimcher, 2012; Liesbrock & Martin, 2004).

Martin (1992) said of the grids:

My formats are square, but the grids never are absolutely square; they are rectangles, a little bit off the square, making a sort of contradiction, a dissonance, though I don't set out to do it that way. When I cover the square surface with rectangles, it lightens the weight of the square, destroys its power (Martin, p. 29).

Although Martin's work is undeniably modern, the artist repeatedly referred to humbly anti-modernist, humanist tenets and ideas, such as her desire to undermine the power of a quintessential modernist trope, the square. Martin often evoked and enlisted Asian philosophy, such as Buddhism and Taoism, in her writings and for painting titles. Martin also described herself as a classicist on numerous occasions; for example:

I would like my work to be recognized as being in the classic tradition (Coptic, Egyptian, Greek, Chinese), as representing the Ideal in the mind. Classical art can not possibly be eclectic. One must see the Ideal in one's own mind. It is like a memory of perfection (Martin, 1992, p. 19).

The classically rigorous structures and geometries of Martin's paintings evoke the longtime use of the grid in architecture and in the architectural design process. More specifically, Martin's use of column like forms, both vertically and horizontally, is evocative of the structural columns of

temples in classical Greek architecture, particularly when the paintings are viewed as painted, with the bands running vertically on the canvas. Martin said that the Parthenon brought her joy, but the practical reason she painted the canvases with the bands oriented vertically was so that when the thin washes of acrylic paint invariably ran, the paint did not run into neighboring bands, as it would have done if the bands had been oriented horizontally while painted (A. Glimcher, 2012; Martin, 1992).

Krauss (1979) defines the grid as paradoxically both emblem and myth—materially and geometrically logical but covering over its inherent contradictions through a process of obfuscation that provides a “release into belief (or illusion, or fiction)” (p. 54). In other words, a Martin grid creates a magical, ineffable space—not unlike Burke’s “artificial infinite” or “artificial sublime” (Princenthal, 2015a, p. 223; Treib, 2016, p. 80)—in which the critical gaze of the viewer is enchanted by the artfulness of pencil lines, paint, and light on canvas, all of which conspire to arouse the infinite architecture of the imagination.

Inner Architectures

Classicism, classification, and salutogenesis. Although Martin’s paintings can be said to embody classical form and order, art critic, writer, and poet Carter Ratcliff contended that Martin was a romantic not a classicist and cited political figure and theorist Edmund Burke’s distinction between the orderly structures of classicism and the “artificial infinite” of romantic art, as mentioned above and evidenced in Martin’s work (Princenthal, 2015a, p. 223). But what of Martin’s presiding self-definition? Though often categorized as a minimalist, Martin insisted she was an abstract expressionist painter (Ackermann et al., 2015; Anastas et al., 2011; Brenneman, n.d.; Martin, 1992; Princenthal, 2015a). Martin’s allegiance to the abstract expressionists is in some respects incongruous; several attributes set Martin apart from the macho downtown scene and style of the New York School of action painters and color field painters; painters such as Mark Rothko or Barnett Newman, whose work was akin to Martin’s in their equipoise, or Jackson Pollock, whom Martin greatly admired, and whose skeins of dripped paint can be viewed as organic grids (Lieberman, 1960; O’Doherty, 1988; Princenthal, 2015b).

One of the more remarkable traits that set Martin apart from the other abstract expressionists was a devotion to inspiration before action, and a determination to wait for inspiration before lifting brush to canvas. Martin’s devotion to inspiration required both patience before the event and methodical planning afterwards, which differed from the spontaneous

practice of other abstract expressionists, in that Martin would not start a painting until inspiration came in the form of a mental image of the finished painting (Anastas et al., 2011; Princenthal, 2015a). As Martin (1992) says in *Writings*, “It is not necessary for artists to live the inner life. It is only necessary for them to recognize inspiration or to represent it”; and, “Inspirations are often directives to action” (pp. 31–32). Famously, Martin waited almost seven years for inspiration at one stage (Belcove, 2003; Cooke & Govan, 2003; Princenthal, 2015a; Simon, 1996).

The study hypothesizes that visual artists’ heightened aesthetic and poetic sensitivity, their rigorous approach to aesthetics, and the depth of their sensorial-spatial experience, make them exceptionally revealing and useful subjects when it comes to assessing and improving the built environment as both a locus of creativity and *salutogenic* space, one that promotes health and wellbeing (Antonovsky, 1979). The study finds evidence that Martin sought salutogenic space in an effort to ameliorate her psychological condition, with a view to facilitating inspiration and creativity (Princenthal, 2015a). The project’s attendant search to understand the importance of and degree of veracity in Martin’s statements about inspiration is of particular interest in an interrogation of processes of influence of space and place—the *Unknown Architectures* of the project title—on the creative individual, in both architecture and related disciplines.

Thrash and Elliot (2004) hold that an activated positive affect—i.e., a combination of positive feelings and emotion—is required for inspiration to take place: “Positive state personality dimensions” must be encouraged, nurtured, or facilitated for an individual, such as an artist, to be inspired (p. 957). Martin’s rejection of the influence of space and place does not subvert the argument for an activated positive affect; Martin simply found no efficacy in discussing or admitting the influence of built and natural environments on her work (Princenthal, 2015a; Princenthal, 2015b).

Schizophrenia. Martin suffered from schizophrenia, depression, and loneliness, so peace of mind or a positive state that would lead to an inspiration event was often unavailable (Bailey, 2003; Princenthal, 2015a; Woodman, 2015; Thrash & Elliot, 2004). Princenthal (2015a) devotes a 27-page chapter to Martin’s schizophrenic condition, a major cause of the artist’s sudden and permanent departure from New York in 1967; another was having to leave the Coenties Slip studio because of its imminent demolition for real estate development. Princenthal says Martin left New York “in a state of considerable turmoil (‘every day I suddenly felt I

wanted to die’), with no clear sense of where she was heading and no evident intention of sustaining her career” (pp. 150–151). Martin believed in the healing power of nature (she was an enthusiastic camper and adventurer) and must have hoped that quiet and solitude, unattainable in the city, would make the voices, confusion, and mental anguish go away (Princenthal, 2015a; Woodman, 2015).

Princenthal (2015a) outlines the episodic nature and longevity of Martin’s condition: “The most acute of Martin’s psychotic episodes, which included catatonia and amnesia, were widely scattered and short-lived. But for much of her adult life she experienced aural hallucinations, one of the commonest signs of schizophrenia” (p. 156). Fortunately, Martin entered a long period of relative stability from 1985 to 2000, characterized by weekly talk therapy sessions with psychiatrist Donald Fineberg, regular medication, and no hospitalization (Princenthal, 2015a; Woodman, 2015). With regard to other chemical influences, Martin did not smoke but enjoyed a regular glass of Chianti with lunch, even in old age (Belcove, 2003). Just as with Curtis’s epilepsy, the effect of an artist’s psychological condition on their creative practice, and the choices and changes a condition causes the artist to make with regard to built space and place, should not be underestimated when it comes to Martin.

To the extent that the condition of schizophrenia can be ameliorated by behavioral changes, approach temperament or approach state (Thrash & Elliot, 2004) may be augmented by a variety of factors that can lead to positive affect in the neuropsychological behavioral activation system (BAS) (Carver & White, 1994; Gray, 1970). These neuropsychological attributes may benefit from improvements to the built environment of the artist’s studio; for example, Martin worked hard to build and be in places—including studios, houses, geographic regions, and specific landscapes—that were efficacious to artistic production and might lead to a healthy state of mind (Ackermann et al., 2015; Princenthal, 2015a). The level of control exerted on the work “a source of calm and happiness” as Martin made the paintings—a way to organize and clarify the world and also screen the artist from scrutiny—was also important to Martin’s mental health (Princenthal, 2015a, p.176; cf. Lacan on madness; cf. Curtis’s epilepsy). But is the prominence of schizophrenia in recent biographies and art-critical analyses of Martin’s work too facile or simplistic? Is disorder over-emphasized as a mechanism through which to understand the work, i.e., the trope of the suffering artist? And what substances and situations complicated the medications that Martin and Curtis were prescribed for their respective disorders? Although

the scope of this project is not sufficient to answer all such questions fully, it is hoped that future scholarship will.

Soft fascination. Although Martin’s reliance, writings, and readings on inspiration can be analyzed and discussed to any degree deemed necessary, and the history of inspiration, its basic functions, outcomes, and controversy among artists be described, there is a dearth of science on the cognitive processes of inspiration. As outlined above, such processes remain mysterious, purposefully obscured, brushed aside, or lamentably mystical, if intentionally seductive in the case of Martin. With Martin, the purports, techniques, and mechanisms of mysticism that surround the creative act and object add value to the viewer’s aesthetic experience in a quasi-spiritual way and real value to the art object, but scientific explanation, ontological specificity, and epistemological transparency are not of interest or are kept at bay, particularly by the artist and many invested in the artist’s life and work (Ackermann et al., 2015; Krauss, 1979; Princenthal, 2015a).

Thrash and Elliott (2004) have made a study of inspiration’s internal causes, and in particular the psychological state that best engenders an inspiration event in the mind; they describe this onramp to inspiration as a “positive approach state,” but do not go beyond the architecture of the mind to explore the external factors that engender such a “positive state” (p. 957). This project seeks to build on the work of Thrash and Elliot and other cognitive psychologists who have studied inspiration to propose that external architectures—the physical world of nature and built space—can alter approach states, for better or worse. To this end, one approach is to study the measurable inspiration component of creativity referred to as insight problem solving.

The term soft fascination is well known in healthcare design but less so in the broader field of cognitive psychology. It is a central tenet of ‘Attention Restoration Theory (ART),’ first published in Rachel and Stephen Kaplan’s *The Experience of Nature: A Psychological Perspective* (1989). Nature is full of soft fascination, such as billowing clouds and rustling leaves, distractions that require little effort to enjoy, are compatible with our inherent requirements, and facilitate cognitive restoration that enables further attention. The next section of this chapter is a report of a proposed experiment that supports a theory of insight problem solving known as ‘special-process,’ which claims that insight operations that involve problem-restructuring are neither conscious nor reportable (Ball, Marsh, Litchfield, Cook, & Booth, 2015),

and investigates the restorative effect of nature contemplation, specifically effortless attention (Kaplan & Kaplan, 1989) on improved insight, with a view to enhancing real-world creativity.

Creative breakthroughs or insights are important because most creative advances are the result of breakthrough thinking or insight problem solving (Weisberg, 2013, Perkins, 2000). The study proposes that Martin sought the soft fascination present in nature in New Mexico, augmented by the artist's own built environments, to improve her psychological wellbeing and facilitate inspiration or insight; it is possible that soft fascination can at least partially explain the widespread popularity in the twentieth century of rural Northern New Mexico among successive generations of artists who moved there from urban centers such as New York City or Los Angeles (A. Glimcher, 2012; Kaplan & Kaplan, 1989; Princenthal, 2015a; Woodman, 2015).

Impasse and illumination. Insight, a non-analytical method of direct apperception also referred to as restructuring, illumination, and intuition, is a phenomenon that arises in creative thinking and problem solving when no headway is being made, and in which an individual has a sudden breakthrough or understanding that facilitates a correct solution (Weisberg, 2015; Kaplan & Simon, 1990; Metcalfe 1987; Levine, 1986; Sternberg, 1986; Davidson & Sternberg, 1984; Mayer, 1983; Ellen, 1982; Sternberg & Davidson 1982; Dominowski, 1981; Adams, 1979; Gardner, 1978; Koestler, 1977; Brunner, 1966; Polya, 1957; Duncker, 1945; Maier, 1931; Wallas, 1926). The three apparent features of insight are:

- After some time trying to solve the problem individuals reach a solution-thwarting impasse, possibly due to reiterative incorrect assumptions with regard to the nature of the problem (Dominowski & Dallob, 1995).
- The insight resolution is sudden, i.e., it is an *aha!* or *eureka!* experience, rather than the result of incremental progression towards a solution (Weisberg, 2015; Ohlsson, 2011; Smith & Kounios, 1996; Metcalfe & Weibe, 1987; Wertheimer, 1982).
- Problem solvers have difficulty describing what enabled them to break through a block, possibly due to the speed at which the breakthrough occurred (Maier, 1931), or because the processes that underlie the solution are inherently non-reportable (Knoblich, Ohlsson, & Raney, 2001).

As Ball et al. (2015) point out some research questions the necessity of such characteristic features. Fleck and Weisberg (2004), for example reported non-impasse insight solutions, and

Ohlsson (1992) doubted that complete solutions could be suddenly available. Furthermore, the underlying mechanism, i.e., the metacognition that precedes and accompanies insight, has yet to be discovered (Lv, 2015). Nonetheless, ‘special-process theory’—characterized by the three features bulleted above—now dominates the literature on insight problem solving (Ball et al., 2015; Bowden, Jung-Beeman, Fleck, & Kounios, 2005).

In special-process theory, insight and non-insight problems reference distinct mechanisms. The default, non-insight, mode of problem solving is analysis or analytic thinking that achieves a solution to the problem at hand by the steady and incremental transfer and adaptation of a solution from a familiar problem (Weisberg, 2015). The Gestalt psychologists (Wertheimer, 1945, 1982; Koffka, 1935; Köhler, 1925) referred to this as reproductive thinking. Central to the special-process theory is the claim that insight occurs when non-reportable operations are invoked to restructure an unsuccessful representation by non-conscious and implicit means. According to the Gestalt psychologists, knowledge, i.e., information in long-term memory (LTM), is put aside and the problem is dealt with on its merits, as if approached anew from a naïve perspective (Ohlsson, 2011; Wertheimer, 1982; Köhler, 1925). The restructured representation can then lead to a solution through heuristically directed search methods (Bowden et al., 2005; Lv, 2015). As this project seeks to show, research on insight problem solving can be explicitly tied to Martin’s process and to the spaces and places she sought as refuge, as exemplified by Martin’s writings on inspiration and art practice (Martin, 1992).

Search, restructure, inhibit. Although many researchers agree that insight occurs because of restructuring, there are opposing views about the mechanisms involved. One theory is that underlying restructuring processes are different from those of problem solving that is analytic in nature, in that restructuring involves unconscious and automatic means (Jung-Beeman et al., 2004; Knoblich et al., 1999; Metcalfe & Weibe, 1987; Ohlsson, 1992; Öllinger et al., 2006; Schooler et al., 1993). The other theory, ‘business-as-usual,’ is that the processes are the same in both restructuring and analytic problem solving (Chronicle et al., 2004; Fleck & Weisberg, 2004; Gilhooly et al., 2010; Kaplan & Simon, 1990; Weisberg & Alba, 1981). Other researchers, such as Beaty et al. (2014), have tackled the issue of insight problem solving by looking at the part played by executive functions, as analytic problem solving is predicated on

executive functions. However, the experimental evidence is inconclusive (Lv, 2015).

Nonetheless, Lv's recent research does evidence that:

- Insight problem solving occurs in distinct stages, including a primary search and a restructuring phase.
- Working memory capacity reveals that executive functions influence searching more than restructuring.
- Restructuring involves inhibition functions.

In 1926, Graham Wallas discussed the phases of insight problem solving in his book *Art of Thought*. Wallas divided the process of creativity and invention into stages:

1. Preparation
2. Incubation
3. Illumination
4. Verification

Seifert, Meyer, Davidson, Patalano, and Yaniv (1994) elaborated on Wallas's premise and posited several sub-stages; for example, four in the 'preparation' stage:

1. Face the problem
2. Explain the failure
3. Store the failure indices
4. Cease to solve the problem

Perkins (2000) notion of breakthrough thinking and his work on insight and related occurrences owe much to Gestalt psychologists, who talked about applying the past to a new situation, but diverges from them with the addition of bringing together previously unlinked and new ideas, as does Ohlsson (2011). Nonetheless, the five-step insight sequence proposed by Perkins is close to that of the Gestalt psychologists, as follows (Weisberg, 2015):

1. A long search marked by multiple attempts.
2. Negligible progress and an impasse.
3. A precipitous event, external or cognitive, which changes perspective.
4. A sudden realization or cognitive snap, or, less dramatically, a new approach.
5. Transformation of worldview, or a new way to deal with the world.

Perkins (2000) also proposed four strategies to increase the likelihood of a breakthrough:

- Roving: Exploring solution possibilities as broadly as possible.
- Detection: Looking more closely to root out unwanted assumptions.

- Reframing: Finding a new way to describe the problem.
- Decentring: Moving away from unsuccessful solutions to completely different approaches.

It should be noted that analytic thinking is dynamic, complex, and typically goes beyond simple syllogisms; meaning analytic thinking, also, can lead to a creative response and novel outcome, such as inspiration (Weisberg, 2015). Ash and Wiley (2006) have also identified several stages in insight:

- Representation
- Solution
- Restructuring

Insight and non-insight share several characteristics, such as heuristically steered searching, calculating, and planning. However, although analytic or non-insight problem solving achieves success with these strategies, insight problem solving does not (Lv, 2015; Ash & Wiley, 2006). Nonetheless, such shared characteristics may explain why some researchers find a persuasive connection between non-insight problem solving and executive functions; and others have found the same for insight or both insight and non-insight (Davidson, 2003; Gilhooly & Fioratou, 2009; Gilhooly & Murphy, 2005; Schooler & Melcher, 1995). Lv (2015) proposes that inconsistency among experiment results concerning the effects of executive functions on insight problem solving can in some cases be explained by variations in the importance of separate stages of the process depending on the problem situation.

Martin, for example, used heuristically steered searching, calculating, and planning to solve formalized problems, such as what to do when forced to leave her Coenties Slip loft in New York, or how to build an adobe house, or make the mathematical calculations needed to scale up a painting from her mind's eye to a five or six-foot canvas. Whereas Martin relied on insight problem solving—in the form of an inspiration or a vision—for seminal situations, such as the decision to settle in New Mexico (after leaving New York and travelling the United States and Canada for two years) out of all possible places, when Martin “saw in a vision adobe brick,” or the initial inspiration for, and vision of, a painting in her mind's eye (d'Avigdor, 2015, video interview 2002; Princenthal, 2015a).

Priming with nature. Inhibition functions, although widely investigated in several areas, including attention, language, memory, and perception, are little studied with regard to

insight. Eysenck (1993), however, determined a relationship between low levels of inhibition functions, including latent inhibition, and high levels of creativity. Several experiments by others have borne this out (Carson et al., 2003; Peterson et al., 2002). Some studies suggest that negative-priming, which is typically thought to increase with strengthened inhibition functions, can lead to creativity (Vartanian, 2009), i.e., creativity arises from inhibition. Lv (2015) explores such a possibility, with results that favor the special-processes theory over the ‘business-as-usual’ theory. Distraction may also facilitate insight. For example, Ball et al. (2015) used distraction of speech-based processing by either irrelevant speech or articulatory suppression, i.e., verbal overshadowing, as well as thinking aloud, in experiments that investigated the special-process theory. As they predicted, the findings for these conditions supported the facilitation of insight relative to working silently or thinking aloud.

It is proposed here that nature distraction in the form of Kaplan and Kaplan’s soft fascination can similarly enable more effective special processes function, a resultant conscious awareness, and insight or inspiration. There are, however, some difficulties defining insight, just as with inspiration. Metcalfe and Weibe (1987) advocated that ‘pattern of warmth ratings,’ or feeling of warmth, (FOW) be the criteria used to define insight problems. Unfortunately, this classification may be post hoc, thus circular, as a problem so defined is dependent on a warmth pattern which itself is explained because the pattern is an insight problem (Bowden 1997; Weisberg 1995; Weisberg & Temple, 1992). Nonetheless, high FOW ratings can be said to predict impending error, as subjects convince themselves that a plausible but incorrect solution is correct, whereas moderately low warmth ratings characterize correct responses and the attendant subjectively catastrophic insight process (Metcalfe, 1986). Thinking aloud (TA) protocols and heart rate (HR) can also be indicators of insight. For example, interpolation problems, solved by step-by-step or incremental processes, show continuous increases in HR, although insight problems show a sudden increase at the moment of illumination as the solution is found, both consistent with FOW ratings (Jausovec, 1995).

The challenge with all these methods, and others such as eye tracking and fMRI, is to find one that makes the invisible process of thinking, specifically insight creativity, observable and measurable. Furthermore, recent research suggests that there may not be such a dramatic distinction between insight and analytic problem solving, and that insight can be achieved in more ways than one (Fleck & Weisberg, 2004, 2013; Jones, 2003). These questions notwithstanding, the following experiment investigates the restorative effect of nature

contemplation, specifically effortless attention (Kaplan & Kaplan, 1989) on improved problem solving and creativity. The study's hypothesis is that 10 minutes of nature contemplation will improve insight, in particular, compared to the control condition of equal natural light level and equal contemplation time but no view of nature.

In Martin's Galisteo studio, for example, not only was there a double bank of clerestory windows that ran the length of Martin's south-facing painting wall—so that Martin always had a view of sky above her work when she stepped back from a painting—but Martin also set up a rocking chair that faced east to be able to gaze comfortably for hours, through a square of large windows and a glass door, at the view of a nearby bosque (the Galisteo Creek filled with cottonwoods) and the high desert landscape and sky stretching beyond (Kimmel, 1992; Mark, 1992; Woodman, 2015).

Method of a hypothetical experiment. The experiment participants or subjects are 60 Texas A&M students who range from 19 to 21 years old. After Jausovec & Bakracevic, 1995 and Ball et al., 2015, eight problems presented to the participants are to be solved one at a time. There are four types of problem, as classified by Wakefield (1989):

- Interpolation problem that calls for logical or convergent thinking, i.e., the situation is closed problem and closed solution: The problem statement contains all the information necessary for a correct answer. Both problems are presented together on a piece of letter-size paper with the statements at top and middle of page, respectively, and equal spaces between the two and below the second in which to work out solutions. The first problem is Sternberg & Davidson's (1982) timetable question, in which the solver calculates the days for certain jobs that are restricted to specific weekdays. Second is a Jausovec & Bakracevic's (1995) word challenge, in which the solver comes up with a number code for a specific sentence.
- Insight problem in which the situation is open problem and closed solution: The problem statement does not contain all the information necessary for a correct answer and the solver elaborates beyond the given state to the goal state. Problem finding; i.e. imaginative formulation, is required to arrive at the solution, (Wakefield, 1989). Each of these two problems requires visuo-spatial manipulation to achieve a correct solution, and is presented separately on a piece of letter-size paper with the statement at top and space below to work out the solution. First is the triangle problem (deBono, 1969), in which

the solver must change the direction of a triangle made up of 10 circles of equal size by moving only three circles. According to Schooler et al. (1993) the rate of solution is close to a mean of fifty percent. Second is another problem in pictorial form, the gardener problem (deBono, 1967), in which four trees must be planted with equal spacing.

- Dialectic problem in which the situation is open problem and open solution: The solution process is dialectic, in which formation of knowledge and hypothesis testing is required (Doerner, 1983; Reitman 1965). Both problems are presented together on a piece of letter-size paper with the problem statements at the top and middle of the page, respectively, and equal blank spaces between the two and below the second to work out solutions. First is the apes problem, in which experiments are designed to test the postulation that apes can learn to articulate verbally (Rubinstein, 1975). Second is the number problem, in which the shapes of the numbers 1 to 9 must be explained (Rubinstein, 1975).
- Divergent production problem in which the situation is closed problem and open solution: The operators and knowledge required for problem solving are specific, although the solutions are open-ended. The questions are more specific than those in dialectic or creative thinking problems. Both problems are presented together on a piece of letter-size paper with the problem statements at the top and middle of the page, respectively, and equal blank spaces between the two and below the second to work out solutions. Adaptations of Torrance's (1974) 'four fingers instead of five' creativity test question and a Wallach & Kogan's (1965) 'typewriter and computer similarity' creativity test question are used.

Experimental conditions, procedure, and associated instructions. The experiment takes place in central Texas in summer, between June and August, in a soundproof, temperature-controlled room, in which participants sit at a desk that faces a large north-facing window in one of two conditions:

- Covered by a translucent scrim.

Or:

- With an unobstructed view of nature: A lightly-wooded area of trees, shrubs, grasses, and flowers, with views of the sky, and incidental wildlife, such as birds, squirrels, and butterflies.

Participants are tested individually in sessions that occur only on days of full sunshine and at approximately the same time of day—9:00 in the morning—with the actual time adjusted for time of year to achieve consistent light levels and sun position. The first condition is a control, to provide a baseline success measure, in which a translucent scrim is placed over the window. Natural light filters in, but the view of nature is obscured. Daylight color-balanced artificial lights, indirect and diffused, supplements the natural light and bring the light level in the room up to the same lumen level as without the scrim over the window. The second condition allows for the unobstructed view of nature (VON) through the window.

Participants are tested individually with eight problems on five pages, plus a cover sheet that explains the procedure, problem solving durations, and how to register responses. The six pages total are stapled together in several different orderings across the participants. Participants sign forms, read instructions, and ask questions before the experiment commences. In both conditions, participants are told the experiment has been designed to test their cognitive ability. They are instructed to face the window and, in the first condition, look at the naturally illuminated scrim in front of them for 10 minutes, thinking about whatever they like. Though not told such, participants are expected to be motivated to anticipate solving problems and therefore think about the tasks ahead of them. In the second condition, the only difference is that participants are instructed and able to look at the natural scene outside.

Though not told such, participants are expected to be distracted by the VON, and though initially as motivated to anticipate solving problems as the control group, less likely to think about the tasks ahead of them because of the soft fascination that access to nature provides. After the 10-minute contemplation time, participants work on the 8 problems for 5 minutes each. FOW ratings are at audibly indicated 15-second intervals. Participants rate from left to right on the scale, with a slash at far right when a solution is attained. In addition to FOW, heart rate (HR) is monitored in beats per minute (BPM). Resting HR is determined during an initial 5-minute period, and a 3-minute resting period follows each problem solving.

Data analysis and results. Based on BPM, average HR for each participant during each problem type is determined. 15-second HR intervals correspond to FOW intervals. Insight is

assumed to be indicated by the variation between the interval solution 15-second mean and the 15-second pre-solution mean, i.e. a precipitous gain in controlled cognitive activity, compared to no increase or a gradual increase which indicates continuous controlled cognitive activity, indicative of analytic problem solving, i.e., non-insight. The number of peak 15-second means—i.e., those that indicate sudden increases in controlled cognitive activity—is ascertained for each participant and problem type. A 15-second mean is defined as a 15-second interval where BPM is 3 seconds or more above the preceding and following 15-second intervals. Jausovec & Bakracevic (1995) established the 3 BPM number in their experiments as a function of standard deviation (SD) relative to participants' resting heart rate (RHR): $SD = 2.44$. To compensate for the range of times needed for different participants to solve each of the eight problems, total peaks are divided by maximum possible peak intervals and multiplied by 100, so that comparisons between different problems can be calculated in terms of peak interval percentages (Jausovec & Bakracevic, 1995). FOW ratings are also calculated and expressed in terms of percentages of peak intervals.

Based on the results of similar experiments (Jausovec & Bakracevic, 1995), it is expected that an analysis of variance (ANOVA) will show relevant differences between pre-solution FOW for the four problem types and also between ambient heart rate (AHR) when solving the problems and when resting. Higher AHR is predicted for interpolation problems and lower AHR for divergent production problems and for insight problems. Little AHR difference is expected between problems that involve insight and divergent production or between problems that involve interpretation and dialectics. Insight problems are predicted to show the lowest percentage of peak intervals, as revealed by Wilcoxon posttests. A Wilcoxon test should also show significantly lower FOW ratings for insight than for divergent production, dialectics, and interpolation, with the highest pre-solution ratings for divergent production, followed by interpolation. Solution times are predicted to be shorter for all four types of problem with VON than with no VON, with insight problems showing the greatest benefit from soft fascination, as per Kaplan & Kaplan's (1989) ART.

Discussion. The results of the experiment are predicted to support the theory of special-process insight, i.e., the non-conscious, non-reportable nature of problem restructuring; this supports the enigmatic and ineffable nature of inspiration and Martin's use of it (Ball, Marsh, Litchfield, Cook, & Booth, 2015, Princenthal, 2015a; Woodman, 2015). More importantly, the

findings are expected to substantiate the hypothesis that contemplation of nature is restorative, particularly when embodied as effortless attention (Kaplan & Kaplan, 1989), and thus benefits insight or inspiration. Though the restorative benefits of access to nature on real-world creativity are not tested here, the findings are expected to extrapolate. For example, although experiments show that unreportable hints can give rise to insight, outside of the laboratory the environment can also provide hints, thus there is an ecological validity to the experimental findings (Bowden, 1997).

The study proposes that such an experiment would provide useful knowledge, as creative breakthroughs, characterized as insights or inspirations, such as those of Martin's, are important because most creative advances—whether for an artist, a musician, or an architect, for example—are the result of breakthrough thinking or insight (Weisberg, 2013, Perkins, 2000). Future experiments could test the intervals between problems to measure the effects of nature on short-term cognitive recuperation. However, fluid intelligence and openness are more important to real-world creativity than the ability to solve insight problems, and central to the creative process is cognitive control (Jauk et al., 2014). Furthermore, intelligence is key to parlaying small creative expressions into major creative outcomes (Beaty et al., 2014).

The restorative aspect of nature is thought to be general and not specific to insight, though more testing should be done. In the future, tests might be conducted utilizing fully immersive access to nature, not just VON, with the addition of TA to the methodology to enable participants to move around freely without having to report FOW on paper. However, providing an immersive non-nature control condition could be a challenge. Notwithstanding such potential pitfalls, a digital device, such as a tablet or smart phone, could be used for either TA or FOW. Alternatively, the entire experiment might be conducted in an immersive digital setting, i.e., virtual reality (VR); in such a case, close attention should be paid to confounds specific to VR, and also VR's shortcomings—for example, a virtual facsimile of nature, no matter how sophisticated or multi-sensory, is unlikely to provide all the testable salutogenic benefits and intangibles that derive from the creativity-enhancing soft fascination of actual nature.

A Response to Landscape: Nature's Affect in Martin's Work

Built space, a lens. Architecture as place and space can also be real estate; in which case, a monetary value is assigned and a verbal-pictorial story told by the seller or seller's agent (for example, Fischer, 2000). The realtor's storytelling of place and space is similar to that of

architectural articles in magazines or online, television programs, films, or books about designed space (for example, Kimmel, 1992). In both the real estate industry and in architectural documentary or entertainment or publishing, design specifications, atmospheres, and contextual signifiers are described and imparted to the potential buyer or viewer, and an aura of meaning and feeling is evinced, transmitted, and evoked (Bachelard, 1994; Böhme et al., 2014; Pallasmaa, 2012). Typically, such remote—as in not firsthand—processes of architectural transmission and affect occur before the recipient has experienced the property in person, or without the recipient ever experiencing the property in person. In rare cases, the experience of the real estate literature, coupled with other materials, memories of person or personal myth, and the firsthand experience of place, space, and related remote objects (such as paintings) coalesce for the receiver; one such case is described below.

In 2000, some years after Martin had moved to her final studio in Taos, Martin's Galisteo compound was listed for sale and represented by Nancy Fischer, a real estate agent. The flier reads:

Artist's Perfect Retreat

13 Marcelina Lane, Galisteo

Situated on over three acres of orchards, gardens and well-maintained grounds in the village of Galisteo, this home and studio provide inspiration, comfort and privacy. This is the former residence of world-famous artist Agnes Martin. It is adjacent to the bosque of the Galisteo River, and is surrounded by vistas of the Sangre de Cristo and Jemez Mountains. In addition to numerous mature fruit trees, the property boasts two giant cottonwoods, an inner courtyard with flowers and plants, and a lovely Zen garden that is perfect for meditation.

The one bedroom home is authentic adobe, as is the artist's studio, and is attractively decorated in New Mexico style. A utility building, two-car carport, and an additional out building complete this highly desirable property.

Offered at \$295,000 [according to MLS records, the price was dropped from \$375,000] (Fischer, 2000, paras. 1–2)

The one page, eight-and-a-half-by-eleven-inch, black-and-white photocopied flier contains one grainy four-and-a-quarter by six-inch image of a large tree, a few smaller trees, a small, one-story, incongruously bay windowed, adobe structure at the center, a cloudless sky, and scrubby foreground. The flier ends with the listing agent's name, the address, phone and fax numbers,

and logo of City Different Realty, and a small Affiliated Broker Network (ABN) logo at bottom right.

Naomi Sachs (2001), a landscape designer who had recently moved to Santa Fe, went to look at the property as a prospective buyer and wrote the following description on the back of her copy of the flier:

An incredible chance to see Agnes Martin's home and studio, and I grabbed it. Saw the ad last night and even dreamed about it, and today, Claire Lang took me there. The property is beautiful, albeit slightly close to the road. But it overlooks a huge Bosque, and the land around is open and quiet. I could feel her there... though she moved away some time ago. Her studio now somewhat rundown, the trailer she lived in [Martin's Six-Pac camper, encased in adobe brick] very run down with cracked windows... the house itself, disappointing. "Minimalist" in the true sense—none of this Zen simplicity stuff... basic rooms and a berber carpet and small windows... nothing special except the view to the Bosque (gigantic cottonwoods) and the fact that she slept and ate there. A funky place.

I feel blessed to have seen it (paras. 1–2).

Sachs did not buy the property, which was sold later in 2001, but Martin's aura influenced perception of site, structure, space, and place for Sachs and others viewing the property, and the realtor's language and Sachs' written account on the back of the flier participated with and contributed to the Martin mythos.

Ethos unadorned and the horizontal imperative. Martin's New York art dealer, Arne Glimcher (2012) went to see Martin in 1979 and described Galisteo as "a complex of adobe houses around a desert crossroads that also contains a museum that doubles as a post office, a church and a couple of stores" (p. 110). Glimcher (2012) was impressed at the windbreak Martin made to protect the *adobefied* camper: "a heavy leaning wall of canvas and leather supported by wood poles about 150 feet long... astonishingly beautiful, and has more presence than most modern sculptures" (p. 111). Glimcher (2012) goes on to describe the studio, a spartan, foundationless structure—adobe bricks and wood floor laid directly onto the dirt (Woodman, 2015)—completed later in 1979 with the help of local labor, including a sixteen-year-old boy:

The studio walls support a sloping roof resting on a clerestory. Large windows on the north and south walls [sic, the clerestory was south-facing, the three other windows were

on the east and west walls] further fill the studio with light. The buildings are adjacent to a gorge that fills with water when the river rises in the spring. Her land is strewn with vehicles (p. 111).

Woodman gives more detail on the studio (Figure 2), and is accurate on the cardinal direction of the clerestory, which was above Martin's painting wall; there were also a door flanked by two large windows centered on the east wall, and a single large window centered on the west wall; the roof was metal and sloped down from south to north (Kimmel, 1992; Mark, 1992; Woodman, 2015). Woodman (2015) describes Martin's process and a propensity for staring for hours at either the landscape or a painting, arguably interchangeable for Martin:

Her studio was heated with a woodstove, which was essential because she preferred to paint during daylight hours in the winter. As a painting progressed, she would sit for endless hours in a rocking chair and stare at the canvas, evaluating her work.... Many a time I would see her sitting in the camper staring out the window—usually before she started a new series.... [on these occasions Martin would sometimes tell Woodman:] 'I am thinking about what I shall paint. I am meditating....' She would park the truck in a campground so that she could stare out across the ocean at the stillness of the horizon line (pp. 98–100).

Woodman's observations of and interactions with Martin during their seven-year association are useful evidence of the palliative influence of geometry and the depth of influence of place and space on Martin's practice, as borne out by the horizontal imperative of the paintings.



Figure 2. Agnes Martin at her studio in Galisteo, New Mexico (Mark, 1992)

CHAPTER V

CASE STUDY: IAN CURTIS

City and Singer: The Case for Cause and Effect

Architecture's influence. Curtis came of age in a period of post-industrialization, a time of economic contraction and urban decay, Manchester—once the *de facto* capital of British manufacturing industry—a shell of its former self as; although no less alienating than the urban trope of the post-Lockean Romantic era (i.e., after John Locke, the English philosopher, physician, and influential Enlightenment thinker), the city was now suffused with existential, post-Marxist hopelessness, cultural malaise, and individual uncertainty (Haslam, 2000; Locke, 2011/1689; Milton, 2005; Morley, 2016; Morrissey, 2013; Sumner, 2015; Savage, 1996; Vidler, 2001). The adult Curtis's Manchester was emptied out; no longer full of rushing factory workers and vehicles piled high with raw materials and finished goods. In the 1970s and early 1980s, Manchester had an almost rural spaciousness to its wide streets, vacant lots, overgrown canals, and brick-walled canyons of crumbling empty-windowed factories, their caved-in roofs ringed by lofty parapets of weeds.

The decline of Manchester's manufacturing industry resulted in high unemployment, urban decay, and a loss of social and economic importance and identity; as a result, the organ of sentiment in Curtis's songs is the postindustrial angst and unease projected from and reflected back at that specific time and place. The affect of the lyrics also operates beyond spatiotemporal boundaries, in the form of Curtis's uniquely internalized, hyper real, science fiction-tinged version of his troubled city and troubled life. Of Curtis's song 'Interzone,' for example, writer, broadcaster, and music journalist Jon Savage (2007), says that it transforms Manchester into "a dystopian nightmare of techno-savagery; a blank space where forgotten youth could congregate; a crossroads where you could lose or gain your soul" (Joy Division Unknown Pleasures, para. 18).

The style of music made by Curtis and his band Joy Division was postpunk. Joy Division came out of punk with music that was darker, more sophisticated, somber, and elegantly produced than during their punk years when the band went by the name Warsaw (1977-1978). Paul Morley (2016) writes of Joy Division's postpunk emergence in 1978: "A new-found sensitivity. From a punk group with minimal awareness and ability, to a music group with eloquence and direction" (p. 81). With Joy Division, the term postpunk also refers to a more

refined visual style than punk: from the conservative dress shirts and trousers the band wore on stage to their aesthetically restrained neoclassical style record sleeve designs by Factory Records' designer Peter Saville. Of the band's punk roots and sophisticated aspirations, Jon Savage (2007) writes, "Joy Division were as nakedly unashamed of their base rock and metal as they were of their gothic, romantic visions" (Joy Division Unknown Pleasures, para. 23).

Silences, rests, spaces, and notes. Though John Cage died 12 years after Curtis, it is reasonable to consider Curtis's music post-Cagean in addition to postindustrial and postpunk (Cage, 1976; Kotz, 2001, I. Curtis, 2014; Cummins, 2010). Curtis's work follows Cage's model—first experienced in the groundbreaking Cage piece about silence and rest, *4'33"* (1952)—i.e., "the score as an independent graphic/textual object, inseparably *words to be read and actions to be performed*" (Kotz, 2001, p. 57). However, unlike Cage's eclectic handwritten, drawn, and typed manuscripts, Curtis's handwritten lyrics (Figure 3)—also poetic or aesthetic proto-architectural objects in their own right—did not come to light until more than three decades after the artist's death when Curtis's wife Deborah Curtis allowed pages from the song notebooks and notes to be published in *So This Is Permanence: Joy Division Lyrics and Notebooks* (Cage, n.d.; D. Curtis, 1995; I. Curtis, 1980; I. Curtis, 2014; Cummins, 2010). As Deborah Curtis writes in her foreword to the book:

When Ian found his direction, the notebooks, the scraps of paper and the plastic bag became an extension of his body. All he was unable to express on a personal level was poured into his writing, and so his lyrics tell much more than a conversation with him ever could (D. Curtis, 2014, p. xi).

Deborah Curtis speculates that Ian Curtis gave away some possessions in preparation for the suicide, so the archive is not definitive: "Ian would dispose of things he no longer needed; he could be very unsentimental about his belongings and from what he told me he considered his work with Joy Division done" (xi). Curtis committed suicide 36 hours before Joy Division was scheduled to fly to the United States for their first American tour (D. Curtis, 1995).

WHEN ROUTINE BITES HARD, AND
AMBITION IS LOW,
AS RESIGNMENT SETS IN, AND
EMOTIONS WON'T GROW,
AND WE'RE CHANGING TOO FAST,
TAKING OPPOSITE ROADS.

THIS BEDROOMS SO COLD, TURNED
AWAY ON YOUR SIDE,
IS MY TIMING SO FLAWED, ~~MY~~ ^{YOUR} RESPECT HAS GONE AWAY
~~THEY~~ ^{WHICH} IS THINGS STILL THIS APPEAR,
THAT WERE KEPT THEM FOR LIVES,

CRY OUT IN YOUR SLEEP, ALL MY
FAILINGS EXPOSED,
TASTE IN MY MOUTH, DESIGNATION
TAKES HOLD,
JUST THAT SOMETHING SO GOOD,
CAN'T FUNCTION NO MORE.

Figure 3. An early version of Curtis's lyrics for the Joy Division song 'Love Will Tear Us Apart' (Curtis, 1980)

Echoing the era in which Joy Division was active, the silences and rests in Curtis's work are like the bombed out lots and empty, hauntological spaces of Manchester's streets and buildings (I. Curtis et al., 1979; I. Curtis et al., 1980). Savage (1996) writes:

'To the centre of the city in the night waiting for you ...' Joy Division's spatial, circular themes and Martin Hannett's [Joy Division's record producer] shiny, waking-dream production gloss are one perfect reflection of Manchester's dark spaces and empty places, endless sodium lights and hidden semis seen from a speeding car, vacant industrial sites – the endless detritus of the nineteenth century – seen gaping like rotten teeth from an orange bus. Hulme seen from the fifth floor on a threatening, rainy day ... This is not, specifically, to glamorize it: it could be anywhere. Manchester, as a (if not *the*) city of the Industrial Revolution, happens only to be a more obvious example of decay and malaise (p. 93). [Ellipses are Savage's.]

Coincidentally, Martin's work, which shares an aesthetic kinship with Cage's forays into visual art (Martin and Cage's work are lighter in touch, tone, and value than Curtis's), is also about the architecture of silence and rest, restraint, and control; *ut pictura poesis*.

Interiors and ruins. In the preface to the book *Joy Division*, rock photographer Kevin Cummins (Cummins, McNerey, & Sumner, 2010), whose photographs of Joy Division, beginning with a session January 6, 1979, have come to define the band, describes the urban territory of Curtis's life in the late-1970s:

Manchester, a city Engels had called 'a grim place to live,' was still suffering the aftereffects of the Second World War. The heavy bombing, along with an ill-conceived regeneration program in the 1960s, had conspired to make Manchester redolent of a post-communist eastern European city (p. 7).

In addition to the space and place nature of Joy Division's music, Curtis's lyrics relay his formative post-industrial environment through bleak architectural and urban references. For example, 'Day of the Lords' (1979) begins, "This is the room, the start of it all / No portrait so fine only sheets on the wall," and includes the words "room," (four times) "wall," "car," "edge of the road," and "windows are closed" (I. Curtis, 2014, p. 37); 'Shadowplay' (1979) begins, "To the centre of the city where all roads meet, waiting for you.... In a room with a window in the corner I found truth," and includes the words "city," (three times) "roads," "room," "window," "corner," "floor," and "crowds" (p. 49); and 'Interzone' (1978) begins, "I walked through the

city limits,” and includes the words “city limits,” “around a corner,” “room to stay,” “wire fence,” “car” and “cars,” “screached hear the sound on dust,” “pulled in close by the building’s side,” “places,” “down the dark streets, the houses looked the same,” “trying to find a way to get out,” “trying to move away,” “windows,” “behind a wall,” “lights shined like a neon show,” and “no place to stop, no place to go,” (p.53). Such evidence infers that Curtis’s metaphysical world was architecturally framed.

The Curtis song ‘I Remember Nothing’ (1979) is particularly useful to a study of psycho-architectural signifiers, in that it gives an account of the paradoxical emptiness of an interpersonally confined life. The lyrics and music of ‘I Remember Nothing’ and other Joy Division songs describe architecture’s influence on Curtis as a human being, and the relationships between architecture as an expression of site, structure, and space, and Curtis’s lyrics combined with Joy Division’s music as an expression of site, structure and space:

We were strangers / We were strangers, for way too long, for way too long / We were
strangers, for way too long / Violent, violent ...

We were strangers / Get weak all the time, may just pass the time / Me in my own world,
yeah you there beside / The gaps are enormous, we stare from each side / We were
strangers for way too long

Violent, more violent, his hand cracks the chair / Moves on reaction, then slumps in
despair / Trapped in a cage and surrendered too soon / Me in my own world, the one that
you knew / For way too long / We were strangers for way too long / We were strangers /
We were strangers for way too long / For way too long (I. Curtis, 2014, p. 55). [Ellipses
are Curtis’s.]

The architectural setting for ‘I Remember Nothing’ is interior, compact—a domestic relationship as cage—but Curtis’s language describes the metaphorically vast interstitial spaces between individuals who are ostensibly close to one another, yet were, remain, or have become, strangers.

The chair—human scale architecture (Coles & Judd, 2010)—is another reference in the song to domesticity, and the specific setting is likely Curtis’s Macclesfield house at 77 Barton Street; and, although the imagery is of torture or interrogation, the relationship Curtis describes in the song is almost certainly his failing marriage (D. Curtis, 1995); in *Unknown Pleasures: Inside Joy Division*, Joy Division bassist Peter Hook (2012) refers to “the notable use of the Frank Sinatra lyric ‘Strangers’” (p. 258). Two more architectural elements in the song are the recurring sounds of shattering glass, made by Joy Division’s manager Rob Gretton smashing

beer bottles against a wall, and producer Martin Hannett's creation of ambience using a Marshall Time Modulator and an AMS delay unit.

The prevailing philosophy at the time was that you'd record everything completely dry and flat frequency-wise then add all the atmosphere electronically afterwards. It was a concept that had been taken to its limits in that studio: it was *completely* dead, there wasn't a hint of natural ambience.... Martin had seen it as an opportunity to create an entirely *new* sound (Sumner, 2014, pp. 112–113).

'I Remember Nothing' is both claustrophobic interior narrative of violence and despair—Curtis's pneuma—and study of human, architectural, and auditory interstices. The song was released on Joy Division's first album *Unknown Pleasures* (June, 1979), with its black, fine-gridded texture sleeve and pulsar waves graphic (Figure 4) (Capriola, 2015).



Figure 4. Joy Division's *Unknown Pleasures* album cover (Saville, 1979)

Controlled environments. As illustrated by the song 'I Remember Nothing,' the architectures of affect on Curtis also operated at the personal scale of the everyday interiors that punctuated, and offered (yet did not always deliver) safe haven from the desolate public zones of 1970s Manchester. Curtis's arrangements and decorations of the private spaces of bedroom and writing room best expressed his need for quasi-architectural order and control. For example,

Deborah Curtis writes of Ian Curtis's room at the Curtis family home, around 1972, before he moved out to live with her:

Apart from his vinyl collection and reams of music papers his bedroom was impersonal, especially considering his complex theatrical personality. There were no piles of clothes or makeup or clutter of any kind. He was tidy and cared obsessively how things looked and sounded, always striving for perfection (D. Curtis, 2014, p. vii).

And of Ian Curtis's writing room at their Macclesfield house, Deborah Curtis writes:

I saw a beautiful, cosy cottage within walking distance of the town centre but Ian saw a room all of his own: a space to write, small enough for the electric fire to heat and long enough for him to pace up and down with his thoughts. We couldn't wait to move in and the first task was to make Ian's room ready: he painted it sky blue, and we acquired a radiogram. Ian's plastic carrier bag had its place on the blue carpet next to the long blue Habitat sofa, and his albums leaned stacked against the wall behind the door (D. Curtis, 2014, pp. viii–ix).

Curtis's polychromatic writing room (there were also two red light fixtures, a red telephone, and usually a red pack of Marlboro cigarettes) belies the collective mental image of Curtis in a monochrome Manchester world, an image exemplified and largely propagated by Kevin Cummins' and Anton Corbijn's achromatic photographs of Curtis and Joy Division in the late 1970s, Corbijn's 1988 video for the song *Atmosphere* (though neither shot in nor depicting Manchester), and Corbijn's 2007 Curtis biography *Control*—both films shot in black-and-white (Canning et al., 2007; Cummins, 2010; D. Curtis, 1995; Middles & Reade, 2009; Wilson, Corbijn et al., 2009).

Morley (2016), when speaking of Corbijn's *Control*, writes only briefly of “grey, dingy Salford [a metropolitan borough of Greater Manchester, just west of the city center, and where Joy Division guitarist Bernard Sumner and bassist Peter Hook grew up and lived] and disconcertingly quaint Macclesfield,” [20 miles south of Manchester, and where drummer Stephen Morris and Curtis grew up and lived] to concentrate mainly on, “Manchester, their cultural playground, in the middle” (p. 350), when describing the Curtis biopic:

a film observing this fussed-over Manchester era more through the young life and sickening death of Ian Curtis than the unique tactlessness and tactics of Wilson [Tony Wilson, colloquially known as Mr. Manchester, Factory Records director and Manchester booster]. Manchester as hallucinatory urban bedlam is transformed into

Manchester as exotically, dangerously mundane North European outpost seething with domestic and cosmic secrets (p. 345).

The black-and-white cinematography of *Control* was part of a long line of monochromatic artistic affirmations of Manchester's alluring grit and grain, which began with photographs of the unashamedly smoke-billowing factories of the nineteenth and early twentieth-century—proud workers swarming through the gates—and came to an apotheosis with Joy Division's penumbra of sublimely empty streets, vacant lots, and despair. The Fauvist color scheme of Curtis's sky blue and fire engine red writing room can be read as an escape from the sooty drabness of postindustrial Manchester and Joy Division's austere image; but, in reality, beyond the largely black-and-white photographic record, all of Curtis's Manchester and Macclesfield were polychromatic, if generally rendered in more muted tones than the interior of Curtis's workspace.

Liberation through fractured architecture. The study has identified four main sources of Curtis's romantic inspiration:

- The deprivation and degradation of 1970s urban Manchester.
- The sublime indifference of nature, as expressed by the bleak, all-swallowing, majestic indifference of the moors that bound Greater Manchester and Macclesfield.
- The inner architectures of Curtis's mind, driven by ambition and tortured by illness and doubt.
- The music Curtis listened to and the books he read, whose gothic, romantic lineage can be traced back to the Enlightenment and specifically to the early modernist philosopher and physician John Locke, in that Curtis's romantic position can be said to be a reaction to the industrial-age legacy of Locke's Enlightenment rationalism. The analysis in the following section of the influence of Lockean affect, liberty, and aesthetics on the Romantics can be explicitly tied to Curtis's process and the spaces and places that he sought and crafted as refuge. Though Locke was a classicist and early modernist, Curtis was a hybrid classicist, romantic, and late modernist; yet, Locke's theory of mind paved the way for personal expression and self-awareness, without which Curtis's writing would be devoid of the modern conceptions of identity and self, which make the songs so affecting.

Author Chris Ott (2015) describes one of Curtis's historically romantic inspirations with regard to Joy Division's first album: "The title *Unknown Pleasures* in all likelihood refers to Proust's *Remembrance of Things Past*, a divisive, drawn out autobiography of the author's willful self-absorbed youth" (p. 82). The original passage that contains the phrase *unknown pleasures* is in the *Overture* of author Marcel Proust's (1871–1922) *Swann's Way*, volume one of *À la recherche du temps perdu* (trans. *Remembrance of Things Past* or *In Search of Lost Time*). The passage contains a reference to liberation through fractured architecture: "Those inaccessible and torturing hours into which she had gone to taste of unknown pleasures—behold, a breach in the wall, and we are through it" (Proust, 2006/1913, p. 49). Curtis is the most likely member of Joy Division to have come up with the title *Unknown Pleasures* (Hook, 2013, Ott, 2015). Tellingly, Curtis's personal library included post-Lockean prose titles by Artaud, Burroughs, Burgess, Dostoyevsky, Hesse, Huxley, Nietzsche, Poe, Rimbaud, Sartre, and Wilde, poetry by Thom Gunn and Ted Hughes, and books about art and artists, including Dada and Surrealism, Andy Warhol, and *Environments and Happenings* by Adrian Henri (I. Curtis, 2014).

In another classically tinged romantic directive, Joy Division used photographs by Bernard Pierre Wolff of religious architectural sculpture—namely the family tomb of the Genoese family Appiani in the Monumentale di Staglieno cemetery—on the covers of two records: the album *Closer* and the 12-inch pressing of 'Love Will Tear Us Apart' (Bracewell et al., 2007; Curtis, et al., 1980; Hall et al., 2003; Robertson, 2007; Sumner, 2015). Thus, with Joy Division, there is a clear and (for 1980) groundbreaking link between antiquity and the modern—useful to understanding the influence of architecture on Curtis—as expressed in Curtis's lyrics, Joy Division's music, and Peter Saville's album art (Bracewell et al., 2007; Hall et al., I. Curtis, et al., 1979; I. Curtis, et al., 1980; I. Curtis, 2014; 2003; Robertson, 2007).

Dan Fox (Bracewell et al., 2007) writes of the cover art for *Closer* in the book *Peter Saville Estate 1–127*, "Encouraged by seeing Philip Johnson's designs for the AT&T building in New York—a skyscraper with a broken pediment—Saville's design for *Closer* marked a shift away from an industrial aesthetic towards one more neo-Classical in character" (Joy Division *Closer*, para. 1). Saville's interpretive explorations of historic architecture were an important component of the decision-making processes to characterize and promote Joy Division's music. Another component, and one that will be explored further in the following pages, was Locke's influence on the Romantics, and subsequent generations of romantics all the way to Curtis. Locke's importance to modern aesthetics, including art and architecture, is of interest to the

study because of the dominant roles of art and architecture in Curtis's life, and because the Romantic backlash to Locke was as much an engine of socio-cultural change as Locke's own theories and beliefs (Locke, 2011/1689; Milton, 2005).

Beauty in Service of Reason: Locke, Aesthetics, and the Sublime

Beauty as mixed mode. For Locke (2011/1689), writing in his late seventeenth-century philosophical magnum opus *An Essay Concerning Human Understanding*, beauty does not emerge in experience—unlike the conceptions of red or bitter, for example—because beauty is a complex idea of Locke's neologism mixed mode, so it comes later in the process of the mind. Sensation and 'simple' ideas are earlier stages and component parts of 'complex' ideas, which are rational, not introspective, and give rise to the final stage, the emotional experience. Irish scientist and politician William Molyneux's and Locke's shared assessment that the formerly blind man would not be able to differentiate between a cube and a sphere by sight alone, even though the man knew them both by touch (Locke, 2011/1689), is an extrapolation of Aristotle's (350 B.C.E.) assertion in *De Anima* (On the Soul) that sense perception is indirect or mediated: "When once it [the sense organ] has been acted upon, it is similar and has the same character as the sensible object" (Book II, chapter 5); i.e., the eye (or, to extrapolate, the mind) takes on the character of the room it casts its gaze about. Aristotle is describing cognition and affect.

Although Aristotle believes we do not see the world as it really is, i.e., we interpret it on our own terms, he also describes the transformative effect of an object or environment on the viewer. Locke (2011/1689), building on Aristotle, supposes knowledge acquisition through perception, and the internal processing of knowledge, to be the most important functions of mind, with the primary method of perception being sight, "that most instructive of our Senses, Seeing" (p. 303); but Locke does not take up Aristotle's assertion of the agency of object on mind. Locke (2011/1689) is concerned with the autonomy or free will of mind, and says, for example:

The *Ideas* that are in a Man's Mind, simply considered, cannot be wrong, unless complex ones, wherein inconsistent parts are jumbled together. All other *Ideas* are in themselves right; and the knowledge about them right and true Knowledge: but when we come to refer them to any thing, as to their Patterns and Archetypes, then they are capable of being wrong, as far as they disagree with such Archetypes (p. 394).

Locke is distinguishing between ideas that are imposed on the individual and those that the individual deduces by firsthand sensorial experience and introspection.

For Locke, aesthetic taste is a cluster of ideas, it must be acquired through education and experience, and is neither simple nor immediate; however, in Locke's psychology, introspection cannot distinguish one idea from another. If Locke's theory of ideas were to be applied to Curtis, for example, Curtis can be said to look inwardly with free will, yet not be able to distinguish which of the ideas in his mind came from his social environment or which from the built environment, with regard to his aesthetic preferences and the effect of aesthetic taste on his creative output. Furthermore, according to Locke, experience is the only way to determine if ideas are universal, thus a mixed mode such as beauty cannot be effectively ideated for a personally nuanced sense of aesthetics, i.e. taste. Author Dabney Townsend (1991) refers to, "Locke's insistence that ideas alone are the 'stuff' of our perceptions" (p. 351). Locke is both empiricist and rationalist; he does not individuate ideas psychologically, as his psychology is associative, hence only agreement, disagreement, and abstraction can individuate ideas. For Locke, the free agency of a person's mind exists against the backdrop of God's natural law and predeterminism, yet a person is still able to judge for themselves and act with autonomy; other people are the chief obstacle to autonomy—aesthetic and otherwise—of mind and action (Locke, 2011/1689).

But Locke (2011/1689) determines that the free-thinking mind can be "mislead by similitude," i.e., "pleasant Pictures, and agreeable Visions in the Fancy: *Judgment*, on the contrary, lies quietly on the other side, in separating carefully, one from another" (p. 156). This is Locke's position on judgment, truth, reason, and what he views as their nemesis, wit, augmented by his belief that "the fancy" is wit's willing, lazy, and easily satisfied victim (Locke, 156–57). Locke's theory of mind condones neither creative expression nor creative appreciation, and fails to unlock, for example, either the mysteries of inspiration or architectural atmospheres (more on these elsewhere in this document). Nonetheless, under certain circumstances—perhaps moderated by due caution and a superior education, such as his own—Locke believes the aesthetic experience to be, to some extent, conformable to truth and reason, and thus acceptable.

Eighteenth-century British aesthetics after Locke. The third Earl Shaftesbury, Anthony Ashley Cooper (1671–1713) is generally considered to be the father of British aesthetics and was a major influence on the continentals, particularly German thinkers such as

Herder, Lessing, Schiller, Kant, and Goethe; Herder ranked Shaftesbury with the seventeenth-century Dutch philosopher Baruch Spinoza and the seventeenth and early eighteenth-century German polymath and philosopher Gottfried Wilhelm Leibniz (Stolnitz, 1961). Locke's patron, the first earl, was Shaftesbury's grandfather. Though Locke directed his education, Shaftesbury's views came to diverge from Locke's; although the language of his *Characteristicks of Men, Manners, Opinions, Times* (1711) is largely Lockean, Shaftesbury's philosophy owes more to the rationalism of the Neo-Platonists, particularly the third-century philosopher Plotinus. In *Ennead* I.6 On Beauty, for example, Plotinus (echoing Plato) argues that physical objects contain only a trace of the higher beauty to which our minds ascend.

Where Locke's empiricism limits knowledge to sense experience, Shaftesbury's epistemology is not bound by the Lockean aversion to rhetoric and literary persuasion nor "Metaphor and Allusion" (Locke, 2011/1689, p. 156). Shaftesbury, the sense theorist, explores aesthetic matters by discussion of "internal sense," based on his understanding of the natural proclivity for discernment of beauty, and a real "form" of things, and explains aesthetic value through a sense of taste, which he defines as "good moral taste," to be understood teleologically (Costello, 2013; Glauser & Savile, 2002, pp. 25–74). Shaftesbury (2001), unlike Locke, gives himself free-reign to debate aesthetics. Shaftesbury, believes "beauty is 'never in the matter... itself,' and therefore cannot be discerned by the bodily eye'" (Stolnitz, 1961, pp. 110–11). Beauty, therefore, is in the mind, and passionately so; a proto-Romantic view, much more in keeping with what can be construed of Curtis's personal philosophy, as shaped by his environment and expressed through his art. Shaftesbury is particularly concerned with the pursuit of excellence in painting, sculpture, architecture, gardens, poetry, and music. As Shaftesbury writes in an unpublished note towards the end of his life, quasi-quoting Hobbes and Locke, "Beauty is nothing! Virtue nothing. – 'So Perspective Nothing Musick Nothing' – But these are the greatest Realities of things, especially the Beauty and Order of Affections" (Savonius-Wroth, Schuurman, & Walmsley, 2010, p. 112). Shaftesbury may have been a pupil of Locke's, but he was no disciple.

The Scottish philosopher Thomas Reid (1710–1796) was a critic and contemporary of another eighteenth-century Scottish philosopher (as well as historian, economist, and essayist), the radical empiricist, skeptic, and naturalist, David Hume; Reid, during his lifetime, was regarded as more important than Hume, now better known than Reid. Reid's philosophy is not the skepticism of Hume's but of common sense (*sensus communis*); Reid is an advocate of

common sense realism, or direct realism, and argues against Locke and French philosopher, mathematician, and scientist René Descartes' theories of ideas; Reid has no qualms about discussing the "judgment" of aesthetics; Reid believed that, "In the perception of beauty, for instance, there is not only a sensation of pleasure but a real judgment concerning the excellence of the object" (Reid, 1774, via Kivy, p. 22). Reid (via Brookes, 1997) links his *sensus communis* to man's archaic participation in nature and innate capacity for its language, such as occurs naturally, and to a limited extent, in children and artists, but generally requiring a higher level of reawakening in the human mind:

It were easy to show, that the fine arts of the musician, the painter, the actor, and the orator, so far as they are expressive... are nothing else but the language of nature, which we brought into the world with us, but have unlearned by disuse and so find the greatest difficulty in recovering it (p. 53).

And:

That without a natural knowledge of the connection between these [natural] signs and the things signified by them, language could never have been invented and established among men; and, That the fine arts are all founded upon this connection, which we may call the natural language of mankind (p. 59).

Reid sees causation between not only nature and art, but also nature and language, and language and art; ergo, art is language and vice versa. Reid's theory of linkage of nature, art, and language is of interest with regard to hermeneutic study of Curtis's lyrics for evidence of the expression of place and space via Curtis's work to locate both artist and audience.

It should be noted that, though eighteenth-century British thinkers understood the aesthetic as a unique mode of experience, they did not use the words 'aesthetic' or 'aesthetics,' instead referring to 'taste' in the context of beauty and the sublime in nature and art. The Scottish Episcopalian priest and essayist Archibald Alison (1757–1839) exemplifies the convention in the opening lines of his *Essays on the Nature and Principles of Taste* (1790): "Taste is in general considered as that faculty of the human mind, by which we perceive and enjoy whatever is BEAUTIFUL or SUBLIME in the works of nature or art"; Alison continues, "The perception of these qualities is attended with an emotion of pleasure, very distinguishable from every other pleasure of our nature, and which is accordingly distinguished by the name of the EMOTION of TASTE" (Alison, 1821, p. 3). Alison makes a distinction between beauty and the sublime,

important not only to the Romantic era of the early to mid-nineteenth century, but also to understanding later romantics, such as Curtis.

Curtis's philosophical genealogy is best traced and described by his wife, Deborah Curtis (2014), who was "hooked [by the] romance of him being both a poet and a writer," elaborating:

He was studious: winning a school History prize in 1971 and the Divinity prize in 1971 and 1972, enjoying Ted Hughes and Thom Gunn and later Chaucer. He had a black ring binder with subject dividers marked 'Lyrics' and 'Novel,' and I felt privileged that he trusted me enough to let me see the extent of his ambitions (vii).

Deborah Curtis goes on to describe Curtis's neatness, perfectionism, oblique approach to difficult subjects, and easy, omnivorous contact with a wide range of peer groups, before touching on his rumored depression and nascent epilepsy and describing his deeply analytical, investigative, and introspective *modus operandi*—akin to Locke's—and his interest in romantic writers and the sublime as expressed in the horror genre:

When I stayed at the weekend he would put on a record and we would sit on the floor. Each album had to be listened to from beginning to end uninterrupted and he loved to explain the story behind the lyrics to me. He liked to read Oscar Wilde or Edgar Allan Poe and he would make sure we were home on Saturday nights in time to watch the horror films (D. Curtis, viii).

Bringing Curtis's philosophical genealogy forward to the twentieth century and tying it directly to his art, Deborah Curtis (2014) writes:

Ian's art was crucial to him and he did not consider songwriting a mere commercial endeavour. So it was unsurprising that he turned to darker, more serious subjects to inspire him. Not specifically the Holocaust but war itself: any war would have been the perfect vehicle for Ian's interpretation of the world. In conversation he would touch vaguely on his Irish family history and on his father's subsequent service in World War II. It's debatable whether he drew on those stories to fuel his creative process or whether he turned to writing because speaking out was frowned upon (ix).

Continually searching for influences, as a scientist or philosopher searches for answers, Curtis became increasingly troubled by the turmoil of his epileptic condition, professional demands, and collapsing home life, but the restless curiosity and relentless creativity did not diminish.

The two-dimensional visual array. In this section, the origin of Locke's legacy for Curtis is examined in a snapshot of Locke's understanding of visual perception. In addition to the onomastic distinction, the ocular orthodoxy of the eighteenth and nineteenth centuries was that three-dimensional objects were seen in two-dimensions (Jacovids, 2012; Smith 2000). Locke (2011/1689) describes the two-dimensional visual array and his resemblance theory thus:

When we set before our Eyes a round Globe, of any uniform colour, v.g. Gold, Alabaster, or Jet, 'tis certain that the *Idea* thereby imprinted in our Mind is that of a flat Circle variously shadow'd, with several degrees of Light and Brightness coming to our Eyes. But we having by use been accustomed to perceive, what kind of appearance convex Bodies are wont to make in us; what alterations are made in the reflections of Light, by the difference of the sensible Figures of Bodies, the Judgment presently, by an habitual custom, alters the Appearances into their Causes: so that from that, which truly is variety of shadow or color, collecting the Figure, it makes it pass for a mark of Figure, and frames to it self the perception of a convex Figure, and an uniform Colour; when the *Idea* we receive from thence, is only a Plain variously colour'd, as evident in Painting (p. 145).

Locke's resemblance theory accords that a visual sensation flees when we close our eyes; so although a blue-painted sphere, for example, remains a physical object, it is no longer blue unless someone is looking at it. The *quality* of blue, however, still exists as a power, whether perceived or not, and which the object occasions in the perceiver, by virtue of the object's primary qualities and their particular arrangement (Locke, 2011/1689). For Locke, the objective reality of the color is weaker than the objective reality of the object, i.e. color is a "secondary quality" (Locke, 2011/1689, p. 135).

Locke's contemporaries almost immediately disputed his resemblance theory. Reid, writing more than half a century later, did not disagree with the differentiation of primary and secondary qualities, but rejected the doctrine that a sensation or idea, whether primary or secondary, can resemble an objective quality; Townsend (1991) writes, "Locke remains rigorously dependent on simple ideas" (p. 355). In Locke's words: "Whatsoever the mind perceives in itself, or is the immediate object of perception, thought, or understanding, that I call idea; and the power to produce any idea in our mind, I call quality of the subject wherein that power is" (Locke, 2011/1689, 134). This statement of Locke's is radical, concerning the autonomy of mind, compared, for example, to French Cartesian philosopher Nicolas

Malebranch's (1638–1715) theory of God as cognitive processor (Schmaltz, 2013). Of the aesthetic "excellence" of an object, Reid says "there is a distinction between the quality in it which pleases us and the sensation itself" (Reid, 1774, via Kivy, p. 42). Locke makes no such distinction, but his influence on Reid's decision to do so is self-evident. As Stolnitz (1963) points out, "Locke does not consider the conditions under which such delight is had or its felt quality" (p. 41). Here we see Stolnitz's denial of a Lockean aesthetic *per se*. Locke's lack of an aesthetic theory and his ambivalence towards the arts could be likened to the effect of the irritation caused by a grain of sand inside an oyster that gives rise to a pearl, inasmuch as Locke's anti-aestheticism and staunch rationalism gave rise to the Romantic period, a critical influence on Curtis; more on Locke and the Romantics anon.

The beauty reflex. For the Scottish-Irish philosopher Francis Hutcheson (1694–1746), beauty, harmony, and proportion are perceived by a special internal reflex sense (Hutcheson, 2004). Reflex, because it presupposes the external senses of sight and hearing. Hutcheson's "internal sense" faculty is modeled almost exactly on Locke's external sensation; but though Hutcheson's method of inquiry is Lockean, his "extension of 'ideas' to a higher form of perception... is in fact a radical deviation from Locke" (Townsend, 1991). Although it may accompany cognitive activity, Hutcheson's internal sense is passive, immediate, and involuntary in its receiving of ideas; it cannot be modified by exercise of will, thus the perception of beauty is both innate and universal, i.e., a given.

Hutcheson diverges even further from Locke with what he refers to as "relative beauty," as found in the representational arts; Hutcheson contends that paintings, sculpture, and poetry are "considered as imitations or resemblances of something else," and give pleasure when the "imitation" is faithful to the model; the aesthetic object is now relational, thus doubly complex; "analysis of the immediacies of experience is most important, the normative issues of epistemology, least important" (Stolnitz, 1963, p. 45). Locke's resemblance thesis involves no doctrine of imitation or artifice that might help explain Hutcheson's "relative beauty" and the relational nature of the representational aesthetic object (Jacovides, 1999). As for an internal sense that receives ideas and cannot be altered by effort of will, Locke (2011/1689) writes that "both *Ideas* and Words, *may* be said to be *true in a metaphysical Sense* of the Word Truth; as all other Things, that any way exist, are said to be true" (p. 384), thus, ideas should not be termed true or false.

Earlier in the *Essay*, Locke (2011/1689) discusses sensation, reflection, and his belief in the perceptually self-directedness of conscious states: “a Man is always conscious to himself of thinking”; no one ever “thinks without being conscious of it”; and, “Consciousness is the perception of what passes in a Man’s own mind” (p. 115). A higher, internal form of value judgment perception, such as Hutcheson’s taste sense, i.e., one that is immediate, passive, and inalterable, finds no purchase in Locke’s theory of mind:

For Truth or Falshood, lying always in some Affirmation, or Negation, Mental or Verbal, our *Ideas* are *not capable* any of them of *being false*, till the Mind passes some Judgment on them; that is, affirms or denies something of them (Locke, 2011/1689, p. 385).

Locke’s basic scheme of mind is antithetical to the central concept of involuntary creative perception, even apperception, in Romantic thought.

Although Hutcheson restricts himself to beauty, the English essayist Joseph Addison (1672–1719) adds the notions of greatness and novelty to synthesize theories of the sublime in written works like ‘The Spectator’ and ‘Pleasures of the Imagination’; Addison renders his sublime “a vast uncultivated desert,” in Lockean terms of spatial metaphor (Stolnitz, 1963, pp. 48–49). For Addison, the imagination must stretch in order to grasp a great object; such an effort is exhilarating, as it frees the mind from confinement. The experience goes beyond the “complacency” of beauty and is more moving than novelty; “We are flung into astonishment at such unbounded views, and feel a delightful stillness and amazement in the soul” (Stolnitz, 1963, pp. 48–49). Addison not only discriminates between aspects of pleasure in a way that pre-eighteenth-century thought had not, but demonstrates that the range of experiences so defined will no longer fit neatly into the orthodoxy of aesthetic value. Likewise, Curtis’s aesthetic is one of beauty tempered—or amplified—by horror: a philosophy of the darker side of the human imagination and sensorium than Locke dared to explore or envision; Curtis was Locke’s metaphysical and epistemological descendant nonetheless, as it was by a Lockean attempt to grasp the truth by reason through the lens of self-conception that Curtis saw for himself the horrors of the world and of his own life.

The relativity of taste. Aesthetic taste must be acquired through education and experience; it is neither simple nor immediate. Townsend (1991) argues, “Since taste is really a matter of acquired ideas, it follows that disagreements are nothing more than cultural

differences. Taste is relative to culture, and differences will disappear just to the extent that people have the same ideas” (358). When considering the radical gravitas of the sublime, and its effect through architecture and nature on an artist as troubled as Curtis, it is interesting to compare the sublime to Plato’s “idea of the good,” which the philosopher describes as “the brightest region of Being” (*The Republic*, Book VII, section 518b–d). As Locke (2011/1689) says, “If we look upon those superiour Beings above us, who enjoy perfect Happiness, we shall have reason to judge that they are more steadily determined in their choice of Good than we” (p. 265). Yet, there is no defined universal aesthetic, nor universal mechanism of transmission of affect (say from place or space to artist)—not even in nature—simply the personal experience of beauty and the sublime and their expression in art.

Notwithstanding Locke’s empiricist rigor, his writings are a treasure trove of nascent internal-sense theory and aesthetics in general, although falling short of an aesthetic doctrine (Shelley, 2014). Take the following passage in which Locke addresses the *summum bonum* of sensorial wellbeing (Colman, 2003):

The Mind has a different relish, as well as the Palate. . . . For as pleasant Tastes depend not on the things themselves, but their agreeableness to this or that particular Palate, wherein there is great variety: So the greatest Happiness consists, in the having of those things, which produce the greatest Pleasure; and in the absence of those, which cause any disturbances, any pain. Now these, to different Men, are very different things. . . . This, I think, may serve to shew us the Reason, why, though all Men’s desires tend to Happiness, yet they are not moved by the same Object. Men may chuse different things, and yet all chuse right (E II. xxi. 55: 269–70).

This study takes issue with Locke’s blithe assertion that all men ‘choose right’—Curtis’s suicide, for example, would not generally be deemed the right choice.

Locke’s anti-aesthetic, counter-romantic ideas were such that he was vilified by artists and writers of the Romantic era, including William Blake, the English poet, painter, and printmaker, who decried Bacon, Locke, and Newton as the unholy trinity of those who had reduced mind to “a Philosophy of Five Senses” (Damon, 2013, p. 243); and Samuel Taylor Coleridge (1801), the English poet, literary critic, philosopher (and co-founder of the Romantic movement with his friend William Wordsworth), who believed “that the senses were living growths and developments of the Mind and Spirit,” sought to remove “the sandy Sophisms of Locke,” and wrote to his friend Thomas Poole that he need not be afraid:

that I shall join the party of the *Little-ists*. I believe I shall delight you by the detection of their artifices. Now Mr. Locke was the founder of this sect, himself a perfect Little-ist. My opinion is this—that deep thinking is attainable only by a man of deep thinking, and that all Truth is a species of Revelation (letter no. 388; Sandford, 1888, p. 36).

By “Little-ist” Coleridge means an atomist, a scientist who regards all mind as compounded of basic units of sensation (Abrams, 1961). In the same letter to Poole, Coleridge also dubs the English mathematician, astronomer, and physicist, Sir Isaac Newton “a mere materialist” (letter no. 388; Sandford, 1888, p. 36). For the Romantics, science was beneath poetry—mere study, bookkeeping, bean counting, not expression, not art. Curtis was no ‘Little-list’; his library consisted mainly of literary novels and books on art, theater, music, poetry, and philosophy; titles included *The Idiot* by Fyodor Dostoyevsky, *The Anti-Christ*, *Thus Spoke Zarathustra*, and *Twilight of the Idols* by Friedrich Nietzsche, *The Illuminations* and *A Season in Hell* by Arthur Rimbaud, *Nausea* by Jean-Paul Sartre, and *The Works of Oscar Wilde* (I. Curtis, 2014).

Free will’s revolution. Although the Romantics’ notion of mind may be antithetical to Locke’s, some scholars, such as Ernest Lee Tuveson (1960), claim that Locke’s replacement of the traditional view of the enduring bedrock of the soul, with his view that the mind is the location of ideas, leads to a healthy questioning of identity through “natural correspondence,” and, in the long run, via dissolution of the ego, to an appreciation of the unconscious in art, and thence art for art’s sake (pp. 178–180). Tuveson’s quasi-teleological approach to Locke’s aesthetics is intriguing but possibly *reducto ad absurdum*. As literary critic M. H. Abrams (1961) says in his review of Tuveson’s book:

Clearly, if these findings are valid, they necessitate drastic revision of the current history of aesthetic ideas, for they attribute to the chief philosopher of the English Enlightenment many root-ideas of what Tuveson calls ‘high romanticism.’ But it is surely a significant circumstance that the conventional opposition between Locke and the central concepts of the romantic age was not invented by historians, but asserted by major critics and poets of that age itself (p. 881).

There are, however, aspects of Tuveson’s (1960) thesis of causality between Locke and the Romantics that ring true. He points out, for example, that Locke’s separation of church and state, coupled with his liberalist tempering of Hobbesian absolutism, essentially sidelined God (despite Locke’s own cosmological argument), and left poets “with nothing but the images, in their

limited selves, to work upon” (pp. 186–191). Curtis, a twentieth-century poet, had both his own limited self and his limited God to work with.

Tuveson’s idea of the need for poets to rely on the post-Lockean conception of self for their primary source material is particularly useful in unpacking what Locke says for aesthetics, after the fact, and what that means for an artist like Curtis, in that Locke (2011/1689) grants permission for personal, cultural, and aesthetic evolution, even revolution, in his doctrine of free will:

Man is put under a necessity by his constitution, as an intelligent Being, to be determined in *willing* by his own Thought and Judgment, what is best for him to do: else he would be under the determination of some other than himself, which is want of Liberty (p. 264).

For Curtis, the presiding Lockean socio-cultural belief in free will meant that the sense of place of postindustrial Manchester—essentially freed from the shackles of impersonal industrialization—was such that Curtis’s creatively romantic sense of self could feed unfettered on the sublime decay of the *de facto* liberated city, while, at the same time, he maintained a regular job and the normalcy of married life. Curtis steeped himself in Manchester’s vibrant ‘alternative’ or ‘underground’ cultures, and frequented some of Manchester’s ‘roughest’ areas to do so, as Deborah Curtis (2014) recalls:

Ian liked to call into the record shop in Moss Side shopping centre to listen to the latest releases and from there he found out where the best reggae clubs were. We went to the Mayflower and the Afrique and got out of the house as much as possible. He saw it as an opportunity to meet with the people who lived in that area, to immerse himself in another culture. We soaked up the atmosphere in the local shops and went out in the evenings to collect the money for the football coupons. No matter how late we were out the night before, Ian would insist that we were up and in work by 8 a.m. so we could finish early and go out again (viii).

At a certain point, Curtis released the strictures of both job and marriage as his life became more and more about the twin demands and opposing architectures of his epileptic condition and his creative work with Joy Division.

Factory of the sublime. Alison provides a useful bridge between Locke’s ideas, the Romantics, Curtis, and architecture. In his essays on taste, Alison operates within a Lockean

framework of cause and effect, simple and complex emotions, and qualities, and determines that art must be subjective, particularly given the new psychology. Alison asserts that beauty and the sublime do not exist in nature, only in the mind; at the same time, he identifies the need to preserve a certain aesthetic universality in order to retain the validity of art (Alison, 1821).

In the introduction to his *Essays*, Alison (1821) writes, “the qualities of matter are not beautiful or sublime in themselves, but as they are, by various means, the signs or expressions of qualities capable of producing emotion” (p. 7). Alison continues, “From this examination of the EFFECT I shall proceed in the SECOND PART, to investigate the CAUSES which are productive of it; or, in other words, the sources of the beautiful and the sublime in nature and art” (Alison, p. 8). For Alison, taste is made up of emotions, and understanding the faculty by which emotions are received is of both scientific and artistic interest and importance. Alison (1821) seeks a rational equation for art, even as the unruly thunder of the sublime begins to rumble around him:

Without a just and accurate conception of the nature of these qualities, the ARTIST must be unable to determine, whether the beauty he creates is temporary or permanent, whether adapted to the accidental prejudices of his age, or to the uniform constitution of the human mind; and whatever the science of CRITICISM can afford for the improvement or correction of taste, must altogether depend upon the previous knowledge of the nature and laws of this faculty (p. 4).

Curtis, the artist and the man, although informed by the Romantics and shaped by his environment, was also painfully aware of the impermanence to which Alison refers. Curtis’s song ‘Twenty Four Hours’ (1980) is a study of impermanence:

So this is permanence, love’s shattered pride / What once was innocence, turned on its side / A cloud hangs over me, marks every move / Deep in the memory, of what once was love

Oh how I realised how I wanted time / Put into perspective, tried so hard to find / Just for one moment, thought I’d found my way / Destiny unfolded, I watched it slip away
Excessive flashpoints, beyond all reach / Solitary demands for all I’d like to keep / Let’s take a ride out, see what we can find / A valueless collection of hopes and past desires
I never realised the lengths I’d have to go / All the darkest corners of a sense I didn’t know / Just for one moment, I heard somebody call / Looked beyond the day in hand, there’s nothing there at all

Now that I've realised how it's all gone wrong / Gotta find some therapy, this treatment
takes too long / Deep in the heart of where sympathy held sway / Gotta find my destiny,
before it gets too late (I. Curtis, 2014, p. 95).

Curtis's description here of lost and passing time is visuospatial; he watches and looks beyond
the past and present, yet sees no future, hears only a phantom voice.

"More than any aesthete of the century, Burke catches the revolutionary temper of
the *Essay* and makes it his own" (Stolnitz, 1963, p. 49). So begins Stolnitz on the Irish statesman
and philosopher Edmund Burke (1729–1797). Although Addison sees beauty and the sublime as
synergistically united in the pleasurable experience of an object, Burke views them as different,
even antithetical, experiences; the sublime arouses delight, an affective state that is a blend of
pleasure, pain, and uneasiness. Burke (1997) writes, "The passion caused by the great and the
sublime in *nature*, when those causes operate most powerfully, is Astonishment; and
astonishment is that state of the soul, in which all its motions are suspended, with some degree of
horror" (p. 230). More than earlier philosopher's descriptions of the sublime, Burke's best
describes Curtis's sublime, with its component horror. For Curtis, even a garden is a prism to the
sublime; take, for example, Curtis's song 'The Eternal' (1980):

Procession moves on, the shouting is over / Praise to the glory of loved ones now gone /
Talking aloud as they sit round their tables / Scattering flowers washed down by the rain
/ Stood by the gate at the foot of the garden / Watching them pass like clouds in the sky /
Try to cry out in the heat of the moment / Possessed by a fury that burns from inside.
Cry like a child, though these years make me older / With children my time is so
wastefully spent / A burden to keep, though their inner communion / Accept like a curse
an unlucky deal / Played by the gate at the foot of the garden / My view stretches out
from the fence to the wall / No words could explain, no actions determine / Just
watching the trees and the leaves as they fall (I. Curtis, 2014, p. 99).

Curtis may have gained solace from nature, but it was solace mediated by a worldly awareness
of the endless cycle of life and death, not a sentimental attachment to beauty.

For Burke, as perhaps for Curtis, beauty and the sublime are detrimental to one another
when experienced at the same time, as "the sublime is vast, the beautiful small, the sublime is
rugged, the beautiful delicate, and so on"; Burke's power of the sublime eclipses the qualities of
beauty; in terms of value-categories, beauty is no longer pre-eminent, it is now only "co-ordinate
in importance with sublimity" (Stolnitz, 1963, p. 50). By identifying the co-existence of

experiences as disparate as pain and delight in one emotion, i.e., the sublime, Burke levels the ontology of aesthetics, and in so doing confirms Locke's empirical sensationist doctrine, thus paving the way for artists to explore the inner and outer reaches of pleasure and pain, synergistically combined in creative expressions of nature, self, and the sublime for the next two centuries.

Although Locke curried little favor with artists, even centuries later his influence on them was both inspiring and provocative. Take W. B. Yeats' famous lines, "Locke sank into a swoon; / The Garden died; / God took the spinning-jenny / Out of his side" (Yeats, 1928, *Fragments*, I). Yeats' four-line creation myth equates Locke's influence with that of the fall of man and the Industrial Revolution. As Townsend (1991) writes in the opening lines of his article *Lockean Aesthetics*, "The pre-eminence of Lockean epistemology in the transition from seventeenth century Neo-Platonic treatments of beauty to eighteenth century theories of taste, and ultimately of an aesthetic experience, is now largely the received opinion" (p. 349). Whether Curtis was aware of it or not, Locke was an influence on him, as Locke had been an influence on the architects of Manchester's industrial revolution before Curtis, and on the crumbling, postindustrial built space of Manchester in which Curtis found himself in the late 1970s.

In summary, Curtis was steeped in Romanticism, the deeply motivated and emotional, reactively sublime-worshipping, pro-aesthetic, anti-Locke art movement that, arguably, had the greatest influence, along with modernism, on most late twentieth century artists; yet Locke was an early modernist and Curtis a late modernist, so there were both kinship and causation, in that Curtis employed Locke's empiricism to attain knowledge through sensory experience, and Curtis benefitted creatively from Locke's theory of mind to the extent that Curtis's conception of self—his continuity of consciousness—was post-Hume, Rousseau, Kant, and their progenitor Locke. Tragically, Curtis's post-Lockean introspection and inability to cope with the evidence of his own malfunctioning embodied mind and senses also led to his psychological downfall.

Postproduction and the Curtis Meme

Unknown pleasures. Curator and art critic, Nicolas Bourriaud (2007) uses the term 'postproduction' to refer to artworks based on existing works—Curtis fan art, for example, including portraits of the musician and singer-songwriter based on Kevin Cummins' famous black-and-white photos, or seemingly endless reiterations of the *Unknown Pleasures* album cover image, from T-shirts to tote bags (Bracewell et al., 2007; Cummins, 2010; I. Curtis et al.,

1979; Ott, 2004). The term ‘postproduction’ is itself borrowed from the film and television industry where postproduction or ‘post’ refers to the phase of a production after the footage has been shot or appropriated that involves knitting together audio and video, the addition of special effects, graphics, titles, and subtitles, and editing all these elements together into a cohesive whole (Bourriaud, 2007).

In Bourriaud’s book *Postproduction: Culture as Screenplay: How Art Reprograms the World* (2007), post-agricultural, post-industrial significance is assigned to the term postproduction: “As a set of activities linked to the service industry and recycling, postproduction belongs to the tertiary sector, as opposed to the industrial or agricultural sector, i.e., the production of raw materials” Bourriaud (p. 13). Bourriaud expands on theories explored in his earlier book *Relational Aesthetics*, which addressed works of art that rely on the internet—and, specifically, the search engine—as their point of departure (Bourriaud, 2002, 2007).

Correlating Marx on production and consumption and Duchamp’s use of the readymade, Bourriaud asserts:

Because consumption creates the need for new production, consumption is both its motor and motive. This is the primary virtue of the readymade: establishing an equivalence between choosing and fabricating, consuming and producing – which is difficult to accept in a world governed by the Christian ideology of effort (‘working by the sweat of your brow’ [as did the factory workers of Manchester’s industrial revolution]) or that of the worker-hero (Stakhanovism)[as emulated by Curtis’s bass singing voice and stoic lyrics] (Bourriaud, 2002, pp. 23-24).

Bourriaud’s thesis is that art making is moving from an era of production to one of plundering, reprogramming, and remixing that which already exists both in art and elsewhere, particularly on the Internet, in the way that a DJ, producer, or musician remixes a record or makes a mashup of two or more sources (Bourriaud, 2007).

Painter and sculptor Robert Longo is an example of an artist for whom the *Unknown Pleasures* album art image is a direct inspiration or useful cultural-aesthetic artifact; Longo has a drawing of the image on a wall of his studio photographed for *Art Studio America: Contemporary Artist Spaces*, a photo caption reads “reflecting fragments of Americana used as motifs in the Artist’s work” (Storr, 2013, p. 17). The reader is not informed by which mechanism an album cover image by a British designer for a British band became Americana. Perhaps the American-ness of the image dates back to before a member of the band found the image in *The*

Cambridge Encyclopedia of Astronomy, and before the image found its way into the encyclopedia, back to when it was first generated by American doctoral student and radio astronomer Harold (Hal) Craft (Capriola, 2015; Christiansen, 2015; Kennedy, 2006; Ott, 2015).

Or perhaps the millions of times the *Unknown Pleasures* image has been reproduced, co-opted, and otherwise viewed on American soil or by American eyes renders it *de facto* Americana. A third possibility is that Longo favors striking black-and-white imagery and determines to put a desired conforming image in a series about Americana no matter the international complexity of the image's origins (cf. the international complexity of most Americans' origins). And a fourth possibility is that Longo, an American artist, makes American(a) art, period. A fifth possibility is that the caption writer was mistaken. Regardless, the *Unknown Pleasures* album cover image is not only part of the collective psyche of successive generations of Joy Division listeners, but also a worldwide meme.

Cult and chroma. Joy Division's oeuvre has been performed or heard in concert halls, bars, bedrooms, and headphones around the world (D. Curtis, 1995; Hook, 2012; Sumner, 2014). Curtis wrote the lyrics for all of Joy Division's songs, but committed suicide before Joy Division could tour the United States. However, just months after Curtis's death in 1980, the surviving members of Joy Division formed the dance-rock band New Order, with the addition of Gillian Gilbert; and New Order has performed their music, including Curtis's songs for Joy Division, in concert halls and stadiums in the United States and beyond. In recent years, Peter Hook—erstwhile Joy Division and New Order bassist—and his band Peter Hook and the Light have performed individual Joy Division (and early New Order) albums in their entirety, or the complete works of Joy Division, in a variety of built spaces; one such performance took place at Christ Church in Macclesfield, the small town outside Manchester where Curtis lived most of his life (PeterHookAndTheLight, 2015). Curtis's songs expand into, inhabit, and transform spaces in ways that differ from and compare sensorially, phenomenologically, and ontologically to the impact of Martin's paintings on the interior spaces in which they hang

The light has performed Joy Division's songs in several churches around the world, which, given the tragic circumstances of Curtis's death, adds a certain existential resonance to the concert experience; a performance by Hook, his son, and the other members of The Light—framed by the architecture of a church, religiously-themed stained glass windows behind the stage and all around—of Curtis's songs from more than 35 years after his untimely, tragic end

cannot help but be an ontological portal to the times and places of Curtis's life and death (Hook, 2012). Structures and spaces of meaning can also subvert geographic location or site. For example, in 2016 the author of this document saw Peter Hook and The Light perform the Joy Division compilation *Substance* in its entirety at the Mohawk—a modern outdoor venue—in Austin, Texas. While the architecture and locale of the venue was, at times, a distracting anachronism in juxtaposition with the late 1970s and 1980 songs, the structures and spaces of meaning and evocation of the songs transported the author back to the sites and structures of Manchester in the early 1980s when he lived there and frequently listened to Joy Division records.

One such Manchester area site and structure is the house at 77 Barton street, Macclesfield (Figure 5) where Curtis hanged himself in 1980 and where he wrote the lyrics for Joy Division's songs in an oddly-shaped, sky blue room. The house recently sold to a Joy Division fan who plans to make it into an Ian Curtis museum; before the sale in 2015, Curtis's former house was already an Internet meme, a recurring image or group of images—photographs taken over several decades, usually of the outside of the terraced Victorian building, built in the crook of a bend and junction in the road, hence the nominally parallelogram-shaped rooms (D. Curtis, 1995; Google, 2015; Rightmove, 2015; Ruge, 2007). Beyond sacred sites and structures, such as 77 Barton Street or Curtis's grave in Macclesfield cemetery, other Joy Division and Curtis memes are embodied as fan art—including T-shirts and tattoos—created, worn, and experienced in a diverse range of architectural spaces and geographic locations around the world. The structures and spaces of meaning that comprise or frame the anachronisms of imagery viewed, altered, embellished, and reproduced in many Curtis fan art forms, more than three decades after the fact, give way to or blend with the structures and spaces of meaning that comprise or frame nostalgia, myth, fetishism, history, and historicism.



Figure 5. Deborah and Ian Curtis's house at 77 Barton Street, Macclesfield. Curtis's writing room had the window to the left of the front door (Google, 2015)

An online search for Curtis's house also unearths interior photos taken by another Joy Division fan and website owner, Michel Enkiri (n.d.), who stayed at 77 Barton Street in 1987 and a few times after that, when it was a bed-and-breakfast owned by a family across the street

(Joy Division: 77 Barton Street, section 3). Enkiri's photograph of the kitchen, where Curtis hanged himself from a laundry rack is a depiction of architecture as reliquary. The photograph shows a 1960s or 1970s modern yellow upper cabinet on a blue-gray wall above a small, countertop-level, faux wood-topped white refrigerator, an electrical outlet between cabinet and refrigerator, a gap to the left of the refrigerator, then a similarly modern lower cabinet and backsplash, with what might be a small photo stuck to it; and, to the right of the refrigerator, a severe, dark wood, upright, gothic-looking armchair behind a red Formica-topped table and early twentieth-century dining chair slightly out of focus in the foreground; and, on the left side of the frame, a similarly out of focus, dark, shiny-painted door, in which is reflected part of the refrigerator, the blue-gray wall, and the yellow upper cabinet.

But what catches the viewer's eye is the red Willow Wear china coffee pot neatly centered on top of the cabinet, the unplugged electric kettle on top of the refrigerator, and, most strikingly, the white electrical cord hanging over the back of the chair beside the refrigerator—most striking because of the image of a laundry rack rope evoked by this cord to someone thinking about Curtis. Enkiri's colorful vintage analog photograph of the former Curtis kitchen, with its flat composition of elements in a range of warm and cool panes, combined with the off-kilter symmetry of the image, is reminiscent of an ecclesiastical stained glass window.

In contrast, generally when we think of Curtis, a moody black-and-white Kevin Cummins photograph of the musician and singer-songwriter comes to mind, either a concert image, or a photograph taken one cold, snowy day in Hulme, Manchester, or an image of Joy Division's dark, trash-strewn rehearsal room at T. J. Davidson's on Little Peter Street in Manchester. In a couple of these (Figure 6), Cummins captures Curtis alone, spent, in repose, the room almost empty, the mayhem of the practice gig has passed; presumably, the damp, sooty, house rats peek out from under the wainscoting, wondering when Cummins will be done at the church of Curtis, so they can have the place to themselves again to pursue their secular, quotidian, scuttling. These iconic photographs of Curtis and Joy Division, redolent of the architecture of despair and second coming, are available for sale, either in attractively designed coffee table books or as prints directly from Cummins via a website or from his art dealers (Cummins, 1979a; Cummins, 2010).



Figure 6. Ian Curtis at Joy Division's T. J. Davidson rehearsal space, Manchester (Cummins 1979a)

Zoku Curtis. With regard to their philosophical content, there is some resonance between the poor, profligate, and poetic—as opposed to aesthetic—images and audio that a postproduction (Bourriaud, 2007) meme such as that of the Curtis-Joy Division metonym encourages and implies and the traditional Japanese bunjin literati ideal of amateurism over professionalism in the arts and the consequent bunjin embracing of imperfection—such as in wabi-sabi, the tea ceremony, and bonsai—derived from the three marks of existence: anicca, dukkha, and anatta, which translate as impermanence, dissatisfaction or suffering, and non-self. As Donald Richie (n.d.) writes for the *Japan Times* in a review of Lawrence E. Marceau's *Takebe Ayatari: A Bunjin Bohemian in Early Modern Japan* (quoting the author Cal French):

‘Any display of virtuosity in brushwork was disdained, although deliberate blandness and awkwardness were seen as an appropriate lack of affectation. Attempting to express the inner rhythm of nature rather than merely its external appearance, they cultivated individual expression as opposed to the purely technical proficiency that they saw as characterizing the tradition of academic painting’ (para. 12).

However, Richie adds in his own words:

Later scholars have identified four resemblances among all bunjin. They were by definition versatile; at the same time they were antagonistic to zoku, a term that can mean the vulgar, the mundane or the overtly commercial; often they held to their individualistic values, even in the face of conflicting social norms; and (it would seem to follow) they displayed a tendency to eremitism — a withdrawal from society, though in some cases this was little more than a matter of fastening more firmly one’s gate (Richie, n.d., para. 13).

Purveyors and plunderers of postproduction tropes and memes are unlikely to be convincingly snobbish or eremitic—at least online—though their co-options and appropriations can be one-directional, inwards for themselves only, rather than outwards to be shared with others; such proponents of postproduction could also be lock-ins, in the sense of self-confinement in physical residential architecture, although enjoying widely connected zoku lives on social media and elsewhere in the broader realm of information architecture and online commerce.

An online search of either ‘Agnes Martin’ or ‘Ian Curtis’ reveals a plethora of both *zoku* and Zen-like outcomes in the form of postproduction iterations of either artist’s work or architectural resonances. Filmmaker, visual artist, and writer Hito Steyerl (2012) asserts:

By now, descriptions of the social factory abound. It exceeds its traditional boundaries and spills over into almost everything else. It pervades bedrooms and dreams alike, as well as perception, affection, and attention... It integrates intimacy, eccentricity, and other formally unofficial forms of creation. Private and public spheres get entangled in a blurred zone of hyperproduction... An art space is a factory, which is simultaneously a supermarket—a casino and a place of worship whose reproductive work is performed by cleaning ladies and cellphone-video bloggers alike (p. 63).

The physical architectural spaces of cultural transmission are never far behind.

Mason White is a founding partner of the design firm Lateral Office and a team member of the public art project IMPULSE, which was inspired by Joy Division’s *Unknown Pleasures* cover art (Lateral Office, 2016). Lateral Office’s work is research-driven, experimental, and searches for new processes; White says, “There are new roles for architecture out there that we do not know because we are not looking, really looking” (CED, 2017, para. 1). Those new roles for architecture may be remixed, sampled, referenced, auctioned, bought, sold, or borrowed, and they may be just another artist, art form, discipline, or image generation away.

In summary, the postproduction states and statuses of the Curtis meme and mythos, and the rhetoric that surrounds them—both philosophical and aesthetic—create an image of authenticity, at the same time comforting and discomfiting in its swarm progression towards the quasi-truth of poly-connected public ownership (cf. the linear progression of science towards ‘truth’). We think we know Curtis, but all that most of us know are altered images, surviving structures, artifacts, and recordings, along with repeatedly overwritten memories and evoked emotions, mostly at a remove from the firsthand experience of a specific time, place, and individual. The zoku Curtis that remains, thrives, propagates, and evolves is not so different from the memory—personal or collective—of any individual, but it is substantively and substantially different in the scale of its information and object cloud architecture, the level of emotional investment, and the degree of hauntology that such onto-phenomenological enormity entails.

CHAPTER VI

PAINTING, MUSIC, AND ARCHITECTURE

This chapter reports the transdisciplinary nature of architecture in relation to architecture's lesser-known function as a means to locate and actualize self and other in onto-cartographic, as well as physical, space. To be able to situate Martin and Curtis as accurately and completely as possible, this study employs an expanded definition of architecture—described in this chapter—in order to unlock ontological and metaphysical components of site, structure and space, in addition to the phenomenology of space-place as framed and described by pattern and other signifiers, modifiers, or event planes. One specific pattern type that links Martin, Curtis, and architecture is the grid; the grid is of particular importance to analysis of the architectures of Martin's work and to analysis of the architectures of Curtis's largely urban environment. Psychogeography, the democracy of the senses, and architectural atmospheres are also employed or addressed here, as is the relevance of modernism's legacy to both Martin and Curtis. Two specific case study spaces in which the case study artists worked are described in detail (and other spaces in less detail) in order to foster a better understanding of how Martin and Curtis were shaped by space and place and in turn shaped space and place. Also considered are Martin and Curtis's philosophical underpinnings and their legacies to both built space-place and postproduction states and statuses that continue beyond the artists' lifetimes, as well as Curtis's body as architecture, Martin's infinite gaze and ineffable spaces, and a section on unanswered questions.

Architecture as a Vehicle for Locating Self: Agnes Martin and Ian Curtis

Architectural object, place, or space. The automobile can be seen as a mobile object and place and architecture: a phenomenological and ontological transporter, a literal vehicle for mapping and locating self and other in time and space. Take, for example, the Citroën DS (made from 1955-1975): a singular, elegant, poetic marriage of form and function—named “most beautiful car of all time” by *Classic & Sports Car Magazine* (Neil, 2015, subtitle)—a mechanism or an architecture by which to actualize the human self in time and space; a means for the individual to perceive the unique self. Styled and engineered by Italian automobile designer and sculptor Flaminio Bertoni and boasting the iconic hydropneumatic self-leveling suspension developed by Paul Magès and French aeronautical engineer André Lefèbvre, the DS is arguably

as close to aesthetic perfection as utility allows; a place-object united with the driver, both through the glory of the direct experience and the glory of the object's nature of being and becoming.

There is a tendency not to think about architecture poetically or metaphysically but in the tangible forms, terms, and perceived qualities of designed space, particularly buildings, rather than place, sense of place, or place making (Bachelard, 1994). But the term 'architecture' is not reserved for one category of buildings; even the humblest shack is architecture. Nor is it reserved exclusively for the built environment; selecting a site and making a fire is architecture. Nor need it be the product of a trained designer; erecting a tent or rearranging the furniture in a room is architecture. In fact, architecture need not be human in origin, agent, or purpose, and need not be tangible. But situation is key: "We relate to the world through the mediation of place. Situating ourselves is an *a priori* requisite of our existence" (Unwin, 2003). We can also be situated by the sense of place of others, through the indirect expression of that sense of place, as by a beautiful car, or a painting or song.

By the mechanism of architecture in its expanded definition of place, sense of place, or place making, an abstract painting by Martin serves as a human-scale gridded portal of phenomenological singularity that transports the viewer from one ontological dimension to another, i.e., from the dimension of the viewer's personal reality of becoming to a dimension that incorporates the metaphysical nature of the place the painting was made, with artist as mediator. This idea of onto-phenomenological *portalization* is contrary to Krauss's theory of obfuscation with regard to Martin's grids (Krauss, 1979). Critical and theoretical indices of ontological transport, such as those described above, can also be transdisciplinary, thus applicable to the interpenetrations of architecture and music. For example, singer-songwriter and musician Ian Curtis's (1956-1980) postpunk rock band Joy Division wrote, performed and recorded darkly atmospheric songs that are sometimes vast in acoustic architecture and conceptual framing, relative to the human-scale anguish and desire of Curtis's lyrics; the excitement or catharsis of personal grief or sadness experience by many listeners when they return to a Joy Division song is like returning to a site, structure, space, or place in which something transformative occurred; the listener feels understood by the singer and achieves an intimate resonance with both singer and location (Morley, 2016). Inspired by such a resonance of place, Guy Debord, an itinerant Parisian and the avant-garde Marxist theorist and leader of the Situationists, deployed the term

psychogeography (in 1955, the same year the Citroën DS 19 was deployed) to describe the study of the effects of geographical and architectural space and place on the individual (Debord, 1955).

Even within the traditional definition of built space, architecture and its elements are known to modify place—a building as identifier of place, for example—and the built environment is afforded anthropomorphic agency as identified in terms of architecture’s modifying elements. However, the identification of place requires a human agent to perceive it as such, i.e., for a place to exist for an individual, the individual must recognize it. Place has many unique interpretations—architecture is an activity of the individual mind—though memories of place may be shared with others and collective memories are more likely to aggregate into broader aesthetic, poetic, philosophical, social, geopolitical, and historical signifiers (Unwin, 2003).

Furthermore, places can overlap in terms of scale, location, and time; even in the most banal environment—a room in a house, for example—the location, physical experience, and nuanced meanings of a chair are one thing to the individual sitting in it and another to someone observing the individual sitting in it. “Recognition, memory, choice, sharing with others, the acquisition of significance: all these contribute to the process of architecture” (Unwin, 2003, p. 62). The anthropomorphic agency of architecture can also operate through other art forms, such as painting or music, as identification—expression, not representation—of place, with architecture as anthropomorphic agent.

Place is a critical aspect of the function of architecture as a vehicle for mapping and locating self and other in time and space: “*Place is to architecture, it may be said, as meaning is to language.* Meaning is the essential burden of language; place is the essential burden of architecture” (Unwin, 2003, p. 23). But place is not the only agent of actualization of self in architecture; places exist in a conceptual framework and framing is a way to better understand the role of architecture as agent of actualization and perception of the unique human self in time and space. To think of architecture as physical and theoretical frame making is to consider the role of boundaries, what defines them and how they mediate what is framed and what is outside the frame. Multiple frames or frames of reference—essentially knowledge or preconceived notions (schemata in cognitive psychology)—may be grouped intellectually or physically through the organizational structure of grids; conceptual and spatial grids, in turn, can facilitate mapping and reveal patterns (Alexander, 1977).

Pattern as phenomenological indicator. Patterns in Martin’s paintings and patterns in Curtis’s songs are useful phenomenological indicators of the nature of individual and shared being and may be compared to patterns in architecture to discover interpenetrations between disciplines. Patterns in the architecture in which Martin and Curtis generated their work also emerge in the paintings and music they created; examples of these patterns include the grids in Martin’s paintings and Curtis’s recurring lyrics of cities, street, buildings, interiors, and furniture. Such patterns are transmitted through an artist’s creative output and locate the artist within a spatial, temporal, or metaphysical frame (for example, Albers, 1975/1963). Such a frame, whether perceived collectively or uniquely, can be used by a viewer or listener to locate self and other—‘other’ in this context is the artist—in time and space (Alexander, 1977). When interrogating the idea of transmission, via creativity of place and self, to and from the two case study subjects, Martin and Curtis, it is useful to apply the prism of environmental affect.

The immediate environment of Martin’s New York studio on Coenties Slip, Lower Manhattan, from 1957 to 1967, influenced the artist’s early work, as evidenced by her use of detritus from the loft and slip, such as wood, boat spikes, bottle caps, wire, and other found objects, some of which were elements of the fabric of the built space and leftovers from the studio building’s prior use as a sailmaking factory (Rosenberger, 2016). Martin’s fellow artists at the lofts on the slip—Robert Indiana, Ellsworth Kelly, James Rosenquist, Jack Youngerman, et al.—were another environment-specific creative influence on Martin (M. Glimcher, 1993; Princenthal, 2015a). While at the slip, Martin’s practice moved beyond the sculptural and semi-sculptural pieces of the late 1950s and early 1960s to the grid and post-grid paintings that comprise the mature work to which Martin was dedicated for the next several decades. It is often said of Martin’s work that it has an ethereal quality, but an artist’s life is rarely ethereal, and Martin’s was no exception.

A photograph taken at the slip by Diane Arbus in 1966 shows Martin seated meekly, slightly hunched, in paint-spattered clothes, on an old-fashioned turned wood chair (a piece of signature folkloric Martin furniture), hands together on lap, pigeon-toed feet together on wide-boarded loft floor, a pair of canvases stacked to one side, the large space stretched out behind the artist into darkness; Martin looks meek, sad, not fully present; it was the year before she was hospitalized in Bellevue, diagnosed with schizophrenia, the year before she left New York to travel the country and eventually settle in New Mexico (Princenthal, 2015a).

The author of this document first heard about Martin's classicist leanings in person from a close friend of Martin's, artist Richard Tuttle, during an artists' workshop at the Santa Fe Art Institute in 2004; at that time, Tuttle described Martin as a classicist; Princenthal (2015) concurs and describes Martin's alignment with classicism as that of the minimalists who followed the Greek ideal of perfection in the mind, though Martin was not a minimalist. Martin's words on the subject are unequivocal; take, for example, her variation on Plato's cave allegory in 'The Untroubled Mind' (1972): "Just follow what Plato has to say / Classicists are people that look out with their back to the world. / It represents something that isn't possible in the world / More perfection than is possible in the world / it's as unsubjective as possible" (Martin, 1992, p. 37); and, "Plato says that all that exists are shadows. / To a detached person the complication of the involved life / is like chaos / If you don't like the chaos you're a classicist / If you like it you're a romanticist" (Martin, 1992, p. 38). Classicism notwithstanding, another cave reference—a romantic one—by novelist Marcel Proust, comes to mind when considering the aesthetic and poetic architectures of a Martin painting: "It is like an immaterial alcove, a warm cave carved into the room itself, a zone of hot weather with floating boundaries"(Pallasmaa, 2012, p. 63). Martin neither literally represented caves and temples in the paintings nor romantically alluded to them, but they are among the artist's quiddities.

Pursuant to the role of Martin's work as philosophical and metaphysical identifier, Rosalind Krauss writes about three viewing distances for Martin's paintings in an *October* journal article, and invoked theorist Hubert Damisch's bracketed term /cloud/, "an entity that doesn't fit into a given system, but defines it nonetheless," Renaissance master Filippo Brunelleschi, and art historian Alois Riegl, "to place Martin's work as both an exemplar of classicism and of formlessness (a mode of art-making, associated with Georges Bataille, that Krauss has explored extensively elsewhere)" (Princenthal, 2015, pp. 227–230). Martin is characterized by a pluralism of influences, affects, and self-determinations that deter a singular stylistic classification of potential use here.

Returning to the affect of environment on Martin, the daily indoor-outdoor experience of New Mexico is the antithesis of the shadowy lofts and streets of New York City; for one thing, New Mexico is one of the sunniest states in the United States, with sunshine seventy-five percent of days, on average (Sunniest, n.d.). Martin lived near Cuba, New Mexico from 1968 to 1977, Galisteo, New Mexico from 1977 to 1993, and Taos, New Mexico from 1993 to 2004. Once settled in New Mexico, Martin experienced a metaphysical connection with the fabric of her

daily architecture (including her modest, traditional American furniture), judging by her own words: “The silence on the floor of my house / Is all the questions and all the answers that have been known in / the world / The sentimental furniture threatens the peace / The reflection of a sunset speaks loudly of days” (Martin, p. 16). Martin scholars such as Princenthal agree with the evidence of this passage, in that they insist, contrary to the bulk of Martin’s direct statements on the subject, that the New Mexico paintings and drawings were “unmistakably responsive” to landscape (Princenthal, 2015b, 129).

Particularly given Martin’s conflicting statements and states, the study posits three questions:

- Do artists make work *despite* their environments and other circumstances and influences or *because* of them?
- To what degree is the mapping and locating of self unconscious, consciously informed, or a combination of both?
- If architecture can actualize the human self in time and space and provide the means for an individual to perceive the unique self, what is the affect of architecture on a psychological condition?

Grid and psychogeography. Although not front and center for Curtis as they are for Martin, grids and related framing structures and patterns also apply; the following passage by writer, broadcaster, and music journalist Jon Savage (2014) posits psychogeographic influence on—and its expression through—the Joy Division song ‘Interzone’:

‘Interzone’ took a word from Burroughs and used it to place desperate and forgotten youth in empty, grid-like Mancunian landscapes. The intimate connection between the group and their environment was sealed by Charles Salem’s 8mm film, *No City Fun*, which set grainy, washed-out images of bleak Hulme and spiritually impoverished central Manchester – still struggling to escape from the recession – to the first side of *Unknown Pleasures* (xxii).

Salem’s *No City Fun* has been described as “a psychogeographical travelogue through Manchester” (Unseen, 2008); the film premiered at the Scala Cinema in London, September 13, 1979 (Johnson, 1984). The shots of Hulme, “a notoriously brutal 1960s development,” reinforced the image of the specific urban backdrop synonymous with Curtis and Joy Division (Savage, 1996, p. 262). The band’s gritty mental picture was introduced to the public earlier the

same year by a series of iconic photographs by Kevin Cummins for *New Musical Express* (*NME*), January 6, 1979, in city center Manchester and Hulme. Cummins' photographs of Joy Division (Figure 7) feature grid-like elements, such as the multiple parallel and perpendicular intersected forms of buildings, bridges and roads, and the winter branches of a tree interlaced with the gothic windows of a church, all in stark and grainy black and gray against white snow (Cummins, 1979b; Cummins, 2010). The tone, luminosity, and muted palette of Cummins' photographs are reminiscent of Martin's grids, and early post-grid paintings such as *The Islands* (Figure 8) (Kukulies, 2015; Martin & Liesbrock, 2004).



Figure 7. Joy Division on the Epping Walk Bridge over Princess Parkway in Hulme, Manchester (Cummins, 1979b)



Figure 8. Agnes Martin's 1979 series *The Islands* (Kukulies, 2015)

In contrast to Martin's predominantly rural New Mexico environment, Curtis lived in and on the edge of Manchester, England's third largest city and the birthplace of the Industrial Revolution, the nineteenth-century manufacturing boom that introduced mass production to the world and paved the way for modernism, the twentieth-century's most influential architectural movement. The post-industrial urban decay of late-1970s Manchester was both influence and inspiration for many young artists such as Curtis; and Curtis's seminal postpunk band Joy Division was the most influential to come out of a city whose artistic identity is defined by the music circa 1980 (Morley, 2016).

Curtis is largely defined by unsettling contradictions: He was a charming, bookish aesthete who could also be a crass, violent, angry young man; and an ambitious, successful artist and inspired performer who battled epilepsy, depression, and suicidal tendencies. Hook describes the enigma of Curtis:

He wasn't slumped in a corner with a lone fiddle in the background; he was fucking going for it. I suppose that's the contradiction: on the one hand, he was ill and vulnerable; on the other, he was a screaming rock god. That's what was confusing (Hook, 2013, p. 350).

Given such paradoxes and potential confounds, this study identifies certain questions that concern Curtis within the frame of his work and the agency of architecture:

- Which of Curtis's signifiers were shaped by the *nurture* of his environment versus the *nature* of his condition, and to what degree?
- To what degree did architecture—by the expanded definition used here—serve Curtis as a vehicle for mapping and locating self and other in time and space, as a means to perceive his unique self?
- To what degree does Curtis's architectural context serve the listener to Joy Division as a vehicle for mapping and locating self and other in time and space as a means to perceive the unique self?

As a way to narrow and deepen such avenues of inquiry, three of Curtis's built environments are of particular interest to the project:

- Deborah and Ian Curtis's Macclesfield house at 77 Barton Street.
- Joy Division's rehearsal space at T. J. Davidson's Rehearsal & Recording Studios (TJM's), Manchester, a studio complex in a disused warehouse owned by Tony Davidson of TJM Records, formerly the office and warehouse of the British Driver Harris Company, Ltd., which manufactured cable and electrical wire, and prior to circa 1850, 'back-to-backs' terraced housing for factory workers (Ropeworks, image 6). According to Hook, Joy Division rehearsed at TJM's twice a week for two or three hours at a time (Astor, Atencio, Edenbrow, & Gee, 2007).
- Strawberry Studios, Stockport, where *Unknown Pleasures* was recorded (Curtis, 1995; Ott, 2015; Price, 2017).

Curtis's civil service workplaces and a cross section of Joy Division's performing venues are also part of the research. A unifying attribute of Curtis's immediate personal environments—those over which Curtis had complete control—was their tidiness and economy of personal effects.

Further investigation of the biographical record reveals more detail on Curtis's relationship to site and space. Curtis was born in Manchester in 1956 at a time when the city was

still recovering from heavy bombing during the Second World War; fellow Joy Division band member Bernard Sumner (2014) remembers 1970s Manchester as “cold, bleak, industrial,” and also writes that, “Joy Division sounded like Manchester: cold, sparse, and, at times, bleak” (pp. 7-8); Curtis mostly lived twenty miles south of Manchester in Macclesfield, a brick-built terraced housing liminal zone between post-big smoke greater Manchester and the wild, open spaces of the Peak District’s moors. Curtis (1995) writes: “We barely set foot in the streets of Macclesfield and as such our social life remained centered around Manchester” (p. 46). In both Manchester and Macclesfield, it was cold and damp and rained a lot, as the author of this document experienced living in Manchester and just south of Manchester for three years in the early 1980s.

At the Barton Street, Macclesfield house, Curtis chose an oddly shaped room for his songwriting:

The room on the left seemed as though it had been built to fit around a bend in the road and was almost triangular in shape.... this was to be Ian’s song-writing room.... He painted the walls sky blue, the carpet was blue, the three-seater settee was blue, as were the curtains (Curtis, 1995, pp. 43–45).

As noted earlier, Curtis added a red lamp and a red phone, but there was not much else in the room beyond neatly stacked records, books, and Curtis’s songwriting notes and notebooks (D. Curtis, 1995). As Deborah Curtis (1995) observed of a previous room of Curtis’s at his parents’ flat, “Although the other rooms were cosy, Ian’s room looked like a cell and reflected Ian’s minimalist attitude towards décor” (p. 11).

When Curtis was not writing songs, “interrupted only by my cups of coffee handed in through the swirls of Malboro smoke” (D. Curtis, 1995, 46), he was working fulltime as an Assistant Disablement Resettlement Officer at the Employment Exchange in Macclesfield, a short walk from Barton Street. Prior to that, from 1974 to 1977, Curtis worked for the Manpower Services Commission in a bleak-looking tower block, City Tower, formerly the Sunley Building, in Manchester’s city center. In addition, the environments in which Joy Division toured, practiced, and recorded during the late-1970s and 1980 were typically run-down (Cummins, 2010). Sumner (2014) recalls one of these spaces close to Manchester: “We were rehearsing at the time in a place opposite Lower Broughton Baths, next to North Salford Youth club. It wasn’t the most salubrious place: when it started to get dark, rats would appear at one end of the room” (p. 122). Rats were also a part of the TJM’s experience.

T. J. Davidson rehearsal and recording studios. Sumner (2014) remembers the best known of Joy Division's practice rooms as having dead rats floating in the toilet (Cummins, 2010), and also setting fire to the trash on the floor of the space to keep warm in winter (Astor et al., 2007); the space was at TJM's, 35 Little Peter Street, Knott Mill, on the southern edge of Manchester city center, a space made famous by rock photographer Kevin Cummins' iconic black-and-white photographs of Joy Division in August 1979 (Cummins, 2010; Standley, 2007). A 1927 list of businesses on Little Peter Street and a 1928 site map show that the building at number 35 was home to electroplaters, engineers, shirt manufacturers, and underwear manufacturers; the TJM building and entire block were demolished to build the Ropeworks Apartments, completed in 2003 (Ropeworks, para. 4, & image 6; Towers, 2005). Cummin's (2010) describes TJM's in 1979 as "a dilapidated old warehouse" (p. 8).

In addition to Cummin's black-and-white photographs, the space can be seen in color in the 'Love Will Tear Us Apart' promo video and in the 17-minute black-and-white film, *Joy Division* by Malcom Whitehead (Astor et al., 2007; Morley & Hewitt, 2005; Wilson et al., 2009). In both films, Joy Division plays at one end of the otherwise empty, long, rectangular, industrial-looking room, which has litter-strewn bare floorboards, brown-painted brick walls, and a dozen large windows down one side. At the beginning of the 'Love Will Tear Us Apart' video, the subjective camera follows the grimy steel and cement black-painted stairs up to the second floor space; the walls in the stairwell are a thickly-painted chocolate brown over what looks to be a long history of masonry repairs and many prior coats of paint; the camera follows the path of a light-colored wood stair rail, which curves elegantly around two left turns and three landings to arrive at the top floor of the two-story building and the door of Joy Division's rehearsal space (Morley & Hewitt, 2005).

The traditional four-panel, single-person wooden door, hinged on the left and painted gloss white, is likely of Victorian or Edwardian origin (the building dated back to the mid-1900s, before which time the area was residential), sturdy but worn; there is no handle or lock, only a filled-in hole at about chest height where, presumably, a lock or handle once was; the door is adorned with graffiti, mostly names, which include, on the upper two panels, 'Karin M,' 'Chortex,' and, largest of all, 'Ian C,' in capital letters; and down the right side of the door, above and below the filled in hole, the first names of the band, reading from top to bottom, 'Pete, Ian, Barney,' then the hole, then 'Steve' (Morley & Hewitt, 2005). In the 'Love Will Tear Us Apart' video, a hand reaches around from the inside and opens the door outwards to reveal an empty

space about 80 feet long by about 20 feet wide (Astor et al., 2007; Morley & Hewitt, 2005; Wilson et al., 2009).

Tall white-framed, four-pane windows to the left let in a diffused light (the space was south-facing); the windows and doors on the left side of the room are boarded and bricked-up, except for two windows at the far end, one of which has about 16 horizontal white-painted metal bars, behind which are wedged some pieces of cardboard, presumably to cover broken panes of glass; the other window comprises 16 whitewashed panes of glass (Cummins, 2010). The light-gray ceiling is a grid of slightly sagging battened hardboard or plywood panels, exposed beams, pipes, conduits, and three or four evenly spaced fluorescent light fixtures (approximately five-foot, single tube) which run across the room in the same direction as the six-inch wide heart pine floor boards, i.e., perpendicular to the windows. The 12 large, south-facing casement windows start at about three feet off the floor and go almost to the ceiling; they are made up of four lights, each with a single pane of glass, two large below, two smaller above, divided by a cruciform transom and mullion; all four lights are operable, side-hinged on the bottom two lights and top-hinged on the top two lights; all have traditional wrought iron latches with curled handles painted white.

There are two infrared heaters on the south wall, spaced at about the one-third and two-thirds marks of the room's length, a couple of feet from the ceiling and pointing down at about 45 degrees. In Cummins' August 19, 1979 photographs, the windowsills are littered with debris, pieces of equipment, such as a microphone, and rows of soda cans; on the walls, just above the floor, there is a double run of pipes and conduit; on the north wall, between the bricked-up windows and doors there are several electrical outlets and attendant conduit and power cords; the floors are strewn with sound equipment, instruments, a portable reel-to-reel tape deck, power cords, an electric heater, photography equipment, newspapers, other paper, carrier bags, cans, and smaller detritus; there is also a desk, on which are placed several jackets, sweaters, and a motorcycle helmet; there are about half-a-dozen chairs scattered about the space, and a single mattress, propped up on its long edge, so that it sits perpendicular to the floor, held there by a rope from the ceiling (Cummins, 2010).

Body as architecture, and the actualization of self and other. Only slightly more salubrious was Strawberry Studios in Stockport, about halfway between Manchester and Macclesfield, where *Unknown Pleasures* was recorded; better appointed was Britannia Row

Studios in London, where the second album, *Closer*, was recorded in July, 1980 (Hook, 2013; Ott, 2015; Sumner, 2014). A case can be made for architecture's agency, with regard to Curtis's sustained experience of bleak and decrepit built spaces, and for their inspiration to his oeuvre; but it is important to consider other affective factors, notably Curtis's epilepsy, depression, and—by Hook's (2013) account—schizophrenia (Hook may not be using the word 'schizophrenia' by its clinical definition, as the condition is not mentioned elsewhere in the literature), all of which affected Curtis and his art, most obviously in the lyrics of the songs and when Joy Division performed:

Ian's dancing had become a distressing parody of his offstage seizures. His arms would flail around, winding an invisible bobbin, and the wooden jerking of his legs was an accurate impression of the involuntary movements he would make. Only the seething and shaking of his head was omitted (Curtis, 1995, p. 74).

Curtis also had seizures onstage, sometimes triggered by strobes, even when lighting technicians were told by the band not to use flashing lights (Hook, 2013).

Curtis's first recognizable epileptic seizure was on December 27, 1978, but it was not until January 23, 1979 that drugs were prescribed, beginning with Phenytoin Sodium and Phenobarbitone; later Curtis would also take Carbamazepine and Valproate; the various side effects of which include slurred speech, dizziness, confusion, gum overgrowth, drowsiness, clumsiness, and excitement (D. Curtis, 1995). Sumner (2014) writes of the drugs' effects on Curtis:

The drugs available to the doctors then were heavy-duty pharmaceutical sledgehammers and I noticed within the space of a couple of weeks how they changed Ian's personality. One minute he'd be laughing and joking, the next he'd have his head in his hands, on the verge of tears: you didn't know where you were with him emotionally and neither did he (pp. 103–104).

The architecture of Curtis's resting body language was sometimes erratic and desperate, though not as energetic or trancelike as the dancing.

In addition to and possibly exacerbated by Curtis's medical condition, his marriage to Deborah failed in the late 1970s, which led to divorce at the peak of Joy Division's success. Curtis moved in with his parents and Deborah kept the Barton Street house and took care of the couple's infant daughter, Natalie. Curtis would return to 77 Barton Street from time-to-time, sometimes alone, and it was there, on the morning of May 16, 1980, that Deborah found her

husband dead, kneeling in the kitchen, head bowed, hung by a rope from the clothes rack, Iggy Pop's *The Idiot* still turning on the record player (Curtis, 1995).

Since Curtis's suicide, 77 Barton Street, Macclesfield has become a pilgrimage site for fans and also a meme: Many pictures have been taken of the house, including interior photos circa 1988—when it was a bed and breakfast—by Joy Division fan Michel Enkiri; photographer, music video director, and film director Anton Corbijn used the house as a location for the feature film Curtis biography *Control* (2007); and the house was purchased in 2014 by another Joy Division fan, Hadar Goldman, who plans to turn it into a museum (Jonze, 2015). Ian and Deborah Curtis's oddly shaped brick house—curiously, almost exactly the same shape as the body of Curtis's Vox Phantom Special guitar (Cummins, 2010)—is an example of architecture as a vehicle for mapping and locating the self and other in time and space; architecture that actualizes the sublime self and provides a means for the individual—such as a Joy Division fan—to perceive the unique self, no matter how painful, hopeless, and intractable it may be to do so.

Towards an Expanded Definition of Architecture

Deconstructing beauty. In Ennead I.6 'On Beauty,' Plotinus—echoing Plato's *idea of the good*, which he describes in *The Republic*, Book VII, section 518b-d, as *the brightest region of being*—argues that physical objects contain only a *trace* of the higher beauty to which our minds ascend. As generative artist Philip Galanter (2008) asserts, "Art is more than the creation of objects. It is also a progression of ideas with a history and a correspondence to the larger culture" (p. 311). Art historian Stephen Caffey deconstructs Plato's *good* in the paper "Make/Shift/Shelter: Architecture and the Failure of Global Systems." Caffey (2013) argues, "Architectural history must retrofit itself to undo several decades' worth of exclusions and distortions rooted in Euro-American canons of Early Modern, Modern and Post-Modern forms, functions and materials" (para. 1). The responsibilities of Architecture have expanded beyond the hegemony, patriarchy, or brute pragmatism of much of the world's built space.

Another deconstructive take on higher beauty is expressed by painter Ellsworth Kelly (Kelly & Rose, 1979), quoted in his 'Notes from 1969' in a 1979 Stedelijk museum catalogue: "I felt that everything is beautiful, but that which man tries intentionally to make beautiful; that the work of an ordinary bricklayer is more valid than the artwork of all but a very few artists" (p. 32). With similarly democratic modus operandi, architect and theorist Juhani Pallasmaa (2012) in *Eyes of the Skin* pays special attention to the senses other than sight, with particular emphasis

on the haptic. As Goethe said, “The hands want to see, the eyes want to caress”; which Friedrich Nietzsche one-ups with, “The dancer has his ear in his toes” (p. 17). Goethe and Nietzsche’s imagery is extraordinary, even synesthetic; nonetheless there is veracity to their implied democratization of the human sensorium.

This project gives special consideration to beauty’s plurality and the democracy of the senses, an important vantage for the inquiry—particularly with regard to Martin’s studio environment and geographic place, and to Curtis’s writing, rehearsing, performing, and recording spaces and places—as the case study subjects were not only influenced by the way things looked, but also the way they sounded, smelled, felt, and tasted. From Curtis’s Marlboro cigarettes to Martin’s love of Beethoven’s ninth symphony—“Joy is most successfully represented in Beethoven’s ninth symphony and by the Parthenon” (Martin, 1992, p. 153)—from the dryness of New Mexico to the dampness of Northern England; from the touch, sound, and smell of pen on paper or paint-loaded brush on canvas, to the taste of a glass of red wine at a Taos café or a pint in a Manchester pub; from the petrichor after a high desert rainstorm and the glint of wet juniper, thunder still rolling in the distance, to the rustle of a carrier bag full of songs and the echo of footsteps on a frosty night under orange streetlights; the influence of several senses was always at play.

The idea of beauty, although rooted in aesthetics, is also poetic in its effect, particularly with regard to the sublime, and not just restricted to a single dominant sense; rather one is moved and inspired by the world around them through all the senses. The interdisciplinary connections and relational influences of various creative fields are similarly rich, nuanced, and, in some cases, under-appreciated. In *Mind in Architecture: Neuroscience, Embodiment, and the Future of Design*, architect Sarah Robinson (2015) argues in her chapter ‘Nested Bodies,’ “The subtler dimensions, the layers that engage emotions, provoke imagination, empathy and social contact, tend to be invisible, irreducible, and therefore undervalued, overlooked, and even denied” (p. 141). On the other hand, speculative designer Gabriel Esquivel (2012) contends that aesthetic elements can emerge from pragmatic architectural protocols; for example, “quantitative information from structural response analysis can inspire aesthetic elements in the design process” (para. 10). The same can surely be said of poetic elements in Martin and Curtis’s lives and works.

In *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (2001), author and scholar Anthony Vidler looks at the history of the philosophy of built space, the emergence of a

psychological conception of space, and the contemporary practices of genre-breaking architects and artists who work with built space. As the title begins to suggest, Vidler is interested in the distortion, angst, plasticity, potential, and boundarylessness of built space, in both the physical and psychological realms. Although *Warped Space* is largely concerned with urban space, its philosophical and psychological ramifications, and the avant-garde in art and architecture—including discussion of specific urban artists such as Vito Acconci and Rachel Whiteread—Vidler also propounds the idea of “ineffable space” (Vidler, 2001, p. 51). Ineffable space, although still urban—Vidler cites both Freud and Le Corbusier’s awe at the Parthenon—signals “a sublime indifference to and disdain for streets and people alike” (p. 61). The indifference of ineffable space, and the indifference of the modernist proponents of ineffable space, to the built world and its occupants, echoes the sublime indifference of nature to humankind.

The infinite gaze. Martin’s modernist or classicist or romantic search for the ineffable space in painting took the artist to the ineffable space of rural Northern New Mexico where the gaze is led to infinity. Martin’s grids and horizontal bands are rarely, if ever, referred to as baroque, but the artists and architects of the baroque dissolved space by use of the incommensurable in much the same manner as Martin’s grids (Krauss, 1979; Krauss, 1992; Vidler, 2001). Referring to Heinrich Wölfflin, the late nineteenth and early 20th century art historian, on the baroque, Vidler (2001) writes, “An architecture of depth and obscurity had replaced an architecture of surface and clarity.... rifts, breaks and openings representing the relations between the material and metaphysical worlds” (p. 90). The architecture of Martin’s paintings can be read in numerous ways, an essential quality of their paradoxical simultaneity of openness and ineffability.

Much later, at the end of Martin’s life: “The modest last drawing, of 2004, in which a slightly wobbly but nonetheless lyrical Ellsworth Kelly-like ink line follows the contours of a potted plant, speaks with unaccustomed poignancy of what it cost Martin to forsake description of the natural world” (Princenthal, 2015b, p. 133). The look and medium of Martin’s final drawing—untitled, 2004, ink on paper, 3-1/2 x 2-3/4 inches—resonates uncannily with the original stacked plot data display from which Saville’s *Unknown Pleasures* album cover art was derived (Capriola, 2015; A. Glimcher, 2012, p. 243).

Martin’s relationship with nature was not a straightforward one when it came to the work; it was a relationship invested in a sort of phenomenological, if not ontological, abstinence

from the aesthetic, sensorial, and material allures of the socio-natural world, although at the same time directly inspired by Martin's controlled, meditative experience of nature, as described by Woodman (2015) and others. Again, Martin scholars such as Princenthal (2015b), insist that—contrary to Martin's statements on the subject—the work was “unmistakably responsive” to landscape, a conclusion shared by this study (p. 129). Martin's primary objective was satori, not escape *per se*; but the space and remove of a life closer to nature, in a studio of her pared-down making, facilitated Martin's phenomenological and metaphysical goals. As Martin, at the age of eighty, said to author Roberta Kimmel (1991) of Martin's resolve to live in the high desert of Northern New Mexico, and the Galisteo studio in particular, “I could paint just as well in New York, but I am better adjusted out here: open spaces, less traffic,” adding “the life of an artist is completely unmaterialistic,” and, “A painter should try to apply the line of Wordsworth, ‘emotion recollected in tranquility’” (pp. 135–136). And on New Mexico's influence on Martin's work:

I saw the plains driving out of New Mexico and I thought / the plain had it / just the plane / if you draw a diagonal, that's loose at both ends / I don't like circles – too expanding / When I draw horizontals / you see this big plane and you have certain feelings like / you're expanding over the plane (Martin, 1992, 37).

Whether applying a horizon-line of graphite on an ontologically boundless painted ground or applying a Zen-like aphorism to an enrapt audience, lines can be drawn between the material conditions of the studio and environs and Martin's work; art practice characterized by indefatigable rootedness in place and space, structure and site.

A perfect retreat. Martin's Galisteo studio came into being for the artist slowly and painfully over several years. Martin had been evicted in 1977 from her isolated and un-convivial Cuba, New Mexico adobe home (Figure 9) and larger log studio, six miles from the nearest neighbor, and with no electricity or running water, on the Portales mesa, an eight-by-six-mile, thousand-foot-high feature of the desert landscape; at the age of 56, Martin had leased the fifty-acre Cuba property for ten dollars a month and built the structures there herself by hand, with help on the log studio from architect Bill Katz, a mutual friend of artist Robert Indiana's (Gorgon, 1974; Princenthal, 2015a).



Figure 9. Agnes Martin at her house near Cuba, New Mexico (Gorgon, 1974)

Princenthal (2015a) describes the even courses of a wall made from adobe bricks—such as those Martin laid for her one-room Cuba house—as “a kind of physical equivalent to Martin’s hand-ruled painting scaffolds” (p. 180). Princenthal (2015a) also notes that artist Karen Schiff observes—in an unpublished 2005 essay, ‘In/Substantial Constructions in Paint and Adobe: Agnes Martin’—that (in Princenthal’s words) “the mud that covers the adobe bricks, inside and out, softens the surfaces and obscures the underlying grid in a way that is comparable to the atmospheric effects of Martin’s paintings, when seen at a distance” (p.180). Martin built five structures on the Cuba property between 1967 and 1977, and for the first six or seven years there did not paint (Princenthal, 2015a; Woodman, 2015).

After the eviction, Martin moved to Albuquerque, about eighty miles south of Cuba, and rented a live and work storefront space on North 4th Street. While in Albuquerque, Martin hired photographer Donald Woodman to help with the camerawork on a film (which involved two Japanese Kabuki actresses, a pair of hand-pulled, two-wheeled wooden wagons, and high desert

locations around Albuquerque), and, during a flight to Vancouver together, discovered that Woodman had purchased a three-acre property in Galisteo, twenty miles from Santa Fe (Woodman, 2015). Some months later, between shooting and editing the film, Martin announced to Woodman (2015), “I want to build my studio on your property in Galisteo”—Martin had not seen the property—at which point, according to Woodman, he and Martin jumped into her truck and drove the seventy-five miles to Galisteo (p. 37). Galisteo is at an elevation of 6,000 feet, where the New Mexico landscape consists mostly of patchy grassland dotted with small juniper and piñon trees and larger cottonwoods close to water, water such as the Galisteo Creek which runs just to the east of Highway 41; both highway and creek bisect the village, which had a population of around fifty, mostly Hispanic, families in 1977 (Woodman, 2015).

Woodman’s property was on the north edge of town and sat between the highway and the creek “at the end of an unnamed dirt road, which it shared with five other parcels” (p. 39). On that first visit of Martin’s, she and Woodman walked the land, had dinner in Santa Fe, over which they discussed living on the property together, and drove back to Albuquerque; on the drive home, Woodman (2015) remembers Martin saying that her “voices” had told her she could not own property but should live on the Galisteo land, which Martin reiterated the next day: “My ‘voices’ have instructed me to tell you that we are moving to your land in Galisteo” (p. 41). Martin was determined and got what she wanted, in exchange for covering the cost of installing a well and electricity, and paying Woodman’s \$200 monthly mortgage payments, although he retained the title (Woodman, 2015). Martin moved her various vehicles onto the land, “including two yellow pickup trucks and two yellow horse trailers,” (Woodman, 2015). Woodman (2015) also writes of Martin’s Six-Pac camper, which in 1977 was still mounted on the bed of one of the pickup trucks:

The camper accommodated a sink, a stove, and a refrigerator, all of which ran on propane. It also had a fold-down kitchen table, a toilet with a tiny shower, and two beds.

The larger bed extended over the truck cab, and the other was formed from the small bench in the kitchen (pp. 42–43).

Martin lived in the camper (shared at first with Woodman until he moved into a tipi on the property; the author of this document remembers seeing the tipi still there ten years later)—subsequently removed from the truck and encased in adobe with holes corresponding to the camper’s windows—while the studio and house were built; Martin made the adobe bricks from mud and straw, each weighed about 35 pounds; the walled-in camper was still on the property

and one of five permanent structures when Sachs (2001) visited Galisteo more than two decades later; the tipi was gone by then (Fischer, 2000; A. Glimcher, 2012).

The limitations of discrete aesthetic categorizations. When analyzing a painting by Martin and a song by Curtis, for example, it is useful to look at similarities and dissimilarities between architecture and painting and architecture and music, acknowledge the limitations of discrete aesthetic categorizations and, through the process of comparison, begin to unpack the relationships between architecture as a phenomenological expression of and ontological agent for change of site, structure, and space, a Martin painting as phenomenological expression of and ontological agent for change of site, structure, and space, and a Curtis song as phenomenological expression of and ontological agent for change of site, structure and space.

But, first, of all, what is architecture, and what are painting and music in relation to architecture, and do the qualitative interpenetrations between forms, techniques, and mediums provide deeper critical and theoretical insights into architecture, painting, and music? Also, with regard to technique and craft—i.e., the design and construction of a painting, a song, a performance, or a building—what is the absolute domain of technique or the rigor of craft? Is the innate architecture that is expressed through Ian Curtis, for example, or Joy Division and its music, craft, showmanship, both, neither, or something else? And did both Martin and Curtis seek a place solution, including adaptation of the environments that each sought?

The activity of architecture is an intellectual structure, i.e., conceptual organization, as is the architecture of a song, performance, or film, or the architecture of a painting or drawing (Unwin, 2003). Another commonality of architecture, painting, and music is poetry: built works, works of art, and songs contain poetry, poetic elements, or poetics in the Aristotelian sense of wondrousness (Bachelard, 1994; Groys, 2010; Sachs, n.d.). Poetry is condensed life; architecture can be poetic and is also condensed life; architecture also incorporates life and can be transcendent; the poetry of architecture can sometimes be analyzed and sometimes defies analysis (Unwin, 2003). On a phenomenological level, painting is constrained by the dimensions of a canvas but is not ruled by gravity in the way that architecture is; for example, Martin rotated her paintings ninety degrees after painting them—vertical lines on the canvas are now horizontal; music is mostly aural, and although music may surround us and can be ‘inside’ our heads and felt by our bodies, we are inside and a part of architecture; furthermore, architecture is

not confined to one sense, though, arguably, neither are painting or music (Pallasmaa, 2012; Princenthal, 2015; Unwin, 2003).

When applying phenomenological data analysis methods, such as hermeneutics, to decode paintings and songs in service of a better understanding of an enhanced or expanded definition of architecture, it may be useful to consider painting as identification—expression, not representation—of place, with architecture as anthropomorphic agent; and music as identification—expression, not representation—of place, with architecture as anthropomorphic agent (Huberman & Miles, 1994). Architecture may also be viewed through this critical and reflective lens: Architecture as identification of place—expression, not representation—of place, with architecture as anthropomorphic agent (Unwin, 2003).

Martin's work is not representational, but an analysis of a painting of clouds, for example, such as John Constable's untitled seascape raincloud study, circa 1824–28 (painted in oil on paper, mounted on canvas, and measuring 9 x 12 inches), may evince the architecture of clouds, the architecture of a painting, the architecture of the activity of painting, the architecture of the painter, or the architecture around the painter (Thornes, 1999). All this from a single painting, aided by what we know of the practice of painting and the natural and built environments in which the practice of painting takes place. The painting-object is a coded memory of all these things and can be broken down into its critical component parts within a theoretical frame; likewise, a Martin painting or a Joy Division song.

Estrangement, death, and rebirth. It is widely agreed that Curtis's visionary projection and reflection of his own specific time and place, coupled with Joy Division's resultant fandom, image, and music, helped reboot Manchester, “a city that changed its face inside a decade” (Morley, 2016, p. 278), in large part through the connotational codes and romantic mental image of the place generated by Joy Division's songs, an image strikingly enhanced by Curtis's tragic life and death, which further fed the semiotics. Morley (2016) writing of a time when Curtis was still alive, yet whose lyrics were redolent of darkly foretold tragic endings:

I recognized from songs that were abstract, grandiose and gothic the landscape they were describing – my local area. In a guitar lick or a drum pattern or Ian singing about the blood of Christ, you'd go, 'Oh, it's Stockport!' 'There are the hills outside Macclesfield,' 'That's the sound of Salford drizzle,' 'There's time hanging limp in the still air above Manchester' 'What strange places one wakes up in' (p. 109).

Vidler (2001) advances the argument for the psychological affect, or psychogeography, of urban built space:

A common and often explicit theme underlying the different responses of writers and social critics to the big cities of the nineteenth century might be found in the general concept of “estrangement”: the estrangement of the inhabitant of a city too rapidly changing and enlarging to comprehend in traditional terms; the estrangement of classes from each other, of individual from individual, of individual from self, of workers from work. These refrains are constant from Rousseau to Marx, Baudelaire to Benjamin. The theme, a commonplace of romantic irony and self-inquiry and the leitmotiv of the Marxist critique of capital, was understood in both psychological and spatial terms.... the physical fabric of the city was identified as the instrument of a systematized and enforced alienation (p. 65).

Given the evidence, it is not unreasonable to propose that the gothic grandiosity of Curtis’s songs emerged not strictly from the mind of the artist, or in a vacuum, but rather from the decrepit architecture and infrastructure of Manchester that Curtis experienced almost every day of his life in the late 1970s. The sublime, romantic tone of Curtis’s songs, just as with Martin’s paintings, is also part of a long tradition of admiration for, and awe at, the ineffable power of nature—nature that is beyond, encompasses, outlives, and consumes architecture—and the tragic and epic proportions of the human condition with regard to the transience and relative fragility of human-made architectures.

Architectural atmospheres and unanswered questions. Architect Juhani Pallasmaa writes:

Atmosphere, ambience, and mood are rarely discussed among architects or in schools of architecture, as architectural theorizing, education, and criticism tend to focus on space, form, structure, scale, detail, and light. Only during the past two decades has an experiential view begun to replace the formal understanding of this art form (Böhme et al., 2014, p. 19).

Pallasmaa describes some of the science behind increased interest in an experiential view and the importance of architectural atmospheres:

The recent discovery of ‘mirror neurons’, which make us unconsciously mimic others or even experience their physical sensations, suggests the quality in our neural system that

makes such mimetic and emotive mirroring possible.... As we enter a space, the space enters us, and the experience is essentially an exchange and fusion of the object and subject.... Similarly, atmosphere is an exchange between the material or existent properties of the place and our immaterial realm of projection and imagination.... Atmosphere is the overarching perceptual, sensory, and emotive impression of space, setting, or social situation (Böhme et al., 2014, p. 20).

Pallasmaa's theory of architectural atmospheres is also convincingly applicable to painting or music and allows for pertinent linkages between the three disciplines. It also goes some way to answering the question of how both Martin and Curtis sought a place solution, including adaptation of the environments that each sought.

However, not all questions about an enhanced definition of architecture can be fully answered in this document. Such questions that pertain to the research, and the case study subjects in particular, might include: What is the architecture of Martin's writings? What is the architecture of Curtis's lyrics? The tiny painting that would materialize in Martin's mind as the artist lay in bed waiting for inspiration, where would such a thumbnail be formed in the architecture of the brain (which cortex, for example)? What is the architecture of neurochemistry, the architecture of the disordered brain, the architecture of psychiatric diagnoses, architecture in Saskatchewan (where Martin was born), architecture in Teacher's College (where Martin went to college)? Can the role of the natural environment as it relates to the human-designed environment be problematized across the analyses?

To return to the automotive example of the Citroën DS—classic car as embodiment of an enhanced definition of architecture—is the DS the same architecturally on the designer's table, the assembly line, the showroom floor, the street, and the garage? Are the buildings in which Curtis worked still standing, and what are their site, structural, and spatial characteristics? How might the scholarship on the 10th Street, New York City studio and building (not far from Martin's studio and building) in which the painters Willem de Kooning, Robert Rauschenberg, and Jasper Johns worked in the 1950s inform the study? What is the relationship between the 'bearability' of architecture and the paintings of Martin and the songs of Curtis: can gestures of creative expression mitigate the negative impact of the designed and built environment for the artist, the musician, the viewer, or the listener? For example, 'filth and fury' might characterize the early studio spaces of Picasso in Paris, Les Maudits, and all of the artists who spent time in heated cafes when their unheated studios were too cold to bear.

What can be learned from the documentary *The Architect and the Painter* about the home and studios of designers and artists Charles and Ray Eames? Regarding the importance of access to the natural environment in the studio experience, how would the differences in access to nature in the various stages of Martin and Curtis's creative lives be characterized? Is there a correlation between inside-outside and self-other? Fan fiction and fan art abound in contemporary society; what form might 'fan architecture' take in relation to Martin or Curtis? How might a student born in the year 2000 who sees the Joy Division album *Unknown Pleasures* as an inspiration for a Montreal Art Park architecture use various forms of architecture to access Curtis's music?

With regard to the architecture of scholarly appropriation what is excluded, what is included, and why? What is truncated and distorted, what is mentioned in passing? Is architecture one of an infinite number of permutations? What is an effective filtering process for the bilateral relationships between artists and ecologies? First Hypothesis: something the two case study subjects have in common is 'mental illness' and their work reflects that in various ways; if a major force is architecture, why did everyone who inhabited these sites, spaces, and structures not become a 'mentally ill' artist? Was Martin aware of Curtis or Curtis aware of Martin? Paradigms and madness: what are the architectures and ecologies of obsession?

Modernism's legacy. Too much should not be made of facile similarities; architecture and fine art are not the same process, practice, or result (Hosey, 2016). As scholar Sylvia Lavin (2011) writes in *Kissing Architecture*, "Architecture's original sin was that it could not tell stories in the manner of poetry and painting" (p. 10); architecture was not part of Marxism's 'superstructure.' But perhaps Lavin's claim is false, not only in the case of architecture created prior to the supposed tyranny of Corbusian modernism, but also for the many modernist houses since Corbusier that do tell stories. Nonetheless, Lavin's thesis is interesting inasmuch as it posits that although modernism provided a temporary solution to architecture's inferiority complex—because suddenly no one was *interested* in telling stories—it became apparent that architecture did not have the freedom from capital afforded by a new form of cultural privilege: "The glorious stance of the rejecting, angry avant-gardist in need of nothing but a paintbrush" (Lavin, p. 11). According to Lavin, the mechanism of architecture's perceived inadequacy, compared to modern painting's cultural-financial freedom, led to the return of architecture's

envy of the fine arts. Lavin's thesis is useful to the study inasmuch as it helps to explain modern architecture's alternating resistance to, attempts at, and co-option of art.

In addition to Lavin, others, including the essayist Clement Greenberg, supporter of abstract expressionism and despiser of kitsch, argue that modernity—the once avant-garde project, perhaps now struggling to maintain its hegemony—is purposefully banal, insipid, and devoid of emotion. Lavin (2011) holds: “For Greenberg, the proof that the spirit of modernity was revealed when the viewer's response to an object was purely and laboriously cognitive without affect” (p. 18). This study takes issue with both Greenberg and Lavin with regard to their assertions of a cold, detached modernism. Although such a phenomenon does exist, evidence for a counter argument includes the spiritually affecting emotion of modernist works such as Martin's paintings or Charles and Ray Eames's built spaces or design objects.

Music journalist Paul Morley (2016) writes about the transformation of 1976 Manchester from, “A city falling apart, moaning and groaning under Victorian clouds the colour of limbo, still covered in war dust, streets seemingly weakly lit by gas,” to the financially and architecturally upgraded Manchester of 30 years later (with music scene as modifier, beginning with 1970s and 1980s punk and postpunk bands like Joy Division): “filled, splendidly and somehow sadly, because what is modern is also sort of mundane, with light, lofts, steel, glass, and sophistication” (p. 49). As writer, critic, and co-editor of *Frieze* magazine Dan Fox (Bracewell et al., 2007) says of the cover art for *Closer* in the book *Peter Saville Estate 1–127*, “Encouraged by seeing Philip Johnson's designs for the AT&T building in New York—a skyscraper with a broken pediment—Saville's design for *Closer* marked a shift away from an industrial aesthetic towards one more neo-Classical in character” (Joy Division *Closer*, para. 1). This trajectory of a nuanced modernism, informed and augmented by earlier epochs, passed through both Martin and Curtis, who in turn added their contributions to modernism's perpetual shape-shift through history by way of both attrition and accretion.

Proliferation, postproduction, and the new modernity. Bourriaud (2007) finds a kinship between artist and merchant—artist as merchant:

When Marcel Duchamp exhibited a bottle rack in 1914 and used a mass-produced object as a ‘tool of production,’ he brought the capitalist process of production (working on the basis of accumulated labor) into the sphere of art, while at the same time indexing the

role of the artist to the world of exchange: he suddenly found kinship with the merchant, content to move products from one place to another (p. 23).

Although these ‘places,’ between which art products move, are either architectural or architecturally framed—either in the physical sense or in the digital sense of virtual place—the movement and commerce of ideas that accompany and spin off the products of commerce are also mobile situations of conceptualization, production, and consumption; as ontologically viable as they are phenomenological.

‘Altermodern’ is a portmanteau word coined by Bourriaud for the title of Tate Britain's fourth triennial in 2008; alter refers to multiplicity and otherness, and Bourriaud combines it with the word ‘modern’ to express the idea that Postmodernism is over and we do not know what is coming next (Tate, 2008).

Artists are looking for a new modernity that would be based on translation: What matters today is to translate the cultural values of cultural groups and to connect them to the world network. This ‘reloading process’ of modernism according to the twenty-first-century issues could be called altermodernism, a movement connected to the creolisation of cultures and the fight for autonomy, but also the possibility of producing singularities in a more and more standardized world (Bourriaud, 2005).

In relation to altermodernism, Bourriaud also talks about viatorisation—from the Latin *viator*, ‘traveller,’ meaning ‘to set into motion’ (Tate, 2009)—an important concept also to this study’s interpretation of postproduction; for example, Martin’s paintings, and Curtis’s songs, and their posthumous reiterations are in motion from inception, propelled inexorably forwards and outwards, via physical and information architectures through the agency of display, performance, and storage; after which such paintings and songs may be retouched, appropriated, copied, remixed, sampled, covered, referenced, bought, sold, fed into other disciplines, transmogrified; and repeat (Bourriaud, 2007).

In a world of emancipated aesthetics, freed from the shackles of first-generation, first person perfectionism and authenticity, the makers and sellers of the Martin exhibition tote bag, Joy Division album cover art, or Curtis T-shirt all benefit from an increasingly omnivorous and egalitarian marketplace. However, it is unclear whether Groys’s (2010) vision of a paradigm shift of aesthetics away from elitist hierarchies and cultural mediators, such as the art world, will apply to painting, music, and architecture alike. Nonetheless, the postproduction world Groys evinces does imply the artist as object or reflective, reified thing, as in the title of filmmaker and

writer Hito Steyerl's (2012) essay, 'A Thing Like You and Me,' in which Steyerl describes Bowie as an example of this phenomenon (Bourriaud, 2007; Groys, 2010). Again, the artist as object is to the benefit of postproduction purveyors of Martin and Curtis—both were iconic, mythical, and spiritually affecting and effective as artists—their product now perused and purchased in cathedral-like museums or online from the comfort of home. At the same time, the purveyors of Martin's New Mexico and Curtis's Manchester have, to some degree, moved on beyond the ontological reach of Curtis or Martin; in the case of Manchester, now gentrified to the point that one project, City of Trees, plans to plant three million trees in Greater Manchester, one per person who lives there (Kinver, 2017).

CHAPTER VII

CONCLUSIONS

The artist's studio is a place of light and space, shadows and dust, and touch, sound, and smell; a somatic, sensory world, a phenomenological cabinet of curiosities, an ontological hall of mirrors, a metaphysical chamber of the eternal present moment, sometimes vast, sometimes tiny, sometimes monastically clean and sparse, sometimes filthy and squalid, and sometimes crammed with all manner of objects and devices for the successful production of art or the general detritus of art and life (Pallasmaa, 2012). Such a multi-sensory or 'sensthetic' realm (Nanda, 2005) is a treasure trove of strangeness, surprise, and freedom of thought—a crucible of newness—in both objects and ideas. It has long been assumed that artists must suffer for their art; the romantic, even fetishized, notion of the tortured artist is prevalent in literature and film and is widely perceived as the ethos of art practice (Bailey, 2003; Ludwig, 1995): The artist at work in the freezing nineteenth-century Parisian garret of Giacomo Puccini's opera *La bohème*, for example; the damp Martello tower of James Joyce's *Ulysses* in First World War-era Dublin; a coldwater loft in 1960s SoHo, New York; or a bedroom floor or cramped kitchen table. Often, the artist seeks to improve the conditions of their studio; cognitive psychologists refer to a subject's motivation beyond basic needs towards full potential or self-actualization as metamotivation (Maslow, 1970).

Although, statistically, artists will more likely suffer from depression and other psychological disorders in their lifetimes than the general population (Bailey, 2003; Ludwig, 1995), cognitive psychologists have discovered that a generally positive state of mind leads to more frequent creative or inspiration events; and external environmental factors, such as those provided by built space, may foster either positive or negative states; in other words, an activated positive affect (PA) can be augmented or triggered by improvement of environmental factors such as better lighting, more space, lower decibels, or a more comfortable temperature range in the artist's studio (Sussman, 2007; Thrash & Elliot 2004). Improvements to the built environment as both a locus of creativity and salutogenic space—one that promotes health and wellbeing (Antonovsky, 1979)—particularly improvements that increase PA, can thus be said to help artists be more inspired and therefore more creative or productive.

But the peace of mind—or 'no mind'—that can foster inspiration is not always easy for an artist to secure (such was the case for both Martin and Curtis) and may have nothing to do

with the pros and cons of the studio space; besides which, one artist's pros may be another artist's cons (Albright, 2015; Carver & White, 1994). For example, historically, when selecting or setting up his own studio, the author of this document has shied away from the filth and the fury of a space such as Joy Division's rat infested and trash-strewn rehearsal space at TJM's in Manchester, or Bacon's Reece Mews, London studio, filled with accreted strata of detritus from years of obsessive art production (Cummins, 2010; Edwards & Ogden, 2001), in favor of a space more like Martin's sparse Galisteo studio, or Curtis's ordered Macclesfield writing room (D. Curtis, 1995; Kimmel, 1992).

Though it can be hypothesized that the majority of visual artists would prefer a bright, open, quiet, studio with plentiful natural light—to judge by documentary evidence, such as photographs of successful artists' studios—there are also many exceptions to such a thesis (Amirsadeghi, & Eisler 2013; Laurence, 2013). Cases in point are Warhol's Factory studios in New York City: busy, messy, noisy workspaces—Warhol claimed to prefer working with loud music, as it blocked out unwelcome thoughts—with little or no natural light (windows covered in foil at The Silver Factory, for example); other artists want small spaces—Leonardo da Vinci said that large spaces distract the mind and small ones disciplined it—or, in the case of some who make computer-based art, for example, small, *dark* spaces; and another group of artists have no fixed abode or no requirement for a studio in the conventional sense—Andrew Wyeth, for example, claimed to prefer fields and other people's attics and cellars (Comenus, n.d.; Gage, 2011; Gray, 1970). Or there are the rough and ready spaces where musicians hone or trade their craft, such as Joy Division's rehearsal rooms and performance venues of the 1970s and 1980s.

The two sides of Joy Division's first album *Unknown Pleasures* were called 'Inside' and 'Outside'; the UK music magazine *Sounds* reviewed the album with the headline 'Death Disco' (I. Curtis, Hook, Morris, & Sumner, 1979; D. Curtis, 1995). As, Deborah Curtis observed, "The reviews increasingly began to dwell on Ian's distinctive dance [Figure 10]. To me it was just part of the act and I saw my role as looking after the actor at home. I tried to provide a steady background for him to depend on—a shelter" (Cummins, 1979c; D. Curtis, 1995, pp. 85–86). At that time, Deborah and Ian Curtis lived in their oddly-shaped terraced house in Macclesfield, 20 miles south of Manchester; Curtis still worked as an Assistant Disablement Resettlement Officer at the Employment Exchange in Macclesfield and was sent on a course to learn about epilepsy, a condition that some of Disablement Resettlement's clients suffered from and that influenced Curtis's unique dancing style; Curtis had his first epileptic seizure on December 27, 1978, some

time after which he took the drugs Carbamazepine, Phenobarbitone, Phenytoin Sodium, and Valproate, whose side effects included slurred speech, dizziness, confusion, gum overgrowth, drowsiness, clumsiness, and excitement (D. Curtis, 1995). Although, as with Martin, built space was only one of innumerable known and unknown, inside and outside, states, statuses, and architectures that affected Curtis and his work, everyone who has ever listened to a Joy Division song or looked at a Martin painting has experienced and been changed to some degree by space and place through art; a transformation evinced by the architecture of paintings, the architecture of songs, the spaces in which art objects are created or experienced, and the power of art production to transform those spaces.



Figure 10. Ian Curtis performing with Joy Division at Queen's Hall, Leeds (Cummins, 1979c)

REFERENCES

- Abrams, M. H. (1961, December). [Review of the book *The imagination as a means of grace: Locke and the aesthetics of romanticism*, by E. L. Tuveson]. *Modern Language Notes*, 76(8), 880–885.
- Acconci, V., & Holl, S. (2000). *Storefront for art and architecture*. Ostfildern, Germany: Hatje Cantz.
- Ackermann, M., Barker, R., Baas, J., Bryan Rosenberger, C., Fer, B., Fritsch, L.,... Trockel, R. (2015). *Agnes Martin*. Morris, F. & Bell, T. (Eds.). New York, NY: D.A.P.
- Adam, H., Bauman, B., Haldemann, M., & Hauser, F. (2011), *Architektur musik*. (L. Ocker & S. Thomas Trans.) Zurich, Switzerland: Niggli.
- Adams, J. L. (1979). *Conceptual blockbusting*. New York, NY: Norton.
- Adamson, G., Alpers, S., Art & Language, Baldessari, J., Bellony-Rewald, A., Bergstein, M.,... Wood, J. (2010). *The studio reader: On the space of artists*. M. J. Jacob, & M. Grabner (Eds.). Chicago, IL: University of Chicago.
- Agency [Def. 2]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/3851?redirectedFrom=agency#eid>.
- Alberro, A., Allen, J., Alpers, S., Barthel, A., Bergstein, M., Blazwick, I.,... Zarrilli, P. (2012). *The studio*. J. Hoffman (Ed.). Cambridge, MA: MIT.
- Albers, J. (1975). *Interaction of color*. New Haven, CT: Yale University. (Original work published 1963)
- Albright, T. D., Arbib, M., Eberhard, J. P., Farling, M., Gallese, V., Gattara, A.,... Robinson, S. (2015). *Mind in architecture: Neuroscience, embodiment, and the future of design*. S. Robinson & J. Pallasmaa (Eds.). Cambridge, MA: MIT.
- Alexander, C., Angel, S., Fishdahl-King, I., Ishikawa, S., Jacobson, M., & Silverstein, M. (1977). *A pattern language*. New York, NY: Oxford University.
- Alison, A. (1821). *Essays on the nature and principles of taste*. Hartford, CT: George Goodwin and Sons.
- Alloway, L., Martin, A., & Wilson, A. (1976). *Agnes Martin*. Philadelphia, NJ: Institute of Contemporary Art, University of Pennsylvania.

- Amacher, M., Brewster, M., Cage, J., Denari, N., Fullman, E., Holl, S.,...Novak, M. (1994). *Architecture as a translation of music*. E. Martin (Ed.). New York, NY: Princeton Architectural.
- Amirsadeghi, H., Blazwick, I., Cork, R., & Morton, T. (2012). *Sanctuary: Britain's artists and their studios*. H. Amirsadeghi (Ed.). London, United Kingdom: Thames & Hudson.
- Amirsadeghi, H., Genocchio, B., Godfrey, M., & Storr, R. (2013). *Art studio America: Contemporary artist spaces*. H. Amirsadeghi (Ed.). New York, NY: Thames & Hudson.
- Anastas, R., Cooke, L., Crimp, D., Hudson, S., Katz, J. D., Leonard, Z.,...Wagner, A. M. (2011). *Agnes Martin*. L. Cooke, K. Kelly, & B. Schröder (Eds.). New Haven, CT: Yale University.
- Ancher, G., Chow-Morris, K., Lutz, J., Muecke, M., Mahvash, K., Roe, G.,...Zhang, Y. (2007). *Resonance: Essays on the intersection of music and architecture*. Ames, IA: Culcidae.
- Anthropomorphic [Def. 1b]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/8446?redirectedFrom=anthropomorphic#eid>
- Antonovsky, A. (1979). *Health, stress and coping*. San Francisco: Jossey-Bass.
- Architecture [Def. 1 & 5]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/10408?rkey=x0Czau&result=1#eid>
- Astor, T., Atencio, T., & Edenbrow, J. (Producers), & Gee, G. (Director). (2007). *Joy Division* [Motion picture]. United Kingdom: Hudson Productions.
- Avatar. (n.d.). In *new Oxford American dictionary online* (3rd ed.). Retrieved from <http://www.oxforddictionaries.com/definition/english/avatar>
- d'Avignor, L. (Producer & Director). (2015). *Agnes Martin: Between the lines*. Germany: Leon d'Avigdor Film.
- Bachelard, G. (1994). *The poetics of space*. (M. Jolas, Trans.) Boston, MA: Beacon. (Original work published in 1958)
- Badovinac, Z., Fang, H., Foster, H., Groys, B., Heiser, J., Lu, C. Y.,... Verwoert, J. (2010). *What is contemporary art?* J. Aranda, B. K. Wood, & Vidokle, A. (Eds.). Berlin, Germany: Sternberg.

- Bailey, D. (2003). The 'Sylvia Plath' effect. *Monitor on Psychology*, 34(10), 42–43.
Retrieved from <http://www.apa.org/monitor/nov03/plath.aspx>
- Ball, L. J., Marsh, J. E., Litchfield, D., Cook, R. L., & Booth, N. (2015). When distraction helps: Evidence that concurrent articulation and irrelevant speech can facilitate insight problem solving. *Thinking and Reasoning*, 21, 76–96.
- Beaty, R. E., Nusbaum, E. C., & Silvia, P. J. (2014). Does insight problem solving predict real-world creativity? *Psychology of Aesthetics, Creativity, and the Arts*, 8, 287–292.
- Belcove, J. L. (2003, July). The age of Agnes. *W*, 96–103.
- Bellony-Renwald, A., & Peppiatt, M. (1982). *Imagination's chamber: Artists and their studios*. Boston, MA: Little, Brown and Company.
- Benedikt, M., Becker, D. A., Brown, B. J., Brown, D. P., Chan, Y. -B., Chapman, M.,...Variego, J. (2014). *Center 18: Music in architecture–architecture in music*. M. Benedikt (Ed.). Austin, TX: Center for American Architecture and Design.
- Betsky, A., & Adigard, E. (2000). *Architecture must burn: Manifestos for the future of architecture*. New York, NY: Thames & Hudson.
- Bifo, F. B., Chukhrov, K., Diederichsen, D., Engel, A., Gillick, L., Holert, T.,...Steyerl, H. (2011). *Are you working too much? Post-Fordism, precarity, and the labor of art*. J. Aranda, B. K. Wood, & A. Vidokle (Eds.). Berlin, Germany: Sternberg.
- Bloem, M, Franz, E., Martin, A., Stevens, M., & Wilson, A., 1991. *Agnes Martin: Paintings and drawings 1974–1990*. Amsterdam, Netherlands: Stedelijk Museum.
- Böhme, G., Borch, C., Eliasson, O., & Pallasmaa, J. (2014). *Architectural atmospheres: On the experiences and politics of architecture*. G. Böhme (Ed.). Basel, Switzerland: Birkhäuser.
- Bourriaud, N. (2002). *Relational aesthetics*. (S. Pleasance, F. Woods, & M. Copeland Trans.) Dijon, France: Réel.
- Bourriaud, N. (2007). *Postproduction*. (J. Herman, Trans.) New York, NY: Sternberg.
- Bowden, E. M. (1997). The effect of reportable and unreportable hints on anagram solution and the aha! experience. *Consciousness and Cognition*, 6, 545–573.
- Bowden, E. M., Jung-Beeman, M., Fleck, J., & Kounios, J. (2005). New approaches to demystifying insight. *Trends in Cognitive Sciences*, 9, 322–328.
- Bracewell, M., Bradley, S., Fox, D., Gillick, L., Gontarski, S., Grünfeld, T.,...Wilcox, T.

- J. (2007). *Peter Saville estate 1–127*. H. Munder (Ed.). Zurich, Switzerland: JRP | Ringier.
- Brenneman, J. (n.d.). *Agnes Martin gallery*. Retrieved from:
<http://harwoodmuseum.org/collections/agnes>
- Bruner, J. (1966). *On knowing: Essays for the left hand*. Cambridge, MA: Harvard University.
- Bryant, L. R. (2014). *Onto-cartography: An ontology of machines and media*. Edinburgh, United Kingdom: Edinburgh University.
- Burke, E. (1997). *The writings and speeches of Edmund Burke: Volume I: The early writings*. New York, NY: Oxford University.
- Burnham, D. (n.d.). Immanuel Kant: Aesthetics. *Internet Encyclopedia of Philosophy*. Retrieved from <http://www.iep.utm.edu/kantaest/>
- Butler, C., Colomina, B., Cook, R., Morsiani, P., Smith, T., & Wigley, M. (2005). *Andrea Zittel: Critical Space*. Munich, Germany: Prestel.
- Byron, G. G. (n.d.). Lord Byron (George Gordon). *The Poetry Foundation*. Retrieved from <http://www.poetryfoundation.org/bio/lord-byron>
- Caffey, S. (2013). Make/shift/shelter: Architecture and the failure of global systems. *Architectural Histories*. London, United Kingdom: Ubiquity Press. Retrieved from <http://journal.eahn.org/articles/10.5334/ah.av/>
- Cage, J. (1976). *Silence: Lectures and writings by John Cage*. Middletown, CT: Wesleyan University.
- Cage (n.d.). Manuscripts. *John Cage unbound: A living archive*. New York, NY: John Cage Trust & New York Public Library. Retrieved from <http://exhibitions.nypl.org/johncage/manuscripts>
- Capriola, A. (2015). The history of Joy Division’s “Unknown Pleasures” album art. *The Collected Works of Adam Capriola*. Retrieved from <http://adamcap.com/2011/05/19/history-of-joy-division-unknown-pleasures-album-art/>
- Camnitzer, L., Gillick, L., Groys, B., Holert, T., Moreno, G., Oroza, E., von Osten, M.,...Szewczyk, M. (2009). *E-flux journal reader 2009*. J. Aranda, B. K. Wood, & Vidokle, A. (Eds.). Berlin, Germany: Sternberg.
- Canning, I., Corbijn, A., Curtis, D., Eckert, T., Francke, L., Fukasawa, M.,...Wilson, T. (Producers) & Corbijn, A. (Director). (2007). *Control*. United States: Weinstein.
- Carson, S. H., Peterson, J. B., & Higgins, D. M. (2003). Decreased latent inhibition is

- associated with increased creative achievement in high-functioning individuals. *Journal of Personality and Social Psychology*, 85, 499–506.
- Carver, C. S., & White, T. L. (1994). Behavioral inhibition, behavioral activation, and affective responses to impending reward and punishment: The BIS/BAS scales. *Journal of Personality and Social Psychology*, 67(2), 319–333. Retrieved from http://www.subjectpool.com/ed_teach/y4person/2_goals/Carver_BISBAS_JPSP-67_319-333.pdf
- CED (2017). CED Lecture series: Mason White. Retrieved from <http://ced.berkeley.edu/events-media/events/ced-lecture-series-mason-white-1>
- Champion, S. (1990). *And god created Manchester*. Manchester, United Kingdom: Wordsmith.
- Chapman, H. P., Cole, M., Gotlieb, M., Melion, W. S., Pardo, M., & Wood, C. S. (2005). *Inventions of the studio, Renaissance to Romanticism*. M. Cole & M. Pardo (Eds.). Chapel Hill, NC: University of North Carolina.
- Christiansen, J. (2015, February 18). Pop culture pulsar: Origin story of Joy Division's Unknown Pleasures album cover. *Scientific American*. Retrieved from <http://blogs.scientificamerican.com/sa-visual/pop-culture-pulsar-origin-story-of-joy-division-s-unknown-pleasures-album-cover-video/>
- Chronicle, E. P., MacGregor, J. N., & Ormerod, T. C. (2004). What makes an insight problem? The roles of heuristics, goal conception, and solution recoding in knowledge-lean problems. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 30, 14–27.
- Codrington, A., Daniel, D., Jenkins, B., Kourlas, G., Spector, N., Sudjic, D., & Taylor, M. C. (2004). *Singular forms (sometimes repeated): Art from 1951 to the present*. L. Dennison & N. Spector (Eds.). New York, NY: Guggenheim Museum.
- Coles, A., & Judd, D. (2010). *Donald Judd: A good chair is a good chair*. Nigel Prince (Ed.). Birmingham, United Kingdom: Ikon Gallery.
- Colman, J. (2003). Locke's empiricist theory of the law of nature. *The Philosophy of John Locke: New Perspectives*. P. R. Anstey (Ed.). New York, NY: Routledge.
- Comenus, G. (n.d.). Andy Warhol chronology. *Warholstars*. Retrieved from <http://warholstars.org/chron/contents.html>
- Cooke, L., & Govan, M. (2003). *Dia: Beacon*. New York, NY: Dia Art Foundation.

- Costello, T. M. (2013). *The British aesthetic tradition: From Shaftesbury to Wittgenstein*. Cambridge, United Kingdom: Cambridge University.
- Cotter, H. (1998). Agnes Martin. *Art Journal*, 57(3), 77–80.
- Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches*. Thousand Oaks, CA: Sage.
- Critical theory [Def. 3c]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/44592?redirectedFrom=critical+theory#eid7819370>
- Critical theory. (n.d.). In *new Oxford American dictionary online* (3rd ed.). Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/critical-theory?q=critical+theory
- Crosthwaite, P. (2014). Trauma and degeneration: Joy Division and pop criticism's imaginative historicism. In R. Carroll & A. Hansen (Eds.), *LitPop: Writing and Popular Music* (125–40). Farnham, United Kingdom: Ashgate. Retrieved from http://www.research.ed.ac.uk/portal/files/19018394/Crosthwaite_Pop_Criticism_chapter.pdf
- Cummins, K. (Photographer). (1979a). *Ian Curtis Kevin Cummins* [digital image]. Retrieved from <http://www.thetimes.co.uk/tto/magazine/article2795269.ece#tab-4>
- Cummins, K. (Photographer). (1979b). 'They were complaining about the cold' ... *Joy Division, by Kevin Cummins, on the Princess Parkway, Hulme, Manchester, 6 January 1979* [Digital image]. Retrieved from <https://www.theguardian.com/artanddesign/2011/oct/02/photograph-kevin-cummins-best-shot>
- Cummins, K. (Photographer). (1979c). *Ian Curtis Futurama Festival, Queen's Hall, Leeds, 1979. Ian Curtis Queen's Hall, Leeds, 1979* [Digital images]. Retrieved from http://www.enkiri.com/joy/pics/ic_leeds79_futu1.html and http://www.enkiri.com/joy/pics/ic_leeds79_qu_ha1.html
- Cummins, K. (2009). *Manchester: Looking for the light through the pouring rain*. London, United Kingdom: Faber.
- Cummins, K. (2010). *Joy Division*. New York, NY: Rizzoli.
- Curry, E. (2009, February 5). *Weave IV*. Retrieved from <http://sculptress->

studio.blogspot.com/2009/02/weave-iv.html

- Curtis, I (Songwriter). (1980). *An early version of Love Will Tear Us Apart. Curtis played with variations of 'your', 'this', and 'the bedroom' in earlier drafts Photograph: PR* [Digital image]. Retrieved from <https://www.theguardian.com/music/2014/oct/12/ian-curtis-so-this-is-permanence-joy-division>
- Curtis, D. (1995). *Touching from a distance: Ian Curtis and Joy Division*. London, United Kingdom: Faber.
- Curtis, D. (2014). Foreword by Deborah Curtis. In D. Curtis & J. Savage (Eds.), *So this is permanence: Joy Division lyrics and notebooks* (vii–xi). San Francisco, CA: Chronicle.
- Curtis, I. (2014). *So this is permanence: Joy Division lyrics and notebooks*. D. Curtis & J. Savage (Eds.). San Francisco, CA: Chronicle.
- Curtis, I., Hook, P., Morris, S., & Sumner, B. (1979). [Recorded by Joy Division]. *Unknown Pleasures* [Vinyl record]. Manchester, United Kingdom: Factory.
- Curtis, I., Hook, P., Morris, S., & Sumner, B. (1980). [Recorded by Joy Division]. *Closer* [Vinyl record]. Manchester, United Kingdom: Factory.
- Damon, S. F. (2013). *A Blake dictionary: The ideas and symbols of William Blake*. Hanover, NH: Dartmouth College.
- Davidson, J. E. (2003). Insights about insightful problem solving. In J. E. Sternberg & R. J. Sternberg (Eds.), *The psychology of problem solving* (149–175). New York, NY: Cambridge University.
- Davidson, J. E., & Sternberg, R. J. (1984). The role of insight in intellectual giftedness. *Gifted Child Quarterly*, 28, 58–64.
- Davits, W., Gelshorn, J., Marks, M.J., Paice, K., Swenson, K., Thomas, M.,... Wood, J. (2009). *The fall of the studio: Artists at work*. W. Davits, & K. Paice (Eds.). Amsterdam, Holland: Antennae.
- DeBono, E. (1969). *The mechanism of the mind*. New York, NY: Penguin.
- DeBono, E. (1967). *The use of lateral thinking*. New York, NY: Penguin.
- Debord, G. (1955, September). Introduction to a critique of urban geography (K. Knabb, Trans.). *Les lèvres nues*, 6. Brussels, Belgium: Les Lèvres Nues.
- Discogs (n.d.). *Joy Division*. Retrieved from https://www.discogs.com/artist/3898-Joy-Division?filter_anv=0&type=Unofficial
- Diserens, C., Crow, T., Kirshner, J. R., & Kravagna, C. (2003). *Gordon Matta-Clark*. J.

- R. Kirshner (Ed.). London, United Kingdom: Phaidon.
- Doerner, D. (1983). Heuristics and cognition in complex systems. In R. Groner, M. Groner, & F. W. Bishof (Eds.), *Methods of heuristics* (89–108). Hillsdale, NJ: Lawrence Erlbaum Associates, Inc.
- Dominowski, R. L., (1981). Comment on an examination of the alleged role of ‘fixation’ in the solution of ‘insight’ problems. *Journal of Experimental Psychology, General*, *110*, 199–203.
- Dominowski, R., & Dallob, P. (1995). Insight and problem solving. In R. J. Sternberg & J. Davidson (Eds.), *The Nature of Insight* (33–62). Cambridge, MA: MIT Press.
- Duncker, K. (1945). On problem solving. *Psychological Monographs*, *58*.
- Edwards, J., & Ogden, P. (2001). *7 Reece Mews: Francis Bacon’s studio*. New York, NY: Thames & Hudson.
- Einstein, A. & Viereck, G. S. (1929). What life means to Einstein: An interview by George Sylvester Viereck. *The Saturday evening post*, (October 26), 17–117. Retrieved from http://www.saturdayeveningpost.com/wp-content/uploads/satevepost/what_life_means_to_einstein.pdf
- Eisler, B. (1993, January 25). Life lines. *The New Yorker*.
<http://www.newyorker.com/magazine/1993/01/25/life-lines>
- Eckenroth, L. (2014). Representing Joy Division: Assembling audiovisual argument and psychogeography in rockumentary. *Rock Music Studies*, *1*(3), 211–230. Retrieved from <http://www.tandfonline.com.ezproxy.library.tamu.edu/doi/abs/10.1080/19401159.2014.931752>
- Edwards, J. (2000). *London interiors*. A. Taschen (Ed.). Cologne, Germany: Taschen.
- Ellen, P. (1982). Direction, past experience, and hints in creative problem solving: Reply to Weisberg and Alba. *Journal of Experimental Psychology, General*, *111*, 316–325.
- Enkiri, M. (n.d.). Joy Division: 77 Barton Street. *Joy Division – The Eternal*. Retrieved from <http://www.enkiri.com/joy/77bs/77bs.html>
- Epistemology. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/63546?redirectedFrom=epistemology#eid>.
- Epistemology. (n.d.). In *new Oxford American dictionary online* (3rd ed.). Retrieved from

http://www.oxforddictionaries.com/us/definition/american_english/epistemology?q=Epistemology

- Esquivel, G. (2012). Quoted in P. Rollfing (Ed.), *Noted designer guides students in shape, materials, exploration*. *ArchOne*. College Station, TX: TAMU Architecture. Retrieved from <https://one.arch.tamu.edu/news/2012/4/27/exploring-forms-materials/>
- Evans, S., Fischer, Z., & Schulz, R. (2007). *James Westwater: Plywood Chateaux*. Chicago, IL. NavtaSchulz Gallery.
- Eysenck, H. J. (1993). Creativity and personality: Suggestions for a theory. *Psychological inquiry*, 4, 147–178.
- Fleck, J. S., & Weisberg, R. W. (2004). Insight versus analysis: Evidence for diverse methods in problem solving. *Journal of Cognitive Psychology*, 25, 436–463.
- Fleck, J. I., & Weisberg, R. W. (2004). The use of verbal protocols as data: An analysis of insight in the candle problem. *Memory and Cognition*, 32, 990–1006.
- Font-Réaulx, D. de (2005). *The artist's studio*. Paris, France: Musée d'Orsay.
- Fuss, B. (2004). *The sense of an interior: Four writers and the rooms that shaped them*. New York, NY: Routledge.
- Gage, M. F. (2011). *Aesthetic theory: Essential texts for architecture and design*. New York, NY: Norton.
- Galanter, P. (2008). Complexism and the role of evolutionary art. In J. Romero & P. Machado (Eds.), *The art of artificial evolution: A handbook on evolutionary art and music* (311–332). Berlin, Germany: Springer.
- Galofaro, L. (2003). *Artscapes*. Barcelona, Spain: Gili.
- Gardner, M. (1978). *Aha! Insight*. New York, NY: Freeman.
- Geldin, S., Johnson, P., Kipnis, J., Kwinter, S., Lavin, S., Massie, A.,... Oubrierie, J. (2002). *Mood river*. J. Kipnis & A. Massie (Eds.). Columbus, OH: Wexner Center for the Arts.
- Gilhooly, K. J., & Murphy, P. (2005). Differentiating insight from non-insight problems. *Thinking and Reasoning*, 11, 279–302.
- Gilhooly, K. J., Fioratou, E. (2009). Executive functions in insight versus non-insight problem solving: An individual differences approach. *Thinking and Reasoning*, 15, 355–376.
- Gilhooly, K. J., Fioratou, E., & Henretty, N. (2010). Verbalization and problem solving: Insight and spatial factors. *British Journal of Psychology*, 101, 81–93.

- Glauser, R., & Savile, A. (2002). Aesthetic experience in Shaftesbury. *Proceedings of the Aristotelian Society, Supplementary Volumes*, 76, 25–74.
- Glimcher, A. (2012). *Agnes Martin paintings, writings, remembrances*. London, United Kingdom: Phaidon.
- Glimcher, A., Tobin, R., & Tuttle, R. (2012). *Agnes Martin: Before the grid*. Taos, New Mexico: Harwood Museum of Art.
- Glimcher, M. (1993). *Indiana, Kelly, Martin, Rosenquist, Youngerman at Coenties Slip*. New York, NY: Pace Gallery.
- Goethe, J. W. von, & Eckermann, J. P. (1839). *Conversations with Goethe in the last years of his life* (M. Fuller, Trans.). Boston, MA; Hilliard & Gray.
- Goff, R. (2003, July/August). Agnes Martin in Taos, New Mexico. *Western Interiors and Design*, 82–87.
- Cummins, K. (Photographer). (1979). 'They were complaining about the cold' ... Joy Division, by Kevin Cummins, on the Princess Parkway, Hulme, Manchester, 6 January 1979 [Digital image]. Retrieved from <https://www.theguardian.com/artanddesign/2011/oct/02/photograph-kevin-cummins-best-shot>
- Google (Photographer). (2015). 79 [sic] Barton Street Macclesfield, England Street View - Jun 2015 [Digital image]. Retrieved from <https://www.google.com/maps/@53.2535172,-2.1318978,3a,75y,0.13h,90.39t/data=!3m6!1e1!3m4!1s0ozEuah1WrO4btJwWoiAFA!2e0!7i13312!8i6656>
- Gorgon, G. (Photographer). (1974). *Anes Martin at her house near Cuba, New Mexico, in 1974. Photograph by Gianfranco Gorgon* [Digital image]. Retrieved from <https://www.theguardian.com/artanddesign/2015/may/22/agnes-martin-the-artist-mystic-who-disappeared-into-the-desert>
- Gotkin, M., (2011). *Artists' Handmade Houses*. New York, NY: Abrams.
- Gray, J. A. (1970). The psychophysiological basis of introversion-extroversion. *Behavior Research and Therapy* 8(3), 249–266. Retrieved from <http://www.sciencedirect.com/science/article/pii/0005796770900690>
- Groat, L., & Wang, D. (2002). *Architectural research methods*. New York, NY: Wiley.
- Gross, J. R., & Tsujimoto, K. (2003). *The art of David Ireland: The way things are*. Berkeley: University of California.

- Groys, B. (2010). *Going public*. Berlin, Germany: Sternberg.
- Guba, E. G., & Lincoln, Y. S. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage.
- Hall, P., King, E., Morley, M., Poynor, R., Sawyer, M., Wilson, C., & York, P. (2003).
Designed by Peter Saville. E. King (Ed.). New York, NY: Princeton Architectural.
- Hamilton, D. K. (2013). *Rigor and research in healthcare design: A decade of advocacy*.
 Zeeland, MI: Herman Miller.
- Hannahan, J. (1997). Bela Lugosi's dead and I don't feel so good either: Goth and the
 glorification of suffering in rock music. In C. Grunenberg (Ed.), *Gothic: Transmutations
 of horror in late twentieth century art* (pp. 118–92). Cambridge, MA: MIT.
- Hardman, A. (2014). *Studio habits: Francis Bacon, Lee Krasner, Jackson Pollock and
 Agnes Martin*. Retrieved from eScholar (ISNI 0000 0004 5364 7252)
[https://www.escholar.manchester.ac.uk/api/datastream?publicationPid=uk-ac-man-
 scw:232071&datastreamId=FULL-TEXT.PDF](https://www.escholar.manchester.ac.uk/api/datastream?publicationPid=uk-ac-man-

 scw:232071&datastreamId=FULL-TEXT.PDF)
- Harman, G. (2010). *Towards speculative realism*. Ropley, United Kingdom: Zero/Hunt.
- Hartel, H. R., Jr. (2015). Lines of the mind: Herbert R Hartel, Jr examines aspects of
 Presbyterianism and Buddhism in Agnes Martin's catharsis and meditation. *Art and
 Christianity*, 83, 20–22. Retrieved from
[http://eds.a.ebscohost.com.ezproxy.library.tamu.edu/eds/pdfviewer/pdfviewer?vid=1&si
 d=7c34eb63-6ea9-4f9b-a341-3b96fde009e9%40sessionmgr4006&hid=4202](http://eds.a.ebscohost.com.ezproxy.library.tamu.edu/eds/pdfviewer/pdfviewer?vid=1&si

 d=7c34eb63-6ea9-4f9b-a341-3b96fde009e9%40sessionmgr4006&hid=4202)
- Haskell, B. (1992). *Agnes Martin*. New York, NY: Abrams.
- Haslam, D. (2000). *Manchester, England: The Story of the pop culture city*. London,
 United Kingdom: Fourth Estate.
- Hegel, G. W. F. (n.d.). Part III, of the romantic form of art. *Lectures on Aesthetics by
 G.W.F. Hegel*. Retrieved from
<https://www.marxists.org/reference/archive/hegel/works/ae/ch03.htm>
- Hewitt, C. (2014). Martin Hannett: *Pleasures of the unknown*. Northwich, United
 Kingdom: Dandelion.
- Hook, P. (2013). *Unknown pleasures: Inside Joy Division*. New York, NY:
 HarperCollins.
- Horace, Q. (n.d.). Horace. *The Poetry Foundation*. Retrieved from
<http://www.poetryfoundation.org/bio/horace>
- Hosey, L. (2016, March 8). Why architecture isn't art (and shouldn't be). *ArchDaily*.

- Retrieved from <http://www.archdaily.com/783412/why-architecture-isnt-art-and-shouldnt-be>
- Hutcheson, F. (2004). *An inquiry into the original of our ideas of beauty and virtue in two treatises*. W. Leidhold (Ed.). Indianapolis, IN: Liberty Fund.
- Jacovides, M. (1999, October). Locke's resemblance thesis. *The Philosophical Review*, 108(4), 461–496.
- Jacovides, M. (2012, July). Locke and the visual array. *Philosophy and Phenomenological Research*, 85(1), 69–90.
- Jauk, E., Benedek, M., & Neubauer, A. C. (2014). The road to creative achievement: A latent variable model of ability and personality predictors. *European Journal of Philosophy*, 28, 95–105.
- Jausovec, N. (1994). The influence of metacognition on problem-solving performance. *Review of Psychology*, 1, 21–28.
- Jausovec, N., & Bakracevic, K. (1995). What can heart rate tell us about the creative process? *Creativity Research Journal*, 8, 11–24.
- Johnson, M. (1984). *An ideal for living: An history of Joy Division*. New York, NY: Proteus.
- Johnson, P. (2002). Foreword. In J. Kipnis & A. Massie (Eds.), *Mood river* (11). Columbus, OH: Wexner Center for the Arts.
- Jones, C., A. (1996). *Machine in the studio: Constructing the postwar American artist*. Chicago, IL: University of Chicago.
- Jones, G. (2003). Testing two cognitive theories of insight. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 29, 1017–1027.
- Jonze, T. (2015, October 4). The man who bought Ian Curtis's house: 'Joy Division is the modern Rembrandt.' *The Guardian*. Retrieved from <http://www.theguardian.com/music/shortcuts/2015/oct/04/ian-curtis-house-joy-division-museum>
- Joselit, D. (2013). *After art*. Princeton, NJ: Princeton University.
- Jung-Beeman, M., Bowden, E. M., Haberman, J., Frymiare, J. L., Arambel-Liu, S., Greenblatt, R., et al. (2004). Neural activity when people solve verbal problems with insight. *PLoS Biology*, 2, 500–510.
- Kaplan, R., & Kaplan S. (1989). *The experience of nature: A psychological perspective*.

- Cambridge, United Kingdom: Cambridge University.
- Kaplan, C., & Simon, H. A. (1990). In search of insight. *Cognitive Psychology*, 22, 347–419.
- Kara, H. (2012). *Research and evaluation for busy practitioners: A time-saving guide*.
Bristol, United Kingdom: Policy.
- Kelly, E., & Rose, B. (1979). *Ellsworth Kelly: Paintings and sculptures 1963–1979*.
Amsterdam, Netherlands: Stedelijk Museum.
- Kennedy, J. (2006). *Joy Division and the making of Unknown Pleasures*. London, United Kingdom: Unanimous.
- Kimmel, R. (1992). *In artists' homes*. New York, NY: Potter.
- Kinver, M. (2017). Project aims to grow a 'city of trees.' BBC. Retrieved from
<http://www.bbc.com/news/science-environment-38692022>
- Kipnis, J. (2013). *A question of qualities: Essays in architecture*. A. Maymind (Ed.).
Cambridge, MA: MIT.
- Kivy, P. (1970, January–March). Lectures on the fine arts: An unpublished manuscript of Thomas Reid's. *Journal of the History of Ideas*, 31(1), 17–32.
- Knoblich, G., Ohlsson, S., Haider, H., & Rhenius, D. (1999). Constraint relaxation and chunk decomposition in insight problem solving. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 22, 1443–1462.
- Knoblich, G., Ohlsson, S., & Raney, G. E. (2001). An eye movement study of insight problem solving. *Memory & Cognition*, 29, 1000–1009.
- Koestler, A. (1977). *The act of creation*. London, United Kingdom: Picador.
- Koffka, K. (1935). *Principles of Gestalt psychology*. New York, NY: Harcourt, Brace and Company.
- Köhler, W. (1925). *The mentality of apes*. New York, NY: Liveright.
- Kotz, L. (2001). Post-Cagean aesthetics and the event score. *October*, 95, 55–89.
Cambridge, MA: October and MIT. Retrieved from
http://faculty.ucr.edu/~ewkotz/public_html/texts/oct95.pdf
- Krauss, R. (1979, Summer). Grids. *October*, 9, 50–64. Retrieved from
http://www.jstor.org/stable/778321?origin=JSTOR-pdf&seq=1#page_scan_tab_contents
- Krauss, R. (1992). The /cloud/. In B. Haskell (Ed.), *Agnes Martin* (155–165). New York, NY: Abrams.
- Kukulies, A. (2015). *Installationsansicht im K20, Werke von Agnes Martin* © 2015 Agnes

- Martin / Artists Rights Society (ARS), New York, VG Bild-Kunst, Bonn 2015 Foto: Achim Kukulies © Kunstsammlung NRW.* Retrieved from <https://retrospektiven.wordpress.com/2015/11/22/agnes-martin-in-der-kunstsammlung-nrw-k20-duesseldorf/>
- Lateral Office (2016). Impulse. Retrieved from <http://lateraloffice.com/filter/Work/IMPULSE-2015-16>
- Latour, B. (1993). *We have never been modern*, Cambridge, MA: Harvard University.
- Lavin, S. (2011). *Kissing architecture*. Princeton, NJ: Princeton University.
- Lawrence, J. (2013). *Fred Sandback: Decades*. Santa Fe, NM: Radius.
- Leedy, P. D., & Ormrod, J. E. (2013). *Practical research planning and design*. Old Tappan, NJ: Pearson.
- Levine, M. (1986). *Principles of effective problem solving*. Unpublished manuscript, State University of New York at Stonybrook.
- Liberman, A. (1960). *The artist in his studio*. New York, NY: Viking.
- Locke, J. (2011). *An essay concerning human understanding*. P. H. Nidditch (Ed.). Oxford, United Kingdom: Clarendon. (Original work published 1689)
- Luellen, M. (2015). *Tattoos by Mad*. Retrieved from <http://tattoosbymad.tumblr.com/post/128023779648/put-this-agnes-martin-interpretation-on-saar-the>
- Lv, K. (2015). The involvement of working memory and inhibition functions in the different phases of insight problem solving. *Memory & Cognition*, epub ahead of print.
- Maier, N. R. F. (1931). Reasoning in humans: II. The solution of a problem and its appearance in consciousness. *Journal of Comparative Psychology*, 12, 181–194.
- Mark, M. E. (Photographer). (1992). *216B-012-002 Portrait of the artist: Agnes Martin, in her natural surroundings near Santa Fe. 216B-041-006 A new completed painting hangs in Martin's vast studio. 216B-029-009 Martin priming a canvas. 216B-065-087 The entry to the artist's compound near Santa Fe.* [Digital images]. Retrieved from <http://www.maryellenmark.com/text/magazines/vogue/925L-000-010.html>
- Marshall, L. E. (1985). "Words are things:" Byron and the prophetic efficacy of language. *Studies in English literature, 1500-1900*, 25(4), 801-822. Retrieved from http://www.jstor.org/stable/450675?seq=1#page_scan_tab_contents
- Martin, A. (Artist). (1964). *Agnes Martin The Tree 1964* [Digital image]. Retrieved from

- <https://www.moma.org/collection/works/78361>
- Martin, A. (1979). *We are in the midst of reality responding with joy*. Santa Fe, New Mexico: Museum of New Mexico.
- Martin, A. (1992). *Writings*. D. Schwarz (Ed.). Ostfildern, Germany: Hatje Cantz.
- Martin, A. & Liesbrock, H. (2004). *Agnes Martin: The Islands*. U. Growe & H. Liesbrock (Eds.). Düsseldorf, Germany: Richter.
- Matlin, M. W. (2013). *Cognition*. New York, NY: John Wiley & Sons.
- Mayer, R. E. (1983). *Thinking, problem solving, cognition*. New York, NY: Freeman.
- Meillassoux, Q. (2010). *After finitude: An essay on the necessity of contingency*. London, United Kingdom: Bloomsbury.
- Metcalf, J., & Wiebe, D. (1987). Intuition in insight and non-insight problem solving. *Memory & Cognition*, 25, 1534–1555.
- Minimalism [Def. 2]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/234084?redirectedFrom=minimalism#eid>
- Middles, M. (2002). *From Joy Division to New Order: The true story of Anthony H Wilson and Factory Records*. London, United Kingdom: Virgin.
- Middles, M. & Reade, L. (2009). *Torn apart: The life of Ian Curtis*. London, United Kingdom: Omnibus.
- Milner, J. (1989). *The studios of Paris: The capital of art in the late nineteenth century*. New Haven, CT: Yale University.
- Milton, J. R. (2005). John Locke, *An Essay concerning Human Understanding*. *Central Works of Philosophy*, vol. 2: *The Seventeenth and Eighteenth Centuries*. J. Shand (Ed.). Chesham, United Kingdom: Acumen.
- Morley, P. (Producer), & Hewitt, K. (Director). (2005). *New Order Story* [Motion picture].
- Morley, P. (2016). *Joy Division: Piece by piece*. London, United Kingdom: Plexus.
- Morrissey (2013). *Autobiography*. London, United Kingdom: Penguin.
- Moszynska, A. (2015). Agnes Martin. *Art and Christianity*, 83, 9–10. Retrieved from <http://eds.b.ebscohost.com.ezproxy.library.tamu.edu/eds/pdfviewer/pdfviewer?vid=5&sid=f4fa50d9-30a9-4890-8eba-79fee9b6aa80%40sessionmgr103&hid=114>
- Neil, D. (2015, May 1). The Citroën DS 19: Why it's the ultimate classic car. *The Wall*

- Street Journal*. Retrieved from <http://www.wsj.com/articles/the-citroen-ds-19-why-its-the-ultimate-classic-car-1430501156>.
- Nevarez, L. (2013). How Joy Division came to sound like Manchester: Myth and ways of listening in the neoliberal city. *Journal of Popular Music Studies*, 25(1), 56–76.
Retrieved from <http://web.a.ebscohost.com.ezproxy.library.tamu.edu/ehost/pdfviewer/pdfviewer?sid=57fb232f-abcc-42a4-a24e-d25844aed676%40sessionmgr4007&vid=1&hid=4101>
- Newman, D. (2005). *New Mexico artists at work*. Santa Fe, NM: Museum of New Mexico.
- New shorter Oxford English dictionary*. (4th ed.). 1993. Oxford, United Kingdom: Clarendon.
- O’Doherty, B. (1985). *Mark Rothko: The dark paintings 1969–70*. New York, NY: Pace Gallery.
- O’Doherty, B. (1988). *The voice and the myth: American masters*. New York, NY: Universe.
- Ohlsson, S. (1992). Information processing explanations of insight and related phenomena. In M. T. Keane & K. J. Gilhooly (Eds.), *Advances in the Psychology of Thinking* (1–44). London, United Kingdom: Harvester-Wheatsheaf.
- Ohlsson, S. (2011). *Deep learning: How the mind overrides experience*. Cambridge, United Kingdom: Cambridge University.
- Öllinger, M., Jones, G., & Knoblich, G. (2006). Heuristics and representational changes in two move matchstick arithmetic tasks. *Advances in Cognitive Psychology*, 2, 239–253.
- O’Neill, D. (2015). Agnes Martin: The fragility of innocence. *Lancet*, 386(9996), 846.
- Ontological [Def. 1]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/131547?redirectedFrom=ontological#eid>.
- Ontology [Def. 1]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-eproxy.tamu.edu:2048/view/Entry/131551?redirectedFrom=ontology#eid>.
- Ontology [Def. 1]. (n.d.). In *new Oxford American dictionary online* (3rd ed.). Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/ontology
- O’Toole, G. (2013). Imagination is more important than knowledge. *Quote Investigator*:

- Exploring the Origins of Quotations*. Retrieved from <http://quoteinvestigator.com/2013/01/01/einstein-imagination/>
- Ott, C. (2015). *Unknown Pleasures*. New York, NY: Bloomsbury.
- Otter Bickerdike, J. (2014). *Fandom, image and authenticity: Joy devotion and the second lives of Kurt Cobain and Ian Curtis*. London, United Kingdom: Palgrave Macmillan.
- Pace Gallery (n.d.a). *Agnes Martin: Biographical documents. Bibliography – books and exhibition catalogues*. Retrieved from <http://www.pacegallery.com/artists/290/agnes-martin/documents/bibliography>
- Pace Gallery (n.d.b). *Agnes Martin: Biographical documents. Bibliography – periodicals*. Retrieved from http://www.pacegallery.com/artists/290/agnes-martin/documents/bibliography_periodicals
- Pallasmaa, J. (2012). *The eyes of the skin*. Chichester, United Kingdom: Wiley.
- Pastan, M., R. (2013). *Cake: ICA turns 50*. Retrieved from <http://icaphila.org/miranda/4253/cake-ica-turns-50>
- Pattern, C. T., & Wood, M. (1995). *O’Keeffe at Abiquiu*. New York, NY: Abrams.
- Perkins, D. N. (2000). *The Eureka effect. The art and logic of breakthrough thinking*. New York, NY: Norton.
- Peterson, J. B., Smith, K. W., & Carson, S. (2002). Openness and extraversion are associated with reduced latent inhibition: Replication and commentary. *Personality and Individual Differences, 33*, 1137–1147.
- Phenomenology [Def. 1]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/142351?redirectedFrom=phenomenology#eid>
- Phenomenology. (n.d.). In *new Oxford American dictionary online* (3rd ed.). Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/phenomenology?q=Phenomenology
- Poetics [Def. 1a]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.ezproxy.library.tamu.edu/view/Entry/318383?redirectedFrom=poetics#eid>
- Polanyi, M. (1958). *Personal knowledge: Towards a post-critical philosophy*. Chicago, IL:

University of Chicago.

Polya, G. (1957). *How to solve it*. Princeton, NJ: Princeton University.

Portal [Def. 2]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/148114?rskey=URNwkG&result=1#eid>.

Post-industrial. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/148402?redirectedFrom=post-industrial#eid28953554>.

Postindustrial. (n.d.). In *new Oxford American dictionary online* (3rd ed.). Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/postindustrial

Postmodern. (n.d.). In *new Oxford American dictionary online* (3rd ed.). Retrieved from <http://www.oxforddictionaries.com/definition/english/postmodern>

Post-punk. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.lib-ezproxy.tamu.edu:2048/view/Entry/258848?redirectedFrom=post-punk#eid>.

Post-punk. (n.d.). In *new Oxford American dictionary online* (3rd ed.). Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/post-punk?q=postpunk

Prendeville, B. (2008). The meanings of acts: Agnes Martin and the making of Americans. *Oxford Art Journal*, 31(1), 53–73. Retrieved from <http://oaj.oxfordjournals.org.ezproxy.library.tamu.edu/content/31/1/51.full.pdf>

Price, M. (2017). *Joy Division Central*. Retrieved from <http://www.joydiv.org/>

Prince, M. (2015, October). Agnes Martin. *Art Monthly*, 390, 27–28.

Princenthal, N. (2015a). *Agnes Martin: Her life and art*. New York, NY: Thames & Hudson.

Princenthal, N. (2015b, November). Lines of thought. *Art in America*, 103(10), 126–135.

Proust, M. (2006). *Remembrance of things past, volume 1*. (C. K. Scott Moncrieff, Trans.) Ware, United Kingdom: Wordsworth. (Original work published 1913)

Psychogeography. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.ezproxy.library.tamu.edu/view/Entry/238050?redirectedFrom=psychogeography#eid>

- Reade, L. (2010). *Mr Manchester and the Factory girl: The story of Tony and Lindsey Wilson*. London, United Kingdom: Plexus.
- Reductive [Def. 2d]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from <http://www.oed.com.ezproxy.library.tamu.edu/view/Entry/160528?redirectedFrom=reductive#eid>
- Reid, T. (1973). *Thomas Reid's lectures on the fine arts* [1774]. P. Kivy (Ed.). The Hague, Netherlands: Martinus Nijhoff.
- Reid, T. (1997). *An inquiry into the human mind on the principles of common sense*. D. R. Brookes (Ed.). Edinburgh, Scotland: Edinburgh University.
- Reitman, W. R. (1965). *Cognition and thought*. New York, NY: Wiley.
- Reynolds, S. (2005). *Rip It up and start again: Postpunk 1978–1984*. London, United Kingdom: Faber.
- Robertson, M. (2007). *Factory Records: The complete graphic album*. London, United Kingdom: Thames & Hudson.
- Ropeworks Apartments (n.d.). *Our Manchester*. Retrieved from <http://manchesterhistory.net/manchester/tours/tour7/area7page23.html>
- Rosenberger, C. B. (2016). *Drawing the line: The early work of Agnes Martin*. Oakland, CA: University of California.
- Ross, L. (2003, July 14). Lunch with Agnes. *The New Yorker*. <http://www.newyorker.com/magazine/2003/07/14/lunch-with-agnes>
- Rubinstein, M. F. (1975). *Patterns of problem-solving*. Englewood Cliffs, NJ: Prentice-Hall.
- Ruge, K. (2007). *Fotoreportage23: In search of Ian Curtis*. Berlin, Germany: Monitorpop.
- Sablich, J. (2016, January 31). David Bowie's New York. *The New York Times*, p. TR4.
- Sachs, J. (n.d.). Aristotle: Poetics. *Internet Encyclopedia of Philosophy*. Retrieved from <http://www.iep.utm.edu/aris-poe/>
- Saito, Y. (2007). *Everyday aesthetics*. Oxford, United Kingdom: Oxford University.
- Sandford, M. E. (1888). *Thomas Poole and his friends, vol. I*. London, United Kingdom: Macmillan and Co.
- Savage, J. (1996). *Time Travel: Pop, media, and sexuality 1976–96*. London, United Kingdom: Chatto & Windus.
- Savage, J. (2007a, October 6). Dark star: The final days of Ian Curtis by his Joy Division

- bandmates. *Independent*. Retrieved from <http://www.independent.co.uk/arts-entertainment/music/features/dark-star-the-final-days-of-ian-curtis-by-his-joy-division-bandmates-394281.html>
- Savage, J. (2007b). Liner notes for Joy Division *Unknown Pleasures* two CD edition. London, United Kingdom: London Records.
- Savage, J. (2014). Introduction by Jon Savage. In D. Curtis & J. Savage (Eds.), *So this is permanence: Joy Division lyrics and notebooks* (xiii–xxviii). San Francisco, CA: Chronicle.
- Savage, J. & Wozencroft, J. (Eds.). (2008). Booklet for *Heart and Soul* box set. London, United Kingdom: Warner Music.
- Saville, P. (Designer). (1979). “*Unknown Pleasures*”: *Le mille forme di un mito* [Digital image]. Retrieved from <https://disordertc.wordpress.com/tag/unknown-pleasures/>
- Savonius-Wroth, S. -J., Schuurman, P., & Walmsley, J. (Eds.). (2010). *The continuum companion to Locke*. London, United Kingdom: Continuum.
- Schaller, M., & Weski, T. (2007). *The mill*. (P. Cumbers, Trans.) Göttingen, Germany: Steidl.
- Schjeldahl, P. (2004, June 7). Life work: Two shows from Agnes Martin. *The New Yorker*. <http://www.newyorker.com/magazine/2004/06/07/life-work-2>
- Schiff, K. L. (2013, March 4). Agnes Martin, under new auspices. *Art Journal*. Retrieved from <http://artjournal.collegeart.org/?p=3354>
- Schmaltz, T. (2013). Nicolas Malebranche. *Stanford Encyclopedia of Philosophy*. Retrieved from <https://plato.stanford.edu/entries/malebranche/>
- Schooler, J. W., Ohlsson, S., & Brooks, K. (1993). Thoughts beyond words: When language overshadows insight. *Journal of Experimental Psychology: General*, *122*, 166–183.
- Schooler, J. W., & Melcher, J. (1995). The ineffability of insight. In S. M. Smith, T. B. Ward, & R. A. Finke (Eds.), *The creative cognition approach* (97–143). Cambridge, MA: MIT.
- Seifert, C. M., Meyer, D. E., Davidson, N., Patalano, A. L., & Yaniv, I. (1994). Demystification of cognitive insight: Opportunistic assimilation and the prepared-mind hypothesis. In R. Sternberg & J. Davidson (Eds.), *The nature of insight* (65–124). Cambridge, MA: MIT.
- Sentiment [Def. 7 & 8]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved

- from
<http://www.oed.com.ezproxy.library.tamu.edu/view/Entry/176056?redirectedFrom=sentiment#eid>
- Serota, N (1978). *Carl Andre: Sculpture 1959–78*. London, United Kingdom: Whitechapel Art Gallery.
- Shaftesbury, A. A. C., Earl of (2001). *Characteristicks of men, manners, opinions, times* (Vols. 1–3). D. den Uyl (Ed.). Indianapolis, IN: Liberty Fund.
- Shelley, J. (2014, Fall). 18th century British aesthetics. *The Stanford Encyclopedia of Philosophy*. E. N. Zalta (Ed).
- Simon, J. (1996, May). Perfection is in the mind: An interview with Agnes Martin. *Art in America*, 84(5), 82–89 & 124.
- Situationist [Def. A1 & B1]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved from
<http://www.oed.com.ezproxy.library.tamu.edu/view/Entry/180524?redirectedFrom=situationist#eid>
- Smith, A. D. (2000). Space and sight. *Mind*, 109(435), 481–518.
- Smith, R. W., & Kounios, J. (1996). Sudden insight: All or none processing revealed by speed-accuracy decomposition. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 22, 1443–1462.
- Standley, M. (2007). V2 other TJ Davidson’s (rehearsal and recording studio) – 1978. Manchester District Music Archive. Retrieved from
<https://www.mdmarchive.co.uk/artefact.php?&aid=1412&vid=384>
- Sternberg, R. J. & Davidson, J. E. (1982). The mind of the puzzler. *Psychology Today*, 16, 37–44.
- Sternberg, R. J. (1986). *Intelligence applied*. San Diego, CA: Harcourt, Brace, Javonovich.
- Steyerl, H. (2012). *The wretched of the screen*. Berlin, Germany: Sternberg.
- StillCloser [Screen name]. (2016, March 10). *New Order - Play at Home (Complete Film)* [Video file]. Retrieved from <https://www.youtube.com/watch?v=qPTa5HC2fTo>
- Stolnitz, J. (1961, April). On the significance of Lord Shaftesbury in modern aesthetic theory. *Philosophical Quarterly*, 11(43), 97–113.
- Stolnitz, J. (1963). Locke and the categories of value in eighteenth-century British aesthetic theory. *Philosophy*, 38(143), 40–51.

- Storr, R. (2013). Imperial aspirations, democratic vistas and the new “American scene.”
 In H. Amirsadeghi (Ed.), *Art studio America: Contemporary artist spaces* (pp. 10–17).
 New York, NY: Thames & Hudson.
- Sublime [Def. B1b]. (n.d.). In *Oxford English dictionary online* (2nd ed.). Retrieved
 from
<http://www.oed.com.ezproxy.library.tamu.edu/view/Entry/192766?rskey=zfc6a&result=1#eid>
- Sumner, B. (2015). *Chapter and verse: New Order, Joy Division and me*. London, United
 Kingdom: Corgi.
- Sumner, B., & Savage, J. (n.d.). An interview with Bernard Sumner. *Disorder & Other
 Unknown Pleasures*. Retrieved from <https://disordertc.wordpress.com/tag/bernard-sumner/>
- Tate (n.d.). *Formlessness*. Retrieved from <http://www.tate.org.uk/learn/online-resources/glossary/f/formlessness>
- Thornes, J. E. (1999). John Constable's skies: A fusion of art and science. Birmingham, United
 Kingdom: University of Birmingham.
- Thrash, T. M., & Elliot, A. J. (2004). Inspiration: Core characteristics, component
 processes, antecedents, and function. *Journal of Personality and Social Psychology*,
 87(6), 957-973. Retrieved from
<http://web.a.ebscohost.com.ezproxy.library.tamu.edu/ehost/detail/detail?sid=9ff59177-07b3-442b-be41-f299bedbc066%40sessionmgr4008&vid=0&hid=4101&bdata=JnNpdGU9ZWhvc3QtbG12ZQ%3d%3d#AN=2004-21339-016&db=pdh>
- Torrance, E. P. (1974). *Torrance tests of creative thinking*. Bensenville, IL: Scholastic Testing
 Service.
- Towers, G. (2005). *An introduction to urban housing design: At home in the city*. Oxford, United
 Kingdom: Architectural.
- Townsend, D. (1991). Lockean aesthetics. *The Journal of Aesthetics and Art Criticism*,
 49(4), 349–361.
- Treib, M. (2016). *Austere gardens: Thoughts on landscape, restraint, and attending*. San
 Francisco, CA: ORO.
- Trochim, W. M. K. (2006). Positivism & post-positivism. *Research Methods Knowledge*

- Base. Retrieved from <http://www.socialresearchmethods.net/kb/positivsm.php>
- Tuft, M., Gjelsvik, B., & Nakken, K. O. (2015). Ian Curtis: Punk rock, epilepsy, and suicide. *Epilepsy and Behavior*, 52, 218–221. Retrieved from <http://www.sciencedirect.com.ezproxy.library.tamu.edu/science/article/pii/S1525505015004783>
- Tuveson, E. L. (1960). *The imagination as a means of grace: Locke and the aesthetics of romanticism*. Berkeley, CA: University of California.
- Unseen Pleasures. (n.d.). *The Guardian*. Retrieved from <https://www.theguardian.com/music/musicblog/2008/mar/16/unseenpleasures>
- Unwin, S. (2003). *Analysing architecture*. London, United Kingdom: Routledge.
- Uzgalis, W. (2014, Winter). John Locke. *The Stanford Encyclopedia of Philosophy*. E. N. Zalta (Ed.). Supplement: The influence of John Locke’s works.
- Vartanian, O. (2009). Variable attention facilitates creative problem solving. *Psychology of Aesthetics, Creativity, and the Arts*, 3, 57–59.
- Vidler, A. (2001). *Warped space: Art, architecture, and anxiety in modern culture*. Cambridge, MA: MIT.
- Wakefield, J. F. (1989). Creativity and cognition: some implications for arts education. *Creativity research journal*, 2, 51–63.
- Wallach, M. A., & Kogan, N. (1965). *Modes of thinking in young children*. New York, NY: Holt, Rinehart & Winston.
- Wallas, G. (1926). *The art of thought*. New York, NY: Harcourt.
- Waltz, M., & James, M. (2009). The (re)marketing of disability in pop: Ian Curtis and Joy Division. *Popular Music*, 28(3), 367–380. Retrieved from <http://journals.cambridge.org.ezproxy.library.tamu.edu/action/displayFulltext?type=1&fid=6383680&jid=PMU&volumeId=28&issueId=03&aid=6383672>
- Weisberg, R. W., & Alba, J. W. (1981). An examination of the alleged role of “fixation” on the solution of several “insight” problems. *Journal of Experimental Psychology: General*, 110, 169–192.
- Weisberg, R. W. (1992). Metacognition and insight during problem solving: Comment on Metcalfe. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 18, 426–431.
- Weisberg, R. W. (1995). Prolegomena to theories of insight problem solving: A taxonomy of

- problems. In R. J. Sternberg & J. E. Davidson (Eds.), *The nature of insight* (157–196). Cambridge, MA: MIT.
- Weisberg, R. W. (2015). Toward an integrated theory of problem solving. *Thinking and Reasoning*, 21, 5–39.
- Wertheimer, M. (1945). *Productive thinking*. Chicago, IL: University of Chicago.
- Wertheimer, M. (1982). *Productive thinking* (Enlarged ed.). Chicago, IL: University of Chicago.
- White, T. (1983). A man out of time beats the clock. *Musician* (60), 44–51. Retrieved from http://www.elviscostello.info/wiki/index.php/Musician,_October_1983
- Wigley, M. (1993). *The architecture of deconstruction: Derrida's haunt*. Cambridge, MA: MIT.
- Wilken, H. (2008, January). Epiphanies. *Wire*, 90.
- Williamson, L. (2010). *Handcrafted modern: At home with mid-century designers*. New York, NY: Rizzoli.
- Wilson, T. et al. (Producers), & Corbijn, A. et al. (Directors). (2009). *Joy Division: Substance 1978-1988* [Motion picture]. United Kingdom: Factory Records.
- Woodman, D. (2015). *Agnes Martin and Me*. Brooklyn, NY: Lyon.
- Young, L. (2014). Liam Young. *Tank*. Retrieved from <http://tankmagazine.com/issue-61/talk/liam-young>
- Young, L. (2015). Interview: Liam Young on speculative architecture and engineering the future. *NextNature.net*. Retrieved from <https://www.nextnature.net/2015/03/interview-liam-young-on-speculative-architecture-and-engineering-the-future/>