University of Cincinnati

Date: 3/25/2015

I, Ryan Consbruck, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture (Master of).

It is entitled:
The Uncanny: Disassociative Forces in Architecture

Student's name: Ryan Consbruck

This work and its defense approved by:

Committee chair: Aarati Kanekar, Ph.D.

Committee member: Michael McInturf, M.Arch.
THE
UNCANNY
Dissociative Forces in Architecture
The Uncanny: Disassociative Forces in Architecture

by Ryan Consbruck

Bachelor of Science of Architecture

University of Cincinnati, 2010

This thesis was submitted to the graduate school of

The University of Cincinnati

in March 2015

in partial fulfillment of the requirements for the degree of

Master of Architecture

in the

School of Architecture & Interior Design

in the

College of Design Architecture Art & Planning

Its completion was overseen by the committee:

Aarati Kanekar, Ph. D

Michael McInturf, M. Arch
Architecture is complicit in the ongoing subconscious effort to conceal the grotesque and undesirable aspects of our world. As a physical manifestation of theory, it is the responsibility of architecture to engage the social, political, and legal implications of estrangement and alienation.

Employing the practice of strangemaking guided by spatial interpretations of David Lynch’s films and the writings of Anthony Vidler, the unfamiliar can be drawn out of the familiar to elaborate a language of the uncanny. A built translation of the act of extracting repressed forces can expose them to scrutiny that expedites a larger dialogue about subdermal issues. A method for interpreting and extracting repressed forces will be established using excavation, doubling, dissolving, masking, and projection. The disassociative nature of these operations will inform architecture’s role in psychological transformation.

By applying this architectural language of the uncanny to the ubiquitous but volatile typology of the gas station, the apparently mundane character of Trenton, New Jersey will be called into question. In doing so, the definition of beauty can be amended to include that which challenges us to relish discomfort as a conduit of growth.
The only way to be fully present is to be lost.
Walter Benjamin
INTRODUCTION

Among considerations of structure, form, environment, and skin, psychology plays a substantial role in architecture. Upon entering a space, the brain subconsciously orients itself and collects information. This orientation is crucial to our perception of ourselves in the physical world and our place in the culture writ large. In an effort to situate ourselves in a complex and nuanced environment, we tend to rely on the familiar and regularized to generate patterns of experience. This comfort and familiarity becomes subverted and interrupted by the uncanny.

Sigmund Freud defined the uncanny (or “unheimlich”) as “that class of terrifying thing which leads back to something long known to us, once very familiar which becomes frightening.”¹ Significant to this concept is the element of the unfamiliar as a direct result and in fact a concealed part of the familiar. The “unheimlich” is the product of constant repression. Repression serves to keep the uncomfortable and painful truth at bay without actively engaging it. Repression is a defense mechanism of the brain which protects it from traumatic information. Naturally, the unmediated upheaval of this buried information can be deeply unsettling. The uncanny is embodied in the moment when a thing that has been repressed comes to the surface and must be reckoned with.

An architecture which conspires with the act of repression, is complicit in the concealment of undesirable qualities in our culture. Similar to emotional repression, the beautification over something which is broken is an ineffective means of improvement. Worse even, it serves as a deceptive landmark that impedes the transparency necessary to facilitate progress.

Essential to the concept of the uncanny, is the quality of the unfamiliar being embedded within the familiar. Fetishized concepts of normalcy hold a sinister discomfort; impeccably trimmed hedges in the suburbs, child beauty pageants, cosmetic surgery, among so many others. These are extreme instances of the more subtle quotidian occurrences. Freud states that the unheimlich is the opposite of the heimlich (meaning familiar, native, belonging to home) and that not all that is unknown is uncanny, but the uncanny can only come from some unknown element.² These two are not contradictions, they are connected as the unheimlich is a subspecies of the heimlich.³ They are identical and yet different. In Anneleen Masschelein’s unpacking of the theory of the uncanny, she delves into the nuance of this concept:

“The uncanny is marked by the unconscious that does not know negation or contradiction; even when something is negated, it still remains present in the unconscious. According to this reasoning, the contradiction resulting from negation is not exclusive or binary: denying something at the same time conjures it up. Hence, it is perfectly possible that something can be familiar and unfamiliar at the same time.”⁴

The ability of the unconscious to simultaneously work through parallel and contradicting information is evident in discussions of doubling. When a singular element is divided into multiple elements it takes on the original identity, but the minor differences become more defined by contrast. In this way we are predisposed to filter through uncanny information in our world.

² Ibid. p.2
³ Ibid. p.4
LYNCHIAN

The past century has been ripe with visual expressions of the uncanny. It has been a benchmark in the work of Edward Hopper and Rene Magritte. However, David Lynch has explored the uncanny so thoroughly in his work that his name has become synonymous with the concept: Lynchian. In “David Lynch Keeps His Head” David Foster Wallace breaks down the term, “An academic definition of Lynchian might be that the term ‘refers to a particular kind of irony where the very macabre and the very mundane combine in such a way as to reveal the former’s perpetual containment within the latter.’” Wallace compares it to the way in which Jeffrey Dahmer stored his victims’ ‘anatomies neatly separated and stored in his fridge alongside his chocolate milk.”

Lynch uses every aspect of his films to probe the uncanny, but the way that it plays out through the psychology of his characters is especially intriguing. In Blue Velvet Dennis Hopper’s character inhabits different states of the id. His consumption of a mysterious drug by way of an oxygen mask finds him alternating between infantile demands for his mother and pure misogynistic rage.

Lynch tends to incorporate Freud’s concept of “the double” in both Lost Highway and Inland Empire. In the middle of Lost Highway the protagonist inexplicably splits consciousness with another character he’s never met who is romantically involved with a woman that appears identical to his wife. The two women only differ in hair color. The ambiguous nature of these situations makes them all the more confounding, we understand as little as the characters in the film. Laura Dern’s character in Inland Empire lurks behind a stage curtain watching herself meet with a director. Like Tom Sawyer witnessing his own funeral, this out of body experience allows the character to be a fly on the wall in their own life. It becomes infinitely more complicated when the observed version becomes aware of the observing one. See also Rian Johnson’s Looper.

6 See also Rian Johnson’s Looper
“A domestic-type homicide, on the other hand, could fall on various points along the continuum of Lynchianism. Some guy killing his wife in and of itself doesn’t have much of a Lynchian tang to it, though if it turns out the guy killed his wife over something like a persistent failure to refill the ice-cube tray after taking the last ice cube or an obdurate refusal to buy the particular brand of peanut butter the guy was devoted to, the homicide could be described as having Lynchian elements. And if the guy, sitting over the mutilated corpse of his wife (whose retrograde ‘50s bouffant is, however, weirdly un mussed) with the first cops on the scene as they all wait for the boys from Homicide and the M.E.’s office, begins defending his actions by giving an involved analysis of the comparative merits of Jif and Skippy, and if the beat cops, however repelled by the carnage on the floor, have to admit that the guy’s got a point, that if you’ve developed a sophisticated peanut-butter palate and that palate prefers Jif, there’s simply no way Skippy’s going to be anything like an acceptable facsimile, and that a wife who fails repeatedly to grasp the importance of Jif is making some very significant and troubling statements about her empathy for and commitment to the sacrament of marriage as a bond between two bodies, minds, spirits, and palates…you get the idea.”

- David Foster Wallace,
  David Lynch Keeps His Head

Lynch is also able to explore the subconscious visually in intrinsically spatial and cinematic ways. In his and Mark Frost’s television program Twin Peaks, FBI agent Dale Cooper is provided with crucial information during a dream. The movements and speech of the characters in the dream are immediately jarring. The characters’ mannerisms are floaty and stilted while the dialogue sounds like a foreign language (subtitles are provided despite that fact that it is in English). This is accomplished by reversing the footage and the actors having to phonetically speak backwards during filming. The effect is overwhelmingly foreign from reality, but very familiar to dream-logic.
“My childhood was elegant homes … green grass, cherry trees. Middle America as it’s supposed to be. But on the cherry tree there’s this pitch oozing out – some black, some yellow, and millions of red ants crawling all over it. I discovered that if one looks a little closer at this beautiful world, there are always red ants underneath.”

- David Lynch

David Lynch’s experience is not a unique one, it speaks to a larger human condition. Through a process of filtering our world, we unconsciously edit our experience by highlighting and concealing what seems personally relevant. This is one of the functional aspects of art, to “truth” those aspects of our world which have been obfuscated deliberately or through overexposure. Rene Magritte, Franz Kafka, and James Casebere use different media to reveal the spatial qualities of the uncanny in their work. Similar to the art of seduction, that which is hidden draws us in. The uncanny in it’s very nature refuses to remain hidden, and their work celebrates its liberation.

MAGRITTE

The uncanny was employed by many of the surrealist, but none with such focus as Rene Magritte. He derived his idea of the uncanny from limitations on human perception. By obscuring the perception of the observer, the contrast between visible and invisible creates an everyday sense of the sublime. In his article on the post-religious sublime in Magritte’s work, Scott Freer elucidates on this interplay:

“Everything we see hides another thing. There is an interest in that which is hidden by what we see. There is an interest in that which is hidden and which the visible does not show us. The interest can take the form of a quite intense feeling, a sort of conflict, one might say, between the visible that is hidden and the visible that is present.”

---

9 Ibid. p. 337
Franz Kafka’s writing expounds on the horror of the bureaucratic. In *The Metamorphosis*, Gregor Samsa fights a draining and dehumanizing battle against “bourgeois socio-economic materialism” fueled by the demands of his family. When he becomes a parasite that depends on them, he begins to lose his grasp on humanity. The life of service cast upon him under which his real personality lies, similarly becomes concealed under the roach’s exoskeleton. The original normalcy that concealed his true nature, is made strange by an additional layer. In doing so, the strangeness of the “normal” is drawn out.\(^1\)

The spatial element of the story lies in the function of Samsa’s room as the last threshold of his humanity. The humanity of the room becomes altered with his change in scale. It becomes a place for him to hide and scurry about. As his family members start to remove furniture and décor from his room, Gregor pleads with them in an effort to preserve the status quo and his humanity within it. By clinging to the remnants of his humanity via the objects in the room, he is able to remind his family of the human mind within the “bug in the closet”.\(^1\)

**CASEBERE**

In James Casebere’s photographs of miniature architectural models, we find meticulously crafted interiors that have become flooded. Two distinct spaces are created in these models; clear space and dark space. They are “forms of space that are not apprehended visually but through imagination and other senses.”\(^2\) The clear space (in these models, the water) serves as a space of pure luminosity, a clarity of unity where all dimensions seem realized. In contrast, the dark space (shadows) is one of envelopment and fusion which dissolves division and boundaries. By blurring the distinctions between clear space into the dark space, the space between the unconscious and lived world reveal a dimension of “unconscious spatiality.”\(^3\)

---

\(^2\) Ibid. p. 276
"The uncanny here consists of this double image, the one haunting and giving lie to the other, of a geometry conceived to cure, a space designed to heal, an architectural tabula rasa intended to erase memory and instill order, that is at the same time a machine for fabricating modernist souls.” 14

FUNCTION OF THE UNCANNY

In his analysis of Cezanne’s paintings, Maurice Marleau-Ponty explains how we are drawn in by a strange stripping down of the familiar. The familiar, is presented as if it is unshakable, it is assumed and unquestioned. Cezanne’s painting “suspends these habits of thought and reveals the base of inhuman nature upon which man has installed himself.”15 Wind seems absent from his landscapes, pipes fail to create smoke, objects appear frozen “at the beginning of the world”. The world becomes uncomfortable and unpermissive of human expression. The ability to see through the expressive world and boil it down is uniquely human, so that only one who understands the depth of emotion is able to extract it from a scene and leave the observer yearning for that connection.

Using Merleau-Ponty’s analysis as a springboard, in “The Memory of Place” Dylan Trigg delves into the phenomenology of the uncanny. The uncanny works within the midst of the familiar, but refuses to comply with its established patterns, instead a parallel augmented familiarity is grafted onto the existing one. Through a subtle manipulation of the familiar, the inconspicuous becomes charged with a creeping strangeness.16 The uncanny works within the realms of experience and thought and is able to simultaneously “invoke repulsion and allure in the subject”. The felt effect of the uncanny disturbs the body but ultimately instills a departure from the everyday that creates excitement.

14 Ibid. p. 11
15 Maurice Merleau-Ponty, “Cezanne’s Doubt,” in Sense and Nonsense 1948. p76
In Anthony Vidler’s *Warped Space*, the idea of urban estrangement is explored through the writings of Georg Simmel. While Simmel is writing about turn of the century migration to cities, a parallel could be drawn to the isolating effects of social media and mobile devices so prevalent in our time. Simmel understands space as the expression of social conditions, the spatial relations of proximity and distance add a psychological dimension. He uses the term “empty space” to explain the space created by the reciprocal relations between individuals. This space can also create social boundaries that define the limits of territorial groupings. These borders can intersect social space “like a network of imaginary lines, articulating the activity of society as a frame isolates a picture from its background.”

In contrast to wandering, “liberation from every given point in space,” against fixation on that same point, Simmel defines the stranger as the combination of those two characteristics. The stranger is a wanderer who stays rather than continues on. We understand the “unity of remoteness” of interaction through the stranger. The process of estrangement is the bringing near of something which was previously far away, a moment of confrontation with the foreign. The uncanny brings about this estrangement by merging the familiar and unfamiliar in an ambiguous fashion. We are made to feel estranged as our interactions become increasingly crowded/close without empathy/intimacy, or as Simmel puts it:

“The greater perplexity which characterizes the person who only sees, as contrasted with the one who only hears, brings us to problems of the emotions of modern life; the lack of orientation in the collective life, the sense of utter lonesomeness, the feeling that the individual is surrounded on all sides by closed doors”

METHODS
Strangeness is a part of human existence. It is sought after by those interested in new ideas and foreign experiences. The strange is often forced upon us by our environment. The alienatingly strange can often result in rejection or outright aggression towards it. Since the beginning of the 20th century, art has served as a laboratory for the controlled exposure to the strange. We anticipate being shocked by art. The avant-garde sought to renew art and life from the ground up.\textsuperscript{18}

According to Herbert Grabes, in the book \textit{Making Strange}, strangeness occupies a spectrum between the beautiful and the sublime. It evokes a sense of alienation which borders on slight alienation and the uncanny. Strangeness requires participation on the part of the observer to creatively understand a work. If successful, a sense of accomplishment can result from expanding perception, feeling, and consciousness.\textsuperscript{19}

Strangeness can simply be something that differs “from our usual and familiar experience of the world and the cultural norms which direct these experiences” or something that “does not fit within the limits of the traditional areas of beautiful literature or art.” In literature, “new realism” or “experimental realism” uses the conventions of realist narrative with slight variations that undermine the reliability of the narrator \textsuperscript{20}. In some “interface fiction” and feminist science fiction the alternate reality shares uncanny similarities to our own, which raise questions about our reality. Joanna Russ employs this technique in her 1975 novel \textit{The Female Man} wherein she creates four contrasting parallel realities where the role of women is starkly different. By creating worlds where men and women are at war with each other or men don’t exist at all, we can begin to understand how our assumptions about the role of gender could be misinformed. The relativity of the overlapping conventions raises questions about the ones in which we are accustomed.

\textsuperscript{19} Ibid. p. 11
\textsuperscript{20} Ibid. p. 109
The uncanny is a subtler form of strangemaking. While the avant garde tradition is outrightly foreign, the “milder alterity” expands on a reality that is closer to home, and demands a change in the way we conduct our lives. We have come to expect the strangeness of avant-garde art, and what seems truly strange now is the distinction between the familiar and that which is just off enough to raise suspicion.²¹

²¹ Ibid. p. 114
THE UNCANNY IN ARCHITECTURE

BOULLEE

Etienne Louis Boullee preceded the “nineteenth-century preoccupation with the double as a harbinger of death or as the shadow of the unburied dead.” Much like James Casebere’s use of Dark and Clear Space, Boullee contrasted absolute light and absolute dark to interplay between the sublime and fundamental terror. His drawings for the Palace of Justice contain both. Boullee generated an architectural language for articulating death spatially. It took the form of a sunken architecture that was “deprived of all ornament”. Instead, the ornament would come from his use of shadow. The shadow, a double in and of itself, served as an effigy for the disappearance of the body into darkness.

OMA

The uncanny can be used to theorize fields of anxiety in the built world. The Office for Metropolitan Architecture interprets newly formed conditions of interiority and exteriority through the surface of their designs. Much like the build up of an audience’s excitement as the curtains open for a performance, the skin can conceal and reveal to build anticipation. In OMA’s proposal for the French National Library, this tension is created by ghosting the interior onto the façade. Instead of reflecting the outside appearance, the projection of the interior transforms “paranoic space” into “panic space” in such a way that the limits become blurred and it substitutes itself imperceptibly for traditional architecture.

23 Ibid. p. 169
24 Ibid. p. 170
25 Ibid. p. 224
COOP HIMMELBLAUF

Taking pride in opposing the domestic, the office of Coop Himmelblau seeks to create haunting spaces by casting out the presence of the body.\(^26\) Rather they see their work as a feral animal walking through the jungle. In the “Architecture Is Now” exhibit, a beam rises and falls like the backbone and head of a panther. The tension builds up like a caged animal backed into a corner, about to spring. In an effort to capture the uncompromising spontaneity of an idea, the moment of design is frozen in its purest form.

DILLER SCOFIDIO

One of Diller and Scofidio’s earlier installation projects, the Capp Street Project repurposed and reinterpreted discarded domestic objects. Old chairs, worn out televisions, beds, and other objects that had outlived their usefulness were deconstructed and resurrected. By reversing the process of deterioration, the ordinary becomes haunting. Vidler argues that the objects themselves are not uncanny but they reveal the “potential uncanny” by unveiling the secret reciprocities between people and objects in the “post technological domesticity.”\(^27\)

\(^{26}\) Ibid. p. 80
\(^{27}\) Ibid. p. 163
EXCAVATION

PROCESS: EXPOSE LATENT POSSIBILITIES BENEATH THE SURFACE

METHOD: ABSENT-MINDEDLY SCRATCH AWAY AT MASS GIVING PREFERENCE TO FORMAL PATTERNS AS THEY DEVELOP
PROCESS: CREATE TWO SEPARATE BUT RELATED IDENTITIES FROM THE SAME SOURCE

METHOD: SPLIT MASS ASYMMETRICALLY IN SUCH A WAY THAT EACH FORM HAS A DISTINCT INDIVIDUAL CHARACTERISTIC

DOUBLING
DISSOLVING

PROCESS: BLEND THE TRANSPARENCY OF CLEAR SPACE INTO THE EDGELESSNESS OF DARK SPACE

METHOD: MELT THE TRANSPARENT MASS INTO THE SOLID MASS TO CREATE A THIRD QUALITY THAT TIES THEM TOGETHER
MASKING

PROCESS: ACCENTUATE CONCEALED QUALITY BY EXAGGERATING IT

METHOD: CONSTRUCT EXTERNAL SCAFFOLDING WITH THE SAME MATERIAL FROM THE INTERIOR, ALLOWING FOR ORIGINALLY DOMINANT MATERIAL TO REMAIN
EXTEND INTERNAL CONDITION TO EXTERNAL OBJECT

CREATE SUPPORT SYSTEM FOR MASS USING THE SAME MATERIAL EMBEDDED WITHIN THE MATERIAL.

PROJECTION

PROCESS: EXTEND INTERNAL CONDITION TO EXTERNAL OBJECT

METHOD: CREATE SUPPORT SYSTEM FOR MASS USING THE SAME MATERIAL EMBEDDED WITHIN THE MATERIAL
DISASSOCIATION

While these operations are an effective means of dissecting the outstanding qualities of the uncanny in art and architecture, they fall short as a prescriptive means of replicating the experiential sense of the uncanny. In the same way one can break down the reasons one loves their significant other, duplicating those elements does not guarantee love in another relationship. However, these operations do reinforce a shared commonality. Doubling, excavation, masking, projecting, and dissolving all yield a sense of disassociation. In psychological terms, disassociation is the breakdown of memory, awareness, perception, or identity. Disassociation is frequently used in David Lynch’s films to split or transform a character into another character. In Twin Peaks, the demonic spirit of Bob is drawn out of characters like Leland and Dale Cooper before they commit heinous acts of violence. In both instances, the moment of extraction occurs when the character is gazing into a mirror and the embodiment of Bob is gazing back. The threshold of the mirror serves as a perfect metaphor for the uncanny, as a device that informs our perception of ourselves in-the-world, and yet is easily susceptible to dysmorphia and other self deceptions. It is in front of the mirror, where we construct the image of our self that we wish to project out into the world.

UNCANNY IN THE MUNDANE

From Hannah Arendt’s unpacking of the banality of evil in Eichmann in Jerusalem to the systematic cleanup of ground zero after 9/11, it is well documented that desensitizing repetition allows us to carry out and endure horrific acts. The elasticity of memory serves as a coping mechanism. Like the smoothing of rocks along a stream, over time the banality of life can overpower the most extraordinary events. In David Foster Wallace’s posthumous book The Pale King, the banal is seen through the eyes of employees of the Internal Revenue Service. Their work is a specific kind of boredom which demands meticulous attention, but is ultimately unstimulating. Compare this to the commencement address he gave at Kenyon College about deliberately
choosing where we give our attention and choosing to construct meaning from experience. Boredom and the mundane function as blank slates onto which we project our meaning and identity. The degree to which this projection is actively or passively approached establishes patterns that establish a personal ideal of normalcy.

**GAS STATIONS – FORGOTTEN FAMILIAR**

The gas station is a spatial embodiment of the everyday. Concealed beneath the surface and ultimately forgotten, rest absolutely volatile tanks that we are made aware of only if we witness them being filled. While the availability of gasoline has extensive political implications throughout the world, the five minute transaction has become so automated that it barely registers with our consciousness. This typology is ripe with potential to incorporate the uncanny as a mechanism for subdermal awareness of the influential unseen.

The gas station functions as a transitory “third-place” where the extension of the body, the car, goes from empty to full. In Dylan Trigg’s analysis of the connection of the body with the vehicle in reference to service stations, he stresses how the vehicle frames our involvement in the world:

> “The self becomes embodied in the car precisely through being disembodied from the surrounding world. Far from signifying an exclusion from the social world however, this detached attention, played out through the border of the widescreen, or windshield, marks a heightened involvement with the world.”

In this way, the gas station functions in the same way that David Lynch uses mirrors to split his characters. Needing to stop and refuel the vehicle disassociates the body from the cocoon of observation it provided. And the station itself visually and spatially provides the comfort of familiarity but still an inherent creepiness of something we begrudgingly rely on.

---

The ubiquitous nature of the gas station typology may imply that they are essentially siteless architecture that can be dropped on the side of any intersection determined opportune by market research. Anyone who has driven through New Jersey, and stopped for gas will understand why it is a fitting state for a project that intends to capitalize on that which appears familiar. As one of the two remaining states in the United States that still prohibits drivers from pumping their own gas, the experience can quickly become foreign for those passing through. Trenton’s deceptively low key nature is offset by its proximity to New York City and Philadelphia. The city’s own duality is expressed as a capital city where office workers quickly evacuate every day at 5pm while the actual residents are provided with very little in terms of services or encouragement to develop. The Assunpink creek serves as a physical geographic boundary between these conditions which runs parallel to the NJ Transit and Amtrak tracks that lead to the Trenton Transit Center. This hub quickly receives and ejects those passing through the city. The location of the gas station across the tracks serves as one more grasping attempt to keep those passing through the city for a few moments longer.
OUTCOME

“Uncanniness entails a sense of uncertainty and suspense, however momentary and unstable. As such it is often to be associated with an experience of the threshold, liminality, margins, borders, frontiers.”

- Nicholas Royle

As normalcy is a relative notion in architecture, the proposed gas station seeks to first create a self contained normative system by transforming the various elements of the gas station into one prolonged cube. The simple form with a grid projected upon it establishes an accessible familiarity that can become subtly distorted through the employment of the established operations. The station’s span across the site transforms it into an occupiable threshold. The vertical planes of the spatial grid contort in such a way as to provide an unregimented porosity to the building. This pseudotransparency functions as a disassociative mirror wherein what is revealed on the other side is not a reliable depiction. By crossing through, the gaps in perception are filled in with experience which may or may not be more authentic than the perception. Vehicular and pedestrian experience yield slightly different yet similar results. As the car moves through, it transitions between empty and full. As the person moves through, depending on whether they use the restroom, or the convenient store, they either go from empty to full or full to empty (or both). While the station is undeniably unfamiliar, the aspiration is that the full extent of it’s foreignness will not creep in until much later, when it remains a remnant memory like a burr found on one’s sock after returning home from a long hike.

---

CITED WORK


Inland Empire. Rhino Entertainment [distributor], 2007. Film.


“Zen, or the Skill to Catch a Killer.” Twin Peaks. ABC. April 19, 1990.
IMAGERY

Cover. 2015, Ryan Consbruck
Blue Velvet. 1986, David Lynch
Lost Highway. 1997, David Lynch
Twin Peaks. 1990, David Lynch
La Reproduction Interdite. 1937. Rene Magritte
Le Jockey Perdu. 1926, Rene Magritte
Pink Hallway, 2000, James Casebere
Blue Hallway. 2000, James Casebere
Les Joueurs De Cartes. 1892-95, Paul Cézanne
The Trial. 1962, Orson Welles
The Strange. 2008, Herbert Grabes
Temple of Death. 1795, Étienne-Louis Boullée'
Très Grande Bibliothèque, 1989, Office for Metropolitan Architecture
Architecture is Now. 1982, Coop Himmelb(l)au
Capp Street Project. 1987, Elizabeth Diller & Ricardo Scofidio
Rooftop Remodeling Falkestrasse. 1987, Coop Himmelb(l)au
Excavation. Ryan Consbruck
Yellow Hallway. 2000, James Casebere
Très Grande Bibliothèque, 1989, Office for Metropolitan Architecture
Excavate. 2015, Ryan Consbruck
Doubling. 2015, Ryan Consbruck
Dissolving. 2015, Ryan Consbruck
Masking. 2015, Ryan Consbruck
Projection. 2015, Ryan Consbruck
Très Grande Bibliothèque, 1989, Office for Metropolitan Architecture
Twin Peaks. 1990, David Lynch
The Birds. 1963, Alfred Hitchcock
Trenton. 2015, https://www.mapbox.com
Generation. 2015, Ryan Consbruck
Perspective. 2015, Ryan Consbruck
Transformation. 2015, Ryan Consbruck
Interior Perspectives. 2015, Ryan Consbruck
Isometric. 2015, Ryan Consbruck
FIN.