
UNHEIMLICH

this page intentionally left blank

Table of Contents

ABSTRACT

Psychoanalytical theories are strongly intertwined with the development of human perception of space in architecture. We intend to focus on the theme of space and fear through the lens of the uncanny. Uncanny elicits exciting dread, unfamiliarity, intellectual uncertainty, and creates the boundaries of what is fear. By investigating precedents that make efforts to create the uncanny, we intend to convert these guidelines into our primary design principles. This can be utilized in architecture as a means to acknowledge the unknown and uncomfort while harnessing these feelings in order to create a new style. Exploring involuntary occurrences, repressed similarities, unfamiliarity, and solitude will dictate our design.

As humans, we are programmed to fall into tune with an every day routine that takes us through our day to day tasks. We become blind to our surroundings which in turn become a stagnant backdrop of our environment. Humans have grown ignorant of the possibilities of what the spaces around us can become and the experience we are yet to encounter. The uncanny is one of the many ways one can disrupt a routine.

The capacity of versatility in Slocum Hall is uncanny to Syracuse University Faculty and Students because of our engraved routine. We state that “defamiliarization” is the correct methodology for creating space for critical reflection by offering a new perspective - against its spatial limiting nature of the everyday. By invoking a sense of hesitation we are hoping to show that uncomfort is not always used in a negative context, rather as a means of reintroducing individuals to the multivalent interpretations of commonplace spaces.

We argue that there is a spectrum of uncanny which we label as levels. We intend to utilize information gathered to defamiliarize Slocum Hall and use the space to present these levels of uncanny to disrupt the body of people who encounter it daily.

this page intentionally left blank

The only way to be fully present is to be lost.

- Walter Benjami

INTRODUCTION

In order to understand how to design space, we must first understand how to design for ourselves.

Human evolution has developed into a complex web of connections with not only ourselves but with our environment. In order to understand this complexity, we must first analyze the psychological abilities of humans as a way to better understand how the subconscious influences the interpretation of space. This in turn has resulted in the reliance on the familiar and known experiences that have embedded itself in the lives of humans as a means of maintaining a level of comfort. To have this comfort interrupted is when the uncanny is introduced to the equation. This notion of disrupting the mundane routine encourages the hesitation and questioning of the new environment and experience.

Sigmund Freud released the article Das Unheimlich in 1916 which defines the uncanny as “that class of terrifying thing which leads back to something long known to us, once very familiar which becomes frightening.” This notion of fear being linked to instances that seem familiar but are in fact not are instances of unheimlich, or the uncanny. Which serves as an expansion to the original article Philosophy of the Unconscious in 1912 about the uncanny founded by Carl Jung. which emphasizes that human connections are linked through the collective unconscious.

In our case, we utilize the collective unconscious as a way of not only furthering our knowledge, but to use our shared experiences as a stepping stone for how we defamiliarize spaces. The collective unconscious is the familiar that we plan to defamiliarize. Through our research we are establishing our methodology that becomes the baseline of our manipulations.

RESEARCH

This research sequence covers several lenses of the uncanny through literature, art, architecture, pop culture and experimentation. Commencing with literature, we begin to establish a psychological foundation of the history of the uncanny as a means of better interpreting its impact on humans both individually and in the broader context. Through these outlooks, we are able to take our findings and apply them to a more relevant scale as a means of transitioning to our own experimentation.

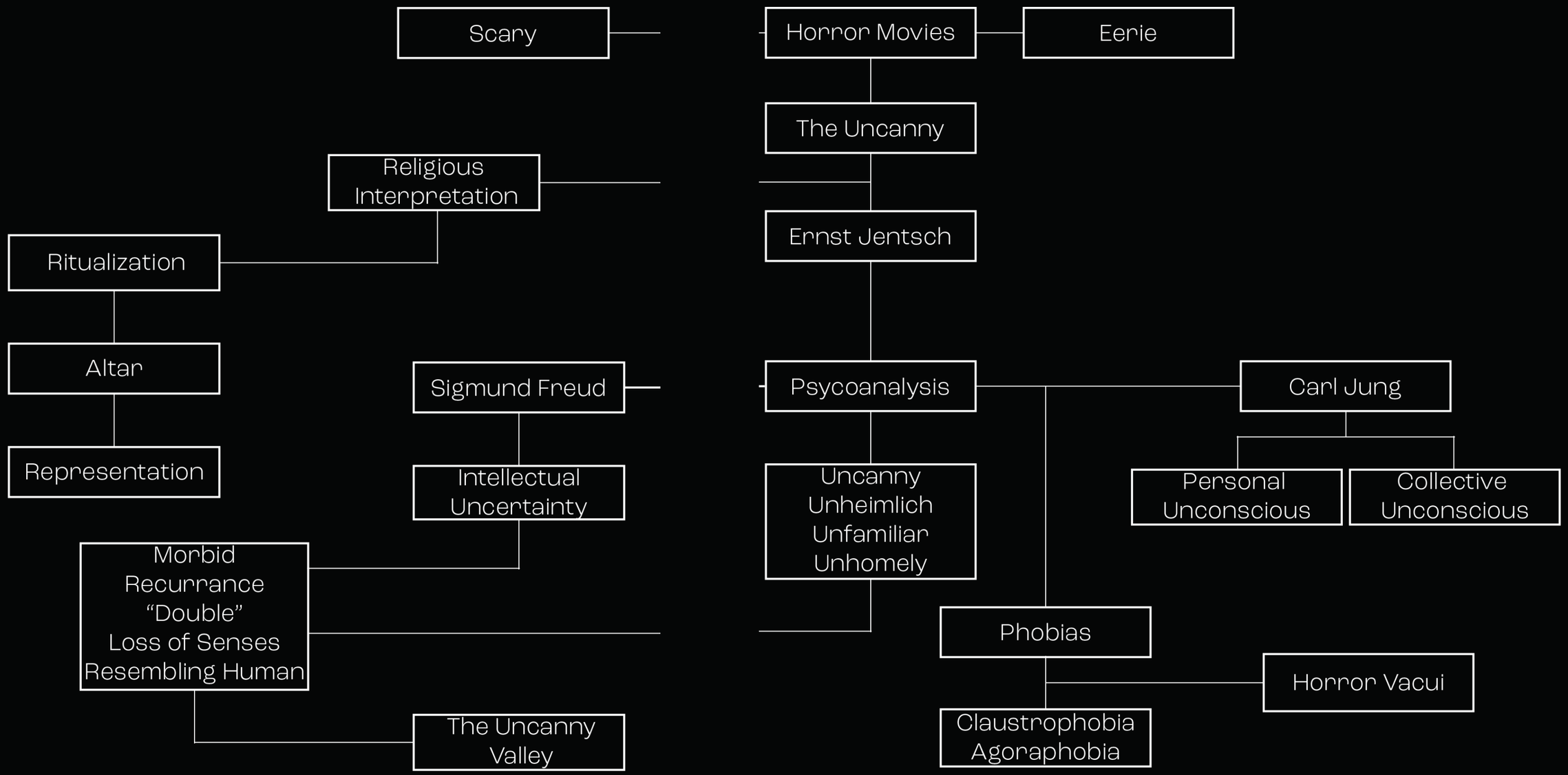
UNCANNY

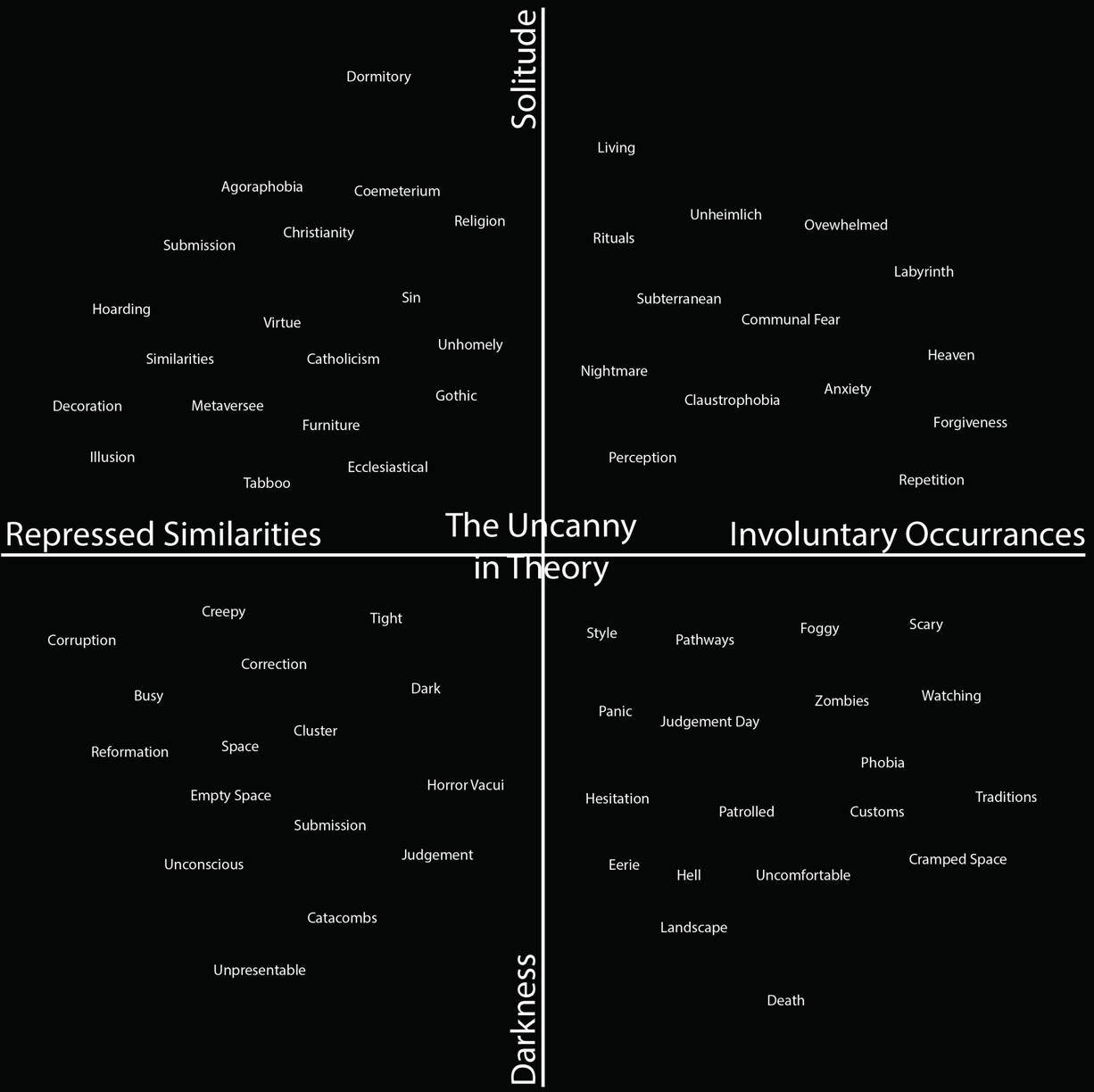
/ˌənˈ kanē/

A feeling of unease when something familiar suddenly become strange and unfamiliar.

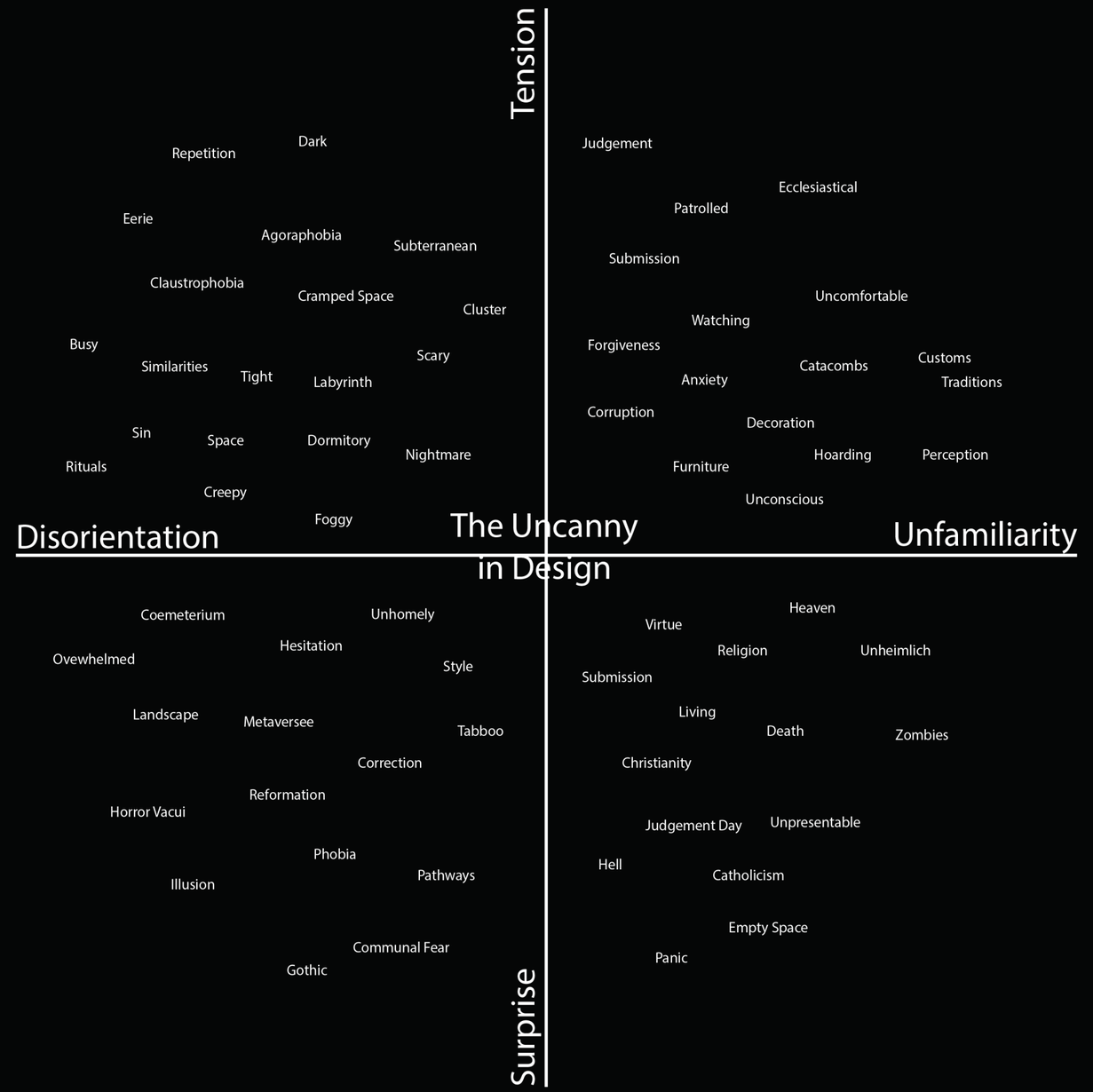
The uncanny lurks between the invisible and the visible, between the familiar and the foreign.

The Uncanny represents the "middle ground" of the familiar and the unfamiliar. These are instances when they human experiences something new and the comfort zone is broken.

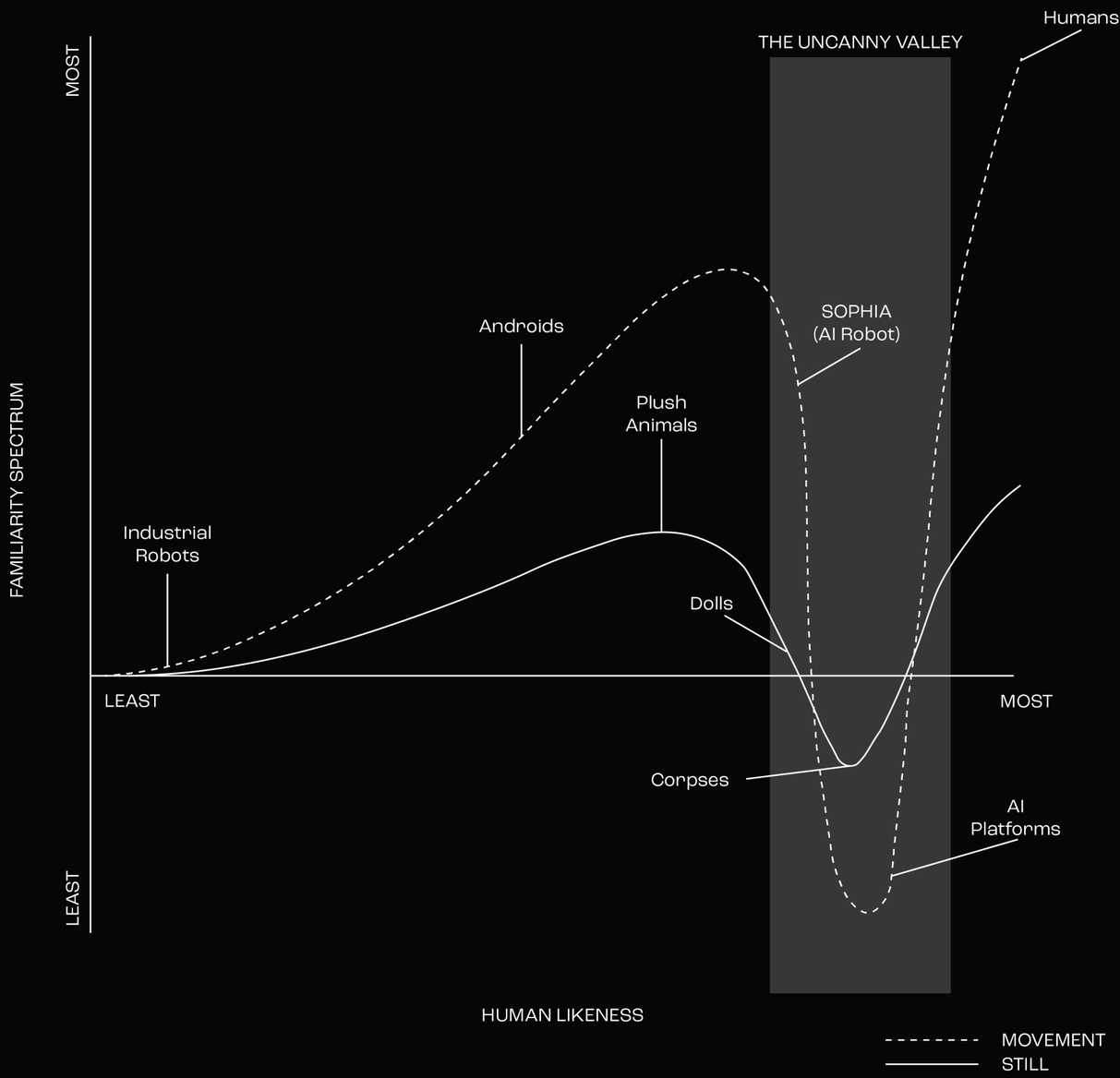

Scary
Horror Movies
Eerie
The Uncanny
Religious Interpretation
Ernst Jentsch
Ritualization
Altar
Sigmund Freud
Psycoanalysis
Carl Jung
Representation
Intellectual Uncertainty
Uncanny Unheimlich Unfamiliar Unhomely
Personal Unconscious
Collective Unconscious
Morbid Recurrance "Double" Loss of Senses Resembling Human
Phobias
Horror Vacui
The Uncanny Valley
Claustrophobia Agoraphobia



Theoretically, the uncanny focuses on the individualized psychological interpretations of experiences. Such terminology listed above are utilized as a means of categorizing the overall ambitions and moments created as a result of the uncanny.



When considering the uncanny in design, the categorization of terminology can be used as a means of curating specific instances of experience.



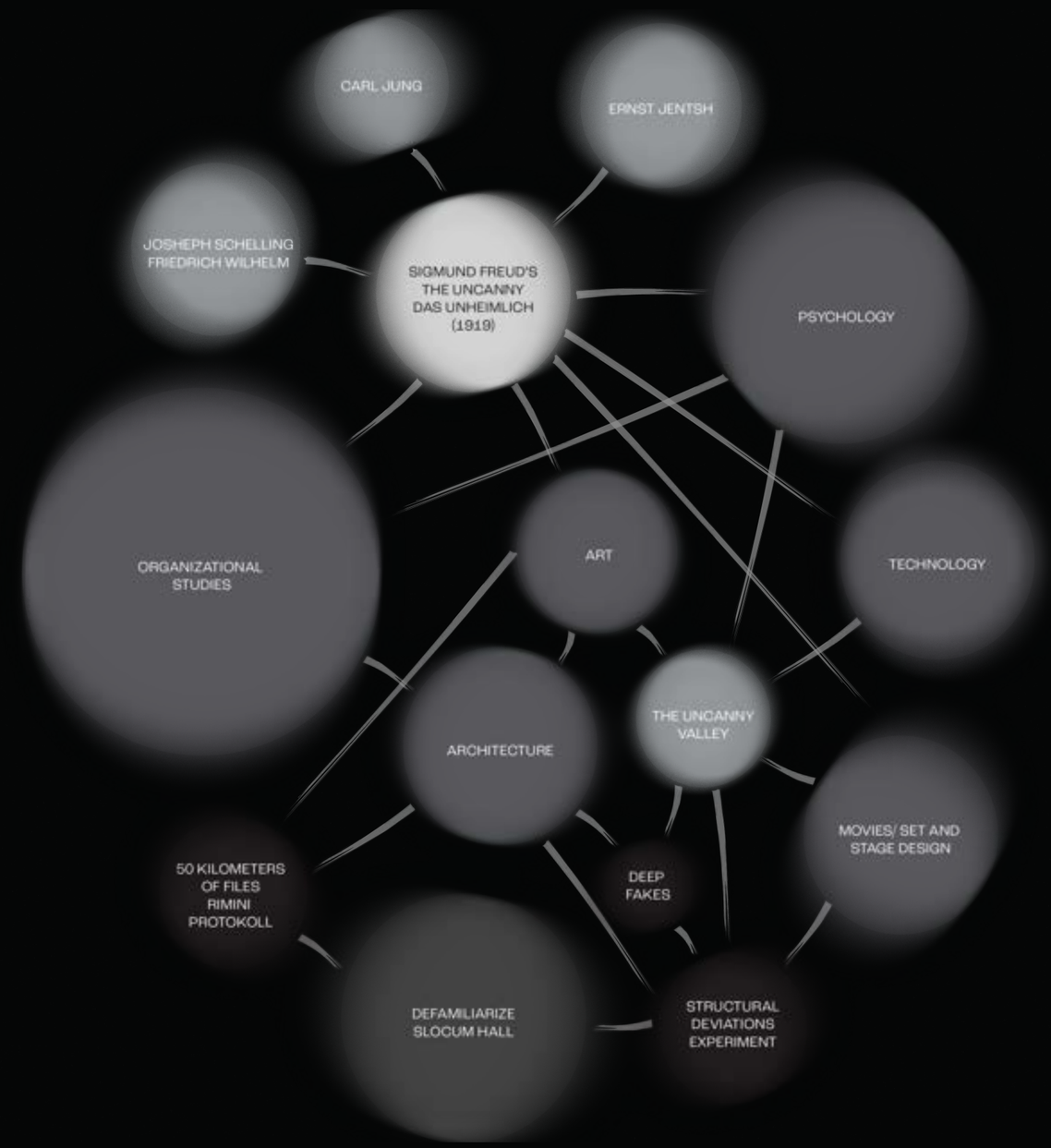
The uncanny valley term was first coined in 1978 by a robotics professor named Masahiro Mori who discovered the abrupt shift of human perception when realizing the seemingly human robot is only a robot. This instance of capturing such human-like characteristics and eventually behaviors venture down the uncanny valley. The uncanny feeling of humanoids resembling humans through both physical features and actions.

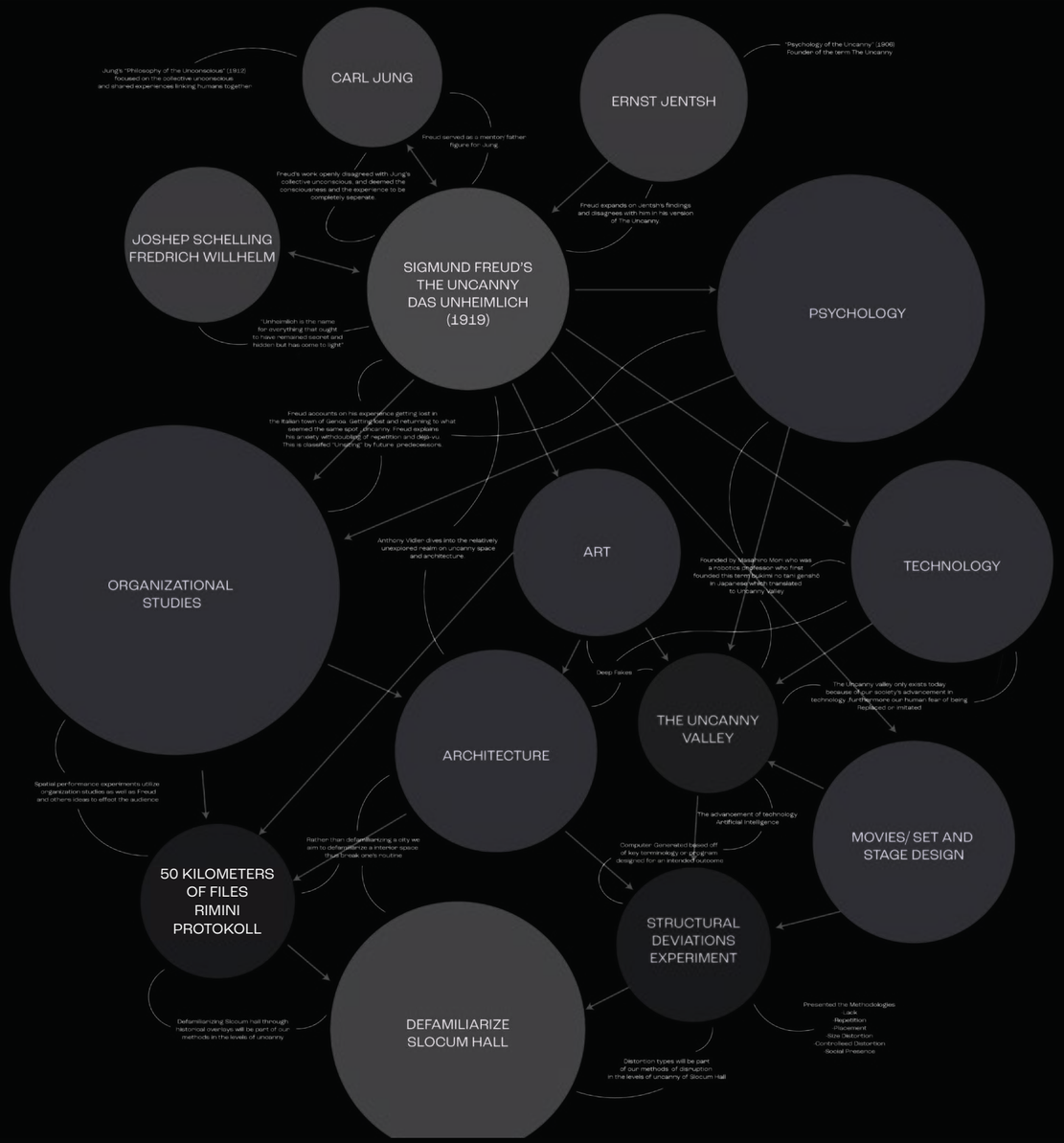
The diagram begins to capture common examples of when the uncanny valley is being entered. Typically it consists of objects or moments where the human mind initially recognizes the event as familiar, but upon closer examination there are moments of reconsideration and self doubt about what is being presented to them. This is shown in the sudden drop of affinity on the graph. The graph shows a rise only when there is a resemblance of human likeness to the object. This can be shown in multiple modes of representation either through films, images, art and architect

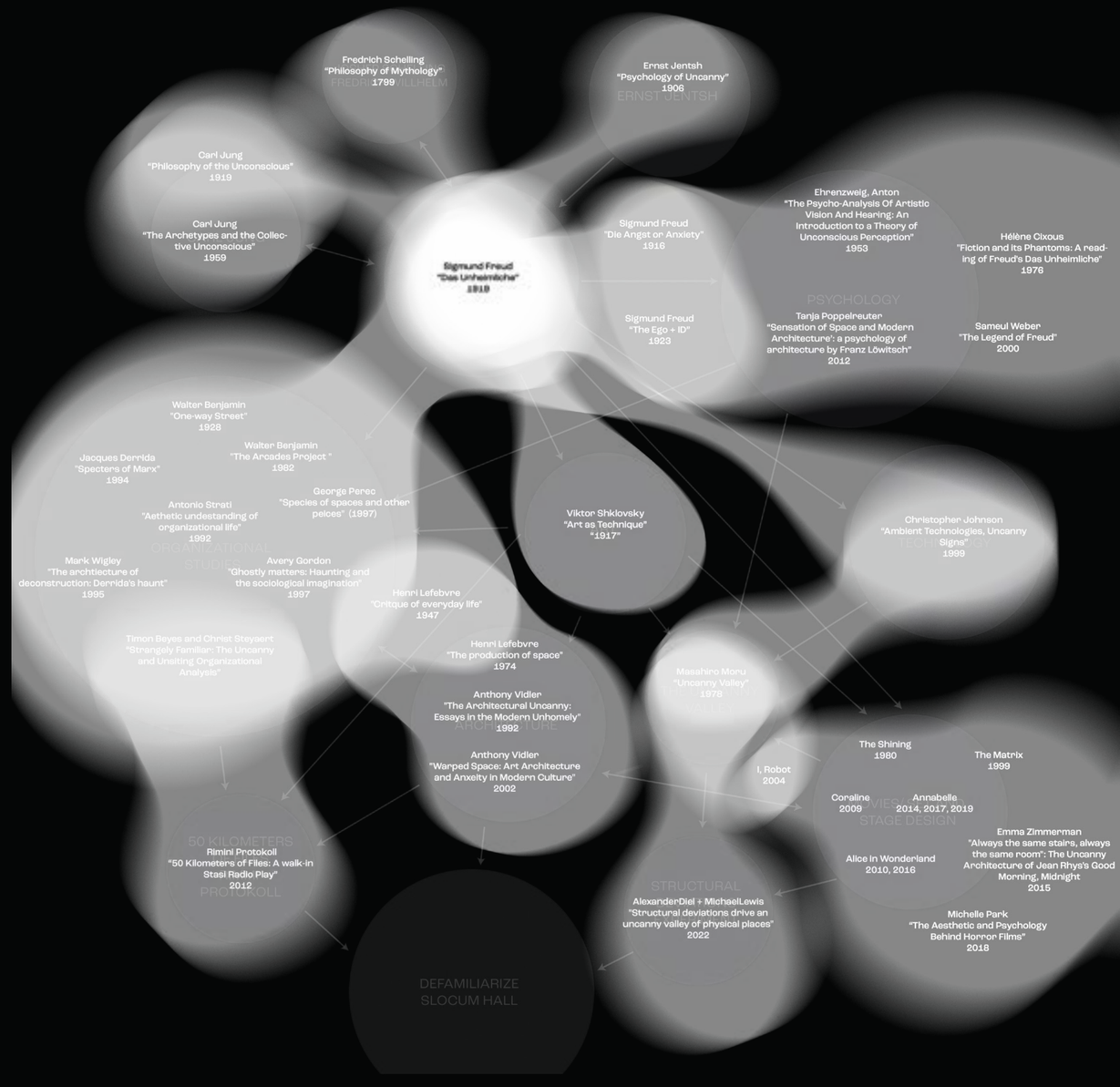
Our initial research phases were focused primarily through literature on the uncanny. In order to quantify the information gathered, the “mind map” diagram was created as an overarching categorization that begins to form a table of contents. Additionally, the following categories show a variety of connections that not only transcend through forms of representation, but also over a hundred years since the founding of the term “the uncanny” in 1906 by Ernst Jentsh.

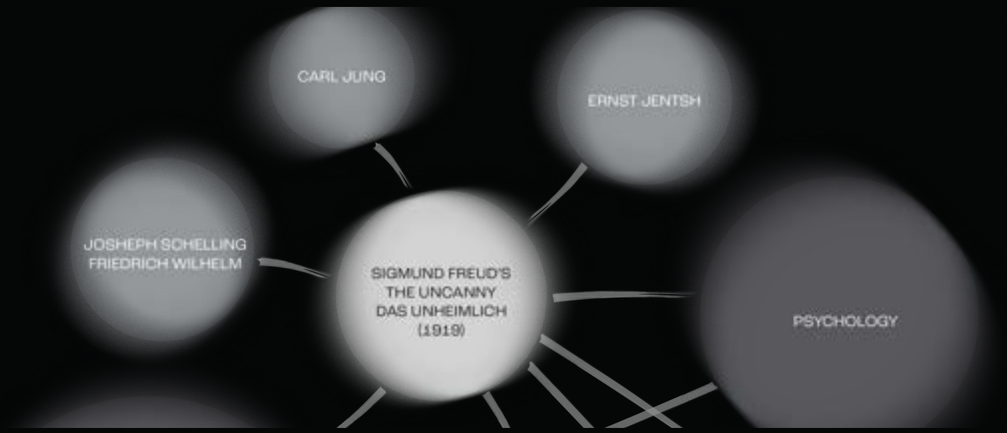
Once developing the foundation of the uncanny, the information can be applied to the broader categories through representation of technology, art and movies. Through digital representation the uncanny develops a broader meaning which over time developed into another branch labeled the uncanny valley.

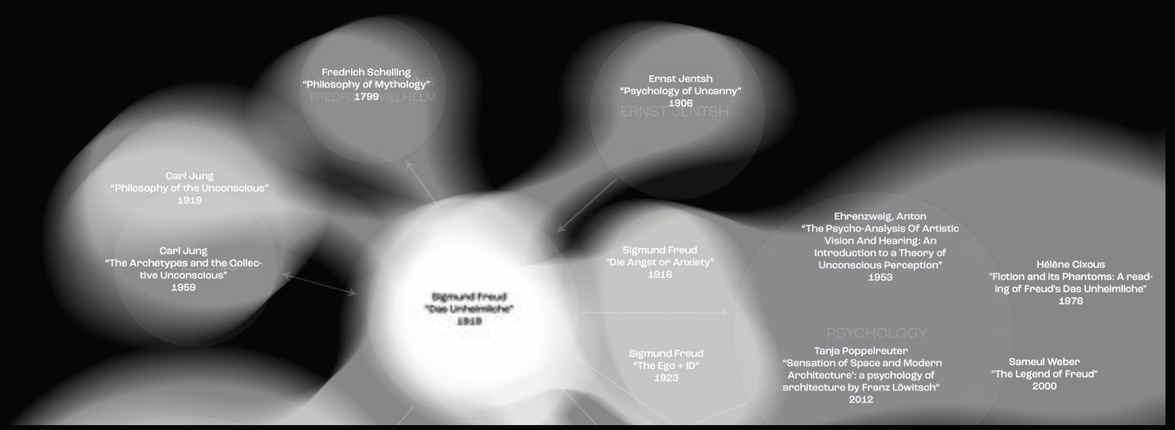
Upon further investigation, experimentations begin taking form as a means of quantifying the uncanny as a way of revealing a methodology behind how to capture and remake the uncanny.




CARL JUNG
Jung's "Philosophy of the Unconscious" (1912) focused on the collective unconscious and shared experiences linking humans together
ERNST JENTSH
"Psychology of the Uncanny" (1906) Founder of the term The Uncanny
Freud served as a mentor/ father figure for Jung
Freud's work openly disagreed with Jung's collective unconscious, and deemed the consciousness and the experience to be completely seperate.
Freud expands on Jentsh's findings and disagrees with him in his version of The Uncanny
JOSHEP SCHELLING
FREDRICH WILLHELM
SIGMUND FREUD'S
THE UNCANNY
DAS UNHEIMLICH
(1919)
PSYCHOLOGY
"Unheimlich is the name for everything that ought to have remained secret and hidden but has come to light"
Freud accounts on his experience getting lost in the Italian town of Genoa. Getting lost and returning to what seemed the same spot, Uncanny. Freud explains his anxiety with doubling of repetition and deja-vu. This is classified "Unsung" by future predecessors
ORGANIZATIONAL
STUDIES
Anthony Vidler dives into the relatively unexplored realm on uncanny space and architecture.
ART
TECHNOLOGY
Founded by Masahiro Mori who was a robotics professor who first founded this term. Bukimi no tani genshō in Japanese which translated to Uncanny Valley
Deep Fakers
The Uncanny valley only exists today because of our society's advancement in technology. Furthermore our human fear of being replaced or imitated
ARCHITECTURE
THE UNCANNY
VALLEY
Spatial performance experiments utilize organization studies as well as Freud and others ideas to effect the audience
The advancement of technology Artificial Intelligence
MOVIES/ SET AND
STAGE DESIGN
Rather than defamiliarizing a city we aim to defamiliarize a interior space that break one's routine
Computer Generated based off of key terminology or program designed for an intended outcome
50 KILOMETERS
OF FILES
RIMINI
PROTOKOLL
STRUCTURAL
DEVIATIONS
EXPERIMENT
DEFAMILIARIZE
SLOCUM HALL
Defamiliarizing Slocum hall through historical overlays will be part of our methods in the levels of uncanny
Presented the Methodologies
Lack
Repetition
Placement
Size Distortion
Controlled Distortion
Social Presence
Distortion types will be part of our methods of disruption in the levels of uncanny of Slocum Hall


Fredrich Schelling
"Philosophy of Mythology"
1799
FREDRICH WILLHELM
Ernst Jentsh
"Psychology of Uncanny"
1906
ERNST JENTSH
Carl Jung
"Philosophy of the Unconscious"
1919
Carl Jung
"The Archetypes and the Collec-tive Unconscious"
1959
Sigmund Freud
"Das Unheimliche"
1919
Sigmund Freud
"Die Angst or Anxiety"
1916
Sigmund Freud
"The Ego + ID"
1923
Ehrenzweig, Anton
"The Psycho-Analysis Of Artistic Vision And Hearing: An Introduction to a Theory of Unconscious Perception"
1953
PSYCHOLOGY
Tanja Poppelreuter
"Sensation of Space and Modern Architecture': a psychology of architecture by Franz Löwitsch"
2012
Hélène Cixous
"Fiction and Its Phantoms: A read-ing of Freud's Das Unheimliche"
1976
Sameul Weber
"The Legend of Freud"
2000
Walter Benjamin
"One-way Street"
1928
Walter Benjamin
"The Arcades Project "
1982
Jacques Derrida
"Specters of Marx"
1994
George Perec
"Species of spaces and other peices" (1997)
Antonio Strati
"Aethetic undestanding of organizational life"
1992
ORGANIZATIONAL
STUDIES
Mark Wigley
"The archtiecture of deconstruction: Derrida's haunt"
1995
Avery Gordon
"Ghostly matters: Haunting and the sociological imagination"
1997
Henri Lefebvre
"Critque of everyday life"
1947
Viktor Shklovsky
"Art as Technique"
"1917"
Christopher Johnson
"Ambient Technologies, Uncanny Signs"
1999
TECHNOLOGY
Timon Beyes and Christ Steyaert
"Strangely Familiar: The Uncanny and Unsiting Organizational Analysis"
Henri Lefebvre
"The production of space"
1974
Anthony Vidler
"The Architectural Uncanny: Essays in the Modern Unhomely"
1992
ARCHITECTURE
Masahiro Moru
"Uncanny Valley"
1978
Anthony Vidler
"Warped Space: Art Architecture and Anxeity in Modern Culture"
2002
I, Robot
2004
The Shining
1980
The Matrix
1999
Coraline
2009
Annabelle
2014, 2017, 2019
MOVIES/
STAGE DESIGN
Alice in Wonderland
2010, 2016
Emma Zimmerman
"Always the same stairs, always the same room": The Uncanny Architecture of Jean Rhys's Good Morning, Midnight
2015
Michelle Park
"The Aesthetic and Psychology Behind Horror Films"
2018
50 KILOMETERS
PROTOKOLL
Rimini Protokoll
"50 Kilometers of Files: A walk-in Stasi Radio Play"
2012
STRUCTURAL
AlexanderDiel + MichaelLewis
"Structural deviations drive an uncanny valley of physical places"
2022
DEFAMILIARIZE
SLOCUM HALL

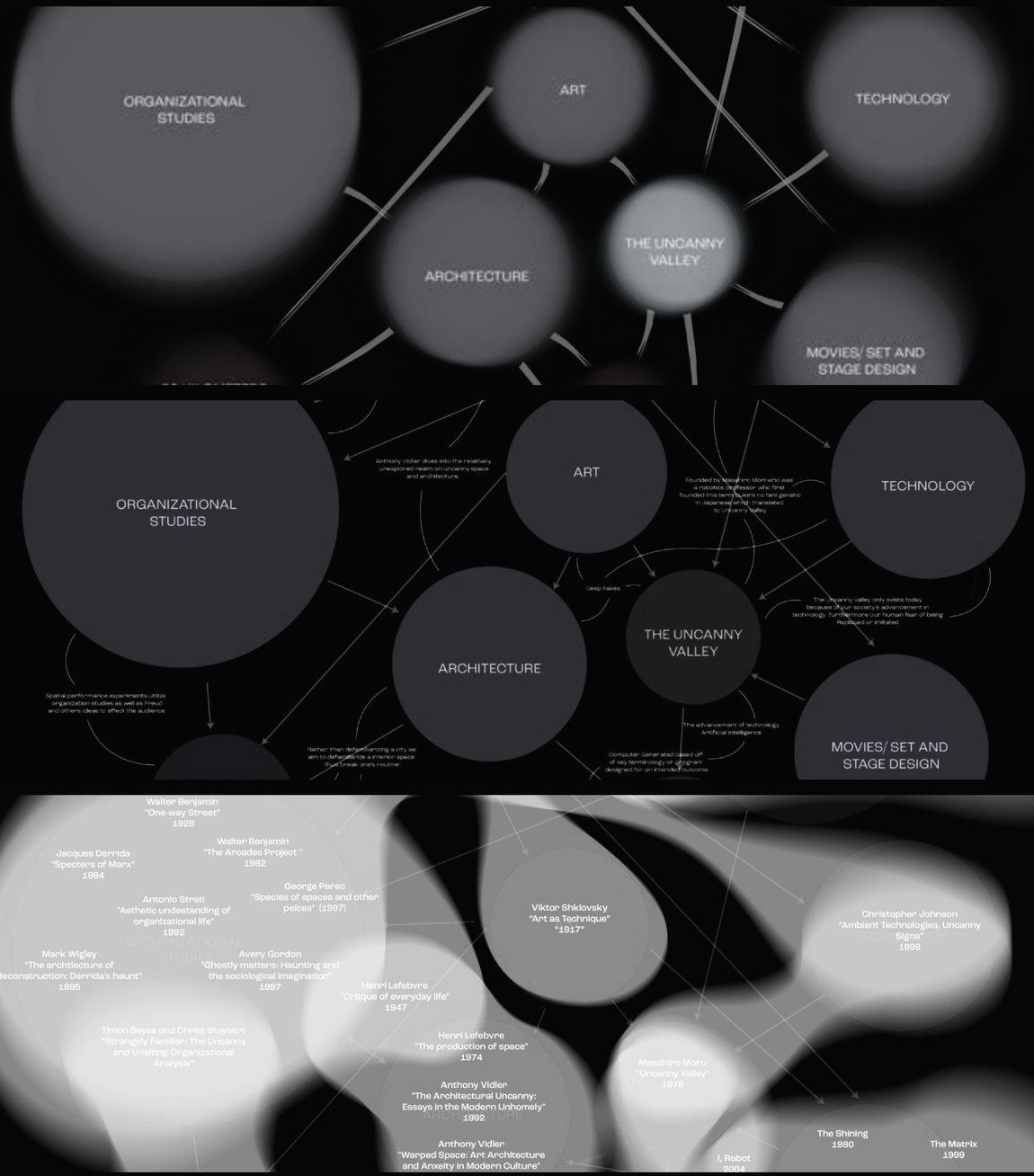




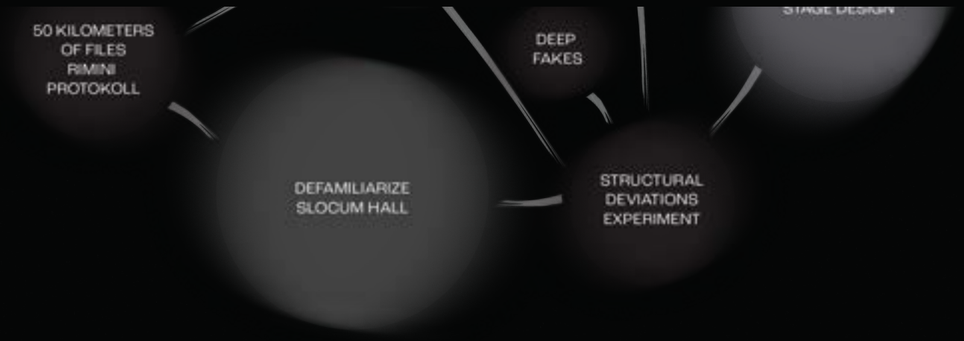
Beginning with the primary article of this thesis research, Das Unheimlich by Sigmund Freud, the author desects the text and style of writing as uncertainty. In pursuit to describe the indescribable uncanny variables, Freud describes a system of anxieties. In an nonreassuring and strange search constitutes the “labyrinth” with instages it. “The movement’s progress is all-enveloping and its contradictory operation is accomplished by the author’s double: Hesitation. We are faced with a text and its hesitating shadow, and their double escapade.”

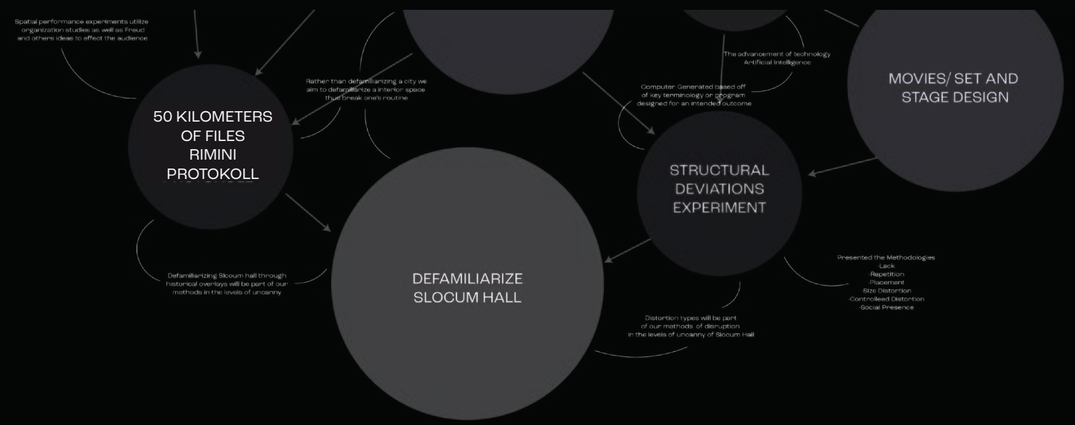
As shown in the diagram, Sigmund Freud is expanding on the work of Ernst Jentsh who originally founded the uncanny in 1906. In Freud’s work, he is openly disagreeing with the psychological component of Jentsh’s research explaining that the uncanny is made visible through the uncertain experiences. Whereas Freud explains the uncanny is through the unconscious repression of memories.

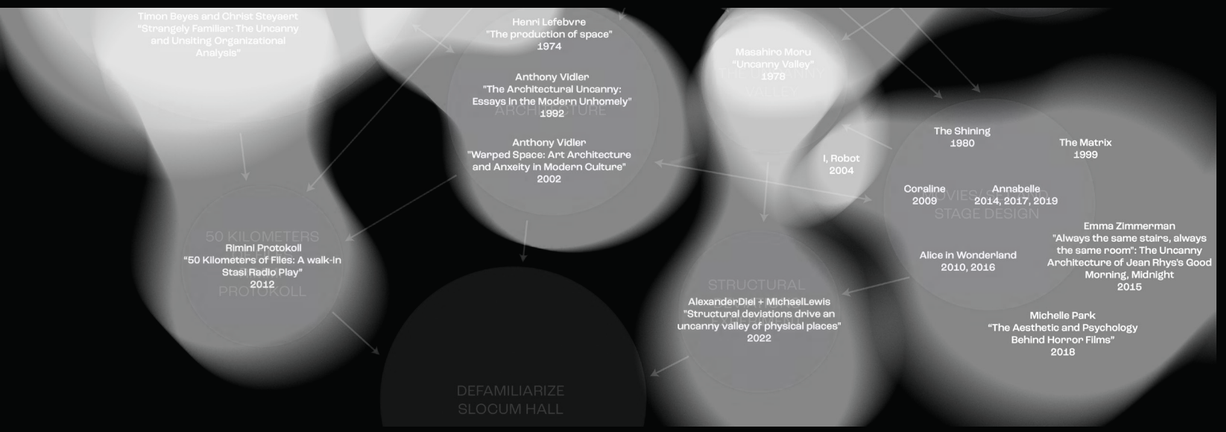
In fact, Freud openly disagrees with all previously completed work on the uncanny. With Carl Jung, while Freud was a mentor to Jung, he heavily disagreed with Jung’s notion of the collective unconscious. Though Freud did acknowledge the work of Joseph Schelling and Friedrich Wilhelm. In fact, he quoted their work within his own since it hints on the notion of suppressed experiences coming to light thus presenting the uncanny.



Taking the scientific research discovered, we were able to then create a secondary tier of categorization that is of a more general nature. The categories listed in the diagram provide enough of a variety to show the ample ways that the uncanny can be captured in media. For example, when psychology of the uncanny and technology begin to mix there is a new branch formed called the uncanny valley. These are instances where humanlike traits and technology intertwine to form a lifelike aspect of the uncanny. Similarly, through artificial intelligence and to an extent some movies often explore the uncanny valley. Through set design and architecture the designers are prompted with new challenges of how to make spaces connect with inhabitants in an unexpected way. This is done by creating moments that go against the traditional ideology of architecture. As a way to understand the logistics of this design challenge, we dove into uncovering precedents that have achieved this notion of uncanny both visually and experientially.







The primary precedents are in the form of experimentations. One being 50 Kilometers of Files which takes old historic stories of a city in Berlin and sends users on an unmapped route through the city while overlaying an audio recording that does not match the current environment of the city. By taking advantage of all the senses, the curators of this experiment began to form a new foreign city environment that was once so known to the users.

The second experiment relies heavily on the visual component as a way of successfully capturing the uncanny. Utilizing structural deviations, the author formulates a methodology that serves as the foundation for how images are altered through artificial intelligence and photoshopping. Slight alterations and skewing of everyday objects creates hesitation and moments of question that allow the viewer to pause and question what is seemingly off about the image.

These experiments serve as the pillars for our intended experiment merging these methodologies and techniques. The final component of this diagram is the defamiliarization of slocum.

Artificial Intelligence is the mimicking of human intelligence in a way that allows the computer to recreate and reimagine tasks and results. With artificial intelligence being a key player in the uncanny valley, it was fitting to explore what exactly made Ai so off putting to humans. According to the Uncanny Valley diagram, Ai platforms produce the least familiar results that have the ability to look the most real. With this in mind, we utilized two different Ai platforms to assist in the research process of exploring the boundaries of the uncanny.

MidJourney, is an Ai software that allows users to join a discord chat room with other individuals sharing the same desire to explore the software. Users are able to input descriptive phrases that once accepted by the MidJourney bot produces a series of four images. We learned through this platform that the more descriptive the phrase is, the more control we have over the accuracy of the outcome. Another note is the stark contrast produced when the MidJounrey bot takes hold of a particular word that completely detours the outcome.

Another platform utilized is called DALL-E. This platform, rather than utilizing phrases to dictate the end image, we start with a base image. From there we establish a generation box that serves as the editing point. In DALL-E, we are able to erase aspects of the base image that we want altered, then after inserting a descriptive phrase, the software generates an output that not only builds off the phrase, but also stitches within the base image.

Uncanny Figures

Religious Influence

Source: MidJourney Ai

Architecture distortion

Landscape and Space

Source: MidJourney Ai

Source: MidJourney Ai

The images shown on the previous pages were developed utilizing the MidJourny Discourse software of artificial intelligence. As a means of recreating the uncanny, we plugged in multiple variations of characteristics and terminology, whether by adjectives or phrases from our earlier diagrams. From these plug-ins, the output results were computer generated gatherings of what the internet believed to best represent these phrases.

The results range from cluttered phobia inducing images, to bone chilling individuals or settings. The unique aspect of this relationship is the utilization of similar phrases within different input combinations that have created quite contrasting results.

The results included people, architecture and environment settings that fall under the uncanny valley. As shown in some of the images, individuals look almost too perfect, or just human enough to overlook the distorted features. Similarly in the architecture and environment, the outputs show familiar shapes that manipulate the mind to recognize what it is. Upon closer examination, the viewer begins to realize that the rooms are seemingly endless, or the architecture and furniture are made out of other objects or unidentifiable materials.

In a way, we can conclude from this exercise that there is no one way to recreate the uncanny. It is the pairing and overlaying of information that invokes the reaction leading the images to fall under the category of the uncanny. Additionally, there is no one setting that the uncanny takes place in. Rather, it is the need to analyze the space in order to understand the potential overlays to apply.

ANALYSIS THROUGH PRECEDENTS

Through the research discovered in the previous mind maps and the brief introduction to the experiments analyzed form the foundation of methodologies as a way of quantifying an application process utilized in creating the uncanny.

The first experiment we will be analyzing is the 50 Kilometers of Files by Rimini Protokoll. The second being a scientific article Structural deviations drive an uncanny valley of physical places by Alexander Deil. The first focusing on the real life execution and data collection through the implementation of their findings. The second delving into the world of artificial intelligence and deviations.

50 KILOMETERS OF FILES

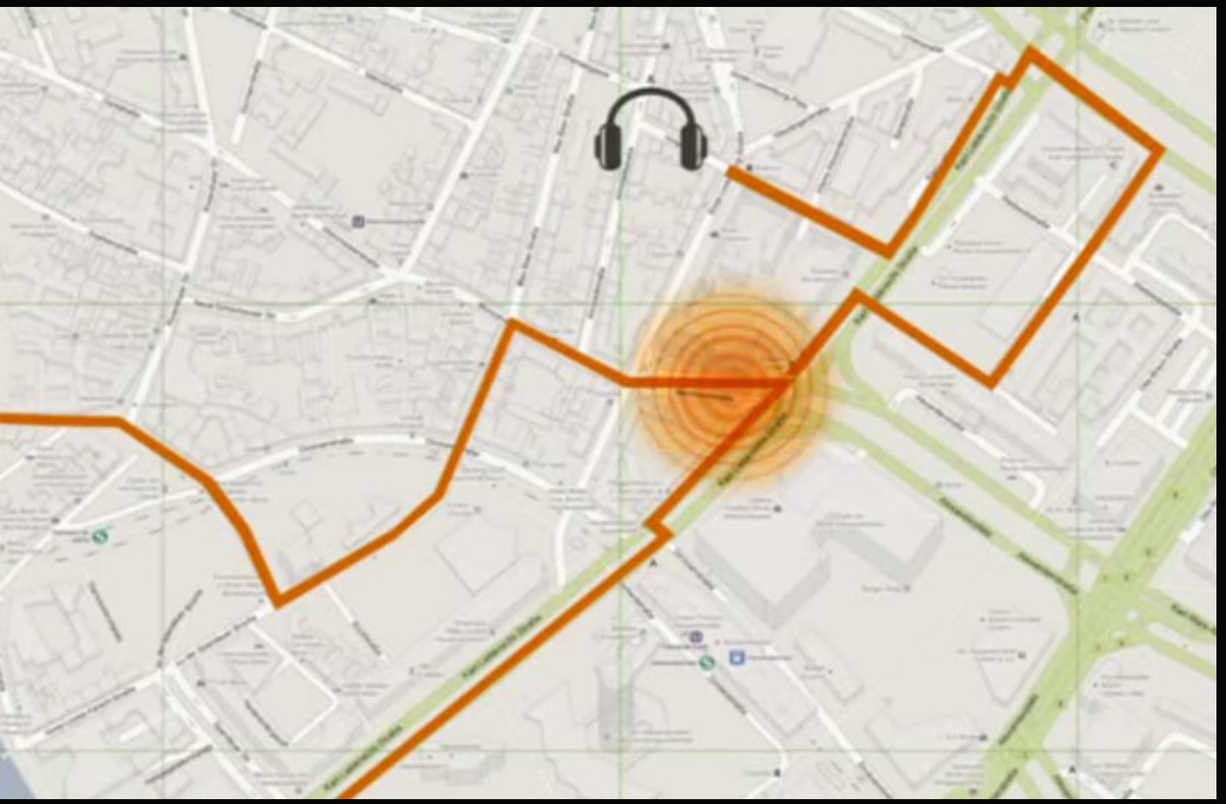


Image 1: Haug, Kaegi. "50 Kilometers of Files". 2011

The experiment 50 Kilometers of Files by Rimini Protokoll brings the files of Stasi into the present day Germany. Located in Berlin's Mitte district, roughly about one hundred individuals are brought in to take part in this immersive experiment. The individuals are all given a microphone, and their smartphones to embark on a journey through the streets of Berlin. This immersive experience allows the individuals to curate their own course while listening and stopping at various locations throughout the city both in the present day and in the past. Suddenly becoming an active participant, the individual's senses are overwhelmed by the overlapping of time periods, knowledge and activities. Bringing to light the intensity of surveillance, the individual soon becomes unaware of what is actually happening in present time and what is being projected onto the surroundings.

RIMINI PROTOKOLL

DEEPFAKE

Image 2: The_Byte. “EERIE DEEPFAKE TECH TURNS RANDOM GUY INTO ANGELINA JOLIE”. 2022

The concept of deepfake has become more prevalent lately with the reliance and ever evolving technological world. Utilizing deep neural networks that are applied to a large data set, this program gathers all information regarding the real image and the fake outcome and seamlessly stitches them together to create an output that is indistinguishable.

Deepfakes arguably intertwines with the uncanny because of its ability to create an outcome so similar to humans that they grow wary of it. Utilizing GANS (Generative Adversarial Network), various Ai algorithms are utilized to create the output. One Ai creates the fake image while the other critiques the image and finds ways of creating better deepfake outcomes. Essentially, the software is continuously learning from itself, thereby slowly closing in on creating something so lifelike from virtually nothing.

Examples of this include deepfakes of celebrities wishing fans a ‘happy birthday’, to remaking various clips of a film to star a celebrity lookalike. The knowledge of this sequence has resulted in various apps being created to streamline the deepfaking process and to be more accessible to a larger audience.

STRUCTURAL DEVIATIONS DRIVE AN UNCANNY VALLEY OF PHYSICAL PLACES

ALEXANDER DIEL

Image 2.5: Diel, Alexander. "Structural Deviations Drive an Uncanny Valley of Physical Places". 2022

Exploring a more analytical sense of the uncanny, scientists commence a handful of experiments as a way to begin to quantify the data gathered. Utilizing experimentation and deviations, this article aims to capture and evaluate human's natural way of processing the built environment. By manipulating and deviating from the familiar aesthetics of a known environment, the environment begins to lose its aesthetic appeal and predictability, which in turn provokes the uncanny.

When this is explored, individuals no longer view the built environment for what it is, rather they begin to evaluate what the environment has become and what it should have been. This provokes hesitation which gives individuals the sense of uncanny because of the now foreign familiar unfamiliar.

METHODOLOGY

Lack

Repetition

Placement

Size Distortion

Controlled Distortion

Social Presence

Through this article, a methodology begins to emerge from the data collected. This data allows for the beginning of the recreation of the uncanny. The new set of rules serves as the underlying commonality between the images produced. From there, the secondary layer of the uncanny is specific to the desired audience trying to be reached.
These can produce a series or standalone sequence that are the initial stages of the defamiliarization process.

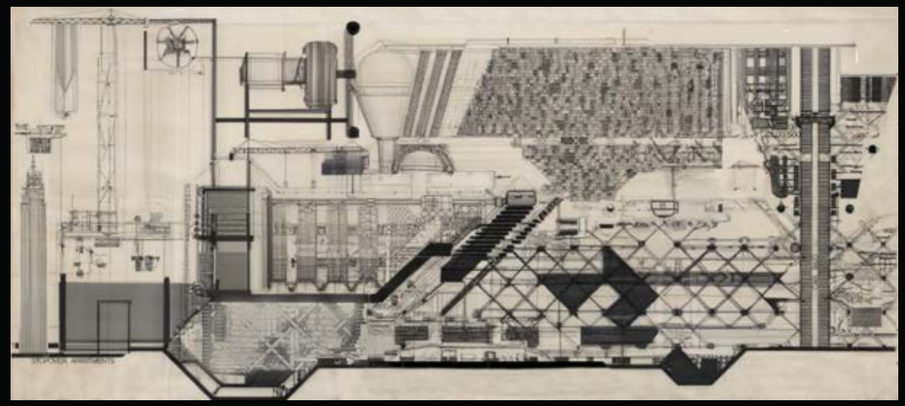
IMAGE MANIPULATION

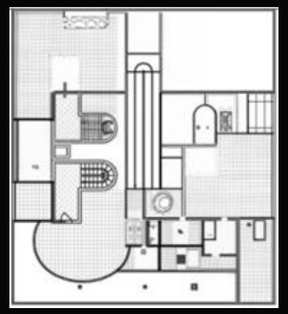
Commencing our first experiment sequence, we wanted to test the minds of fellow architects to see what our extent of recognition is. By doing so, we selected a series of images, both well known and not as popular as a means of curating a variety of results. The images, either plan, section or perspective were then inserted into DALL-E and further manipulated within the realm of uncanny.

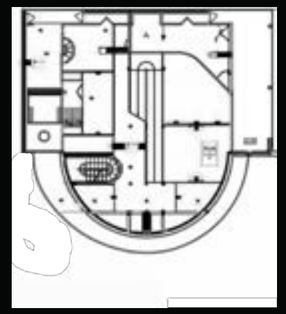
The following sequence shows an extensive catalog of results as well as the selected image to follow through with as a stepping stone to the final outcome. Included in each section, we point out the methodology used to drive the results. The variety of images chosen vary from built, to simply an image or concept, as well as perspective views. We selected the viewpoint based off of what we believed would engage the most reactive response and feedback. This will help us to understand how to continue pushing the boundary of the uncanny for our future iterations.

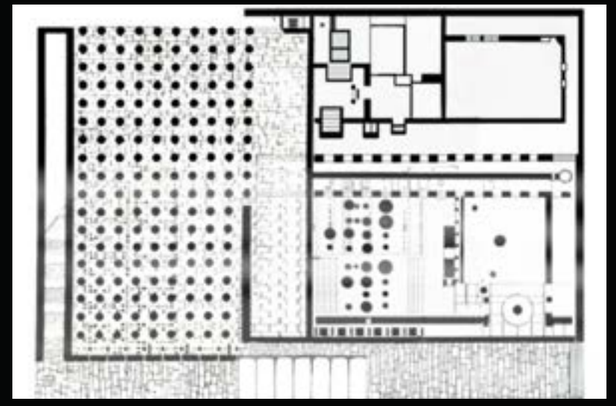
In the initial stages of all the images, we identified the ‘anchors’ which serve as the key memorable points of the design that when maintained will more easily sell the viewers on its authenticity. Additionally, the layout of the catalog was designed as a means of maintaining the “wow” factor. By showing the manipulated image first, the viewers are not expecting there to be anything wrong with the image. Then by revealing the various steps taken, the layers begin peeling back exposing the deepfake. For visual reference of plans, we used original plans as a way of exploring the designs authenticity. We gathered that the manipulations become too believable when completely redrawn, and the success rate increased when dealing with already hand drawn images.

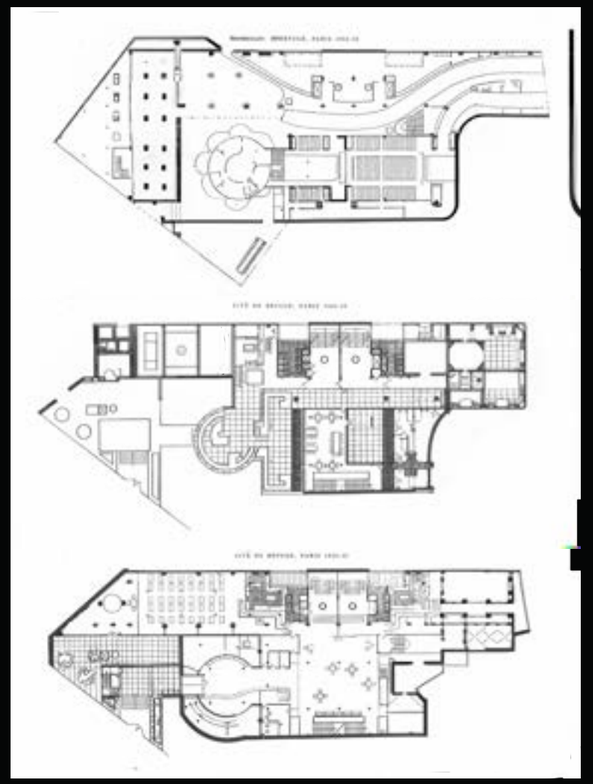
Going forward, we understand that the best route for an already built building such as Slocum Hall, would be beneficial to utilize older drawings in our interventions. The images proved to be an excellent source of discourse to gather data. For the next experiment we intend to reach out to a broader audience and potentially curate selective images in order to get a targeted response.

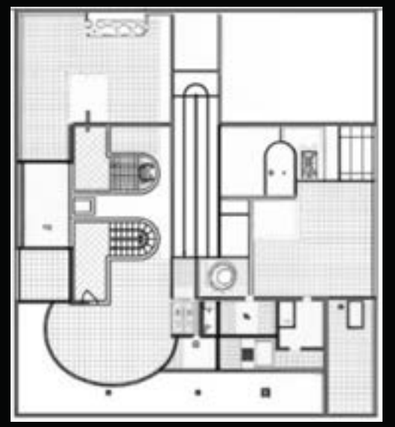


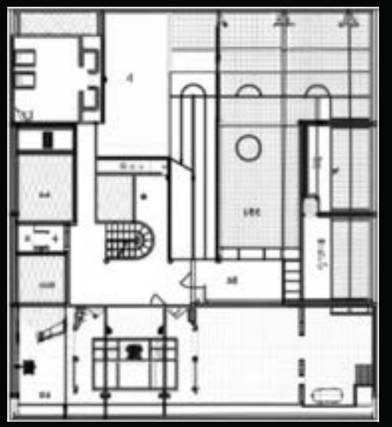


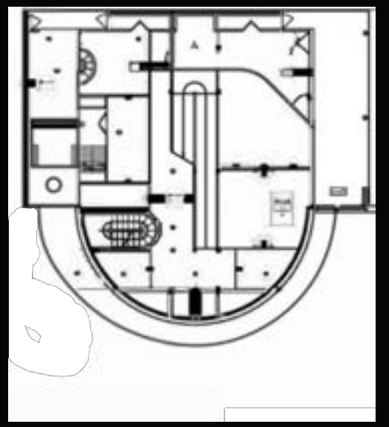












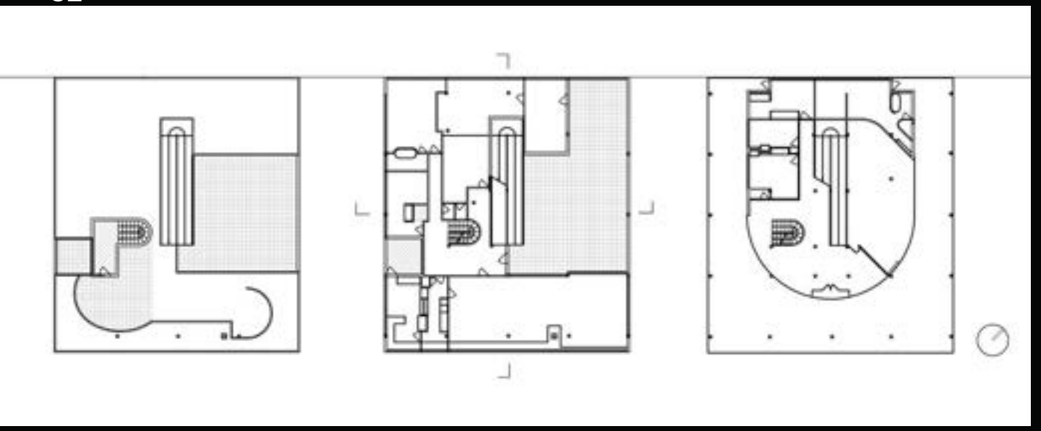


Image 3: 20th Century Architecture. Villa Savoye Plans. Le Corbusier1931

Villa Savoye by Le Corbusier is easily one of the most popular building architecture students are taught. Its representation of Modernism has become a staple. Its white exterior and simple interior embrace the open spaces.

During the floor plan intervention, we maintained the key anchors of the elongated ramp, floor hatch of the original drawing, and maintained the staircase location and integrity. The rest of the building's interior was heavily altered. Inputting rooms which have no way of getting to them, the floor plans began to reflect a labyrinth. Rooms and doors were repeatedly giving off a chaotic impression.

The exterior of the building was certainly harder to influence, though by altering the window style and roof design, we were able to invoke hesitation of the viewers attempting to pinpoint what exactly was altered.

Output source - DALL-E

Image 4. Pixabay. Guggenheim Museum Bilbao. Frank Gehry. 1997

Output source - DALL-E

The Guggenheim Bilbao Museum designed by Frank Gehry is one of the most famous buildings representing the 20th century. The museum's most iconic feature is not doubly the shiny sweeping sculptural steel exterior. This type of project would not have been possible without the development of technology and structural programs, the building represents this landmark in modern technology and architecture. The Guggenheim Museum placed on the water front of Bilbao is a landmark of the city which is why we chose to do any exterior image since it is known predominantly by its imaginative facade.

Row 1 - wavy steel structure with glass window
Intent: change the top block element of design

Row 2 - sweeping wavy shiny steel modern architecture
Intent: introduce new organization of wavy metal facade

Row 3 - sweeping wavy shiny steel modern architecture
Intent: reduce the amount of metal waves

Row 4 - Blue glass window, shiny steel modern architecture
Intent: add a new style of window element

Row 5 - Grass Plaza with walkway and sculpture

Intent: reduce the context of water and add a plaze

Row 6 - Photoshop

Image 5: Hlepler, Brunier. Chapelle Notre-Dame Du Haut. Le Corbusier 1955

Output source - DALL-E

The Notre-Dame du Haut is arguably one of the most iconic Corbusier buildings. Also known as the Ronchamp Chapel the building serves as a catholic church on a pilgrimage site allowing for large outdoor services as well as more sacred somber chapel space inside. The building is iconic for its unique appearance but also for signifying a key moment in architectural history, the building shifted away from the functionalist form of modernism of Corubusier prior projects and design. The church is monumental and most recognized for its thick white curved masonry walls which support the organically shell shaped concrete roof. Essentially there is nothing else like this project in the world and history of architecture. With a project so widely known using a less common view of the building was one of our initial attempts to confuse the viewer.

Row 1 - Concrete building with irregular window openings
Intent: create more and alter irregular window openings

Row 2 - Large entrance door

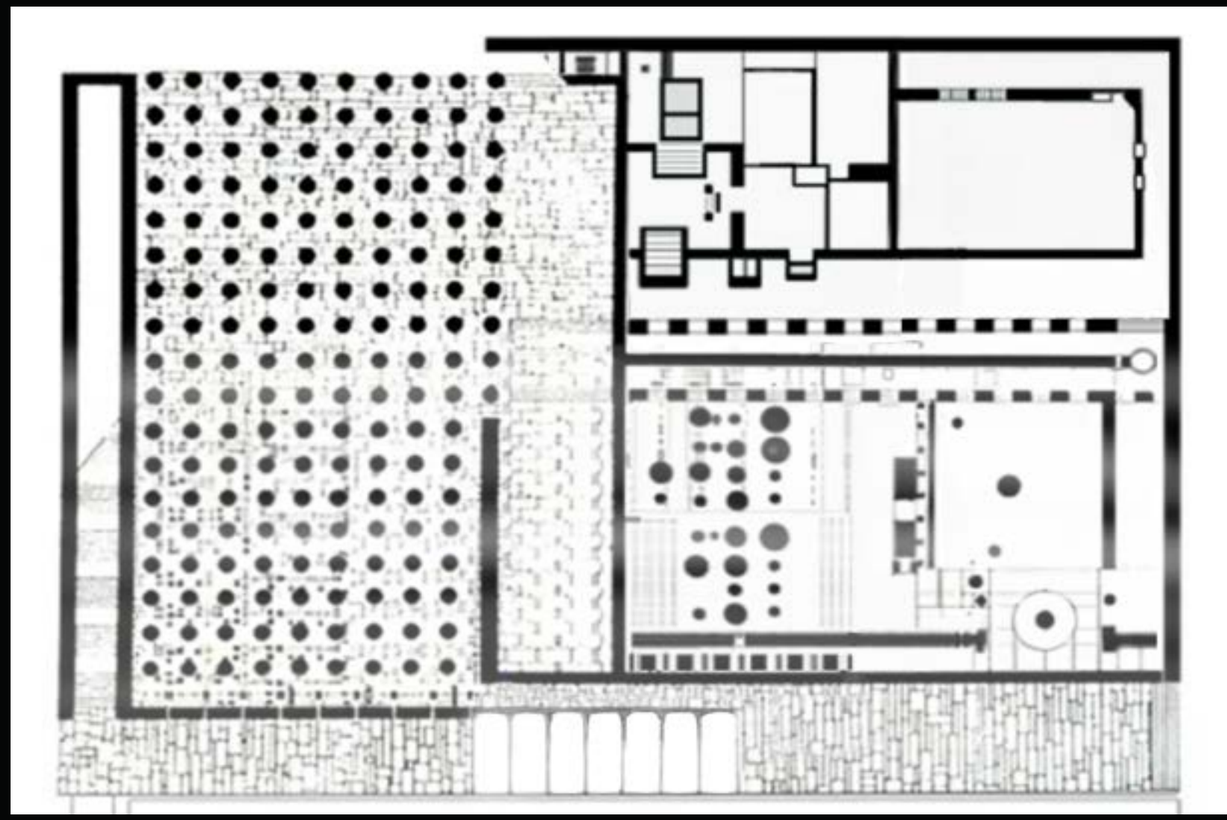
Intent: change the door style and scale

Row 3 - Irregular Concrete Church
Intent: alter top formwork of the building

Row 4 - Irregular Concrete Church
Intent: alter part of the context and right most side

Row 5 - Stairs parallel with building leading up to door
Intent: change and move the second side entrance with stairs

Row 6 - Photoshop



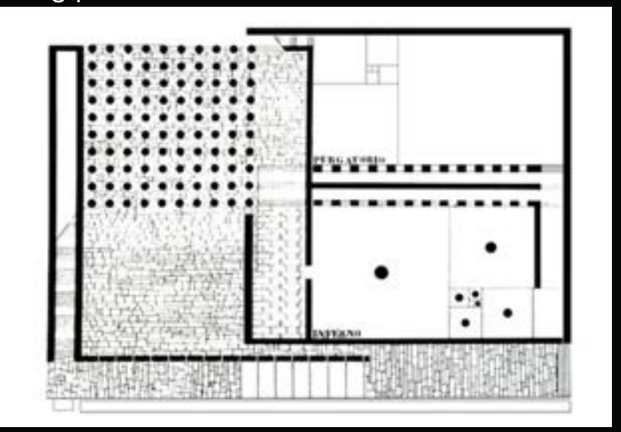
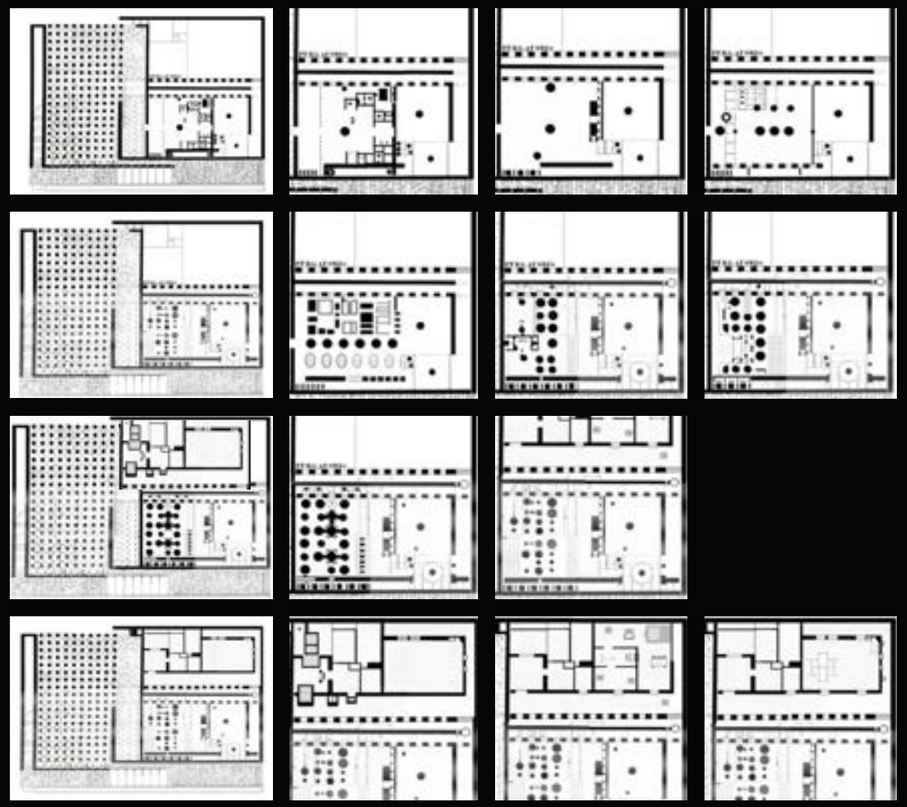


Image 6: Archeyes. The Danteum. Terragni G. Lingeri P 1938



Output source - DALL-E

Danteum already proposes an odd layout that is meant to guide individuals through the route of reflection through heaven, hell, and purgatory. The use of columns and large open spaces contrast the long seemingly never ending walls.

Taking the columns and repeating them in a field, while also distorting its size gives a contrast that removes the fluidity of the space. Taking on a labyrinth feel, rather than being a reflective journey, the individuals will begin to grow frustrated and curious as they move about the spaces.

Row 1 - Column repetition from initial grid column.
Intent: to expand the column field to cover entire entry way.

Row 2 & 3 - Size Distortion of the columns
Intent: to continue the column field throughout the journey. Column change represents room change

Row 4 - Room repetition to create a labyrinth
Intent: to create the atmosphere of no way out with rooms that appear to have no way in

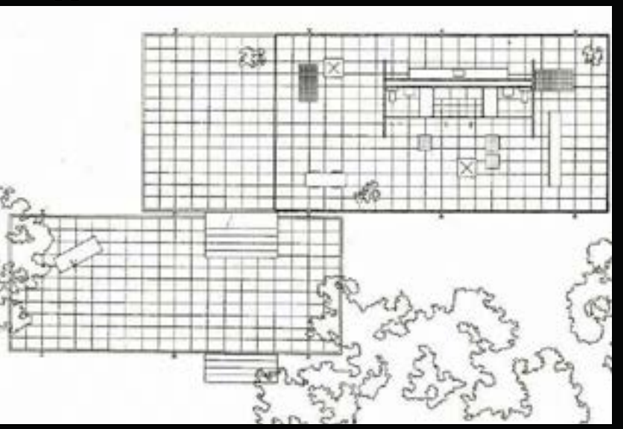
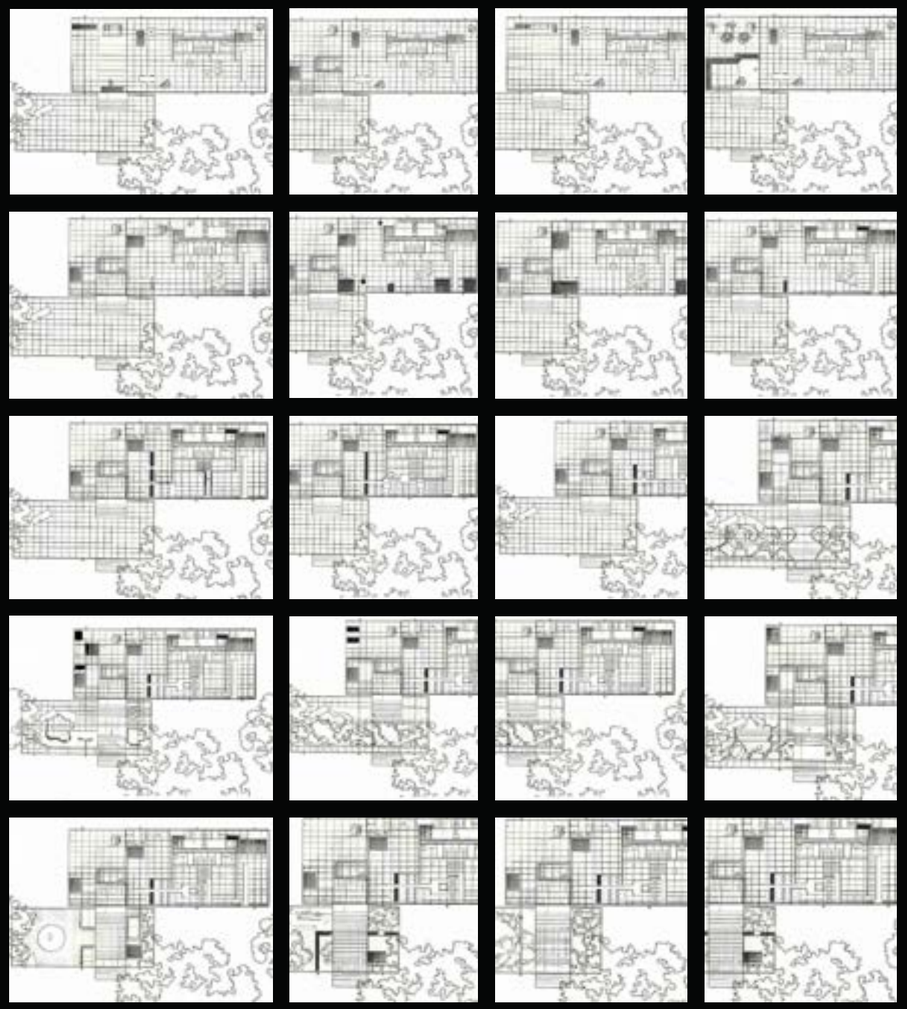


Image 7: Rashid M. Farnsworth House, Mies van der Rohe. 1985.



Output source - DALL-E

The already simple plan of the Farnsworth House allowed for ample opportunities so long as the drawing aesthetic was maintained. In this case, we were able to create an entirely new interior that doesn't quite show an entrance into the building yet still maintains the stair sequence to the upper level.

A way we might improve this floor plan would be to redraw the plan by hand to allow for more distinction between floor texture and architectural elements.

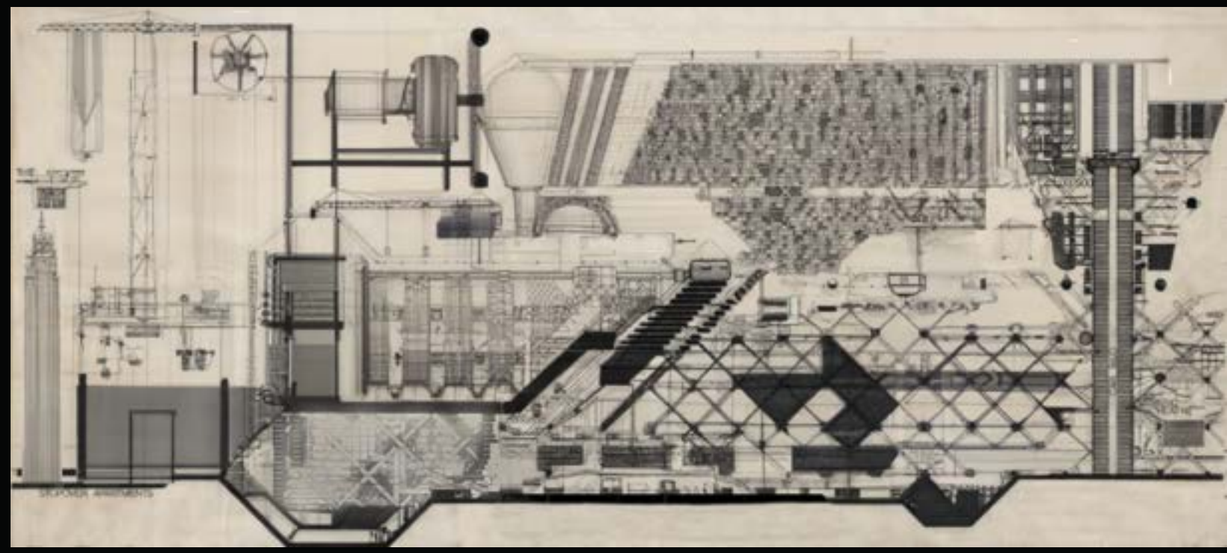
Row 1 - Making slight alterations to the simplified floor plan
Intent: to attempt to merge the interior and exterior spaces

Row 2 - Maintaining the anchors
Intent: to expand the floor hatch with a similar texture as the existing one

Row 3 - Reimagining the interior spaces through a labyrinth
Intent: to create extensions of the kitchen space that would be uncomfortable to get to/ use

Row 4 - Distorting the environment by bringing in the surrounding trees
Intent: to over crowd the lower deck with vegetation

Row 5 - Altering the entrance sequence
Intent: to expand the entry stairs to no entryway



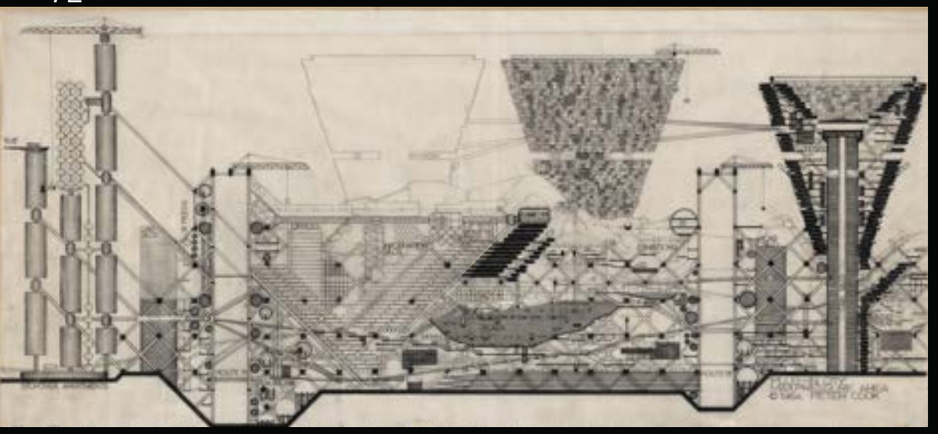
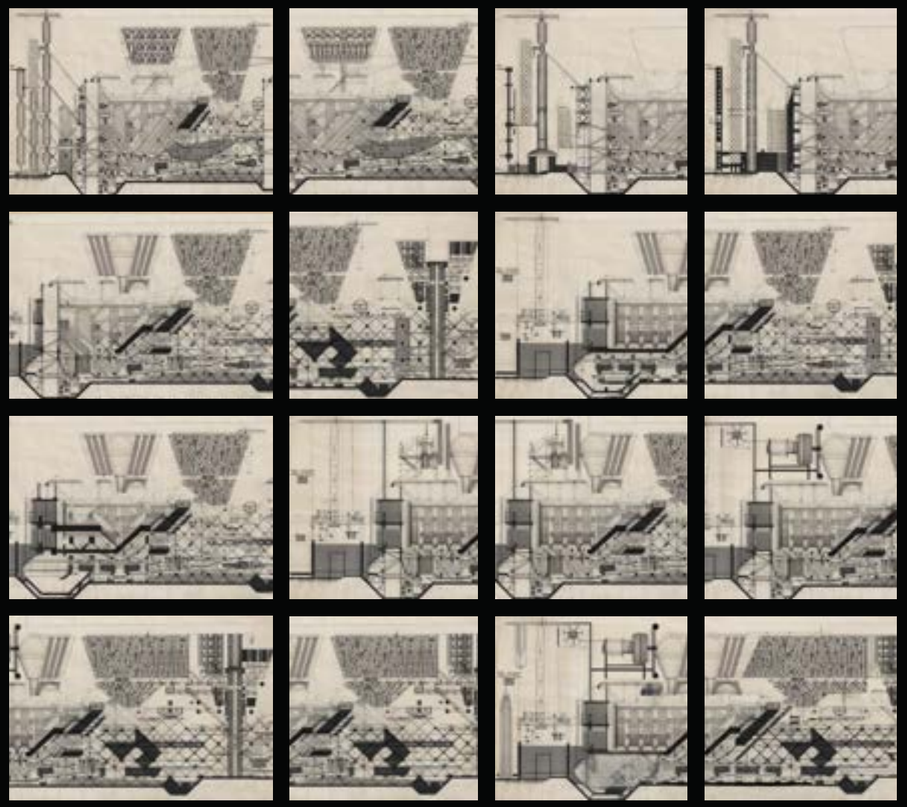


Image 8: Gallery of AD Classics: The Plug-in City, Peter Cook, 1960-74.



Output source - DALL-E

Plug in City proposes a unique challenge since this design was never actually built, thus we were working with a hand drawn aesthetic to defamiliarize. The anchors of the image appear to be the design style, geometric shapes and futuristic/ machinery theme. Thus, all the inputs worked to maintain these anchors.

Due to its futuristic design, we were easily able to explore more of the “weird” components as a way to overlay newer components.

Row 1 - Focusing on the tower features to take on a futuristic look
Intent: to reimagine the tower sequence to resemble futuristic ship

Row 2 - Distortion of the scale of open spaces
Intent: to use the existing structure to open up spaces to resemble industrial caves.

Row 3 - Repetition of structural components
Intent: to blur in the cave while incorporating more background infrastructure

Row 4 - Size distortion of the background structures

Intent: to densify the background

Image 9: Syracuse University. Hall of Languages. Horatio N. White. 1973.

The Hall of Languages and promenade leading up to the building is quite literally the most iconic building or view on the Syracuse University Campus. The Hall of Languages, designed by Horatio Nelson White, categorized by the Second Empire Architectural style, was the first building on campus and now a landmark for the University. It is because of this reputation we choose this building for distortion.

Row 1 - classical architecture grand old detailed building] Intent to alter the upper portion of the middle section of the building

Row 2 - Large entrance door
Intent: to elongate the building wing

Row 3 - Long side-wing of old classical building
Intent: to elongate the other building wing

Row 4 - Long side-wing of old classical building
Intent: alter and reduce the gate and stairs leading to the entrance

Row 5 - promenade and grass plaza with stairs leading to the entrance of building
Intent: alter the front and change the architectural style

Row 6 - modern sharp steel facade building
Intent: introduce a differnet facade clashing with current style

Output source - DALL-E

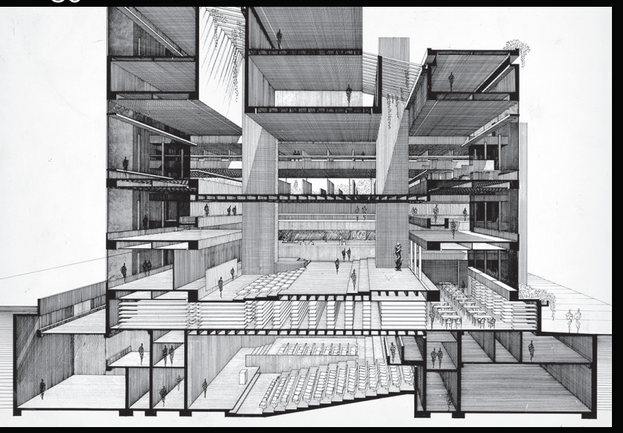


Image 10: Mains U. Yale Art + Architecture. Paul Rudolph. 1963.

Output source - DALL-E

The Yale Art and Architecture building, also known as the A&A building and or Rudoplh hall by Paul Rudolph is one of the most well known examples of brutalist architecture in the US. Iconic elements of the building include the many terraced levels overlooking the atrium space with skylighting allowing light in the sunken central space. Within the atrium space are ribbed concrete vertical sections seen from the interior and exterior of the building. The fortress-like concrete building with steel framed glazing is monumental, but we chose to distort the interior which is equally if not more monumental and iconic. Keeping with the drawing and or non perfect style of the plans we chose a section perspective drawing.

Row 1 - brutalist perspective sectional architectural drawing
Intent: to get rid of the skylight and elongate the sections

Row 2 - side wall perspective sectional drawing
Intent: change the hall and side panels of the section

Row 3 - sunken open atrium space
Intent: to get sink and alter the iconic atrium space

Row 4 - Photoshop

Row 5 - Entrance way frame perspective section
Intent: to add an entrance to the perspective section

Row 6 - patio perspective sectional drawing
Intent: to add a patio space to the upper portion

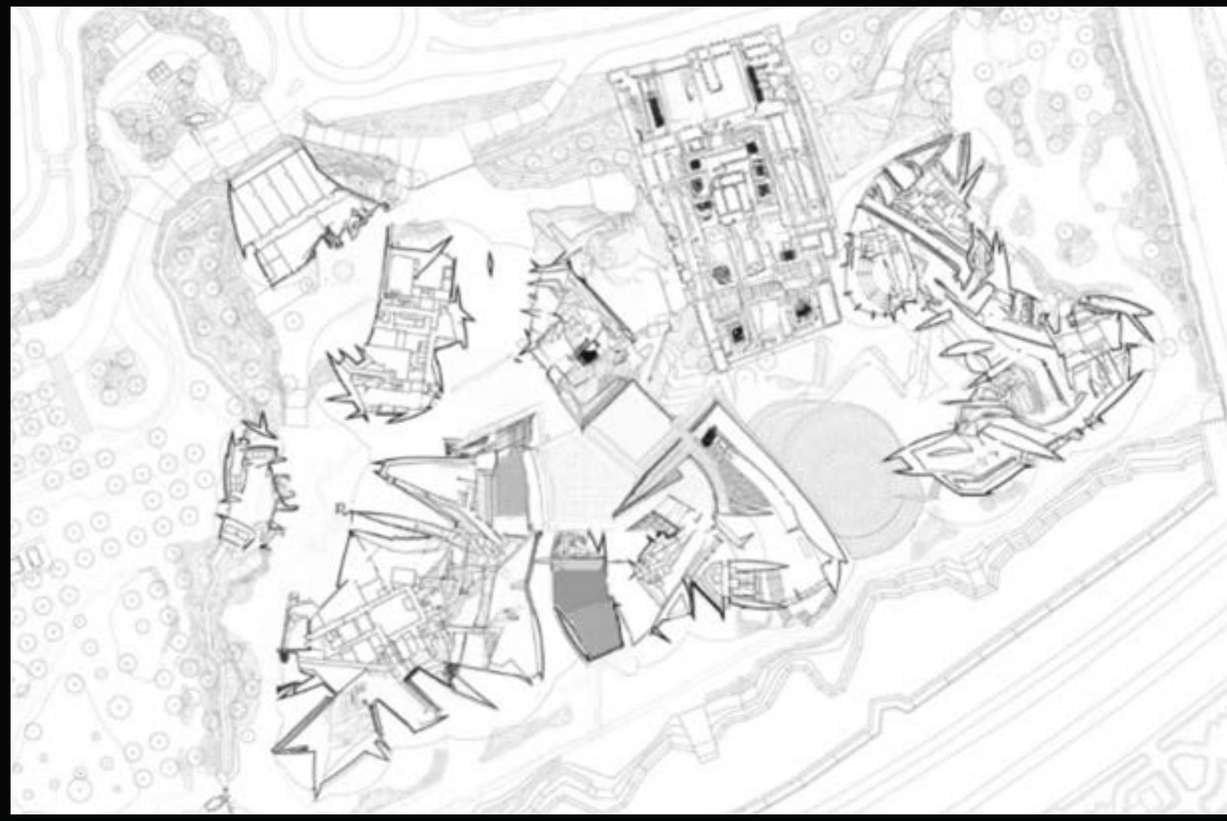
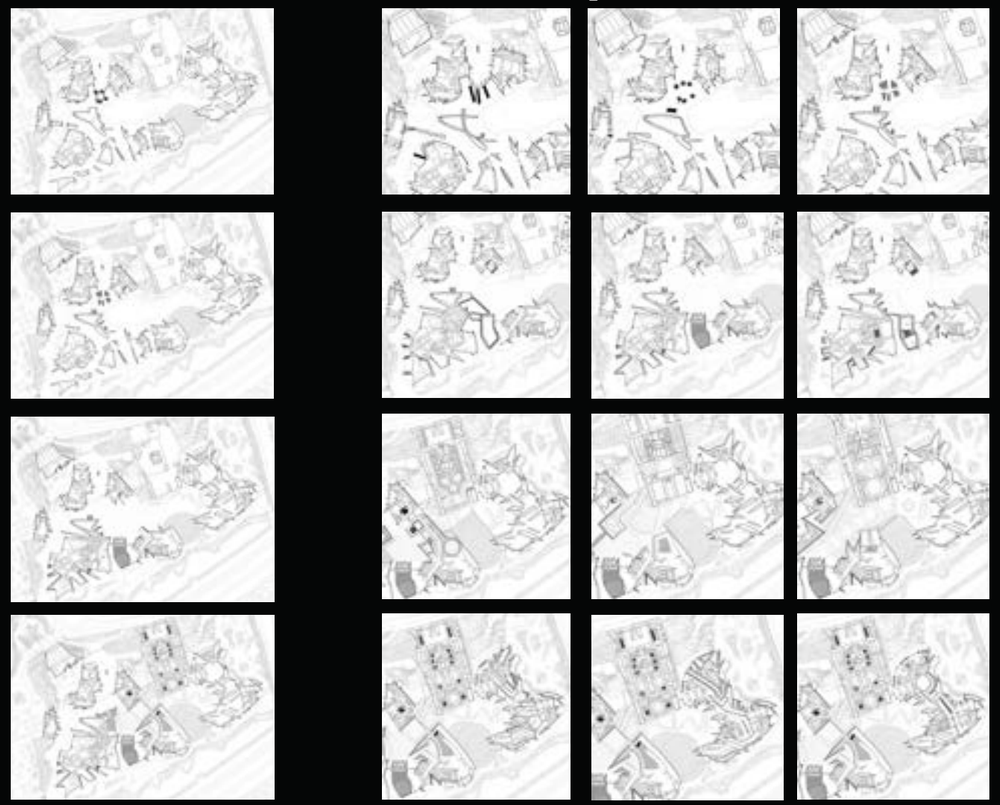


Image 11: The Plan, National Museum of Qatar, Ateliers Jean Nouvel, 2019.



Output source - DALL-E

Maintaining the sharp rigid perimeter of the National Museum of Qatar, the interior begins to adopt a similar rigid nature that takes root as an uncomfortable experience. While the exterior of the building already serves as curiosity invoking, the individual might be hesitant to approach the building.

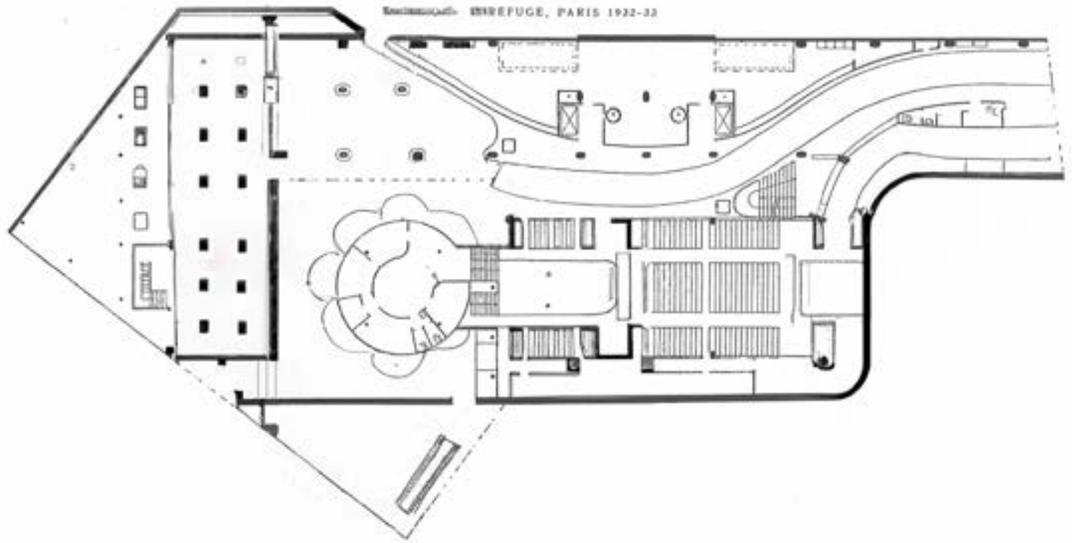
The interior does not take into account how the individual will move about the space, rather it pushes the individual to search through the many twists and turns. Upon exiting the building, the individual would adopt a sense of relief from being rid of the overwhelming experience.

Row 1 - Adopting the rigid form of the building to create harsh forms
Intent: to begin to over occupy the first few buildings

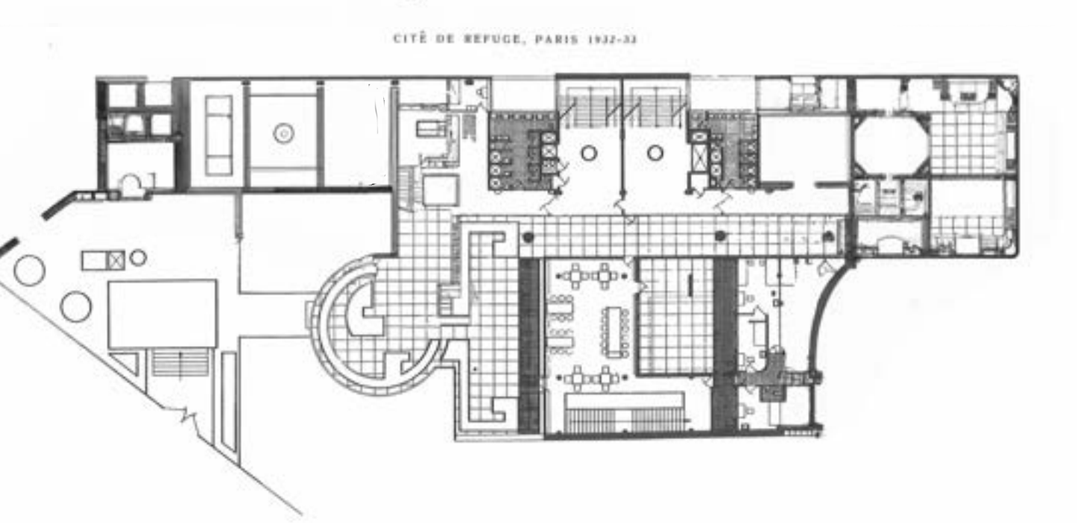
Row 2 - Size distortion and combining the smaller masses to create an new building
Intent: to occupy the alrger masses and recreate a labyrinth

Row 3 - Transitioning the courtyard spaces to be less fuid
Intent: over crowd the once open courtyard

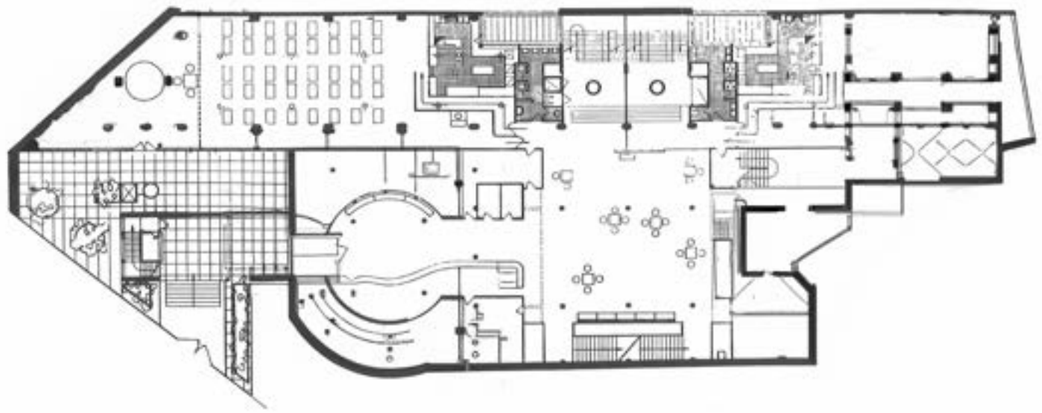
Row 4 - Creating a labyrinth to close off the space
Intent: to over populate any empty space to create a stressful experience



CITÉ DE REFUGE, PARIS 1932-33



CITÉ DE REFUGE, PARIS 1932-33



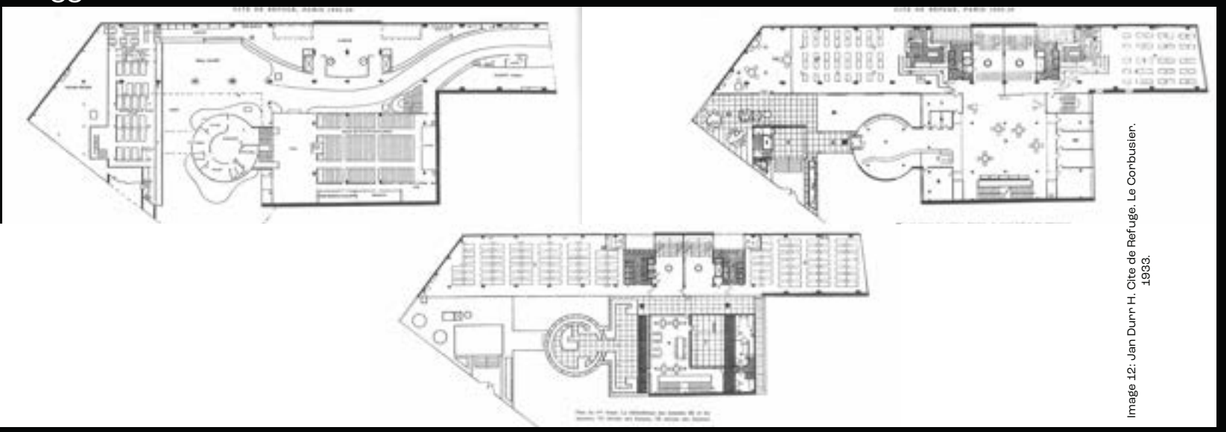
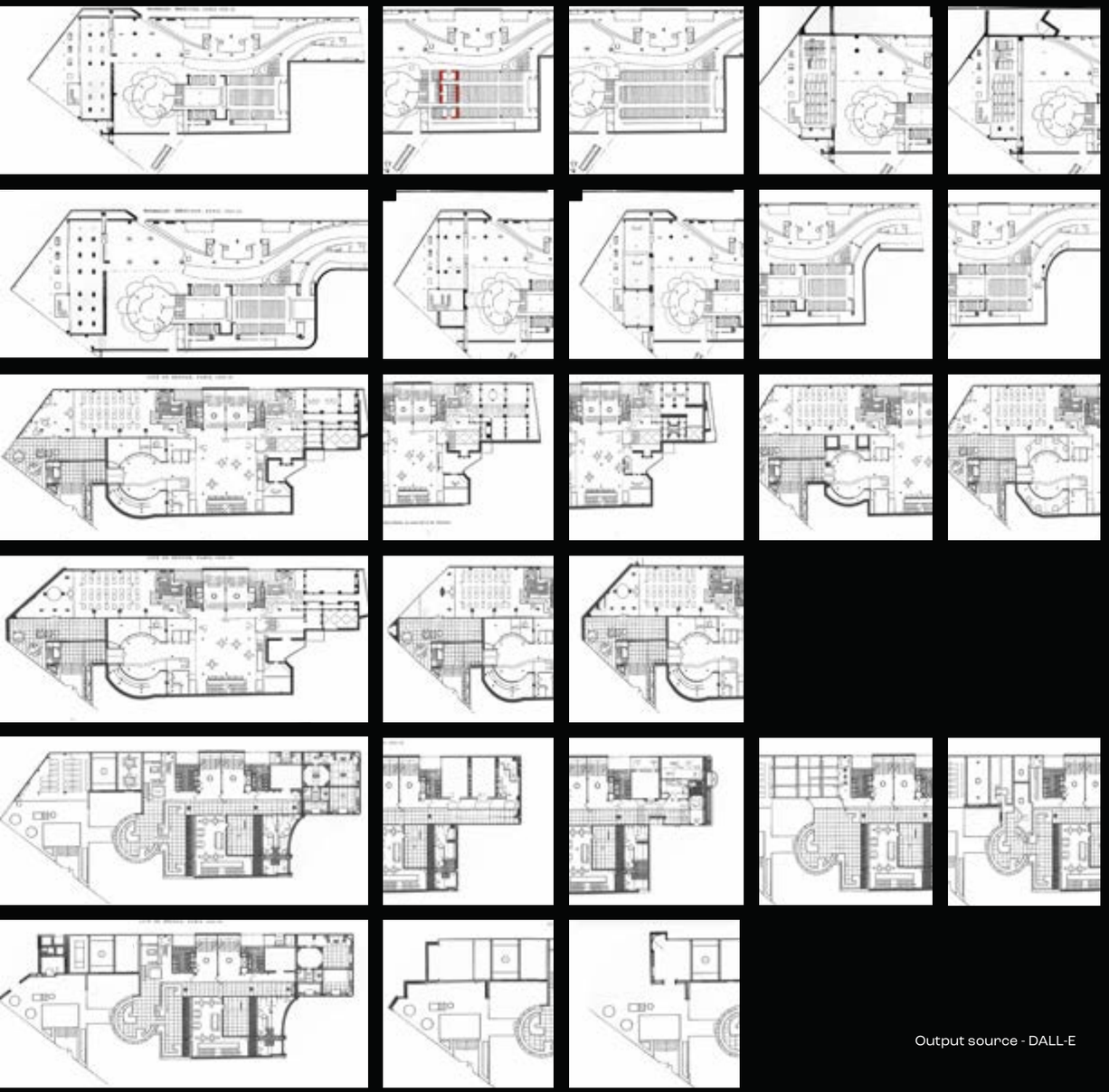


Image 12: Jan Durr H. Cite de Refuge. Le Corbusier. 1933.



Output source - DALL-E

The Cite de Refuge by Corbusier is one of the lesser known Corbusier projects. Designed for the Salvation Army in Paris the project is one of Corbusier's first urban housing projects. The tall rectangular building consisted of concrete slabs with a south facing sheer glass curtain wall. The first couple of floors which span to the other building components are in free plan for which we manipulated. The plans are drawn in a "corbusier style" with unique shapes, ramps, and hatch.

Plan 1 -
architectural floor plan grand stairs
Intent: to alter the stairs and entrance way
architectural floor plan
Intent: to expand or change the upper left exterior walls
architectural floor plan
Intent: to change the program and filling of left most space
Curvy walls floor plan
Intent: to add curves to the typical exterior walls
Plan 2
architectural floor plan hallway
Intent: to alter the shape and interior of the right wing
architectural floor plan irregular vestibule roof
Intent: to alter the roof and circular vestibule
architectural plan curved exterior walls
Intent: to change the pointed shape of the plan
Plan 3
Architectural floor plan interior drawing
Intent: to fill in a more chaotic interior with curvature
Architectural floor plan gridded vestibule
Intent: to change the interior of the vestibule
Architectural floor plan drawing outside ground
Intent: to shorten and or change the shape of the exterior

Image 13: Carvalho. Cite de Refuge. Le Corbusier. 1933.













Output source - DALL-E

A continuation of our study on Cite de Refuge by La Corbusier, we decided to manipulate an exterior photograph of the model. Shown by the model is a notable design idea of the building. The different shaped components resemble a painting. The circular and square vestibules and small building in the front act as the object or subject in the painting while the tall thin rectangular building acts like a background or canvas.

Not shown in the image is color, Corbusier's iconic primary color pallet is used on the facade, to make the image more ambiguous we chose a vintage style picture of a model of the project in black and white.

Row 1 - Round futuristic glass building facade
Intent: to change the architecture style of the building. Introduce a futurism

Row 2 - Round futuristic glass building facade
Intent: to change the architecture style of the building. Introduce a futurism

Row 3 - Round futuristic glass building facade
Intent: to change the architecture style of the building. Introduce futurism

Row 4 - Round futuristic glass building facade
Intent: to change the architecture style of the building. Introduce futurism

Image 14: Perego, S. Wall House 2. John Hejduk. 1973.

Wall House II might be the most unique looking building we manipulated. Wall House II or A. E. Bye House by John Hejduk is part of a series of projects for which he explores “the first principles of architecture”. Investigating the isolation of rooms and circulation systems of a building instead of the traditional configuration of a home. While the color palette and cartoonish look of the building as well as the shape are iconic, the use of the large concrete wall, referenced by the name of the project, is the focal point. The wall is the symbol of separation and isolation. In our distortion examples the wall remains as our anchoring element.

Row 1 - PHOTOSHOP Altering the known three colors of the interior spaces past the wall.

Row 2 - rocky terrain landscape

Intent: to change the landscape

Row 3 - rocky terrain landscape - Intent was to continue the landscape choosing the most realistic option.

Intent: continue the landscape

Row 4 - futuristic round buildings

Intent: to change the style and shape of the buildings past the wall

Row 5 - weird window long hallway

Intent: to change the windows of the hallways

Output source - DALL-E

Row 6 - futuristic uncanny building with openings

Intent: to change the shape of the long hallway

Image 15: Perego, S. Wall House 2. John Hejduk. 1973.

Output source - DALL-E

Row 1 - Rock desert - Collage of two grounds separate image - Intent is to alter the landscape to something on the opposite end of the spectrum from grass like desert rocky dirt.
Intent: is to alter the landscape to something on the opposite end of the spectrum from grass like desert rocky dirt.

Row 2 - modern building with tree

Intent: to change the style of the building

Row 3 - modern colorful futuristic building
Intent: to increase the altered style and buildings past the wall

Row 4 - modern weird building architecture
Intent: to add more irregularities to the long hallway of building

Row 4 - Photoshop

Image 16: Åke Eson Lindman. KTH School of Architecture. Tham & Videgård Arkitekter. 2015

Output source - DALL-E

The School of Architecture at the Royal Institute of Technology by Tham & Videgard Arkitekter built in 2015 is a known but not too well known project with distinct features which we want to harness. The building exterior is an iconic deep red corten steel and large square windows. There is a sunken garden atrium space and roof terrace. The plan is quite irregular, rounded, and organic. On the collective unconscious scale the building is relatively low, which we found was very successful when the audience knew of the building but not as successful when the person has no idea of the project's existence. The plan and exterior of this project was used to help us find the extent and logic of the AI - DALLE program.

Row 1 - Intent to distort the buildings shape slightly we opted to pinch the building in photoshop then uploading it to the AI program for image completion.

Row 2 - Intent to change color and or material and confuse the iconic deep red color of the project. Done with Photoshop, we chose a green to purple metallic treatment for the building's exterior.

Row 3 - Intent to change the shape of the monumental large square top floor window. We chose a realistic arch shaped window to mimic the curvature of the building.

Row 4 - Intent to slightly alter the cylindrical shape of the building in the chosen exterior perspective. We opted for a convincing kink and sheared manipulation of the building. Here the AI picked up on the pinched shape of the prior manipulation.

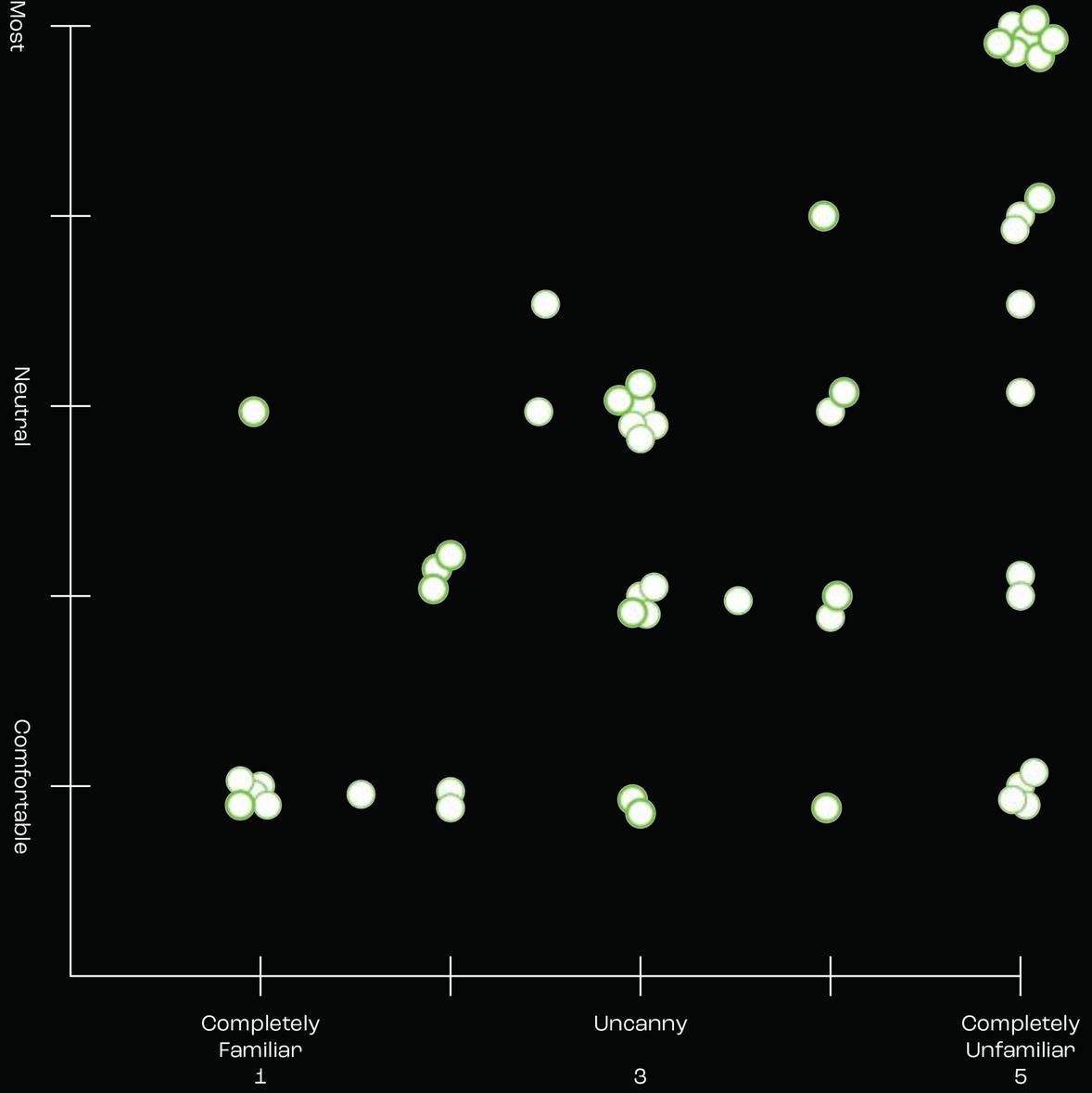
Row 5 - Organic Shaped building with large glass window and doors] Intent to change the ground floor and connection with the ground, we chose the most relatively different option from the original project to confuse our audience.

Row 6 - futuristic uncanny building with openings

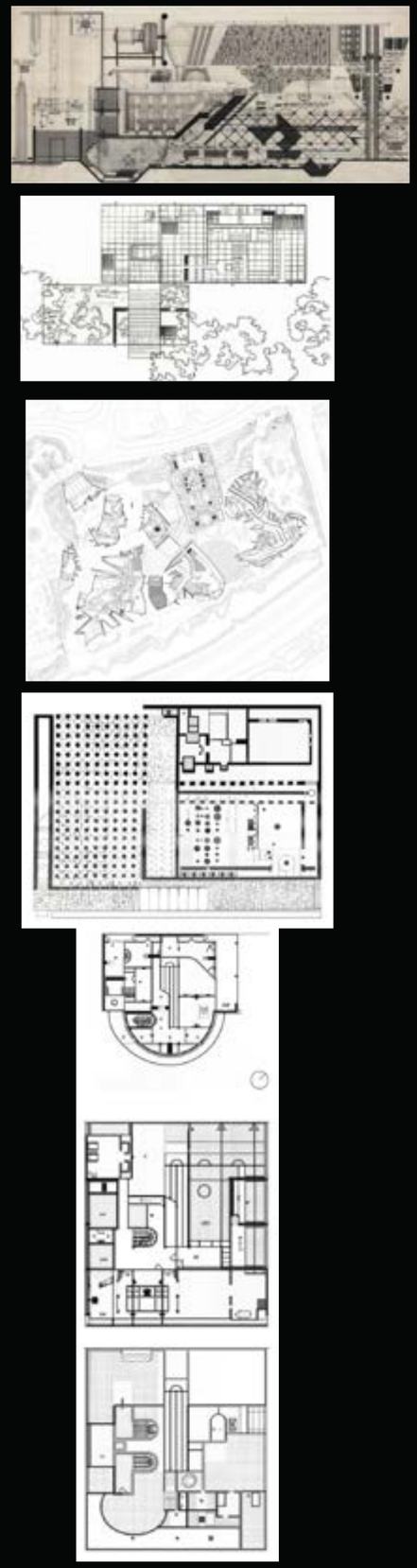
CONCLUSION

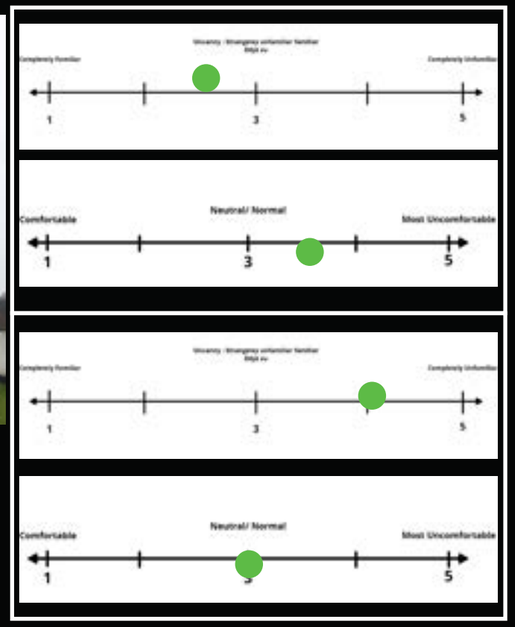
Commencing our first experiment sequence, we wanted to test the minds of fellow architects to see what our extent of recognition is. By doing so, we selected a series of images, both well known and not as popular as a means of curating a variety of results. The images, either plan, section or perspective were then inserted into DALL-E and further manipulated within the realm of uncanny.

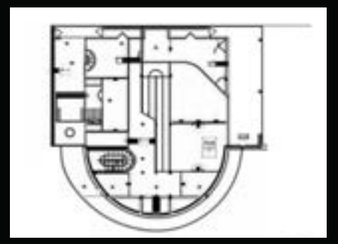
The following sequence shows an extensive catalog of results as well as the selected image to follow through with as a stepping stone to the final outcome. Included in each section, we point out the methodology used to drive the results. The variety of images chosen vary from built, to simply an image or concept, as well as perspective views. We selected the viewpoint based off of what we believed would engage the most reactive response and feedback. This will help us to understand how to continue pushing the boundary of the uncanny for our future iterations.

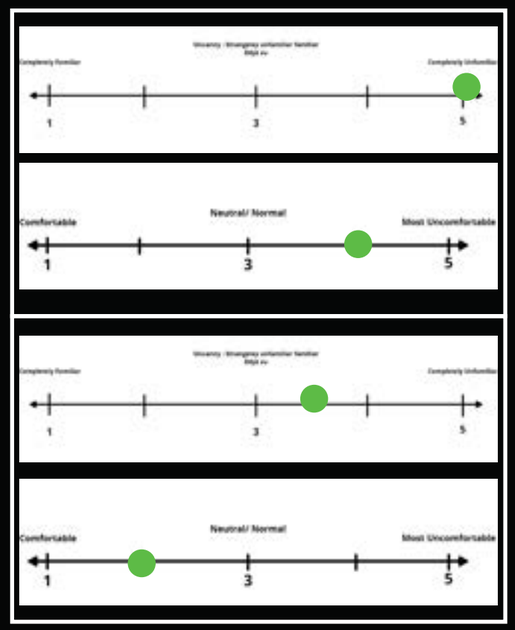


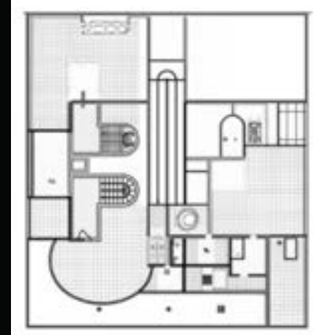
The data shown in the above graph represents the initial rankings of the image manipulations upon showing them to three 5th years and 1 faculty member. The ranking is based off of level of familiarity in relation to its level of comfort. These allow us to understand the level of impact our images have on outsiders.











These are a few examples of how individuals rated the images from the board.

This information collected, allows us to refer to the steps listed in the cataloge to note which methodologies were most successful when paired together. This will also reveal any patterns amongst the methodologies as well.

For example, Chapelle de Notre-Dame du Haut utilized size distortion in addition to multiplying existing window and door components. Additionally, utilizing a less common elevation of the building prevented an initial giveaway.

The second example is of Villa Savoye's floor plans. We maintained the anchors of an elongated ramp, staircase and the unique hatching of the drawing.

Going forward into our next phase, we plan on utilizing our finds to curate a new set of images that are of a more present day significance introduced in the next chapter.

INTERVENTION

In the initial stages of all the images, we identified the ‘anchors’ which serve as the key memorable points of the design that when maintained will more easily sell the viewers on its authenticity. Additionally, the layout of the catalog was designed as a means of maintaining the “wow” factor. By showing the manipulated image first, the viewers are not expecting there to be anything wrong with the image. Then by revealing the various steps taken, the layers begin peeling back exposing the deepfake. For visual reference of plans, we used original plans as a way of exploring the designs authenticity. We gathered that the manipulations become too believable when completely redrawn, and the success rate increased when dealing with already hand drawn images.

Going forward, we understand that the best route for an already built building such as Slocum Hall, would be beneficial to utilize older drawings in our interventions. The images proved to be an excellent source of discourse to gather data. For the next experiment we intend to reach out to a broader audience and potentially curate selective images in order to get a targeted response.

Image 17: Unknown. Slocum Hall. Frederick W. Revels and Earl Hallenback. 1918

The Architecture department was founded in 1873 during which the program was considered under the College of Fine Arts. It was not until 1919 that Slocum Hall was completed and the Architecture department moved permanently to the building. During which the program shared the space with the School of Agriculture, School of Home Economics, and the School of Business. This resulted in classrooms for each of these programs to be mixed and located all throughout the building. It wasn't until 1945 that the Architecture department became the School of Architecture and in 1958 became independent of the College of Fine Arts.

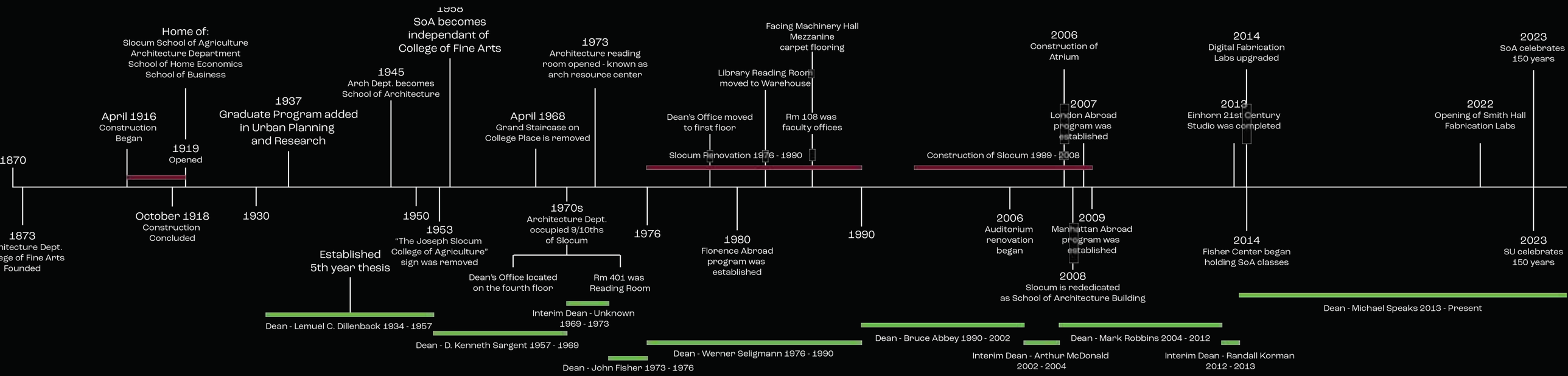
The building slowly underwent changes of room relocations and in 1968 the iconic steps facing college place were torn down. This alteration changed the main programmatic entrance thus altering the "formal" entry points to the building to the side entrances. After this, there weren't any alterations until the 1970s. Essentially from 1976 to 1990 there was a large push as the first large scale renovation projects began in Slocum. Mainly resulting in the School of Architecture being fully granted reign of the entire building. During this time, the students, specifically in the grad program were relocated to the Warehouse located in Downtown Syracuse.

The most prominent phase of construction occurred in 1999 that lasted for nine years and included the new auditorium and atrium. The auditorium took the standard two level theater seating and completely pushed the boundaries and designed something specially for the School of Architecture. The seemingly floating building is positioned over what is now the visiting critics studio. The interior was designed with the intent to fit the entire program at the time which was roughly 100 seats. Current day classes surpass this occupancy by close to double. The second construction project was the creation of the marble atrium that spans all four floors of the building. This space is now home to several lectures, installations and forums. The overlooks on the upper levels provide additional viewing space.

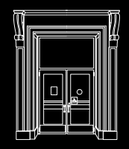
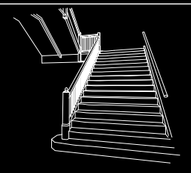
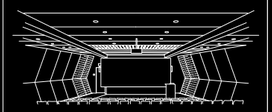
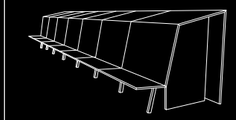
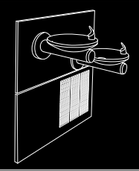
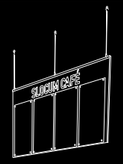
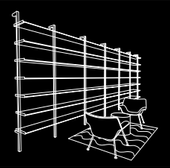
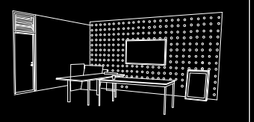
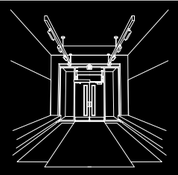
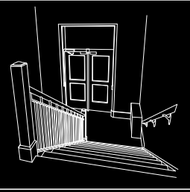
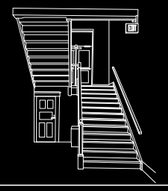
Since then, smaller projects were conducted throughout the building, including the Einhorn graduate studios. To this day, the latest project is the recent opening of the Smith Hall fabrication labs.

Over the course of 150 years, the building has evolved to accommodate the demanding nature of the habitants of the building. Which is ironic because unless you are formally present during these moments of alteration, you are oblivious to the space around you and what it once was and what it can be.

Timeline of Slocum Hall's evolution dating back to its founding in 1873 to the present



MORNING

ENTRANCE			
TRANSITION			
LECTURE / CLASS / WORK			
RELAX / BREAK			
FABRICATION / RE-SEARCH / PRINT			
SPECIAL EVENT / WORK / CRITIQUE			
EXIT			

EVENING

While within Slocum Hall, all individuals have their own routine that makes their day. Within this routine, individuals go through key symbols that estbalish the boundaries of what Slocum Hall represents.

This image shows a sequence of routines that one would embark on while in Slocum Hall. This sequence has been pulled apart and separated into various categories that divide up the program of Slcoum into more specifiec categories. By doing this, we are able to better understand that there is not one singular way to explore a space, rather, everyone is led by convenience or necessity with little desire to stray from this.

ORIGINAL

Images taken by Authors

LACK

In our Distortion of Slocum hall we uploaded an image of the Slocum Supply Store and erased it in DALLE. Typing a phrase along the lines of ‘empty space” The program gave us a couple of iterations; some more realistic than others. On the right we included two of the more realistic or possible images. With the additional use of photoshop we created a new version of the ground floor of slocum without the supply store. The Lack distortion follows its name. Erasing subject matter; essentially creating a void. This type of distortion utilizes the eerie feeling of how something should be there, confusing the audience on what should be there and now what isn’t.

DISTORTED

Output source - DALL-E

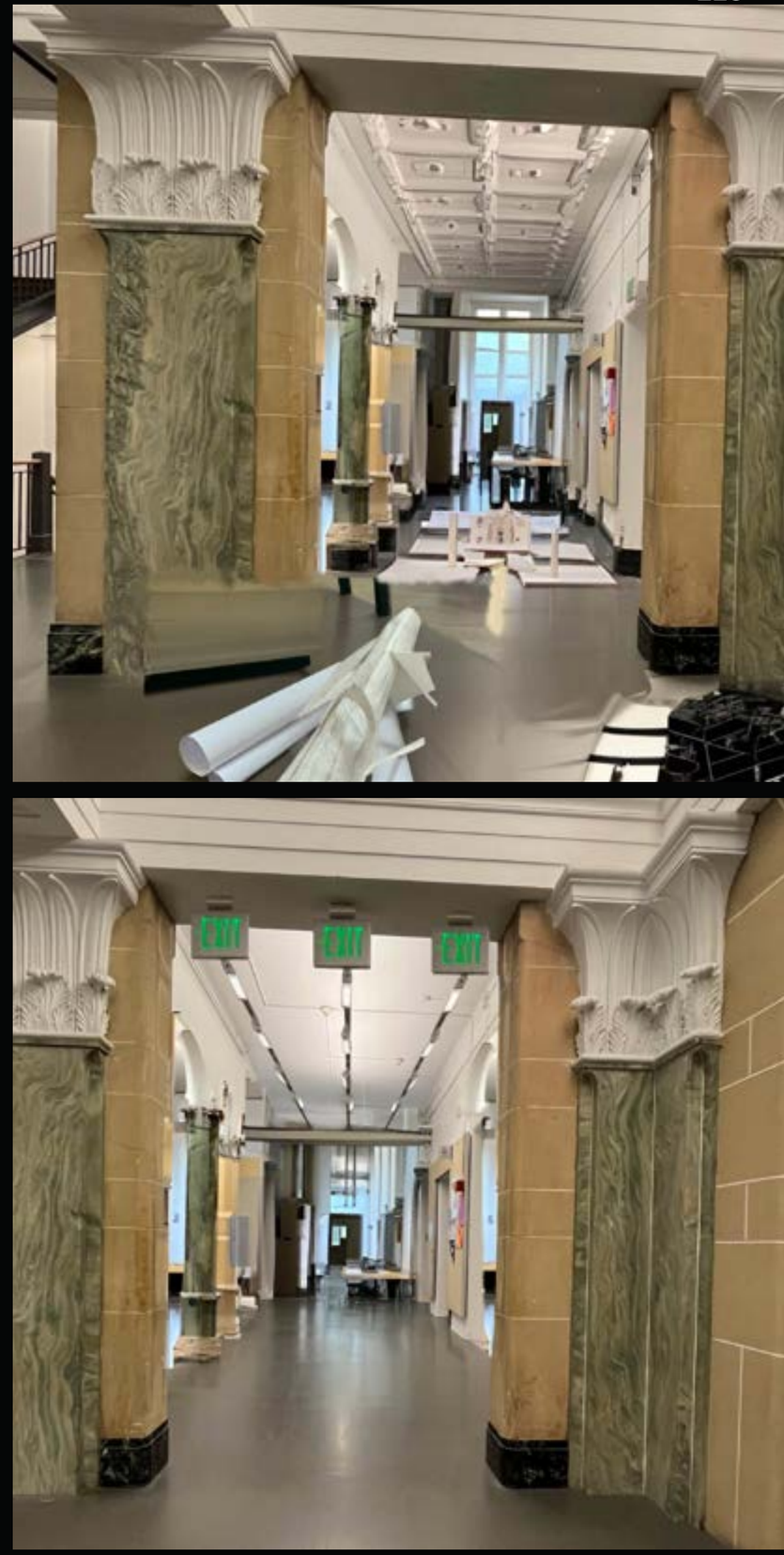
ORIGINAL

Images taken by Authors

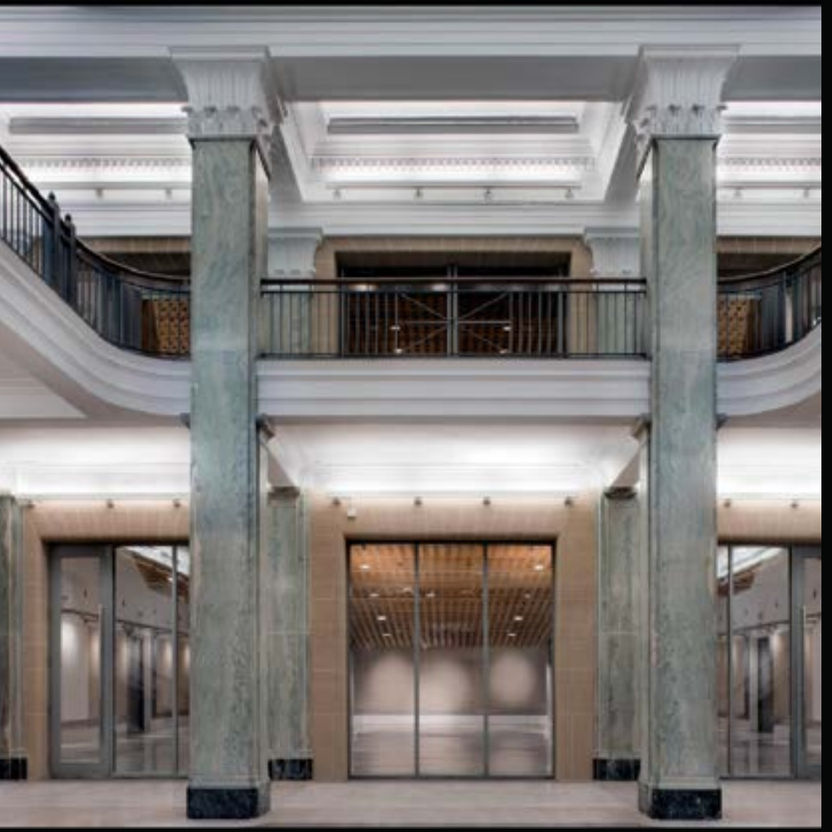
REPETITION

Repetition distortion makes one feel uneasy from its endless repetition and lack of an end. Our distorted image of one of the side hallways leading to academic offices we distorted the hallway to suggest a hallway that never ends. More than typical columns and exit signs as well as clusters of models and papers fill the hallway making the audience feel uneasy.

DISTORTED



Output source - DALL-E



ORIGINAL

DISTORTED

Images taken by Authors

Output source - DALL-E

PLACEMENT

The tool of placement focuses on the different position of certain subjects differing from the norm. Placing an element where it is “not” supposed to be. In the distorted image of the slocum atrium a couple of placement distortions take place. The easiest move to spot would be the columns. Each of the four columns are either moved up and down in retrospect to their typical placement. Some of these columns seem to defy gravity and remove structural integrity to the building. The whole atrium opening is shifted to the left. The glass doors that lead to the space underneath the lecture hall are moved off the ground so one might not be able to access them. The last move is the lowering and increasing of the side hallways arches.

ORIGINAL

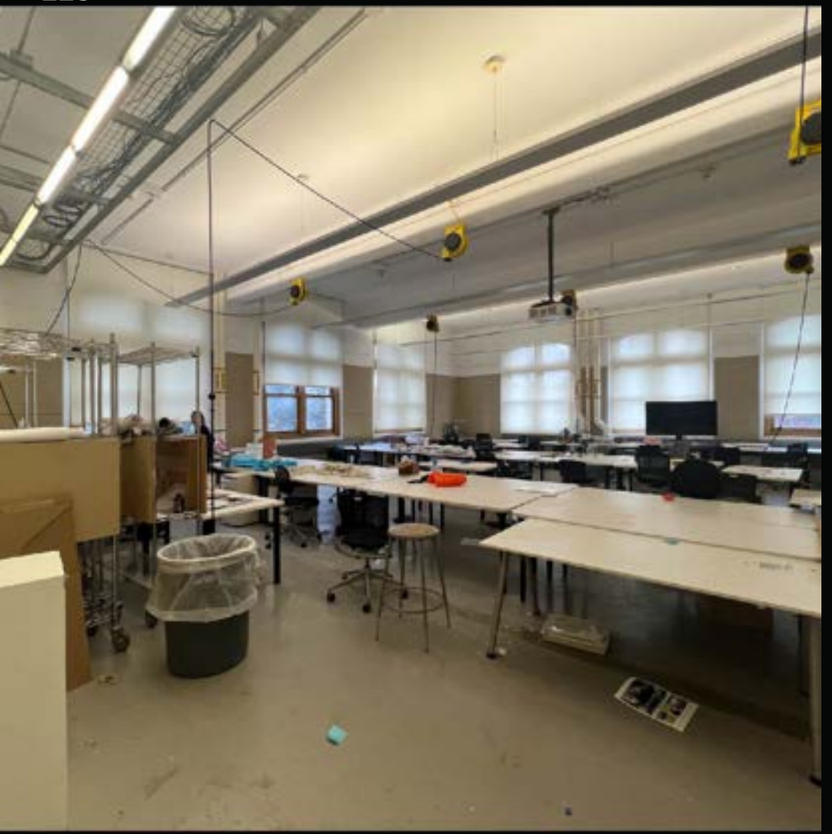
DISTORTED

Images taken by Authors

Output source - DALL-E

SIZE DISTORTION

Size distortion is rather easy to spot. Size distortion plays with one's perception as one might feel incredibly small or large compared to its typical designed size for human use or space to make one feel uncomfortable. In the image of slocum hall's king and king library we have distorted the chair size to be too large and the book shelf size to be too small. The doorway to the library touches the ceiling making one feel small and the ceiling fixtures seem cartoonishly too large.



ORIGINAL

DISTORTED

Images taken by Authors

Output source - DALL-E

CONTROLLED DISTORTION

Controlled distortion is less straightforward but utilizes a couple of ideas. The idea that there might be no exit and or escape of a space. Ideas of chaos, dim light, and irregularity. To the slightly chaotic studio space we dimmed the light and got rid of the windows letting in daylight. There are no doors, no window, and no exit. Flipping desks and trash cans added to the chaos and mess.

ORIGINAL

DISTORTED

Images taken by Authors

Output source - DALL-E

SOCIAL PRESENCE

Social presence and or an occupied space by people is supposed to reduce uncomfort and uncanniness of a space. An occupied space is ‘normal’. In our image of the atrium with ceremonial red rug and empty chairs, this gives an eerie feeling of missing pressences. In our distorted image we have many people occupying the space and chairs making it more typical and comfortable.

MULTIPLE DISTORTION

In this image we used several distortion methods: size distortion, repetition, and placement distortion. The more distortion methods in an image, the more we found the audience was uncomfortable. A positive relationship - the more distortions the more of a reaction. Many slight distortions provide an interesting effect that emphasizes the common phrase of the more you look the more it's not what it seems. With many distortions we found that the space becomes less familiar to its origin, almost becoming unrecognizable. It if wasn't for the anchoring elements such as the long wooden bench so iconic to the atrium spaces the audience wouldn't have been able to recognize the space as a familiar, thus resulting in an unfamiliar familiar.

The image of the Slocum Hall's 3rd floor atrium space. There are 12 slight
distortions. See if you can spot them all.

Increased size of the wood atrium crit bench
Endless hallway
Alteration of light fixtures above the wood bench
Strange wall art of mannequins on the pin up wall
Glass roof skylight instead of continuation of atrium space to the 4th floor
Addition of an open HVAC vent
Widening of stairs leading to now false upstairs space
Displacement and widening of the atrium space opening to the below space
Alteration to the class railings
Increasing the size of the wood doors
Addition of another wood door and art work
Increased size of the bar the lights hangs from.

Images taken by Authors

Output source - DALL-E

To conclude part of our research on the Uncanny as well as our deep fake experiments we created an 8 levels of uncanny diagram drawing inspiration from Dante's Inferno where hell is depicted as nine concentric circles of torment located within the Earth. Our eight levels are situated in the atrium space of slocum hall, where we are choosing to base our experiments of defamiliarization because of the collective consciousness of slocum as a well known space. As you ascend the levels the farther one gets from the typical normal state of slocum. Through our investigation and experiments of the uncanny we found that there is no calculated point of uncanny but rather a spectrum which we aim to display in our levels of slocum.

Level 1: Untainted. Typical real modern day slocum hall

Level 2: Distortion types. Using the distortion types from our structural deviation precedent we edited the 2nd floor of slocum hall to have slight deviations of size, placement, and lack.

Level 3: Slight AI distortion. Uploading the 2nd floor to DALL E we were able to distort it further by adding or changing windows, doors, hallways etc.

Level 4: Historical distortion. From our research on slocum hall we gathered that the atrium space opening used to be circular and much smaller making crit space in the atrium much larger. Using AI to achieve the past. We used AI and collaged historical images from yearbooks of that period and distorted the 3rd floor of Slocum.

Level 5: Substaintale AI distortion : Uploading an image of the 3rd floor to DALL E once more our objective was to transform the space into something much more unrecognizable, but still include some features like the atrium cut out and wall colors that might root or anchor ones thoughts to slocum hall.

Level 6: Liminal space. Liminal space can be explained as an uncomfortable space that pulls on your memory, nostalgia, and or the collective unconscious. Aiming to touch all three points we distorted the 3rd floor atrium space to achieve this.

Level 7: Unvernerving liminal space. One level above liminal space, this refers to a more unsettling or unnerving version of liminal space. This level is mostly a transition between 7 and 8. We took the 4th floor of Slocum and through photoshop and AI created an unnerving endless space one wouldn't be so eager to enter.

Level 8: Nightmarish. The last level in our diagram represents the most horrific and unsettling uncanny; something that you might see in your nightmares. Inclusion of humanistic hands reaching out are elements that references the uncanny valley. We blurred this nightmare with the top of the atrium in slocum and level 7.

8 LEVELS OF UCANNY

Level 8: Nightmarish

Level 7: Unnerving Liminal Space

Level 6: Liminal Space

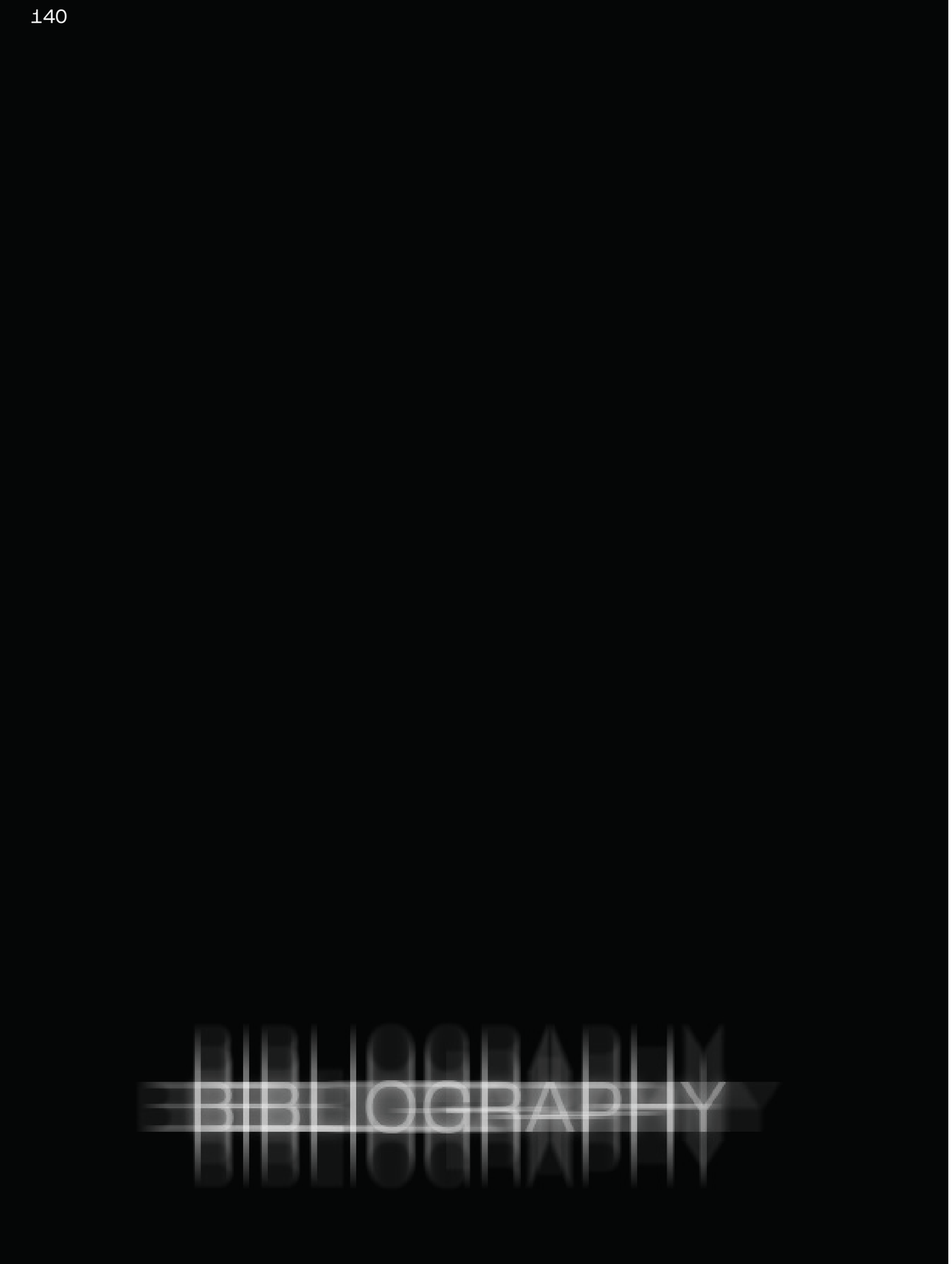
Level 5: Substantial Ai Distortion

Level 4: Historical Distortion

Level 3: Slight Ai Distortion

Level 2: Distortion Types

Level 1: Untainted



Bibliography

Allweil, Y. (2018). The tent: The uncanny architecture of agonism for Israel–Palestine, 1910–2011. Urban Studies, 55(2), 316–331. https://doi.org/10.1177/0042098016682931

Benjamin, Walter. 1979. “Reflections.” http://cscs.res.in/irps/inter-asia-cultural-studies-summer-school-2018/all-readings/benjamin-walter-reflections.

Beyes, Timon, and Chris Steyaert. 2013. “Strangely Familiar: The Uncanny and Unsiting Organizational Analysis.” *Organization Studies* 34 (10): 1445–65. https://doi.org/10.1177/0170840613495323.

BibliographyGiovannini, Joseph. "A California Church is Reborn with Uncanny Light." *Architectural Record* 191, no. 7 (07, 2003): 69-71. https://libezproxy.syr.edu/login?url=https://www.proquest.com/trade-journals/california-church-is-reborn-with-uncanny-light/docview/222121534/se-2.

BibliographyZimmerman, Emma. ""always the Same Stairs, always the Same Room": The Uncanny Architecture of Jean Rhys's Good Morning, Midnight." *Journal of Modern Literature* 38, no. 4 (Summer, 2015): 74-92. https://libezproxy.syr.edu/login?url=https://www.proquest.com/scholarly-journals/always-same-stairs-room-uncanny-architecture-jean/docview/1765089863/se-2.

Bowman, Marion. 2022. “Vernacular Religion and Contemporary Spiritualities. Tribute to Leonard Norman Primiano (1957-2021).” Researchgate.net. January 2022. https://www.researchgate.net/publication/358063152_Vernacular_Religion_and_Contemporary_Spiritualities_Tribute_to_Leonard_Norman_Primiano_1957-2021.

Broad, Terence & Fol Leymarie, Frederic & Grierson, Mick. (2020). Amplifying The Uncanny.

Buckley, Marti. 2019. “48 Hours In. . . Bilbao, an Insider Guide to a Global Art Destination with Grit.” Travel Agent Central. November 5, 2019. https://www.travelagentcentral.com/europe/48-hours-bilbao-insider-guide-to-a-global-art-destination-grit.

Cambridge University Press. 2021. “Future of an Illusion: The Secular Cure of Souls.” Edited by William B. Parsons. Cambridge University Press. Cambridge: Cambridge University

Press. 2021. https://www.cambridge.org/core/books/abs/freud-and-religion/future-of-an-illusion/FD2DE469423A6B2BCB3BD4EAA4468E2F.

Carvalho. 2021. “Glass, the Fundamental Material of Modern Architecture.” Panoramah! July 21, 2021. https://www.panoramah.com/2021/07/21/glass-the-fundamental-material-of-modern-architecture/.

Collins, Jo, and John Jervis. 2008. “Document: ‘on the Psychology of the Uncanny’ (1906): Ernst Jentsch.” *Uncanny Modernity*, 216–28. https://doi.org/10.1057/9780230582828_12.

Diel, Alexander, and Michael Lewis. 2022. “Structural Deviations Drive an Uncanny Valley of Physical Places.” Journal of Environmental Psychology 82 (August): 101844.https://doi.org/10.1016/j.jenvp.2022.101844.

Kohon, G. (2015). Reflections on the Aesthetic Experience: Psychoanalysis and the uncanny (1st ed.). Routledge. https://doi.org/10.4324/9781315758435

Rachel Morgain (2012) On the use of the uncanny in ritual, Religion, 42:4, 521-548, DOI: 10.1080/0048721X.2012.707802

Ehrenzweig, Anton, (1953). The Psycho-Analysis Of Artistic Vision And Hearing: An Introduction to a Theory of Unconscious Perception (1st ed.). Routledge.

Freud, Sigmund. 1933. “Civilization and Its Discontents.” *Journal of Educational Sociology* 6 (9): 568. https://doi.org/10.2307/2961285.

Freud, Sigmund, and A Brill. 2012. “Title: Totem and Taboo Resemblances between the Psychic Lives of Savages and Neurotics.” https://mindsplain.com/wp-content/uploads/2020/08/Totem-and-Taboo-by-Sigmund-Freud_.pdf.

Freud, Sigmund, and Hugh Haughton. The Uncanny. Translated by David Mclintock, Penguin Books, 2003.

Furlong, Alice. “The Symbolism of an Altar.” *The Irish Monthly* 39, no. 459 (1911): 486–90. http://www.jstor.org/stable/20503066.

Ghosn, Fatima; Alama, Loulwa; and Azhari, Mohamad (2021) "DETECTING TYPES OF PHOBIA IN CONTEMPORARY ARCHITECTURE," Architecture and Planning Journal (APJ): Vol. 27 : Iss. 2 , Article 2. DOI: https://doi.org/10.54729/GWRN2026

Gibson, Margaret, and Clarissa Carden. 2021. “The Moral Uncanny in Black Mirror.” Researchgate.net. 2021. https://www.researchgate.net/publication/348123918_The_Moral_Uncanny_in_Black_Mirror.

Handy, Robert T. 1976. “A History of the Churches in the United States and Canada,” January. https://doi.org/10.1093/acprof:oso/9780198269106.001.0001.

Haug, Kaegi, and Wetzel. 2011. “50 Kilometres of Files.” Www.rimini-Protokoll.de. 2011. https://www.rimini-protokoll.de/website/en/project/50-aktenkilometer.

Hoeveler, Diane Long. “Gothic Riffs: Secularizing the Uncanny in the European Imaginary, 1780–1820.” (2010).

Gallery of AD Classics: The Plug-in City / Peter Cook, Archigram - 14. n.d. *ArchDaily*. Accessed December 8, 2022. https://www.archdaily.com/399329/ad-classics-the-plug-in-city-peter-cook-archigram/51d71ca6e8e44ecad700002a-ad-classics-the-plug-in-city-peter-cook-archigram-image.

Hall of Languages. 2019. Photograph. *Answers.syr.edu*. https://answers.syr.edu/display/itslemp/Hall+of+Languages.

LE CORBUSIER, Hiepler, Brunier, · Chapelle Notre-Dame Du Haut by Le Corbusier. 2020. *Divisare*. https://divisare.com/projects/429510-le-corbusier-hiepler-brunier-chapelle-notre-dame-du-haut-by-le-corbusier.

National Museum of Qatar - Ateliers Jean Nouvel | the Plan. 2019. https://www.theplan.it/eng/architecture/national-museum-of-qatar-by-ateliers-jean-nouvel.

New School of Architecture Wins 2015 Kasper Salin-Prize #Akademiskahus. 2015. *Www.akademiskahus.se*. https://www.akademiskahus.se/en/news/news-room/2015/11/new-school-of-architecture-wins-2015-kasper-salin-prize/.

Slocum Hall 1950s. n.d. Photography. Accessed December 8, 2022. https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.facebook.com%2FSyracuseUniversityArchives%2Fposts%2F100-years-ago-slocum-hall-was-officially-opened-at-that-time-it-housed-the-archi%2F1995528417183465%2F&psig=AOvVaw3mL4nyxAFY6u68WfvDxg_E&ust=1670617683068000&source=images&cd=vfe&ved=0CA8QjRxqFwoTCJjRwYfu6vsCFQAAAAAdAAAAABAD.

The Danteum / Giuseppe Terragni & Pietro Lingeri. 2020. *ArchEyes*. https://archeyes.com/the-danteum-giuseppe-terragni/.

Jan Durr, Hans. 2015. "Redirect Notice." Flickr.com. June 23, 2015. https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.flickr.com%2Fphotos%2Fdurr-architect%2F19087639365&psig=AOvVaw3o-IISn3I7L0OO8OcgHwPb&ust=1670873266870000&source=images&cd=vfe&ved=0CA8QjRxqFwoTCLiqpo-m8vsCFQAAAAAdAAAAABAJ.

Lutterodt-Quarcoo, Christopher. 2013. "The Making of an Immersive Experience: As a Designer, What Are the Criterion of Creating a Convincing Immersive Experience?" Researchgate.net. January 2013. https://www.researchgate.net/publication/273454078_The_Making_Of_An_Immersive_Experience_As_a_Designer_What_are_the_criterion_of_creating_a_convincing_immersive_experience.

Madeira, Luís, Beatriz Leal, Teresa Filipe, Madalena Ferro Rodrigues, and Maria Luísa Figueira. 2019. "The Uncanny of the Illness Experience: Can Phenomenology Help?" *Psychopathology* 52 (5): 275–82. https://doi.org/10.1159/000504141.

Mairs, Jessica. 2014. "Brutalist Buildings: Yale Art and Architecture Building, Connecticut by Paul Rudolph." Dezeen. Dezeen. September 26, 2014. https://www.dezeen.com/2014/09/26/yale-art-and-architecture-building-paul-rudolph-brutalism/.

Mayya, Lakshmi. 0RW1S34RfeSDcfkexd09rT2Ensouled1RW1S34RfeSDcfkexd09rT2 Architecture: An Integral, Whole-Person Psychology Perspective for the Next Evolutionary Stage in Architecture, California Institute of Integral Studies, Ann Arbor,

2021. ProQuest, https://libezproxy.syr.edu/login?url=https://www.proquest.com/dissertations-theses/em-ensouled-architecture-integral-whole-person/docview/2543473936/se-2.

Merriam-Webster.com Dictionary, s.v. "agoraphobia," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/agoraphobia.

Merriam-Webster.com Dictionary, s.v. "altar," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/altar

Merriam-Webster.com Dictionary, s.v. "claustrophobia," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/claustrophobia.

Merriam-Webster.com Dictionary, s.v. "collective," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/collective.

Merriam-Webster.com Dictionary, s.v. "configuration," accessed October 30, 2022, https://www.merriam-webster.com/dictionary/configuration.

Merriam-Webster.com Dictionary, s.v. "conscious," accessed October 30, 2022, https://www.merriam-webster.com/dictionary/conscious.

Merriam-Webster.com Dictionary, s.v. "displacement," accessed October 30, 2022, https://www.merriam-webster.com/dictionary/displacement.

Merriam-Webster.com Dictionary, s.v. "double," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/double.

Merriam-Webster.com Dictionary, s.v. "experience," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/experience.

Merriam-Webster.com Dictionary, s.v. "horror vacui," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/horror%20vacui.

Merriam-Webster.com Dictionary, s.v. "lack," accessed October 30, 2022, https://www.merriam-webster.com/dictionary/lack.

Merriam-Webster.com Dictionary, s.v. "liminal," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/liminal.

Merriam-Webster.com Dictionary, s.v. "natural," accessed October 25, 2022, https://www.merriam-webster.com/dictionary/natural.

Merriam-Webster.com Dictionary, s.v. “numinous,” accessed October 25, 2022, https://www.merriamwebster.com/dictionary/numinous.

Merriam-Webster.com Dictionary, s.v. “phobia,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/phobia.

Merriam-Webster.com Dictionary, s.v. “religion,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/religion.

Merriam-Webster.com Dictionary, s.v. “repetition,” accessed October 30, 2022, https://www.merriam-webster.com/dictionary/repetition.

Merriam-Webster.com Dictionary, s.v. “ritual,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/ritual.

Merriam-Webster.com Dictionary, s.v. “sense,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/sense.

Merriam-Webster.com Dictionary, s.v. “site,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/site.

Merriam-Webster.com Dictionary, s.v. “size,” accessed October 30, 2022, https://www.merriam-webster.com/dictionary/size.

Merriam-Webster.com Dictionary, s.v. “unconscious,” accessed October 30, 2022, https://www.merriam-webster.com/dictionary/unconscious.

Merriam-Webster.com Dictionary, s.v. “unnatural,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/unnatural.

Merriam-Webster.com Dictionary, s.v. “ambiguity,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/ambiguity.

Merriam-Webster.com Dictionary, s.v. “uncanny,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/uncanny.

Morgain, Rachel. 2012. “On the Use of the Uncanny in Ritual.” *Religion* 42 (4): 521–48. https://doi.org/10.1080/0048721x.2012.707802.

Merriam-Webster.com Dictionary, s.v. “creepy,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/creepy.

Merriam-Webster.com Dictionary, s.v. “disgust,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/disgust.

Merriam-Webster.com Dictionary, s.v. “distortion,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/distortion.

Merriam-Webster.com Dictionary, s.v. “eerie,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/eerie.

Merriam-Webster.com Dictionary, s.v. “occlusion,” accessed October 25, 2022, https://www.merriam-webster.com/dictionary/occlusion.

O’Doherty D. P., De Cock C., Rehn A., Ashcraft K. (2010). Call for papers for special issues on ‘New Sites/Sights: Exploring the White Spaces of Organization’. Organization Studies, 31(05), 641–643.

O’Donnel, Caroline. “Anthropophobia: Architecture: The Stimulus of Fear”. Cornell Journal of Architecture. Issue 11: Fear. https://cornelljournalofarchitecture.cornell.edu/issue/issue-11

Pallasmaa, Juhani. The Eyes of the Skin. 3rd ed., John Wiley & Sons, 2012.

Park, Michelle, "The Aesthetics and Psychology Behind Horror Films" (2018). Undergraduate Honors College Theses 2016-. 31. https://digitalcommons.liu.edu/post_honors_theses/31

Perego, Stefano. 2018. “Wall House 2.” Flickr. November 2, 2018. https://www.flickr.com/photos/ste_peg/47530049671.

Rashid, Mahbub. (2011). Mutual visibility of points in building plans. The Journal of Architecture. 16. 231-266. 10.1080/13602365.2011.570097.

Tanja Poppelreuter (2012) ‘Sensation of Space and Modern Architecture’: a psychology of architecture by Franz Löwitsch, The Journal of Architecture, 17:2, 251-272, DOI: 10.1080/13602365.2012.678645

The_Byte. n.d. “Eerie Deepfake Tech Turns Random Guy into Angelina Jolie.” Futurism. Accessed December 12, 2022. https://futurism.com/the-byte/eerie-deepfake-tech-turns-guy-into-angelina-jolie.

thearchspace, and THE ARCHSPACE. 2022. “5 Important Design Principles and Features of Villa Savoye · the Archspace.” The Archspace. July 19, 2022. https://thearchspace.com/5-important-design-principles-and-features-of-villa-savoye/?ut

m_source=rss&utm_medium=rss&utm_campaign=5-important-design-principles-and-features-of-villa-savoye.

Treisman, Daniel. n.d. “The Geography of Fear.” https://www.sscnet.ucla.edu/polisci/faculty/treisman/PAPERS_NEW/GF%20journal%20submission%20April%202011.pdf.

———. 1939. “Moses and Monotheism.” Knopf. https://ia800500.us.archive.org/15/items/mosesandmonothei032233mbp/mosesandmonothei032233mbp.pdf.

———. 2010. “THE ARCADES PROJECT.” The Belknap Press: Harvard University Press. https://monoskop.org/images/e/e4/Benjamin_Walter_The_Arcades_Project.pdf.

“Sacred and Profane | Social Theory Rewired.” n.d. Routledgesoc.com. Accessed October 13, 2022. https://routledgesoc.com/category/profile-tags/sacred-and-profane.

“Uncanny Images and the Literalism of Modernity.” 2016. Www.quotidian.pub. September 21, 2016. https://www.quotidian.pub/uncanny-images-and-the-literalism-of-modernity/.

Vidler, Anthony. “The Architecture of the Uncanny: The Unhomely Houses of the Romantic Sublime.” Assemblage, no. 3, 1987, pp. 7–29. JSTOR, https://doi.org/10.2307/3171062. Accessed 14 Sep. 2022.

Vidler, Anthony. Warped Space: Art, Architecture, and Anxiety in Modern Culture. The MIT Press, Cambridge, Massachuesetts, 2000

Weber, Samuel. 2010. “Anxiety : The Uncanny Borderline of Psychoanalysis.” *Konturen* 3 (1): 45. https://doi.org/10.5399/uo/konturen.3.1.1376.

Zentner, McLaurine H., "The Black Death and Its Impact on the Church and Popular Religion" (2015).Honors Theses. 682.https://egrove.olemiss.edu/hon_thesis/682

Zhou, Pengyuan. n.d. “Read @Kearney: The Concept of Curation: A New Way of Using Urban Space.” Kearney. Accessed October 14, 2022. https://www.kearney.com/public-sector/article/-/insights/the-concept-of-curation-a-new-way-of-using-urban-space?utm_camapaign=marcotundo.com.