



Figure 1.23 Steven Holl, Cleveland House, 1988. Courtesy Steven Holl Architects.

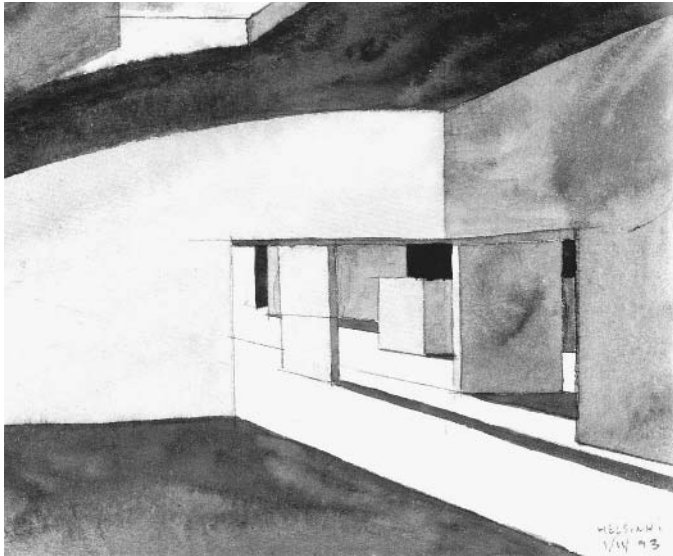


Figure 1.24 Steven Holl, Museum of Contemporary Art, Helsinki, 1998. Courtesy Steven Holl Architects.

co-location. Peripheral interest abounds as patches of light and dark allude to partially hidden spaces that complete themselves beyond the frame, not only to the left and right but also above and below (Figure 1.25). These perspective views do not represent a detached piece of the objective world, but rather a momentary framing or registration of the subject's vision within the continuity of the objective world. Further, the overlapping and folding of planes, the exploded surface of volumes, and the presence of ambiguous objects postulate the "inexhaustible reality" of parallax – the changing relationships between things as the viewer moves through the visual field (Figure 1.26). A discursive description inspired by these images may prove to

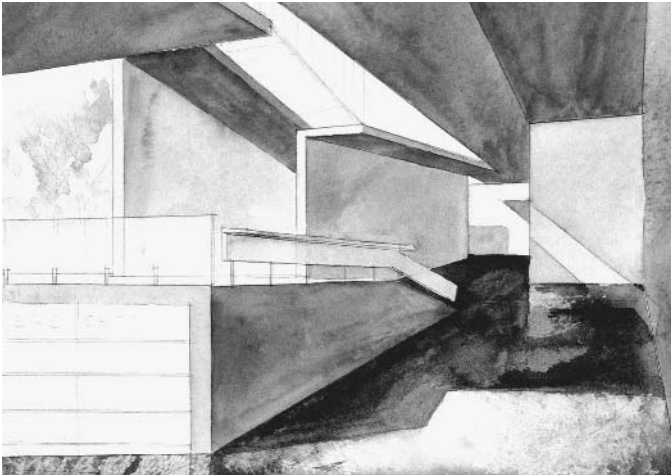


Figure 1.25 Steven Holl, Cranbrook Institute of Science, Bloomfield Hills, 1998. Courtesy Steven Holl Architects.

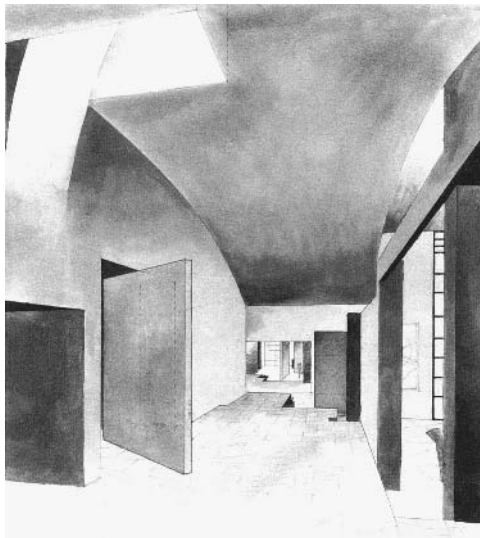


Figure 1.26 Steven Holl, Stretto House, Dallas, 1991. Courtesy Steven Holl Architects.

be an enjoyable invention, but the “wordlessness” of these images will always be more provocative.

Bernhard Berenson¹⁹ in his book *Aesthetics and History* admonished art historians and theorists against failing to differentiate between the producer and the consumer of a work of art. This search for the presence of the subjective viewer in design representation has concentrated on analyzing the artefact rather than its role in the design process. It has been difficult, however, to avoid all allusion to the implications of this analysis for the genesis of design ideas. In the absence of specific statements of intention by architects, it is necessarily speculative to assume there are any implications at all. Could