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SUBLIMATION: BUILDING OR DWELLING?
Loewald, Freud, and Architecture

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Hans Loewald's understanding of sublimation differs radically from Freud's use of this term. Whereas Freud saw sublimation as a change of aim, elevating drive-based desire to a higher level of art, for Loewald, sublimation is a process of linking two experiences of reality. I suggest that Loewald's sublimation combines ideas from his two teachers—Martin Heidegger and Sigmund Freud. Using Heidegger's terms *building* and *dwelling*, I argue that architecture is always a sublimatory product, combining a rational, functional reality of building with a phenomenological experience of inhabiting space and dwelling. I described how this concept of sublimation is useful to understanding architecture, a field that is charged to elaborate the links and boundaries between oneself and others. Buildings are interfaces between our fragile body and the powerful forces of nature, between individual solitude and the social, pulsating metropolis. It is a meditation and elaboration of self-other boundaries. I end by demonstrating how Loewald's notion of sublimation might be utilized to understand three architectural projects we designed. These projects are based on an underlying, unifying field that is then differentiated to create singular functional and social moments within the building.

Keywords: architecture, building, Loewald, Heidegger, Deleuze, sublimation

Architecture is a process of building boundaries. We imagine that we are creating spaces but our matter is concrete and glass. "All theory of production of space is based on an obsessive preoccupation with its opposite substance, that is, architecture" writes Rem Koolhaas (2000). We trap places between stone walls. However, building envelopes always do more than enclose. Facades also connect, they are thick, permeable, and at times even habitable zones. The building is an interface between our fragile body and the

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powerful forces of nature, between individual solitude and the social, pulsating metropolis. It is a meditation and elaboration of self-other boundaries.

Psychoanalysis might be viewed as a similar investigation. It concentrates on the space between self and other within the protected repetition of the therapeutic time and place. Memories, dreams, projections, and affect all occupy, or create, a liminal zone between the individual and the world, between ego and reality.

No doubt architecture and psychoanalysis are also very different fields. Architecture creates public, shared, physical edifices. It is a process of design and construction that involves multiple disciplines and professional expertise taking into consideration aesthetics, functionality, technology, finance, and legal ordinances. Psychoanalysis, in comparison, is a very private affair. Cocooned in the interiority of the consulting room, it filters the outside world through association and interpretation. It creates a dyadic secret language, a defiant resistance to the consensus of society. However, it is the shared curiosity about the nature of self-other relations that I find intriguing in both architecture and psychoanalysis and that I will explore in this article.

Sublimation

Hans Loewald prefaced his collected articles with the following acknowledgment:

> Philosophy has been my first love.. . . My teacher in this field was Martin Heidegger, and I am deeply grateful for what I learned from him, despite his most hurtful betrayal in the Nazi era, which alienated me from him permanently. Freud is close enough to my generation to have been a commanding living force as I grew up and became a psychiatrist, although I never met him in person. He has remained for me, through his writings, that living presence. (Loewald, 2000, p. xliii)

In this article I explore Loewald's understanding of sublimation, which radically differs from Freud's use of this term. I suggest that for Loewald, sublimation combines ideas from his two teachers—Martin Heidegger and Freud. Using Heidegger's terms *building* and *dwelling*, I argue that architecture is always a sublimatory product, combining the functional reality that Heidegger calls *building* and Freud calls secondary process thinking, with the experience that Heidegger termed *dwelling*, and Freud calls primary process thinking.

Freud's Concept of Sublimation: Building

Historians of civilizations, Freud writes, agree that a powerful component of all cultural achievements comes from the diversion of sexual and instinctual forces from the sexual aim and sexual object to the production of culture, "a process which deserves the name of sublimation" (Freud, 1905/1953b p. 178). Freud distinguishes sublimation from reaction formation and repression: "sublimation is a way out, a way by which those (instinctual e.s.) demands can be met without involving repression" (Freud, 1914/1957, p. 95). In sublimation, the creative impulse elevates infantile, sexual, and aggressive drives by converting them into acceptable social and cultural products. Sublimation "has the power to replace its immediate aim by other aims which may be valued more highly and which are not sexual" (Freud, 1923/1961, p. 452).

Let me try to illustrate Freud's understanding of sublimation with a concrete example. Imagine a patient in psychoanalysis. He is compelled to fall in love, or fall in-transference-

love, with his analyst. He wants her and misses her in all the ways prohibited by reality and the analytic frame. Of course this love is connected to his childhood experiences, attachment style, and oedipal desires. Nevertheless, he has again chosen a forbidden object. Therefore, he looks for a way to express these feelings, to discharge energy, as Freud might say, in an acceptable way. Initially, he writes his "Dear-Therapist" (DT) long email letters. However, the therapist finds these elaborations of her patient's affection intrusive and extending beyond the boundaries of their analytic contract. Over time, however, the patient's emails in which he tries to understand his therapy, evolve into a fascination with the field of psychoanalysis itself. He reads, writes and discovers a new area of intellectual curiosity and finds pleasure in articulating his own ideas. Freud might have accepted the initial emails as part of the therapy process (he never seemed too concerned with the boundaries), but it is the second type of transformation of the original transference love into a discharge that is detached from the analyst, which Freud would see as sublimation.

Freud's understanding of sublimation maintains a hierarchy of the corporal and unconscious as lower, and the intellectual or artistic work as higher and sublime. The artist is able to take his "excessively powerful instinctual needs" (Freud, 1916/1963, p. 376), convert them into a phantasy and then find a path back to reality while eliminating aspects of the fantasy that are too personal and repulsive to strangers. This created art makes it possible for others "to derive consolation and alleviation from their own sources of pleasure in their unconscious" (1916/1963, p. 376). Sublimation leaves old desires behind diverting that energy to new channels and new aims. Although Freud uses the term sublimation many times and throughout his writing it remains somewhat allusive. Despite using the perplexing term "desexualized libido" (Freud, 1923/1961, p. 45), he nevertheless maintains that "Leonardo was not devoid of passion" (Freud, 1923/1961, p. 75). Sublimation, therefore, as we shall see later, does not neutralize passion, rather as Loewald will later put it, "sublimation is passion transformed" (Loewald, 1988, p. 449).

Heidegger's Dwelling

Heidegger's lecture "Building Dwelling Thinking" was presented in 1951 to an audience of architects, engineers and philosophers. In this lecture, Heidegger compares two terms—*building* and *dwelling*. He sees *building* as a rational, organized, technological process and contrasts it with the term *dwelling*, which he sees as basic human experience of being-in-the-world. We do not build to dwell, Heidegger writes, rather we are dwellers and, therefore, destined to build. He finds support in the etymology of the word Bauen (the old German word for dwell, which relates to the word Bin) meaning being. "What then does ich bin mean?" he asks, and answers, "ich bin . . . means I dwell . . . the manner in which we humans are on the earth, is bauen, dwelling" (Heidegger, 1977, p. 349).

Being is dwelling, and dwelling, for Heidegger, is not a neutral presence within an existing world. Rather, the dweller and the world cocreate each other. Heidegger's dwelling is a kind of authentic openness toward a world that is also us, a world in which subject and object are not autonomous but rather influence and create one another.

He draws a beautiful image to describe the mutual dependence of object and subject, or building and site. He describes a bridge straddling the river banks. The bridge, as a dwelling presence, does not connect riverbanks that are already there before the bridge's arrival. Rather, he writes, "Before the bridge stands, there are of course many spots along the stream that can be occupied by something. One of them proves to be a place (locale)

and does so because of the bridge. Thus the bridge does not first come to a place (locale) to stand in it, rather, the place (locale) comes into existence only by virtue of the bridge" (Heidegger, 1977, p. 356).

If Heidegger values the experience of dwelling, Freud might strive for the experience of building on the building–dwelling axis. Of course, it would be much too simplistic to disregard Freud's fascination and familiarity with all that is less organized and willed in our minds. After all, it is he who gave us the language for thinking about fantasy, slips, dreams, and the unconscious. However, nevertheless, one can see in Freud's writing a consistent wish to take what that is unordered and put it into a comprehensible structure; dreams are interpreted, oedipal strivings repudiated, and the unruly id becomes a more civilized, if slightly abused, ego.

Throughout his writing, Freud makes many references to archeology, construction and building and they play a significant role in his metaphoric view of mental processes. The structure of the city and the structure of the psyche were so strongly linked in Freud's mind that he gets tangled in his own metaphor in *Civilization and its Discontents* when describing the timelessness of the unconscious by the image of Rome's buildings, only to realize the absurdity of this image. Freud writes that "interpretation" became the commonly used term for the work of the analyst "But I think that 'construction' is by far the more appropriate description" (Freud, 1937a/1964c, p. 261). The analytic work is a process of constructing, or perhaps rebuilding, the patient's mind.

Loewald's Sublimation

It has been noted (Fogel, 1991; Frank, 1991; Lear, 1996; Whitebook, 2004) that although Loewald adheres to Freud's psychoanalytic terminology, he often brings new meanings to these terms and he does so with the term *sublimation*.

Loewald begins by stating that the infant's original experience is of a primal unity within a mother-infant matrix. Adopting Freud's term "primary narcissism," Loewald uses it to mean quite the opposite. For Freud, primary narcissism describes a blissful state in which the baby is concerned only with himself. Loewald flips the meaning, suggesting that the baby originally lives in a world that is before differentiation. In this state, there is no meaning to the terms subject and object, therefore the baby's primary-narcissism is not a preoccupation directed toward the self as opposed to the other, but rather an all-encompassing love of Being within an undifferentiated field of self and other. The developmental process brings new levels of differentiation, creating the possibility of human relatedness. Differentiation is a bidirectional process in which mother and infant are cocreated. Already in his first article, "Ego and Reality," Loewald wrote that "mother and baby do not get together and develop a relationship, but the baby is born, becomes detached from the mother, and thus, a relatedness between two parts that originally were one becomes possible" (Loewald, 1951, p.11).

Loewald writes that the original experience of undifferentiated oneness, primary process and the unconscious, remain part of our adult psychic life. "What from the perspectives of secondary process and the distinction of subjectivity and objectivity is seen as an illusion is the truth of creativity, which does not raise the specter of "inner" and "outer" (Loewald, 1988, p. 510). Throughout our lives we return to a state of primary unity in creativity, in love and in the religious experiences of eternity (Loewald, 1980).

Loewald's primary narcissism appears to relate to his understanding of Heidegger's concept of dwelling, an experience of being from and with the world. The image of the

mother and infant creating one another echoes the description of the bridge creating the river banks. Others have noted that Loewald's conception of the unconscious is also similar to Heidegger's *dasein* (Jones, 2001), a basic unmediated experience of the world. However, Loewald's reality, while attuned and appreciative of the Heideggerian being—in-the-world, also includes a second level, that of Freud's consciousness, secondary process and moral agency (Leavy, 1989, p. 234). And Loewald does not shy from calling these processes maturity.

In his book "Sublimation," Loewald (1988) redefines this term. No longer, as Freud suggested, a transformation or conversion of lower unconscious processes into higher art, for Loewald sublimation is a process of binding and linking these two modes of experiencing reality, the unity with the differentiated. It is a return to the original oneness from a higher level of maturity.

Loewald writes:

> It is the original unity that is in the process of being restored . . . in sublimation; there is a symbolic linkage which constitutes what we call meaning . . . the transmutations of sublimation reveal an unfolding into differentiated elements of a oneness of instinctual-spiritual experience: oneness stays alive as connection. . . ." (Loewald, 1988, p. 453)

Linking, rather than converting, becomes the main event of sublimation. Nothing is lost, yet past must be linked to the present (Loewald, 1975, p. 360) and the psyche to the soma (Loewald, 1988, p. 472). Morality, for Loewald, is an acceptance of the interconnection between our unconscious and its wishes and our mature conscious self (Loewald, 1980, p. 545) (Greenstadt, 1970, p. 624).

Loewald sees linking as the task of analysis, a theme that can be traced through many of his articles. He writes that: "Psychoanalysis, in this view, does not uncover the truth of objective reality. . . . Instead, by juxtaposing the two elements . . . psychoanalysis aims to show the linkage" (Loewald, 1988, p. 453). Fantasy is illusion insofar as it is not experienced as linked to both past and present (Loewald, 1975, p. 362), and transference becomes transference neurosis when the symbolic link between the analyst as a real person and the analyst as a symbol is lost (Loewald, 1988, p. 489). Whereas Freud's sublimation was a process that progressed to a "desexualized" maturity, Loewald's sublimation is a return from the position of difference back to the lost primary process.

Loewald is careful not to romanticize the condition of Being in the infant-mother matrix of primary narcissism. In "Ego and Reality" (Loewald, 1951), he points to the important role of the father figure that should not be seen as primarily hostile (1951, p. 15). Rather, the father is a mediating figure that defends against the "unstructured nothingness of identity of the "ego" and "reality" [which] represents a threat as deep and frightening as the paternal castration threat. It is the treat of the all-engulfing womb" (1951, p.16). The ego pursues its course of integrating reality between two dangerous poles. The maternal extreme threatens with a complete merging, a loss of differentiation between self and the world while the paternal threat is of separation and a loss of connection to others. "Between the danger of a loss of object-relationships and the danger of a loss of ego-reality boundaries the ego pursues its course of integration reality" (1951, p. 17).

It is not only the process of maturation that demands the linking of unity and differentiation, it is also a moral charge and the aim of analysis as well as sublimation (Loewald, 1988, p. 546). Responsibility "means to bring unconscious forms of experiencing into the context and onto the level of the more mature, more lucid life of the adult

mind. . . . To be an adult means that; it does not mean leaving the child in us behind" (Loewald, 1988, p. 545).

Let me try to describe Loewald's sublimation by returning to the analytic patient and DT, starting with the transference. Analytic transference, as Loewald sees it, contains the two levels of reality that we have discussed. On the level of primary narcissism, DT does not symbolize or stand for the mother or father; rather she is experienced on a level of consciousness that is before the differentiation of past and present, subject and object. In this state of primary narcissism, the love of oneself, the love of one's parents and the love for the world, envelops the infant in unity and timelessness. However, transference, when not too distorted or overly neurotic, symbolically links that primary, infantile love to the analyst as an independent other-than-me subjectivity.

If Freud might see the analysand's newfound interest in psychoanalysis as a way to replace unacceptable desire for DT with higher intellectual activities, Loewald, more true to my experience, views sublimation as a way of linking rather than replacing, the reality of desire with the differentiated reality of life circumstances and the analytic frame. Artistic and intellectual sublimation do not extinguish primary desires, pains, and longings; rather they maintain, perhaps sustain them, within, and along-side, the mature agency of morality, responsibility, and melancholy.

Sublimation and Art

Loewald was not alone in suggesting revisions to Freud's conceptualizations of artistic creativity and the term sublimation continued to intrigue and perplex many writers. Hanna Segal elaborates Klein's understanding of the artistic impulse and the power of art to emotionally move the viewer. While Freud suggested that sublimation redirects instinctual desire to a socially acceptable mode of satisfaction, the key for Segal is the artist's ability to experience the loss of the original whole object which he or she desired. The artist must be able to tolerate the pain of this loss and the guilt arising from his realization that it was his attacks that destroyed the loved-object. "It is only when the loss has been acknowledged and the mourning experienced that recreation can take place" (Segal, 1952, p. 199). In this account, Sublimation is not a redirection of longing for a forbidden oedipal object, but rather a recreation of that loved object internally and as an artistic object in outer reality. Segal also points to "genital aspect of artistic creation," stating that artistic creation is the psychic equivalent of procreation and requires a bisexual flexibility, allowing the artist to identify with both the oedipal mother and father (Segal, 1952, p. 200). Similarly, Sharpe (1930) describes the presence of phallic, sexual, and aggressive drives in the work of an artist. She sees sublimation as an overcoming of the delusion of oedipal persecution that allows creative energies to flow.

While Segal and Sharpe retain the sexual aim of the sublimation process, Hartmann suggests that sublimation neutralizes libidinal forces, playing a decisive part in the mastery of reality (Hartmann, 1955, p. 24). In contrast, the acceptance of reality and its limitations is seen as the oppressive aspect of sublimation in Marcuse's work. "[S]ublimation preserves the consciousness of the renunciations which the repressive society inflicts upon the individual, and thereby preserves the need for liberation" (Marcuse, 1965, p. 75).

Marion Milner's wonderful book "On Not Being Able to Paint" Milner (1950), published almost 40 years before Loewald's sublimation, contains many insights similar to Loewald's. Milner's book follows her attempts to paint artistically, documenting her

many frustrating failures and finally her success. Her breakthrough occurs when she is able to relax her conscious control, allowing the unconscious to direct her eye and hand. She discovered that there are two ways of accessing the world: "the way of detachment, of analysis, of standing apart and acting according to a preconceived purpose; and the way of fusion, becoming one with what is seen, steeping oneself in it in a spontaneous acting together" (Milner, 1950, p. 146). She continues to say that "it is surely through the arts that we deliberately restore the split and bring subject and object together into a particular kind of unity" (Milner, 1950, p. 151). Painting becomes a profound experience "which created fusion into never-before-known wholeness; not only were the object and oneself no longer felt separate, but neither were thought and sensation and feeling and action" (Milner, 1950, p. 165). She does best work when she allows a sense of being connected and part of the world and the object she is painting to take over, a feeling that sounds close to Heidegger's *being* and Loewald's primary narcissism. In this process there is a new fluidity and continuity between the mind and the body that she calls "contemplative actions," a thinking through doing.

Loewald spoke of the continuous oscillation between conscious and unconscious levels of mention. Similarly, Kris (1952) characterized the artistic creation as a two-phase process: the inspiration phase in which the artist regresses into a primitive land of unconscious material and then an elaboration phase when the artist transforms that material into an aesthetic and communicable product. For Kris, regression is a necessary, recurring part of creativity.

Ehrenzweig in his book, "The Hidden Order of Art," suggested that the unconscious, although appearing to be chaotic and disorganized, is in fact ordered but in a different and unique way. Like Loewald, he respects these less conscious mental activities and writes that through "de-differentiation" and low-level vision, primary process can be used as "a precision instrument for creative scanning that is far superior to discursive reason and logic" (Ehrenzweig, 1967, p. 5).

Architecture: Building and Dwelling

I now return to my opening suggestion that architecture can be understood as an elaboration of the zones that separate and link inner-private worlds from an outer-connected social sphere. Buildings are not frames or boundaries, they are thick territories that continuously negotiate these transitions and transactions. A recent split in the architectural discourse divides those who see architecture as a linguistic, poststructural endeavor (such as Eisenman and Tschumi) and those who see architecture as a phenomenological experience (including Zumthor, Pallasmaa, and Holl). These differences can be rephrased as a debate between architecture as a Freudian sublimation—a process of cultural, linguistic and symbolic elaboration, versus those who see architecture as a Heideggerain construction of dwelling, where the architect creates an experience of sensual being-in-the-world. Located between building and dwelling I find Loewald's sublimation process of binding these modes of thought to be a compelling image; a synthesis that accepts the beauty and complexity of human experiences.

The task of a building is to encapsulate an interiority; it creates a protective skin that shelters from the bright sun, the chilling wind, the rush of the city and the gaze of strangers. However, buildings, designed to create separate interior spaces, also facilitate the connection of the individual to the exterior city and its infrastructure. Electricity travels in and out of copper wires, pumped water arrives at our faucets and sewage departs

for the water treatment plant. People enter and exit in rhythmic currents and air, light and heat stream in and out. Buildings have the task of regulating these currents and maintaining a comfortable level of connection and separation of the individual and society. Design is a meditation on entering and exiting.

Note how many levels of inside-outside one traverses when entering a simple apartment building. You might begin by stepping up a few stairs from the sidewalk to a small stoop, taking a look at the streetlights slowly turning on, you continue a few feet and stand under a small covered canopy where you fumble for your keys. Unlocking the metal and glass door, you enter a small vestibule. Soft light flows through the lacy curtain; you turn another key to open a second set of doors leading to a small carpeted lobby. Finally inside, you are not yet home. You smell the neighbors' dinner cooking, and hear the TV on the upper floor. There might be a small alcove for the mailboxes. You pick up your bills and enter the elevator. Another dim corridor and finally you arrive at your front door. You have crossed multiple thresholds, passed many zones from the public space into the privacy of your home. And even within your apartment, there are layers of public and private function; areas accessible to guests, to family members or reserved to the mythically oedipal parents (Colomina, 1996). Architecture could be viewed as a series of suggestions and experiments on the nature of internal and external relations, a machine programmed to manipulate and regulate these links. Therefore, one can see architecture as a sublimation in which we bind our experiences of being connected to nature and society while maintaining sophisticated levels of differentiations from those same ever-present larger unities.

Building and Symbol

I suggested that Loewald's concept of sublimation, which links a mature mental organization of differentiated reality with an original experience of primary narcissistic unity, helps us understand the architectural task. In his book "Sublimation," Loewald (1988), Loewald also discusses the symbolic aspect of sublimation. Loewald explains that symbols always have a double meaning, referring to what is symbolized while maintaining the symbols primary affective meaning, a notion I have elaborated elsewhere (Sperber, 2014). Loewald write that "When, for instance, the patient gains the insight that the analyst in his or her fantasy or dream may function as a symbol for the father, the symbolic connection and the analyst's role as symbol do not cease to exist; indeed, both elements of the symbolism gain in meaning once there is a conscious recognition of their symbolic relationship" (Loewald, 1988, p. 489). Symbolic relationships as well as the transference, maintain the connection between the two objects linked through the symbol, enriching the understanding of both (Fogel, 1991, p. 254; Frank, 1991, p. 477).

This aspect of sublimation is relevant to architecture, which is always both a structure with symbolic meaning and the embodiment of that experience. Schopenhauer (1909, in Mallgrave, 2010) famously wrote that "the conflict between gravity and rigidity is the sole aesthetic material of architecture." Although gravity pulls all matter down, the building structure must actively resist these forces. According to Schopenhauer, when experiencing architecture, we sense the forces of gravity traveling within the building and we feel the structural effort to hold the building up against matter's tendency to fall to a heap, because our body is subject to the same gravity forces. The building is experienced by us both as a real, functional structure, and as a symbolic sheltering experience. A roof physically protects us from the sun and rain and emotionally creates a sheltered environment,

columns hold up floor slabs and metaphorically support the activities housed on them, and concrete footings, securely buried in the earth, symbolically create the foundation for our institution. Like Loewald's symbol, a building is both a physical expression of function and a symbolic image.

While much of the history of architecture can be interpreted through the deciphering of the symbolic effects of the buildings, there have been architects whose work questions the straightforward linking of symbol and symbolized by exploring the gaps between the architectural image and its meaning. Peter Eisenman in his first houses built structures that detached architectural elements from their symbolic and functional meaning. Such was his House VI, in which Eisenman built an upside down stair leading to the ceiling, and placed over the kitchen table a hanging column that did not reach the ground to support the roof. Venturi, Izenhour, and Scott Brown also critiqued the assumed meaning of architectural symbols. In their book, "Learning from Las Vegas" (Venturi, Izenhour, and Scott Brown, 1972), they coined the terms "duck" and "decorated shed" to describe two types of buildings which avoid symbolization. The drive-in duck shaped building selling ducks and eggs was an icon rather than a symbol for its function. The term "decorated shed" describes the generic, meaningless formed buildings that are decorated by signage to identify them. However, despite these attempts to expose the gap between meaning and architectural form, I find that architecture, like a Saussurian article that has two inseparable sides, is almost always simultaneously a situated experience and the language used to describe that habitation, it is both the mental structure and its sensual experience. Furthermore, as Loewald suggests, in symbolization and sublimation, both the original meaning of the symbol and what is symbolized gain meaning through their new connection.

Built Upon Love

Lear (1996, 2003) points to the way in which Loewald repositioned Eros at the center of the Freudian conceptual arena. For Loewald, binding and linking are the task, and Eros is its motivation. As Lear writes, "libido is the force by which the ego tries to remain connected to reality, even as it differentiates reality from itself." (Lear, 1996, p. 681).

Loewald explains that when Freud introduced the new pair of drives in 1920, the libido and the death drive, it was not the death drive that was a radically new idea, rather it was Eros, the love drive, which replaced the purely sexual drive, that was a fundamentally new concept. The death drive follows Freud's earlier notion that all matter strives to discharge energy and become innate, therefore, reuniting with the unlive matter of the world. "What is new, and this does not seem to fit with the inertia principle . . . is the concept of Eros, the life or love drive" (Loewald, 1971, p. 62). Eros, as Loewald describes it, is a life force striving to re- return, not to an innate state, but to a charged erotic reunion, or communion, to the state primary narcissism from the later stages of differentiation.

This follows from Freud's statement in "An Outline of Psychoanalysis" (Freud, 1940/1953) that "[a]fter long hesitancies and vacillations, we have decided to assume the existence of only two basic drives, Eros and the destructive drive. . . . The aim of the first of these basic drives is to establish ever greater unities and to preserve them thus—in short, to bind together; the aim of the second, on the contrary, is to undo connections and so to destroy things" (1940/1953, p. 148). Eros therefore is not a drive striving to discharge energy, but a life force of desire and yearning for connection. If human time is bracketed by the still unity of death, it starts with the charged unity of birth and the primal

connection to the mother. It is toward that original passionate unity that Eros pulls whereas death tugs for the uncharged return to the matter of the world. Loewald understands Freud's Eros, much like sublimation, as a reestablishment of a primal unity from of a mature self, capable of both separateness and connection.

> From here we can understand how our love life develops in such a way that one main current desires and longs for other persons as objects of desire, whereas the other, more ancient current remains "narcissistic" in the sense that it does not recognize boundaries between ego an object, it creates identity of ego and object. . . . Love, then, is a force or power that not only brings people together, one person loving another, but equally brings oneself together into that one individuality which we become through our identification. . . . Thus object-love and self-love . . . develop together." (Loewald, 1980, pp. 555–556)

The architectural historian, Pérez-Gómez, in his book "Built Upon Love, architectural longing after ethics and aesthetics" (Pérez-Gómez, 2008) makes a similar claim that love is at the core of the architectural praxis. Eros, the agent striving to reunite, is the engine that drives building as it binds the abstract with the physical and suspends desire between life and death. Because architecture is a both a physical and mental experience, "architectural meaning is neither intellectual nor aesthetic . . . but originates instead in our embodiment and its erotic impulse . . . the effects of architecture transcend the purely visual or theoretical by evoking both memory and expectations of erotic fulfillment in a thick and vivid present" (Pérez-Gómez, 2008, p. 42).

From ancient times, buildings were identified with both cosmic order and the parallel order of the human body. As Mallgrave (2010) shows, the humanism of the Renaissance accepted this embodied connection of the building to the body. Alberti (15th century) saw geometry as the process of humanizing space, and perspective as a process of linking the painter's eye and the observed object.

The association of building with the body was taken further in Filarete (15th century), who saw the process of design as a sexual, procreative, act between the client and the architect:

> As it (procreation e.s.) cannot be done without a woman, so he who wishes to build needs an architect. He (the client) conceives it with him (the architect) and then the architect carries it out. When the architect has given birth, he becomes the mother of the building. Before the architect gives birth, he should dream about his conception, think about it, and turn it over in his mind in many ways for seven to nine months, just as a woman carries her child in her body for seven to nine months." (Filarete, in Mallgrave, 2010)

Although we might be slightly amused by the sensuality of this description of design in which the "building is nothing more than a voluptuous pleasure, like that of a man in love" (Filarete, in Mallgrave), understanding the architectural design experience as a libidinous act persisted alongside rational views of the 20th century modernism and can be linked to Segal and Sharp's ideas of creativity discussed earlier.

Sylvia Lavin (2007), in her 2007 book "Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture" follows Neutra's understanding of the relationship of the architect and client as a transference-infused love triangle, in which the architect and client act as a design couple and together "father" a baby in the form of the building. Neutra's view of the design process was unusual in that he did not see himself as the sole author of the building. For him, the designed building emerges out of a complex series of interaction of the people involved in the design as well as the building

site. From Filarete to Neutra, we can trace a tradition of design as an erotically infused experience, an aliveness that links embodied thought and architectural problem-solving with the passionate creation of a new habitant.

Prérez-Goómez highlights another layer of eros that relates to architecture. Eros, the desiring life force, holds within it the Heideggerian recognition of death. Although death might be the ultimate "unthought known," the wish to create is intimately tied to our longing to transcend death by writing, building, and making love. "Rejecting both the eternal life of religion and the Absolut death of nihilistic philosophies, poetic works of architecture frame a living that implies and contains dying" (Pérez-Gómez, 2008, p. 101). Buildings often live longer than humans, yet they too have a limited existence. Although we create buildings that project stability, we remember that they too will mature, age and then pass.

Fields and Folds

Loewald suggested two modes of experiencing reality. Primary process and the unconscious stem from our original experience as infants when the worlds and ourselves, our body and our mother, were part of a large all-encompassing unified field. As we mature we separate from that primary experience and see the world as inhabited by individual objects and persons interacting with one another, this is the stage of differentiation and secondary process. Loewald understood sublimation, artistic creativity, love, and religious mystical experiences as moments in which these two ways of thinking reconnect and the world is experienced simultaneously as unity and differentiation.

We have seen that architecture contains both modes of reality. It is part of a continuous field that also defines singular moments for particular uses and experiences. In the mid-90s, while I was a graduate student, architects were excited by Deleuze's idea of the fold. Deleuze uses the image of the fold to suggest a new way to understand difference and specificity as they emerge within a continuous field. Like folded pleats in a fabric surface, folds express singularity as part of a larger system, rather than in opposition to it. Difference in the fold was a matter of intensity, formality, and topology instead of binary oppositions. The fold expresses a unique event that connects to a wide, ever-present surface.

> Matter thus offers an infinitely porous, spongy, or cavernous texture without emptiness, caverns endlessly contained in other caverns: no matter how small, each body contains a world of pieces with irregular passages, surrounded and penetrated by an increasingly vaporous fluid, the totality of the universe resembling a "pond of matter in which there exist different flows and waves." (Deleuze, 1993, p. 5)

Architectural theorists found inspiration, or perhaps made use of, the idea of the fold both formally and conceptually. And while architects used Deleuze, Deleuze in turn, used ideas by the architect Bernard Cache (Deleuze, 1993, p. 19), as if to demonstrate this kind of fluid folding in which inside and outside are part of one continuous intellectual surface. The fold as a conceptual image for a field of differentiated intensities, which embed both continuity and difference resonates with my understanding of Loewald's sublimation, although for Loewald, sublimation bound two opposing ways of experiencing reality rather than a continuous surface.

Many of my architectural designs rely on a process of searching for an underlying ordered field that is then elaborated to create singular moments of differentiation, defor-

mation and transformation of that original unity. In this manner, as I will demonstrate below, I strive to articulate spaces according to particular functional demands and experiential desires that nevertheless maintain a feeling of being part of a whole. I now turn to a few examples of my architectural work to demonstrate this process. I explore these ideas through my own work not because it is privileged or unusual, but rather, because II hope that my intimate attachment to this work will allow me to articulate the applicability of Loewald's (and Deleuze's) ideas for understanding architecture. I selected three project for this exploration, the "Off the Wall" exhibition, the Kesher Synagogue and the completed renovation of the 14th Street Y community center (all designed in collaboration with Z-A Studio).

Architectural Work of Studio ST Architects

Off the Wall: The Jewish Museum

"Off the Wall: Artists at Work" was a two-week, open studio project that featured 11 artists creating and performing in the museum, transforming the museum into a live art laboratory. In our design of the exhibit space, we chose to follow the conceptual framework of the show, which exposed the process of making art. Similarly, our design revealed another hidden aspect of the museum machine, the underworld of art packaging, and packaging materials that we found in the registrar's basement office.

In each of the three galleries, we used a different material to construct the exhibition and work spaces for the artists. A repetitive underlying field can be seen in each of these galleries, which was elaborated to create the needed diversity of functions. The Display Canyon (Figure 1) was a wall of layered honeycomb cardboard. The wall created the artist's work station and supported projectors and embedded TV screens showing previous work of this artist. A seating area was carved out of the wall for viewing the video art. The traces of the original whole cardboard wall alluded to the primary unity from which the specific moments of difference were created. The Pedestal Mountains (Figure 2) is a series

Figure 1. Off the Wall Exhibition, Display Canyon. Photography: Richard Goodbody. See the online article for the color version of this figure.

Figure 2. Off the Wall Exhibition, Pedestal Mountain. Photography: Jeff Bliumis. See the online article for the color version of this figure.

of tactile display pedestals made of layered white ester foam. The heights and sizes of the mountains varied, corresponding to specific requirements of each exhibited object and the artist's workspace needs. A third gallery exhibited music created by two DJs. The spaces were covered with a large Pixilated Mattress (Figure 3), an array of cubes that allowed visitors to sit, lean, lie, or lounge, while listening to the DJ's past and current work.

Exhibition design is short-lived architecture. It provides an opportunity to integrate the life expectancy of the project into the design process. It highlights the temporality of our construction and the present experience of being-toward-death. However, it also creates a fertile place for playful experimentation with inexpensive materials and unexpected forms

Figure 3. Off the wall Exhibition, Pixilated Mattress. Photography: Jeff Bliumis. See the online article for the color version of this figure.

that may foster new spatial experiences. For me, it was an ideal canvas for exploring the Loewaldian concept of sublimation in architecture, to experiment with the continuity of a field and the particularity of the moments of differentiations, the threshold between connection and isolation. The temporality of the exhibit creates a liveliness, a celebration of both building and dwelling, and an exuberance that stands in contrast to the manner in which visitors inhabit a permanent exhibit.

Kesher Synagogue

Inspired by the community's name, Kesher, which means both "connection" and "knot" in Hebrew, the building is a continuous spatial band tying together three large program spaces, the Sanctuary, Social hall and Chapel, along a continuous band of lobbies and circulation spaces (Figures 4 and 5). A synagogue is a building that combines different functions from communal social events to spiritual introspective prayer. It must be able to hold and express both the specific needs of the individual and the vision and values of the community. I wished to create a building that would embody both the diversity and the unity, the part and the whole.

The Kesher synagogue is composed of a low, one story, wood, U shaped structure that followed the constraints of the site. Along this continuous band we located the three larger functional spaces, the sanctuary, social hall, and chapel, articulated as unique moments by a second exterior ribbed skin warping around the lower spaces. The ribbed facade is designed to direct and filter light, creating intentional views and an energy-efficient facade.

The synagogue functions are distributed on a "split level" structure that takes advantage of the site's topographic slope. The main entrance is on the middle level with the sanctuary elevated half a story higher and the social hall and youth center a half level below. These three half-levels minimize the need for excavation and maximize daylight and access to the exterior from all areas of the building. The building creates a seamless flow between indoor and outdoor spaces, making the entire exterior site and roofscape part of the synagogue functional area. The sanctuary opens to the green roof terrace that ramps down to the front courtyard adjacent to the social hall. This large outdoor space accommodates both formal and informal activities and is tied to the paved play and parking area. Through the careful design of the circulation space as well as the indoor–outdoor connection, the building acts as a continuous loop, connecting and tying, as in the Hebrew

Figure 4. Kesher Synagogue Sanctuary.

Figure 5. Kesher Synagogue Rear View. See the online article for the color version of this figure.

meaning of the community's name "Kesher," the synagogue functions, maintaining a specific identity for each space within this larger unity.

14 Street Y Community Center

The renovated 14 Street Y community center celebrates the diversity of its multigenerational, multiethnic membership. The ground floor program of lobby, fitness center, locker rooms, offices, showers, and pool were reorganized as a series of parallel bands, each with its own identity pattern. As members move through the different bands, they experience the simultaneous happenings that animate the building. By using off-the-shelf materials in unconventional ways, we created an unusual design within a limited budget. Fields of fluorescent light fixtures of different sizes redraw the ceiling, while bands of colored yellow and blue floor tiles reconfigure the floor space, marking different lobby activities such as registration, café, and lounge seating (Figures 6 and 7). We aimed to express the

Figure 6. 14th street Y Community Center Lobby. Photography: Bilyana Dimitrova.

Figure 7. 14th Street Y Community Center Locker Rooms. Photography: Bilyana Dimitrova.

specificity of each function and space while maintaining a coherence through a unifying overall organization and style.

The renovation was successful beyond the client's expectation, reflected in part by a substantial increase in membership, and the raw, edgy, and new look of the ground floor invigorated and reverberated throughout the building creating a sense of a shared community in which every individual can find his or her place.

Conclusion

Loewald's compelling revision of the psychoanalytic concept of sublimation links two ways of experiencing reality. In this article I related the first experience of unconscious, primary process and primary unity to Heidegger's term *dwelling*, the authentic experience of being-in-the-world. The second experience is our conscious, time based, differentiated thinking, which Heidegger calls *building* and Freud terms secondary process and scientific rational thinking. For Loewald, true sublimation occurs when the mature, differentiated mind reconnects to the original experience of unity and the mother-infant-matrix from a differentiated and mature level. I described how this understanding of sublimation can be used to better understand architecture, a field that is charged to elaborate the links and separations of self and other, inner and outer, individual and society. I suggested that experiencing architecture is also a sublimatory process in which the symbolic and sensual are always simultaneous.

On a personal level, this article was a kind of Loewaldian sublimation for me. It links and combines the original analysand's longing with an intellectual desire for understanding, respecting both modes of thinking and their contribution to creativity. It is also a way of combing psychoanalytic daydreaming with professional, architectural mastery, and an attempt to allow my architectural intelligence and my analytic insights to inform one another. I conclude this article with the question Loewald poses at the end of his book on

sublimation: "Could sublimation be both a mourning of lost original oneness and a celebration of oneness regained?" (Loewald, 1988/2000, p. 517)

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