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Abstract

Vacuums can be extended to encompass the negative spaces found in artistic design and the feelings of isolation and emptiness that are so often a part of the emotional experiences of humans. This dissertation questions the idea of this theory. I believe not all vacuums are empty; there is a larger consequence that is often many times ignored. The design observed with a myopic view also disregards the impact it might be making on the viewer. Its subtlety sometimes makes it difficult to consciously recognize the feelings that are shaped by it. The basic understanding of a vacuum is derived from philosophy as it concurs with the basic definition, by examining the various movements; we begin to understand it’s very existence. It is not random, or meaningless. It is signifies a time, a place and a feeling. The impact it has on the viewer is however, subjective, but varies not just because of internal factors that may be found within the viewer but also the external factors that are found in the whitespace found in the design. The spatial cues, the elements and the size are all meant to create a certain feeling. It is the intention of the creator himself.