Anthony Vidler compares the body’s use in architecture as a three stage evolutionary system from Renaissance to Post Modernism. The first stage investigates Vitruvian theory and the body being a direct projection onto the building as perfection (vitruvian man). The direct projection of the body continued throughout Renaissance but becomes a more involved process. Francesco di Giorgio takes this idea to city planning with the navel acting as the main square and radiating out, just as the limbs on a body. Filarete takes these concepts and explores cavities, deep spaces and entrances, creating city planning that are organized much like the body organs, all functioning together (4). In the modern period, a shift occurs and the building is not a direct translation of the body but rather as “objectifying the various states of the body, physical and mental” (4). Deconstructing the formal qualities of the Vitruvian man allowed for an abstraction in which opportunities of “psychology of sensation and movement, epitomized in architecture that mirrored all the states of a regenerated and healthy body, but also corresponded to a similarly healthy mind” (6). This abstracted movement became evident in Duchamp’s *Nude Descending a Staircase* where the body is distorted but communicates a different language that is not static. The third extension of the body is “the need to diminish the inanimateness of the external world, by projecting a generalized sense of aliveness or awareness of aliveness on to objects” (6). This animism takes the abstraction process to a new level, where the body is morphed, translated and reformed and becomes indistinguishable. Coop Himmelblau dissects, turns the body out and further dismembers the body projection on architecture, oscillating “between narcissism and its opposite, in a strangely powerful celebration of the will to lose power” (8). If the body has been completely dismembered, will there be a tipping point of looking back to renaissance and the performance of vitruvian ideals on architecture? Once the body has been completely dissected, does architecture require moving beyond the body to portray ideas?