

# Questions Of Perception Phenomenology Of Architecture

**Juhani Pallasmaa**

**Questions of Perception** Steven Holl, Juhani Pallasmaa, Alberto Pérez Gómez, 2006 Third printing of the classic A+U 1994 special edition covering the work of Holl, Pallasmaa, and, Perez-Gomez, titled Questions of Perception. Their three individual essays presented in the book, are thematically linked; each one tries to explain the role man's perception plays in architecture and also explores phenomenal accounts. In their original introduction, the authors write: The endless cultural limitations and contradictions inherent in artistic work, revealed with impeccable clarity and logic by the critics' deconstructive theory, are ultimately of limited use for the generation of architecture. The architect must take a position, one that necessarily has ethical consequences, and for which words, a theoretical discourse is nevertheless indispensable.

*Sensory Design* Joy Monice Malnar, Frank Vodvarka, 2004 What if we designed for all of our senses? Suppose for a moment that sound, touch, and odor were treated as the equals of sight, and emotion considered as important as cognition. What would our built environment be like if sensory response, sentiment, and memory were critical design factors, the equals of structure and program? In *Sensory Design*, Joy Monice Malnar and Frank Vodvarka explore the nature of our responses to spatial constructs--from various sorts of buildings to gardens and outdoor spaces, to constructions of fantasy. To the degree that this response can be calculated, it can serve as a typology for the design of significant spaces, one that would sharply contrast with the Cartesian model that dominates architecture today. In developing this typology, the authors consult the environmental sciences, anthropology, psychology, and architectural theory, as well as the spatial analysis found in literary depiction. Finally, they examine the opportunities that CAVE and other immersive virtual reality technologies present in furthering a new, sensory-oriented design paradigm. The result is a new philosophy of design that both celebrates our sensuous occupation of the built environment and creates more humane design. A revolutionary approach to the built environment that embraces all of our senses and modes of understanding.

**The Eyes of the Skin** Juhani Pallasmaa, 2012-05-14 First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense - sight - become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall

impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture. This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

**Genius Loci** Christian Norberg-Schulz, 1980 Attempts to develop a theory of understanding architecture in concrete, existential terms, following the guidelines of Heidegger

**Parallax** Steven Holl, 2000-11 This book takes a look at the ideas behind the architecture of Steven Holl. It reveals how his sculptural form-making, his interest in the poetics of space, colour and materiality, and his fascination with scientific phenomena have made him one of the world's most esteemed architects.

**Architecture is a Verb** Sarah Robinson, 2021-03-01 *Architecture is a Verb* outlines an approach that shifts the fundamental premises of architectural design and practice in several important ways. First, it acknowledges the centrality of the human organism as an active participant interdependent in its environment. Second, it understands human action in terms of radical embodiment—grounding the range of human activities traditionally attributed to mind and cognition: imagining, thinking, remembering—in the body. Third, it asks what a building does—that is, extends the performative functional interpretation of design to interrogate how buildings move and in turn move us, how they shape thought and action. Finally, it is committed to articulating concrete situations by developing a taxonomy of human/building interactions. Written in engaging prose for students of architecture, interiors and urban design, as well as practicing professionals, Sarah Robinson offers richly illustrated practical examples for a new generation of designers.

*Log 42* Cynthia C. Davidson, Bryan Norwood, 2018-02 The baggage that phenomenology carries with it in architectural discourse is weighty, writes guest editor Bryan E. Norwood in *Log 42*. This issue of *Log* aims to lighten the load, or at the very least redistribute it. Subtitled *Disorienting Phenomenology*, the thematic 204-page Winter/Spring 2018 issue presents 18 essays by philosophers, theorists, art and architectural historians, and architects that range from Mark Jarzombek's close reading of the first three sentences in Husserl's *Ideas: General Introduction to Pure Phenomenology* to Caroline A. Jones's historical analysis of phantom phenomena in Doug Wheeler's work *Synthetic Desert*; from Charles L. Davis's speculations on

an architectural phenomenology of blackness to Adrienne Brown's look at the role of space in producing racialization to Jos Boys's and Sun-Young Park's explorations of disability. In addition, Norwood - a philosopher/architectural historian - talks with Jorge Otero-Pailos, author of *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern*, a key reassessment of the idea of architectural phenomenology first put forth in the mid 20th century. As Norwood concludes, Architecture doesn't need a phenomenology; it needs phenomenologies. *Log 42* is a critical observation of those phenomenologies that reflects architecture's and society's increasing awareness of the sociocultural richness to be had in diversity. Also in this issue: Joseph Bedford rethinks the practice of phenomenology, Kevin Berry projects a new mode of being-in-the-world, Lisa Guenther infiltrates the gated community, Bruce Janz wonders about creativity, Rachel McCann exfoliates the flesh, Winifred E. Newman disputes disembodied visuality, Ginger Nolan historicizes the metahistorical, Dorothee Legrand suspends the reduction, Benjamin M. Roth seeks out meaninglessness, David Theodore inverts the Vitruvian Man, Dylan Trigg excavates a prehistory.

**The extended self** Chris Abel, 2016-10-28 In this wide-ranging study of architecture and cultural evolution, the author argues that underlying the global environmental crisis is a general resistance to changing personal and social identities shaped by a technology-based culture and its energy-hungry products. The book traces the roots of that culture to the coevolution of *Homo sapiens* and technology, from the first use of tools as artificial extensions of the human body, to the motorised cities spreading around the world, whose uncontrolled effects are changing the planet itself. Advancing a new concept of the meme, called the 'technical meme', as the primary agent of cognitive extension and technical embodiment, the author proposes a theory of the 'extended self' encompassing material and spatial as well as psychological and social elements. Drawing upon research from philosophy, psychology and the neurosciences, the book presents a new approach to environmental and cultural studies that will appeal to a broad readership searching for insights into the crisis.

*The Embodied Image* Juhani Pallasmaa, 2011-05-16 *The Embodied Image* The Embodied Image: Imagination and Imagery in Architecture Juhani Pallasmaa All artistic and architectural effects are evoked, mediated and experienced through poeticised images. These images are embodied and lived experiences that take place in 'the flesh of the world', becoming part of us, at the same time that we unconsciously project aspects of ourselves on to a conceived space, object or event. Artistic images have a life and reality of their own and they develop through unexpected associations rather than rational and causal logic. Images are usually thought of as retinal pictures but profound poetic images are multi-sensory and they address us in an embodied and emotive manner. Architecture is usually analysed and taught as a discipline that articulates space and geometry, but the mental impact of architecture arises significantly from its image quality that integrates the various aspects and dimensions of experience into a singular, internalised and remembered entity. The material reality is fused with our mental and imaginative realm. The book is organised into five main parts that look at in turn: the image in contemporary

culture; language, thought and the image; the many faces of the image; the poetic image; and finally the architectural image. The Embodied Image is illustrated with over sixty images in pairs, which are diverse in subject. They range from scientific images to historic artistic and architectural masterpieces. Artworks span Michelangelo and Vermeer to Gordon Matta-Clark and architecture takes in Modern Masters such as Mies van der Rohe, Le Corbusier and Alvar Aalto, as well as significant contemporary works by Steven Holl and Daniel Libeskind.

*Experiencing Architecture, second edition* Steen Eiler Rasmussen, 1964-03-15 A classic examination of superb design through the centuries. Widely regarded as a classic in the field, *Experiencing Architecture* explores the history and promise of good design. Generously illustrated with historical examples of designing excellence—ranging from teacups, riding boots, and golf balls to the villas of Palladio and the fish-feeding pavilion of Beijing's Winter Palace—Rasmussen's accessible guide invites us to appreciate architecture not only as a profession, but as an art that shapes everyday experience. In the past, Rasmussen argues, architecture was not just an individual pursuit, but a community undertaking. Dwellings were built with a natural feeling for place, materials and use, resulting in “a remarkably suitable comeliness.” While we cannot return to a former age, Rasmussen notes, we can still design spaces that are beautiful and useful by seeking to understand architecture as an art form that must be experienced. An understanding of good design comes not only from one's professional experience of architecture as an abstract, individual pursuit, but also from one's shared, everyday experience of architecture in real time—its particular use of light, color, shape, scale, texture, rhythm and sound. *Experiencing Architecture* reminds us of what good architectural design has accomplished over time, what it can accomplish still, and why it is worth pursuing. Wide-ranging and approachable, it is for anyone who has ever wondered “what instrument the architect plays on.”

**Heidegger for Architects** Adam Sharr, 2007-09-28 Informing the designs of architects as diverse as Peter Zumthor, Steven Holl, Hans Scharoun and Colin St. John Wilson, the work of Martin Heidegger has proved of great interest to architects and architectural theorists. The first introduction to Heidegger's philosophy written specifically for architects and students of architecture introduces key themes in his thinking, which has proved highly influential among architects as well as architectural historians and theorists. This guide familiarizes readers with significant texts and helps to decode terms as well as providing quick referencing for further reading. This concise introduction is ideal for students of architecture in design studio at all levels; students of architecture pursuing undergraduate and postgraduate courses in architectural theory; academics and interested architectural practitioners. *Heidegger for Architects* is the second book in the new *Thinkers for Architects* series.

**Phenomenology of Perception** Maurice Merleau-Ponty, 1996 Buddhist philosophy of Anicca (impermanence), Dukkha (suffering), and

**Phenomenology, Architecture and the Built World** James Dodd, 2017-01-05 *Phenomenology, Architecture and the*

Built World is an introduction to phenomenological philosophy through an analysis of the phenomenon of the built world as an embodiment of human understanding. It aims to establish the value of phenomenological description in establishing the philosophical importance of architecture.

*Phenomenologies of the City* Henriette Steiner, Maximilian Sternberg, 2016-03-09 *Phenomenologies of the City: Studies in the History and Philosophy of Architecture* brings architecture and urbanism into dialogue with phenomenology. Phenomenology has informed debate about the city from social sciences to cultural studies. Within architecture, however, phenomenological inquiry has been neglecting the question of the city. Addressing this lacuna, this book suggests that the city presents not only the richest, but also the politically most urgent horizon of reference for philosophical reflection on the cultural and ethical dimensions of architecture. The contributors to this volume are architects and scholars of urbanism. Some have backgrounds in literature, history, religious studies, and art history. The book features 16 chapters by younger scholars as well as established thinkers including Peter Carl, David Leatherbarrow, Alberto Pérez-Gomez, Wendy Pullan and Dalibor Vesely. Rather than developing a single theoretical statement, the book addresses architecture's relationship with the city in a wide range of historical and contemporary contexts. The chapters trace hidden genealogies, and explore the ruptures as much as the persistence of recurrent cultural motifs. Together, these interconnected phenomenologies of the city raise simple but fundamental questions: What is the city for, how is it ordered, and how can it be understood? The book does not advocate a return to a naive sense of 'unity' or 'order'. Rather, it investigates how architecture can generate meaning and forge as well as contest social and cultural representations.

*Architecture and Modern Literature* David Anton Spurr, 2017-05-09 *Architecture and Modern Literature* explores the representation and interpretation of architectural space in modern literature from the early nineteenth century to the present, with the aim of showing how literary production and architectural construction are related as cultural forms in the historical context of modernity. In addressing this subject, it also examines the larger questions of the relation between literature and architecture and the extent to which these two arts define one another in the social and philosophical contexts of modernity. *Architecture and Modern Literature* will serve as a foundational introduction to the emerging interdisciplinary study of architecture and literature. David Spurr addresses a broad range of material, including literary, critical, and philosophical works in English, French, and German, and proposes a new historical and theoretical overview of this area, in which modern forms of meaning in architecture and literature are related to the discourses of being, dwelling, and homelessness.

Urbanisms Steven Holl, 2009-11-04 Foreword -- Urbanisms : working with doubt -- Geo-spatial -- Experiential phenomena -- Spatiality of night -- Urban porosity -- Sectional cities -- Enmeshed experience : partial views -- Psychological space -- Flux and the ephemeral -- Banalization versus qualitative power -- Negative capability -- Fusion :

landscape/urbanism/architecture -- Coda : dilated time -- The megaform and the helix / by Kenneth Frampton -- Project credits -- Image credits -- Acknowledgments.

**The Sociology of Architecture** Paul Jones,2011-01-01 Drawing on sociological theories to assist understanding of how political power operates in the cultural sphere, The Sociology of Architecture frames the discipline as a field of symbolic and material conflict over social identities. This volume contests the notion of architecture as an apolitical endeavor and suggests that major architectural projects can act as tangible expressions of the ultimately contested nature of collective identities, thus shedding light on how those with power both legitimate and mark their position in the world.

Thirteen Ways Robert Harbison,1997 Robert Harbison offers a novel interpretation of what architectural theory might look like. The title is based on Wallace Stevens' Thirteen Ways of Looking at a Blackbird, and like the poem, Harbison's work is a composite structure built of oblique meanings and shifts that give a portrait of architecture in which symbol and metaphor coexist. 10 illustrations.

Architecture's Appeal Marc J. Neveu,Negin Djavaherian,2015-02-11 This collection of previously unpublished essays from a diverse range of well-known scholars and architects builds on the architectural tradition of phenomenological hermeneutics as developed by Dalibor Vesely and Joseph Rykwert and carried on by David Leatherbarrow, Peter Carl and Alberto Pérez-Gómez. Taking an interdisciplinary approach and drawing on ideas from beyond the architectural canon, contributors including Kenneth Frampton, David Leatherbarrow, Juhani Pallasmaa, Karsten Harries, Steven Holl, Indra Kagis McEwen, Paul Emmons, and Louise Pelletier offer new insights and perspectives on questions such as the following: Given the recent fascination with all things digital and novel, what is the role of history and theory in contemporary architectural praxis? Is authentic meaning possible in a technological environment that is so global and interconnected? What is the nature and role of the architect in our shared modern world? How can these questions inform a new model of architectural praxis? Architecture's Appeal is a thought-provoking book which will inspire further scholarly inquiry and act as a basis for discussion in the wider field as well as graduate seminars in architectural theory and history.

*The Ecstatic Quotidian* Jennifer Anna Gosetti-Ferencei,2010-11 Fascination with quotidian experience in modern art, literature, and philosophy promotes ecstatic forms of reflection on the very structure of the everyday world. Gosetti-Ferencei examines the ways in which modern art and literature enable a study of how we experience quotidian life. She shows that modernism, while exhibiting many strands of development, can be understood by investigating how its attentions to perception and expectation, to the common quality of things, or to childhood play gives way to experiences of ecstasis—the stepping outside of the ordinary familiarity of the world. While phenomenology grounds this study (through Husserl, Heidegger, Merleau-Ponty, and Bachelard), what makes this book more than a treatise on phenomenological aesthetics is the way in which modernity itself is examined in its relation to the quotidian. Through the works of artists and writers such as

Benjamin, C&ézanne, Frost, Klee, Newman, Pollock, Ponge, Proust, Rilke, Robbe-Grillet, Rothko, Sartre, and Twombly, the world of quotidian life can be seen to harbor a latent ecstasis. The breakdown of the quotidian through and after modernism then becomes an urgent question for understanding art and literature in its capacity to further human experience, and it points to the limits of phenomenological explications of the everyday.

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## **Table of Contents Questions Of Perception Phenomenology Of Architecture**

1. Understanding the eBook Questions Of Perception Phenomenology Of Architecture
  - The Rise of Digital Reading Questions Of Perception Phenomenology Of Architecture
  - Advantages of eBooks Over Traditional Books
2. Identifying Questions Of Perception Phenomenology Of Architecture
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Questions Of Perception Phenomenology Of Architecture
  - User-Friendly Interface
4. Exploring eBook Recommendations from Questions Of Perception Phenomenology Of Architecture
  - Personalized Recommendations
  - Questions Of Perception Phenomenology Of Architecture User Reviews and Ratings
  - Questions Of Perception Phenomenology Of Architecture and Bestseller Lists
5. Accessing Questions Of Perception Phenomenology Of Architecture Free and Paid eBooks
  - Questions Of Perception Phenomenology Of Architecture Public Domain eBooks
  - Questions Of Perception Phenomenology Of Architecture eBook Subscription Services
  - Questions Of Perception Phenomenology Of Architecture Budget-Friendly Options
6. Navigating Questions Of Perception Phenomenology Of Architecture eBook Formats
  - ePub, PDF, MOBI, and More
  - Questions Of Perception Phenomenology Of

- Architecture Compatibility with Devices
  - Questions Of Perception Phenomenology Of Architecture Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Questions Of Perception Phenomenology Of Architecture
  - Highlighting and Note-Taking Questions Of Perception Phenomenology Of Architecture
  - Interactive Elements Questions Of Perception Phenomenology Of Architecture
- 8. Staying Engaged with Questions Of Perception Phenomenology Of Architecture
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Questions Of Perception Phenomenology Of Architecture
- 9. Balancing eBooks and Physical Books Questions Of Perception Phenomenology Of Architecture
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Questions Of Perception Phenomenology Of Architecture
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Questions Of Perception Phenomenology Of Architecture
  - Setting Reading Goals Questions Of Perception Phenomenology Of Architecture
  - Carving Out Dedicated Reading Time

- 12. Sourcing Reliable Information of Questions Of Perception Phenomenology Of Architecture
  - Fact-Checking eBook Content of Questions Of Perception Phenomenology Of Architecture
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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