A ‘PLURAL’ ARCHITECTURAL EXPERIENCE THROUGH ‘MOVEMENT’, ‘SENSATION’, AND ‘MEMORY’ IN ‘TIME’

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‘MOVEMENT’, ‘SENSATION’, AND ‘MEMORY’ IN ‘TIME’

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ABSTRACT

A ‘PLURAL’ ARCHITECTURAL EXPERIENCE THROUGH ‘MOVEMENT’, ‘SENSATION’, AND ‘MEMORY’ IN ‘TIME’

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From antiquity to the present, the supremacy of vision is an undeniable fact, which, however, shows an alteration in modern times due to the technological improvements. This alteration in the supremacy of vision has also affected architecture, causing it to be experienced merely by its appearance. Yet, this thesis argues that it is not sufficient to understand and experience architecture by its appearance. Accordingly, this thesis aims to voice criticism towards this supremacy of vision in experiencing architecture, laying stress on the reasons why ‘solely’ vision is inadequate.

As opposed to the supremacy of vision, the thesis argues that understanding as well as experiencing a building occurs with ‘dwelling’. Benefiting from the field of phenomenology, the thesis introduces an interpreted understanding of dwelling, namely ‘plural architectural experience’ through ‘movement’, ‘sensation’ and ‘memory’, progressing in ‘time’. To concretize these defined concepts, the plural architectural experience will be narrated via METU Faculty of Architecture. By this means, the importance of this plural experience is highlighted in order to create awareness for those creating and for those experiencing.

Keywords: supremacy of vision, experience, plural architectural experience, phenomenology and architecture, METU Faculty of Architecture.

ÖZ

‘HAREKET’, ‘DUYUMSAMA’, VE ‘ANI’ YOLUYLA ‘ZAMAN’ İÇİNDE ‘ÇOĞUL’ MİMARİ DENEYİMLEME

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Antik dönemden bu yana, varlığını inkar edilemez bir biçimde sürdüren görsel üstünlük, modern dönemde teknolojik gelişmelerin etkisiyle değişime uğrar. Mimarlığı da etkileyen bu değişim, mimarlığın sadece dış görünümüyle deneyimlenmesine neden olur. Ancak bu tez, mimarlığı anlamanın ve deneyimlemenin binanın dış görünüşüyle yeterli olamayacağını savunur. Bu doğrultuda, görselin tek başına yetersiz olmasının nedenlerini vurgulayarak mimarlığı deneyimlemedeki görsel üstünlüğe karşı bir eleştiri getirmeyi amaçlar.

Bu tez, görsel üstünlüğe karşı olarak, binayı kavramanın ve deneyimlemenin ‘mesken etme’yle oluşabileceğini savunur. Fenomenoloji alanından yararlanarak, mesken etme kavramına, ‘hareket’, ‘duyumsama’ ve ‘anı’ yoluyla ‘zaman’ içinde oluşan ‘çoğul mimari deneyimleme’ olarak yorum getirir. Tanımlanan bu kavramları somutlaştırmak amacıyla, çoğul mimari deneyimleme, ODTÜ Mimarlık Fakültesi aracılığıyla anlatılır. Bu sayede, hem üretenlere hem de yaşayanlara farkındalık kazandırmak amaçlanıp çoğul deneyimlemenin önemi vurgulanır.

Anahtar Kelimeler: görsel üstünlük, deneyimleme, çoğul mimari deneyimleme, fenomenoloji ve mimarlık, ODTÜ Mimarlık Fakültesi.

To my brothers, Akın Özer and Serkan Özer,
who have given me the courage of being.

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INTRODUCTION

> "The taste of the apple…lies in the contact of the fruit with the palate, not in the fruit itself; in a similar way…poetry lies in the meeting of the poem and reader, not in the lines of symbols printed on the pages of a book. What is essential is the aesthetic act, the thrill, the almost physical emotion that comes with each reading."
>
> – Jorge Luis Borges[1]

In his widely known book "Experiencing Architecture", Steen Eiler Rasmussen states that "It is not enough to see architecture; you must experience it."[2] It is plausible that this statement rises from his criticism regarding the same subject: "And indeed most people judge architecture by its external appearance, just as books on the subject are usually illustrated with pictures of building exteriors."[3] Although these are fifty year old statements, they still keep up-to-date since architecture has been experienced only visually.[4] Yet, it may not be a surprising fact for an era dominated by vision.

The dominance or the supremacy of vision, in fact, is not a brand-new issue as vision has been privileged from way back. Yet, due to the technological improvements, 'an unending rainfall of images'[5] have been involved in our lives with newspapers, photographs, magazines, advertisements, television, computer, internet, and the latest

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[1]Jorge Luis Borges, *Forward to Obra Poética,* quoted in Juhani Pallasmaa, "An Architecture of the Seven Senses" in *Questions of Perception: Phenomenology of Architecture,* edited by Steven Holl, Juhani Pallasmaa and Alberto Pérez-Gómez (San Francisco: William Stout Publishers, 2006), 28.

[2]Steen Eiler Rasmussen, *Experiencing Architecture* (Cambridge: MIT Press, 1962), 33.

[3]Ibid, 9.

[4]Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (1996; republished, Great Britain: Wiley-Academy, 2007); Jenefer Robinson, "On Being Moved by Architecture", *The Journal of Aesthetics and Art Criticism* 70, no. 4 (Fall 2012).

[5]Italo Calvino, *Six Memos for the Next Millenium,* 1988, quoted in Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (1996; republished, Great Britain: Wiley-Academy, 2007), 21.

fashion smart phones, which actually modify this supremacy. Referring to Paul Virilio's vision machine, Alberto Pérez-Gómez asserts that these improvements suggest their own space and time; thus, they have affected our perceptions.[6] In addition to Pérez-Gómez, Kenneth Frampton emphasizes how photographs and films cause an altered perception in understanding architecture:

> As far as architecture is concerned, the limitation of the media-bound approaches stems from the experiential 'distancing' effected by photography and film in the representation of architectural form – in that the camera unavoidably reduces architecture to the perspectival, that is, to an exclusively visual, reproducible image that, by definition, is removed from our everyday tactile and phenomenological experience of built form.[7]

As a technological improvement highly effective in the design process of the buildings, the effects of computer on this altered perception cannot be neglected. When the drawings have started to be made with computers, the design process has started to be controlled on the screens. Regarding this, Behruz Çinici states that architecture becomes virtual due to the invention of the computers.[8] Besides, the involvement of computers into design process is criticized by Juhani Pallasmaa as he argues that computers seperate architecture from its multisensory character by consolidating visual manipulation.[9]

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[6]Alberto Pérez-Gómez, "Architecture and the Body", in *Art and the Senses,* edited by Francesca Bacci and David Melcher (New York: Oxford University Press, 2011), 572.

[7]Kenneth Frampton, "Introduction: On the Predicament of Architecture at the Turn of the Century" in *Labour, Work and Architecture,* 2002, quoted in Shirazi, 2014, 96.

[8]Behruz Çinici, quoted in Aslı Can, "Çinici Arşivi, ODTÜ'ye Bakış: Aslı Can", Youtube Video, 18.33, October 20, 2015, https://www.youtube.com/watch?v=cVXD6o9tDLE.

[9]Juhani Pallasmaa, *Encounters,* 2005, quoted in M. Reza Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture* (London: Routledge, 2014), 83.

1.1. Problem Definition

Affected by the technological improvements, architecture has been conceived merely by vision as stated earlier. This subject, in fact, is broadly discussed in "The Eyes of the Skin"[10], which is the initial source arousing interest to the topic. In the book, Pallasmaa's main concern is the supremacy of vision over the other senses, which prevents the connection between the body and the building and causes a consequent disappearance of sensory and sensual qualities.[11] In another article, Pallasmaa reveals the existing condition of architecture by asserting that architecture is no longer experienced through body, but only through the eyes:

> The architecture of our time is turning into the retinal art of the eye. Architecture at large has become an art of the printed image fixed by the hurried eye of the camera. The gaze itself tends to flatten into a picture and lose its plasticity; instead of experiencing our being in the world, we behold it from outside as spectators of images projected on the surface of the retina.[12]

Influenced by Pallasmaa's insight, Jenefer Robinson[13] also writes about this issue, criticizing the suppression of the eye:

> Broadly speaking, recent architecture has largely appealed to the eye and the intellect, but not so much to the body or how it *feels* to occupy a building. The creed of modernism is that the function of a building should be *visible* in its form, regardless of how the building feels to its occupants, while more recent "starchitect" buildings tend to treat space

[10]Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (1996; republished, Great Britain: Wiley-Academy, 2007)

[11]Pallasmaa, 1996/2007, 10.

[12]Juhani Pallasmaa, "An Architecture of the Seven Senses" in *Questions of Perception: Phenomenology of Architecture*, edited by Steven Holl, Juhani Pallasmaa and Alberto Pérez-Gómez (San Francisco: William Stout Publishers, 2006), 29.

[13]Jenefer Mary Robinson is a professor of philosophy, currently teaching at the University of Cincinatti.

> as an abstract geometry rather than as a 'lived space' that responds to bodily movement and bodily touch and is the site of human activities that it can foster and inhibit.[14]

As it can be understood from these criticisms, the buildings have started to be treated as 'two-dimensional images' to look at or to take photos of, creating a superficial interaction between the building and the body. This fact causes a superficiality in the understanding of aesthetics either. Although Alexander Baumgarten regards aesthetics as perceiving the objects with 'many' senses[15], the supremacy of vision redefines the term in a vision-based sense. Therefore, the condition of aesthetic building becomes the eye-pleasing one. With their decorated façades, it is as if these eye-pleasing buildings put on make-up, 'looking' beautiful, but covering their genuine character.[16]

In a more recent book, Pallasmaa addresses the problem in the strictest sense, but he concentrates more on the new understanding of aesthetics previously mentioned:

> "In our time, architecture is threatened by two opposite processes: instrumentalisation and aestheticisation. On the one hand, our secular, materialist and quasi-rational culture is turning buildings into mere instrumental structures, devoid of mental meaning, for the purposes of utility and economy. On the other hand, in order to draw attention and facilitate instant seduction, architecture is increasingly turning into the fabrication of seductively aestheticised images without roots in our existential experience and devoid of authentic desire of life. Instead of being a lived and embodied existential metaphor, today's architecture

[14]Jenefer Robinson, "On Being Moved by Architecture", *The Journal of Aesthetics and Art Criticism* 70, no. 4 (Fall 2012): 339.

[15]Alexander Gottlieb Baumgarten, quoted in Jale Erzen, *Çevre Estetiği* (Ankara: ODTÜ Geliştirme Vakfı Yayıncılık, 2006), 17. (translated by the author).

[16]One may also need to query the beauty in these buildings, but it is not the purpose of this thesis.

> tends to project purely retinal images, architectural pictures as it were, for the seduction of the eye."[17]

To put it in simple terms, it is probable to consider these 'seductively aesthetic' buildings as hormone-injected, like those extremely big, red and hormone-injected strawberries. Looking at a distance, people seem to be impressed and deceived by the red color. Yet, one needs to smell it first and then taste it in order to decide its quality. Considering architecture, these seductively aesthetic façades of the buildings are more than enough to deceive the eye. For a better understanding, one needs to enter the building first and feel the atmosphere as a total. The supremacy of vision, however, prevents this interaction, resulting in buildings without meaning.

Hence, it cannot be denied that the architecture of today's world is dominated by vision. That is to say, today's architecture communicates via visuality, reducing and even losing the interaction between the body and the building. Accordingly, the boundaries of experiencing a space have been reduced into visual experience. This study regards this reductionism as a problem because the vision by itself is not enough to understand, appreciate and experience architecture. To put it in different words, a 'meaningful' architectural experience does not only consist of images.[18]

1.2. Aim of the Thesis

Considering the problem mentioned above, this thesis aims to criticize the dominance of vision in experiencing architecture. As opposed to visual experience, 'a way'[19] to dwell has been concerned by architects and architectural theorists, making them benefiting from the field of phenomenology, which is emphasized as so:

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[17]Juhani Pallasmaa, *The Embodied Image: Imagination and Imagery in Architecture* (Chichester: John Wiley & Sons Inc., 2011), 119.

[18]Pallasmaa, 1996/2007, 63.

[19]"[...] architectural projects effectively propose a way to dwell in the world, in the best instances both ethical and poetic [...]" Pérez-Gómez, 2011, 575.

> Looking at 'things' and studying architectural themes phenomenologically enables architects to think deeply about them, approach the essences of phenomena, and try to reveal them through architectural images and details. Thus, phenomenology presents them with a great and essential source of inspiration.[20]

Phenomenology, indeed, helps answering what dwelling is and how dwelling is possible. Mostly influenced by the thinkings of the phenomenologist Martin Heidegger, Christian Norberg-Schulz regards dwelling as belonging to a place.[21] Besides, 'how dwelling is possible' can likely to be answered by Steven Holl, whose insights have been reformed by the influence of the phenomenologist Maurice Merleau-Ponty:

> From touching the smallest detail to sensing the movement of a body and its acceleration in space – all of these sensations criss-cross in the chemistry of things, spontaneously developing in a play of natural light toward the distant horizon. A phenomenological enmeshing of object-side and subject-side, which is most readily achieved in architecture, points beyond itself. [22]

By referring to these and many other insights, this thesis aims to discourse upon 'the way to dwell.' Consequently, this thesis argues that in opposition to visual dominance, understanding, appreciating and experiencing architecture can only be possible with dwelling, which underlines the importance of the bilateral interaction and integration between the body and the building. (Figure 1.1). By this means, the potentials that a building offers arouse feelings and thoughts. At this point, it is significant to mention John Dewey's definition of experience, which will be the basis of the relationship between the body and the building: "Experience is the result, the

[20]M. Reza Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture* (London: Routledge, 2014), 4.

[21]Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (1979; republished, New York: Rizzoli, 1980), 22.

[22]Steven Holl, *Parallax* (New York: Princeton Architectural Press, 2000), 58.

sign, and the reward of that interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication."[23] Referring to this definition, the aim of the thesis is to provide an interpretation of dwelling as the plural architectural experience, an interaction between the building and the body, which occurs through movement, sensation and memory in time.

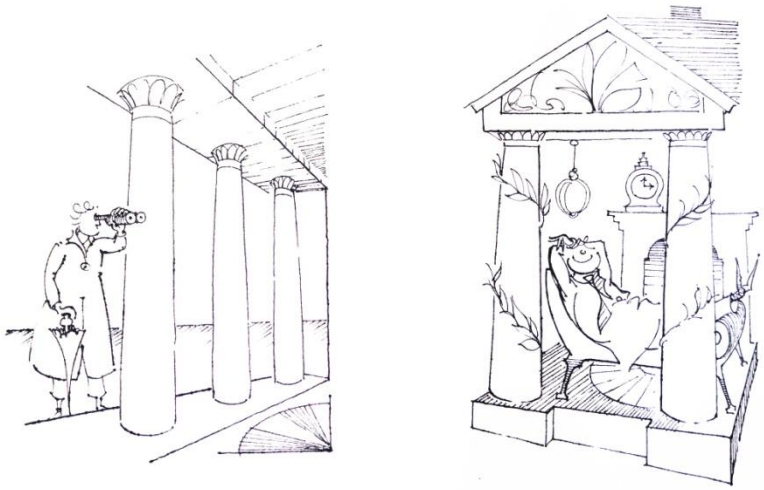

Figure 1.1 We experience satisfaction in architecture not by aggressively seeking it, but by dwelling in it.
Source: Kent C. Bloomer & Charles W. Moore, *Body, Memory, and Architecture* (New Haven: Yale University Press, 1977), 36.

1.3. Boundary and Significance of the Thesis

Throughout the research process, it has been understood that this subject has been handled in many various ways. Thus, this thesis will not promise to produce a brand-new research. Nevertheless, gradually increasing problems regarding vision reveals the necessity to reconsider the subject.

[23]John Dewey, *Art as Experience* (1934; New York: Capricorn Books, 1958), 21.

While reconsidering, the thesis will not include the studies of neuroscience and cognitive psychology although they are concerned with the concept of experience. Similarly, in spite of being directly related to experience a building, the environmental comfort issues will not be handled. What is more, the thesis will not provide a research for varied understandings of aesthetics. The intersections of phenomenology and architecture, either, will not be studied in detail.

Yet, while readdressing the existing problems and providing solutions, it aims to raise awareness for the architect and for the inhabitant as the subject concerns both of them. Correspondingly, the significance of the subject is related to its potential to reveal the genuine character of the architecture and to provide inhabitants to comprehend and experience it completely. What is more, the interpretation of the plural architectural experience has a potential to be discussed in much more detail in the prospective researches.

1.4. Methodology and Structure of the Thesis

The methodology of the thesis will be a critical evaluation of the supremacy of vision, which causes a vision-focused experience of the building. In the conceptual framework of the thesis, the focus will be given to the disclosure of the parameters of the interpreted plural architectural experience. These parameters, namely movement, sensation, memory, and time, will further be examined with the 'plural' experience of METU Faculty of Architecture.

In order to get to the bottom of the problem, the second chapter starts by tracing the supremacy of vision as it dates back to the antiquity both in philosophical and architectural context. Being related to knowledge, vision maintains its supremacy till today. Nevertheless, affected by the technological inventions, the supremacy has varied. This variation causes a superficial understanding and experiencing of architecture, which will be criticized throughout the chapter. Additionally, as the

undesirable effects of the supremacy of vision cause problems, they will also be handled in order to constitute a basis for the next chapter.

Considering the problems of the supremacy of vision in experiencing architecture, the third chapter comes up with a solution as the 'plural architectural experience.' Being the conceptual framework of the thesis, the third chapter will handle the dimensions of a phenomenological perception of a 'plural' architectural experience. In relation to this, a plural architectural experience of the body through 'movement', 'sensation', and 'memory' in 'time' is defined. By doing so, the thesis will try to answer these questions: "What does 'experiencing a space' refer to?", "What is dwelling", "What is the relation between the body and the building?", "How can an architectural experience possible?"

In the fourth chapter, METU Faculty of Architecture is narrated as the case study in order to be analyzed according to the interpreted plural architectural experience. By this means, "good[24] architecture"[25], will be written owing to the 'plural' experience of the narrator.

[24]In this context, 'good' refers to the plurally experienced.

[25]"Good architecture can be written. One can write the Parthenon." Adolf Loos, quoted in Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge: MIT Press, 1994), 43.

CHAPTER 2

SUPREMACY OF VISION

This chapter starts by exploring the supremacy of vision.[26] Referring to the philosophical findings, it is argued that the supremacy dates back to antiquity and it shows a continuity as vision is correlated to knowledge, truth and reality.[27] This relation has provided favorable outcomes in many disciplines. Introducing proportion, harmony and visual perception are some of these outcomes, which have positive influence on architecture. This subject will be held in the second part of this chapter in order to demonstrate the positive developments that have emerged by means of the relationship between vision and knowledge.

In modernity, however, the supremacy of vision differentiates and leaves the favorable outcomes behind. The supremacy has been reinforced by the technological developments,[28] producing a "civilization of the image"[29] and a "'spectator' theory of knowledge."[30] In addition, this supremacy causes bodies to be mere spectators as Max Horkheimer claims: "As their telescopes and microscopes, their tapes and radios become more sensitive, individuals become blinder, more hard of hearing, less

[26]It has to be noted here that it is rather controversial to use either 'hegemony' or 'supremacy'. Firstly, it is preferred to use 'hegemony', which mostly connotates a negative meaning. Later, supremacy is replaced with hegemony as supremacy is more neutral and covers both the positive and negative impacts of the dominance of vision.

[27]Martin Jay, "The Noblest of the Senses: Vision from Plato to Descartes", in *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought,* (Berkeley: University of California Press, 1993); David Michael Levin, "Introduction", in *Modernity and the Hegemony of Vision,* edited by David Michael Levin (Berkeley: University of California Press, 1993); Pallasmaa, 1996/2007; Charles T. Wolfe, "Early Modern Epistemologies of the Senses: From the Nobility of Sight to the Materialism of Touch", paper presented at the AULLA Conference in the panel *Early Modern Discourses of the Senses,* organized by Charles T. Wolfe (University of Sydney: Department of English, February 2009).

[28]Pallasmaa, 1996/ 2007, 21.

[29]Roland Barthes, quoted in Pallasmaa, 2011, 14.

[30]John Dewey, quoted in Thomas R. Flynn, "Foucalt and the Eclipse of Vision", in *Modernity and the Hegemony of Vision,* edited by David Michael Levin (Berkeley: University of California Press, 1993), 274.

responsive."[31] The third part, thus, will cover the 'modern'[32] way of the supremacy of vision and its negative impacts.

The negative impacts of the supremacy also reveal itself in architecture, causing problems since architecture has started to be perceived only by its appearance. These impacts will be addressed in the fourth and fifth parts, followed by the problems that have been caused due to the vision-based understanding of architecture.

2.1. Praising the Noblest Sense 'Vision'

Since antiquity, vision or sight has been regarded as the central[33], the noblest[34], the primary[35] and the predominant[36] sense. Although it faded into background from time to time, its supremacy survives till present. The editor of the book "Modernity and the Hegemony of Vision" David Michael Levin poses a key but also a rhetorical question regarding this issue: "Can it be demonstrated that, beginning with the ancient Greeks, our western culture has been dominated by an ocularcentric paradigm, a vision-generated, vision centered interpretation of knowledge, truth, and reality?"[37]

Indeed, it has been the case. As stated by Martin Jay, Greeks privilege vision over other senses and this privilege can be seen in several fields such as art, architecture,

[31]Max Horkheimer, *Dawn and Decline*, quoted in David Michael Levin, "Introduction", in *Modernity and the Hegemony of Vision,* edited by David Michael Levin (Berkeley: University of California Press, 1993), 3.

[32]David Michael Levin, "Introduction", in *Modernity and the Hegemony of Vision,* edited by David Michael Levin (Berkeley: University of California Press, 1993), 5-7.

[33]Chris Jenks, "The Centrality of the Eye in Western Culture", in *Visual Culture*, edited by Chris Jenks (London: Routledge, 1995), 1.

[34]Martin Jay, "The Noblest of the Senses: Vision from Plato to Descartes", in *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought,* (Berkeley: University of California Press, 1993), 21.

[35]Levin, 1993, 2.

[36]Ibid.

[37]Ibid.

religion, mathematics, optics, and philosophy.[38] Plato, for instance, distinguishes vision from other senses and considers vision as the humanity's greatest gift.[39] Moreover, he correlates vision with light and knowledge, making an analogy of the sun: "Light and sight may be truly said to be like the sun."[40] These lines make Plato's thinking much clearer: "In the Sun passage, the Form of good is compared to the sun. just as the sun sheds light on visible objects to make the eyes to see them, so the Form of good makes the other Forms to be known by reason. […] In looking at visible objects illuminated by the sun, we see clearly. Just so when we look on intelligible objects where truth and being shine forth, we grasp, know and have understanding."[41] Therefore, the importance of vision is related to its ability to 'shed light' on knowledge, initiating the relationship between vision with 'knowledge', 'certainty', and 'truth'.

Plato's student Aristotle, as well, favors vision and associates it with knowledge: "We prefer sight, generally speaking, to all other senses. The reason for this is that, of all the senses, vision best helps us to know things, and reveals many distinctions."[42]

The relationship between vision and knowledge also reveals itself in the etymological structure of the words. 'Idea' comes from the Greek verb *idein,* which means 'to see'.[43] Chris Jenks interprets this as so: "Thus the manner in which we have come to understand the concept of an 'idea' is deeply bound up with the issues of 'appearance', of picture, and of image."[44] He also makes this relationship clear by

[38]Martin Jay refers to several examples such as manifestation of Greek gods in plastic form and the perfection of visible forms in Greek art. Jay, 1993, 22-23.

[39]Plato, *Timaeus,* quoted in Jay, 1993, 27.

[40]Plato, *The Republic*, http://classics.mit.edu/Plato/republic.7.vi.html (accessed August 11, 2016). For more information, it is suggested to read the Book 6, where the "Analogy of the Sun" is explained.

[41]Richard D. Parry, *Plato's Craft of Justice* (Albany: State Univresity of New York Press, 1996), 186.

[42]Aristotle, *Metaphysics,* quoted in Charles T. Wolfe, "Early Modern Epistemologies of the Senses: From the Nobility of Sight to the Materialism of Touch", paper presented at the AULLA Conference in the panel *Early Modern Discourses of the Senses*, organized by Charles T. Wolfe (University of Sydney: Department of English, February 2009), 3.

[43]Jenks, 1995, 1.

[44]Ibid.

referring to today's spoken language: "We daily experience and perpetuate the conflation of the 'seen' with the 'known' in conservation through the commonplace linguistic appendage of 'do you see?' or 'see what I mean?'"[45].

In addition to Jenks, Hans Blumenberg refers to another etymological similarity, emphasizing the relationship between knowledge and vision: "What *logoi* referred back to was a sight with form (*gestalthafter Anblick*), i.e., *eidos.* Even etymologically, 'knowledge' (*Wissen*) and 'essence' (*Wesen*) (as *eidos*) are extremely closely related to 'seeing' (Sehen). Logos is a collection of what has been seen."[46] In a similar vein, Bruno Snell defines knowledge as the condition of having seen.[47]

As the eye is of great interest in Islamic medicine and philosophy, the sense of vision once again takes command.[48] Regarded as the father of optics, Ibn al-Haytham, or Alhazen, makes significant contributions to the understanding of vision, optics and the relationship between vision and light, which signifies the importance of vision.[49] In addition to Ibn al-Haytham, investigations of Ibn-Sīnā, or Avicenna, on the anatomy of the eye is of vital importance for the development of the field of

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[45]Jenks, 1995, 3.

[46]Hans Blumenberg, "Light as a Metaphor for Truth: At the Preliminary Stage of Philosophical Concept Formation", in *Modernity and the Hegemony of Vision,* edited by David Michael Levin (Berkeley: University of California Press, 1993), 46.

[47]Bruno Snell, *The Discovery of the Mind: The Greek Origins of European Thought,* 1953, quoted in Jay, 1993, 24.

[48]Between 9th and 14th centuries, several treatises regarding ophthalmology, which is the branch of medicine dealing with the eye, appear.

A History of the Eye, https://web.stanford.edu/class/history13/earlysciencelab/body/eyespages/eye.html (accessed September 16, 2016).

[49]Nader El-Bizri lays stress on Ibn al-Haytham's theories of vision, light, and color. Nader El-Bizri, "Classical optics and the *perspectivae* traditions leading to the Renaissance", in *Renaissance Theories of Vision* , edited by John Shannon Hendrix and Charles H. Carman (Surrey: Ashgate Publishing Limited, 2010), 12-30; Ibn al-Hatham's *Kitāb* al-*Manāẓir* (The Optics; *De Aspectibus*) is regarded as the most influential optical treatise during the middle ages. Amy R. Bloch, "Donatello's *Chellini Madonna*, light, and vision", in *Reinaissance Theories of Vision* , edited by John Shannon Hendrix and Charles H. Carman (Surrey: Ashgate Publishing Limited, 2010), 77; Charles G. Gross, *Ibn Al-Haytham on Eye and Brain, Vision and Perception*, http://muslimheritage.com/article/ibn-al-haytham-eye-and-brain-vision-and-perception (accessed September 16, 2016); *Ibn Al-Haytham and the Legacy of Arabic Optics,* http://www.light2015.org/Home/ScienceStories/1000-Years-of-Arabic-Optics.html (accessed September 16, 2016).

ophythalmology.[50] Additionally, his theory of perception is influential for the forthcoming periods.[51]

The supremacy of vision manifests itself in later periods as well. In "Treatise on Painting", Leonardo da Vinci privileges the eye over ear: "The eye, which is called the window of the soul, is the principal means by which the central sense can most completely and abundantly appreciate the infinite works of nature; and the ear is the second."[52] In "The Assayer", Galileo Galilei makes an analysis of the senses, referring to vision as "the most excellent and noble of the senses."[53] What is more, Robert Hooke puts the sensation organs in order, considering eye as the first and the most spiritual one.[54] Besides, René Descartes praises the senses, among which vision rises as the most universal and noble[55]: "All the management of our lives depends on the senses, and since that of sight is the most comprehensive and the noblest of these, there is no doubt that the inventions which serve to augment its power are among the most useful that there can be."[56]

Beyond these comments and facts, the noblest sense preserves its connection with knowledge since it is used as a tool for educating the illiterate. Due to the fact that most of the people of the middle ages are unable to read, visual elements – stained glass, bas-reliefs, frescoes, altarpieces, wooden carvings – are used to depict biblical stories and to highlight the lives of saints and martyrs so that the illiterate people can learn from them.[57]

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[50]Nader El-Bizri, 2010, 13.

[51]Ibid.

[52]Leonardo da Vinci, *Treatise on Painting,* quoted in Wolfe, 2009, 4.

[53]Galileo Galilei, *The Assayer*, 1623, quoted in Wolfe, 2009, 5.

[54]Wolfe, 2009, 5.

[55]Dalia Judovitz, "Vision, Representation, and Technology in Descartes", in *Modernity and the Hegemony of Vision*, edited by David Michael Levin (Berkeley: University of California Press, 1993), 70.

[56]René Descartes, *Discourse on Method, Optics, Geometry and Meteorology*, quoted in Martin Jay, 1993, 71.

[57]Jay, 1993, 41.

2.2. Favoring Vision in Architectural Context

"Geometry is the language of man."

- Le Corbusier[58]

Throughout history, it is a fact universally acknowledged that the nature and the nature of human are formed in certain proportions as it is expressed by Plato: "The body of the world was created, and it was harmonized by proportion."[59] The reflection of these proportions reveals itself in the man-made works, which is a positive outcome of the supremacy of vision.

Relevant to this subject, it is essential to mention the relationship between proportion and analogy. The term 'proportion' comes from the Latin *proportio*, which is used to translate the Greek word *analogia* (analogy).[60] Referring to this relationship, it is possible to interpret that human wants to make an analogy with nature by using these proportions. What is 'seen' in the natural world is employed to art and architecture in order to provide a 'visual' harmony. It is also emphasized by Le Corbusier:

> But in deciding the relative distances of the various objects, he has discovered rhythms, rhythms apparent to the eye and clear in their relations with one another. And these rhythms are at the very root of human activities. They resound in man by an organic inevitability, the same fine inevitability which causes the *tracing out the Golden Section* by children, old men, savages and the learned.[61]

[58]Le Corbusier, *Towards a New Architecture*, translated from the French by Frederick Etchells (New York: Praeger Publishers, 1970), 68.

[59]Plato, *Timaeus*, quoted in Ralf Weber and Sharon Larner, "The Concept of Proportion in Architecture: An Introductory Bibliographic Essay," *Art Documentation: Journal of the Art Libraries Society of North America* 12, no. 4 (1993): 148, http://www.jstor.org/stable/27948585 (accessed July 29, 2016).

[60]Marcus Vitruvius Pollio, *Ten Books of Architecture*, quoted in Weber and Larner, 1993, 148.

[61]Le Corbusier, 1970, 68.

'Golden Section'[62] is, indeed, the most-known of these proportions. It is derived from the division of a line into two parts such that the ratio of the whole line (AC), to the longer part (AB) equals to the ratio of the longer part (AB) to the shorter (BC), which gives 1/1.618.[63] (Figure 2.1). The analysis and the enhanced calculations of Golden Section are beyond the scope of this thesis. Nevertheless, it has to be remarked that Golden Section is widely used throughout the history in many disciplines by biologists, psychologists, musicians, historians, artists, architects, and mystics.[64] From among these, the artists and the architects should be emphasized as the main concern is the 'visual' harmony caused by the Golden Section, which is also underlined by Roger Scruton: "[…] the rectangle formed by the Golden Section possesses a peculiar visual harmony."[65]

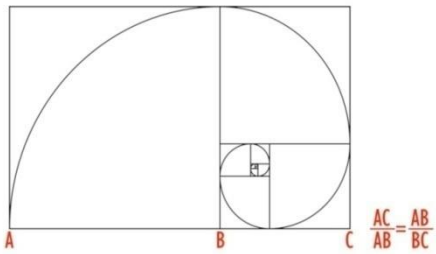


Figure 2.1 The Golden Section.
Source:http://newmediaabington.pbworks.com/w/page/90745146/Visual%20Principles%3A%20Composition%20and%20Hierarchy (accessed August 15, 2016, edited by the author).

The earliest proof of the utilization of the Golden Section is found in the architecture of Stonehenge built in the 20th to 16th centuries BC.[66] Further proof is found in the writing, art, and architecture of the Greeks in the 5th century BC.[67] From the works of

[62]It is also known as golden mean, golden ratio, golden section rectangle, and divine proportion.

[63]Kimberly Elam, *Geometry of Design: Studies in Proportion and Composition* (2001; republished, New York: Princeton Architectural Press, 2011), 20. This book is recommended for further reading on the analysis of the Golden Section.

[64]Mario Livio, *The Golden Ratio: The Story of Phi, The World's Most Astonishing Number* (New York: Broadway Books, 2002), 6.

[65]Roger Scruton, *The Aesthetics of Architecture* (New Jersey: Princeton University Press, 1979), 57.

[66]Elam, 2011, 6.

[67]Ibid.

Greeks, The Parthenon in Athens can be given as an example. As it is shown in the illustrations, the Golden Section is employed in its façade.[68] (Figure 2.2).

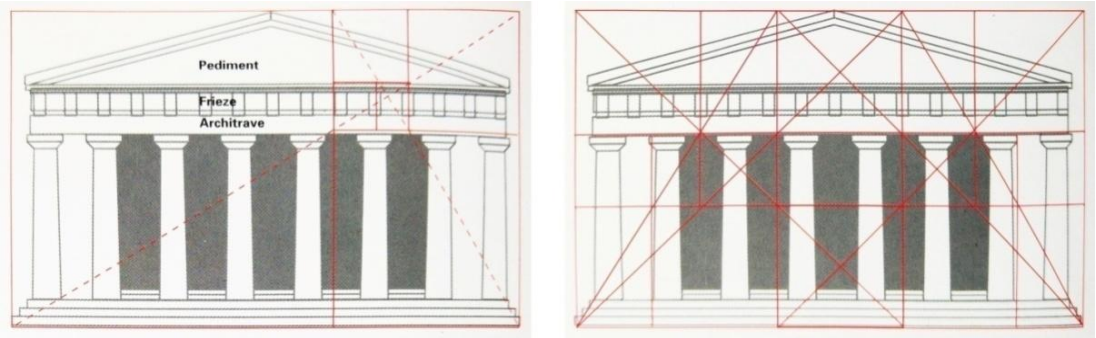


Figure 2.2 Drawing of the Parthenon, Athens, 447-432BC, together with the Golden Section analysis. Source: Kimberly Elam, *Geometry of Design: Studies in Proportion and Composition* (2001; republished, New York: Princeton Architectural Press, 2011), 20.

Figure 2.3 Notre Dame Cathedral, Paris, 1163-1235, together with the Golden Section analysis. Source: Kimberly Elam, *Geometry of Design: Studies in Proportion and Composition* (2001; republished, New York: Princeton Architectural Press, 2011), 21.

[68] "In a simple analysis the façade of the Parthenon is embraced by a subdivided golden rectangle. A reciprocal rectangle forms the height of the architrave, frieze, and pediment. The square of the main rectangle gives the height of the pediment, and the smallest rectangle in the diagram yields the placement of the frieze and architrave." Elam, 2011, 20.

Later on, the Golden Section is used in the façades of the Gothic churches as well as in the Renaissance paintings, sculptors and buildings.[69] (Figure 2.3). It attracts a great deal of attention in Renaissance period with the famous figure of Leonardo da Vinci's 'Vitruvian Man'.[70] Some of the Modernists also apply Golden Section in their works, such as Farnsworth House of Mies van der Rohe and Glass House of Philip Johnson.[71] (Figure 2.4, Figure 2.5). Besides, Le Corbusier introduces The Modulor out of Golden Section.[72]

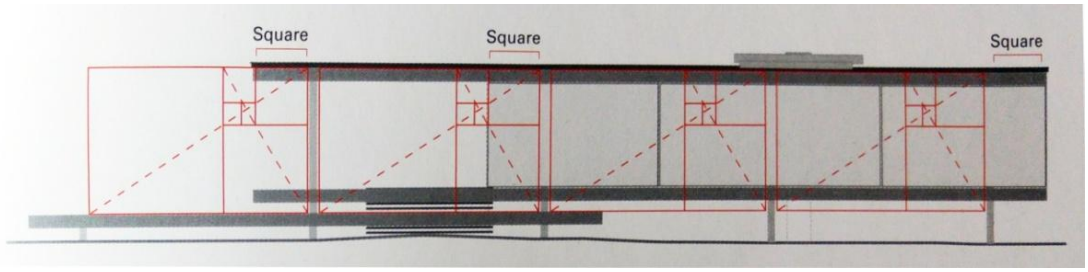


Figure 2.4 South elevation of Farnsworth House, Mies van der Rohe, 1945-51, together with the Golden Section analysis.
Source: Kimberly Elam, *Geometry of Design: Studies in Proportion and Composition* (2001; republished, New York: Princeton Architectural Press, 2011), 103.

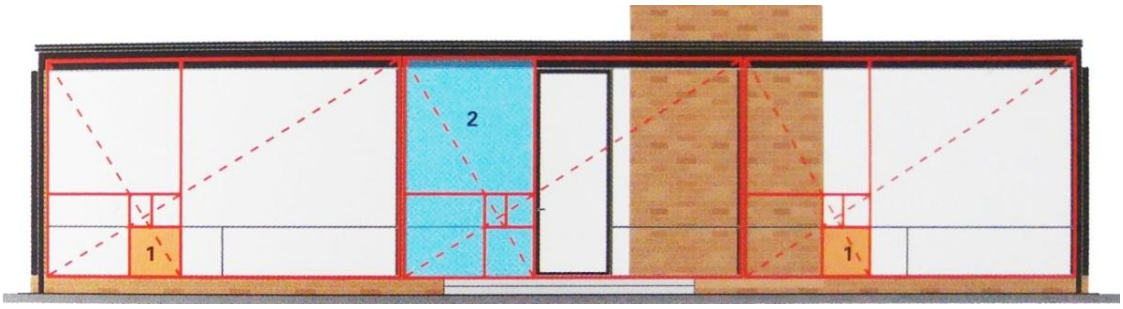


Figure 2.5 East Elevation of Philip Johnson Glass House, Philip Johnson, 1949, together with the Golden Section analysis.
Source: Kimberly Elam, *Geometry of Design: Studies in Proportion and Composition* (2001; republished, New York: Princeton Architectural Press, 2011), 107.

[69]Elam, 2011, 6.

[70]Ibid, 14.

[71]Ibid, 102-111.

[72]Ibid, 23.

Apart from the Golden Section, it should also be taken into consideration that many major architectural treatises – Marcus Vitruvius Pollio's Ten Books of Architecture, Leon Battista Alberti's Ten Books of Architecture, Andrea Palladio's Four Books of Architecture or Sebastino Serlio's Five Books of Architecture – mention that harmonious proportions are required for the unity of a building.[73] Thus, they introduce 'order', 'symmetry', and 'proportion' as the essential ingredients of beauty.[74]

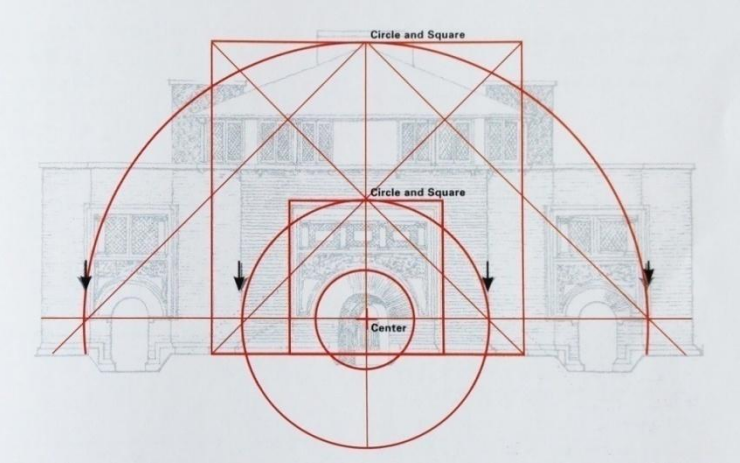


Figure 2.6 Regulating Lines.
Source: Kimberly Elam, *Geometry of Design: Studies in Proportion and Composition* (2001; republished, New York: Princeton Architectural Press, 2011), 23.

Regarding the utilization of proportion in architecture, Le Corbusier's regulating lines cannot go unmentioned. In "Towards a New Architecture", he introduces regulating lines as the basis of construction and satisfaction, which provide harmonious relations.[75] (Figure 2.6). It is also important to mention how he correlates regulating lines with beauty: "Here are regulating lines which have served to make very beautiful things and which are the very reason why these things are beautiful."[76] From his statement, it can be asserted that the beautiful is the one that is 'seen'.

[73]Weber and Larner, 1993, 150.

[74]Umberto Eco, *Art and Beauty in the Middle Ages*, 1986, mentioned in Weber and Larner, 1993, 150.

[75]Le Corbusier, 1970, 68-71.

[76]Ibid, 71.

Based upon these examples, it is argued that the sense of sight has the potential to provide positive outcomes throughout history. Consequently, they are not the target of the criticisms in the forthcoming parts. The insights of Pallasmaa regarding this issue should be noted as follows:

> Greek architecture, with its elaborate systems of optical corrections, was already ultimately refined for the pleasure of the eye. However, the privileging of sight does not necessarily imply a rejection of the other senses, as the haptic sensibility, materiality and authoritative weight of Greek architecture prove; the eye invites and stimulates muscular and tactile sensations. The sense of sight may incorporate, and even reinforce, other sense modalities; the unconscious tactile ingredient in vision is particularly important and strongly present in historical architecture, but badly neglected in the architecture of our time.[77]

2.3. A Critique of Vision

"In no other form of society in history has there been
such a concentration of images,
such a density of visual messages."
– John Berger[78]

Aided by the technology, sight does not abdicate its throne and it maintains its supremacy until today.[79] As the technological improvements in vision – the lens, the telescope, the microscope -[80] are far more rapid than those of any other sense, they

[77]Pallasmaa, 1996/2007, 26.

[78]John Berger, *Ways of Seeing* (London: Penguin Group, 1972), 129.

[79]Jay, 1993, 41; Jenks, 1995; Pallasmaa, 1996/2007, 21.

[80]Jenks, 1995, 6.

intensify the significance of vision.[81] While these improvements have provided new opportunities of monitoring, recording, analyzing, and depicting many aspects of reality, the invention of printing press has provided images to be reproduced and be present anywhere and available to anyone.[82] Therefore, these images get involved in each life of the modern women and men, "from the curious, observant scientist to the exhibitionist, self-displaying courtier, from the private reader of printed books to the painter of perspectival landscapes, from the map-making colonizer of foreign lands to the quantifying businessman guided by instrumental rationality."[83]

The supremacy of vision, however, is different from the one in the earlier periods. By referring to the thoughts of Martin Heidegger[84], Michel Foucault and Jacques Derrida[85], David Michael Levin mentions a distinctively 'modern' way of supremacy, which "functions in a very different way, for it is allied with all the forces of our advanced technologies. The power to see, the power to make visible, is the power to control."[86] Levin also mentions the thoughts of Hans Blumenberg, who supports his argument: "[…] what he sees today […] is a world in which vision is no longer a path to wisdom or redemption, no longer even a method for acquiring knowledge and achieving freedom, but rather a technology complicitous with domination – and forces that threaten a new 'darkness.'"[87]

Besides, this modern way of supremacy changes the way of communication as Michel de Certau claims: "From television to newspapers, from advertising to all sorts of mercantile epiphanies, our society is characterized by a cancerous growth of

[81]Jay, 1993, 41.

[82]Pallasmaa, 2011, 15.

[83]Jay, 1993, 69.

[84]Martin Heidegger, "Letter on Humanism" in *Martin Heidegger: Basic Writings*,1977, mentioned in Levin, 1993, 5.

[85]Jacques Derrida, "Sending: On Representation", in *Social Researh* 49, (1982), mentioned in Levin, 1993, 6.

[86]Levin, 1993, 7.

[87]Ibid, 9.

vision, measuring everything by its ability to show or be shown, and transmuting communication into a visual journey."[88] Referring to Paul Virilio's 'the vision machine'[89], Chris Jenks also supports the argument that supremacy transmutes communication into images: "Indeed, in late-modernity we anticipate that it should be with TV, film, video, photography and advertising providing our most immediate access to 'other' through frozen, stored, contrived, and re-presented images. This apparent dissolution of modernity into a more generalized logic of public representation is what Virilio described as 'the vision machine'."[90]

Within this context, it is also remarkable to mention Robert Romantyshtyn's criticisms regarding television. Referring to Neil Postman's book "Amusing Ourselves to Death", Romantyshtyn mentions the impacts of the television as so:

> […] his analysis of how electronic media have refashioned matters of knowledge into matters of entertainment is difficult to fault. When he states, for example, that the nineteenth-century invention of the television cut the connection between communication and transportation, between the message and the messenger, making it possible not only to transmit messages more quickly but also to transmit more messages, producing a flood of information which without local context has become increasingly irrelevant, trivial, and

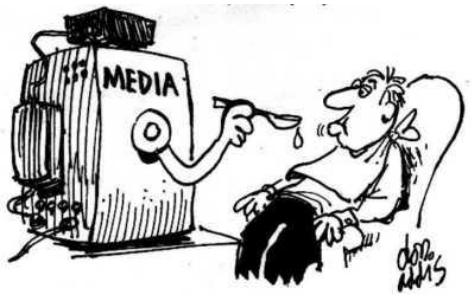


Figure 2.7 Media spoonfeeding the body.
Source: http://citizensmedia.eu/article-news-and-hegemony-by-busra-siseci/ (accessed August 24, 2016).

[88]Michel de Certau, *The Practise of Everyday Life,*1984, quoted in Levin, 1993, 24.

[89]Paul Virilio, *The Vision Machine*, translated by Julie Rose (London: British Film Institute, 1994).

[90]Jenks, 1995, 10.

> even incoherent, and which in its sheer volume has put us on overload and made us powerless in the face of it all, our daily experience with newspaper headlines, radio broadcasts, and television news from around the globe strongly supports him.[91]

From Romantyshyn's point of view, television makes human beings "passive consumers of advertised items."[92] (Figure 2.7). Even more, Romantyshtyn refers to the cover of "Amusing Ourselves to Death" (Figure 2.8), stating that television separates the body and mind,[93] thus, making human beings 'mindless zombies':

> They are us, mindless zombies whose heads, whose capacities for critical discourse and discursive thinking, have atrophied into nothingness, perhaps for lack of use in the age of the entertaining image. Entranced and amused, they (we) sit passively and expectantly, waiting to be fed and to be filled with the glut of images dispensed by the tube. Information addicts, we might say, enslaved by the hypnotic power of the image![94]

Figure 2.8 Amusing Ourselves to Death, Neil Postman, 1986.
Source:https://jamescungureanu.wordpress.com/2013/05/14/now-this-neil-postmans-amusing-ourselves-to-death/ (accessed May 30, 2016).

[91]Robert D. Romanyshyn, "The Despotic Eye and Its Shadow: Media Image in the Age of Literacy", in *Modernity and the Hegemony of Vision*, edited by David Michael Levin (Berkeley: University of California Press, 1999), 342-343.

[92]Romanyshyn, 1999, 347-348.

[93]Ibid, 355.

[94]Ibid, 342-343.

2.4. A Critique of Vision-Based Architecture

"[…] architecture has become an art of the printed image
fixed by the hurried eye of the camera."
– Juhani Pallasmaa[95]

It is surely beyond doubt that the 'modern' way of dominance of vision has an impact on architecture, on the way it is constructed, on the way it is understood, perceived, and evaluated.[96] Pallasmaa's criticism regarding this matter considerably reflects the truth: "The ocular bias has never been more apparent in the art of architecture than in the past 30 years, as a type of architecture, aimed at a striking and memorable visual image, has predominated."[97]

Reinforced by technological improvements as previously mentioned, the dominance of vision in architectural context has revealed itself as the dominance of 'sign', which is widely handled by Robert Venturi, Denise Scott Brown, and Steven Izenour in their book entitled "Learning from Las Vegas". In the first part of the book, the authors analyze the Las Vegas Strip, starting with a statement: "Learning from the existing landscape is a way of being revolutionary for an architect."[98] Indeed, their analysis provides a way to relearn and interpret how dominance of vision affects the understanding of architecture.

According to the authors, graphic signs and symbols invade the buildings. They even substitute them and become the architecture of the landscape. With their gigantic sculptural forms as well as their positions in space, the highways signs define the megatexture.[99] Besides, "they make verbal and symbolic connections through space,

[95]Pallasmaa, 1996/2007, 30.

[96]Pallasmaa, 1996/2007; Robinson, 2012; McCarter and Pallasmaa, 2012.

[97]Pallasmaa, 1996/2007, 30.

[98]Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (1972; republished, Cambridge: MIT Press, 1977), 3.

[99]Ibid, 13.

communicating a complexity of meanings through hundreds of associations in few seconds from far away," which results in the fact that symbol dominates space.[100] (Figure 2.9).

Figure 2.9 The Caesars Palace and Flamingo on the Las Vegas Strip, October 1970.
Source: http://vintagelasvegas.com/image/101258793119 (accessed August 7, 2016).

In this context, the sign takes precedence over the building. As in the example of Motel Monticello, whose sign – a silhouette of a huge Chippendale highboy – is visible on the highway before the motel itself, the sign is enormous and attention-grabbing in order to be 'seen' as 'fast' as possible.[101] Regarding this matter, the authors state that architecture tells very little; thus, the big sign and the little building becomes the rule of Route 66.[102] In this regard, in addition to its big size, the sign also has to look rich, making the sign at the front as a "vulgar extravaganza" and the architecture at the back as a "modest necessity".[103] Therefore, the authors claim that it is an architecture of communication, which dominates space.[104] (Figure 2.10).

[100]Venturi, Brown, and Izenour, 1972, 13.

[101]Ibid, 8.

[102]Ibid, 13.

[103]Ibid.

[104]Ibid, 8.

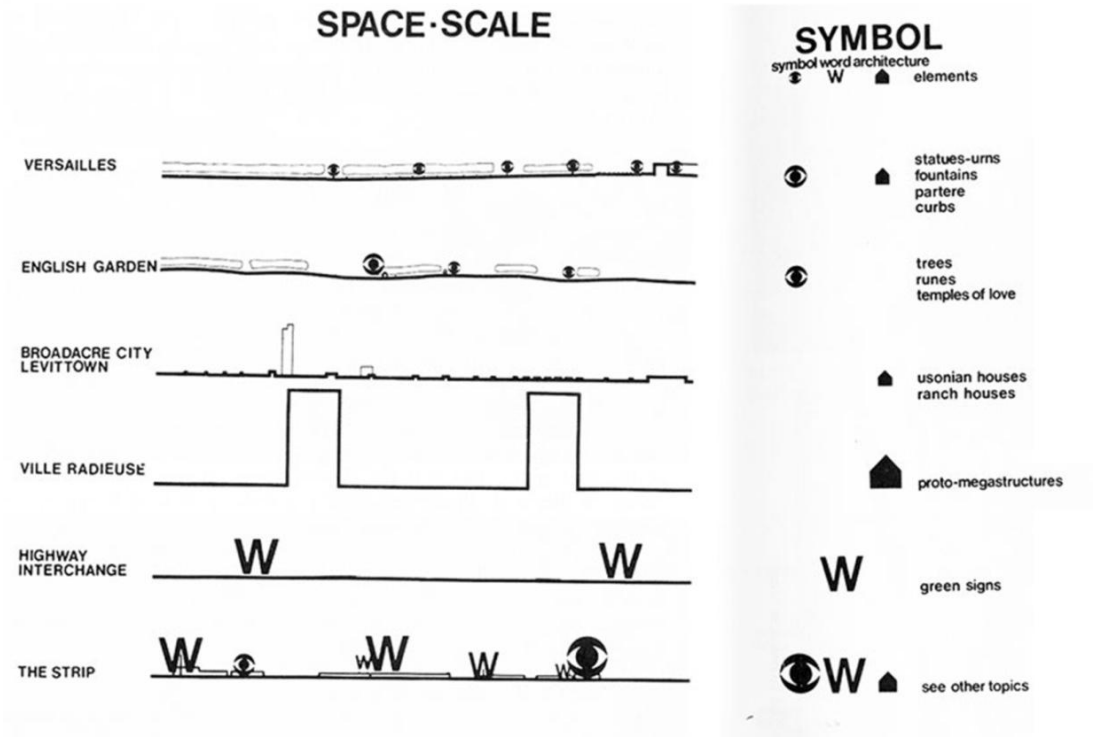


Figure 2.10 A comparative analysis of vast spaces.
Source: Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (1972; republished, Cambridge: MIT Press, 1977), 14-15.

Figure 2.11 Downtown Vegas, 1953.
Source: http://vintagelasvegas.com/image/146982087794 (accessed August 7, 2016).

Apart from the graphic sign and symbol, building itself becomes a sign as the whole building is illuminated by neon tubes: "Amid the diversity, the familiar Shell and Gulf signs stand out like friendly beacons in a foreign land. But in Las Vegas they reach three times higher into the air than at your local service station to meet the competition of the casinos."[105] (Figure 2.11).

In addition to the neon lights, there is another form of 'building as a sign', which is the 'duck' building: "Sometimes the building is the sign: The duck store in the shape of a duck, called 'The Long Island Duckling' is a sculptural symbol and architectural shelter".[106] (Figure 2.12) In fact, 'duck' is one of the terms that the authors define in the second part of the book. (Figure 2.14) As the authors suggest, duck is the building "where the architectural systems of space, structure, and program are submerged and distorted by an overall symbolic form."[107] Like 'the little building with big sign', the eye-catching duck building gives the message directly as 'fast' as possible. The form of the building manifests its function as the argument 'Form follows function'[108] suggests. (Figure 2.13).

Figure 2.12 The Long Island Duckling as 'Duck' building.
Source: http://www.3nta.com/duck-rules-venturi-big (accessed August 7, 2016).

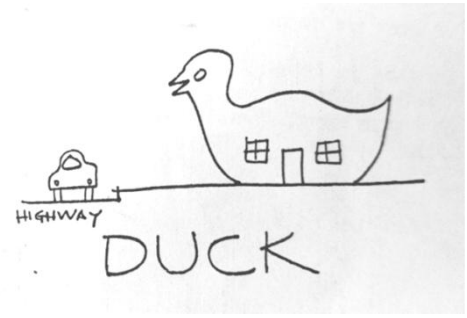
Figure 2.13 The Big Banana as 'Duck' building.
Source: http://mentalfloss.com/article/29909/27-buildings-shaped-food-thats-sold-there (accessed August 7, 2016).

[105]Venturi, Brown, and Izenour, 1972, 52.

[106]Ibid, 13.

[107]Ibid, 89.

[108]In this context, the phrase of the American architect Louis Sullivan (1856-1924) is used to make a figure of speech.



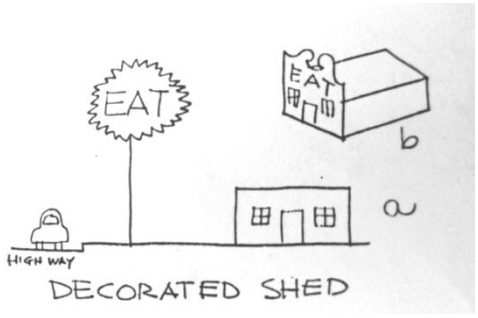


Figure 2.14 Duck.
Source: Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (1972; republished, Cambridge: MIT Press, 1977), 88.

Figure 2.15 Decorated Shed.
Source: Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (1972; republished, Cambridge: MIT Press, 1977), 89.

The other term that is defined in "Learning from Las Vegas" is the 'decorated shed'. (Figure 2.15). It refers to the buildings, "where systems of space and structure are directly at the service of program, and ornament is applied independently of them."[109] In other words, a big decorated sign is either covered the façade of the building or applied independently. (Figure 2.16, Figure 2.17).

Figure 2.16 Stardust as 'Decorated Shed' building, June 1969.
Source: http://vintagelasvegas.com/image/148271776794 (accessed August 7, 2016).

Figure 2.17 Stardust as 'Decorated Shed' building, July 1969.
Source:http://67.media.tumblr.com/6044578fd12d5bad3d79fcc7017e7837/tumblr_oa0ftyKjbe1s0vozto8_1280.jpg (accessed August 7, 2016).

[109]Venturi, Brown and Izenour, 1972, 89.

Regarding the terms ‘duck’ and ‘decorated shed’, it is worth mentioning authors’ historical analysis and criticisms, which will be given just to provide a basis for the criticisms of modern buildings. According to the authors, the cathedral is both a decorated shed and a duck:

> Amiens Cathedral is a billboard with a building behind it. Gothic cathedrals have been considered weak in that they did not achieve an “organic unity” between front and side. But this disjunction is a natural reflection of an inherent contradiction in a complex building that, toward the cathedral square, is a relatively two-dimensional screen for propaganda and, in back, is a masonry image and function that the decorated shed often accommodates. (The shed behind is also a duck because its shape is that of a cross.)[110] (Figure 2.18).

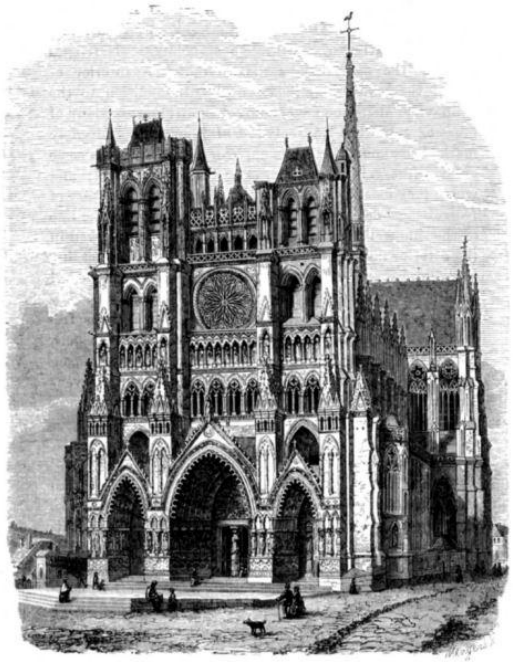


Figure 2.18 Amiens Cathedral, Amiens, France, 1220-1272.
Source: http://gutenberg.readingroo.ms/3/3/8/3/33837/33837-h/33837-h.htm (accessed August 15, 2016).

[110]In addition to Amiens Cathedral, authors refer to the façades of the great cathedrals of the Ile de France, which they regard two dimensional planes as a whole. Yet, they also mention the details on the façades as if these details are buildings themselves: “But in detail these façades are buildings in themselves, simulating an architecture of space in the strongly three-dimensional relief of their sculpture.” Venturi, Brown and Izenour, 1972, 105.

Apart from the Gothic cathedral, Italian palace is also regarded as a decorated shed: "For two centuries, from Florence to Rome, the plan of rooms *en suite* around a rectangular, arcaded *cortile* with an entrance penetration in the middle of a façade and a three-story elevation with occasional mezzanines was a constant base for a series of stylistic and compositional variations."[111] (Figure 2.19).

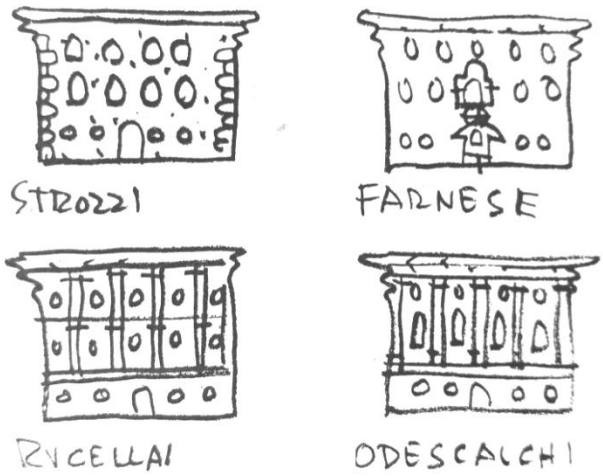


Figure 2.19 Italian Palace Façades.
Source: Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (1972; republished, Cambridge: MIT Press, 1977), 111.

Although these historical buildings are rejected by modernists for their 'duck' forms and 'decorated' sheds, the authors claim that modern buildings have also duck forms: "Ironically, the Modern architecture of today, while rejecting explicit symbolism and frivolous appliqué ornament, has distorted the whole building into one big ornament. In substituting 'articulation' for decoration, it has become a duck."[112]

Jenefer Robinson also asserts that modern buildings are ducks and 'ocularcentric'[113] as "they reveal *to sight* how the building functions."[114] Besides, referring to the phrase "Form follows function", she claims that the mantra of modernism is that the

[111]Venturi, Brown and Izenour, 1972, 107.

[112]Ibid, 103.

[113]Adjective form of 'ocularcentrism', which means privileging sight over other senses.

[114]Robinson, 2012, 338.

form should be 'seen' to follow function.[115] In addition to modernist ducks, Robinson refers to 'Guild House' of Robert Venturi and John Rauch as an example of 'decorated shed', which she regards as "an even better paradigm of ocularcentric architecture".[116] (Figure 2.20). In both duck and decorated shed buildings, the function of the building manifests itself by a simple 'glance'. Robinson claims that both the "duck" and the "decorated shed" buildings are examples of ocularcentric architecture, which can be even 'seen' from a speeding car, designed without any concern for a bodily or multisensory experience.[117]

Figure 2.20 Guild House, Robert Venturi and John Rauch, 1960-1963.
Source: http://hiddencityphila.org/2013/07/venturis-guild-house-50-years-of-everyday-extraordinary-design/ (accessed August 15, 2016).

Besides, Robinson argues that many of Michael Graves' buildings are 'postmodern decorated sheds': "His Public Services Building in Portland, Oregon, for example, has an 'applied' fake classical exterior, in which columns and keystones are merely decorative elements with no structural role at all. It is a perfect example of postmodern decorated shed, a simple building enlivened by 'visual' signs and symbols."[118] (Figure 2.21).

[115]Robinson, 2012, 338.

[116]Ibid.

[117]Ibid, 338-339.

[118]Robinson, 2012, 339.

Figure 2.21 Portland Public Services Building, Michael Graves & Associates, Portland, Oregon, 1982. Source: http://www.dezeen.com/2011/12/08/the-portland-building-by-michael-graves-associates-added-to-national-register-of-historic-places/ (accessed August 21, 2016).

Indeed, 'applied' fake exterior, that is the curtain wall, is the latest fashion, which is mostly seen in the shopping malls. (Figure 2.22). The curtain wall is mostly applied with glass, which is criticized by Pallasmaa as so: "The increasing use of reflective glass in architecture reinforces the dreamlike sense of unreality and alienation. The contradictory opaque transparency of these buildings reflect the gaze back unaffected and unmoved; we are unable to see or imagine life behind these walls. The architectural mirror, that returns our gaze and doubles the world, is an enigmatic and frightening device."[119] (Figure 2.23).

These examples, consequently, demonstrate how architecture is reduced to a formal and image-based entity, which is deprived of a phenomenological experience of space.[120] The criticism of Kenneth Frampton concludes the topic:

[119]Pallasmaa, 1996/2007, 31.

[120]Shirazi, 2014, 96.

[Architects] tend to follow a succession of stylistic tropes that leave no image unconsumed, so that the entire field becomes flooded with an endless proliferation of images. This is a situation in which buildings tend to be increasingly designed for their photogenic effect rather than their experiential potential. Plastic stimuli abound in a frenzy of iteration that echoes the information explosion.[121]

Figure 2.22 NATA Vega Shopping Mall, A Architectural Design, Ankara, Turkey, 2008-2010.
Source: http://www.atasarim.com.tr/tr/proje/nata-vega-alisveris-merkezi/ (accessed August 24, 2016).

Figure 2.23 Medicana Hospital, Geyran Architecture, Ankara, Turkey, 2007-2009.
Source: http://www.hastanetelefonadres.com/medicana-international-ankara-hastanesi-1119/ (accessed August 24, 2016).

[121]Kenneth Frampton, "Reflections of the Autonomy of Architecture: A Critique of Contemporary Production" in *Out of Site*, 1991, quoted in Shirazi, 2014, 96.

2.5. Influence of Technology on Vision-Based Architecture

> "[…] modern architecture becomes 'modern' not simply by using glass, steel, or reinforced concrete, as is usually understood, but precisely by engaging with the new mechanical equipment of the mass media: photography, film, advertising, publicity, publications, and so on."
>
> – Beatriz Colomina[122]

Camera is one of the technological developments, which is mostly exposed to criticisms regarding its usage to take photographs for understanding architecture solely by vision. It is not the art of photography itself, but the intention to perceive architecture through photography causes the criticisms. Although photography is generally used as a tool of documentation of architecture, its effects can be misleading.

On the one hand, the photograph can be rather poor for demonstrating a magnificent environment. This is actually what happened to Le Corbusier. During their trip to Italy in 1907, Le Corbusier and his companion Léon Perrin take photographs of Florence and Siena. Yet, the photographs let Le Corbusier down as the photographs do not reveal the beauty of the cities.[123]

On the other hand, the photograph can delude the eye and show the space as if it is beautiful. Le Corbusier, once more, bears witness to photography's eye wash:

> Look at the photographic effect of these halls and dining rooms of Hoffmann: how much unity it has, how sober, simple, and beautiful it is. Let's examine it closely and analyze it: what are these chairs? This

[122]Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge: MIT Press, 1994), 73.

[123]"From our stock of photographs from Italy, we do not have a good one of the beautiful architectural things [we saw], because the effect of photography is always distorted and offensive to the eyes of those who have seen the originals." Le Corbusier, quoted in Colomina, 1994, 101.

> is ugly, impractical, boring, and juvenile. These walls? of taped gypsum, like in the arcades of Padua. This fireplace, a nonsense. And this dresser and these tables and everything? How could, surly, and stiff it is. And how the devil is it built?[124]

The opinion of Adolf Loos likewise suggests that photographs do not reveal the true identity of the spaces. Regarding this issue, he criticizes those who design interiors to 'look' good in photographs. He regards these interiors as graphic interiors, "whose mechanical assemblies of lines of shadows and light best suit another mechanical contrivance: the camera obscura."[125] Also, he is proud of the fact that his interiors cannot be understood through photographs as his interiors have tactile and optical properties.[126]

In addition to Modernists, Rasmussen also claims that the photograph does not reflect the truth. According to Rasmussen, the seer understands the difference between the photograph and the reality when s/he physically visits the place: "You sense the atmosphere all around you and are no longer dependent on the angle from which the picture was made. You breathe the air of the place, hear its sounds, notice how they are re-echoed by the unseen houses behind you."[127]

Indeed, the angle of the photograph can be quite delusory. It is sometimes comprehended as if the tridimensionality of the space is compressed into two dimensions, preventing the spectator from understanding the depth of the space. In respect to this argument, the example of Piazza del Campo in Siena can be given.

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[124]Le Corbusier, quoted in Colomina, 1994, 101-104.

[125]Adolf Loos, "Regarding Economy", in *Raumplan versus Plan Libre*, 1988, quoted in Colomina, 1994, 64.

[126]"It is my greatest pride that the interiors which I have created are totally *ineffective* in photographs. I am proud of the fact that the inhabitants of my spaces do not recognize their own apartments in the photographs, just as the owner of a Monet painting would not recognize it at Kastan's." Adolf Loos, quoted in Colomina, 1994, 270.

[127]Rasmussen, 1962, 40.

From the photogra phs taken, it is difficult to perceive the slope of the square. (Figure 2.24). The slope is understood when it is experienced physically.[128] (Figure 2.25).

Figure 2.24 Piazza del Campo, Siena, Italy.
Source: https://sites.tufts.edu/govcenter/files/2015/11/2.-piazza-del-campo-aerial.jpg (accessed August 24, 2016).

Figure 2.25 Piazza del Campo, Siena, Italy.
Source: Photographed by the author, January 4, 2013.

[128]In fact, this was what I came across. Before I visited the square, I did not know the fact that there is a slope towards the church. From the photographs of the square, I could only understand the shape of the square, which gave no clue about the slope. Then, with my visit to the square, the feeling of the square as if it is an amphitheatre emerged.

Apart from photography, computer is another technological development that is criticized regarding its visual impact on architecture. Due to the advancing technology, the computer has been widely participated in the architectural design process. As the drawings have started to be drawn via computer aided design (CAD) softwares, the computer-generated renderings and tridimensional models have become vastly fashionable. (Figure 2.26). This new fashion, however, prevents the physical contact between the architect and the design, becoming the target of the criticisms. Although the computer is mostly regarded as a useful invention that eases and speeds up the design process, it also flattens the multi-sensory capacities of imagination by transforming the design process into a passive visual manipulation.[129]

Additionally, the computer creates a virtual world, which is rather delusive as in the case of photographs. Pallasma argues this issue as so:

> […] today's forceful imaging techniques and instantaneous architectural imagery often seem to create a world of autonomous architectural fictions, which totally neglect the fundamental existential soil and objectives of the art of building. This is an alienated

Figure 2.26 Computer generated renderings of residential units.
Source: http://www.atasarim.com.tr/en/project/yakuplu-saray (accessed August 24, 2016).

[129]Pallasmaa, 1996/2007, 12.

> architectural world without gravity and materiality, hapticity and compassion. The earlier visions of architecture reflected a viable form of culture and lifestyle whereas today's computer-generated visions usually appear as mere graphic exercises without a sense of real life.[130]

2.6. Supremacy of Vision as a Problem

"No big thing reveals itself at a glance."
– Richard Sennett[131]

As the supremacy of vision is altered with the technological means, it leads to problems. The reasons why the sense of vision by itself is not enough to perceive, experience and understand architecture will be addressed here.

Initially, it is possible to assert that vision, the sense of 'otherness'[132], keeps a distance between the seer (body) and the object (building),[133] which transforms the building into "an object to be contemplated rather than a building to be occupied."[134] It prevents the interaction between the building and the body, leaving the building undiminished by the body's action.[135] Also, as Yi-Fu Tuan states, what is seen is always 'out there' while things too close can be handled, smelled, and tasted.[136]

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[130]Pallasmaa, 2011, 19.

[131]Richard Sennet, quoted in Scott Drake, "The "Chiasm" and the Experience of Space: Steven Holl's Museum of Contemporary Art, Helsinki", *Journal of Architectural Education (1984-)* 59, no. 2 (November 2005): 53.

[132]Thomas Flynn refers to sight as the sense of otherness. Thomas R. Flynn, "Foucalt and the Eclipse of Vision", in *Modernity and the Hegemony of Vision,* edited by David Michael Levin (Berkeley: University of California Press, 1999), 274.

[133]Yi-Fu Tuan, "Intimate Experiences of Place", *Space and Place: The Perspective of Experience* (1972; republished, Minneapolis: University of Minnesota Press, 1977), 146; Flynn, 1999, 274.

[134]Robinson, 2012, 340.

[135]"Sight leaves the visible undiminished by its action." Flynn, 1999, 274.

[136]Tuan, 1977, 146.

Then, it has to be stated that vision provides a restricted experience as the field of vision is limited. One needs to move through the space in order to perceive it. The French author Georges Perec has a word regarding this issue:

> Our field of vision reveals a limited space, something vaguely circular, which ends very quickly to left and right, and doesn't extend very far up or down. If we squint we can manage to see the end of our nose; if we raise or lower our eyes, we can see there is an up and down. If we turn our head in one direction, then in another, we don't even manage to see completely everything there is around us. We have to twist our bodies round to see properly what was behind us.[137]

What is more, the supremacy of vision surpasses the body and other senses.[138] Relevant to the argument, an analogy can be made with an electric fireplace[139] placed under a television. It is for sure that the electric fireplace successfully performs its duty which can be regarded as "warming up". Nevertheless, it is no longer possible to hear the sound of the flame, to smell the smoke and even to roast marshmallows in the fireplace. Similarly, today's architecture provides a shelter and a visual pleasure, but it does not provide a place to experience the smell of coffee, the sound of the water and the warmth of home. It traps its inhabitants into 'solely' visual pleasure.

Additionally, the suppression of the senses has led to an impoverishment of the space, giving rise to detachment and alienation.[140] The space becomes a 'non-place'[141]

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[137]Georges Perec, *Species of Spaces and Other Pieces*, 1999, quoted in Alberto Pérez-Gómez, "Architecture and the Body", in *Art and the Senses*, edited by Francesca Bacci & David Melcher (United Sates: Oxford University Press, 2011), 571.

[138]Pallasmaa, 1996/2007, 10.

[139]As Pallasmaa regards fireplace as an object of visual design, it provides an inspiration for making this analogy. Pallasmaa, 1996/2007, 64.

[140]Pallasmaa, 1996/2007.

[141]This term, introduced by Marc Augé, refers to spaces of transience – airport, hospital, train station – having no character to be called as place. Marc Augé, Non-Places: Introduction to an Anthropology of Supermodernity, translated by John Howe (London: Verso, 1995).

resulting in unhappy atmospheres and unhappy beings. Pallasmaa emphasizes this case as so:

> The inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the senses, and an imbalance in our sensory system. The growing experiences of alienation, detachment and solitude in the technological world today, for instance, may be related with a certain pathology of the senses. It is thought-provoking that this sense of estrangement and detachment is often evoked by the technologically most advanced settings, such as hospitals and airports. The dominance of the eye and the suppression of the other senses tend to push us into detachment, isolation and exteriority.[142]

Also, the supremacy of vision causes a superficial understanding of the building as "sight can only grasp external appearances and behavior, never inner meaning."[143] The criticism of Neil Leach is to the point:

> In the intoxicating world of the image, it is argued, the aesthetics of architecture threatens to become the anaesthetics of architecture. The intoxication of the aesthetic leads to an aesthetics of intoxication, and a consequent lowering of critical awareness. What results is a culture of 'mindless consumption' where there is no longer any possibility of meaningful discourse. In such a culture the only effective strategy is one of seduction. Architectural design is reduced to the superficial play of empty, seductive forms, and philosophy is appropriated as an intellectual veneer to justify these forms.[144]

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[142]Pallasmaa, 1996/2007, 17-19.

[143]Georgia Warnke, "Ocularcentrism and Social Criticism", *Modernity and the Hegemony of Vision*, edited by David Michael Levin (Berkeley: University of California Press, 1999), 287-288.

[144]Neil Leach, *The Anaesthetics of Architecture*, 1998, quoted in Clementine Chang, "Architecture in Search of Sensory Balance" (master's thesis, University of Waterloo, 2006), 11.

This mindless consumption also reveals itself in photography as there is an increasing tendency to consume architecture by means of rapidly taken photographs, which is also problematic. Actually, tourism together with sightseeing makes it a necessity to take photographs as 'fast' as possible because you have to 'see' the whole city in a day and you have to take photographs as much as possible. Thus, the spaces are subjected to the flashes in every condition, making it essential to put "no flash signs". "Information is replacing knowledge"[145] as the quantity of photographs increases without revealing the meaning of those spaces. Relevant to this matter, Beatriz Colomina criticizes in a striking value:

> Photography was born at almost the same time as the railway. The two evolve hand in hand – the world of tourism is the world of the camera- because they share a conception of the world. The railway transforms the world into a commodity. It makes places into objects of consumption and, in doing so, deprives them of their quality as places. Oceans, mountains, and cities float in the world just like the objects of the universal exhibitions. "Photographed images," says Susan Sontag, "do not seem to be statements about the world" – unlike what is written, or hand-made visual statements – "so much as pieces of it, miniatures of reality that anyone can make or acquire." Photography does for architecture what the railway did for cities, transforming it into merchandise and conveying it through the magazines for it to be consumed by the masses. This adds a new context to the production of architecture, to which corresponds an independent cycle of usage, one superimposed upon that of the built space.[146]

Finally, it has to be mentioned that this consumerism of images prevents people from imagining as Richard Kearney puts it: "One of the greatest paradoxes of contemporary culture is that at a time when the image reigns supreme the very notion

[145]Pallasmaa, 2011, 15.

[146]Colomina, 1994, 47.

of a creative human imagination seems under mounting threat. We no longer appear to know who exactly produces or controls the images which condition our consciousness."[147]

Paying attention to problems stated, one may need to ask even if we spend some time in a greengrocer for smelling tomato or hitting and hearing watermelon or even tasting grape in order to decide upon buying, how can we be so sure to have an idea about a building just by looking?[148] This thesis asks the very same question and tries to answer it through the help of phenomenology, which will be handled in the next chapter.

[147]Richard Kearney, *The Wake of Imagination*, quoted in Pallasmaa, 2011, 14.

[148]In the novel "Madonna in a Fur Coat", Sabahattin Ali asks a similar question regarding human beings: "Although we avoid commenting on the quality of cheese we saw for the first time, why do we make the final decision of a person we have just met and move over with a peace of mind?" Sabahattin Ali, *Kürk Mantolu Madonna* 55th Edition (1943, republished, İstanbul: Yapı Kredi Yayınları, 2013), 38. (translated by the author).

CHAPTER 3

PHENOMENOLOGICAL PERCEPTION OF A 'PLURAL' ARCHITECTURAL EXPERIENCE

As it is discussed in the previous chapter, the supremacy of vision leads to a superficial understanding and experiencing of architecture, which is regarded as a problem for this thesis. In opposition to this supremacy of vision, this chapter suggests a 'plural' architectural experience. Accordingly, this chapter forms the conceptual framework of the thesis, which will search for the dimensions of a phenomenological perception of a 'plural' architectural experience. In order to achieve this, the first part gives a brief information about phenomenology and the relation between phenomenology and architecture. In the second part, the term 'experience' is defined in general terms to be a basis for the interpretation of the architectural experience. Correspondingly, the third part re-defines the 'architectural experience' as 'dwelling' by emphasizing the interaction between the building and the body. Lastly, the fourth part provides an interpretation of the plural architectural experience formed of movement, sensation, and memory in time. In brief, this chapter tries to unveil the argument "understanding, appreciating and experiencing architecture can only be possible with dwelling."

3.1 Phenomenology and Architecture

Maurice Merleau-Ponty starts his well-known book 'Phenomenology of Perception' by asking "What is phenomenology?"[149]. Then he continues: "It may seem strange that this question has still to be asked half a century after the first works of Husserl.

[149]Maurice Merleau-Ponty, *Phenomenology of Perception*, translated by Colin Smith (1945; republished 1962 in English; reprinted, London: Routledge Classics, 2006), vii.

The fact remains that it has by no means been answered."[150] Indeed, the lack of a general definition of phenomenology has been affirmed by many leading phenomenologists.[151] Therefore, there are as many definitions of phenomonelogy as there are phenomenologists as Herbert Spiegelberg claims.[152] The definition of David Seamon, which is "phenomenology is the interpretive study of human experience"[153], may be more than enough for us to understand the relationship between experience and phenomenology. Yet, it is also necessary to mention the definitions and understandings of Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty as their ideas provide a notable source for architects and architectural theorists including Christian Norberg-Schulz, Juhani Pallasmaa, Alberto Pérez-Gómez, Kenneth Frampton, Peter Zumhtor, Steven Holl, and Tadao Ando.[154]

According to Edmund Husserl, the founder of phenomenology,[155] phenomenology is "the study of the essence of consciousness as lived."[156] In addition, Husserl regards phenomenology as "a return to things themselves"[157], which means "a return to

[150]Merleau-Ponty, 1945/1962/2006, vii.

[151]Reza Shirazi refers to Maurice Merleau-Ponty, David Seamon, Herbert Spiegelberg, Dermot Moran, and Timothy Mooney. Shirazi, 2014, 2.

[152]David Seamon, "A Way of Seeing People and Place: Phenomenology in Environment-Behaviour Research" in *Theoretical Perspectives in Environment-Behavior Research*, edited by S. Wapner, J Demick, T Yamamoto, and H Minami (New York: Plenum, 2000), 157, http://ssrn.com/abstract=2214430. (accessed August 2, 2016).

[153]Seamon, 2000, 157.

[154]Shirazi, 2014, 5.

[155]Reza Shirazi states that the term 'phenomenology' actually appeared before Husserl in the eighteenth century in the works of Juhann Heinrich Lambert, Johann Gottfried von Herder, Immanuel Kant, Johann Gottlieb Fichte, and Georg Wilhelm Friedrich Hegel. Yet, it was Husserl who introduced the term. Shirazi, 2014, 10.

[156]Edmund Husserl, quoted in David Woodruff Smith, *Husserl*, 2007, quoted in Shirazi, 2014, 11; The interpretation of David Smith makes this definition more explicit: "In Husserl's hands, then, phenomenology […] is centrally concerned with structures of intentionality: in perception, imagination, judgment, emotion, evaluation, volition, consciousness of time and space, experience of other people and so on. So phenomenology is largely focused on how perception, thought, emotion, and action are directed toward things in the world, how things are 'intended' in these forms of experience, and thus the meaning things have for us in different forms of experience." David Woodruff Smith, *Husserl*, 2007, quoted in Shirazi, 2014, 11.

[157]Edmund Husserl, quoted in Shirazi, 2014, 2.

'phenomena', to 'things themselves' as they show themselves to be, as 'what appears as such', not as a representation."[158] This way of thinking can be interpreted as getting to the core of things and even going beyond 'visuality', which is the main concern of the thesis. In this respect, 'not as a representation' should also be emphasized as "phenomenology does not stop at appearance, but rather, seeks the essence of appearance."[159]

To put the definition in a different way, the drawings in the book 'The Little Prince' can be mentioned. The author shows the first drawing to the grown-ups and asks whether the drawing frightens them.[160] They answer him back "Why should anyone be frightened by a hat?"; yet, it actually does not represent a hat but a boa constrictor digesting an elephant as shown in the second drawing.[161] (Figure 3.1). As in the second drawing, it can be asserted that phenomenology provides a way to look beyond the appearance.

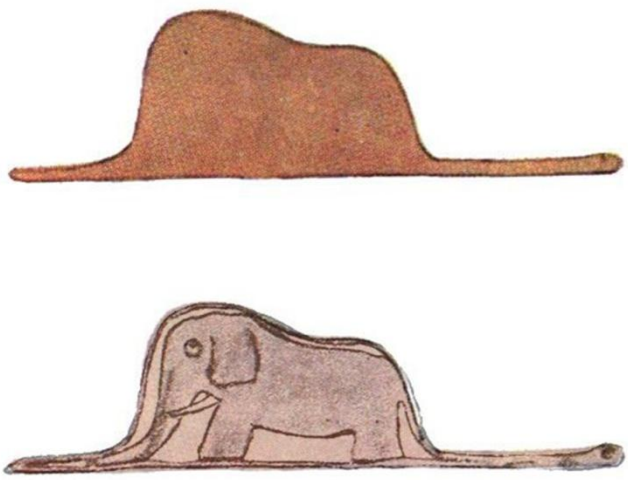

Figure 3.1 A boa constrictor digesting an elephant, Antoine de Saint-Exupéry.
Source: http://www.mtv.com/news/2816075/the-little-prince-movie-jeff-bridges/ (accessed September 4, 2016, edited by the author).

[158]Shirazi, 2014, 12.

[159]Ibid.

[160]Antoine de Saint-Exupéry, *The Little Prince*, translated by Irene Testot-Ferry (1943; republished, London: Wordsworth Classics, 1995), 10.

[161]Ibid.

Following Husserl, Heidegger – the student of Husserl – starts with Husserl's idea of returning to things themselves.[162] Then, he regards phenomenology as a 'method' of investigation, which means "to let what shows itself be seen from itself, just as it shows itself from itself".[163] It has to be noted that Heidegger's concepts such as 'dwelling' and 'place over space' provide a source of inspiration for both architects and architectural theorists.[164] Christian Norberg-Schulz, for instance, mentions that he owes to Heidegger the concept of 'dwelling.'[165] Peter Zumthor also refers to Heidegger's concept of dwelling, mentioning that it contains an exact reference to what reality means to him as an architect.[166]

From another perspective, Maurice Merleau-Ponty considers phenomenology as the study of the essences,[167] providing people the opportunity to perceive space, time and the world by living.[168] In relation to this, it has to be noted that Merleau-Ponty regards body as the center of the world and correlates it with phenomenology,[169] which becomes a field of interest for architects.

In addition to phenomenologists, it is rather essential to mention how phenomenology is understood in the field of architecture. Like Heidegger, Christian Norberg-Schulz considers phenomenology as a method.[170] But he also finds Husserl's understanding as 'return to things themselves' very helpful.[171] Besides, he argues that

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[162]Shirazi, 2014, 15.

[163]Martin Heidegger, *Being and Time*, 1996, quoted in Shirazi, 2014, 16.

[164]Shirazi, 2014, 15-27.

[165]Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (1979; republished, New York: Rizzoli, 1980), 8.

[166]Peter Zumthor, *Thinking Architecture* (1998; republished, Basel: Birkhäuser – Publishers for Architecture, 2006), 37.

[167]Merleau-Ponty, 1945/1962/2006, vii.

[168]Shirazi, 2014, 29.

[169]"We shall find in ourselves, and nowhere else, the unity and true meaning of phenomenology." Merleau-Ponty, 1945/1962/2006, viii.

[170]Norberg-Schulz, 1979/1980, 8.

[171]Christian Norberg-Schulz, *The Concept of Dwelling*, 1985, quoted in Shirazi, 2014, 40.

phenomenology helps people to retrieve the poetic awareness, which he considers as the 'essence of dwelling.'[172]

Apart from Norberg-Schulz, being mostly Merleau-Pontian, Juhani Pallasmaa regards phenomenology as "pure looking at the phenomenon", that is, "viewing its essence."[173] (Figure 3.2). Consequently, he asserts that the phenomenology of architecture searchs for the underlying meaning of the building.[174] From Pallasmaa's statements, it can be claimed that phenomenology is looking for the 'quality' of the thing. In addition to Pallasmaa, impacts of Merleau-Ponty's insights can also be seen in Steven Holl's understanding.[175] He, thus, considers phenomenology as a field putting essences into 'experience': "Phenomenology concerns the study of essences; architecture has the potential to put essences back into existence."[176]

Figure 3.2 Phenomenology as viewing the essence.
Source: http://www.shannonspaulding.com/#!Phenomenology-of-Social-Cognition/c1pbh/5569cc150cf21fee13c4bdf2 (accessed August 25, 2016).

[172]"What we need, in general, is a rediscovery of the world, in the sense of respect and care…We can rescue things if we first have taken them into our heart. When that happens, we dwell, in the true sense of the world." Christian Norberg-Schulz, *The Concept of Dwelling*, 1985, quoted in Shirazi, 2014, 41.

[173]Juhani Pallasmaa, "The Geometry of Feeling: A Look at the Phenomenology of Architecture", in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, edited by Kate Nesbitt (New York: Princeton Architectural Press, 1996), 450.

[174]Ibid.

[175]"In 1984, on a long train ride across Canada, a philosophy student introduced me to the work of Maurice Merleau-Ponty. Critical of the Kantian, the Bergsonian, and the Sartrean methods, I immediately connected to architecture in the writings of Merlau-Ponty. I begin to read everything I could find of his work." Steven Holl, *Parallax* (New York: Princeton Architectural Press, 2000), 302.

[176]Steven Holl, *Intertwining*, 1996, quoted in Shirazi, 2014, 99.

As a consequence, by referring to the words of Reza Shirazi,[177] it is asserted that phenomenology supply architects "a powerful and reliable ground from which they can establish their unique way of perceiving the built environment and develop their individual way of thinking."[178]

3.2. Definition of Experience

In the very simplest form, Yi-Fu Tuan defines experience as the ability to learn from what one has undergone.[179] Based upon a similar definition, Claude Romano exemplifies experience as writing a book, traveling, loving, undergoing an illness or painting.[180] Additionally, Romano emphasizes the fact that experience makes a change on the person: "Experience, in its fundamental sense, is that which, by putting us in play ourselves, modifies us profoundly in a way that *after* having crossed, endured, traversed it, we will *never* be the same again."[181] By these commonly used definitions of experience, it can be inferred that human is the 'only' component that is affected by experience. Nevertheless, in our context, it would be inadequate to regard experience as so.

Looking from another perspective, Michael Oakeshott states that experience is composed of two components: 'experiencing' and 'what is experienced', which are not independent of each other: "These two abstractions stand to one another in the

[177]Mohammad Reza Shirazi is a researcher, architect, and urban planner, who writes his doctoral thesis entitled "Architectural Theory and Practise, and the Question of Phenomenology" on the theories of architecture and phenomenology. His book "Towards an Articulated Phenomenological Interpretation of Architecture: Phenomenal Phenomenology", which I have cited in many parts of my study, is the synthesis of his thesis, providing a great source for the intersection of architecture and phenomenology**.** He is currently teaching in Technische Universtät Berlin. http://habitat-unit.de/en/team/reza-shirazi/. (accessed August 19, 2016).

[178]Shirazi, 2014, 3.

[179]Tuan, 1972/1977, 9.

[180]Claude Romano, *L'Événement et le Monde*, quoted in Alfredo Jornet and Wolff-Michael Roth, "Toward a Theory of Experience", in *Science Education* 98, no. 1, (2014): 106.

[181]Ibid.

most complete interdependence; they compose a single whole."[182] Unlike as in the definitions previously mentioned, the components of the experience mutually form and affect each other. A similar argument is noticed in both John Dewey's and Lev Vygotksy's definition of experience as both of them regard experience as the 'transactional relation' in which the subject and environment interrelatedly form each other.[183] By referring to Dewey's and Vygotsky's point of view, Alfredo Jornet and Wolff-Michael Roth make an explicit definition of experience, revealing the relationship between space and human:

> […] experience is a *category* of thinking, a *minimal unit of analysis* that includes people (their intellectual, affective, and practical characteristics), their material and social environment, their transactional relations (mutual effects on each other), and affect.[184]

Jornet and Roth underline the term 'transaction' implying that the components of the experience cannot be identified independently. Additionally, they refer to Vygotsky's cultural–historical 'concrete human' psychological theory. According to this theory, experience forms the developmental unit, which regards "the inner (emotions, consciousness) and outer (material, social environment) as the integral parts of one irreducible unit."[185] This is also emphasized by Dewey as he argues that experience is formed by the interaction between the self and its world, which is neither merely physical nor merely mental.[186] What is more, the definition of experience becomes more clarified with Dewey's statements quoted below:

> Experience is a matter of the interaction of organism with its environment, an environment that is human as well as physical, that includes the materials of tradition and institutions as well as local

[182]Michael Joseph Oakeshott, *Experience and Its Modes* (Cambridge: Cambridge University Press, 1933), 9.

[183]Jornet and Roth, 2014, 112.

[184]Ibid, 107.

[185]Jornet and Roth, 2014, 108.

[186]Dewey, 1934/1958, 246.

> surroundings. The organism brings with it through its own structure, native and acquired, forces that play a part in the interaction. The self acts as well as undergoes, and its undergoings are not impressions stamped upon an inert wax but depend upon the way the organism reacts and responds. There is no experience in which the human contribution is not a factor in determining what actually happens. The organism is a force, not a transparency.[187]

Referring to these definitions, it is possible to conclude that experience is mutual relationship of components that are influenced 'by' each other, add value 'to' each other, become integrated 'with' each other and coalesce into one.

3.3. Architectural Experience: The Essence of Dwelling[188]

"We do not grasp space only by our senses…
we live in it, we project our personality into it,
we are tied to it by emotional bonds;
space is not just perceived…it is lived."
- Georges Matoré[189]

Reconsidered in the architectural context, the concept of experience will not lose its meaning. On the contrary, it provides a basis for architectural experience, which will be the emphasis. Accordingly, architectural experience, as well, consists of two components: 'experiencing', that is, the 'body' and 'what is experienced', that is, the 'building'. In this regard, while body refers to 'human', 'dweller', 'inhabitant', the

[187]Dewey, 1934/1958, 246.

[188]The term 'essence of dwelling' is encountered in Norberg-Schulz's words regarding phenomenology. Christian Norberg-Schulz, *The Concept of Dwelling*, 1985, quoted in Shirazi, 2014, 41.

[189]Georges Matoré, *L'Espace Humain*, 1962, quoted in McCarter and Pallasmaa, 2012, 10.

'active participant' of the experience, the building implies the architecture, the object to be experienced.

Referring to the relationship of the components of the experience, it is argued that there is a 'transactional relation' between the body and the building. Indeed, body and building cannot be thought apart when architectural experience is the concern. This is also emphasized by Heidegger: "When we speak of man and space, it sounds as though man stood on one side, space on the other. Yet space is not something that faces man. It is neither an external object nor an inner experience. It is not that there are men, and over and above them *space*"[190] as "we are staying with the things themselves."[191]

Therefore, as the definition of experience suggests, both buildings and bodies are influenced by each other, adding value to each other and become integrated with each other. This relation, namely the architectural experience, comes into being as 'living', 'dwelling',[192] 'inhabiting',[193] which is the main argument of the thesis. Heidegger's well-known saying supports this argument: "Man's relation to locations, and through locations to spaces, inheres in his dwelling. The relationship between man and space is none other than dwelling, strictly thought and spoken."[194] Similarly, Bloomer and Moore emphasize that a satisfied architectural experience can be possible by dwelling in the building, not by seeking the building.[195] Influenced by Heidegger, Norberg-Schulz also uses the term 'dwelling' to define the relationship between the

[190]Martin Heidegger, "Building, Dwelling, Thinking", in *Poetry, Language, Thought*, translated by Albert Hofstadter (1971; republished, New York: HarperPerennial ModernClassics, 2001), 154.

[191]Ibid.

[192]Rasmussen, 1962, 33; Heidegger, 1971/2001, 155; Bloomer & Moore, 1977, 36; Norberg-Schulz, 1979/1980, 5.

[193]Merleau-Ponty, 1945/1962/2006; Gaston Bachelard, *The Poetics of Space*, translated by Maria Jolas (1958; repubslihed, New York: The Orion Press, 1964); McCarter and Pallasmaa, 2012, 5.

[194]Heidegger, 1971/ 2001, 155.

[195]"In a more fundamental sense, we experience satisfaction in architecture by desiring it and dwelling in it, not seeking it. We require a measure of possession and surrounding to feel the impact and the beauty of a building. The feeling of buildings and our sense of dwelling within them are more fundamental to our architectural experience than the information they give us." Bloomer and Moore, 1977, 36.

body and the building.[196] Concerning this matter, he argues that the body dwells in a building when it identifies itself in that building and experiences the building as meaningful.[197] Thereby, he asserts that dwelling signifies 'more' than being a 'shelter.'[198]

To clarify the meaning of dwelling, it is useful to provide an explanation. Heidegger, asking "What is to dwell?", once more sheds light upon the subject. In order to define the term, he appeals to the language as he respects language's own nature. He states that *wohnen* (to dwell) originates from the Old Saxon word *wuon* and the Gothic word *wunian,* both meaning 'to remain', 'to stay in a place'.[199] In a more explicit manner, the Gothic *wunian* means 'to be at peace', 'to remain in peace'. Moreover, he refers to the German word for peace, *friede*, meaning free, 'preserved from harm and danger'.[200] Referring to these meanings, he claims that: "to dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature. *The fundamental character of dwelling is this sparing and preserving.* It pervades dwelling in its whole range."[201] A similar interpretation can be seen in the understanding of Norberg-Schulz as he correlates freedom with dwelling: "Today we start to realize that true freedom presupposes belonging, and that 'dwelling' means belonging to a concrete place."[202]

Apart from *wohnen,* it is also important to elucidate the term *bauen,* meaning 'to build'. Discoursing mainly on *bauen,* Heidegger states that it originates from the Old English and High German term *buan* (to dwell), which also signifies 'to remain', 'to stay in a place'. From this connotation, he makes an inference that "Building is

[196]For a better understanding of the term 'dwelling', Norberg-Schulz suggests that it is useful to reveal the distinction between the terms 'space' and 'character'. Norberg-Schulz, 1979/1980, 19.

[197]Ibid, 5.

[198]Ibid.

[199]Heidegger, 1971/2001, 146-147.

[200]Ibid, 147.

[201]Ibid.

[202]Norberg-Schulz, 1979/1980, 22.

dwelling."[203] What is more, he mentions that *bauen* and its related words *buan, bhu*, and *beo* are the versions of the word *bin* (to be), making him conclude that *ich bin* (I am) means 'I dwell':

> The way in which you are and I am, the manner in which we humans *are* on the earth, is *Buan,* dwelling. To be a human being means to be on the earth as a mortal. It means to dwell. The old word *bauen,* which says that man *is* insofar as he *dwells*, this word *bauen* however *also* means at the same time to cherish and protect, to preserve and care for, specifically to till the soil, to cultivate the vine.[204]

As a consequence, it is plausible to interpret that dwelling is related to the 'being' of the body, which reveals the significance of the body in an architectural experience. Regarding this, Rasmussen emphasizes the active observation of the body in a real experience.[205] Additionally, Bloomer and Moore express the importance of body referring to the subject called 'body-image theory'.[206] Hereinbefore, the significance of the body, in fact, is mostly highlighted in Merleau-Ponty's philosophy since he regards body as the centre of the experiential world: "Our own body is in the world as the heart is in the organism; it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system."[207] Influenced by Merleau-Ponty, Tadao Ando regards the body as the center of his architecture either.[208] In this respect, Steven Holl also implies the significance of the body as so: "The seer and the architectural space were no longer opposites; the

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[203]Heidegger, 1971/2001, 144; He also states that: "The nature of building is letting dwell. Building accomplishes its nature in the raising of locations by the joining of their spaces. *Only if we are capable of dwelling, only then can we build.*" Heidegger, 1971/2001, 157.

[204]Ibid, 145.

[205]"[…] if an architect wants his buildings to be a real experience he must employ forms, and combinations of forms, which will not let the spectator off so easily but force him to active observation." Rasmussen, 1962, 59.

[206]"All experiences in life, especially experiences of movement and settlement in three-dimensional space, are dependent on the unique form of the ever-present body." Bloomer and Moore, 1977, 37.

[207]Maurice Merleau-Ponty, *Phenomenology of Perception*, 1962, quoted in Shirazi, 2014, 32.

[208]Tadao Ando, *Seven Interviews with Tadao Ando*, 2002, quoted in Shirazi, 2014, 122.

horizon includes the seer."[209] By this means, the importance of the body in an 'architectural experience' or 'dwelling' can possibly be signified, making body as the inseparable part of it.

3.4 Interpretation of a 'Plural' Architectural Experience

After discoursing on the concept of architectural experience as 'dwelling', 'a way to dwell' needs an answer either, bringing with it the question "How is dwelling possible?" In order to provide an answer, an analogy is made between a symphonic music.

Considering the diversity of sounds in a polyphonic symphony, the melody understood and appreciated primarily is the main theme, which is usually played by the violins. The main theme that is the first to be heard and understood, is like the external appearance of a building perceived by the 'sense of vision'. Yet, there is a huge orchestra accompanying the main theme, like the other components that are understood by other 'senses' as well as 'movements'. It is actually the other motifs, other sounds, other instruments together with their relationships enriching the melody. Without their accompaniment, the music will be barren and tasteless. In 'time', the accompanying sounds can be heard and the 'experience' can be felt in a deeper sense. And the listener becomes part of the music with the feelings occured under favour of 'memories'.

Benefiting from the analogy and the readings[210] regarding the subject, this thesis argues that the way to dwell is possible through 'movement', 'sensation' and 'memory' of the body, consolidating in 'time'. These concepts are chosen by considering the problems caused by the supremacy of vision, which is handled in the previous chapter. As opposed to the barenness and superficiality of the experience

[209]Steven Holl, *Parallax* (New York: Princeton Architectural Press, 2000), 302.

[210]It has to be stated that most of the readings in this chapter assist to form these concepts.

caused by 'solely' vision, these concepts integrate the body into the experience, constituting a plural architectural experience.

3.4.1. Movement: An 'Event' for the Living Body[211]

"[…] my legs measure the length of
the arcade and the width of the square."
– Juhani Pallasmaa[212]

The plural architectural experience starts with the movement on the 'path' towards the building. The path, as one of the five elements of Kevin Lynch's city image,[213] is defined accordingly: "Paths are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, railroads."[214] While the path helps to tie the city together in Lynch's definition,[215] it helps to tie the body and the experience here. Reaching the building becomes an 'experience' on its own as "getting there is *all* the fun."[216]

The path as the experience, namely an adventure or a ceremony, prepares the human being for being acquainted with the building. The oleaster trees smelled, the cobblestone path felt, blue-colored fence seen on the way are usually related to the building as they lay the groundwork for the experience. For this reason, the path can be regarded as the prologue of the experience. This prologue is emphasized by Norberg-Schulz as he claims that architecture can only be experienced through this movement in the path, providing successive perceptions of the experienced as well as

[211]Alberto Pérez-Gómez regards architecture as "an 'event' for the living body." Pérez-Gómez, 2011, 577.

[212]Pallasmaa, 1996/2007, 40.

[213]The other elements are edges, districts, nodes, and landmarks. Kevin Lynch, *The Image of the City* (1960; reprinted, Cambridge: MIT Press, 1988), 46.

[214]Ibid, 47.

[215]Ibid, 54.

[216]Bloomer and Moore, 1977, 88.

its context: "We do not experience a building or a square as an isolated phenomenon, but as a part of a comprehensive urban organism. This organism 'colours' the perception of the parts."[217]

In this context, Bloomer and Moore lay weight on the 'movement' along the path for reaching the building; thus, they refer to several cases. One of them is the Spanish Steps, which is used to reach the church of the Santissima Trinità dei Monti in Rome. According to the authors, the Spanish Steps makes "the act of walking up and down and lingering so absorbing that the goal, the place, is subsumed in the path."[218] (Figure 3.3).

Figure 3.3 The Spanish Steps, Rome.
Source: http://www.pbase.com/dubaidavid/image/58168987/original (accessed August 5, 2016).

The movement of the body for reaching the building is also exemplified in Monte Alban in Mexico, also reached through 'the act of climbing', which takes on a ritual significance: "There, thousands of feet above the valley floor, a flat plaza was made from which each temple was entered, up a flight of steps, then down, then up again higher to the special place."[219] (Figure 3.4).

[217]Christian Norberg-Schulz, *Intentions in Architecture* (Cambridge: MIT Press, 1965), 198.

[218]Bloomer and Moore, 1977, 88.

[219]Ibid, 86-88.

Figure 3.4 Monte Alban, Mexico.
Source: http://www.simon-tourist.cz/static/uploads/files/monte-alban-6.jpg (accessed August 19, 2016).

The 'path' through Borobodur – a Buddhist stupa – in Java has a ritual significance as well since Borobodur is reached by "the ritual act of circumambulation, around and around on foot to the top."[220] (Figure 3.5). This differentiated 'movement' together with Borobodur will probably be committed to the memory.

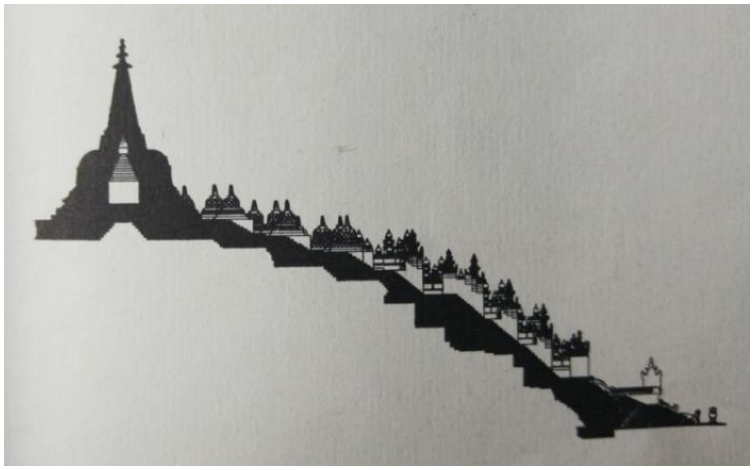

Figure 3.5 Borobodur, Java, Indonesia.
Source: Kent C. Bloomer & Charles W. Moore, *Body, Memory, and Architecture* (New Haven: Yale University Press, 1977), 91.

[220]Bloomer and Moore, 1977, 86-88.

In addition to the examples of Bloomer and Moore, the ceremonial effect can be felt in reaching Atatürk's Mausoleum 'Anıtkabir' in Ankara. (Figure 3.6). The tomb is reached by a pedestrian walkway called 'the Road of Lions', or 'the Street of Lions', which is designed in a way that visitors 'walk slowly'; thus, the act of walking slowly affects the perception towards the building.[221]

Figure 3.6 The Road of Lions, Anıtkabir, Emin Onat and Ahmet Orhan Arda, Ankara, Turkey. Source: http://www.turkeyculturaltour.com/tr/turkiye/57/central-turkey-heritages/ankara-ataturks-mousoleum.html (accessed August 19, 2016).

The 'movement' towards the buildings of Tadao Ando also worths mentioning. Reza Shirazi states that mainly in his religious buildings, Ando does not provide a direct entrance, but rather prefers to have a hierarchical approach using paths, pillars, walls, and colonnades, implying the important role of 'movement' in perceiving the building.[222] (Figure 3.7). What is more, Henry Plummer regards Ando's approach as

[221]"A design detail of the Street of Lions reinforcing the feeling of its great length is the 5 cm grass spaces between its paving slabs, making it uncomfortable to proceed quickly, forcing visitors to watch their step and walk slowly." Christopher Samuel Wilson, *Beyond Anıtkabir: The Funerary Architecture of Atatürk: The Construction and Maintenance of National Memory* (Burlington: Ashgate Publishing Company, 2013), 98.

[222]Shirazi, 2014, 120; Additionally, William Curtis comments on Ando's approach towards movement: "The architectural promenade has always been one of his central devices. His forms are designed to be seen from changing positions over time, and in changing conditions of light or climate. Volumes, planes, walls, ceilings, stairs, views are orchestrated to encourage and celebrate movement." William J.

'poetics of movement' and he describes how Ando differentiates the movement in his designs as so:

> Buildings are not conceived as static objects, but as fluidly evolving environments that people can only behold by passing through them, experiencing the before and after as well as present through a moving eye and kinesthetic body […] Ando, being inspired as well by Japanese traditions of space-time – the delayed, labyrinthian entry to temples and shrines, and the hide-and-reveal techniques of the stroll garden – stretches entire buildings out as suspenseful cinematic experiences. Journeys are enriched and punctuated by bridges and cantilevers, elaborately winding flights of steps, water crossings, descents into earth and ascents into sky, routes that angle a curve in a distinct succession of stops and starts, movements and turns.[223]

Figure 3.7 Langen Foundation, Tadao Ando, Neuss, Germany.
Source: https://en.wikipedia.org/wiki/File:Langen_Foundation_Neuss_01.jpg (accessed August 19, 2016).

R. Curtis, "Between Architecture and Landscape: Tadao Ando", in *GA Architects*, 2000, quoted in Shirazi, 2014, 120.

[223]Plummer actually speaks of the shared characteristics of the buildings of Le Corbusier and Tadao Ando. Henry Plummer, "Interview 01", in *a+u*, 2002, quoted in Shirazi, 2014, 121.

Although the path suggests movement by feet, the paths for the eye can also be introduced.[224] The sense of sight, in fact, manifests itself here by providing leaps, alternative routes, and even various perceived places that are not reached by the feet.[225] The paths for the eye, therefore, reveal the variety of the paths together with the plurality of the experience. (Figure 3.8).

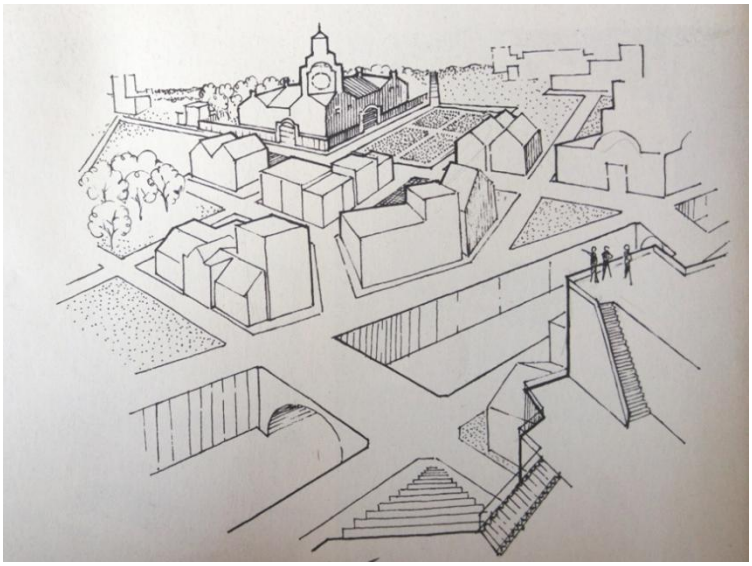

Figure 3.8 There are simultaneous paths for the eye and the feet.
Source: Source: Kent C. Bloomer & Charles W. Moore, *Body, Memory, and Architecture* (New Haven: Yale University Press, 1977), 88.

At the end of these differentiated journeys, the body enters the building and confronts with the term 'circulation', which provides a new journey. Scott Drake mentions in his paper that circulation, adapted from William Harvey's description of the movement of the blood through the body, is a useful model for buildings and it enables the movement of the body.[226] In relation to the term 'circulation', Bloomer

[224]Bloomer and Moore, 1977, 88.

[225]Ibid.

[226]Referring to the first architect Daedalus, who designed the labyrinth for King Minos and revealed its secret to Ariadne in the form of a thread, Scott Drake claims that every building is a labyrinth as it controls the movements of its inhabitants and determines the sequence of possible access to its rooms. Moreover, he asserts that many architects aim at ameliorating the complexity by providing a 'circulation'. Scott Drake, "The *Chiasm* and the Experience of Space: Steven Holl's Museum of Contemporary Art, Helsinki", *Journal of Architectural Education (1984-)* 59, no. 2 (November 2005): 53.

and Moore speak of Villa Savoye of Le Corbusier, explaining how its circulation provides a rich experience out of variety of movements and perceptions:

> Le Corbusier is masterful in his elegant weaving of different kinds and patterns of 'movement'. In the Villa Savoye, for example, he provides two paths of vertical circulation. One, a spiral stairway, is clockwise, curvilinear, and incremental in its vertical progression. The other, a ramp, is counterclockwise, rectilinear, and continuous in its vertical progression. These are related at a 90° angle to each other so that they have one point of near tangency. In addition the paths are arranged so that this zone of tangency corresponds to the mid-level of the stair path and the full level of the ramp path. Thus, by an exceedingly skillful arrangement of otherwise fairly standard architectural elements, he has generated a highly complex periodic pattern of space-time relationships, experienced primarily through body movement. It is most exhilarating when we can sense our movement in relation to a person on the other path; catching and losing sense of that person, playing curve off straight and step off stride. Then we are acutely aware of our own movement by its periodic relation to that of another participant. The architecture takes on more life and gives more as it becomes 'a stage for movement'.[227] (Figure 3.9).

[227]Bloomer and Moore, 1977, 68; In addition, Beatriz Colomina describes the movement in Villa Savoye referring to the movie on the building: "And it is there, halfway through the interior, that the woman appears on the screen. She is already inside, already contained by the house, bounded. She opens the door that leads to the terrace and goes up the ramp toward the roof garden, her back to the camera. She is wearing "inside" (informal) clothes and high heels and she holds to the handrail as she goes up, her skirt and hair blowing in the wind. She appears vulnerable. Her body is fragmented, framed not only by the camera but by the house itself, behind bars. She appears to be moving from the inside of the house to the outside, to the roof garden. But this outside is again constructed as an inside, with a wall wrapping the space in which an opening with the proportions of a window frames the landscape. The woman continues walking along the wall, as if protected by it, and as the wall makes a curve to form the solarium, the woman turns too, picks up a chair, and sits down." Colomina, 1994, 293.

Figure 3.9 Villa Savoye, Le Corbusier, Poissy, France.
Source: http://bauhaus-movement.tumblr.com/post/106259860539/die-villa-savoye-manchmal-auch-villa-les-heures (accessed August 20, 2016).

As the body orientates specific places in the building, its 'movement' changes into various actions for various events. Considering this, Pallasmaa describes the experience of home consisting of variety of activities such as cooking, eating, reading, talking, and sleeping; thus, he puts emphasis on the bodily action in architecture, which separates architecture from other arts.[228] (Figure 3.10). In relation to this, he asserts that the architectural experience is formed of verbs:[229]

> Authentic architectural experiences consist then, for instance, of approaching or confronting a building, rather than the formal apprehension of a façade; of the act of entering and not simply the visual design of the door; of looking in or out through a window, rather than the window itself as a material object; or of occupying the

[228]Pallasmaa, 1996/2007, 63-64.

[229]In addition to Pallasmaa, Tadao Ando also regards the architectural experience as a verbal experience. Mentioned in Shirazi, 2014, 123.

sphere of warmth, rather than the fireplace as an object of visual design.[230]

Figure 3.10 Architectural experience is formed of verbs.
Source: https://www.wired.com/2014/11/moving-walls-transform-tiny-apartment-5-room-home/#slide-1 (accessed August 26, 2016, edited by the author).

As opposed to static experience caused by 'solely' vision, the significance of movement in a plural experience is summarized by the words of John Dewey:

> Movement in direct experience is alteration in the *qualities* of objects, and space as experienced is an aspect of this qualitative change. Up and down, back and front, to and fro, this side and that – or right and left – here and there, *feel* differently. The reason they do is that they are not static points in something itself static, but are objects in movement, qualitative changes of value.[231]

[230]Pallasmaa, 1996/2007, 63-64.

[231]Dewey, 1958, 207.

3.4.2. Sensation: The Polyphony of the Senses[232]

"Architecture?
Colors which you can hear with ears;
Sounds to see with eyes;
The void you touch with your elbows;
The taste of space on your tongue;
The fragrance of dimensions;
The juice of stone."
– Marcel Breuer[233]

As "life occurs through sense organs"[234], participation of the senses in understanding, appreciating and experiencing architecture cannot be denied. Defined by John Dewey, the senses are the organs through which the body engages directly in the world.[235] Apart from his definition, it is also important to mention how Dewey link senses with meanings: "Sense qualities are the carriers of meanings, not as vehicles carry goods but as a mother carries a baby when the baby is part of her own organism."[236] The definition of Merleau-Ponty shows similarity to Dewey's, but Merleau-Ponty regards sense to have these meanings in company: "[…] to see is to have colours or lights, to hear is to have sounds, to sense is to have qualities"[237],

[232]The phrase 'the polyphony of the senses' is used by Gaston Bachelard. Gaston Bachelard, *The Poetics of Reverie*, 1960, quoted in Pallasmaa, 1996/2007, 41.

[233]Marcel Breuer, quoted in Enis Kortan, *XX. Yüzyıl Mimarlığına Estetik Açıdan Bakış* (Ankara: Yaprak Kitabevi, 1986), 15.

[234]Dewey, 1934/1958, 21.

[235]Ibid.

[236]Dewey, 1934/1958, 118; Dewey does not mention, but he probably gets this idea of linking senses with meanings from Baumgarten as Baumgarten also regards the senses as the active generators of meaning. Alexander Gottlieb Baumgarten, mentioned in Patrizia di Bello and Gabriel Koureas, "Introduction: Other than the Visual Art: Art, History and the Senses", in *Art, History and the Senses 1830 to the Present*, edited by Patrizia di Bello and Gabriel Koureas (Burlington: Ashgate Publishing Company, 2010), 4.

[237]Merleau-Ponty, 1945/1962/2006, 5.

which can be linked to sensation, defined as the actions and productions of the senses.[238] Regarded as synaesthetic[239], sensations function "both in isolation and together, multi-, trans- and inter-sensorially."[240]

For a qualified experience,[241] the 'togetherness', 'synergy', 'union', 'fusion' of the senses is vital as it reveals a deeper experience, providing a better understanding of the lived environment.[242] Before dwelling on this togetherness, it is essential to focus on each sense to remind their being in the architectural experience.

Traditionally speaking, there are five main senses listed by Aristotle as sight, sound, smell, taste, and touch.[243] Although the senses are classified in many different ways, this study prefers to analyze them in their traditional classification.[244]

To begin with, the sense of sight or vision, the one that faces heavy criticisms regarding its hegemony, can be usually regarded as the initiator of the experience. As Le Corbusier usually gives weight to vision in his statements,[245] he also correlates entry into the house with vision:

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[238]Di Bello and Koureas, 2010, 7.

[239]Synaesthetics means experiencing synesthesia, which is defined as "a blending of the senses in which the stimulation of one modality simultaneously produces sensation in a different modality." *What is synesthesia?*, September 11, 2006, http://www.scientificamerican.com/article/what-is-synesthesia/ (accessed August 25, 2016).

[240]Di Bello and Koureas, 2010, 7.

[241]In this sense, quality is linked to sense as Merleau-Ponty argues.

[242]Pallasmaa, 1996/2007, 41; Zumthor, 1998/2006, 66; Pérez-Gómez, 2011, 575.

[243]Bloomer and Moore, 1977, 33.

[244]From a different point of view, James Gibson considers the senses as perceptual systems focusing on the information received. He lists the senses as visual system, the auditory system, the taste-smell system, the basic orienting system, and the haptic system. Bloomer and Moore, 1977, 33. Another categorization comes from Pallasmaa as he mentions seven senses which are eye, ear, nose, skin, tongue, skeleton and muscle. Pallasmaa, 1996/2007, 41. Lastly, Rudolf Steiner argues that there are twelve senses listed as: touch, life sense, self-movement sense, balance, smell,taste, vision, temperature sense, hearing, language sense, conceptual sense, and ego sense. Pallasmaa, 2011, 590. There are even more arguments regarding the number of the senses and the way they are categorized, which needs a further research.

[245]Referring to Le Corbusier's statements "I am and I remain an impenitent visual – everything is in the visual.", "I exist in life only if I can see.", "One needs to see clearly in order to understand.", Pallasmaa argues that the dominance of vision is explicit in Le Corbusier's architecture. It seems like a negative criticism, yet, Pallasmaa also mentions how Le Corbusier integrates the sense of vision with

> You enter: the architectural *spectacle* at once offers itself to the eye; you follow an itinerary and the *views* develop with great variety; you play with the flood of *light* illuminating the walls or creating *half-lights.* Large *windows* open up *views* on the exterior where you find again the architectural unity. […] Here, reborn for our *modern eyes*, are historic architectural events […].[246]

From Beatriz Colomina's point of view, this quotation implies "To *enter* is to *see*."[247] Yet, it does not mean to see building as a fixed object, but rather, "architecture taking place in history, the events of architecture, architecture as an event."[248] Related to this, Colomina interprets that vision is correlated to movement in Le Corbusier's architecture,[249] which reveals the argument that vision collaborates with movement.

Figure 3.11 Sight, Jan Brueghel the Elder and Peter Paul Rubens**,** 1617.
Source: https://en.wikipedia.org/wiki/File:Jan_Brueghel_I_%26_Peter_Paul_Rubens_-_Sight_(Museo_del_Prado).jpg (accessed June 24, 2016).

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the sense of touch: "Le Corbusier, however, was a great artistic talent with a moulding hand, and a tremendous sense of materiality, plasticity and gravity, all of which prevented his architecture from turning into sensory reductivism. Regardless of Le Corbusier's Cartesian ocularcentric exclamations, the hand had a similar fetishistic role in his work as the eye. A vigorious element of tactility is present in Le Corbusier's sketches and paintings, and this haptic sensibility is incorporated into his regard for architecture." Pallasmaa, 1996/2007, 27-29.

[246]Le Corbusier, quoted in Colomina, 1994, 5.

[247]Colomina, 1994, 5.

[248]Ibid.

[249]Ibid.

In addition to movement, the sense of vision as the initiator of the experience also collaborates with other senses by triggering them.[250]

The sense of vision does not step aside after initiating the experience since it is active throughout the experience by courtesy of light. As previously quoted from Merleau-Ponty, to see is to have colours or lights.[251] This is quite explicit for Le Corbusier, who relates vision with light, having its roots from Plato's thinking: "Architecture is the masterly, correct and magnificent play of masses brought together in light. Our eyes are made to see forms in light; light and shade reveal these forms […]"[252] Light, in fact, has a great importance in experiencing architecture.[253] Besides, it reveals

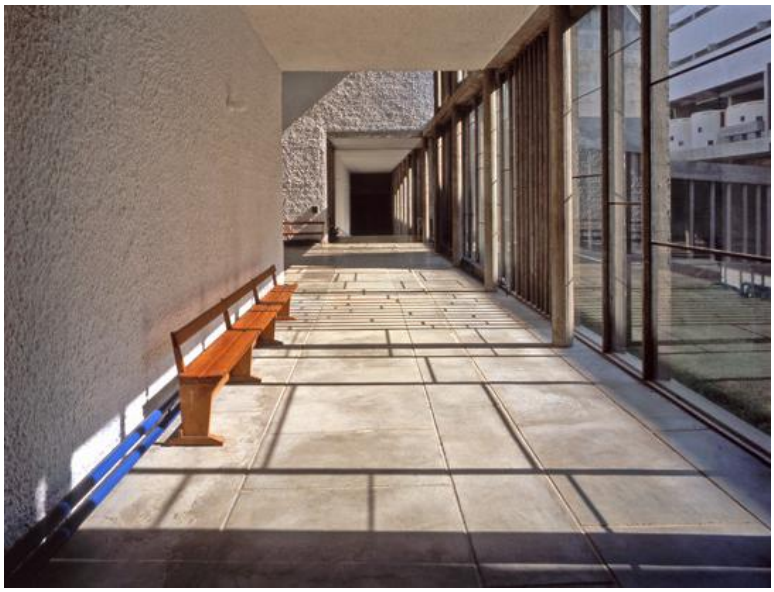

Figure 3.12 Monastery of Sainte Marie de la Tourette, Le Corbusier, Éveux-sur-l'Arbresle, France, 1960.
Source: http://www.archdaily.com/597598/light-matters-le-corbusier-and-the-trinity-of-light (accessed August 26, 2016).

[250]"Visual stimuli, as new brain-imaging techniques now show us, activate parts of the brain associated with processing other sense data." Di Bello and Koureas, 2010, 7.

[251]Merleau-Ponty, 1945/1962/2006, 5.

[252]Le Corbusier, 1970, 31.

[253]"The same room can be made to give very different spatial impressions by the simple expedient of changing the size and location of its openings. Moving a window from the middle of a wall to a corner will utterly transform the entire character of the room." Rasmussen, 1962, 187.

different qualities of the materials, providing a 'plural experience.'[254] It has to be mentioned that utilization of light in the recent years breathes new life into this plural experience, which is mostly experimented by Steven Holl, Peter Zumthor, and Tadao Ando.

Regarding light as his favorite material, Steven Holl asserts that different qualities of light 'intertwine' to define or redefine spaces:[255] "The perceptual spirit and metaphysical strength of architecture are driven by the quality of light and shadow shaped by solids and voids, by opacities, transparencies, and translucencies."[256] Also, he claims that these qualities can provide poetic harmony, which revives the experience: "An attention to phenomenal properties of the transformation of light

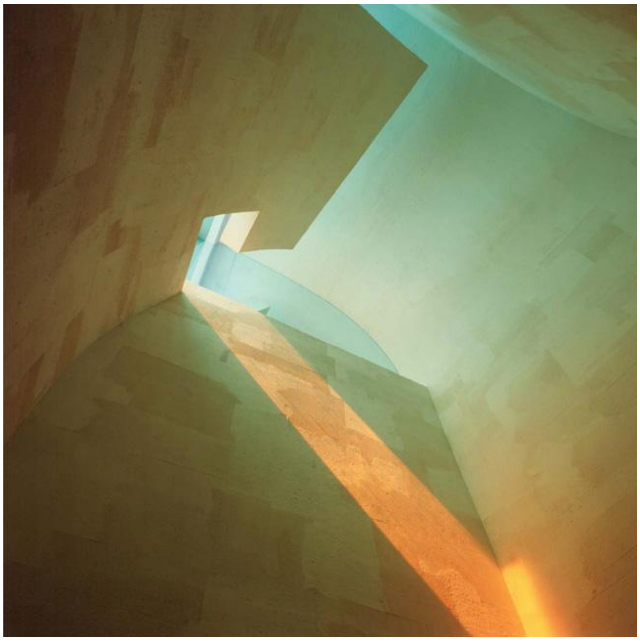

Figure 3.13 Chapel of St. Ignatius, Steven Holl Architects, Seattle, Washington, 1994-1997. Source: http://www.abbeville.com/interiors.asp?ISBN=0789208806&CaptionNumber=02 (accessed August 26, 2016).

[254]"Light and shadow give volumes, spaces and surfaces their character and expressive power, and they reveal shapes, weight, hardness, texture, moistness, smoothness and temperature of materials." McCarter and Pallasmaa, 2012, 151.

[255]Steven Holl, "Idea, Phenomenon and Material" in *The State of Architecture at the Beginning of the 21st Century,* 2003, quoted in Shirazi, 2014, 105.

[256]Steven Holl, "Questions of Perception: Phenomenology of Architecture", in *Questions of Perception: Phenomenology of Architecture,* edited by Alberto Pérez-Gómez, Juhani Pallasmaa and Steven Holl (San Francisco: William Stout Publishers, 2006), 63.

through material can present poetic tools for making spaces of exhilarating perceptions. Refraction phenomena produce a particular magic in architecture that is adjacent to or incorporates water."[257] What is more, he gives emphasis to daylight and its ability to organize the buildings together with the cities: "Natural light, with its ethereal variety of change, fundamentally orchestrates the intensities of architecture and cities. What the eyes see and the senses feel in questions of architecture are formed according to conditions of light and shadow."[258] In addition to Holl, how daylight in the buildings can have this poetic harmony is described as "spiritual quality" by Peter Zumthor below:

> Thinking about daylight and artificial light I have to admit that daylight, the light on things, is so moving to me that I feel it almost as a spiritual quality. When the sun comes up in the morning – which I always find so marvelous, absolutely fantastic the way it comes back every morning – and casts its light on things, it doesn't feel as if it quite belongs in this world.[259]

Figure 3.14 Church of the Light, Tadao Ando, Osaka, Japan, 1989.
Source: http://openbuildings.com/buildings/church-of-the-light-profile-2976#!buildings-media/0 (accessed August 26, 2016).

[257]Holl, 2006, 83.

[258]Ibid, 63.

[259]Peter Zumthor, *Atmospheres: architectural environments, surrounding objects* (Basel: Birkhäuser – Publishers for Architecture, 2006), 61.

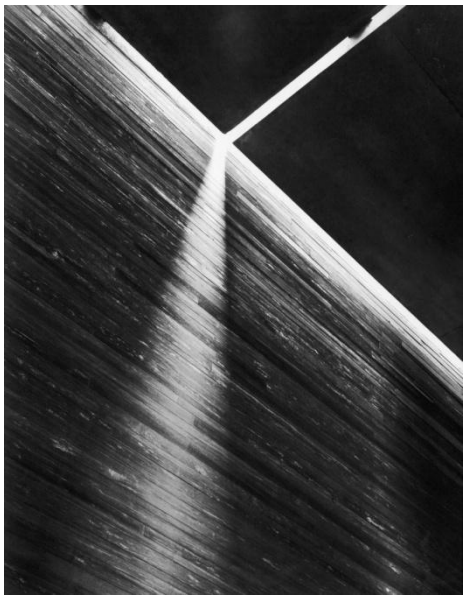

Figure 3.15 Therme Vals, Peter Zumthor, Graübünden, Switzerland, 1996. Source:https://openhousebcn.files.wordpress.com/2011/12/1180_27202817640.jpg (accessed August 26, 2016).

This spiritual quality can also be felt by tranquility, which is regarded as the most essential auditory experience created by the building.[260] As a matter of fact, the first thing comes to mind may not be tranquility when speaking about the auditory experience, but rather, the 'sound' heard. (Figure 3.16). In this regard, it is argued that a space can be understood and experienced through its acoustical characteristics.[261]

Acoustics, indeed, is a huge topic by itself, which is beyond the boundaries of this thesis. But still, it has to be mentioned that the shape of the space, the materials used, and the objects located can change the experience of a space in terms of acoustics.[262]

The comparison of Pallasmaa exemplifies this argument: "One can also recall the acoustic harshness of an uninhabited and unfurnished house as compared to the affability of a lived home, in which sound is refracted and softened by the numerous

[260]Pallasmaa, 1996/ 2007, 51.

[261]Pallasmaa, 1996/2007, 49; Zumthor, 2006, 29.

[262]It is related to reverberation time of the space. Spaces having long reverberation time, such as concert halls, provide a rich musical experience for the audience. Rasmussen, 1962, 228-230.

surfaces of objects of personal life."[263] [264] Similarly, the acoustical difference is usually experienced in the bathroom as "a man tends to whistle or sing when he enters the bathroom in the morning. Though the room is small in volume, its tiled floor and walls, porcelain basin and water-filled tub, all reflect sound and reinforce certain tones so that he is stimulated by the resonance of his voice and imagines himself a new Caruso[265]."[266] Making an analogy between the spaces and instruments, Peter Zumthor also expresses the acoustical difference of the spaces caused by the materials:

> Listen! Interiors are like large instruments, collecting sound, amplifying it, transmitting it elsewhere. That has to do with the shape peculiar to each room and with the surfaces of the materials they contain, and the way those materials have been applied. Take a

Figure 3.16 Hearing, Jan Brueghel the Elder and Peter Paul Rubens, 1617-18.
Source: https://en.wikipedia.org/wiki/File:Jan_Brueghel_I_%26_Peter_Paul_Rubens_-_Hearing_(Museo_del_Prado).jpg (accessed June 24, 2016).

[263]Pallasmaa, 1996/2007, 50.

[264]I have to admit that when I play cello in the basement floor, which have very few objects, I truly experience the difference that 'acoustics' makes. The sound echoes astoundingly, making me feel as if I am playing in Üçlü Amfi or in Faculty of Architecture building in Metu.

[265]Rasmussen refers to Italian tenor Enrico Caruso.

[266]Rasmussen, 1962, 236.

> wonderful spruce floor like the top of a violin and lay it across wood. Or again: stick it to a concrete slab. Do you notice the difference in sound? Of course.[267]

Additionally, the sound has a potential to direct the body by collaborating with movement. In other words, when the body 'follows' the sound echoing in the building, it can reach to the source. Yet, one needs to experience the sound without knowing where it comes from so that it can feel the mystery provided by the unknown source.

It is also argued that sound incorporates and pours into the hearer.[268] Regarding sound as the unifying sense, Walter Ong states that when he hears, he gathers sound from everywhere at once, making him feel at the center: "I am at the center of my auditory world, which envelops me, establishing me at a kind of core of sensation and existence."[269] Besides, sound creates a sense of connection and solidarity.[270] The interaction of the body and the building is explicitly felt by means of hearing when the 'echo' of the building is concerned. Considering this, Pallasmaa states that although a building does not respond to the gazes, it returns the sounds back to the ears.[271] It seems as if the building gives answers like a faithful friend of the lonely. Besides, by stretching the imagination, this faithful friend arouses feelings and even has the potential to bring the ocean inside the room.[272]

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[267]Zumthor, 2006, 29.

[268]Walter Ong, quoted in Kim Chow-Morris, "Rhythm of the Streets: Sounding the Structures of the City", in *Resonance: Essays on the Intersection of Music and Architecture*, edited by Mikesch W. Muecke& Miriam S. Zach (USA: Culicidae Architectural Press, 2007), 148.

[269]Ibid.

[270]Juhani Pallasmaa, "An Architecture of the Seven Senses" in *Questions of Perception: Phenomenology of Architecture,* Steven Holl, Juhani Pallasmaa & Alberto Pérez-Gómez (San Francisco: William Stout Publishers, 2006), 31.

[271]Pallasmaa, 1996/2007, 49.

[272]One day, a friend of mine asked me the reason why she heard the sound of the ocean inside of her office in the Department of Physics, Metu. There is no running water, no sea, and even no pond around the building. It seems like the sound comes from the pipes passing through her office. Although the pipe is situated there without any conscious effort, it makes her evoke the idea of ocean.

Figure 3.17 Smell, Jan Brueghel the Elder and Peter Paul Rubens, 1617-18.
Source: https://en.wikipedia.org/wiki/File:Jan_Brueghel_I_%26_Peter_Paul_Rubens_-_Smell_(Museo_del_Prado).jpg (accessed June 24, 2016).

If "to see is to have colours or lights" [273] and "to hear is to have sounds"[274], then, to smell should be to have scents. (Figure 3.17). Although it is usually not realized, the sense of smell also has an impact upon experiencing a space.[275] It is regarded as a chemical sense since it detects the chemicals in the environment.[276] As the description of Guy de Maupassant exemplifies, it is generally associated with nature:

> On leaving the convent (of Palermo), one enters the gardens where one can look upon the whole valley full of blossoming orange trees. A continuous breeze rises from the perfumed forest, a breeze that enraptures the mind and disturbs the senses. The vague poetical craving that forever haunts the soul, prowling about, maddening and unattainable, here seems on the point of being satisfied. This odor surrounds one, mingling the refined sensation of perfumes with the

[273]Merleau-Ponty, 1945/1962/2006, 5.

[274]Ibid.

[275]Rebecca Ruth Watford, "Architectural Space: In Search of Sensory Balance for Contemporary Spaces" (phd thesis, California Institute of Integral Studies, 2013), 72.

[276]Gloria Rodriguez-Gil, *The Sense of Smell: A Powerful Sense*, Spring 2004, http://www.tsbvi.edu/seehear/summer05/smell.htm (accessed August 25, 2016).

> artistic joys of the mind, throws you for a few seconds into a well-being of mind and body that is almost happiness.[277]

Besides, the materials used, the activities held or the objects put in the buildings give off scent.[278] Regarding this matter, Kengo Kuma mentions its importance in Japanese architecture: "Smell has been particularly potent in traditional Japanese architecture – the smell of tatami or wood lingers in the memory – and people have chosen particular woods for their aroma rather than their appearance. […] The most popular wood was probably hinoki (Japanese cypress) – the smoke from hinoki is very special – but my own favourite is cedar. An authentic tatami mat also has a good smell."[279] Indeed, experiencing a space by its smell can be exemplified with Kengo Kuma's installation. (Figure 3.18). For the Sensing Spaces exhibition organized by Royal

Figure 3.18 Pavilion of Incense, Kengo Kuma, 2014.
Source: http://www.dezeen.com/2014/01/21/sensing-spaces-exhibition-royal-academy/ (accessed August 26, 2016).

[277]Guy de Maupassant, *The Wandering Life, 1903, quoted in Sense of Smell – Smell and Architecture: What is the Connection*, lavilledessens.net/textes/01/Sense_of_Smell.doc. (accessed August 14, 2016).

[278]Ruth Watford, 2013, 72.

[279]Kengo Kuma also mentions a ceremony, entitled Kodo (Way of Incense), which is related to sensing smells: "The ceremony involves bringing in five or six different incenses, each presented in a censer or burner. Then it becomes a kind of game, with the participants guessing the names of the increases. For the master, the selection is related to a story; he creates the story and then chooses the aromas to go with it. The participants' comments are recorded by the master to produce a document of the total experience." Kengo Kuma, *Sensing Spaces: Architecture Reimagined*, edited by Kate Goodwin (London: Royal Academy of Arts, 2014), 65-69.

Academy, Kengo Kuma designs an installation entitled 'Pavilion of Incense', which consists of two pavilions filled with scent by using whittled bamboo sticks.[280] While the bigger pavilion has the smell of hinoki, a kind of Japanese cedar mostly used in construction, the smaller pavilion is filled with the smell of tatami, the traditional straw mats used as floor covering in many Japanese houses.[281]

Additionally, it has to be mentioned that smell is usually associated with memory. Pallasmaa states that smell is often the most persistent memory of any space. Considering this, Pallasmaa's descriptions reflect the unique scents of each space as well as the feelings and memories evoked by these smells:

> What a delight to move from one realm of odor to the next, through the narrow streets of an old town! The scent sphere of a candy store makes one think of the innocence and curiosity of childhood; the dense smell of a shoemaker's workshop makes one imagine horses, saddles, and harness straps and the excitement of riding; the fragrance of a bread shop projects images of health, sustenance and physical strength, whereas the perfume of a pastry shop makes one think of bourgeois felicity. Fishing towns are especially memorable because of the fusion of smells of the sea and of the land; the powerful smell of seaweed makes one sense the depth and weight of the sea, and it turns any prosaic harbor town into the image of the lost Atlantis.[282]

It also needs an emphasis that the sense of smell directs the body to move from or towards the source of smell due to the chemicals in the environment. Put it differently, owing to the inviting smell of freshly baked breads, body finds itself in the bakery. By this means, it is comprehensible that it collaborates with movement as well as the sense of taste.

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[280]Kengo Kuma, 2014, 71.

[281]Ibid, 72; *Sensing Spaces exhibition opens at the Royal Academy*, January 21, 2014, http://www.dezeen.com/2014/01/21/sensing-spaces-exhibition-royal-academy/ (accessed August 14, 2016).

[282]Pallasmaa, 1996/2007, 54-55.

Figure 3.19 Taste, Jan Brueghel the Elder and Peter Paul Rubens, 1618.
Source: https://en.wikipedia.org/wiki/File:Jan_Brueghel_I_%26_Peter_Paul_Rubens_-_Taste_(Museo_del_Prado).jpg (accessed June 24, 2016).

Like the sense of smell, the sense of taste is also a chemical sense.[283] (Figure 3.19). When the sense of taste is considered in architectural context, it is usually the tale of 'Hansel and Gretel' that comes to mind. In the tale 'Hansel and Gretel', Hansel and Gretel follow a white bird in the forest and they come across a house. As the tale tells:

> […] the house was made of bread, and the roof was made of cake and the windows of sparkling sugar. "Let's eat," said Hansel, "and the Lord bless our food. I'll take a piece of the roof. You, Gretel, had better take some of the window; it's sweet." Hansel reached up and broke off a piece of a bit of the roof to see how it tasted, and Gretel pressed against the windowpanes and nibbled at them.[284] (Figure 3.20).

[283]Gloria Rodriguez-Gil, *The Sense of Smell: A Powerful Sense*, Spring 2004, http://www.tsbvi.edu/seehear/summer05/smell.htm (accessed August 25, 2016).

[284]Jacob Grimm and Wilhelm Grimm, "Hansel and Gretel", in *Grimms' Tales for Young and Old: The Complete Stories*, translated by Ralph Manheim (1819; republished, New York: Anchor Books, 1977), 59.

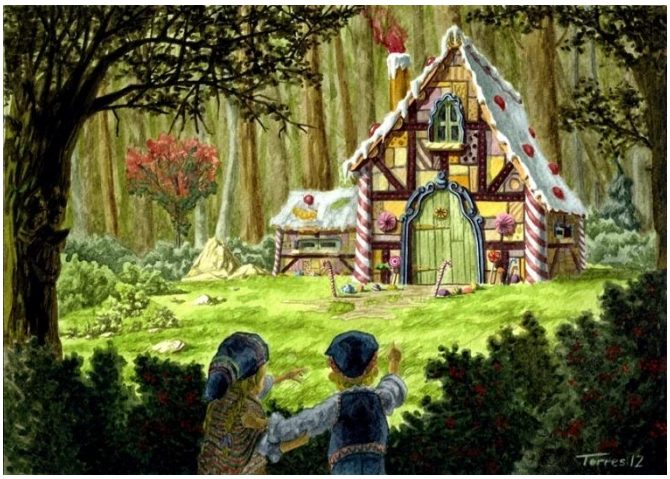

Figure 3.20 Hansel and Gratel with the house.
Source: http://millvalleylibrary.net/kids/wp-content/uploads/2015/12/hansel___gretel_by_toku84-d5f52he.jpg (accessed August 24, 2016).

If the body is not in the tale of Hansel and Gretel, it may be extraordinary to experience architecture by tasting. Yet, the American pavilion of Edward Ruscha entitled 'Chocolate Room' may have the potential to provide this experience. For the 35th Venice Biennale in 1970, the American artist Edward Ruscha created a room out of 360 shingle-like sheets of paper silk-screened with chocolate,[285] which smelled like a chocolate factory.[286] (Figure 3.21).

Figure 3.21 Chocolate Room, American Pavilion, Edward Ruscha.
Source: http://architizer.com/blog/the-architecture-of-perception/ (accessed August 13, 2016).

[285]*Collection: Moca's First Thirty Years - Edward Ruscha*, http://ww.moca-la.com/pc/viewArtWork.php?id=66. (accessed August 13. 2016).

[286]Jacqueline Trescott, *Ed Ruscha Chosen for Biennale*, http://www.washingtonpost.com/wp-dyn/articles/A10820-2004Oct29.html. (accessed August 13. 2016).

Apart from this example, it is argued that certain colors and materials evoke oral sensations.[287] Related to this argument, the words of John Ruskin can be mentioned: "[…] there is the strong instinct in me which I cannot analyse to draw and describe the things I love […] I should like to draw all St. Mark's, and this Verona stone by stone, to eat it all up into my mind, touch by touch."[288] Besides, the experience of Pallasmaa also exemplifies this issue: "Many years ago when visiting the DL James Residence in Carmel, California, designed by Charles and Henry Greene, I felt compelled to kneel and touch the delicately shining white marble threshold of the front door with my tongue."[289]

Figure 3.22 Touch, Jan Brueghel the Elder and Peter Paul Rubens, 1618.
Source: https://en.wikipedia.org/wiki/File:Jan_Brueghel_Touch_Prado.jpg (accessed June 24, 2016).

Lastly, the sense of touch needs to be considered. Also known as the tactile or haptic sense, the sense of touch includes the whole body.[290] As all the senses are the extensions of the sense of touch,[291] it is regarded as the mother of the senses.[292]

[287]Pallasmaa, 1996/2007, 59.

[288]John Ruskin, quoted in Joan Evans, *John Ruskin* (New York: Haskell House Publishers, 1970), 183.

[289]Pallasmaa, 1996/2007, 59.

[290]Bloomer and Moore, 1977, 35.

[291]Pallasmaa, 1996/2007, 10; Related to this, Aristotle mentions that without touch it is not possible to have any other senses, Aristotle, *De Anima*, quoted in Bloomer and Moore, 1977, 140.

[292]"[The skin] is the oldest and the most sensitive of our organs, our first medium of communication, and our most efficient protector […] Touch is the parent of our eyes, ears, nose, and mouth. It is the

Incorporating the sensations pressure, warmth, cold, pain, and kinesthetics, the sense of touch provides a physical 'contact' with the environment.[293] Through this contact, the sense of touch informs the body about the texture, weight, density, shape, and/or temperature of the matter.[294] (Figure 3.23). The contact provided by the sense of touch is emphasized by Bloomer and Moore as so: "No other sense deals as directly with the three-dimensional world or similarly carries with it the possibility of altering the environment in the process of perceiving it; that is to say, no other sense engages feeling and doing simultaneously."[295] Besides, the contact is described by Pallasmaa in a poetical manner:

> "It is pleasurable to press a door handle shining from the thousands of hands that have entered the door before us; the clean shimmer of ageless wear has turned into an image of welcome and hospitality. The door handle is the handshake of the building. The tactile sense

Figure 3.23 Through the contact, the sense of touch informs the body about the texture. 800-year-old church in Norway, coated with tar from peat bogs.
Source: Steven Holl, *Parallax* (New York: Princeton Architectural Press, 2000), 69.

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sense, which became differentiated into the others, a fact that seems to be recognized in the age-old evaluation of touch as 'the mother of the senses'." Ashley Montagu, *Touching: The Human Significance of the Skin*, 1986, quoted in Pallasmaa, 1996/2007, 11.

[293]Bloomer and Moore, 1977, 35.

[294]Pallasmaa, 1996/ 2007, 56; Ruth Watford, 2013, 65.

[295]Bloomer and Moore, 1977, 35.

> connects us with the time and tradition: through impressions of touch we shake the hands of countless generations. A pebble polished by waves is pleasurable to the hand, not only because of its soothing shape, but because it expresses the slow process of its formation; a perfect pebble on the palm materializes duration, it is time turned into shape. [296]

Additionally, Kenneth Frampton lays weight on the sense of touch, asserting that it is related to tectonics[297]:

> [The tactile sense's] capacity to arouse the impulse to touch returns the architect to the poetics of construction and to the erection of works in which the tectonic value of each component depends upon the density of its objecthood. The tactile and the tectonic jointly have the capacity to transcend the mere appearance of the technical in much the same way as the place-form has the potential to withstand the relentless onslaught of global modernization.[298]

After handling the five senses, the 'polyphony' of the senses needs to be emphasized. As it can be inferred from the analyses, each sense has its own quality. Yet, these qualities are able to carry meanings when they are connected to each other.[299] John

[296]Pallasmaa, 1996/2007, 57-58.

[297]Regarding as the poetics of construction, Kenneth Frampton lays weight on the tectonics. According to Frampton, the tectonic is able to synthesize both the technological and representational characteristics of a building in a single form. Kenneth Frampton, "The Case for the Tectonic as Commemorative Form" in *Technology, Place and Architecture,* 1998, quoted in Shirazi, 2014, 92;

In addition to Frampton, it is worth to mention how Demetri Porphyrios describes it: "The concern of tectonics is threefold. First, the finite nature and formal properties of constructional materials, be those timber, brick, stone, steel, etc. Second, the procedure of joining which is the way that elements of construction are put together. Third, the visual statics of form that is the way by which the eye is satisfied about stability, unity and balance and their variations or opposites." Demetri Porphyrios, "From Techne to Tectonics", in *What is Architecture?,* 2002, quoted in Shirazi, 2014, 93.

[298]Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in *Labour, Work and Architecture,* 2002, quoted in Shirazi, 2014, 91.

[299]Dewey, 1934/1958, 120.

Dewey underlines that the enjoyment can be possible with this 'connection' of the senses as follows:

> But it will be noted that "colors, scents, taste and touch" are not isolated. The enjoyment is of the color, feel, and scent of *objects:* blades of grass, sky, sunlight and water, birds. The sight, smell, and touch immediately appealed to are means through which the boy's entire being revealed in acute perception of the qualities of the world in which he lived.[300]

The fusion, the connection, the polyphony of the senses is mostly sensed while experiencing food and drink.[301] While tasting cheese, for instance, the color, the texture, the scent and the taste intertwine into each other. In some occasions, the sense of hearing get involved into this experience either when the sound during eating is taken into account. (Figure 3.24).

Figure 3.24 Food experience is multi-sensory.
Source: http://wildkitchen.ie/pop-up-food-experience/ (accessed August 26, 2016).

[300]Dewey, 1934/1958, 125.

[301]"Cooking is probably the most multi-sensual art. I try to stimulate all the senses." Adrià Ferran, quoted in Charles Spence, *The Multisensory Perception of Flavour*, https://thepsychologist.bps.org.uk/volume-23/edition-9/multisensory-perception-flavour. (accessed June 27, 2016).

The fusion of the senses can also be experienced in architecture. The necessity of this synergy in experiencing architecture, indeed, is emphasized by many architectural theorists and architects.[302] Considering this, Juhani Pallasmaa asserts that each sense gets involved equally for a touching experience of architecture[303]: "It is evident that 'life-enhancing' architecture has to address all the senses simultaneously and fuse our image of self with our experience of the world."[304] He exemplifies this 'life-enhancing' architecture with Frank Lloyd Wright's Falling Water, which "weaves the surrounding forest, the volumes, surfaces, textures and colours of the house, and even the smells of the forest and the sounds of the river, into a uniquely full experience."[305] (Figure 3.25).

Besides, the opinions of Alberto Pérez-Gómez support the argument of the unity of the senses: "The most significant architecture is not necessarily photogenic. In fact, often the opposite is true. Its meanings include sound (and eloquent silence), the

Figure 3.25 Falling Water, Frank Lloyd Wright, Mill Run, Pennsylvania, 1936-1939.
Source: http://www.designrulz.com/architecture/2012/10/fallingwater-house-by-frank-lloyd-wright/ (accessed August 26, 2016).

[302]Pallasmaa, 1996/2007, 11; Zumthor, 1998/2006, 66; Ando, 2002; Holl, 2000, 68; Pérez-Gómez, 2011, 575; Frampton, 2002.

[303]Pallasmaa, 1996/2007, 41.

[304]Ibid, 11.

[305]Ibid, 44.

tactility of materials, smell, and the sense of humidity, among infinite other factors that appear through the motility of embodied perception and are given *across* the senses."[306]

Tadao Ando also regards architecture as the fusion of the senses: "A space is never about one thing. It is a place for many senses: sight, sound, touch, and the uncountable things that happen in between."[307] In addition to Ando, Peter Zumthor states that to experience architecture is to touch, see, hear and smell the architecture.[308] What is more, he lays stress on the relationship between the senses and materials: "Sense emerges when I succeed in bringing out the specific meanings of certain materials in my buildings, meanings that can only be perceived in just this way in this one building."[309] In a similar vein, Steven Holl underlines the 'equality' of the senses in experiencing architecture.[310] Like Zumthor, he underlines the fusion of the senses emerged from the materials: "The texture of a silk drape, the sharp corners of cut steel, the mottled shade and shadow of rough sprayed plaster or the sound of a spoon striking a concave wooden bowl, reveal an authentic essence which stimulates the senses."[311]

Lastly, Kenneth Frampton's insights regarding the subject are worth considering:

> One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the

[306]Alberto Pérez-Gómez, "Architecture and the Body", in *Art and the Senses*, edited by Francesca Bacci & David Melcher, (United Sates: Oxford University Press, 2011), 575.

[307]Tadao Ando, *Seven Interviews with Tadao Ando*, 2002, quoted in Shirazi, 2014, 124.

[308]Zumthor, 1998/2006, 66.

[309]Zumthor, 1998/2006, 10. In architecture it is mostly the materials that cause these sensations and evoking the senses. Considering this Zumthor mentions that he is impressed by the way Joseph Beuys and some of the artists of the Arte Povera Group use materials in their works as they release the 'essence' of the materials. He, himself tries to use materials in that way, prioritizing the tangibility, smell, and acoustic qualities of the materials so that they can create a poetic quality.

[310]Steven Holl, "Thin Ice", in *The Eyes of the Skin: Architecture and the Senses*, written by Juhani Pallasmaa (1996; republished, Great Britain: Wiley-Academy, 2007), 7.

[311]Holl, 2000, 68; Holl, 2006, 94.

> almost palpable presence of masonry as the body senses its own confinement the momentum of an induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own football.[312]

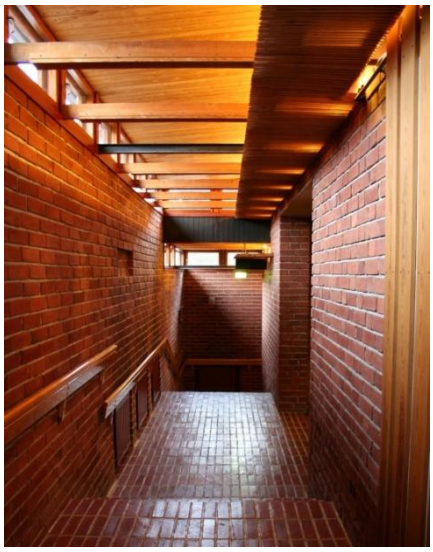
His depiction of Säynätsalo Town Hall exemplifies both his insights and the multi-sensory experience of the building:

> From entry to council chamber, the subject encounters a sequence of contrasting tactile experiences. Thus, from the stereotomic mass and relative darkness of the entry, where the feeling of enclosure is augmented by the tactility of the brick treads, one enters into the bright light of the council chamber, the timber-lined roof of which is carried on fanlike, wooden trusses that splay upward to support concealed rafters above a boarded ceiling. The sense of arrival occasioned by this tectonic display is reinforced by various nonretinal sensations, from the smell of polished wood to the floor flexing under one's weight

Figure 3.26 Säynätsalo Town Hall, Alvar Aalto, Säynätsalo, Finland, 1949-1951.
Source: http://www.architravel.com/architravel/building/saynatsalo-town-hall/
(accessed August 26, 2016).

[312]Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in *Labour, Work and Architecture,* 2002, quoted in Shirazi, 2014, 90.

together with the general destabilization of the body as one enters onto a highly polished surface.[313] (Figure 3.26, Figure 3.27, Figure 3.28).



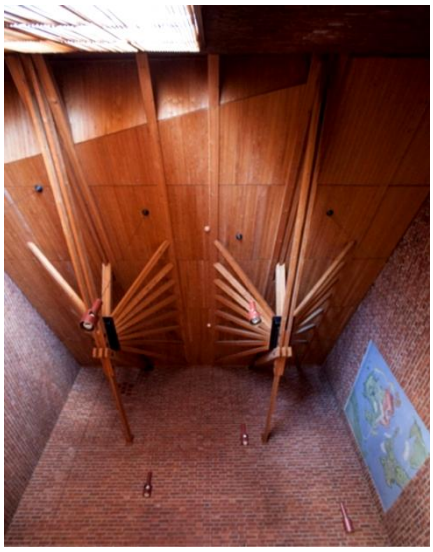


Figure 3.27 The interior of Säynätsalo Town Hall.
Source: http://openbuildings.com/buildings/saynatsalo-town-hall-profile-2975/media?group=image#!buildings-media/6 (accessed August 25, 2016).

Figure 3.28 Wood trusses in Säynätsalo Town Hall
Source: https://natchard.files.wordpress.com/2014/01/img_8598.jpg (accessed August 25, 2016).

3.4.3. Memory

"[…] thanks to the house,
a great many of our memories are housed."
– Gaston Bachelard[314]

Defined as the dialogue with the 'experienced', memories have an important role in architectural experience.[315] It is usually the pictures, scenes, or photographs that make

[313]Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, 1995, quoted in Shirazi, 2014, 94-95.

[314]Gaston Bachelard, *The Poetics of Space*, translated by Maria Jolas (1958; repubslihed, New York: The Orion Press, 1964), 8.

[315]Pallasmaa, 1996/ 2007, 72.

a connection between the prior experiences and remind these prior experiences as 'images' in the brain. Yet, memories are not composed of images only. They involve the whole senses as well as the bodily movements.[316] In other words, a sound, a smell, or a movement can remind the memory of the related experience.

Regarding this issue, how the sense of touch and smell emerge from the memories is exemplified by Pallasma: "I cannot remember the appearance of the door to my grandfather's farmhouse in my early childhood, but I do remember the resistance of its weight and the patina of its wood surface scarred by decades of use, and I recall especially vividly the scent of home that hit my face as an invisible wall behind the door."[317] Similarly, Gaston Bachelard depicts the odor of raisins arising from his memories: "I alone, in my memories of another century, can open the deep cupboard that still retains for me alone that unique odor, the odor of raisins drying on a wicker tray. The odor of raisins! It is an odor that is beyond description, one that it takes a lot of imagination to smell."[318] Bachelard regards this smell as the signature of 'intimacy' that springs owing to the memories. Feeling of intimacy can also spring by means of the familiar sounds of childhood. The words of Peter Zumthor exemplify how the sounds lingered in his memory revive and makes film feel 'at home':

> The sounds we associate with certain rooms: speaking personally, what always comes first to my mind are the sounds when I was a boy, the noises my mother made in the kitchen. They made me feel happy. If I was in the front room I always knew my mother was at home because I could hear her banging about with pots and pans and what have you. […] There are buildings that have wonderful sounds, telling

[316]Edward S. Casey, *Remembering: A Phenomenological Study*, 2000, quoted in Pallasmaa, 1996/ 2007, 63; McCarter and Pallasmaa, 2012, 331; In her paper, Christina Bodin Danielsson analyses how childhood experience of architecture has impact on the individual and his/her later architectural experiences in terms of both phenomenological and neuroscience approaches. Christina Bodin Danielsson, "Experiencing Architecture – Exploring the Soul of the Eye", paper presented at ARCC 2011 Spring Architectural Research Conference (Detroit, USA, April 2011), http://www.arcc-journal.org/index.php/repository/article/view/321. (accessed August 9, 2016).

[317]Pallasmaa, 1996/ 2007, 54.

[318]Bachelard, 1958/1964, 13.

> me I can feel at home, I'm not alone. I suppose I just can't get rid of that image of my mother, and actually I don't want to.[319]

When the experience is 'plural' under favor of the collaboration of the senses, the memory of the experience becomes more vivacious. In other words, the emotionally arousing experiences are remembered especially well.[320] This argument can be supported by the example of John Eberhard: "[…] an architectural experience of e.g. the Notre Dame Cathedral in Paris is more likely to be remembered by you if Bach is played from the great organ the first you enter it than if no music is being played."[321]

In a similar manner, the memories of Zumthor below are more detailed and clearer owing to the collaboration of the senses:

> Sometimes I can almost feel a particular door handle in my hand, a piece of metal shaped like the back of a spoon. I used to take hold of it when I went into my aunt's garden. That door handle still seems to me like a special sign of entry into a world of different moods and smells. I remember the sound of the gravel under my feet, the soft gleam of the waxed oak staircase, I can hear the heavy front door closing behind me as I walk along the dark corridor and enter the kitchen, the only really brightly lit room in the house.
>
> Looking back, it seems as if this was the only room in the house in which the ceiling did not disappear into twilight; the small hexagonal tiles of the floor; dark red and fitted so tightly together that the cracks between them were almost imperceptible, were hard and unyielding under my feet, and a smell of oil paint issued from the kitchen cupboard.[322]

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[319]Zumthor, 2006, 29.

[320]Bodin Danielsson, 2011, 99.

[321]John P. Eberhard, *Brain Landscape – The Coexistence of Neuroscience and Architecture*, 2009, mentioned in Bodin Danielsson, 2011, 99.

[322]Zumthor, 1998/2006, 7.

From these examples, one might infer that the memory is the 'end product' of the experience. Nevertheless, it is claimed that memory is actually the "extension of the experience"[323] as the body can possibly 're-experience' the building through memories. Memory as the 'extension of experience' can also be inferred by the statement of Tadao Ando: "The physical reality ends when you step outside of the architecture. After that it depends on whether you can keep that experience in your memory."[324] Therefore, 're-experience' of the building depends on the vivaciousness of the memory and vivaciousness of the memory depends on the 'plural experience' of the building.

As the memories are re-experienced, they "etch into feelings"[325] and affect the present experience:[326]

> […] we do develop memories of an inside world that include a panorama of experiences taken from the environment and etched into the "feeling" of our identity over a lifetime of personal encounters with the world. We populate our inside world with the people, places, and events that we "felt at one time in the outside world, and we associate those events with the feelings themselves. The centerplace of the house, like the body, accumulates memories that may have the characteristics of feelings rather than data. Rituals over time leave their impression on the walls and forms of the interior and endow the rooms with artifacts which give us access to previous experiences.[327]

By this means, it is possible to conclude that memories enrich and deepen the existing experiences just as the books read, merging with the opinions, enrich and deepen the writings.

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[323]Bloomer and Moore, 1977, x.

[324]Tadao Ando, "Interview with Tadao Ando", in *Shaking the Foundations: Japanese Architecture in Dialogue,* 1999, quoted in Shirazi, 2014, 123.

[325]Bloomer and Moore, 1977, 49-50.

[326]Ruth Watford, 2013, 57.

[327]Bloomer and Moore, 1977, 49-50.

3.4.4. Time

> "What then is time? If no one asks me, I know; if I want to explain it to a questioner, I do not know.. We measure times. But how can we measure what does not exist? The past is no longer, the future is not yet. And what of the present? The present has not duration…In order that we may compare a short and a long syllable, both must have died away. Thus I do not measure the syllabus themselves, but the images of the two tones in my memory…Thus when I measure time, I measure impressions, modifications of consciousness."
>
> – Saint Augustin[328]

Throughout the ages, time has been measured with sun clocks, water clocks, the Tower of the Winds, a clock of wheels, and an atomic clock.[329] In this respect, it may not be wrong to assert that time does not have a speficic meaning or measure as it has a diverse range of understandings and scales.[330] Out of these different scales of time, 'diurnal time', 'seasonal time', and 'duration' are handled in order to reveal time's importance in a plural architectural experience.

As it is understood from its name, 'diurnal time' refers to the change of time around-the-clock. "The glowing light on sunrise, an aerial blast of light at noon, or an orange wash at sunset"[331] are all related to the diurnal time, which leads to a variety of experiences of the same place. What is more, owing to the diurnal time, one witnesses the movement of light on the floor or on the wall with a change of shape. While this

[328]Saint Agustin, quoted in Holl, 2006, 63.

[329]Steven Holl, "Time" in *Color, Light, Time*, edited by Steven Holl, Jordi Safont-Tria, and Sanfond Kwinter (Zurich**:** Lars Müller Publishers, 2012), 103.

[330]McCarter and Pallasmaa list the scales of time as cosmic time, geological time, evolutionary time, cultural time, human experiential time. McCarter and Pallasmaa, 2012, 45; Steven Holl defines seven times of architecture, which are diurnal time, seasonal time, linear time, local site time, duration of conception, experiential time and duration. Holl, 2012, 105.

[331]Holl, 2012, 105.

experience of play of light informs the body about ‘time’, it also becomes a source of pleasure.

Noticing a difference in the very same light during winter or summer is related to the ‘seasonal time’. Since the angle of light coming from the sun changes during the seasons, the experience of light quality also varies. Designing Knut Hamsun Center according to the calculations of the rays of sunlight,[332] Steven Holl states as so: “The darkness of wintertime in the far North, the lack of sunrise for weeks, presents a unique kind of spatial experience. The glowing horizon that occurs without the sun rising is reflected in the ground cover of snow.”[333]

In addition to light, color change of the environment also talks about the seasonal time. (Figure 3.29). As the plural experience has started on the way towards the building, the seasonal time manifests itself on the way covered with snow or a bunch of colorful leaves. The experience of walking on the ice field is rather different than walking on the same road with the smell of spring. Besides, those very cold times of winter can provide an intimate relation between the body and the building by making the body sit in front of the fireplace. A cup of cocoa will probably join to this restful experience of the winter time.

Figure 3.29 The seasonal time.
Source: http://imgur.com/gallery/g2ORiZi (accessed September 28, 2016).

[332]“Window opening were cut according to the movement of the sun through the building section.” Holl, 2012, 106; Knut Hamsun Centre by Steven Holl, http://www.dezeen.com/2009/08/07/knut-hamsun-centre-by-steven-holl/ (accessed September 28, 2016).

[333]Holl, 2012, 110.

Lastly, 'duration' in an architectural experience needs to be emphasized. It seems as if architectural experience cannot have duration. It is neither a performance seen in an opera house nor a song listened from a radio. How can an architectural experience have duration then? Although music listened or performance seen have their own durations, they can be understood 'in time'. In other words, when the music is listened repetitively, the motifs accompanying the main theme started to be understood as previously mentioned. Similarly, understanding the building needs this repetition throughout 'time', that is, the building demands time to understand it.[334] In relation to this, Renzo Piano draws a similar analogy between music and architecture in order to state that understanding architecture needs time. Referring to "Church on the Water" by Tadao Ando, Piano argues that the building reveals itself in small fragments, which are not perceived at once, but little by little in 'time':

> Like music, this building takes time to understand…Since the building is large, Tadao has cut it into fragments. Like music, beauty comes not only from the fragments but from their sequence…In this building, you immediately understand the fragments. You see a fragment of big volume, then the fragment of a great wall, then the fragment of circular slope, then the fragment of another volume. When connected, they become music.[335]

Being related to diurnal time and seasonal time, time to understand, experience, and perceive a building can expand to days, months and even years as Kate Goodwin remarks: "We encounter a building in its setting, we move through it, we feel it, we inhabit it, alone or with others. Appreciation of its particularity may take time,

[334]In fact, Rasmussen's opinions regarding rhythm in architecture give inspirations for these remarks. "Architecture itself has no time dimension, no movement, and therefore cannot be rhythmic in the same way as music and dancing are. But to experience architecture demands time; it also demands work – though mental, not physical, work. The person who hears music or watches dancing does none of the physical work himself but in perceiving the performance he experiences the rhythm of it as though it were in his own body. In much the same way you can experience architecture rhythmically – that is, by the process of re-creation already described." Rasmussen, 1962, 135.

[335]Renzo Piano, "Architecture and Poetry", *JA*, 1991, quoted in Shirazi, 2014, 120.

discerned over the course of a day or through the changing seasons."[336] It is as if getting to know somebody in time since it is not always the first impressions that matter, reminding the well-known quote of Audrey Hepburn: "the beauty of a woman only grows with passing years," which can be related to Alvar Aalto's statement: "It is not what a building looks like on its opening day, but what it is like thirty years later that matters."[337] Similarly, the dialogue between the fox and the little prince below emphasizes the time to understand:

> The fox became silent and gazed for a long time at the little prince.
>
> "Please – tame me!" he said.
>
> "Willingly," the little prince replied. "But I haven't got much time. I have friends to discover and a lot of things to understand."
>
> "One can only understand the things one tames," said the fox. "Men have no more time to understand anything. They buy ready-made things in the shops. But since there are no shops where you can buy friends, men no longer have any friends. If you want a friend, tame me!"
>
> "What should I do?" asked the little prince.
>
> "You must be very patient," replied the fox. "First you will sit down at a little distance from me, like that, in the grass. I shall watch you out of the corner of my eye, and you will say nothing. Words are a source of misunderstandings. But every day, you can sit a little closer to me…"[338]

From these lines, understanding and experiencing a building can be regarded as "taming a building", but one needs to be patient.

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[336]Kate Goodwin (curator), *Sensing Spaces: Architecture Reimagined* (London: Royal Academy of Arts, 2014), 36.

[337]Alvar Aalto, quoted in McCarter and Pallasmaa, 2012, 5.

[338]Saint-Exupéry, 1943/1995, 78-79.

CHAPTER 4

‘A BUILDING’S STORY-TELLING: EXPERIENCING METU FACULTY OF ARCHITECTURE IN TERMS OF ‘MOVEMENT’,’SENSATION’, AND ‘MEMORY’ IN ‘TIME’

4.1. *Prélude*

In December 2015, I entered an article competition, having a topic “Modern is beautiful”.[339] Growing up[340] in a modern building, that is METU Faculty of Architecture, I think modern has a pure beauty, so I defend the subject and write accordingly. Throughout the article, I did not mention the building in a single point,[341] but it seems like the whole article speaks about the METU Faculty of Architecture. I feel like here is the place where I can speak about it to my heart’s content.

Besides, narrating a ‘plural architectural experience’ is in need of the dwelling of the body in the building. In other words, a plural experience cannot be told just by looking at the photographs of the building as Steven Holl states: “In my opinion, the architectural criticisms that are written just by looking at the photographs of the buildings are totally untruthful, because in order to criticize, it is necessary to live that building.”[342] Therefore, this is one of my motivations for selecting this building.

The other motivation is merely to thank the building. Being proud of being one of its pupils, I feel myself responsible for its teachings. Thus, my insights evolving out of

[339]The article competition “Modern is beautiful” (Modern Güzeldir) was held by Mimarlar Derneği 1927.

[340]This word actually implies a mental growth.

[341]As it was a competition, I thought that mentioning METU Faculty of Architecture might reveal my identity as a METU student, which might be an unfair condition.

[342]*Boyut Çağdaş Dünya Mimarları Dizisi 2 – Steven Holl*, (İstanbul: Boyut Yayın Grubu, 2000), 17. (translated by the author).

my experiences can be regarded as a gratitude. My words may not be enough to describe it though.[343] I presume that there are many beautiful details went unnoticed. Yet, I try to narrate my own experiences, merging them with what I heard and read, to the best of my ability in order to both concretize the term 'plural architectural experience' and reveal the building's plurality. Before narrating this plural architectural experience, it is rather essential to mention both the context and the characteristics of the building.

4.2. METU Project

In 1956, Middle East Technical University was founded as Middle East High Institute of Technology with a purpose of forming a university as a society.[344] In accordance with this purpose, a campus plan was needed to be established; thus, an international architectural competition was organised in 1959. Turgut Cansever, one of the prominent Turkish architects of the time, won the competition, but his project was not constructed. Two years later, another competition was held and Altuğ Çinici and Behruz Çinici won in this instance.[345]

According to the jury report of the second competition, the project of the Çinici couple was found successful in terms of the utilization of the site and the elaboration of the given programme composed of the academic, residential, and recreational

[343]Although I mention the misunderstandings that can be caused by the photographs in the second chapter, I put photographs to assist my words. I am totally aware of the fact that the building is more beautiful than it is seen in the photographs, yet let the photographs cooperate with my words and be the 'initiator' of the experience for those who have not been to the building yet. At this point, I have to confess that before entering the university, I was always motivated by looking at the only photograph of the faculty with the colonnaded entrance. It seems like the 'triggering effect' of vision induced me to imagine.

[344]Güven Arif Sargın and Ayşen Savaş, "'A University is a society': an environmental history of the METU 'campus'", *The Journal of Architecture* 18, no.1 (2013): 79, http://www.tandfonline.com/doi/abs/10.1080/13602365.2012.751806 (accessed August 4, 2016). In this paper, Sargın and Savaş examine the formation of the university.

[345]Wojciech Niebrzydowski and Haluk Zelef, "Brutalism and Metu Department of Architecture Building in Ankara", *Architecture Civil Engineering Environment* 5, no.2 (2012): 24.

zones.[346] (Figure 4.1). Therefore, on the 15th October, 1961, the Çinici couple signed a contract, including the Campus Master Plan and the Faculty of Architecture to be the first complex of the campus.[347]

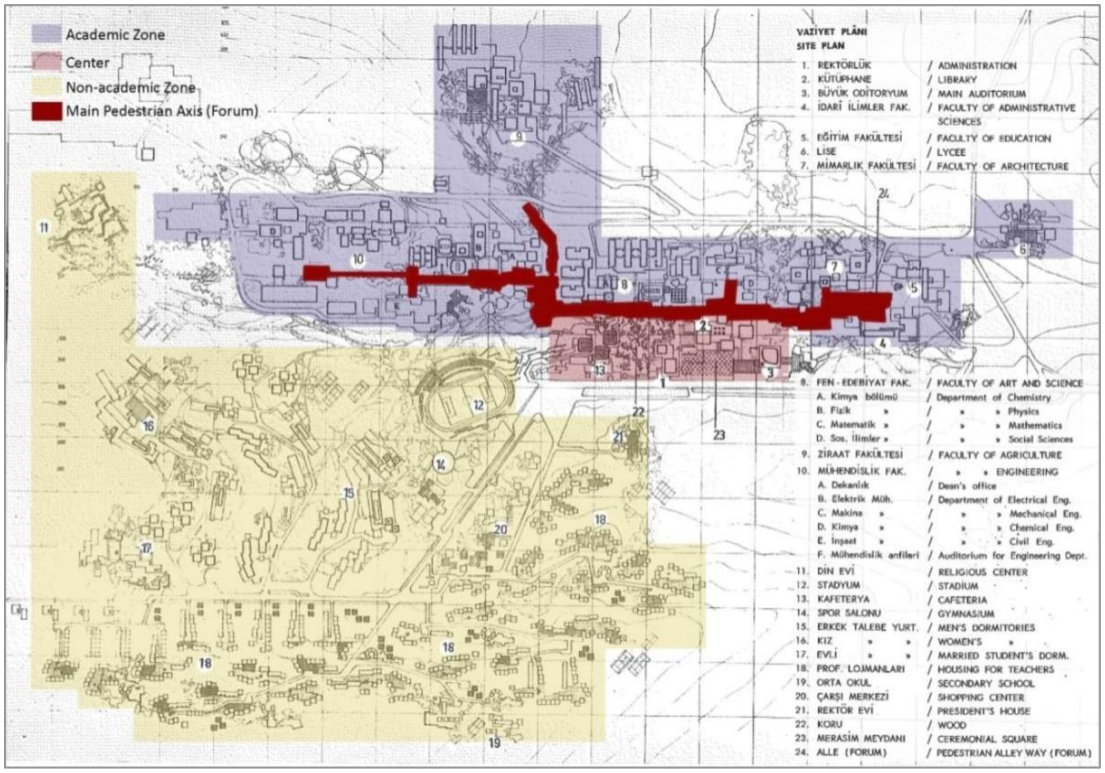

Figure 4.1 METU Campus Plan.
Source: Sıla Akman, "Conserving and Managing Modern Campus Heritage: "Alley" as the Spine of Metu Campus, Ankara" (Master's Thesis, METU, 2016), 33. (Edited by Sıla Akman).

At this point, the project site needs an emphasis. It was located in a barren prairie of 4500 hectares, which was planned to be a vast green area within the city.[348] This vast green area did not turn green in the dreams, but became real by afforestation and

[346]Sargın and Savaş, 2013, 95.

[347]Ibid.

[348]Ibid, 81.

landscaping of the site in half a century. [349] (Figure 4.2). On 3rd December, 1961, the first trees were planted and it has become a tradition to have an annual tree planting festival thereafter.[350] (Figure 4.3). By this means, the barren Anatolian prairie was transformed into an 'ideal landscape',[351] where the university has truely become a society. (Figure 4.4, Figure 4.5).

Figure 4.2 Afforestation of barren prairie, the 1960s.
Source: Güven Arif Sargın and Ayşen Savaş, "'A University is a society': an environmental history of the METU 'campus'", *The Journal of Architecture* 18, no.1 (2013): 96.

Figure 4.3 The first forest festival, students and the staff planting trees.
Source: Güven Arif Sargın and Ayşen Savaş, "'A University is a society': an environmental history of the METU 'campus'", *The Journal of Architecture* 18, no.1 (2013): 96.

As shown in the master plan (Figure 4.1), the academic zone of the METU project is developed in north-south direction around a pedestrian way called 'alley', which is regarded as the 'backbone' of the campus.[352] Excluding the vehicle transportation, the alley organizes the pedestrian network. It correlates with the buildings by means of courtyards, porticos and the water elements, which provides an intertwinement between the interier and the exterior.[353] (Figure 4.6, Figure 4.7). The vehicle transportation, on the other hand, is made possible by a ring road surrounding the buildings.

[349]Afforestation of barren prairie got Aga Khan Reward for Architecture in 1993-1995 cycle. http://www.akdn.org/architecture/project/re-forestation-programme-metu (accessed September 15, 2016).

[350]Sargın and Savaş, 2013, 106.

[351]Ibid, 79.

[352]*Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici*, edited by Uğur Tanyeli (İstanbul: Boyut Yayıncılık A.Ş., 1999), 40.

[353]Ibid.

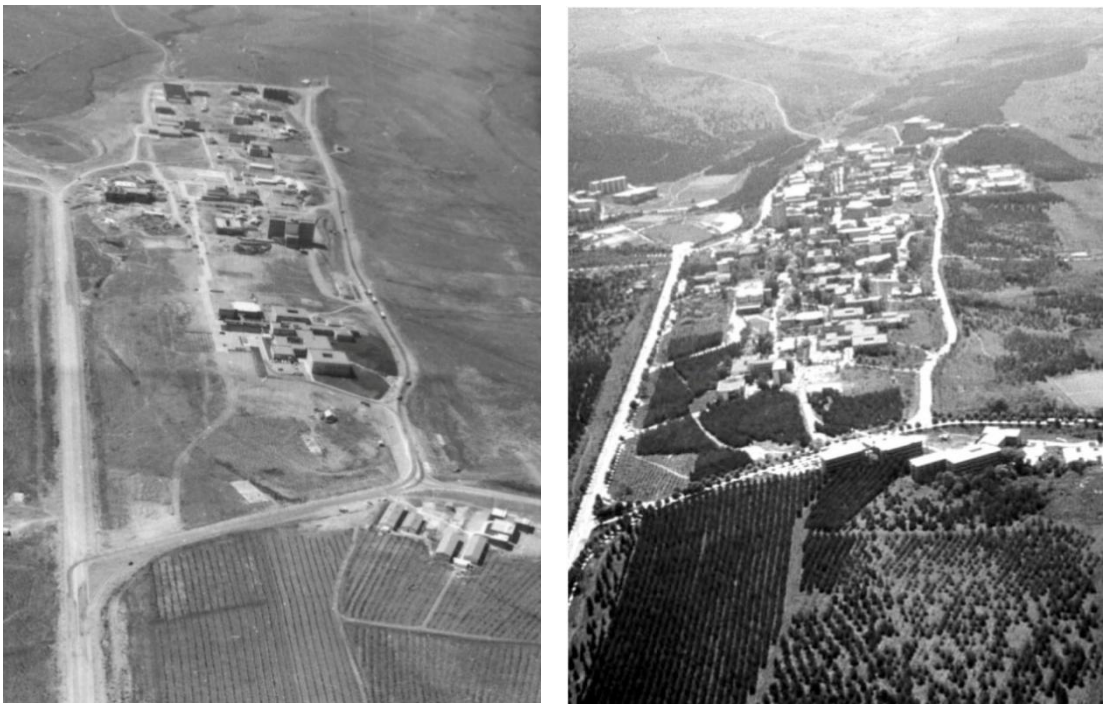

Figure 4.4 The barren Anatolian prairie under construction, the 1960s.
Source: Güven Arif Sargın and Ayşen Savaş, "'A University is a society': an environmental history of the METU 'campus'", *The Journal of Architecture* 18, no.1 (2013): 87.

Figure 4.5 METU Forest has started to emerge, the 1990s.
Source: "A Small Album as Tribute", *METU Journal of the Faculty of Architecture* 28, no.2 (2011): xxiii.

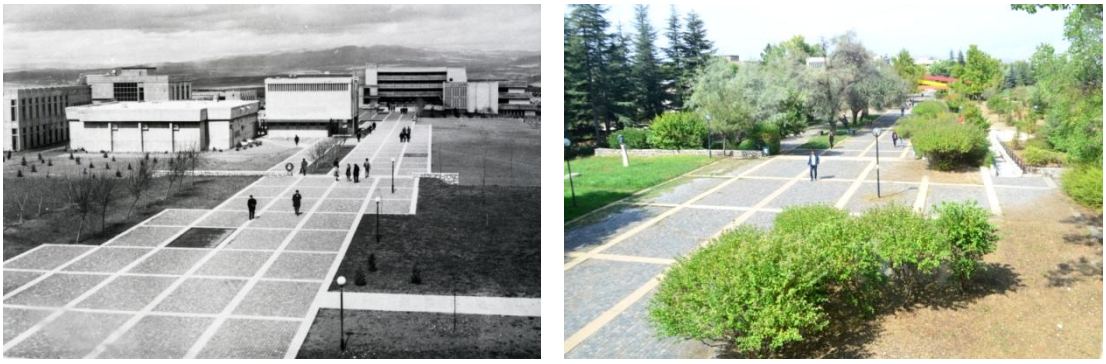

Figure 4.6 The Alley, the 1960s.
Source: http://kot0.com/cinici-arsivi-odtuye-bakis-konferansi/ (accessed September 14, 2016).

Figure 4.7 The Alley.
Source: Photographed by the author, September 22, 2016.

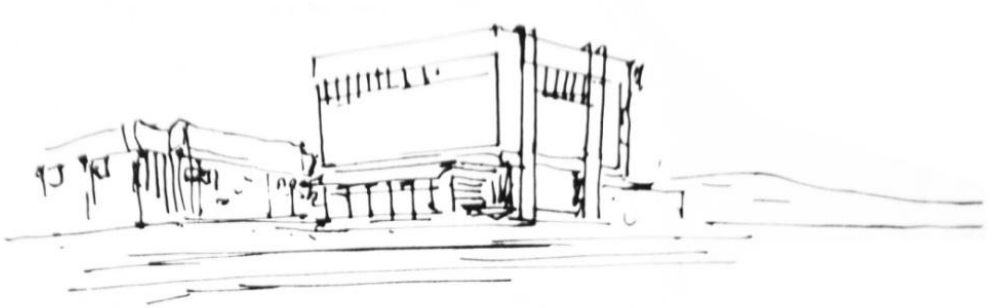

Figure 4.8 The sketch of METU Faculty of Architecture.
Source: Altuğ – Behruz Çinici, *1961-70: Mimarlık çalışmaları - architectural works* (Ankara: Ajans-Türk matbaacılık Sanayii, 1970), 17.

4.3. METU Faculty of Architecture

> "I am able to confess that there is only one work that I cannot pull down. That is the product of my thirties, METU Faculty of Architecture. Although there were several deficiencies in its construction, it is the only one that I cannot pull down in my mind. We grow old together, but it is still brand-new."
>
> – Behruz Çinici[354]

Regarded as the opus magnum of the campus,[355] METU Faculty of Architecture is of prime importance. Possessing the technical and design elements, the faculty aims to contribute to the development of the man-made environment by providing its graduates with the ability to comprehend and integrate these elements with the natural environment for a better living.[356] By this means, it serves as a model for the rest of the campus; thus, it was planned to be constructed primarily as stated previously.

[354]"[...] yıkamadığım tek bir eserimi söyleyebilirim. O da otuz yaşlarımın ürünü ODTÜ Mimarlık Fakültesi'dir. Uygulamasında da pek çok noksanlarına karşın, zihnimde bir türlü yakamadığım bir o. Birlikte yaşlandık, ama o hala yepyeni." Behruz Çinici, quoted in Tanyeli, 1999, 8. (translated by the author).

[355]Niebrzydowski and Zelef, 2012, 24.

[356]Sargın and Savaş, 2013, 97.

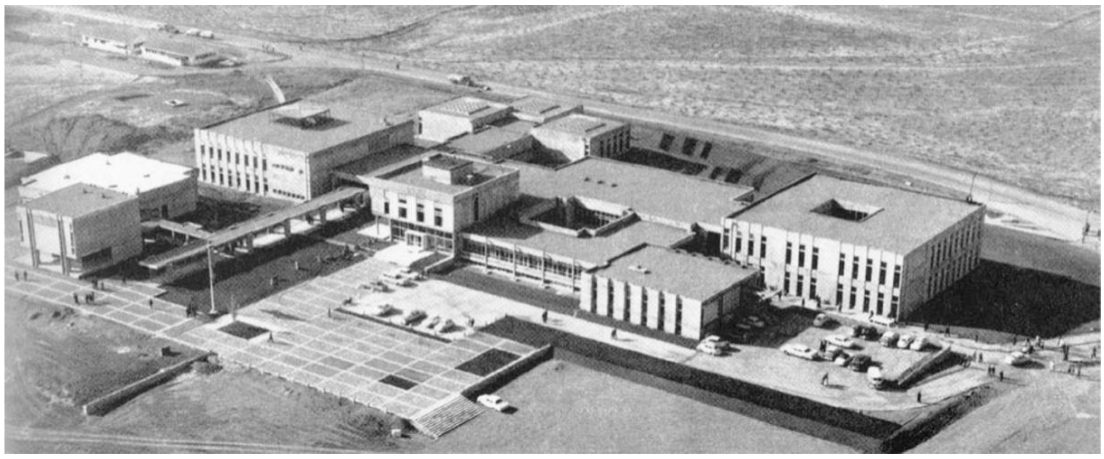

Figure 4.9 METU Faculty of Architecture Building, aerial view, 1964.
Source: "An Interview With George Dodds, On The Quality of Metu Faculty of Architecture Building and the Changing Circumstances In Publishing", *METU Journal of the Faculty of Architecture* 24, no.2. (2007): xii.

The construction started on 12th March, 1962, and it was completed on 30th September, 1963.[357] It was the first building made out of exposed concrete with brutalist aesthetics in Turkey.[358] It is composed of three parts: the main building, the amphitheatre, and the museum. In the old sources, the museum building is mentioned as the faculty library since it was designed as so. In 1969, however, the library was changed into archeology museum, which is regarded as the first university museum.[359] The main building is designed to host the departments of architecture, industrial design and city and regional planning with a 600 student capacity. The main entrance of the building is the colonnaded entrance, which correlates the main building to the amphitheatre and museum.[360] (Figure 4.10).

The plan arrangement of the main building is designed according to the principle of having an easy access between the studios, classrooms, and offices.[361] (Figure 4.11).

[357]*O.D.T.Ü. Mimarlık Fakültesi Binası: Kırkıncı Yıl Kitabı 1963-2003*, edited by Şebnem Yalınay (Ankara: ODTÜ Mimarlık Fakültesi Yayınları, 2003), 16-20.

[358]Niebrzydowski and Zelef, 2012, 24.

[359]*Ankara – ODTÜ Müzesi*, http://www.kulturvarliklari.gov.tr/TR,43994/ankara---odtu-muzesi.html (accessed September 20, 2016).

[360]Tanyeli, 1999, 40.

[361]Ibid, 44.

Some of the offices and studios are positioned around two courtyards, providing light as well as a sense of orientation.[362] In addition to these courtyards, the building has large openings, which "transform the cubical masses of the faculty building into flooding volumes;" thus, "intensify the visual and physical continuity of the spaces."[363]

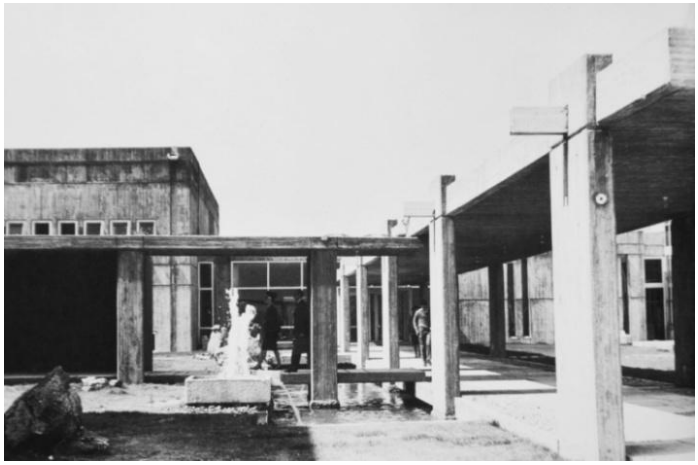

Figure 4.10 The colonnaded entrance together with the pool connects the buildings, 1960s.
Source: *O.D.T.Ü. Mimarlık Fakültesi Binası: Kırkıncı Yıl Kitabı 1963-2003*, edited by Şebnem Yalınay (Ankara: ODTÜ Mimarlık Fakültesi Yayınları, 2003), 28.

Due to its silhouette and plan arrangement, the main building is liken to a medieval public square with covered streets.[364] This analogy manifests itself with numerous features of the building, some of which can be listed as the richness of the relationship between interior and exterior, the spatial quality achieved from the level difference inside, usage of exhibition areas for circulation areas, different ground textures obtained from different materials, and light quality provided by the various sized openings as well as skylights.[365]

[362]Sargın and Savaş, 2013, 100.

[363]Ibid.

[364]Cüneyt Budak and Abdi Güzer, "Bina Tanıtma: ODTÜ Mimarlık Fakültesi", *Mimarlık* 23, no.8. (1985): 40.

[365]Ibid.

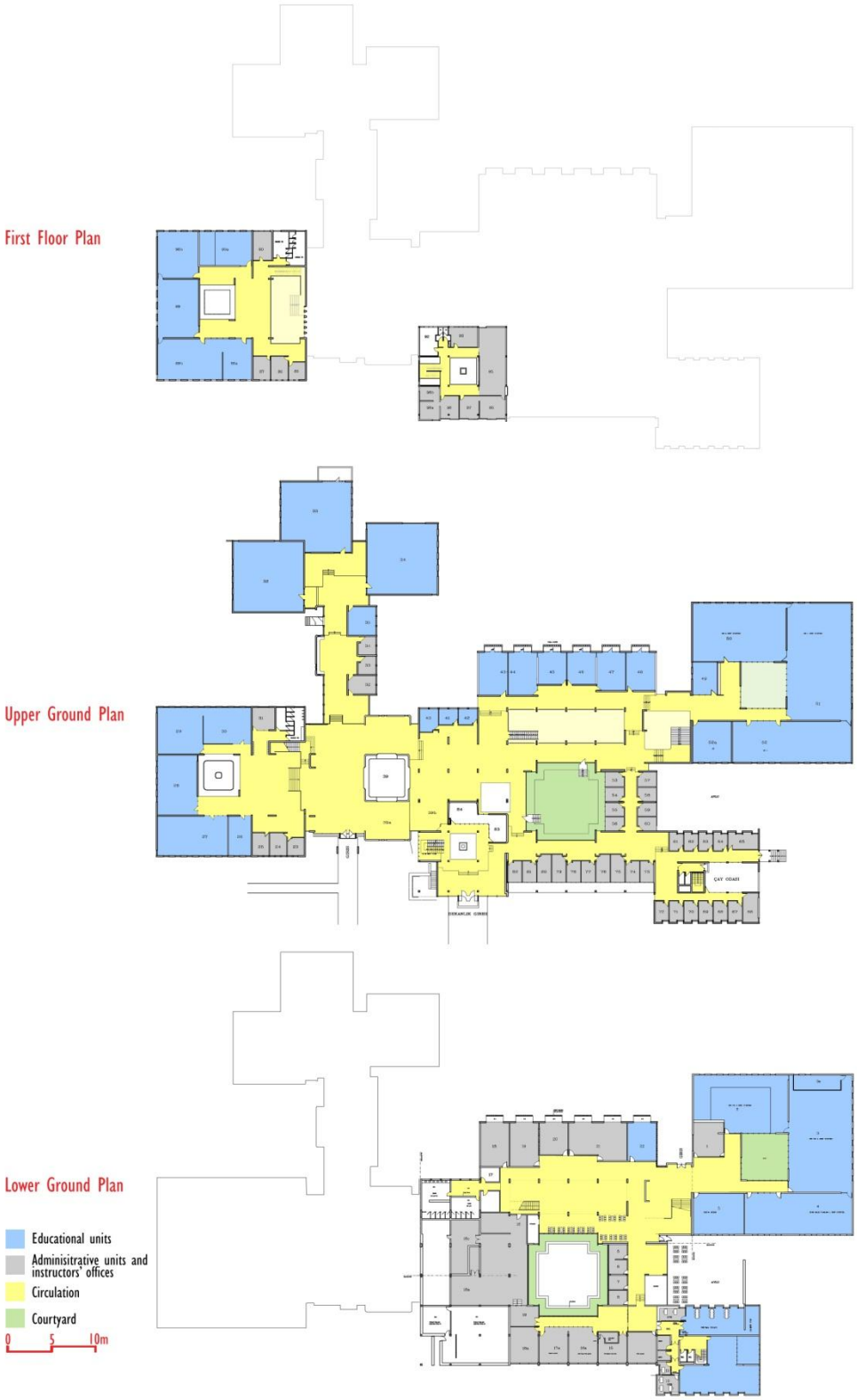

Figure 4.11 METU Faculty of Architecture Floor Plans.
Source: http://arch.metu.edu.tr/gallery/faculty-plans, drawn by Özgür Ürey. (accessed August 26, 2016, edited by the author).

With its large glass openings, undecorated exposed concrete surfaces, and flat roofs, METU Faculty of Architecture has mostly the characteristics of Modern Architecture.[366] Yet, it is not a 'mere' modern example, but rather a "local interpretation of the modern"[367] with the traditional references to Ottoman architecture in terms of the water elements, the relationship between the landscape, the use of iconic elements like the enormous wooden door called *Han Kapısı*[368] and the chandelier, and the use of specific terms for specific places such as *Kubbealtı*[369] and *Göbektaşı*[370].[371] Behruz Çinici describes this pluralistic attitude as "form follows intuition."[372] (Figure 4.12).

Figure 4.12 *Han Kapısı* of the exposed concrete, 1960s.
Source: http://maisonfrancaise.com.tr/wp-content/uploads/2015/09/Cinici-Arsivi_1.jpg (accessed September 21, 2016, edited by the author).

[366]Sargın and Savaş, 2013, 100-101.

[367]Ibid, 98.

[368]In this context, *Han* refers to the building, namely caravanserai, where travelers rest during their journey. By this means, *Han Kapısı* refers to the door of the caravanserai.

[369]It is the conference room. The term, meaning conference room, comes from the Ottoman terminology.

[370]The term is used for heated marble platform in Turkish baths.

[371]Niebrzydowski and Zelef, 2012, 27-28; "An Interview With George Dodds, On The Quality of Metu Faculty of Architecture Building and the Changing Circumstances In Publishing", *METU Journal of the Faculty of Architecture* 24, no.2. (2007): vii. http://www.arch.utk.edu/directory/gdodds/METU_JFA_interview.pdf (accessed August 5, 2016).

[372]Niebrzydowski and Zelef, 2012, 23.

4.4. 'The' Experience

> "Without the senses we would have no true idea of space. And without writing we would have only a partial record of how individuals experience their own place in the world."
>
> – Diana Fuss[373]

This experience aims to demonstrate the interpreted plural architectural experience as opposed to experiencing a building solely by vision. By this means, the relationship between body and the building as well as the concepts of this experience, namely movement, sensation, memory, and time, will be emphasized throughout the narration. Although each of these concepts were handled seperately in the previous chapter, they will not be seperated here in order to signify their relation and integration to provide a 'plural' architectural experience.

As the plural architectural experience starts with the 'movement' on the 'path' towards the building, our experience has also started on the way towards METU Faculty of Architecture, which has more than one entrance.[374] Each entrance has a unique perfection.[375] Each orients the body to a different experience. Regarding the entrances, Ayşen Savaş states that the first lesson that will be learnt from the METU Faculty of Architecture is the experience of reaching the faculty from the closest entrance, which is approached by getting off the blue colored METU bus 'Ring' and walking on alley.[376]

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[373]Diana Fuss, *The Sense of an Interior: Four Writers and the Rooms That Shaped Them*, 2004, quoted in *Sensing Spaces: Architecture Reimagined* (London : Royal Academy of Arts, 2014), 37.

[374]To my knowledge, there are seven entrances, which are in use in 2016.

[375]Ayşen Savaş, "We have Learned Architecture from/at Behruz Çinici's Faculty of Architecture Building" (Biz Mimarlığı Behruz Çinici'nin Mimarlık Fakültesi'nde(n) Öğrendik), *Mimar.İst* 42, Winter 2011: 40.

[376]Ibid.

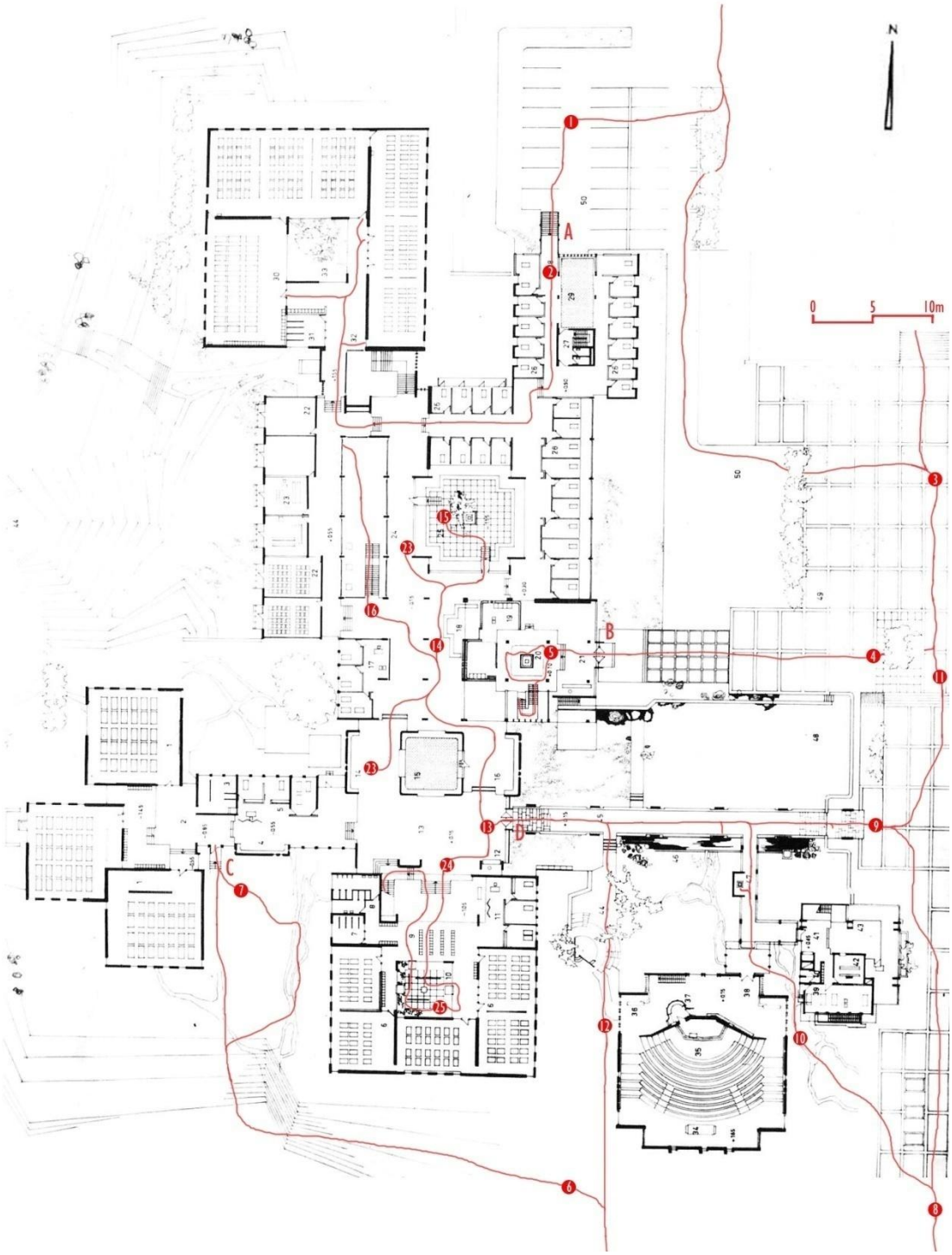

Figure 4.13 METU Faculty of Architecture Upper Ground Plan with the paths having been experienced.
Source: Behruz Çinici and Ali Cengizkan, "What Kind of a Formation is the METU Faculty of Architeture" (ODTÜ Mimarlık Fakültesi Acaba Nasıl bir Oluşum), *Betonart*, no.8. (Fall 2005): 36. (edited by the author).

(1)[377] If the body comes from A1 gate[378] by walking – a typical activity for a METU student if s/he is not hitchiking – and passing through the mullberry trees and the car park,[379] it faces the north façade. (A)[380] (Figure 4.14). Although the whole façade manifests itself in its 'nakest' condition, the trees and frequently the vehicles cover this part and leave the repetitive elements of the openings behind. Therefore, one needs to 'look' carefully in order to notice those repetitive elements. Out of the green covering the façade, the entrance with the concrete eaves shows up with its magnificence.[381] Having a 19cm width, the concrete eaves is bended upward in order to reinforce the entrance and prevent rain water from falling.[382] While going up the steps, the body can notice the imprint of the narrow wooden formwork on the surface by looking upwards. (Figure 4.15).

Figure 4.14 The path towards the entrance with the concrete eaves.
Source: Photographed by the author, September 25-27, 2016

[377]Correlated with the floor plans, these numbers are given to indicate the positions of the experiences. The paths of the experiences are drawn on the METU Faculty of Architecture floor plans to make the narration more comprehensible. (Figure 4.13, Figure 4.28).

[378]One of the gates of the campus, which is opened towards Eskişehir-Ankara Road.

[379]These trees are aligned on the car park of the faculty of architecture; thus, they are usually regarded as the mullbery trees of architecture.

[380]The entrances are marked with letters on the plans. (Figure 4.13, Figure 4.28).

[381]The term 'concrete eaves' is encountered in Savaş's article. Savaş, 2011, 40.

[382]Ibid.

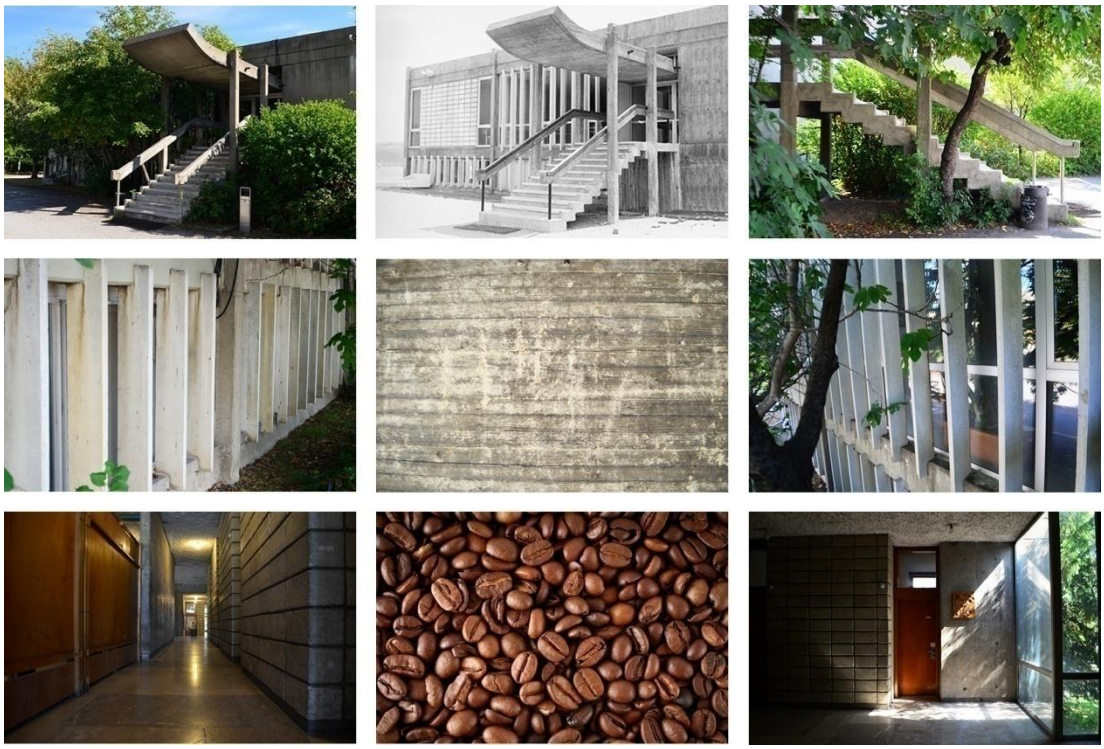

Figure 4.15 The entrance with the concrete eaves.
Source: "A Small Album as Tribute", *METU Journal of the Faculty of Architecture* 28, no.2 (2011): xx. (the photo from 1960s); http://www.seriouseats.com/2015/11/hey-chef-what-to-do-with-coffee.html (accessed September 25, 2016). (the image of coffee); The rest, photographed by the author, September 25-27, 2016.

(2) When the body opens the door, the 'sense of smell' is stimulated due to the the smell of coffee welcoming alluringly, which has an impact of decreasing that Monday morning feeling. Having a glimpse of light on the way, the path of marvelous smell can take the body directly to the studios on the right side. This entrance makes me remind of the back door of a house that is used to sneak into the house. An 'emergency door' one may say, but I bet none of the emergency doors smell that well. (Figure 4.15).

Coming from A1 gate, passing by another series of mullberry trees, the body can also get into the building from the entrance to the dean's office on the east. (B) The dean's office has a direct connection to alley and it faces a grandiose oak tree, which is in line with it. (3) Looking from a distance, it seems as if the dean's office is perceived independent from the rest of the building due to the trees and bushes covering the

surrounding facades as it is the case in the north façade. An image from the memories can notice the continuation of the whole façade, but those of us who know the building with its greeenery regard the deans's office as standing there all alone and having a conversation with the oak tree from a distance. (Figure 4.16).

Figure 4.16 The path towards the entrance to the dean's office.
Source: *O.D.T.Ü. Mimarlık Fakültesi Binası: Kırkıncı Yıl Kitabı 1963-2003*, edited by Şebnem Yalınay (Ankara: ODTÜ Mimarlık Fakültesi Yayınları, 2003), 26. (the photo from 1960s); The rest, photographed by the author, August 22 - September 19-25, 2016.

(4) When the body gets involved to this conversation by approaching building from the oak tree, it perceives the independence of the dean's office much better. What is more, from this perspective, it appears like the alley enters the dean's office. It is

actually the intention. It has to be noted here that that Behruz Çinici regards the city as a living organism with squares entering into the buildings and forming their own squares inside the buildings.[383] Accordingly, the alley goes into the dean's office, forming a 'square' with the fountain. (5) As the body enters, the sound of water welcomes this time. Under the chandelier of the dean's office, there is a marble fountain, stimulating the 'sense of sound'. A depiction of 'tranquility' can be made in this atmosphere with the sound of water, the reflection of outside into inside, the light coming from the wide openings, the harmony between the exposed concrete, brick and wood, and the greenery under the wooden stairs. With all of these qualities, this place deserves a full-respect. (Figure 4.17).

Figure 4.17 The 'square' with the fountain and chandelier.
Source: Photographed by the author, September 19, 2016.

When I said that each entrance directed the body to a different experience, I really mean it. Coming from the opposite direction, the body experiences 'some' other paths with a variety of 'perceptions' and 'sensations'. Accordingly, the cobblestones of the alley can orient the body either to the colonnaded entrance or to the entrance of the

[383]Behruz Çinici, quoted in Aslı Can, "Çinici Arşivi, ODTÜ'ye Bakış: Aslı Can", Youtube Video, 18.33, October 20, 2015, https://www.youtube.com/watch?v=cVXD6o9tDLE.

department of industrial design.[384] Before talking about the very well-known colonnaded entrance, let us take the less traveled road.[385]

While walking on the alley to reach this entrance with the less traveled road, the body goes leftward towards the road having oleaster trees as a gate.[386] Everybody knows how oleaster trees smell perfectly nice in the beginnings of the summer. Impressed by this odor in those lucky times of the year, the body walks on the road, which goes towards the faculty of arts and sciences. (6) It passes by the building, goes down the stone steps, walks a little on the path parallel with the alley, turns left, follows another path towards the new building of the faculty of architecture, turns right, and finally notices the entrance door in its pure modesty. (C) Just like the entries to the Tadao Ando's buildings, this path seems to provide a labyrinthian entry, concealed behind the trees of the secret garden. In fact, 'secret garden' is a term that I have made up. Owing to its position hidden between the building blocks, the garden seems to me as so. (Figure 4.18). (7) The secret garden is covered with many trees, one of which is the very lilac smoke trees next to the entry of the new building and the aforementioned entrance door. With their lilac color in spring, they look like cotton candies, making one remembers its childhood.[387] In addition to these colorful trees, there is a largish sized horse-chestnut tree situated in the middle of the garden. It pro-

[384]I actually do not know whether this entrance has a name or not. Yet, since this corner of the building has the design studios of the department of industrial design, I consider this entrance as the entrance of the department of industrial design. In Turkish, the name of the department, *Endüstri Ürünleri Tasarımı,* is usually abbreviated as "*entas*", which can also be used with this entrance.

[385]Here, I refer to the poem of Robert Frost "The Road Not Taken". I know that he means something different in his poem, yet I want to make a figure of speech. These are those lines: "Two roads diverged in a wood, and I – I took the one less traveled by, And that has made all the difference." Robert Frost, *The Road Not Taken*, https://www.poetryfoundation.org/resources/learning/core-poems/detail/44272 (accessed September 24, 2016).

[386]Behruz Çinici states that he puts oleaster trees for Mustafa Kemal Atatürk, the founder of the Republic of Turkey, because they are his favourite trees. It actually explains why there are many oleaster trees along the alley. Behruz Çinici and Ali Cengizkan, "What Kind of a Formation is the METU Faculty of Architeture" (ODTÜ Mimarlık Fakültesi Acaba Nasıl bir Oluşum), *Betonart,* no.8. (Fall 2005): 37.

[387]In addition to the name 'smoke tree' (*bulut ağacı*), this tree is also named as cotton candy tree (*pamuk şekeri ağacı*) in Turkish.

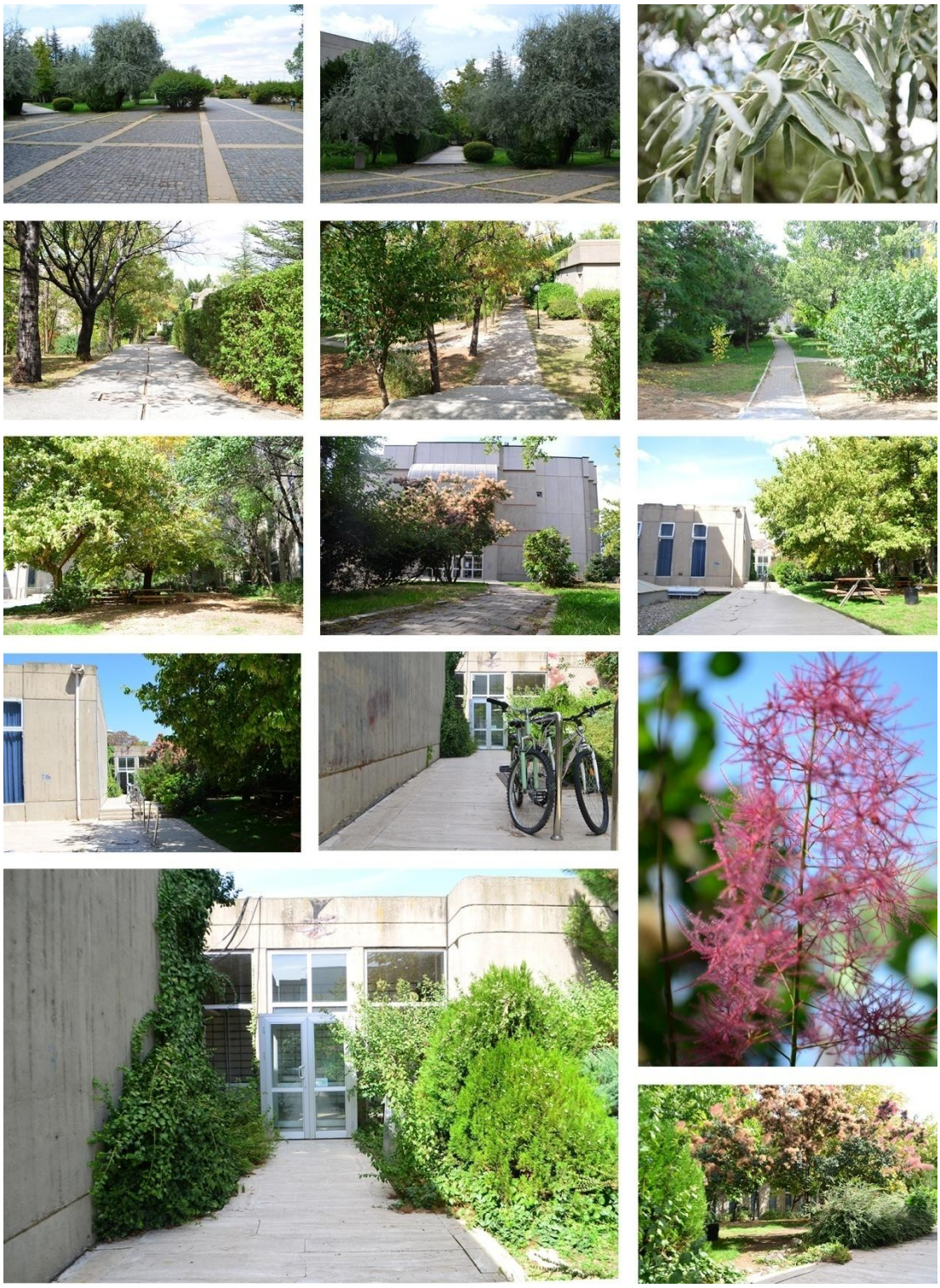

Figure 4.18 The path towards the entrance of the department of industrial design.
Source: Photographed by the author, August 22 - September 25, 2016.

vides a place for those having a coffee break or something to talk by sitting on the benches made by the second year students of the department of industrial design.

As the fall comes, the horse-chestnut tree reveals its finest colors, making the body experience the 'seasonal time'. Yellow, orange, and green leaves of the tree stand out in sharp relief against the exposed concrete of the building. I do remember that once we had a photography course within this riot of color. (Figure 4.19).

(8) When the body takes the more traveled road, it comes across the very 'colorful' sculpture on the way. Designed by the visiting Fullbright scholar Rolf Westphal in 1982, *Yok* or Triptych is a sculpture of three noncoincident metal bars, which stands out a mile.[388] These 28m long and 5m height bars provide an experience of walking

Figure 4.19 The secret garden with the riot of color.
Source: Photographed by the author, November 6, 2013 - September 25, 2016.

[388]http://www.odtumd.org.tr/bulten/137/orj/035_odtuden_bir_kose.pdf; http://rolfwestphal.com/Yok (accessed September 26, 2016); Sıla Akman, "Conserving and Managing Modern Campus Heritage: "Alley" as the Spine of Metu Campus, Ankara" (Master's Thesis, Middle East Technical University, 2016), 93.

under as they extend towards the alley.[389] (Figure 4.20). Since these bars have the colors of red, orange, and yellow, they actually remind me of Eugène Delacroix's statement I encountered in Wassily Kandinsky's book: "Everyone knows that yellow, orange, and red suggest ideas of joy and plenty."[390]

(9) Coming across the sculpture means that the body actually reaches to the very well-known colonnaded entrance because they are in alignment. (D) Also known as the entrance with the pool, the colonnaded entrance is directly related to the alley. As

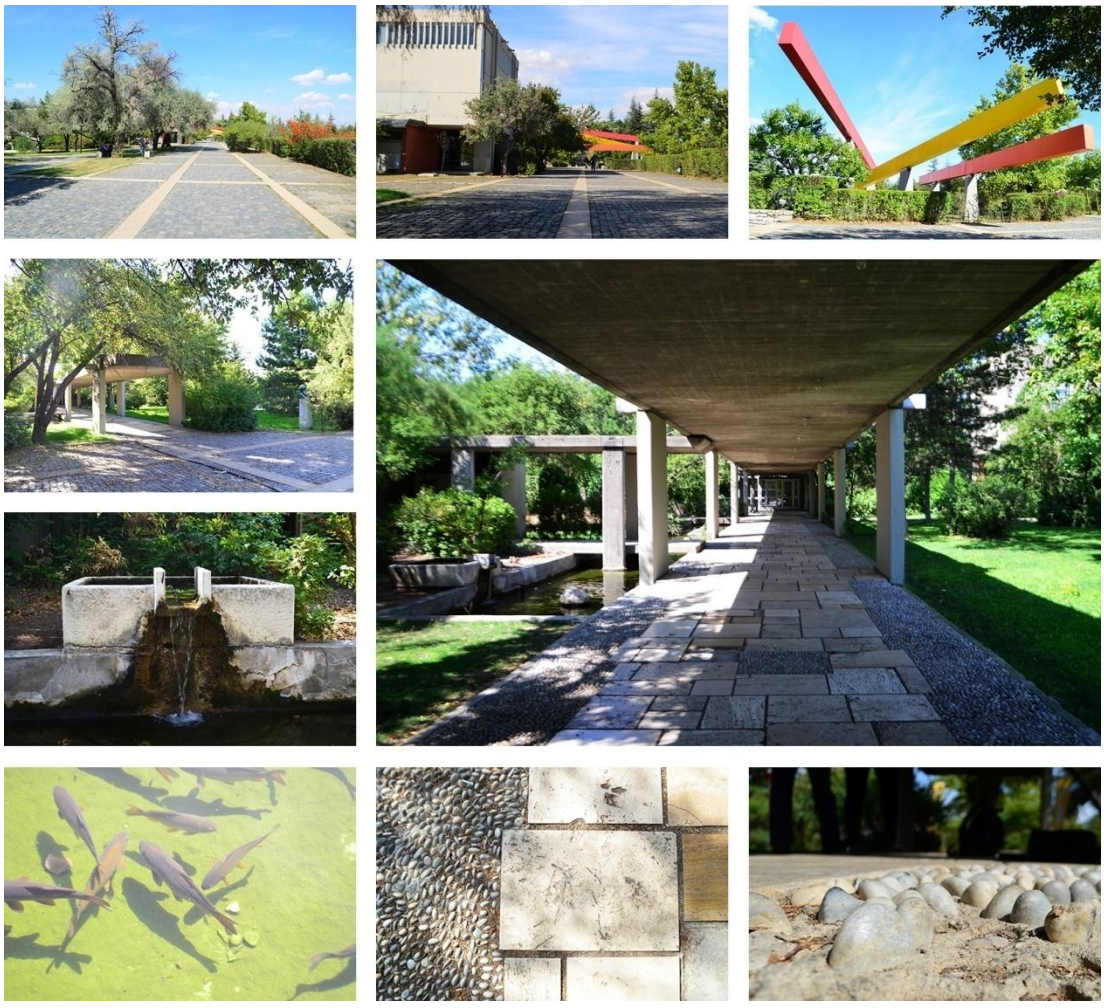

Figure 4.20 The colonnaded entrance.
Source: Photographed by the author, August 22 - September 19-21-25-27, 2016.

[389]Mualla Erkılıç states it during our conversation.

[390]Eugène Delacroix, quoted in Wassily Kandinsky, *Concerning the Spiritual in Art*, 27. http://www.biasedlogic.com/files/Kandinsky.1.0b2.pdf (accessed September 25, 2016).

is evident from its name, it is a colonnaded arcade towards the building. It seems as if the building roll outs a red carpet from its own nature. While walking, the texture of the different sized rectangular and round stones of the carpet can be felt by the 'tactile sense'. Moreover, the pool of fish and turtles together with the sound of the water on the left accompany the body on the way. Thus, it is not wrong to say that the building with the colonnaded entrance performs a ceremony by itself, making the body experience the whole atmosphere plurally. (Figure 4.20).

Hereinbefore, this colonnaded entrance connects the main building to the amphitheatre and the museum. This relationship between the buildings are also reinforced by the garden around the arcade. The garden covered with the green was, in fact, supposed to be a japanese garden with the rocks being elaborately located.[391] Talking about her memories, Mualla Erkılıç states that these rocks were regarded as the meeting points during her school years. Besides, Aydan Balamir mentions that people were taking photos in front of these rocks.[392] (Figure 4.21).

Figure 4.21 The garden with the rocks.
Source: Behruz Çinici and Ali Cengizkan, "What Kind of a Formation is the METU Faculty of Architeture" (ODTÜ Mimarlık Fakültesi Acaba Nasıl bir Oluşum), *Betonart*, no.8. (Fall 2005): 40.

[391]Aydan Balamir, "Çinici Arşivi, ODTÜ'ye Bakış: Aydan Balamir", Youtube Video, 36.17, October 14, 2015, https://www.youtube.com/watch?v=4OPSAwAVF84.

[392]Ibid.

With its multifarious paths, reaching colannaded entrance can also be an adventure by itself. (10) Not everybody notices, but there is a little path between the museum and the amphitheatre that orients the body towards the arcade. If there is no sound coming from the amphitheatre,[393] the body hears the soothing sound of the water of the fountain. This sound is quite different than the sound of the water coming from the pool. (Figure 4.22). Passing by the oak tree aligned with the entrance to the dean's office, the body can also head towards the colonnaded entrance. (11) Before taking the few steps on the way, it should see the sculpture situated in the stone wall on the left. (Figure 4.23). When I was in prep class, I was often passing by it, wondering why this gorgeous sculpture was situated here mostly unnoticed. I still do not have an answer, but still, I do like the interpretation of Mualla Erkılıç as she states that it is looking toward the faculty. (12) The path passing by the faculty of arts and sciences, either, reaches to the colonnaded entrance, making body notice the very small openings of the amphitheatre as well as the vine climbing the main building on the left. (Figure 4.24).

(13) After these varied paths with varied experiences, the ceremony of the colonnaded entrance is opened to the entrance hall. One may regard it as the foyer of

Figure 4.22 The path with the fountain.
Source: Photographed by the author, August 22 - September 25, 2016.

[393]The amphitheatre is usually used for plays and concerts. The concerts as well as their rehearsals can be heard on the way.

Kubbealtı and other may call it the exhibition area of photographs, projects, and competitions. I will once more treat it as a 'square', colored with the yellow ceramics mounted on the left. (Figure 4.25).

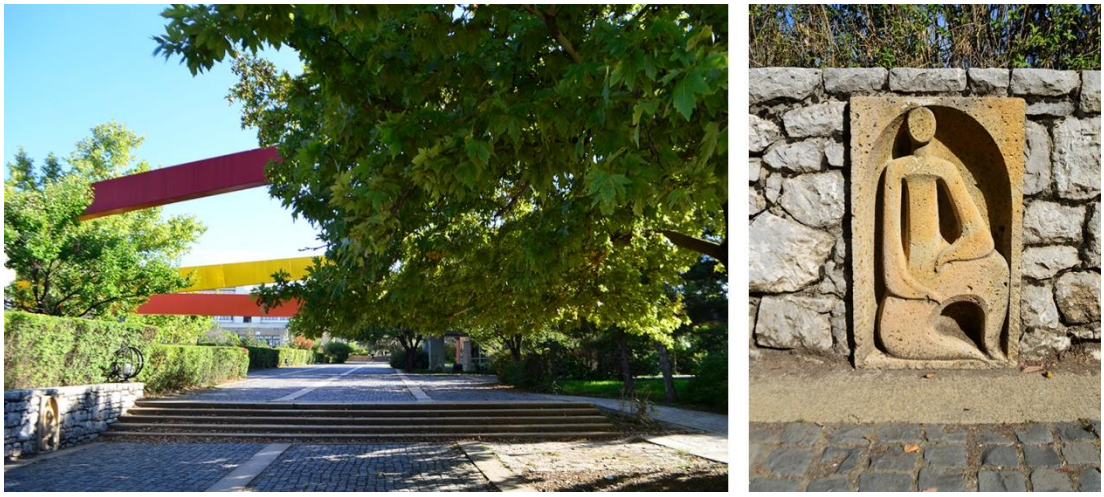

Figure 4.23 The path with the sculpture.
Source: Photographed by the author, September 25, 2016.

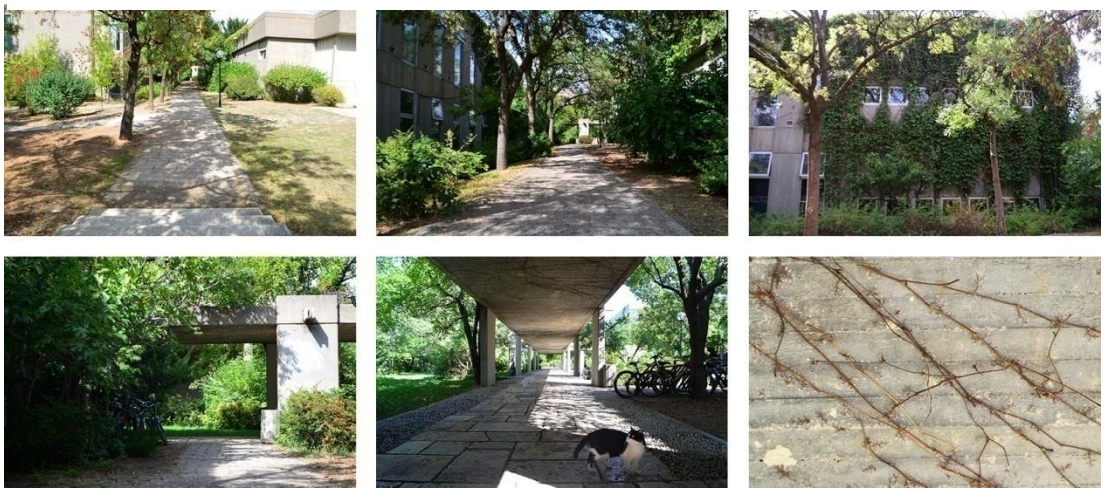

Figure 4.24 The path between the main building and the amphitheatre.
Source: Photographed by the author, August 22 - September 25, 2016.

Figure 4.25 The square with the yellow ceramics.
Source: Photographed by the author, September 22-27, 2016.

Figure 4.26 Mücahit abi of the faculty.
Source: Photographed by the author, August 17 - September 22-27, 2016.

When the body faces towards right from the square with the yellow ceramics, it heads towards another square, having Mücahit abi - the stationer - on the right and a courtyard straight ahead. (14) The stationary of Mücahit abi is like the mom-and-pop store, *mahalle bakkalı*, of our childhood, making us feeling as if we are saluting the grocer on the way. (Figure 4.26).

In an interview, Behruz Çinici states that there is no distinction between inside and outside.[394] The body experiences it under favour of the beloved courtyard staying there to make the building breath. Referring to Maurice Merleau-Ponty and Steven Holl, it is possible to claim that the building 'intertwines' with the courtyard. And the body takes this intertwinement as an advantage and enjoys the light and nature, springing from the building. (15) 'The courtyard with the fountain' one might say since there stands the very well-sculpted fountain, which is another touch of Behruz Çinici. By this means, the sound of water together with the sound of birds makes another definition of tranquility. Besides, the fig, apple, mulberry, and cherry trees around the fountain are more than enough to satisfy the 'sense of taste'. Within this 'polyphony of the senses', the body once more experiences how to be in touch with nature. (Figure 4.27).

[394]Çinici and Cengizkan, 2005, 36.

Figure 4.27 The courtyard with the fountain.
Source: Photographed by the author, August 22 - September 19-27, 2016.

(16) After saluting Mücahit abi and taking a last glance at the beautiful courtyard, the stairs take the body into another square, to the atrium. (Figure 4.29). Owing to these stairs, the building is even used as a shortcut as it links alley to the vehicle road on the west. I once came across a friend passing through the building in order to head towards the faculty of economics across the vehicle road. The coincidences are very vell received thanks to the building. (17) It has to be noted here that this shortcut is possible owing to the entrance on the west, which is a grand wooden door named as *Han Kapısı*. As stated previously, the name refers to the door of a building used by travellers to rest on their way. In this context, it provides a 'beautiful' shortcut for those 'travelers'. (Figure 4.29).

Speaking of *Han Kapısı,* the west façade also needs to be mentioned. (18) Getting off the blue colored METU bus 'Ring', the body usually heads for the west façade. With its white sunbreakers manifesting themselves notably, the west façade is accord with the nature. When the body draws near to the sunbreakers of the balconies, it notices

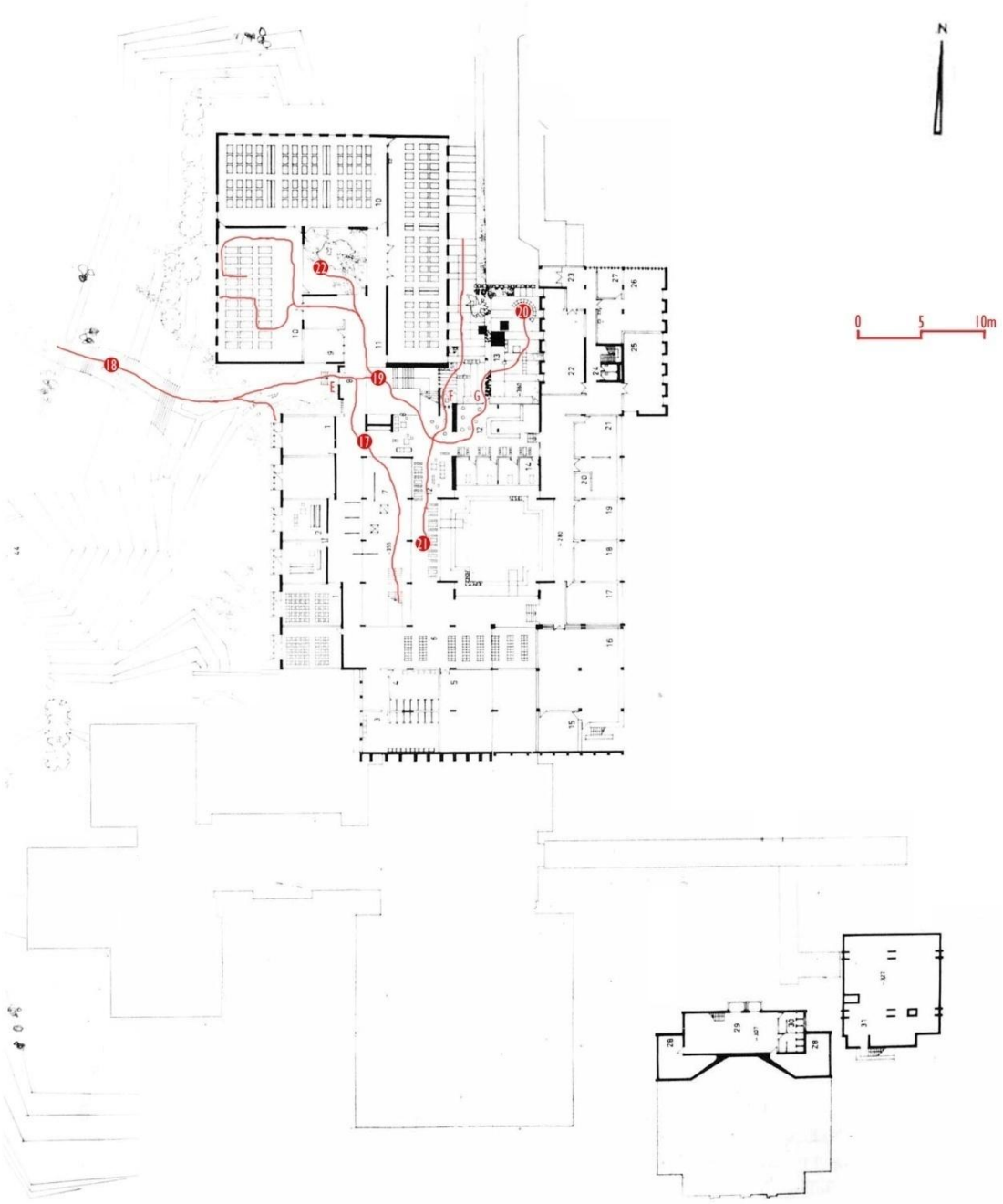

Figure 4.28 METU Faculty of Architecture Lower Ground Plan with the paths having been experienced.
Source: Behruz Çinici and Ali Cengizkan, "What Kind of a Formation is the METU Faculty of Architeture" (ODTÜ Mimarlık Fakültesi Acaba Nasıl bir Oluşum), *Betonart,* no.8. (Fall 2005): 37. (edited by the author).

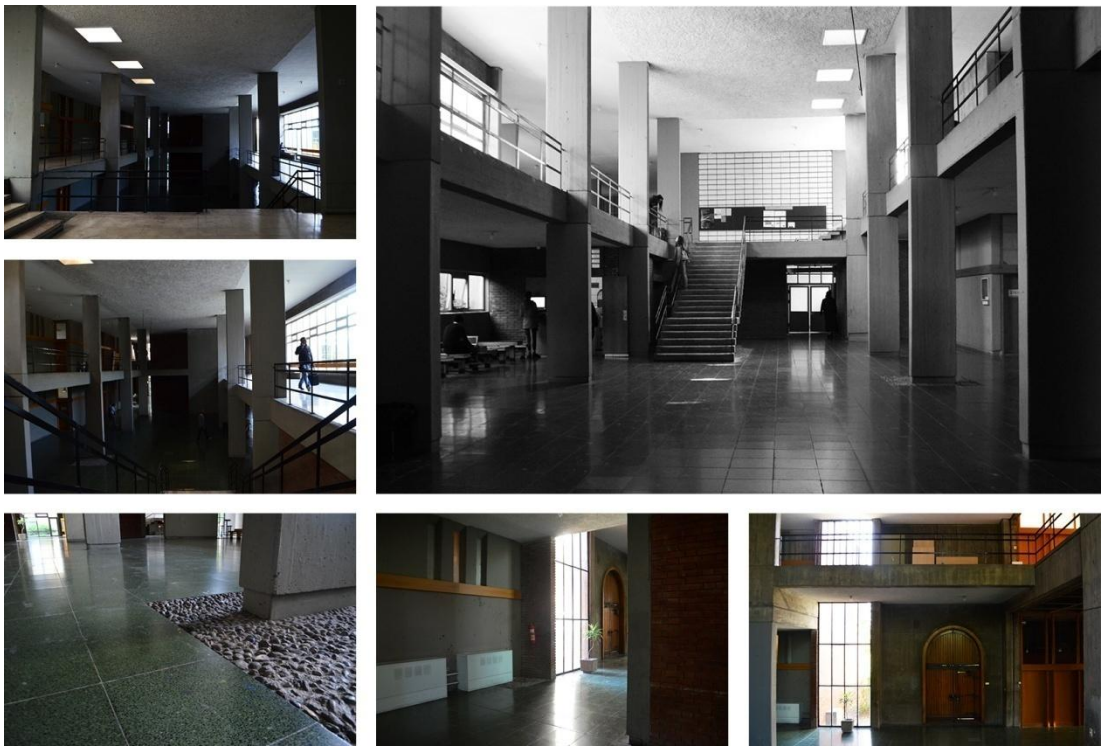

Figure 4.29 Atrium having *Han Kapısı*.
Source: Photographed by the author, August 22 - September 19-27, 2016.

Figure 4.30 The west façade.
Source: Photographed by the author, August 26, 2015 - August 22 - September 25, 2016.

the intersecting lines of black metal balustrades, which delight the eye splendidly. Besides, the impact of the setting sun can be experienced from the whole façade. Once, while I was practising cello, I saw the sunset from the classroom 47. The classroom was filled with the sunset orange. (Figure 4.30).

(19) As the body opens *Han Kapısı*, it is welcomed by a grand stairs with a large glass opening, which enables body to see the backyard. Looking like the extension of the building, the square-shaped backyard also reveals the fact that there is no inside and outside. The flow of the bodies reinforces this intertwinement as the canteen of the faculty situates there, providing two entries to the building. (E, F) (20) With its unique light qualities and materials, the backyard probably makes the body stay there for some time. Drinking tea and talking to a friend is a part of the plural experience for sure. In the cold times, however, even tea may not keep the body warm. (21) The tables aligned along the east side of the atrium can be a good choice for those, who still want to feel imtimate with nature. By means of the little openings, it is actually made possible. It is great to know that the gorgeous light is coming from the courtyard located 'upstairs'. It seems like the courtyard reminds itself, providing an intertwinement again. (Figure 4.31).

After enjoying this atmosphere, the body may want to head for the design studio. (22) While moving towards the studio, it comes across another courtyard, the courtyard with the alumni tree. It is quite different than the other one. Light, vegetation, sculpture, and even the utility are all different, making the courtyard distinctive in itself. (Figure 4.32). The courtyard with the alumni tree is surrounded by the design studios,[395] each of which are used by a different group of students. In other words, freshmans, sophomores, juniors, and seniors of departments of architecture, industrial design, and city and regional planning have their own studios. A sense of belonging can be felt in these design studios because the relationship between the desk and the body does not finish when the class is over. On the contrary, the relationship 'starts' just after the class. (Figure 4.33).

[395]Not all of the design studios are situated here.

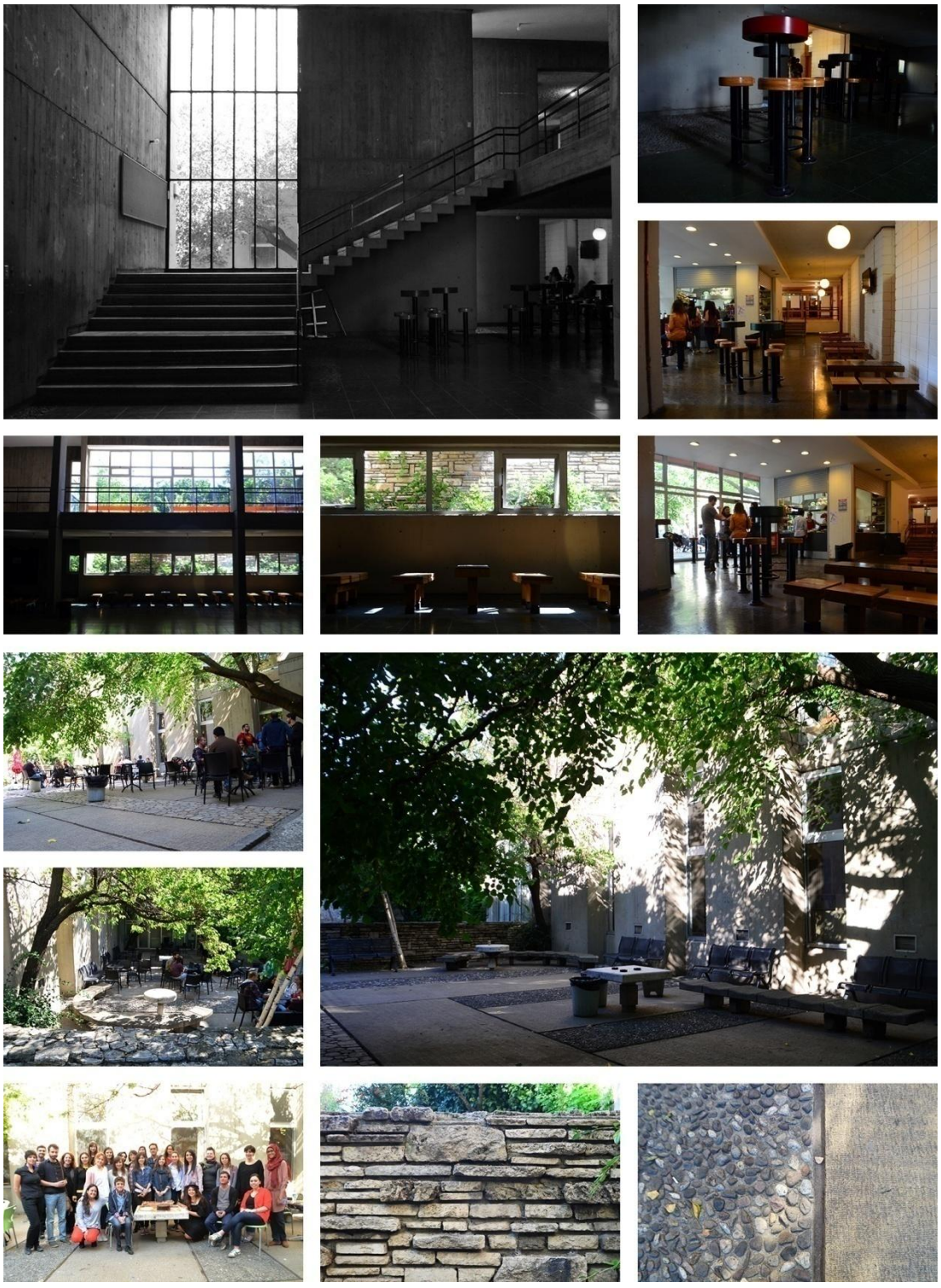

Figure 4.31 The canteen.
Source: Unknown photographer, May 13, 2014 (group photo); The rest, photographed by the author, August 22 - September 25-27, 2016.

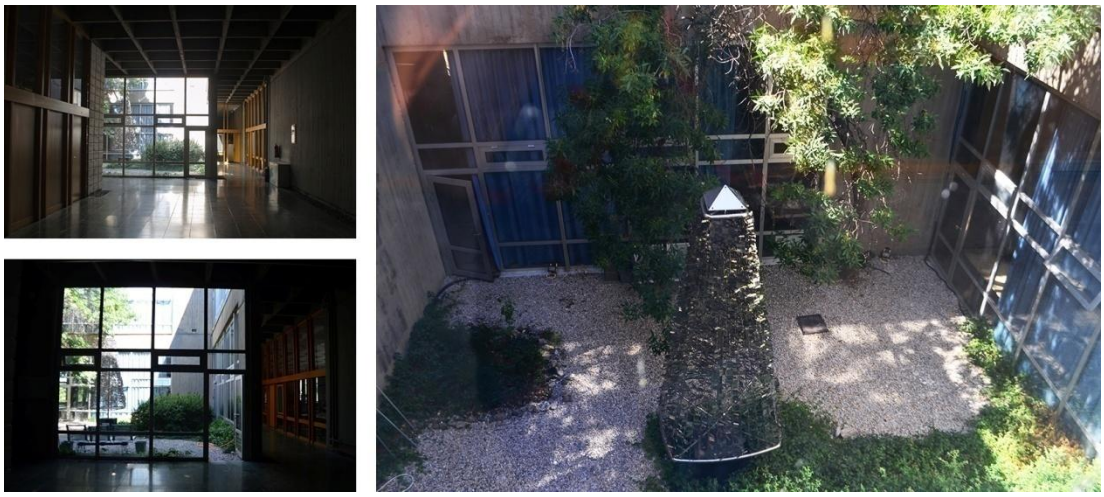

Figure 4.32 The courtyard with the alumni tree.
Source: Photographed by the author, September 19-22-27, 2016.

There are usually rumors going around that faculty of architecture students spend their nights and weekends in the design studios. These rumors are truly be experienced by most of the students, even more, these long nights become a ritual. One may not count how many nights have passed there. Yet, these design studios are quite didactic I should say. Besides, as they house the thoughts, memories and dreams,[396] they even become the homes, which tuck the bodies in at the bitter cold winters of Ankara.

As I was saying, the design studios as well as the building itself is didactic.[397] During those long design sessions, it is usually enough to look around to grasp the relationship between the building and the body since it helps a lot to understand the scale while drawing. Looking up and counting the ribs in the waffle slab also helps. Waffle slab becomes the Modulor[398] in a sense. I have to admit that when I was a freshman, I was looking at the waffle slab with admiration, indeed, I still do.

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[396]"[...] the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind." Bachelard, 1958/1964, 6.

[397]Savaş, 2011, 40-43; Ayşen Savaş, "Çinici Arşivi, ODTÜ'ye Bakış: Ayşen Savaş", Youtube Video, 21.48, October 14, 2015.
https://www.youtube.com/watch?v=fnnCw9Jf7z0&list=PLKU7ETbPIdf7_77NFN7hNjwTvlUqGoGKt&index=11.

[398]As previously mentioned in the second chapter, Le Corbusier introduces The Modulor that is derived from Golden Section.

Figure 4.33 The design studio.
Source: Güven Arif Sargın and Ayşen Savaş, "'A University is a society': an environmental history of the METU 'campus'", *The Journal of Architecture* 18, no.1 (2013): 101. (the photo from 1960s); The rest, photographed by the author, September 27, 2016.

If the ribs in the waffle slab are countable, then, they must be 'seen'.[399] It is exactly the case. The structure of the building is not covered with another material. On the contrary, the main material of the building, that is the exposed concrete or *brut-beton*, is exhibited astoundingly. Therefore, the building is usually regarded as naked.[400] Yet, I regard it as a woman without or very little makeup.[401] Indeed, the dogmatism of the information "The woman with makeup is always beautiful" reveals itself

[399]I am totally aware of the fact that this can be understood by the photographs I have already put. Yet, an attention must be drawn here.

[400]Behruz Çinici mentions the Indian president Zakir Hussein's remark on the building as: "an architecture which is not ashamed of being naked." In addition, as opposed to criticisms against exposed concrete, Kemal Kurdaş, the first rector of METU, states that "I like nakedness." Niebrzydowski and Zelef, *2012, 27.*

[401]I actually made this analogy in the article I have mentioned before. Tuğba Özer, "'Güzel' Bir Mimarlık İzlenimi", in *Mimarlıkta Eleştirel Okumalar: Ögrenci Metin Yarışmaları 5-6,* edited by Burcu Köken ve Arif Şentek (Ankara: Mimarlar Dernegi 1927, 2016), 297.

here.[402] Woman can also be beautiful without makeup and it can be well-experienced with this building. Due to the exposed concrete, the building may be regarded as an unfinished, deficient, and even an ugly work to those, who permit the supremacy of vision to deceive them. Besides, it may not be easy to make a society like concrete as it is usually correlated to coldness. But, one may feel its warmth out of its naturality, honesty, modesty, and sincerity.[403] These qualities are also reinforced by the imprint of the wooden formwork visible on the concrete surface, which is neither an artificially textured *brut-beton* nor as smooth as the fine textures of industrial formworks.[404] With this imprint, the building provides a journey in time, making the body see and touch the traces of its 53-years-old construction; thus, revealing its tectonic characteristics. In addition to exposed concrete, red brick walls, stone pavement, woodworks, black metal balustrades can be regarded as the 'little make-up' of the building, which reveal themselves by courtesy of light. (Figure 4.34).

Although it has been mentioned many times during different experiences, light needs an emphasis at this point. The plurality of the experience also comes to 'light' by different qualities of 'light', making the 'sense of vision' rejoice. Referring to Louis Kahn, it can be stated that the body may not know the greatness of the sun before it sees and feels the effects of the sun in this building.[405] As stated previously, a major part of the natural light, the one that makes architecture architecture,[406] is very well-perceived under favour of the courtyards. (23)Light warms the bodies sitting, reading,

[402]No, I am not against women wearing make-up. I, occasionally, like to wear make-up either. Yet, this analogy, I suppose, suits here well.

[403]Some of these qualities are mentioned in this article. Özer, 2016, 294-299.

[404]Niebrzydowski and Zelef, *2012, 25.*

[405]"Sun never knows how great it is until it hits the side of a building or shines inside a room." Louis Kahn, quoted in McCarter and Pallasmaa, 2012, 152.

[406]"To me natural light is the only light, because it has mood – it provides a ground of common agreement for man – it puts us in touch with the eternal. Natural light is the only light that makes architecture architecture." Louis Kahn, quoted in McCarter and Pallasmaa, 2012, 150.

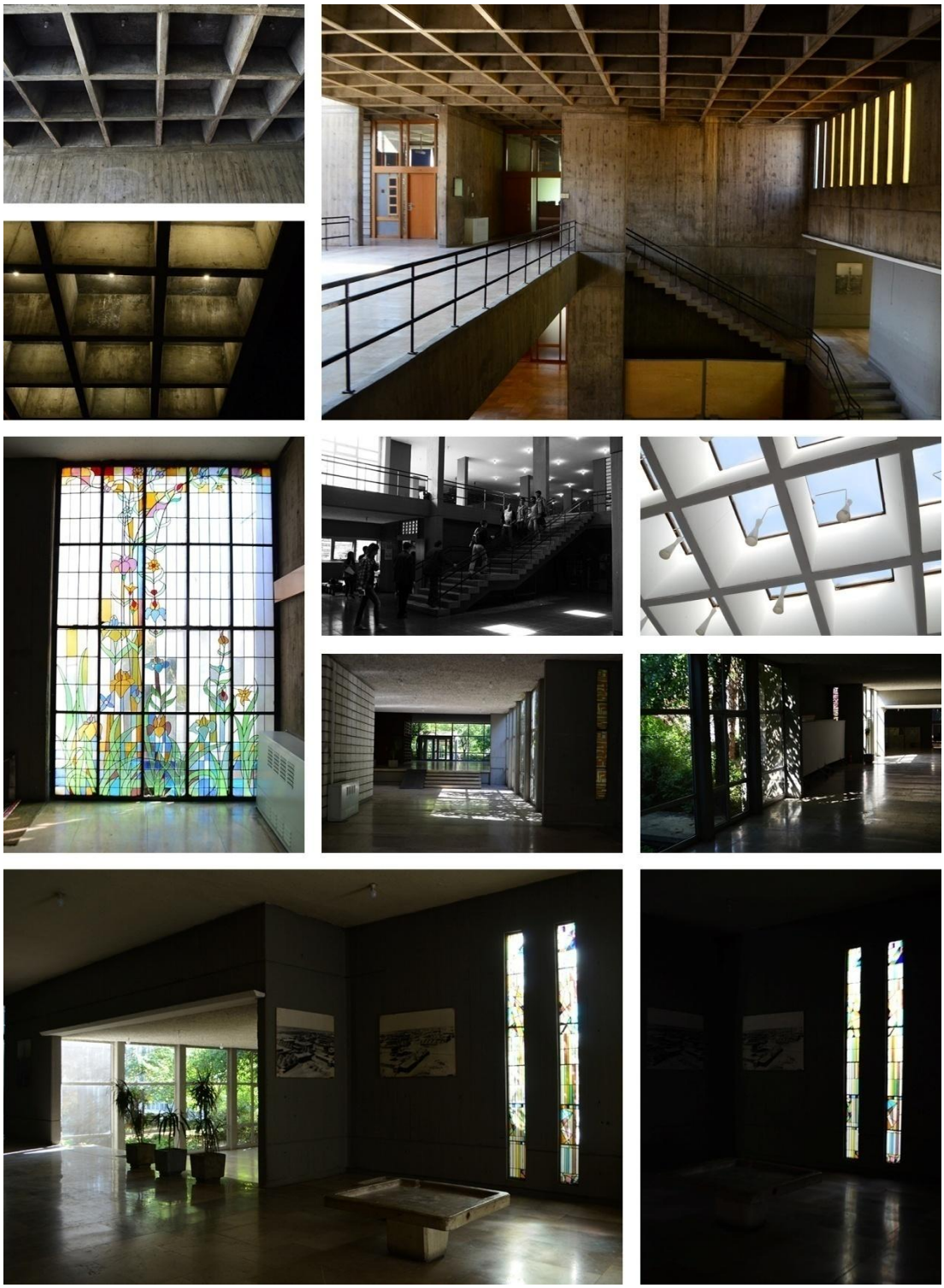

Figure 4.34 Different light qualities together with the structure.
Source: Photographed by the author, March 8 - May 23, 2014 - August 22 - September 19-25-27, 2016.

talking on the wooden seat.[407] In addition to courtyards, wide openings from the sides and the skylights reinforce the utilization of the squares to be used as 'squares'. Besides, as the light moves during the day, these openings provide an understanding of 'diurnal time'.[408] (Figure 4.34).

Apart from these great sources of light, there is another kind of light collaborating with darkness, which is described by Tadao Ando as follows:

> Light, alone does not make light. There must be darkness for light to become *light* – resplendent with dignity and power. Darkness, which kindles the brilliance of light and reveals light's power, is innately a part of light. […] Light, whose beauty within darkness is as of jewels that one might cup in one's hands; light that, hollowing out darkness and piercing our bodies, blows life into 'place'[409]

Light rising from darkness just as Ando describes can be experienced by virtue of the narrow openings. These narrow openings are situated in different sides with different quantities and different size. (24) Besides, some are made of stained glass, strenghtening the analogy of 'jewel'. (Figure 4.34).

The natural light, as I have already stated, strenghthens the utilization of the places. Owing to natural light, the plurality of the experience, once again, comes into being with the plurality of the activities, making the architectural experience formed of verbs.[410] The circulation areas, in our terms the squares and the paths, provide a variety of activities, which should be emphasized indisputably. Although Enis Kortan

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[407]I must admit that I am a great fan of window seats and I do envy people having them in their homes. This wooden seat surrounding the courtyard remind me those, and once more make me feel as if I am at home.

[408]The three small skylights on top of the great atrium provides this experience pretty well. I have to admit that I notice them very late. Once, I saw light on the floor, then I sorted them out. It actually reminds me of my discovery of fruit trees in the campus. I usually discover them when I notice that there are fruits on the ground. Very primitive, I know.

[409]Tadao Ando, "Light" in *Tadao Ando, Complete Works*, 1995, quoted in Kenneth Frampton, "Corporeal Experience in the Architecture of Tadao Ando" in *Body and Building: Essays on the Changing Relation of Body and Architecture*, edited by George Doods and Robert Tavernor (Cambridge: MIT Press, 2002), 317.

[410]Pallasmaa, 1996/2007, 63-64; Tadao Ando, mentioned in Shirazi, 2014, 123.

criticizes the enormousness of the circulation areas,[411] it is usually the circulation areas that bound people together. Regarding this, Behruz Çinici states as follows:

> It is a building without loss. In the earlier times, when the work finished, people considered the atrium as a 'major loss'. In fact, this place is a 200m^2 exhibition area. I could have designed a 200m^2 room having eight doors and there would have been a corridor passing by it. Yet, this place is such a multi-purpose area that people can play ping pong, organize exhibition, watch colloqium from upstairs, and even put large models.[412]

As Çinici puts it, the circulation areas transform into 'places' where the bodies eat their lunch, play chess, talk, dance, play table tennis, have juries, do yoga, practice theatre, and play their instruments. (Figure 4.35). Besides, under favour of the atriums, the body has a great deal of perspectives, making it even call out a friend

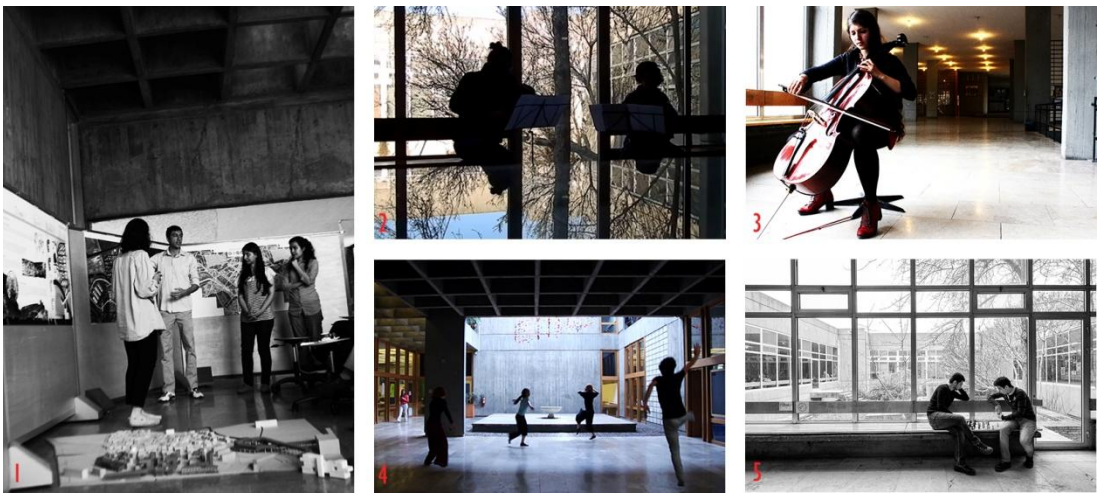

Figure 4.35 Architectural experience is formed of verbs.
Source: (1) Photographed by the author, March 31, 2015; (2) Photographed by Mücahit Erdem, February 10, 2016; (3) Photographed by Burak İlhan, December 11, 2013; (4) Unknown photographer, June 7, 2015; (5) Photographed by Ali Rad Yousefnia, http://arch.metu.edu.tr/collection/ali-rad-yousefnia (accessed August 5, 2016).

[411]Enis Kortan, quoted in Niebrzydowski and Zelef, 2012, 28.

[412]Çinici and Cengizkan 2005, 34. (translated by the author).

upstairs. This gives a feeling of speaking to somebody from first floor balcony. I must confess that I do like this experience very much.

As a musician, I feel myself responsible to emphasize the experience of playing an instrument in the building. I have played in various places: in the design studios, in the classrooms, in the squares, in the atriums, at the entrance to the library, under the dean's office, in the courtyard, on *Göbektaşı* and in *Kubbealtı*. I am not specialized for understanding the room acoustics, but I am able to differentiate the acoustical difference between the places. Therefore, I can make an inference that most of the places, in which I played, provide a high quality music experience. In parantheses, atriums are better than the classrooms or design studios. Entrance to the library also provides a better experience.

Yet, the acoustics in *Göbektaşı* needs more emphasis. (24) Being on the left-hand side of the colonnaded entrance, *Göbektaşı* can be regarded as another square, and indeed, the most beautiful one I should say. As stated previously, the term *Göbektaşı* refers to the heated marble platform in Turkish baths, where the bodies are lying and having massages. What is more, in earlier times, Turkish baths were not only used for cleaning, but also for socializing, making *Göbektaşı* used as a stage for those singing, dancing, and even playing their instruments. (25) In a similar vein, our *Göbektaşı* is used as a place to gather, sit, talk, take photos under Thor,[413] and even to have juries. From my side, our *Göbektaşı* is also a stage owing to its marvelous acoustics. The sound echoes here especially well. Is it a coincidence that its acoustics is that well because of the analogy? I do not know. But I do know that the unity of light, sound, and the colors of the sculpture is restful. (Figure 4.36).

I feel like I am towards the end of my narration. It seems to me that my argument regarding memory, which is "When the experience is 'plural' under favor of the collaboration of the senses, the memory of the experience becomes more vivacious.", is supported with my narration. Besides, while writing, I feel as if I am experiencing

[413]Spatial installation designed and installed by Gökhan Kınayoğlu and Refik Burak Atatür, who were once the students of the faculty.

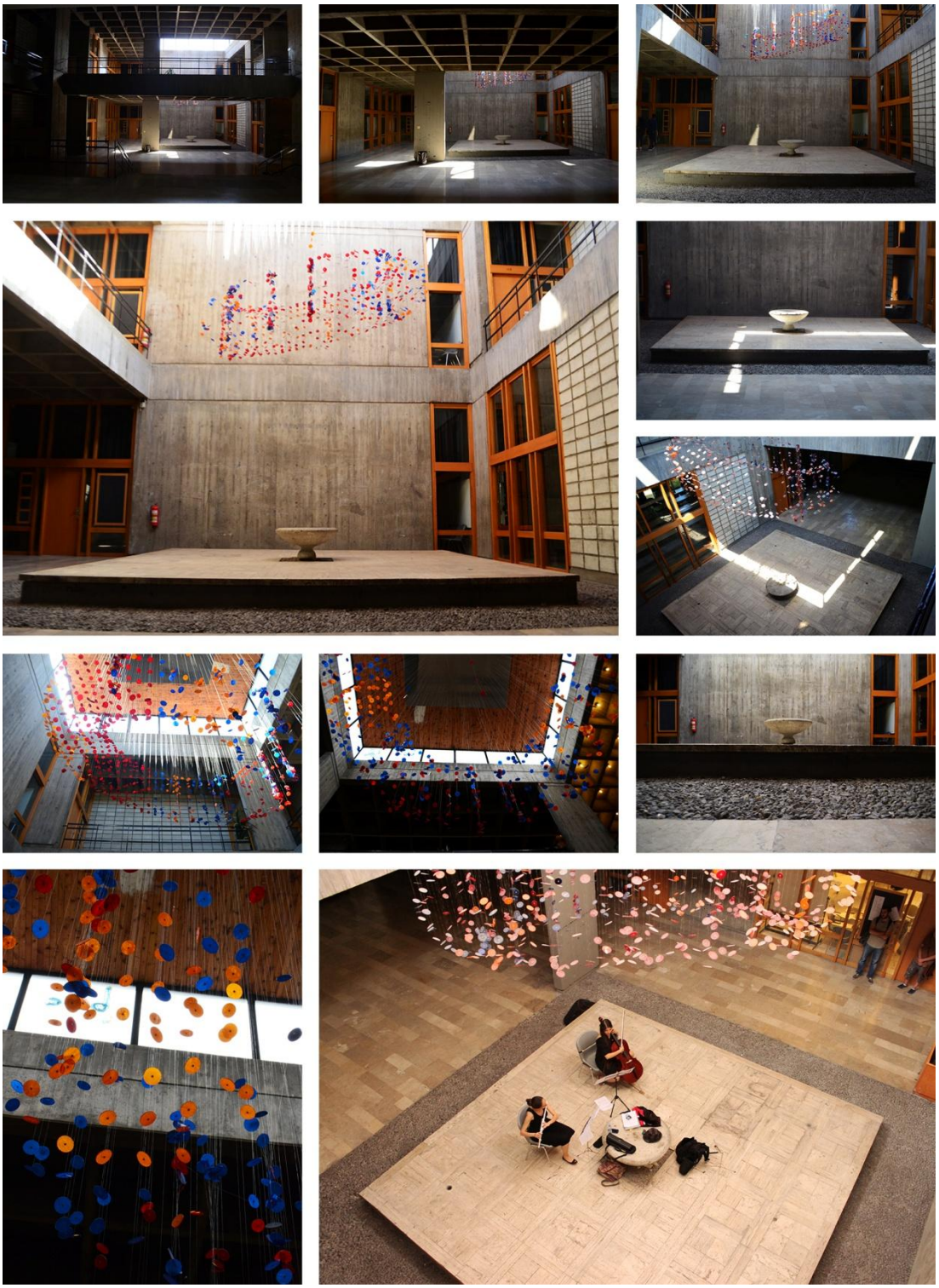

Figure 4.36 Plural experience of *Göbektaşı.*
Source: Photographed by Zeynep Avsever, June 27, 2014 (Playing music on *Göbektaşı*). The rest, photographed by the author, March 7, 2014 - August 2 - September 25-27, 2016.

the building once again. For instance, while writing the colonnaded entrance, I remember this feeling of walking on those round stones. Or, as Pallasmaa said,[414] I remember the weight of *Han Kapısı* and how difficult it is to enter through it with my cello.

These experiences and even more do not occur in a single moment, but they do expand in time. As the building can be understood, appreciated and experienced by dwelling in it, this dwelling, which is formed of these experiences, proceeds in time. Concerning this, an amusing anectode can be put here: "It is interesting that, the students of architecture in their freshman years, asking if the buildings are 'unfinished' and to be painted, become fans of METU style in their further lives."[415] I was not one of those students asking, but I 'become' truely one of those fans since, in time, eyes have started to see and body has started to feel the building. As I liken the building to a woman, I can once more quote Audrey Hepburn's words: "the beauty of a woman only grows with passing years."

In closing, I try to narrate the 'plural architectural experience' out of my experiences, hoping that the term becomes more concrete. Although I try to put as many details as possible, I do know the fact that there are still 'more' to be experienced, making the experience grow in time. But still, I have to note that, by courtesy of this 'plural architectural experience' that the building offers, my insights regarding architecture have also taken shape as Ayşen Savaş puts it: "We have learned architecture from/at Behruz Çinici's faculty of architecture."[416] Thank you.

[414]"I cannot remember the appearance of the door to my grandfather's farmhouse in my early childhood, but I do remember the resistance of its weight." Pallasmaa, 1996/ 2007, 54.

[415]Niebrzydowski and Zelef, 2012, 22.

[416]Savaş, 2011, 40-43; Savaş, Youtube Video, 2015.

CHAPTER 5

CONCLUSION

Experiencing architecture as a mere visual phenomenon has become a frequently confronted fact. Regarding this fact as a problem, this thesis aims to criticise the visual supremacy in architecture. With this purpose, the thesis handles the supremacy of vision, which has been confronted in many disciplines down from antiquity. Correlated with knowledge by Greeks, the sense of vision brings about a great deal of favorable developments to be introduced, providing a progression in the supremacy. Proportion, harmony, and visual perception are some of these developments that have positive effects on architecture.

In modernity, the supremacy of vision has been consolidated and modified by the technological developments, which reveals negative impacts. Although the sense of vision has still been linked to knowledge, these technological improvements change knowledge into information by icreasing the quantity of the information to be ‘seen’, thus, leading to a visual addict society. The negative impacts of the supremacy can also be observed in architecture as architecture has started to be experienced only with its appearance. The domination of signs over buildings, the buildings covered with signs and neon lights, the buildings in the form of signs and the buildings with curtain wall are the variations of the vision-based architecture, which actually reveals how architecture has been started to communicate solely by vision. Besides, using photographs for understanding architecture can dilude the eye while integrating computers into the design process leads to visual manipulation.

These facts cause problems due to many reasons. First, the sense of vision keeps a distance between the body and the building. Second, as the field of vision is limited, the supremacy of vision creates a restricted experience. Third, merely vision surpasses the body and the other senses, which also causes detachment and estrangement. Then, the supremacy of vision leads to mindless consumption of

images, preventing people from imagination. Finally, the supremacy of vision causes a superficial understanding of the building.

In order to provide solutions to these problems, this thesis benefits from the field of phenomenology. Regarded as viewing the essence of things, phenomenology provides a way to look beyond the appearance, where exists the experience. The experience is defined as the mutual relationship of the 'experiencing' (body) and 'what is experienced' (building) that are influenced by each other, add value to each other, and become integrated with each other. With this definition, the significance of the bilateral interaction and integration between the body and the building is underlined.

In relation to this, the thesis argues that this experience comes to light as 'dwelling'. Dwelling is, indeed, related to 'being' of the body; thus, it signifies the importance of the body. As body is the inseparable for dwelling, "how is dwelling possible?" is answered through its movements, sensations, and memories. By this means, dwelling is interpreted as the 'plural architectural experience' consisting of the 'movements', 'sensations', and 'memories' of the body, occuring in the course of 'time'.

With 'movement', the path for reaching the building, the circulation in the building, the activities held in the building are emphasized. Regarded as the prologue of the experience, the path prepares the human being for being acquainted with the building. When the body enters the building, it confronts with "circulation", which can provide a rich experience out of variety of movements and perceptions. As the body orientates specific places in the building, its "movement" changes into various actions for various events.

While moving through or inside the building, the body senses certain qualities. Concerning this, the effects of the five traditional senses, which are sight, sound, smell, taste and touch, on architectural experience are underlined in 'sensation'. Although each sense has its own quality, for a qualified experience, the 'polyphony' of the senses is vital as this polyphony reveals a deeper experience, providing a better understanding of the lived environment.

As the experience becomes ‘plural’ under favor of the collaboration of the senses and movements, the memory of the experience becomes more vivacious. In fact, the significance of the thesis manifests itself here. Defined as the dialogue with the “experienced”, memories involve the whole senses as well as the bodily movements. The scents, the sounds, the tastes lingered in memory can revive and makes the body remember these senses. In this way, memory becomes the “extension of the experience” as the body can possibly “re-experience” the building through memories. Besides, when the memories are re-experienced, they “etch into feelings” and affect the present experience.

Indeed, these concepts do not fuse into each other instantly, revealing the necessity of ‘time’. This thesis argues that understanding, appreciating, and experiencing architecture demands time. In relation to this, the thesis emphasizes ‘diurnal time’, ‘seasonal time’, and ‘duration’ in a plural architectural experience.

To clarify the interpretation of plural architectural experience, METU Faculty of Architecture building is selected to narrate this plural experience. The plurality of the experience comes into being with the plurality of the paths towards the building and inside the building, the plurality of the activities and the plurality of the sensations.

This thesis contributes to the area of research by considering the problems of the visual supremacy, responding these problems with an interpretation of plural architectural experience, and narrating this interpretation with a plural experience of METU Faculty of Architecture. With this study, however, it has been understood that the intersection of the fields of phenomenology and architecture is a fertile area of research. In this respect, each concept introduced in the third chapter has a great potential to be further elaborated. While elaborating these concepts, the prospective researches can benefit from the studies of neuroscience and cognitive psychology.

As stated previously, this subject, indeed, needs to be handled in various ways in order to create awareness for those experiencing and for those creating since the plural architectural experience needs the collaboration of both. Concerning this, Rasmussen argues that architecture is created for ordinary people by ordinary people,

underlining the necessity that architecture should be easily comprehensible.[417] By stating that inhabitants have to have open minds and the places have to provide rich possibilities, Norberg-Schulz lays weight on the collaboration of the architect and the inhabitant.[418] What is more, the insights of Bloomer and Moore also emphasize the collaboration of the inhabitant and the architect for a plural architectural experience:

> The right to inhabit our landscape and to establish our identity is fundamental and not limited to any group; but with that right goes the responsibility to care. The caring and the energy for it depend on the sensitivity of the inhabitants, reinforced by the professionals devoted to committing all their capacities to the task of understanding the potential of a place and the possibility of dwelling in it, of experiencing it with *all* the senses, of feeling and remembering it and making it the center of a whole world.[419]

Indeed, when the building is experienced plurally, it enables bodies to be aware of themselves as well as their surrondings. This awareness provides opportunity for them to 'see' the beauty with their 'hearts',[420] making them live happily ever after.

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[417]"[…] in order to understand architecture fully, it must be remembered that the people who play it are not sensitive musicians interpreting another's score – giving it special phrasing, accentuating one thing or another in the work. On the contrary, they are a multitude of ordinary people who, like ants toiling together to build an ant-hill, quite impersonally contribute their particular skills to the whole, often without understanding that which they are helping to create." Rasmussen, 1962, 14.

[418]Christian Norberg-Schulz, *The Concept of Dwelling: On the Way to Figurative Architecture,* 1985, quoted in McCarter and Pallasmaa, 2012, 216; Christian Norberg-Schulz, *Intentions in Architecture* (Cambridge: MIT Press, 1965), 23.

[419]Bloomer & Moore, 1977, 138.

[420]Once again, like the fox says: "Now, here is my secret. It is very simple. It is only with one's heart that once can see clearly. What is essential is invisible to the eye." De Saint-Exupéry, 1943/1995, 82.

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