

# Architecture And The Senses

**Lacey Wolf, University of North Carolina at Charlotte. College of Architecture**

**The Eyes of the Skin** Juhani Pallasmaa, 2012-05-14 First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense – sight – become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture. This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

*Sensory Architecture* Juliana Duarte Neves, 2024-05-02 Originally released in 2017, the book *Sensory Architecture – The Art of Designing for All Senses* by Juliana Duarte Neves receives a second edition in 2024, revised and expanded. Over the past six years, there have been numerous advancements in the study of sensory architecture and many initiatives focused on emotionally engaging the visitor, using the principles of sensory architecture, which has become a gateway to new fields of research. This second edition brings a refinement of the design methodology proposed in the original book and current examples that make its understanding and applicability clearer. And the new chapter *Unfolding of Sensory Architecture* presents two examples of more recent areas of study. This new edition broadens horizons with the inclusion of two fundamental contributions to the consolidation of the field of sensory architecture studies in Brazil: the excellent reflections made by Lorí Crizel in the text 'The intertwining of sensory architecture with neuroarchitecture: a synesthetic exploration';

and the very personal contribution of Ana Paula Chacur, architect, researcher, and mother of two autistic children - enriches the content with her unique perspective on 'Autism Spectrum Disorder and sensory architecture', points out Juliana. It is crucial that architecture collaborates so that individuals with Autism Spectrum Disorder (ASD) feel safe and balanced.

Seeing in Special Ways Lacey Wolf, University of North Carolina at Charlotte. College of Architecture, 2007 Starting in the 15th century with the invention of the geometric perspective and systematic drawings such as plan, section, and elevation, our visual sense has become heavily dominant over all the senses. Being that our visual sense is the most specialized of the five senses, it is the only one fast enough to keep pace with the increase speed of technology expressed through devices such as computers and television. This mass production of visual imagery tends to alienate visual reception from emotional involvement and identification, turning imagery into stimulation devoid of full focus and participation. Our unconscious and conscious attitudes and priorities concerning the senses, their relative roles and interactions, have an essential impact on the arts and architecture. What we see, hear, smell, taste and touch, perform a collective role in how we experience an environment. Architecture involves several realms of sensory experience that interact and fuse into one another. It also offers shapes and surfaces constructed for touch by the eye, but have a natural potential to offer more. As a result, a meaningful architectural experience is one that engages the whole sensory body rather than a limited series of isolated visual images. One place that our senses are inherently engaged is in nature. By looking to nature and analyzing how our body reacts to its sensory perceptions one can then use this data to design meaningful architecture.

**Die Augen der Haut** Juhani Pallasmaa, 2013-08-01 Architektur kann inspirierend und einnehmend sein, sie kann sogar im Sinne Goethes -das Leben steigern-. Wie kommt es aber, dass architektonische Entwürfe am Zeichentisch oder am Computer-Bildschirm zwar meist recht gut aussehen, in der gebauten Realität jedoch oft enttäuschen? Die Antwort hierfür, behauptet Juhani Pallasmaa, findet sich in der Vorherrschaft des Visuellen, die alle Bereiche von Technologie- und Konsumkultur umfasst und so auch in die Architekturpraxis und -lehre Einzug gehalten hat. Während unsere Erfahrung der Welt auf der Kombination aller fünf Sinne beruht, berücksichtigt die Mehrheit der heute realisierten Architektur gerade mal einen den Sehsinn. Die Unterdrückung der anderen Erfahrungsbereiche hat unsere Umwelt sinnlich verarmen lassen und ruft Gefühle von Distanz und Entfremdung hervor. Erstmals 1996 (in englischer Sprache) veröffentlicht, ist *Die Augen der Haut* inzwischen zu einem Klassiker der Architekturtheorie geworden, der weltweit zur Pflichtlektüre an den Architekturhochschulen gehört. Das Buch besteht aus zwei Essays. Der erste gibt einen Überblick über die Entwicklung des okularzentrischen Paradigmas in der westlichen Kultur seit der griechischen Antike sowie über dessen Einfluss auf unsere Welterfahrung und die Eigenschaften der Architektur. Der zweite Essay untersucht, welche Rolle die übrigen Sinne bei authentischen Architektur Erfahrungen spielen, und weist einen Weg in Richtung einer multisensorischen Architektur, welche ein Gefühl von Zugehörigkeit und Integration ermöglicht. Seit der Erstveröffentlichung des Buchs hat die Rolle des Körpers

und der Sinne ein gesteigertes Interesse in der Architekturphilosophie und Architekturlehre erfahren. Die neue, überarbeitete und ergänzte Ausgabe dieses wegweisenden Werks wird nicht nur Architekten und Studenten dazu anregen, eine ganzheitlichere Architektur zu entwerfen, sondern auch die Wahrnehmung des interessierten Laien bereichern. -Seit Architektur Erlebnis (1959) des danischen Architekten Steen Eiler Rasmussen hat es keinen derart prägnanten und klar verständlichen Text mehr gegeben, der Studenten und Architekten in diesen kritischen Zeiten dabei helfen kann, eine Architektur des 21. Jahrhunderts zu entwickeln.- Steven Holl Juhani Pallasmaa ist einer der angesehensten finnischen Architekten und Architekturtheoretiker. In allen Bereichen seiner theoretischen und gestalterischen Tätigkeit welche Architektur, Grafik Design, Städteplanung und Ausstellungen umfasst betont er stets die zentrale Rolle von Identität, Sinneserfahrung und Taktilität.

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

*Creating Sensory Spaces* Barbara Erwine, 2016-12-19 *Creating Sensory Spaces* celebrates spaces enlivened with sensual richness and provides you with the knowledge and tools necessary to create them. Drawing on numerous built case studies in ten countries and illustrated with over 85 full color images, the book presents a new framework for the design of sensory spaces including light, color, temperature, smell, sound, and touch. Bridging across disciplines of architecture, engineering, phenomenology and perceptual psychology, this book informs the design of buildings and neighborhoods that reclaim the role of the body and all the senses in creating memorable experiences of place and belonging.

**The Touch** Kinfolk, 2019-09 *The Touch* is a new collaboration between Nathan Williams of Kinfolk and Jonas Bjerre-Poulsen of Norm Architects that welcome readers into over 25 inspiring spaces where interior design is not only visually appealing but engages all of the human senses. Through beautiful homes, hotels, museums, and retail stores--from

contemporary designs by Ilse Crawford and Bijoy Jain to classic cases by Arne Jacobsen--readers are invited to explore how experiencing elements such as light, nature, materiality, color, and community can deliberately bring us back to our senses and imbue every day with a richer quality. In addition to stunning photography and interviews with design industry leaders as John Pawson and David Thulstrup, the book also details philosophical and art history references that reflect the tradition of design and color theory. For a deeper understanding of the concepts explored, *The Touch* includes an appendix which profiles architects such as Lina Bo Bardi and Richard Neutra. Heritage design pieces that helped influence this movement are also listed in the book. *The Touch--Spaces Designed for the Senses* by Kinfolk & Norm Architects. Published by gestalten.

Impact: Design With All Senses Christoph Gengnagel, Olivier Baverel, Jane Burry, Mette Ramsgaard Thomsen, Stefan Weinzierl, 2019-08-28 This book reflects and expands on the current trend in the building industry to understand, simulate and ultimately design buildings by taking into consideration the interlinked elements and forces that act on them. Shifting away from the traditional focus, which was exclusively on building tasks, this approach presents new challenges in all areas of the industry, from material and structural to the urban scale. The book presents contributions including research papers and case studies, providing a comprehensive overview of the field as well as perspectives from related disciplines, such as computer science. The chapter authors were invited speakers at the 7th Symposium "Impact: Design With All Senses", which took place at the University of the Arts in Berlin in September 2019.

*Senses and the City* Mădălina Diaconu, 2011 The papers collected in this volume discuss the sensory dimension of cityscapes, with focus on touch and smell. Both have been traditionally considered lower senses and thus unworthy of being cultivated - objects of social prohibitions and targets of suppressing strategies in modern architecture and city planning. The book brings together approaches from anthropology, aesthetics, the theory of architecture, art and design research, psychophysiology, ethology, analytic chemistry, etc. (Series: Austria: Forschung und Wissenschaft - Interdisziplinär - Vol. 4)

Architecture and the Senses in the Italian Renaissance David E. Karmon, 2021 This is the first study of Renaissance architecture as an immersive, multisensory experience, combining first-hand experiences with historical analysis. Questioning the universalizing claims of contemporary architectural phenomenologists, David Karmon emphasizes the infinite variety of meanings produced through human interactions with the built environment. He reconstructs the Renaissance understanding of the senses, examines how architecture and the senses shaped daily practices and contributed to new forms of understanding, and presents literary and visual sources that provide abundant evidence for sustained attention to the multisensory experience of the built environment in the Renaissance world. By exploring how the 'experiential trigger' of architecture creates a multi-faceted dynamic experience between the object and the individual, Karmon's book offers a new and innovative approach to the study of Renaissance architecture--

**Architecture and the Senses in the Italian Renaissance** David Karmon, 2021-04-30 This is the first study of

Renaissance architecture as an immersive, multisensory experience that combines historical analysis with the evidence of first-hand accounts. Questioning the universalizing claims of contemporary architectural phenomenologists, David Karmon emphasizes the infinite variety of meanings produced through human interactions with the built environment. His book draws upon the close study of literary and visual sources to prove that early modern audiences paid sustained attention to the multisensory experience of the buildings and cities in which they lived. Through reconstructing the Renaissance understanding of the senses, we can better gauge how constant interaction with the built environment shaped daily practices and contributed to new forms of understanding. *Architecture and the Senses in the Italian Renaissance* offers a stimulating new approach to the study of Renaissance architecture and urbanism as a kind of 'experiential trigger' that shaped ways of both thinking and being in the world.

***Architecture and the Senses*** Rebecca Finch, University of Newcastle upon Tyne. Department of Architecture, Planning and Landscape, 1994

*Architecture from the Inside Out* Karen A. Franck, R. Bianca Lepori, 2007-06-05 Introducing a basis for design that transcends fixed notions of style and emerging technologies, this book emphasizes feeling, moving and the experiential. Since the book's initial publication in 2000, architects and writers have been drawn to a more sensory approach to architecture. But there is still a need to encourage and to illustrate the pursuit of design, not as a project, imposing preconceived ideas upon a situation, but as a process evolving from the inside - from movement, sensation, surroundings and a dialogue between architect and client. The authors describe such an approach that places human life, experience and materiality at the centre of design and that seeks out opportunities for discovery, growth and transformation. Karen A. Franck is an environmental psychologist who has taught for many years in the New Jersey School of Architecture. R. Bianca Lepori is a practicing architect in Italy with many years of experience in designing houses and maternity health care facilities. Praise for the first edition: Franck and Lepori believe [architecture] should be more alive and take its character from the human body. When similarly designed from the inside out, rather than being austere and devoid of sensibilities, buildings would offer spatial sensations that connect with people. Beverly Russell, Executive Director, Archeworks The authors use...contemporary lenses as phenomenology and feminism to guide us on our journey through buildings. They trace the haptic qualities of architecture back through the design process with both daring and documentation. Deborah Gans, Architect and Associate Professor, Pratt Institute This book should be required reading for all architectural and design students as well as for all those individuals who are responsible for making decisions that influence our built environment. Wayne Ruga, Founder, Symposium on Healthcare Design and the Center for Health Design.

*Architecture and the Senses in the Italian Renaissance* David Karmon, 2021-05-27 This is the first study of Renaissance architecture as an immersive, multisensory experience that combines historical analysis with the evidence of first-hand

accounts. Questioning the universalizing claims of contemporary architectural phenomenologists, David Karmon emphasizes the infinite variety of meanings produced through human interactions with the built environment. His book draws upon the close study of literary and visual sources to prove that early modern audiences paid sustained attention to the multisensory experience of the buildings and cities in which they lived. Through reconstructing the Renaissance understanding of the senses, we can better gauge how constant interaction with the built environment shaped daily practices and contributed to new forms of understanding. *Architecture and the Senses in the Italian Renaissance* offers a stimulating new approach to the study of Renaissance architecture and urbanism as a kind of 'experiential trigger' that shaped ways of both thinking and being in the world.

**Integrating the Senses Into Architecture** Lauren Elizabeth Kay, 1994

*Sensory Architecture* Heather Holz, 2011 This design thesis will address the question: how do combinations of our senses influence the way we interact with our surrounding built environment? The typology chosen to evaluate this question is an addition to an existing museum. The claim to this thesis question is as follows, 'A built environment can raise an occupant's consciousness and awareness by revealing how the senses respond to that environment.' The direction of this research will be guided by the theoretical premise/unifying idea: 'The built environment can trigger and or stimulate the senses, creating a more holistic experience of one's surroundings.' In justification of this project, 'As humans, we are visually dominant creatures and it is important that we as designers address, not only this visual sense, but all of the senses, for people experience a space or environment with different sensory strengths, and this differentiates their experience and or understanding of that space.' The narrative looks at the significance of the project and addresses why we as designers need to look at how our building designs engage our senses and acknowledge more than just our visual sense. The project client is the Chicago Park District and the main users will be students and teachers, tourists, Chicago citizens, as well as employees and volunteers. The major project elements of this museum are: exhibits, a restaurant, entry, education spaces, multipurpose amphitheater, offices and small conference rooms. The site of this project is the Museum Campus in Chicago, Illinois, which is on the lakefront of Lake Michigan. The project emphasis is to look at how the built environment triggers and stimulates our different senses. Research for this project will be completed for the unifying idea, project typology, historical context, site analysis as well as programmatic requirements. The process of this thesis design will be preserved and compiled in a thesis book which will be accessible in the digital repository.

*Perception and Architecture* Marci Shoemaker, 2004

*InterDiscourse* John Bryson, 2016-03-02 Essays from the exhibition *InterDiscourse: The Architecture of the Senses* by artists Gloria Florez, Tamsin Salehian, Christine Simpson, Ingrid van der Aa, and author John Bryson

**Architecture of the Senses** Viviana Klinar, 2004

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## **Table of Contents Architecture And The Senses**

1. Understanding the eBook Architecture And The Senses
  - The Rise of Digital Reading Architecture And The Senses
  - Advantages of eBooks Over Traditional Books
2. Identifying Architecture And The Senses
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading

## **Goals**

3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Architecture And The Senses
  - User-Friendly Interface
4. Exploring eBook Recommendations from Architecture And The Senses
  - Personalized Recommendations
  - Architecture And The Senses User Reviews and Ratings
  - Architecture And The

## **Senses and Bestseller Lists**

5. Accessing Architecture And The Senses Free and Paid eBooks
  - Architecture And The Senses Public Domain eBooks
  - Architecture And The Senses eBook Subscription Services
  - Architecture And The Senses Budget-Friendly Options
6. Navigating Architecture And The Senses eBook Formats
  - ePub, PDF, MOBI, and More
  - Architecture And The

- Senses Compatibility with Devices
  - Architecture And The Senses Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Architecture And The Senses
  - Highlighting and Note-Taking Architecture And The Senses
  - Interactive Elements Architecture And The Senses
- 8. Staying Engaged with Architecture And The Senses
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Architecture And The Senses
- 9. Balancing eBooks and Physical Books Architecture And The Senses
  - Benefits of a Digital Library
  - Creating a Diverse Reading

## Collection Architecture And The Senses

- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Architecture And The Senses
  - Setting Reading Goals Architecture And The Senses
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Architecture And The Senses
  - Fact-Checking eBook Content of Architecture And The Senses
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified

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