

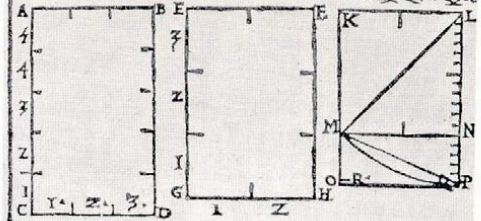
Fay Jones School of Architecture and Design

Juhani Pallasmaa, Architect, Professor

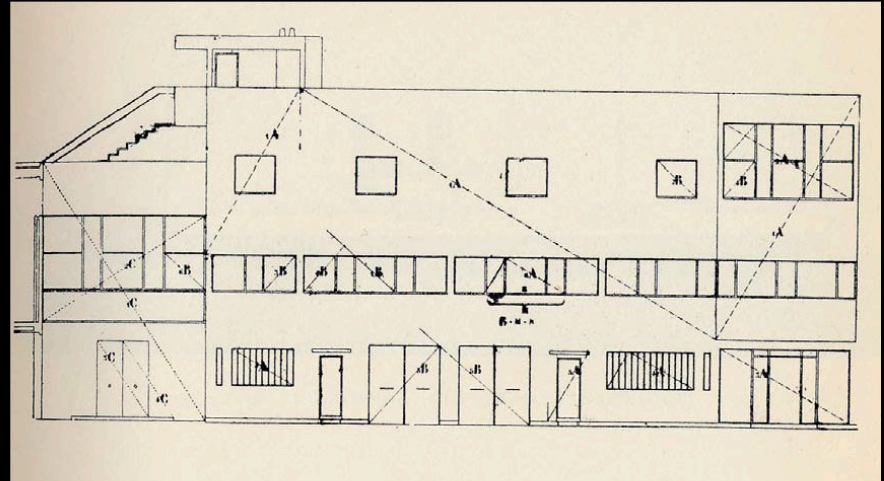
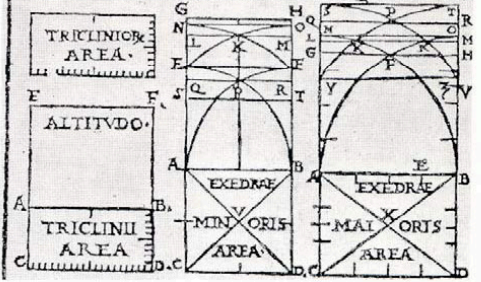
ARCHITECTURE AS EXPERIENCE

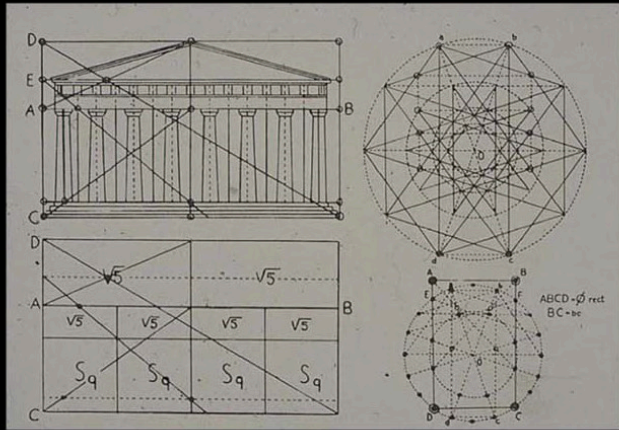
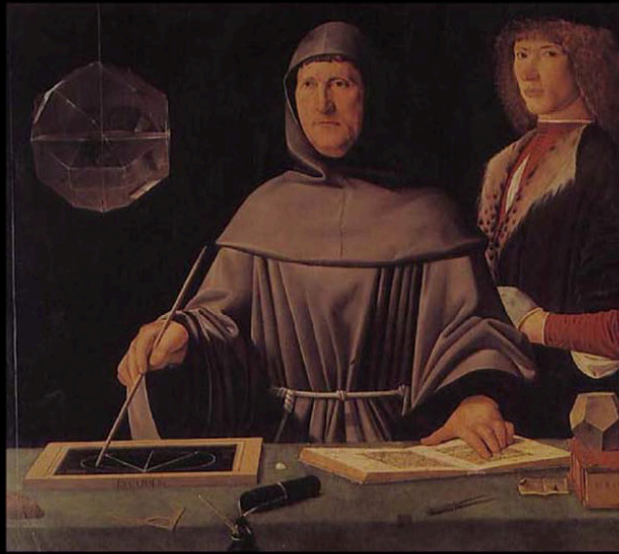
-existential fusion of the world and the self

ATRIVM: EX TRIBVS CÖFORMATIS GEN-
 ERALIV: IMPLIVIOR: PERISTYLIV & QVOQVE



VARIAS EXEDRÆ PINACOTHECÆ QV ALTVDDNES



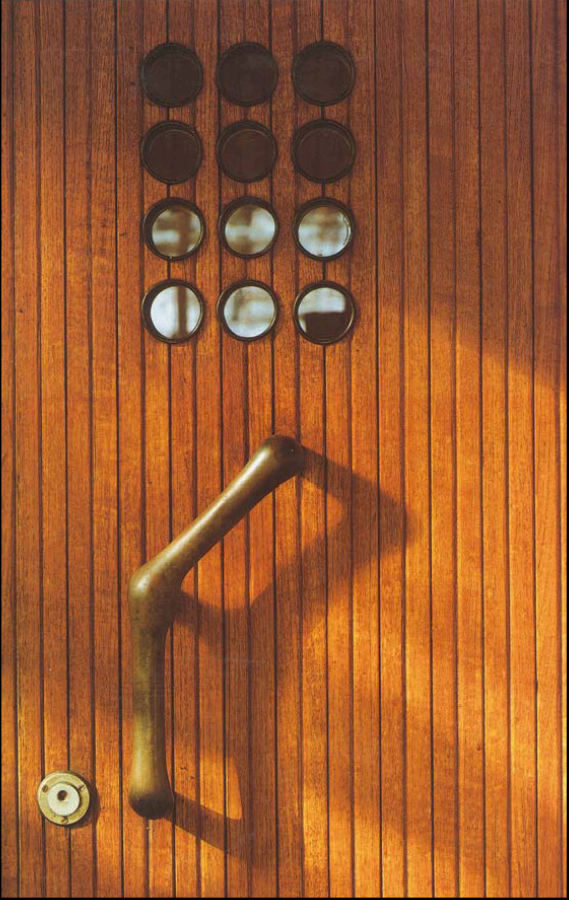


ARCHITECTURE AND SCIENTIFIC CRITERIA

"Whatever our task , whether large or small [...] In every case, opposites must be reconciled [...] Almost every formal assignment involves dozens, often hundreds, sometimes thousands of conflicting elements that can be forced into functional harmony only by an act of will. This harmony cannot be achieved by any other means than art. The final value of individual technical and mechanical elements can only be assessed afterwards. A harmonious result cannot be achieved with mathematics, statistics, or probability calculus"

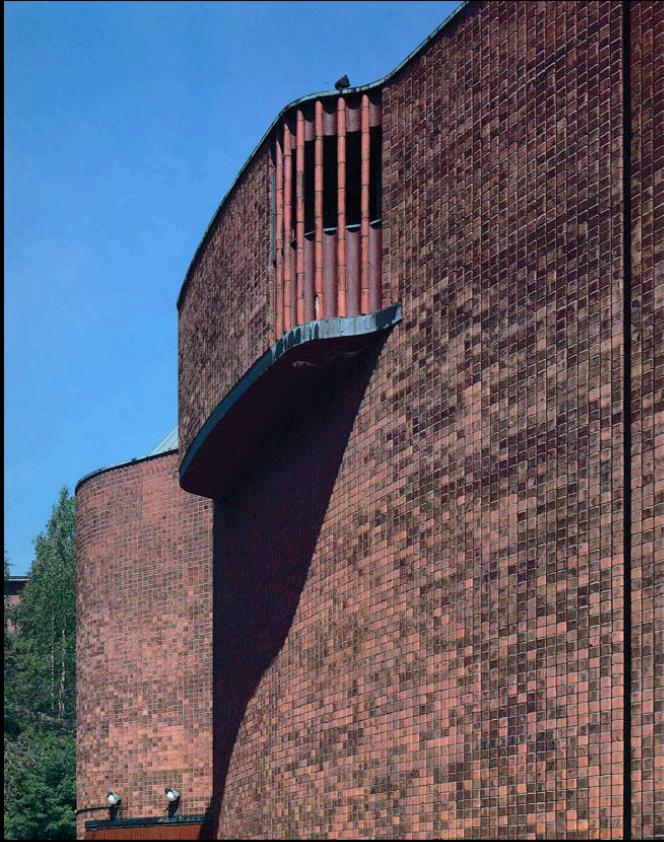
Alvar Aalto, 1955





”From a certain point of view, art is more powerful than science. With much less expensive tools and with greater power of synthesis, artistic intuitions show us who we are, probably in a much more exhaustive way with respect to the objectifying approach of the natural sciences. Being human squares with the ability to ask ourselves who we are. Since the beginning of mankind, artistic creativity has expressed such ability in its purest and highest form”

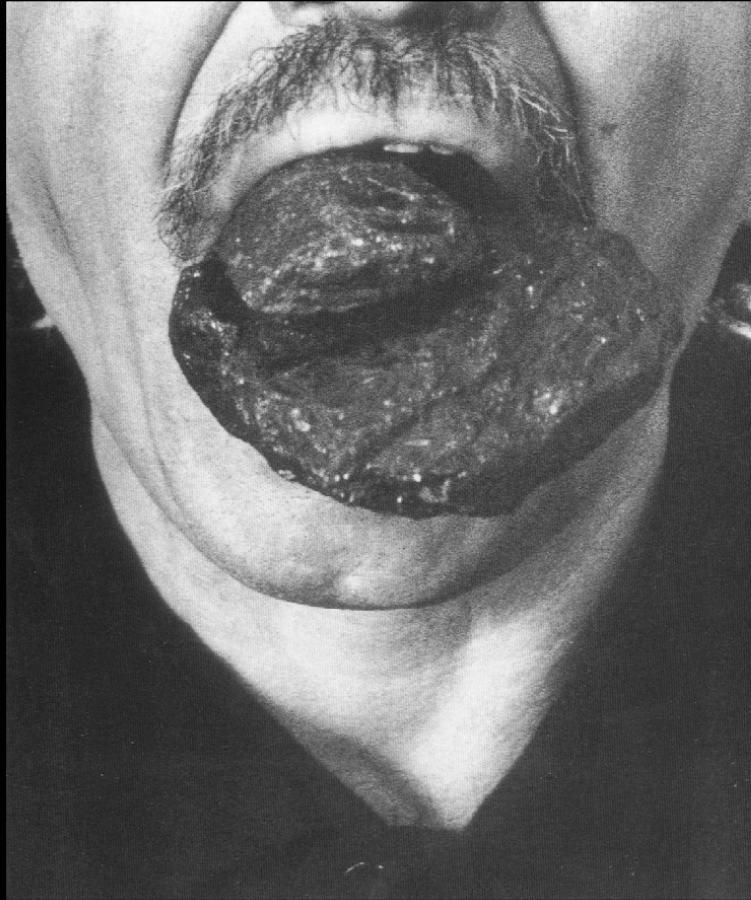
Vittorio Gallese and C Di Dio, 2012



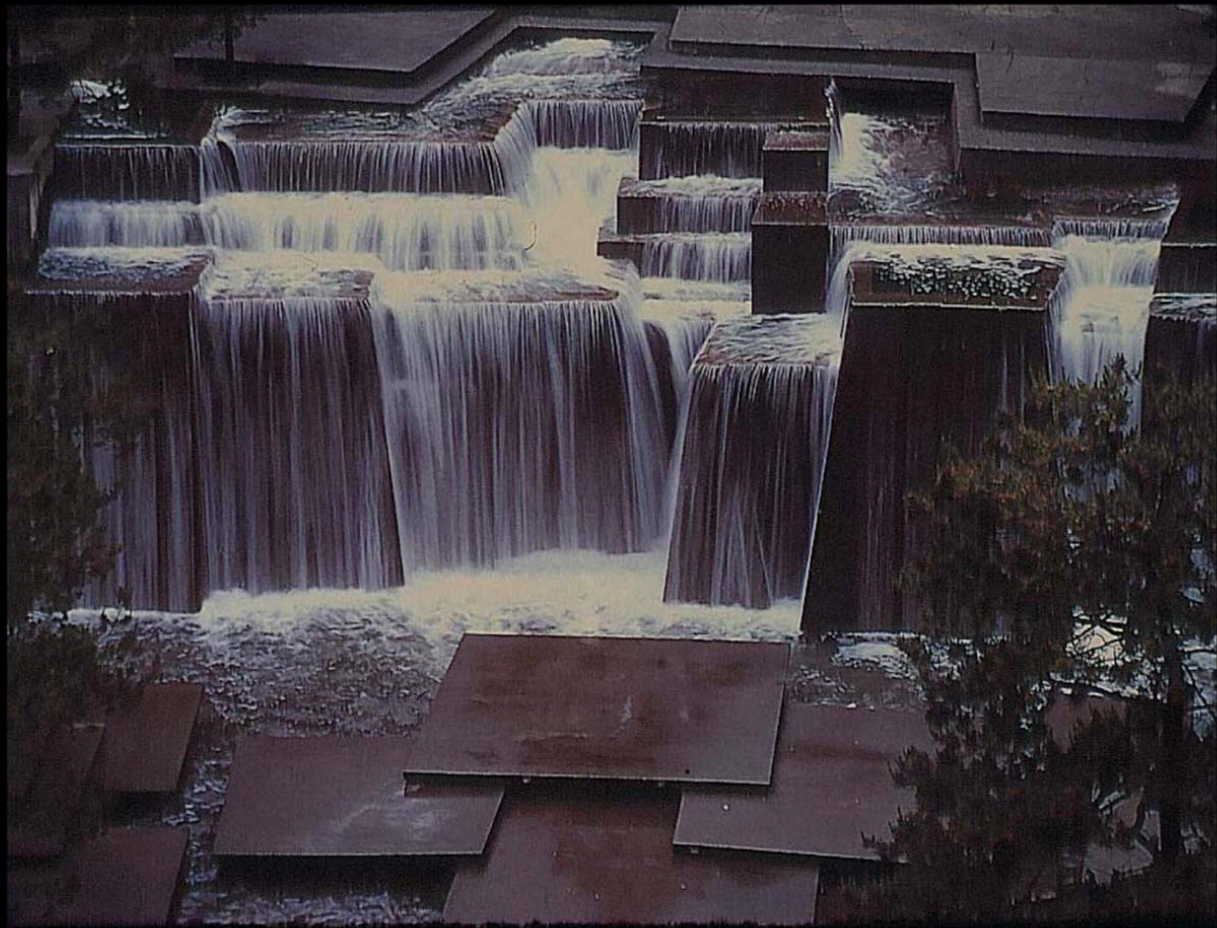




$$E=mc^2$$



THE POETIC AND PHENOMENOLOGICAL APPROACH





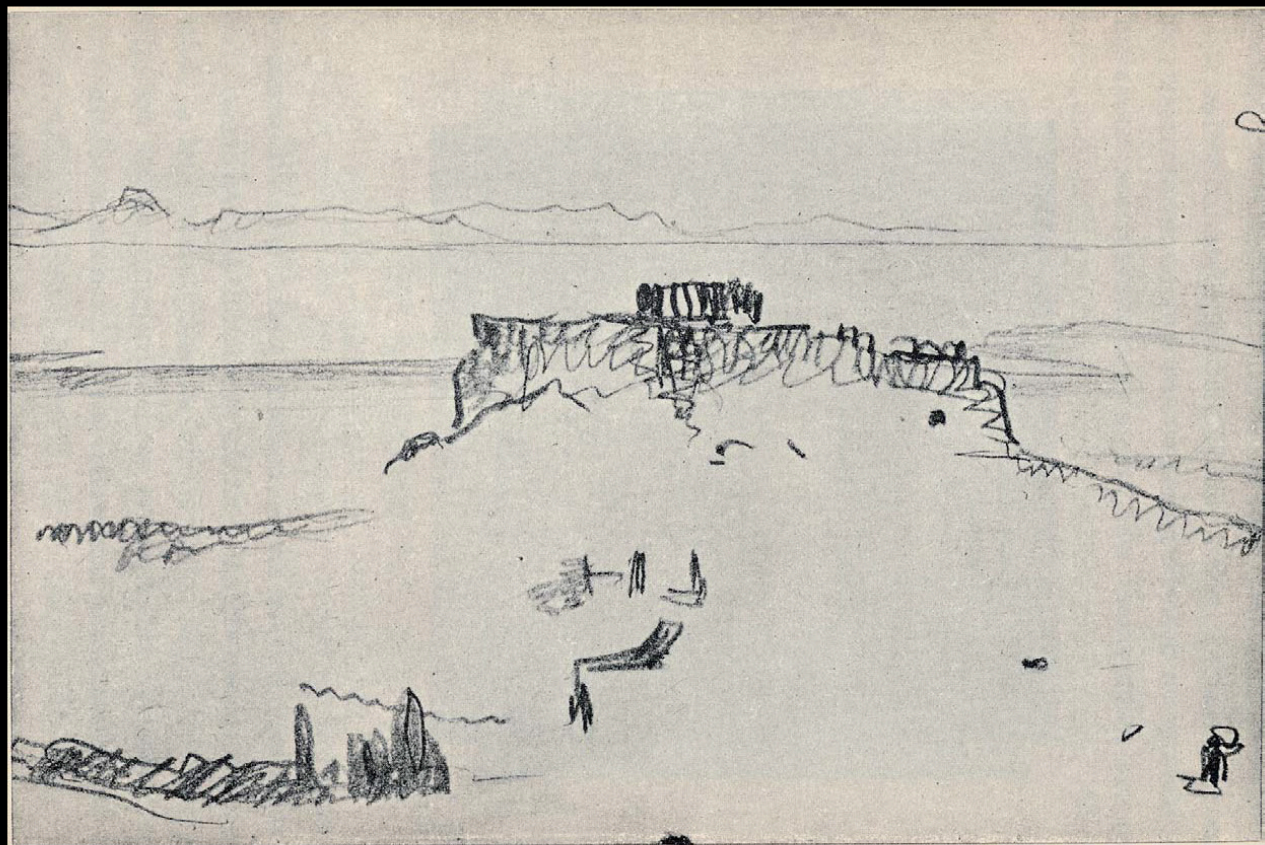
THE MEANING OF EXPERIENCE

”In common conception, the work of art is often identified with the building, book, painting, or statue in its existence apart from human experience. Since the actual work of art is what the product does with and in experience, the result is not favorable to understanding. [...] When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance, with which esthetic theory deals.”

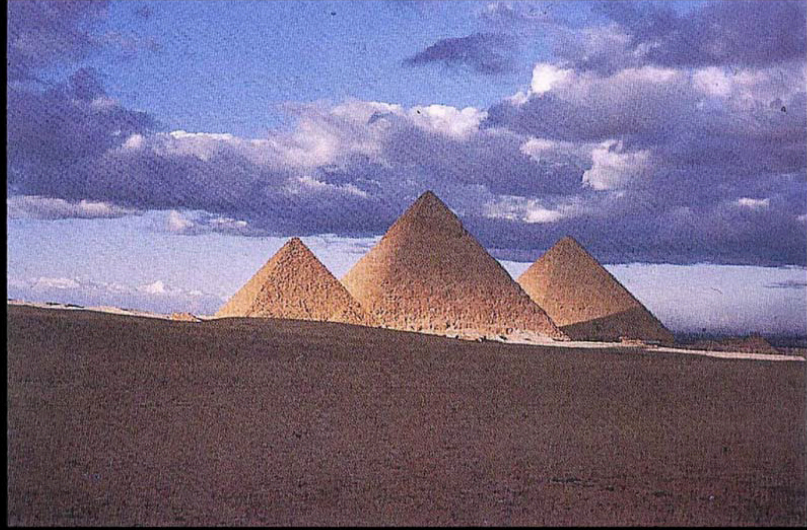
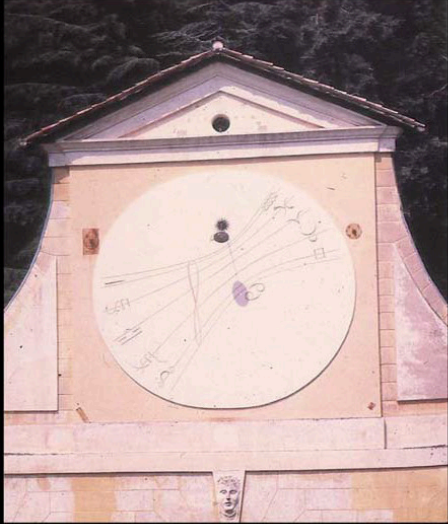
John Dewey, 1934

”By common consent, the Parthenon is a great work of art. Yet, it has esthetic standing only as the work becomes an experience for a human being [...] Art is always the product in experience of an interaction of human beings with their environment. Architecture is a notable instance of the reciprocity of the results in this interaction[...] The reshaping of subsequent experience by architectural works is more direct and more extensive than in the case of any other art [...] They not only influence the future, but they record and convey the past ”.

John Dewey: 1934

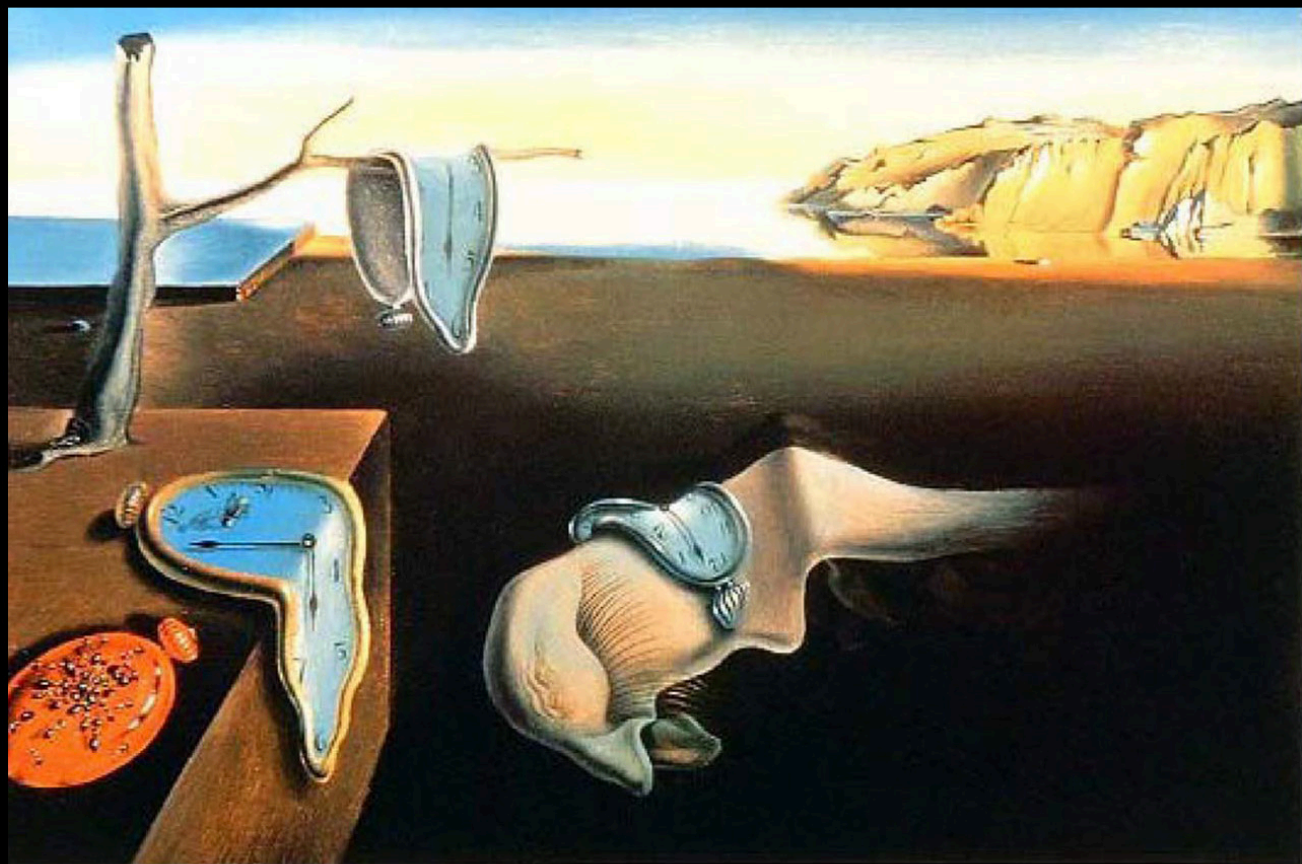


TIME IN ARCHITECTURAL EXPERIENCE



"Architecture is not only about domesticating space, it is also a deep defense against the terror of time. The language of beauty is essentially the language of timeless reality".

Karsten Harries, 1982





Understanding Architecture

An abstract architectural line drawing in white on a light blue background. The drawing consists of several overlapping, wireframe-like structures that resemble architectural forms such as domes, vaults, or complex facades. The lines are thin and create a sense of depth and perspective, with some lines converging towards vanishing points. The overall composition is dynamic and geometric.

Robert McCarter
Juhani Pallasmaa

PHAIDON

ENCOUNTERING ARCHITECTURE



THEODORE GILDRED COURT

"We come to see not the work of art, but the world according to the work".

Maurice Merleau-Ponty



"The world is wholly inside, and I am wholly outside of myself".

Maurice Merleau-Ponty, 1962

INTUITING ARCHITECTURE

"Marks the arrival of an important new thinker, who finds in the science and the arts wonder and beauty, and with equal confidence says wise and fresh things about both.

—*Los Angeles Times Book Review*

PROUST

Was a

NEUROSCIENTIST



JONAH LEHRER

”Our time is characterized by a systematic rise of the biological sciences and is turning away from oversimplified and mechanistic views of the 18th and 19th centuries, without belittling in any way the temporary good such views may have once delivered. An important result of this new way of regarding this business of living may be to bare and raise appropriate working principles and criteria for design.”

”Today design may exert a far-reaching influence on the nervous make-up of generations”

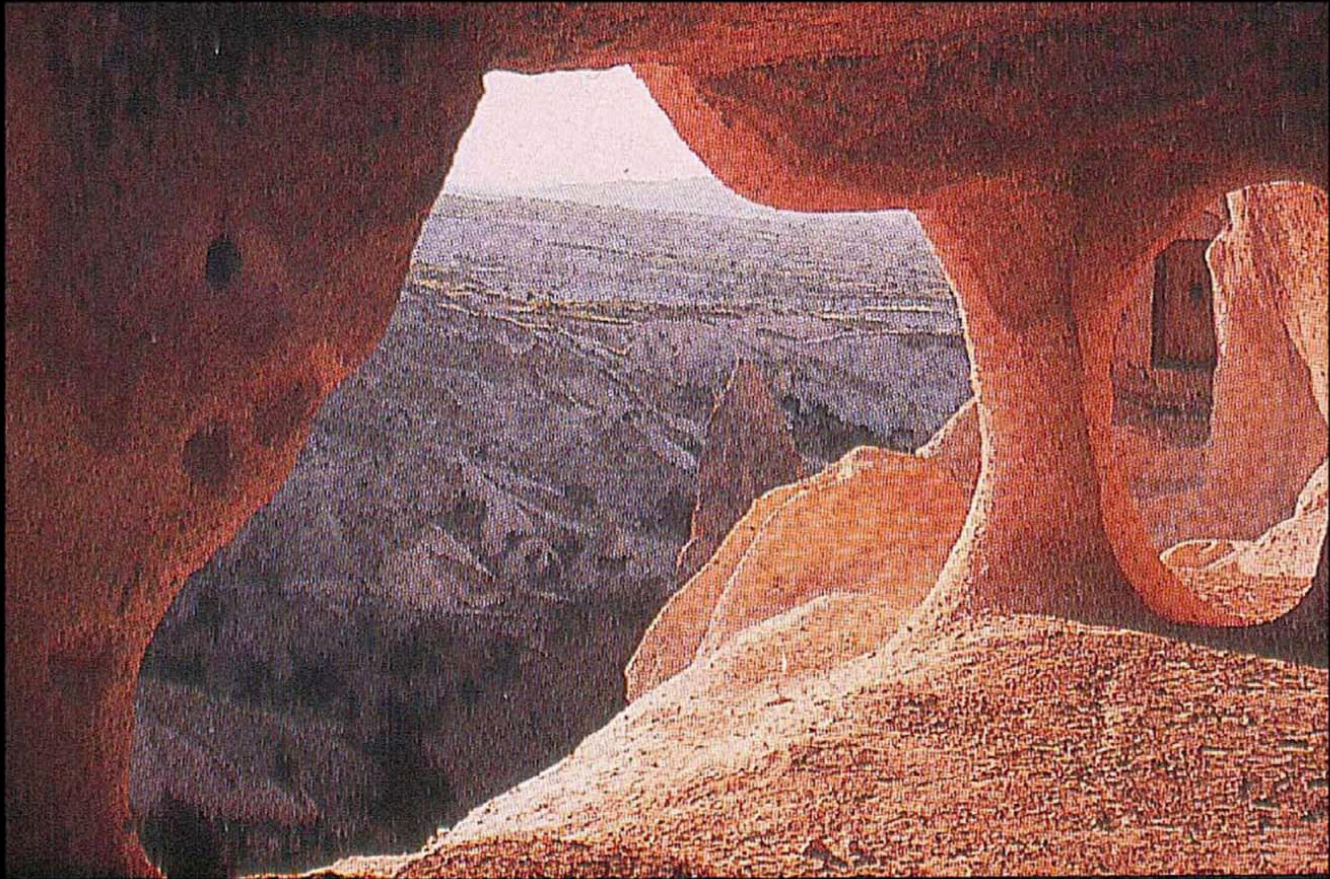
Richard Neutra, 1954

"I would like to add my personal, emotional view, that architecture and its details are in some way all part of biology"

Alvar Aalto, 1949

”While the brain controls our behaviour and genes control the blueprint for the design and structure of the brain, the environment can modulate the function of the genes, and, ultimately, the structure of the brain. Changes in the environments change the brain, and therefore they change our behaviour. In planning the environments in which we live, architectural design changes our brain and our behavior”.

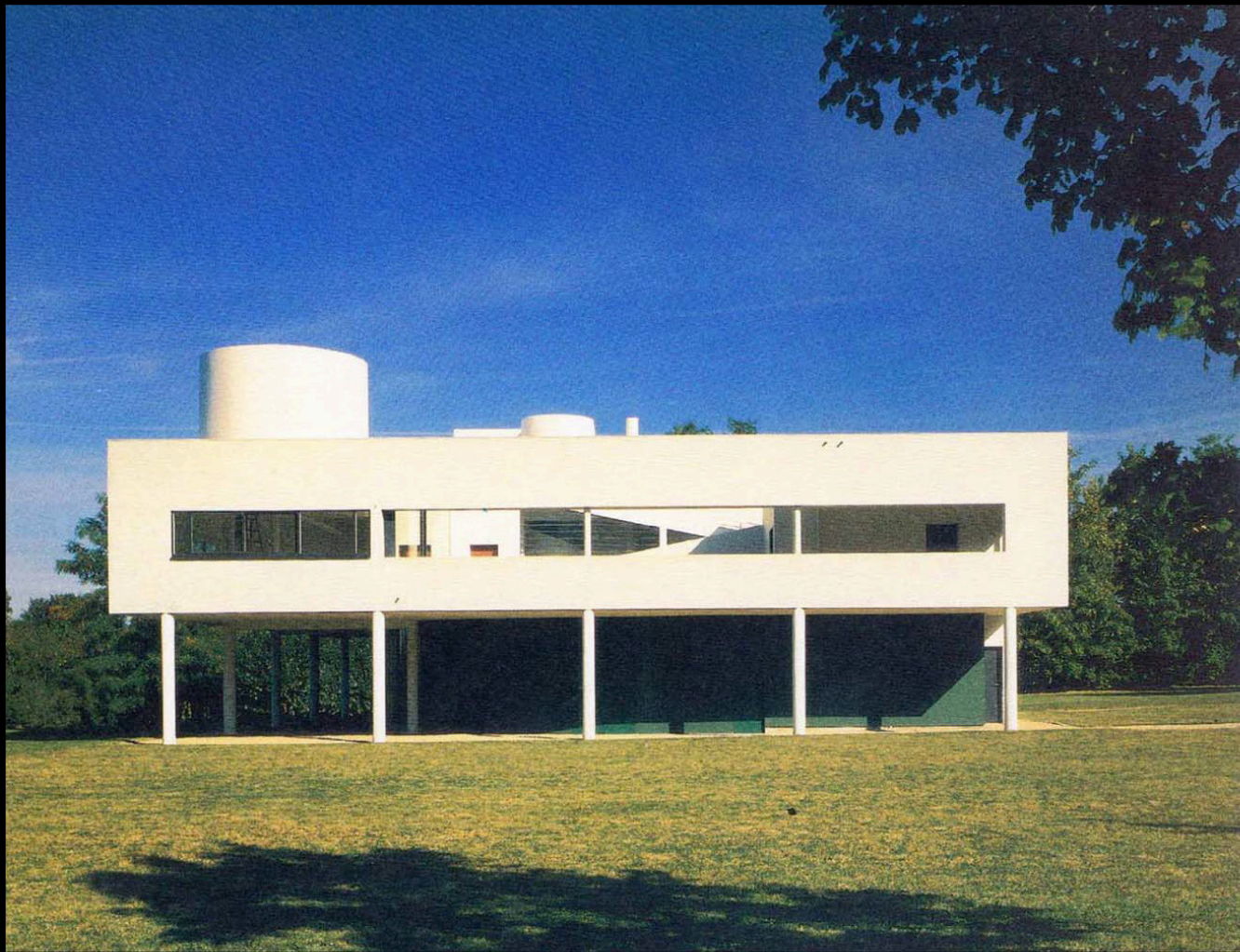
Fred Gage



”The mind is a verb”

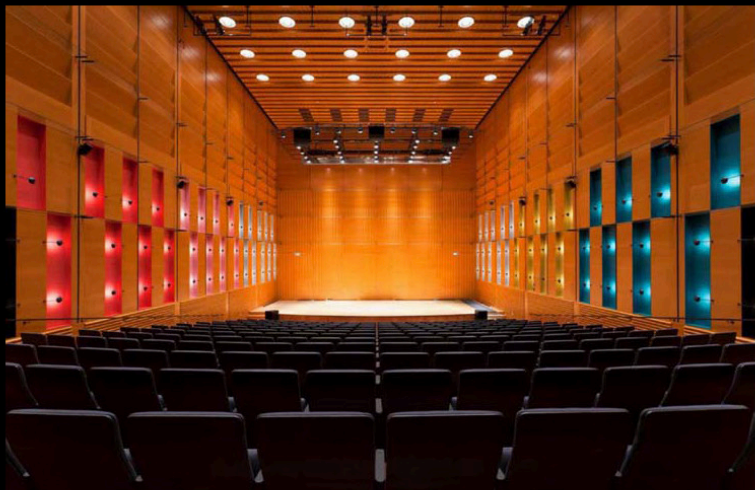
John Dewey

VISION AND THE EXISTENTIAL SENSE



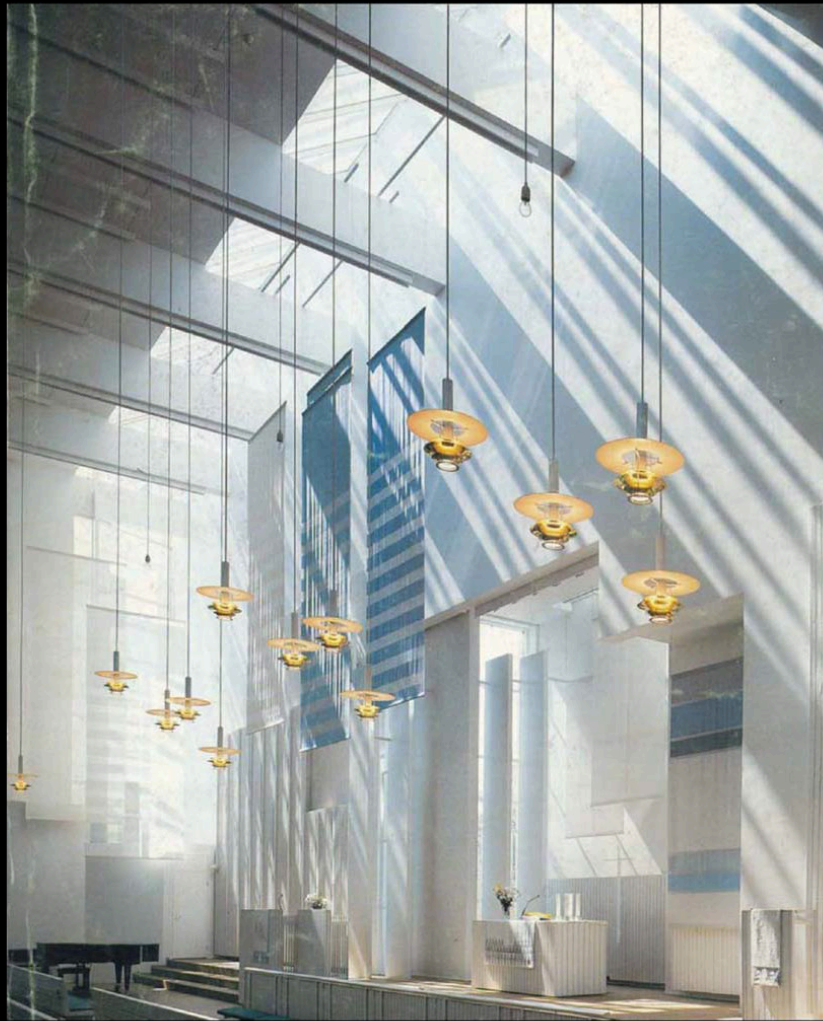
"My perception is [therefore] not a sum of visual, tactile, and audible givens: I perceive in a total way with my whole being: I grasp a unique structure of the things, a unique way of being, which speaks to all my senses at once".

Maurice Merleau-Ponty, 1969





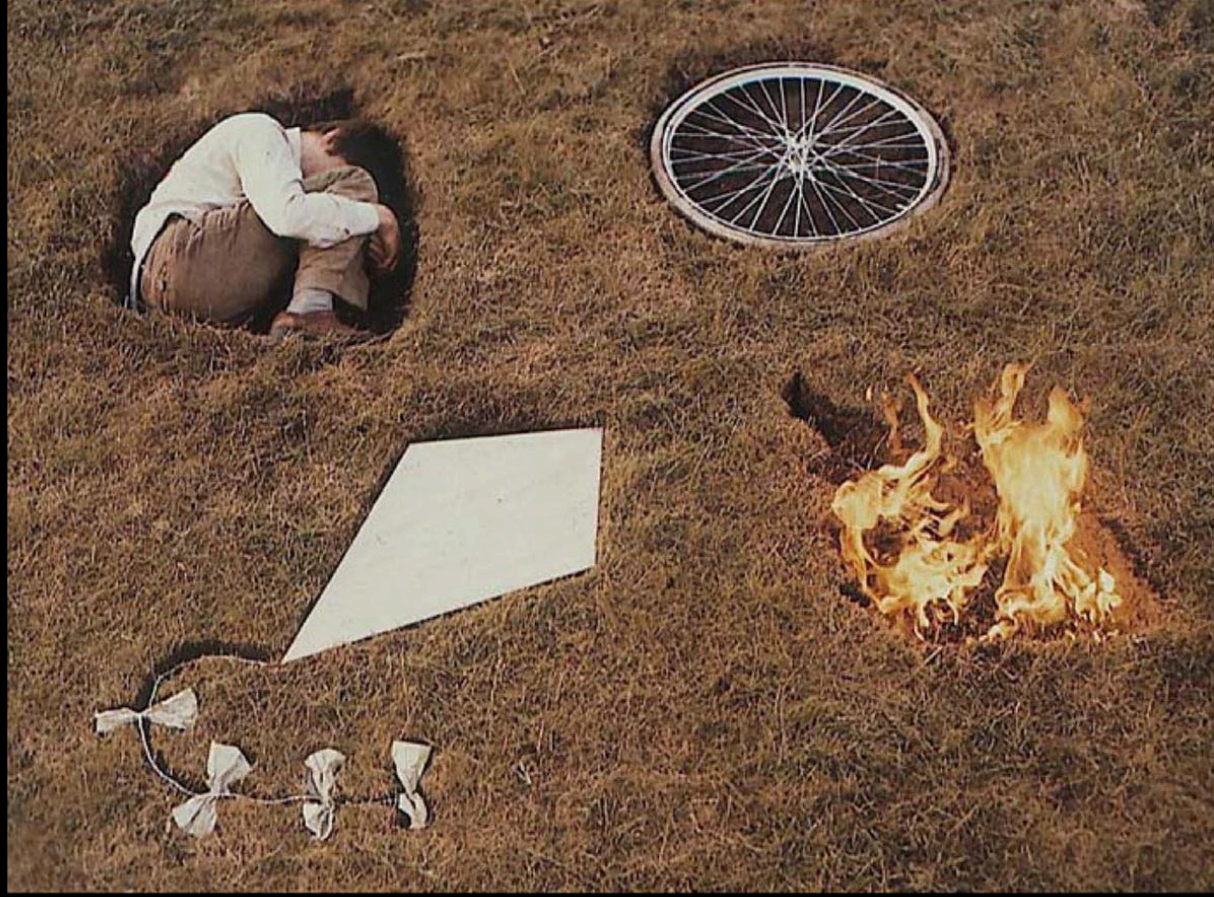




”In order to achieve the ‘vivacity’ of the material world, the verbal arts must somehow also imitate its ‘persistence’ and, most crucially, its quality of ‘givenness’. It seems almost certainly the case that it is the ‘instructional’ character of the verbal arts that fulfils this mimetic requirement for givenness”

Elaine Scarry, 2001

PERCEPTION, EXPERIENCE AND IMAGINATION



RELATIONAL PHENOMENA AND UNDERSTANDING ENTITIES





