ARCHITECTURAL EXPERIENCE AND “EXISTENTIAL SENSE”: ANALYSIS OF SOME ARCHITECTURAL PATTERNS IN EMİNÖNÜ WITH THEIR SOCIOCULTURAL CONTEXT

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ABSTRACT

ARCHITECTURAL EXPERIENCE AND "EXISTENTIAL SENSE": ANALYSIS OF SOME ARCHITECTURAL PATTERNS IN EMİNÖNÜ WITH THEIR SOCIOCULTURAL CONTEXT

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Experiencing architecture is closely related to awareness of human life. This awareness occurs through our understanding of the built environment, basically with our senses: sound, smell, tactile, taste, etc. **The multiplicity of senses** has been the topic of experiential relationships in architectural research, especially in the last century. However, the domination of architecture's sight and visual formations creates a restriction on experiencing the architectural and built environments better. Although vision is considered the most important sense in architectural experience, Juhani Pallasmaa states that the **existential sense** is the most vital. This is existentially grounded on the experience of our embodied sense of being and self, rather than a multiplicity of senses.

The life of people becomes more explicit in their social and cultural context. Social life patterns, social behaviors, etc. are important parameters that give clues about human life and their both physical and social environment. In order to emphasize the significance of existential sense in human life in the concept of architectural experience, this study will use Christopher Alexander and his colleagues' **patterns**

as architectural environments which give messages about the living atmospheres, social and cultural life images as well as existential senses of people. The research aims to make an inquiry for understanding the relation between architectural patterns and sociocultural environment in terms of “existential sense” in architectural experience. To do that, some patterns are researched in this context from Istanbul’s socioculturally rich neighborhood **Eminönü.** In light of the examinations, it is emphasized that the existentially grounded experience approach to architecture creates an alternative understanding to show architecture's poetic, sensual and humanistic power.

Keywords: Architectural Experience, Multiplicity of Senses, Existential Sense, Sociocultural Environment, Architectural Patterns

ÖZ

MİMARLIKTA DENEYİM VE "VAROLUŞSAL DUYU": EMİNÖNÜ'NDEKİ BAZI MİMARİ ÖRÜNTÜLERİN SOSYOKÜLTÜREL BAĞLAMINDA ANALİZİ

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Mimarlığı deneyimlemek, insan yaşamının farkındalığıyla yakından ilişkilidir. Bu farkındalık, temel duyularımızla; ses, koku, dokunma, tat vb. yapılı çevreyi anlamamız sonucu ortaya çıkar. Özellikle son yüzyılda mimari araştırmalarda bu **duyuların çokluluğu** deneyimsel ilişkilerin konusu oluşturmuştur. Fakat, mimarlığın görmeye dayalı formasyonlarının baskınlığı, mimari ve yapılı çevreleri daha iyi deneyimleme konusunda bir kısıtlama yaratır. Mimari deneyimde görme duyusu en önemli duyu olarak kabul edilse de, Juhani Pallasmaa'ya göre en önemli duyu aslında **varoluşsal duyu**'dur. Bu duyu varoluşsal olarak, duyuların çokluluğunun da ötesinde bedenleşmiş varlık ve benlik duygumuzun deneyimine dayanır.

İnsanların yaşantısı, sosyal ve kültürel bağlamda daha belirgin hale gelir. Sosyal yaşam örüntüleri, sosyal davranışlar vb. insan yaşamı ve hem fiziksel hem de sosyal çevresi hakkında ipuçları veren önemli parametrelerdir. Bu çalışmada, mimari deneyim kavramında varoluşsal hissiyatın insan yaşamındaki önemini vurgulamak adına, mimari çevre olarak; yaşantı ortamları, sosyal ve kültürel yaşam imgeleri ve aynı zamanda varoluşçuluk hakkında mesajlar veren Christopher Alexander ve

meslektaşlarının tanımladığı **örüntüler** kullanılacaktır. Bu tez, mimari deneyimde "varoluşsal anlam" bağlamında mimari örüntüler ve sosyokültürel çevre arasındaki ilişkiyi anlamaya yönelik bir sorgulama yapmayı amaçlamaktadır. Bunun için İstanbul'un sosyokültürel açıdan zengin semti **Eminönü**'nden bu bağlamda bazı örüntüler araştırılarak analiz edilmiştir. İncelemeler ışığında, mimarlığa varoluşsal temelli deneyimle yaklaşmanın, mimarlığın şiirsel, duyusal ve hümanist gücünü göstermek için alternatif bir anlayış oluşturduğu vurgulanmıştır.

Anahtar Kelimeler: Mimari Deneyim, Duyuların Çokluluğu, Varoluşsal Duyu, Sosyokültürel Çevre, Mimari Örüntüler

To my grandfather Ali İhsan Alan
and all my beloved ones,

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LIST OF ABBREVIATIONS

ABBREVIATIONS

APL : Alexander’s Pattern Language

CHAPTER 1

INTRODUCTION: FROM LIFE EXPERIENCE TO ARCHITECTURAL SPATIAL EXPERIENCE

> "By common consent, the Parthenon is a great work of art. Yet it has aesthetic 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[1]

"Experience" is a term that has extensive and different conceptual meanings. In this study, the concept of experience will be investigated in terms of its nature, determined by essential conditions of life.[2] People begin to perceive and analyze the outer world instantly after being born. Children learn to stand, walk, run, swim and jump as they grow up due to their interaction with their close surroundings. During the growth process, their social environment plays an essential role in shaping how they perceive the world around them.

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[1] John Dewey, *Art as Experience*, quoted in Robert McCarter and Juhani Pallasmaa, *Understanding Architecture* (London: Phaidon, 2012), 5.
[2] John Dewey, *Art as Experience* (1934; New York: Capricorn Books, 1958), 13.

In addition to the social environment, culture is another primary determinant of people's understanding. Together, these two main determinants are used as "sociocultural" terms as an adjective, which means "related to the different groups of people in society and their habits, traditions, and beliefs".[3] Human life directly relates to its sociocultural environment. The experiences become sociocultural experiences because the interaction of live creatures, and the environment is involved in the very process of living.[4] The sociocultural approach was introduced in psychology by Lev Vygotsky. According to Vygotsky, human behavior and mind should be considered purposive and culturally meaningful actions, rather than adaptive biological reactions.[5] "Objects of human experience, and therefore objects of psychological experimentation, should be things, processes, culturally meaningful events, and not just abstract stimuli."[6]

The feelings are the consequences of human relations, encounters, and interactions in daily life, and their place in sociocultural settings constitutes the generality of experience. **Undoubtedly, the built environment in all of the experiences integrates sociocultural experiences with architectural experiences.** The architectural environment is our interaction platform in the meaning of experience. That is to say, architectural experience is closely related to awareness of human life. Peter Zumthor believes that "we all experience architecture before we have even heard the word."[7] To support his idea with an example, we can imagine a person in a daily routine. The person wakes up, goes through the corridor way of his house to the kitchen, drinks water, baths and shower, goes back to the room, prepares themselves and leaves the house. All these actions are just on the house scale. After they leave the house, they encounter the city, village and outside. All their life goes

[3] Definition of "sociocultural" in Cambridge Dictionary, https://dictionary.cambridge.org/dictionary/english/sociocultural (accessed March 12, 2022)
[4] Dewey, *Art as Experience*, 35.
[5] Alex Kozulin, *Psychological Tools: a Sociocultural Approach to Education* (Harvard University Press, 1998), 13.
[6] Ibid.
[7] Peter Zumthor, *Thinking Architecture*. (Birkhauser, 1999), 57.

by in an architectural environment. Namely, architectural experience is directly related to the architectural environment as spaces and atmospheres. Zumthor also defines architectural quality as the spaces that manage to move him.[8] He points out the atmosphere term, and mentions that people perceive the atmospheres through their emotional sensibility.[9] **The power of spatial experience based on architectural atmospheres triggers human emotions, senses and daily life actions.** Indeed, Pallasmaa underlines this situation as follows: "Beyond the lifeless stage position for our activities, architectural spaces guide, choreograph, and stimulate actions, interests, and moods, or in the negative case, stifle and prohibit them."[10] Accordingly, architectural spaces and experiences transform human emotions, senses and moods.

In addition, the built environment, which hosts different and various architectural spaces together, comes into prominence when the subject is architecture and its experiential effects. The importance of built and natural environment on designated our mental, physical, cultural and social evolution; has been affirmed jointly by experts from various disciplines.[11] Hence, there are claims that the built environment has a huge impact on the architectural experience. Considering architectural experience, the human senses as a tool of experience come to the fore first. Pallasmaa remarks on the significance of experience in architecture by pointing out the role of human sensorial characteristics: "Every touching experience of architecture is multi-sensory; qualities of space, matter and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle."[12] However, among these tools, one sense,

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[8] Zumthor, *Thinking Architecture*, 10.
[9] Ibid., 13.
[10] Juhani Pallasmaa, "Empathic and Embodied Imagination: Intuiting Experience and Life in Architecture," in *Architecture and Empathy*, edited by Philip Tidwell (Tapio Wirkkala-Rut Bryk Design Reader, 2015), 7.
[11] Sarah Robinson, "Introduction: Survival through Design," in *Mind in Architecture: Neuroscience, Embodiment, and the Future of Design*, edited by Sarah Robinson and Juhani Pallasmaa, (MIT Press, 2015), 4.
[12] Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (1996; republished, United Kingdom: John Wiley & Sons Ltd, 2012), 45.

the vision, came to the fore, and affected the architectural experience. Significantly, the rapid development of technological tools, specifically smartphones, makes everything into two-dimensional frames. People start to see their environment via their devices. The usage of rendered images creates fake, virtual perceptions of the people. Although technological improvements such as virtual reality environments and metaverse technologies have many benefits, they contribute in a way replacement of humanistic experience with a two-dimensional ocular-centric approach. To put it in different words, vision is an essential human sensorial characteristic; however, it is not only an important one; all other multiplicities of senses need to be interrogated by architecture.

In addition to the importance of human senses, experiencing the built environment can also be argued directly with sociocultural dynamics. Sociocultural atmospheres trigger the approach to humanistic values. "The built environment, an integral part of human ecology, alters our living environment in material and experiential ways, shaping the character of human experience, the physical, mental and economic wellbeing of individuals and the community at large."[13] Even in culturally different societies, the shape of the built environment relates to societies' sensorial architectural experiences. In this context, Christopher Alexander and his associates brought a new theory to architecture and urban design in 1977. Since these theories are still valid today, they were enhanced and discussed again in 2020. Alexander and his associates, who developed architectural language methodology by reading and analyzing the built environment of western society, brought a new perspective to architectural and urban design with the book "A Pattern Language." The pattern, in that sense, refers to elements of architecture and the built environment, which are made for humans, and made by humans throughout the years. Moreover, these patterns' variation scale is so vast, from small scale like tiny raised flowers to the vast scale such as the distribution of cities. In this case, raised flowers as a pattern

[13] Bill Caplan, *Buildings are for People: Human Ecological Design* (Green Frigate Books, 2016), xvi.

demonstrate that flowers define a space where people can smell them, touch them sit by them. In the same vein, the pattern distribution of cities defines the cities according to population distribution that small towns and big cities placed accordingly to avoid small towns debar from modern civilization, and avoid earth being ruined by big cities. Briefly, all these patterns have been developed, generated and re-generated through users' deeper multifocal and continuous experiences of the spaces. Taking all these facts into a consideration, it is possible to claim that there are problems in experiencing architecture; the ignoration of the multiplicity of human senses, and the insufficient interest on human factor in architecture. Regarding this, architectural patterns as representations of experience can give us clues about the use of a multiplicity of senses in different sociocultural contexts.

1.1 Problem Definition

In mid-twentieth century, Richard Neutra critically examines his childhood spatial experiences in his architecture lectures. He claims that "unspoken appreciation of space, texture, light and shade, the smell of carpets, the warmth of wood and the coolness of the stone hearth in front of his kitchen stove."[14] These are all about the multiplicity of senses that make architectural space a sensible space. Neutra also complains about his architectural education due to the lack of basic sensory experiences between physical structures and human behavior.[15] After almost seventy years, the problem of neglection the human senses from architecture discipline keeps a kind of fragility. Steven Holl describes this fragility as standing on thin ice, calling "depth of our being".[16] For him, consumer goods asserted by exaggerative advertising techniques worldwide affect diffusion of our reflective capacity and

[14] Richard Neutra, *Survival Through Design* (New York: Oxford University Press, 1954), 26.
[15] Ibid.
[16] Steven Holl, "Thin Ice", in *The Eyes of the Skin: Architecture and the Senses* (1996; republished, United Kingdom: John Wiley & Sons Ltd, 2012), 8.

replace our consciousness.[17] Further, for him, the application of new, digitally supercharged techniques currently feeds this exaggeration in architecture.[18] In other words, disregarding the human senses in architectural experience creates distances between our being and our built environment. Besides, among the human senses, the dominance of vision represses the other senses with its power of perception. The use of digitalization tools such as smartphones, internet use and social media empower this eye-dominancy while ignoring the other senses. This single and one-way focus, just like visuality, not the use of the multiplicity of senses makes experiences stay instant and rapid, serve the consumption culture. Pallasmaa criticizes this hegemony of the eye by saying that architecture transforms into retinal art.[19] He mentions that "with the loss of tactility and the scale and details crafted for the human body and hand, our structures become repulsively flat, sharp-edged, immaterial, and unreal."[20] As our built environment continues to ignore human existence and senses, our living spaces are turning into more distant spaces from our essence. Today, due to architectural experience becoming less important, our built environment seems to continue to be shaped by the massive, dense and chaotic approach. Accordingly, Alberto Pérez-Gómez states that "while the threats of a polluted physical environment are relatively easy to grasp, the dangers posed to our spiritual health (i.e. to our embodied minds) by a banal built environment are generally misunderstood."[21] Therefore, in the essence of our humanistic existence, the importance of architectural experience comes into prominence more than ever.

Related to the problems above, the architectural experience remains too narrow by limiting the broader perception of life patterns and their spatial existence in human

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[17] Holl, "Thin Ice," in *The Eyes of the Skin: Architecture and the Senses*, 8.
[18] Ibid.
[19] 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.
[20] Ibid.
[21] Alberto Pérez-Gómez, "Architecture and The Body," in *Art and The Senses*, ed. Francesca Bacci and David Melcher (Oxford University Press, 2011), 575.

life. In addition, Alexander *et al.* patterns have a common starting point with the similar criticism of being too narrow an approach to experiencing our built environment. In his explanatory book written in 1979, "The Timeless Way of Building" Christopher Alexander and his associates define the ideology and motivation of his work "A Pattern Language." He emphasizes the role of life experience in the built environment as a starting point. For Alexander *et al.*, experience is very significant in creating the quality of space, and he defines the quality of space that makes buildings alive, and becomes a part of nature in the presence of the fact that all things pass.[22] For example, in his book, he claims that,

> *"*[…] There is a central quality which is the root criterion of life and spirit in a man, a town, a building, or a wilderness. This quality is objective and precise, but it cannot be named […]"
>
> "[…] In order to define this quality in buildings and in towns, we must begin by understanding that every place is given by certain patterns of events that keep on happening there […]" [23]

His mention of "certain patterns of events" is the life experience itself. Alexander *et al.* also underline the importance of human's deeply rooted behavioral patterns that of human life experiences in creating architectural spaces. The Patterns introduced in Alexander and his associcates book are documented like a kind of architectural language. He states the relation of patterns with the human nature and notes that; "many of the patterns here are archetypal-so deep, so deeply rooted in the nature of things that it seems likely that they will be a part of human nature and human action, as much in five hundred years, as they are today."[24] As a natural consequence of the

[22] Christopher Alexander, *The Timeless Way of Building* (Oxford University Press, 1979), ix-x.
[23] Ibid., ix-x.
[24] Christopher Alexander, et al. *A Pattern Language: Towns, Buildings, Construction* (Oxford University Press, 1977), xvii.

patterns that are part of human nature and human action, Alexander *et al.* also mention the sensorial experiential generative power of patterns;

> "[…] To work our way towards a shared and living language once again, we must first learn how to discover patterns which are deep, and capable of generating life […]"
>
> "[…] We may then gradually improve these patterns which we share, by testing them against experience; we can determine, very simply, whether these patterns make our surroundings live, or not, by recognizing how they make us feel […]"[25]

The patterns that Alexander and his colleagues defined in 1977 shed light on humanistic values and experience in architecture and the built environment. Therefore, his intentions about the same topics in his book today are still alive. In the introduction part of the 2020 version of the book "A New Pattern Language for Growing Regions: Places, Networks, Processes" under the "The continuing need for pattern languages in many fields - including the built environment" title, the authors mention the same focus on "humanistic view":

> "Just now, by contrast, the human species is drowning in overly complicated and malfunctioning designs, from a human point of view. They may be exciting, they may be stimulating, they may be entertaining — indeed, they may not be malfunctioning in the short term, but instead, offer great power and allure. But we are like the fabled Sorcerer's Apprentice, unleashing a power we cannot control."[26]

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[25] Alexander, *The Timeless Way of Building*, xi.
[26] Michael W. Mehaffy, Yulia Kryazheva, Andrew Rudd, and Nikos A. Salingaros. *A New Pattern Language for Growing Regions: Places, Networks, Processes* (Sustasis Press, 2020), 16.

As it can be understood by these references, architecture and the built environment needs a humanistic approach more than ever. Architectural spatial languages became stereotyped with the non-sense acts and ignoring the human being. To put it in simple terms, architectural experiences become instant, temporary and insignificant. Accordingly, the disaffirmation of the sensorial characteristics of humans in their sociocultural architectural built environment shifts the paradigms of the basis of the architecture. Therefore, there seems to be a necessity to pay more attention to the sensorial nature of the experience.

1.2 Aim of the Thesis

> "As I enter a space, the space enters me and changes me, my experience, and my self-understanding.".
>
> —Juhani Pallasmaa[27]

Related to the problems mentioned above, using the multiplicity of senses in architectural experience rely on ourselves, our being in the world. Pallasmaa emphasizes the hegemony of the eye in the sensorial aspect of experience in architecture and mentions the importance of all other senses. During his research through the years, he mentions that in his last works existentialism is the most important sensorial characteristic. Pallasmaa points out that "architecture activates and strengthens our sense of self, as its experience is always individual and unique."[28] His humanistic and existentialistist approach to understanding of architecture has its roots in Merleau-Ponty's understanding of sensory perception. Ponty, in his theory, remarks on sensory perception and its multiplicity and claims that "My perception is [therefore] not a sum of visual, tactile, and audible givens: I

[27] Juhani Pallasmaa, "Architecture as Experience: The Fusion of the World and the Self," *Architectural Research in Finland* (2018): 13.
[28] Pallasmaa, "Architecture as Experience: The Fusion of the World and the Self," 13.

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"[29] Accordingly, this thesis aims to emphasize that rather than only focus on the visual sense, focus on vision with all other senses determines our architectural experiences.

For Pallasmaa, our multiplicity of senses and our being as a part of architectural experience have a direct relation with *our existential intelligence.* Indeed, he asserts that "our entire being in the world is a sensuous and embodied mode of being and this very sense of being in the ground of existential knowledge."[30] Owing to understanding existentialism in architecture, this study aims to investigate Pallasmaa's "existential sense" as a part of architectural experience.

As mentioned previously, when it comes to architectural experience in the effort to understand people in architecture, the sociocultural norms that constitute the built environment are also important in examining the built environment as an architectural product. At this point, this study tries to read and comprehend the built environment from a sociocultural perspective through the concept of Pallasmaa's existential experience.

Hence, this thesis aims to examine this existentially grounded spatial experience[31] in the context of built environment. In light of all existential arguments, this study investigates some of Alexander and his colleagues' patterns that were defined in 1977, as well as expanded and enhanced versions in 2020 in their sociocultural environments as casework to analyze how Alexander's patterns can be related to Pallasmaa's term "existential sense"? Could this relation offer a better alternative understanding of architectural experience, especially in a sociocultural context? To do so could the definition of space based on architectural experience alternate into a

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[29] Maurice Merleau-Ponty, *The Visible and the Invisible*, quoted in Pallasmaa, "Architecture as Experience The Fusion of the World and the Self," 13.
[30] Juhani Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture* (John Wiley & Sons Ltd, 2009), 13.
[31] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 35.

better approach? Regarding this, the study examines the existing patterns in some selected **partial areas of Eminönü district in Istanbul.** It discusses these patterns in its own sociocultural framework through the concept of existential sense. This study defends the human-centered approach, one of the fundamental paradigms of architecture.

1.3 Boundary and Significance of the Thesis

The aim of this work can be handled in various ways. In the research process, the different perspectives and approaches have been investigated and proved that the boundary of the subject is so vast. This work limits itself to the existential view of experience in terms of a huge compromising term experience; while doing that, it benefits from the philosophical side of the experience from the phenomenology, and sustains these discussions in the rational way used to built environments within the terms space and atmosphere. Although there are arising concerns about experiencing our built environment with new technological advancements in neuroscience and even in the virtual way as metaverse dimension, the thesis will not include those studies. On the contrary, this study can be a reminder to architecture, at the time that the consequences of digital transformations affect human lives rapidly. Correspondingly, the significance of the study is to evoke humanistic values in architecture. Eminönü's sociocultural and architectural contexts will be observed regarding the casework. The history and the research on the area are not included in this study, while this thesis focuses the Eminönü’s sociocultural and built environment.

1.4 Methodology and Structure of the Thesis

During the research process, Pallasmaa has asked to has he any suggestions for new researchers who study existential experience in architecture and how they can handle research on that subject, and he answers those questions:

> "[…] Well, as I made clear in my lecture, I have become suspicious of excessive intellectualization and verbalization. As I said, I studied and written for sixty years, and it is rather dramatic to find out that one has been looking at the wrong things. I had my 85th birthday just few days ago. It has taken me so long to understand that I can grasp the world through my own existence. Simply by sensing my own being instead of intellectualizing things and conceptualizing things. And I think this is the way all genuine artists work in any way. They work on the basis of the their how embodied intuition and the concealed wisdom that we have in our bodies and being. So, I'm suggesting that architects or anyone who wants move towards this kind of thinking and working in architecture would eventually build a trust, a confidence in their own judgment and perceptions. […]" [32]

The answer he gave has an inspiration to the structure of this thesis. Hence, the academic work has obligatory rules to have and analyze the research; the work has intended to do on owning judgments within the frame of those rules. The focus of the conceptual framework consists of two main parts: **First** *explanatory conceptual research* on multisensorial architectural experience and Pallasmaa's "existential sense"; **Second**, *analytical interrogation* of the architecture and built environment in sociocultural context over pattern languages and search for existential sense in some selected patterns in the Eminönü district Istanbul. (Figure 1.1) As a methodology, the qualitative research methods will be applied.

As a part of qualitative research method, ethnographic research characteristics are "holistic exploration of a setting, context-rich detail; the reliance on unstructured

[32] I asked this question to Juhani Pallasmaa during his key-note speech titled "The Existential Dimensions in Architecture" at the conference LivenARCH VII-2021: OTHER ARCHITECT/URE(S) held by Karadeniz Technical University on 30 September 2021.

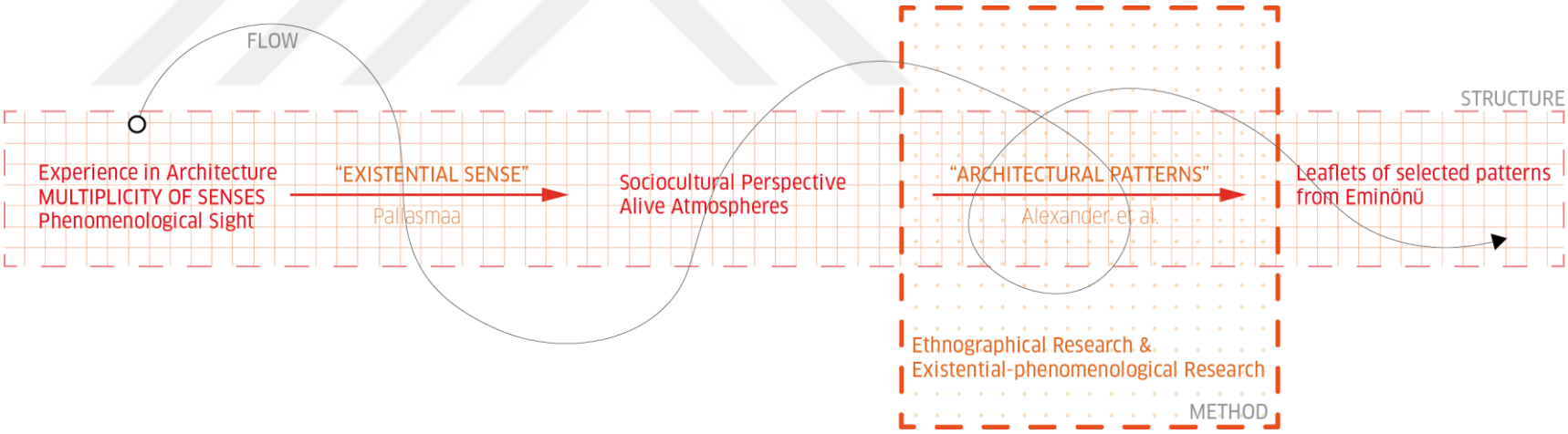


Figure 1.1. The framework; the flow, the method and the structure of the study.

(i.e., not precoded) data; a focus on a single case or small number of cases; and data analysis that emphasizes the interpretation of 'the meanings and functions of human action.'"[33] Ethnographic research methods are used in architecture and have some benefits;

> "Ethnography-architecture research on space also limits social problem of single space and explores architectural space in detail. It includes sociocultural life of the community, the real terms of the space, the elements of space tools, the arrangement of space structure and the relation among elements of space that constructs the meaning of space."[34]

But in this thesis, the etnographic research method will not be used entirely, the **existential-phenomenological research method** will be applied by borrowing the *non-participant observation-based feature* of the ethnographic research method. The existential-phenomenological research method is defined as "the most pertinent strand of research for design practice."[35] Also as Seamon defines, this research method focuses on "the specific experiences of specific individuals or groups in actual situations or places."[36] Therefore in this study, the experiences of the people in Eminönü will be analyzed in their daily lives through the its specific sociocultural context. **The sociocultural model** that defined by Mazumdar&Mazumdar has developed and integrated the study to analyze sociocultural values and norms with the some architectural patterns. The collective data will process with the methods

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[33] Paul Atkinson and Martyn Hammersley, quoted in Linda N. Groat and David Wang, *Architectural Research Methods,* (New York: J. Wiley, 2013), 225.
[34] Atiek Suprapti Budiarto, et al. 2010, quoted in Francesco Marano, "Key Points for a Visual Ethnography of Architectural Design and Urban Planning," *The Journal of the Scientific Society Ludovico Quaroni* 7, no.10, (2017): 97.
[35] N. Groat and Wang, *Architectural Research Methods,* 237.
[36] David Seamon, "A Way of Seeing People and Place: Phenomenology in Environment-Behavior Research" in *Theoretical Perspectives in Environment-Behavior Research,* quoted in N. Groat and Wang, *Architectural Research Methods,* 232.

that mentioned above, and noninteractive data collection methods will be used. (Figure 1.2).

Data Sources	Noninteractive
Interviews & Open-Ended Response Formats	response to open-ended questions prompted journaling activity logs photo logs
Observations	nonparticipant observation
Artifacts and Sites	photos, drawings, or virtual representations of artifacts and sites
Archival Documents	public documents audio visual material artifactual or site documentation personal journals, diaries, letters, sketches

Figure 1.2. The data sources of 'noninteractive' qualitative research.
Source: Linda Groat and David Wang, *Architectural Research Methods* (New York, NY: Wiley & Sons, Inc., 2005); and John W. Creswell, *Research Design: Qualitative, Quantitative,and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE, 2009) in N. Groat and Wang, *Architectural Research Methods*, 244.

CHAPTER 2

EXPERIENCE IN ARCHITECTURE: THE HOLISTIC APPROACH TO THE SENSES

> "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: undergo an illness, mourning, joy, loving, traveling, writing a book, painting are "experiences" in the first philosophical sense, surely simple, but nevertheless trivial."
>
> —Claude Romano[37]

"Experience" term is the most difficult to manage because it contains ambiguities for every writer.[38] Experience term, for general is hard to define because different disciplines use it in different contexts. Michael Oakeshott emphasizes that, in order to understand the "experience" term, the subject who is "experiencing" or the perceiver and the object "the experienced" or the perceived comes into prominence. Furthermore, he adds that to take separately the experiencing and what is experienced would be meaningless abstractions; they cannot be seen separated.[39] Because the elements of experience, subject and object, have an interaction with each other, the outcome of that interaction constitutes experience. John Dewey identifies

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[37]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.
[38] Michael Joseph Oakeshott, Experience and Its Modes (Cambridge: Cambridge University Press, 1933), 9.
[39] Ibid.

that "experience is the result, the 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."[40] Moreover, Merleau-Ponty defines the elements of experience; world, own body, and empirical self.[41] Similarly to Oakeshott and Dewey, Ponty emphasizes the relationships between the three terms give us a holistic view[42] of experience and can contribute to this study's definition of experience. In the same holistic manner, Wolff Michael Roth and Alfredo Jornet define experience:

> "[…] Instead, 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 […]"[43]

Those holistic insights influence understanding of the "experience term" in architecture. For instance, Pallasmaa mentions Ponty's view, which refuses the general understanding of architecture as self-expression.[44] Because the holistic approach to experience, as discussed above, shows that the elements of experience cannot be separated as just self-expression; on the contrary, they are whole, and when they come together, they create the notion of experience. Pallasmaa mentions that as an essential point and states that "the meaning of architecture is outside of the work itself, as it always reaches beyond itself."[45] Likewise, not only architectural work itself; our understanding, interaction, and perception all constitute our

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[40] Dewey, *Art as Experience*, 22.
[41] Maurice Merleau-Ponty, *Phenomenology of Perception*, translated by Colin Smith (1945; republished 1962 in English; reprinted, London: Routledge Classics, 2005), 240.
[42] By the means holistic view, there is an intention to combine Merleau-Ponty's "whole" term, Dewey's "full" term and Oakeshott's "concrete whole" term to define all unison of the elements of experience.
[43] Jornet and Roth, "Toward a Theory of Experience," 107.
[44] Pallasmaa, "Architecture as Experience: The Fusion of the World and the Self," 12.
[45] Ibid.

architectural experiences. Accordingly, he defines "a fundamental starting point in the experiential approach to architecture is the fusion or the continuum of the physical and the mental, the outer and inner realms, without categoric boundaries"[46]. Subsequently, when we look at the experience in architecture, humans as users of a built environment are the subject and the perceiver. The products of architecture; include houses, rooms, hallways, stairs, car parks, roads, shops, walkways, streets, offices, factories, transition spaces, etc. and some spatial patterns like private spaces, public spaces, transition spaces, social spaces, etc. All of them are fragments of the architectural environment and the object as an "experienced" related to social and cultural life. As noted above, beyond the discrimination of subject-object and perceiver-perceived, in architecture, the interaction and communication of those elements in the fundamental conditions of life determine the nature of experience. This nature of experience derives from our basic vital functions: breathing, moving, looking and listening, coordinating our senses and movements.[47] In the scope of this study, the meaning of architectural experience can be referred holistic relationship with our senses as the nature of experience. In other words, holistic relations with senses go beyond pure observation it is related to all our senses that make meaning of architectural experiences. "Architecture has meaning, and matters to us only when it is experienced, when all our senses are simultaneously engaged its inhabitation, and when it provides the settings in which the acts and rituals of daily life take place."[48] This meaning of architecture occurs when we experience it, as basically, Rasmussen states:

> "It is not enough to see architecture; you must experience it. You must observe how it was designed for a special purpose and how it was attuned to the entire concept and rhythm of a specific era. You must

[46] Pallasmaa, "Architecture as Experience: The Fusion of the World and the Self," 12.
[47] Dewey, *Art as Experience*, 13.
[48] McCarter and Pallasmaa, *Understanding Architecture*, 7.

dwell in the rooms, feel how they close about you, observe how you are naturally led from one to the other."[49]

Experiencing, observing, dwelling, feeling and being aware of architecture is very essential; however, today all these actions are neglected and ignored (Figure 2.1). In his further article, Pallasmaa complains about this neglect by the deficiency of necessary interest in the experience relations with material and utilitarian objects such as buildings and larger environments.[50] He mentions that he would to name his book "Architecture as Experience" to honor the eye-opening book of John Dewey "Art as Experience".[51] However, after two years of discussion process with the publisher, they decided to name the book; "**Understanding** Architecture", which is a different subject and not the interest of the book at all, as Pallasmaa states.[52] He mentions that as a concrete example of today's persistent rational and intellectualized approach to experience in architecture, **understanding over experience**.[53]



Figure 2.1. Essential actions of the architecture.

This chapter, "experience" in architecture, investigated from the human sensory point of view with its philosophical understandings and shows that this sensual experience is not only vision-based but also consists of multiplicity of senses in first part. In the second part, the phenomenology behind the senses in architectural experience will be handled. Space as a generator will investigate in the context of

[49] Steen Eiler Rasmussen, *Experiencing Architecture* (Cambridge: MIT Press, 1962), 33.
[50] Pallasmaa, "Architecture as Experience: The Fusion of the World and the Self," 12.
[51] Ibid.
[52] Ibid.
[53] Ibid.

atmospheric relation with senses in the third part; furthermore, Pallasmaa's "existential sense" will be observed.

2.1 Multiplicity of Senses

> "Architecture is the art of reconciliation between ourselves and the world, and this mediation takes place through the senses."
>
> —Juhani Pallasmaa[54]

Human senses are always an interesting subject for architecture. As human beings, we feel the architecture; we live in it. In addition, Pallasmaa's highlight above, Zumthor confirms that the built and realized architecture is always sensual. "Architecture needs to be executed. Then its body can come into being. And this body is always sensuous."[55] Here, instead of defining sense, it would be more appropriate to emphasize what sense covers and what it is part of. Dewey notes that;

> ""Sense" covers a wide range of contents: the sensory, the sensational, the sensitive, the sensible, and the sentimental, along with the sensuous. It includes almost everything from bare physical and emotional shock to sense itself – that is, the meaning of things present in immediate experience."[56]

While Dewey defines the extent of sense, he states that from the most direct physical interaction to the most severe emotional interaction, they are all directly part of an experience. That is to say, sense constitutes experience. Experience constitutes sense. In order to understand the intertwined bilateral relationship, it is important to simply look at what these senses are in experiencing architecture. Regarding this, human sensory characteristics are the basic experiential determinants of experience.

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[54] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 77.
[55] Zumthor, *Thinking Architecture*, 58.
[56] Dewey, *Art as Experience*, 22.

Five classical senses constitute human nature's sensual properties: seeing, hearing, taste, touch and smell. (Figure 2.2).

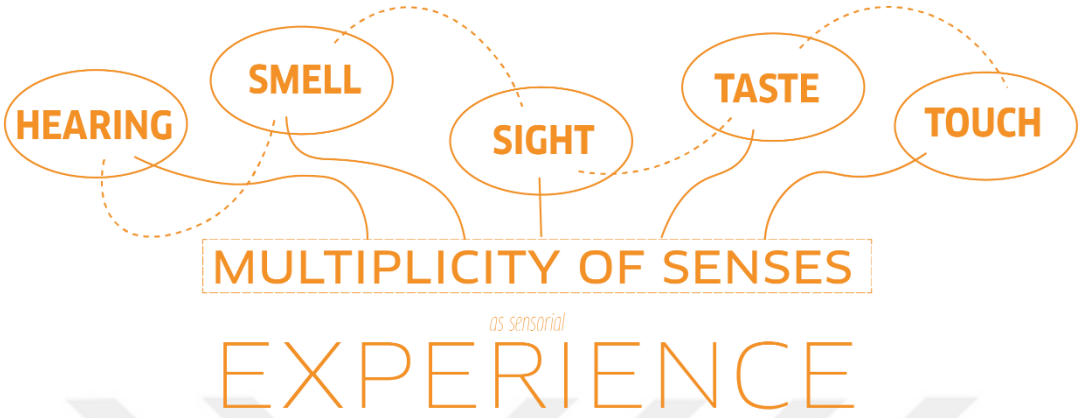


Figure 2.2. The multiplicity of senses as a sensorial experience

Firstly, the auditory sense in architecture can be experienced with the acoustic properties of spaces such as huge religious buildings, concert halls, etc. In addition, the city as an architectural environment also affects our auditory sense; Pallasmaa mentions that, "[…] the echo of steps on a paved street has an emotional charge because the sound reverberating from surrounding walls puts us in direct interaction with space; the sound measures space and makes its scale comprehensible […]"[57] Sound determines the space, and reminds us of our being in that space. "Sounds can, after all, provide subtle cues as to the identity or proportions of a space, even hinting at its function."[58] For instance, in the Ulu Mosque of Bursa (1399), the users and visitors of the mosque can listen to the sound of water while they are praying or visiting. That is not the only use of water as an acoustic material in architectural space. The power of the sound of water is also used in Peter Zumthor's Therme Vals (1996) for the experience of bath users. (Figure 2.3).

[57] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 55.
[58] Charles Spence, "Senses of Place: Architectural Design for the Multisensory Mind," *Cognitive Research: Principles and Implications* 5, 46 (2020): 7. https://doi.org/10.1186/s41235-020-00243-4

The users of both a mosque and a bath feel the sound of the spaces; they can measure the spaces from the reverberation of the sound and locate themselves, their being.



Figure 2.3. The fountain inside in the Ulu Mosque of Bursa and Therme Vals in Switzerland's Graubünden Canton.
Source: (Left) Photographed by the author, April 3, 2022, (Right) Fernando Guerra https://www.dezeen.com/2016/09/25/peter-zumthor-therme-vals-spa-baths-photography-fernando-guerra/ (accessed April 10, 2022).

Therefore, sound constitutes an interior experience unlike sight, which creates an exterior experience; therefore, the sound is omnidirectional, not directional as vision.[59] In order to make alive this interior experience, our architecture and built environment should consider the human hearing experience. Whereas today, contemporary cities and architecture eliminate and disregard the auditory senses. As Pallasmaa stated;

> "The wide, open spaces of contemporary streets do not return sound, and in the interiors of today's buildings echoes are absorbed and censored. the programmed recorded music of shopping malls and

[59] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 53.

public spaces eliminates the possibility of grasping the acoustic volume of space. Our ears have been blinded."[60]

Secondly, taste sense is essential for our nutrition. When we satisfy the appetite for a particular food, brain releases a reward signal that causes a desire for the same food.[61] This is the cause of seductive foods or drinks, such as chocolate and coffee.

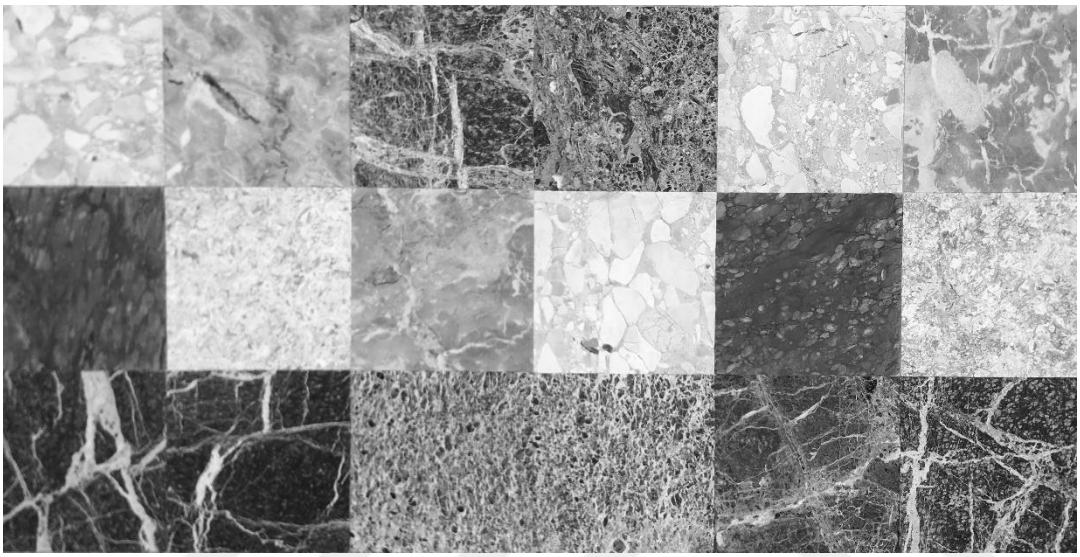


Figure 2.4. West Façade of the Bağdat Pavilion in Topkapı Palace.
Source: Photographed by the author, September 30, 2020.

For architecture, there is a connection between visual and taste experiences, some colours and details evoke oral senses. Pallasmaa expresses "a delicately colored polished stone surface is subliminally sensed by tongue." He shares his memory: "Many years ago, I felt compelled to kneel and touch the white marble threshold of the James Residence (1918) in Camel, California designed by Charles and Henry Green".[62] In addition, Pallasmaa gives the sensuous colours of Luis Barragán's houses as an architectural example.[63] Like Pallasmaa's hunger for the James

[60] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 55.
[61] Tim Jacob, "The Science of Taste and Smell," in *Art and The Senses*, ed. Francesca Bacci and David Melcher (Oxford University Press, 2011), 188.
[62] Pallasmaa, *Questions of Perception: Phenomenology of Architecture*, 37.
[63] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 64.

Residence's white marble, on my visit to Topkapı Palace, the marbles on the façade of the Bağdat Pavilion (1639) evoked my oral senses (Figure 2.4). Moreover, as another sensorial approach to taste in architecture, the design of the architecture and built environment can have an impact on our desires and tastes of food. As Eberhard states "You may not literally taste the materials in a building, but the design of a restaurant can have an impact on your 'conditioned response' to the taste of the food."[64] Environmental factors colours, brightness and lighting are the determinants of design that can affect that response. All in all, architecture has a relation with our oral sensorial experiences in various contexts.

Thirdly, scent in architecture as an experience is always the most persistent memory of any space.[65] People can memorize spaces with their scent. Scientifically proven, "[…] odors that evoke positive autobiographical memories have the potential to increase positive emotions, decrease negative mood states, disrupt cravings, and reduce physiological indices of stress […]"[66] Specific scents remind us of our feelings related to that space. However, scent in architectural design practice in general just focuses on the elimination of negative smells.[67] As Spence mentions "when thinking about the mundane experience of odors in buildings, what immediately comes to mind includes the smell of wood (i.e., building materials), dust, mold, cleaning products and flowers."[68] Not only the negative side of smells determine the experience also evocative feature of the sense of smell determines the experience in architecture. Pallasmaa states that, "a particular smell makes us unknowingly re-enter a space completely forgotten by the retinal memory; the nostrils awaken a forgotten image, and we are enticed to enter a vivid daydream."[69]

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[64] John P. Eberhard, *Architecture and the Brain: A New Knowledge Base from Neuroscience*, quoted in Spence, "Senses of Place: Architectural Design for the Multisensory Mind," 12.
[65] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 58.
[66] Rachel S. Herz, "The Role of Odor-Evoked Memory in Psychological and Physiological Health," *Brain Sciences* 22, no.6(3) (2016): 9. doi:10.3390/brainsci6030022
[67] Spence, "Senses of Place: Architectural Design for the Multisensory Mind," 9.
[68] Ibid.
[69] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 58.

He strengthens this approach by mentioning realm of odour, through the narrow streets of an old town. The scents coming out from the shops evoke humans' feelings, and the smell of candy shops causes them to feel that think innocence of childhood; the smell of bread shop projects images of health, sustenance and physical strength, and even the dense smell of a shoemaker's workshop reminds the imagery of horses and the excitement of riding.[70] As well as architecture, art also can represent the power of fragrance. In the painting "The sense of smell", the artists Jan Brueghel and Peter Paul Rubens depicts more than 80 species of plants and flowers, smelled animals like as the scent hound and civet and also a range of objects which includes



Figure 2.5. "The Sense of Smell", Jan Brueghel the Elder and Peter Paul Rubens, 1617-18.
Source:https://www.museodelprado.es/en/the-collection/art-work/the-sense-of-smell/adff981e-a317-4152-9e04-05ada13be226 (accessed April 15, 2022).

scented gloves, vessels holding fragrant substances and distilling essences.[71] The painting shows the fragrant atmosphere of early 17th-century Brussels. (Figure 2.5). In a temporary installation "The Essence of a Painting"[72] Museo Nacional del Prado

[70] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 58.
[71] Museo Del Prado, *The Essence of a Painting: An Olfactory Exhibition*, https://www.museodelprado.es/en/whats-on/exhibition/the-essence-of-a-painting-an-olfactory-exhibition/07849a71-d9b0-faeb-94c1-689f2614f8d0 (accessed May 8, 2022).
[72] I saw the news of this installation while I was writing this part of the thesis. The installation was exhibited at Prado National Museum in Madrid, Spain, between April 4, 2022- July 3, 2022.

aims to use real odors of the elements in "The sense of smell" painting to create sensory experience for its visitors. This extraordinary installation interprets that the visualized sense of smell becomes the real sensorial experience. In other words, scents represented in vision-based painting, and now vision-based painting represents scents. This is not only installation based on scent and art & architecture relations. In 2014, The Royal Academy of Arts London invites seven architects from around the world to create installations that gives visitors the opportunity to engage with architecture directly, and experience it through their bodies and senses.[73] One of these installations, called "Pavilion of Incense" by Kengo Kuma Architects, aims to create an architecture of experience that dissolves the boundaries between the material and the immaterial.[74] They install two different pavilions with very thin bamboo sticks. The first pavilion is filled with the aroma of hinoki[75], and the other pavilion is filled with smell of tatami[76]. With the bamboo structures and the different smells Kuma creates a sensorial experience which he mentioned as fusing the borders between the material and the immaterial. Briefly, those examples show the sense of smell has an important role in experiencing architecture.

Fourthly, hapticity in architecture can be explained by the warmth felt by the skin. The places which be felt warm affect us sensually, such as the house which is essentially an experience of intimate warmth. "The space of warmth around a fireplace is the space of ultimate intimacy and comfort".[77] We do not need only the fireplace to feel the warmth of space. Zumthor defines this bodily feeling "The

[73] Christopher Le Brun, "President's Foreword," *Sensing Spaces: Architecture Reimagined*, edited by Kate Goodwin (London: Royal Academy of Arts, 2014), 33.
[74] Kengo Kuma, *Sensing Spaces: Architecture Reimagined*, edited by Kate Goodwin (London: Royal Academy of Arts, 2014), 71.
[75] One of Japan's most valuable timber trees. https://www.britannica.com/plant/hinoki-cypress (accessed April 16, 2022).
[76] A rectangular mat used as a floor covering in Japanese houses. https://www.britannica.com/technology/tatami (accessed April 16, 2022).
[77] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 63.

temperature of space", and says he believe every building has a certain temperature.[78] He mentions his work "Swiss Pavilion" in Expo 2000, Hannover (Figure 2.6);

> "We used a great deal of wood, lots of wooden beams, when we built the Swiss Pavilion for the Hannover World Fair. And when it was hot outside the pavilion was a cool as a forest, and when it was cool the pavilion was warmer than it was outside, although it was open to the air."[79]

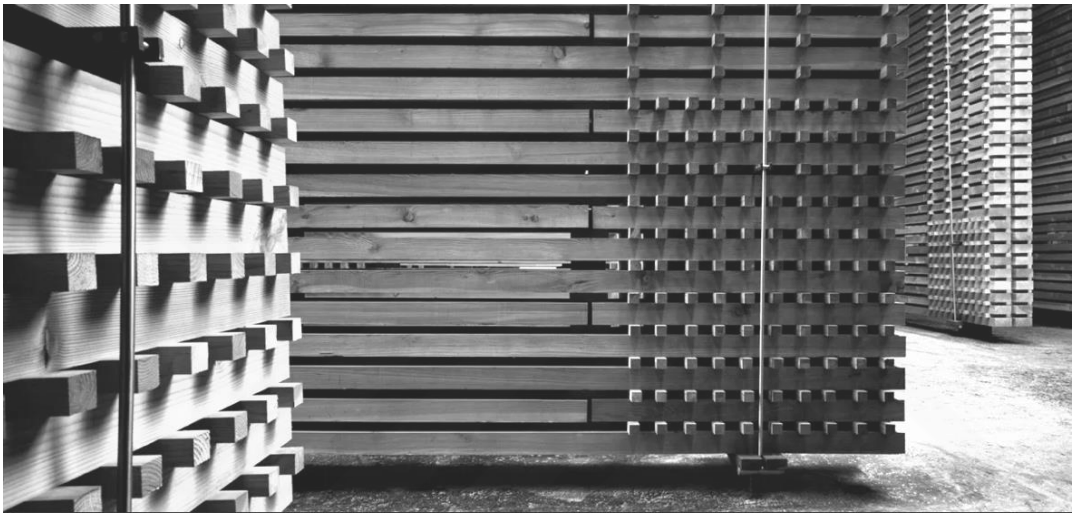


Figure 2.6. Peter Zumthor, "Swiss Pavilion" in Expo 2000, Hannover.
Source: https://es.wikiarquitectura.com/swiss_sound_pavilion-peter_zumthor_10/ (accessed May 21, 2022).

He emphasizes temperature in this sense is physical but psychological too, "It's in what I see, what I feel, what I touch, even with my feet."[80] In addition to haptic felt transmission by air, materials in architecture also evoke our haptic sensors and create a request to touch. For instance, when the brick is used in buildings, we know ingredients use of soil in those materials, and the terra-cotta surface of brick evokes our haptic sensors. When we touch them, we feel their coldness, the soil inside them.

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[78] Peter Zumthor, *Atmospheres: Architectural Environments - Surrounding Objects*. (Birkhauser, 2006), 32.
[79] Ibid., 32.
[80] Ibid., 34.

In Michel Serres' "philosophy of mingled bodies" the sense of touch and the skin have a vital role[81]:

> "In the skin, through the skin, the world and the body touch, defining their common border. Contingency means mutual touching: world and body meet and caress the skin. I do not like to speak of the place where my body exists as a milieu, preferring rather to say that things mingle […] The skin intervenes in the things of the world and brings about their mingling."[82]

The final of five primary sensorial characteristics, and the most dominant one for architecture is vision,

> "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 the augment its power are among the useful that there can be."[83]

Descartes, a philosopher obsessed with clarity and light, shows his ocular centric logic with this sentence.[84] Plato views vision as humanity's greatest gift, and asserts that "ethical universals must be accessible to the mind's eye".[85] From Plato to Descartes, philosophy had been hugely concerned about the vision.[86] The virtual experience is enriched by other senses, Yi-Fu Tuan mentions that "the organization of human space is uniquely dependent on sight and other senses expand and enrich

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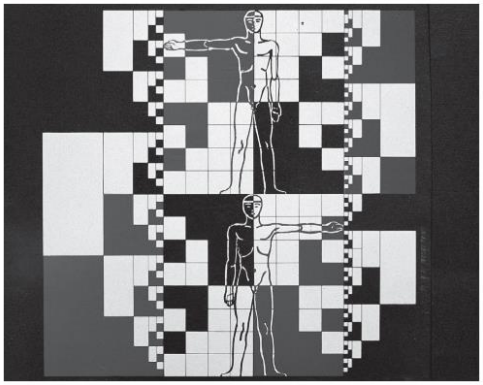
[81] Juhani Pallasmaa, "Architecture and the Existential Sense" in *Art and The Senses*, ed. Francesca Bacci and David Melcher (Oxford University Press, 2011), 590.
[82] Steven Connor, *Empire of the Senses,* quoted in Pallasmaa, *Art and The Senses*, 590.
[83] Rene Descartes, quoted in Martin Jay, "The 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.
[84] David Michael Levin, "Introduction", in *Modernity and the Hegemony of Vision,* edited by David Michael Levin (Berkeley: University of California Press, 1993),
[85] Pallasmaa, "Architecture and the Existential Sense" in *Art and The Senses*, 582.
[86] Jay, "The Noblest of the Senses: Vision from Plato to Descartes," in *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought,* 21.

visual space."[87] Vision with the expansion of other senses creates dynamic relations with us. "Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present us as we are."[88] This clarification of John Berger, has given an idea on visual experience which is directly about ourselves, our environment. In fact, we experience our architectural environments with our eyes dominantly. In terms of visual experience in architecture, this subject is argued as 'optical correction' from the Vitruvius' Ten Books (C.30 BCE), to the second half of the seventeenth century works in the tradition of architectural theory.[89] From the second half of the seventeenth century to modern architecture, these optical concerns were placed in the architectural paradigms. From Leonardo Da Vinci's the "Vitruvian Man" to Le Corbusier's "Le Modulor" shows that Euclidean mathematical proportional approaches for using correct determinants in the architecture for the visual concerns.[90] (Figure 2.7) As Pérez-Gómez states "[…] architects always expected buildings' forms and dimensions to be corrected in order, for the experience of ordered regularity to be conveyed to a living inhabitant […]" In this regard, "Golden Section"[91] was used by the builders of the Greek Temples, the Gothic cathedrals and the Renaissance palaces.[92] (Figure 2.8) Countless architects have thought that using one basic measure all over a building could give harmony and humanity to the whole.[93] According to Scruton, this mathematical paradigm of architecture theory provides no aesthetic of construction. The "aesthetic" word seems to be related to the ocular-centric approach, yet it has perceptual meaning. It comes from the Greek word

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[87] Yi-Fu Tuan, "Experiential Perspective," *Space and Place: The Perspective of Experience* (1972; republished, Minneapolis: University of Minnesota Press, 1977), 16.
[88] John Berger, *Ways of Seeing* (London: Penguin Group, 1972), 9.
[89] Alberto Pérez-Gómez, "Architecture and The Body," in *Art and The Senses*, ed. Francesca Bacci and David Melcher (Oxford University Press, 2011), 573.
[90] Roger Scruton, *The Aesthetics of Architecture* (London: Methuen & Co. Ltd, 1979), 61.
[91] The Golden Section is a formula that gives a Pythagorean mathematical affinity to the square, which completely explains its visual harmony. Scruton, *The Aesthetics of Architecture*, 62.
[92] Scruton, *The Aesthetics of Architecture*, 63.
[93] Ibid.

"*aisthētikos*", which simply means "sense perception" or "to perceive."[94] Scruton explicitly defines the first task of aesthetics: "must lie in the correct understanding of certain mental capacities – capacities for experience and judgement."[95]



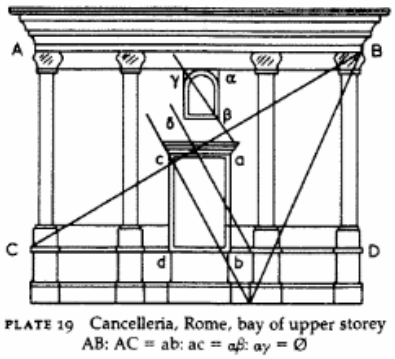


PLATE 19 Cancelleria, Rome, bay of upper storey
AB: AC = ab: ac = αβ: αγ = Ø

Figure 2.7. Aulis Blomstedt's proportional system for architecture based on the pythagorean subdivision (early 1960s).
Source: Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (1996; republished, United Kingdom: John Wiley & Sons Ltd, 2012), 45.

Figure 2.8. The Golden section rectangle a mathematical property shows the visual harmony of Palazzo Della Cancelleria.
Source: Roger Scruton, *The Aesthetics of Architecture* (London: Methuen & Co. Ltd, 1979), 63.

He defines aesthetics based on our perceptual experiences and after our judgements beyond the only role of the eye, with the other sensual perceptions. In this regard, the dominance of vision can be seen in architecture through visual concerns such as the "use of golden section" in architecture and built environment. Nevertheless, the generally "aesthetic" term mainly used to describe visual perception encompasses the perception of all senses.

Indeed, today visual concerns are seen in architectural experience by technological improvements. Visual production based on computers transforms the design process

[94] Harry Francis Mallgrave, ""Know Thyself": or What Designers can Learn from the Contemporary Biological Sciences," in *Mind in Architecture: Neuroscience, Embodiment, and the Future of Design*, edited by Sarah Robinson and Juhani Pallasmaa, (MIT Press, 2015), 21.
[95] Scruton, *The Aesthetics of Architecture*, 1.

into inactive visual manipulation, and a retinal journey while doing that tend to blunt our glorious talent for multi-sensual imagination.[96] Architects use the vision as a connection with their clients. They advertise their projects only by their rendered images to create a connection with their clients especially in the 21st century.[97] The aim is the create image products rather than an architectural environment. In Rome,



Figure 2.9. Entrance of the MAXXI: Museum of XXI Century Arts, Rome.
Source: Photographed by the author, August 4, 2017.

"MAXXI Museum of Arts of the XXI Century" (2009) designed by Zaha Hadid Architects has a permanent installation of a neon writing "More Than Meets the Eye" on its façade. The deconstructive building constituted by confluent lines is located in a classical Rome area, and aims to replace the notion of the museum as an "object" according to the design firm.[98] The installation serves this ambition and encourages

[96] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses,* 14.
[97] Steven Holl states that the exaggerated advertising techniques asserting consumer goods and this overshades human conciousness and diffuse human reflective capacity in the second decade of 21st century in the foreword of the book (3rd edition); Pallasmaa, *The Eyes of the Skin: Architecture and the Senses,* 8.
[98] MAXXI: Museum of XXI Century Arts, Zaha Hadid Architects, https://www.zaha-hadid.com/architecture/maxxi/ (accessed April 20, 2022).

its visitors to "immediately look at this museum as more than just what it exhibits."[99] (Figure 2.9). According to the artist of installation Maurizio Nannucci, "this phrase invites the viewer to go beyond what the eye can see: the viewer is prompted to conjure up images through the colors, light and sounds of the words and their interaction with the architectural space, and hence to look beyond mere visual perception."[100] It seems contradictory to the message that the installation give, and the building which can be considered as an image product, present itself as an "object." After mentioning the characteristics of the five primary senses and their experiential properties in architecture, it is crucial to say their multiplicity. As was mentioned in the previous headline, in order to look experience architecture holistically, it is necessary to understand the multiplicity of senses. Merleau-Ponty makes an argument about the holistic approach to senses: "My perception is […] not sum of visual, tactile and audible givens: I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once."[101] Bachelard names this sensory interaction properly "the polyphony of the senses"[102] which in this research I call multiplicity of senses. In architecture, Pallasmaa defines the experience of multiplicity of senses as "multi-sensory experience". He mentions that;

> "Every touching experience of architecture is multi-sensory; qualities of space, matter and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle…Instead of mere vision, or the five

[99] More Than Meets the Eye, MAXXI Art Work, http://artwork.maxxi.art/more-than-meets-the-eye/ (accessed April 20, 2022).
[100] Maurizio Nannucci, More Than Meets the Eye, https://archivioraam.org/en/artwork/more-than-meets-the-eye-2 (accessed April 20, 2022).
[101] Maurice Merleau-Ponty, *Sense and Non-Sense*, quoted in Juhani Pallasmaa, "The Many Faces of the Image," in *The Embodied Image, Imagination and Imagery in Architecture*, (United Kingdom: John Wiley & Sons Ltd, 2011), 51.
[102] Pallasmaa, "The Many Faces of the Image," in *The Embodied Image, Imagination and Imagery in Architecture*, 51.

> classical senses, architecture involves several realms of sensory experience which interact and fuse into each other."[103]

The fusion of all senses creates an intimate architectural experience. We see the place, feel it, smell it, hear it and even taste it. All of those actions do not singularly occur in case of architecture they involve each other and determine ourselves and our feelings together as a whole. There are architects whose buildings and designs have the multiplicity of senses. Tadao Ando, Peter Zumthor, Steven Holl, Rick Joy, Tod Williams and Billie Tsien, John and Patricia Patkau, and Kengo Kuma use the sensory qualities of architecture in their designs explicitly.[104] Their architecture has the potential to open poetic images rather than calculated and sentimental effects.[105] According to Pallasmaa, innumerable architects in Spain, Portugal, Nordic countries, South American countries have an intention for the sensory and sensual qualities of architecture more than the architects of the metropolitan centers of the world. Here, I want to give an example an architect from Western Africa, Diébédo Francis Kéré who has won Aga-Khan Awards (2004)[106] and the Pritzker Award (2022) uses local materials and building methods in his design and encourages sustainable architecture.[107] He has designed several schools in his country. In one of these schools, Secondary School (2007) in Dano, Burkina Faso that he designed has "conservation pit", a semi-open shelter that sustains space for informal gatherings located between classrooms.[108] He explains the role of the senses in his designs and how he engages them:

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[103] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 45.
[104] Pallasmaa, "Architecture and the Existential Sense" in *Art and The Senses*, 589.
[105] Ibid.
[106] Kate Goodwin, *Sensing Spaces: Architecture Reimagined*, 137.
[107] During the writing process of this thesis Pritzker Award 2022 was announced and Kéré was the winner. From the jury citation I find this comment of the jury very related to his humanistic approach: "his development of a contemporary humanism merges a deep respect for history, tradition, precision, written and unwritten rules." https://www.pritzkerprize.com/laureates/diebedo-francis-kere (accessed April 20, 2022).
[108] Goodwin, *Sensing Spaces: Architecture Reimagined*, 137.

> "I always like to feel the wind in my buildings; I usually have openings high up so air blows through. This makes me feel absolutely at home[…] I'm always aware of the touch sense in my work – for instance, the constrasting sensations of placing your hand on a wall in the sun and then touching the same wall as you enter the building, where it is pleasantly cool. Touching wood and clay is different, as it experience of walking barefoot on a clay floor or over a natural stone floor where you are aware of the form and structure of the stone, or sitting on a warm wooden seat rather than a cold steel one."[109]

According to this, his concerns about sensual feelings and material choice can easily be seen in his works. Kéré is one of the architects who can show us architecture can be with the multiplicity of senses.

At this point, the phenomenological perspective of the senses can contribute to understanding this multitude. Since the phenomenological point of view embraces the "both this and that" approach instead of the "either-or-this" approach, it has important intimations for examining architecture holistically.[110] In phenomenology, every probable perception on architecture is actually seen as a source of knowledge.[111] Therefore, looking at the senses from a phenomenological perspective contributes to a holistic approach to understanding the multiplicity of senses.

2.2 Phenomenological Sight of the Senses in Architecture

When talking about the human experience, phenomenology comes to the fore to understand its theory. It is hard to answer what phenomenology is, in this regard Reza Shirazi writes a quote from Spiegelberg in the introduction of his collective

[109] Diébédo Francis Kéré, *Sensing Spaces: Architecture Reimagined*, 139.
[110] Semra Aydınlı, "Epistemolojik Açıdan Mekan Yorumu", in *Mimarlık ve Felsefe*, ed. Ayşe Şentürer et al. (YEM Yayın, 2002), 42.
[111] Aydınlı, "Epistemolojik Açıdan Mekan Yorumu", in *Mimarlık ve Felsefe*, 42.

book[112], as the answer to this question "Phenomenologists are much too individualistic in their habits to form an organized 'school'".[113] For him, Spiegelberg means the varieties in the philosophy of phenomenology, so he defines phenomenology as a "movement". "Phenomenology in philosophy has a basic departure point, but branches off in different directions - which are related, but not homogeneous - and may lead to different destinations." In addition, Merleau-Ponty finds it strange asking that question, and notes that it has stayed unanswered.[114] Edmund Husserl, who describe the new way of doing philosophy as "phenomenology" considered as the father of phenomenology clarifies what the phenomenology focuses:

> "[…] Phenomenology -the study of the essence of conciousness as lived- is centrally concerned with structures of intentionality: in perception, imagination, judgment, emotion, evaluation, volition, conciousness 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 […]"[115]

Regarding this, phenomenology comprises the experience of the people with their built environment. In order to narrate the architectural experience, a phenomenological study should engage fully a holistic, multi-sensorial approach.[116]

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[112] Reza Shirazi is an author of a very collective book about phenomenology and architecture, *Towards an Articulated Phenomenological Interpretation of Architecture* used for many references in this thesis.
[113] M. Reza Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture* (London: Routledge, 2014), 1.
[114] Maurice Merleau-Ponty, *Phenomenology of Perception*, translated by Colin Smith (1945; republished 1962 in English; reprinted, London: Routledge Classics, 2006), vii.
[115] David Woodruff Smith, *Husserl*, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 11.
[116] Burçin Başyazıcı-Kulaç and Mari İto-Alpturer, "A Phenomenological Study of Spatial Experiences without Sight and Critique of Visual Dominance in Architecture," *Experiential*

In this part, I want to focus on the human senses in phenomenology in architecture and Pallasmaa's phenomenological ideas on the senses in the context of multiplicity of senses as part of architectural experience. In architectural discourse, Christian Norberg-Schulz, Kenneth Frampton, Steven Holl, Tadao Ando, Alvar Aalto, Alberto Pérez-Gómez and Juhani Pallasmaa comes into prominence in dealing with phenomenology.

In order to understand their sights on phenomenology in architecture, I want to begin with the phenomenology of Christian Norberg-Schulz. He initiates the term "genius loci" which means the "spirit of place" used since ancient times, and defines it as the underlying reality that man has to confront and come to terms with within his daily life.[117] He uses Heidegger's notion of dwelling. Heidegger defines dwell as a being, to be. For him, there is a word "*bauen*" in German, and "*Bauen* originally means to dwell". The preposition of german word "*bin*", such as "*Ich bin, du bist…*" comes from the *bauen* word.[118] Thus, "*Ich bin*" means I dwell. According to Schulz, his definition of dwelling suggests something more than "shelter".[119] For Schulz, the means of architecture is to envisage the "genius loci", and helping the man to dwell while creating meaningful places is the task of an architect.[120] According to Reza Shirazi, "genius loci" has the potential to interpret both interior and exterior, and has the capacity to deal with the work of architecture as a "whole". That is to say, the phenomenological approach of Schulz that the concept of "genius loci" based not comprise a sight directly on senses. However, the idea of the meaning of the space by dwelling in it, and takes that into consideration as a "whole" shows that he has phenomenological sight of the senses as the experience of architecture indirectly,

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Simulation: The Sensory Perception of the Built Environment Track 2, EAEA-11 Conference (2013): 168.

[117] Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (1979; republished, New York: Rizzoli, 1980), 5.

[118] Martin Heidegger, "Building Dwelling Thinking" in *Poetry, Language, Thought*, translated by Albert Hofstadter, (1971; republished, Perennial Classics, 2001), 145.

[119] Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, 5.

[120] Ibid.

which are the existential experience based on the spiritual and atmospheric meaning of the space.

Secondly, another architect Kenneth Frampton's approach to phenomenology in architecture has a direct sight of the senses as the experience of architecture rather than Christian Norberg-Schulz. Frampton censures the precedent of the vision over other senses on the point of characteristics of universal technology, and he foregrounds the role of touch against vision as the perception of the built form which reminds that the body's capacity in understanding environment.[121] Even further, his phenomenological approach to senses emphasizes the multiplicity of senses:

> "One has in mind a whole range of complementary sensory perceptions which are registered by labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the 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 footfall."[122]

Regarding this, Frampton states the multiplicity of senses through in the manner of the body's multisensory perception. According to Shirazi, Frampton underscores tactility, and for him a work of architecture should be experienced directly through the instantaneous engagement of the body.[123]

Next, I want to mention the phenomenological sight of Steven Holl as an architect who gains prominence predominantly "practical" side of architecture rather than the "theoretical" side similar to Christian Norberg-Schulz and Kenneth Frampton. His phenomenological sight on senses in architectural experience is close the Frampton's

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[121] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 90.
[122] Kenneth Frampton, *Labour, Work and Architecture*, 2002, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 90.
[123] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 98.

idea of multisensory perception. In the word of Holl, a work of architecture is the blend of form, space, light, material, colour, shadows and all of that he calls intertwining entities.[124] Holl defines "phenomenology is a discipline that puts essences into experience".[125] For him, we have the necessity of the help of all the senses to turn back to the primal experiences that affect our daily lives.[126] He states the multiplicity of senses as an experience of architecture: "The experience of material in architecture is not just visual but tactile, aural, olfactory; it is all of these intertwined with space and our bodily trajectory in time."[127] In addition, his intertwining idea, Holl also defines the term "parallax"[128] for the fluidity of space. He called it "parallax", "the shifting movement between near and far objects, walls and buildings makes an always-changing, visually tectonic landscape."[129] Holl uses this term "to explain the altering character of spaces and to highlight the role of movement in the process of perception."[130] Overall, Steven Holl's general phenomenological sight of the senses in architectural experience related to the multiplicity of senses directly in his idea of "intertwining" and indirectly in his idea of "parallax". He comprises all of the perception of space with the term intertwining as a holistic approach. His parallax term even seems to be visual dominant experience, it is also based on the role of movement and has all of the senses.

Fourthly, Tadao Ando has a relation with phenomenology in his architecture even though he does not openly discuss it. His works and writing reflecting of his ideas have similar concerns with phenomenological discourse. According to Shirazi, Ando's confrontation against standardization, universalization and extreme

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[124] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 99.
[125] Steven Holl, *Parallax*, 2000, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 99.
[126] Shirazi, Towards an Articulated Phenomenological Interpretation of Architecture, 99.
[127] Steven Holl, *Intertwining* (Princeton Architectural Press, 1996), 16.
[128] Parallax literally an astronomic term. Steven Holl defines the change in the arrangement of surfaces that define space as a result of the change in the position of a viewer. Steven Holl, *Parallax* (Princeton Architectural Press, 2000), 26.
[129] Holl, *Intertwining*, 12.
[130] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 102.

technology and his courtesy to place, body, genius loci and experience expresses him in the phenomenological context of architecture even though he has never created a systematic phenomenological approach directly.[131] Tadao Ando uses the multiplicity

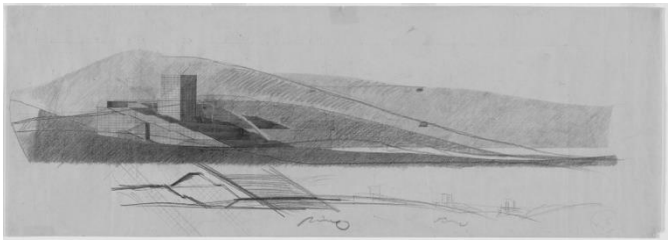


Figure 2.10. Tadao Ando, Chikatsu-Asuka Historical Museum, Minami-Kawachi, Osaka, Japan, Exterior perspective. 1989-91.
Source: https://www.moma.org/collection/works/224 (accessed May 9, 2022).

of senses in his works by centralizing 'the body' in his approach: "The basis of my relationship with architecture is the foundation of my sensibility […] So the body is the center of my architecture"[132] In his Chikatsu-Asuka Museum (1994), he states this notion by mentioning the grand staircase which intends to make visitors feel a physical reaction in their bodies.[133] The stairs have no functional aim, it aims to create sensorial experiences. (Figure 2.10). Ando points out that climbing a staircase that leads to nowhere is an irritating situation. Furthermore, he clearly mentions his sight of the senses in addition the central "body" approach: "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".[134] To demonstrate the multiplicity of senses in his practical works, Shirazi gives an example of his Japanese Pavilion (1992) in Seville. (Figure 2.11). In this Pavillion, Ando tried to make people aware of the scent of the wood and make them aware of the wood's haptic characteristics. Accordingly, Ando

[131] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 139.
[132] Tadao Ando, *Seven Interviews with Tadao Ando*, 2002, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 122.
[133] Tadao Ando, *Interview with Tadao Ando*, 1995, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 122.
[134] Ando, *Seven Interviews with Tadao Ando*, 2002, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 124.

is an architect who is not directly involved in the phenomenology area openly with his works it can be understood his relation with phenomenology in the background. Therefore, he has phenomenological sight of the senses similar to the other architects who openly deal with phenomenology. Ando has a clear intention of the use multiplicity of senses, as he explains in his Pavilion in Seville: "I wanted visitors to experience the architecture through all their senses – smell, touch, as well as with the eyes".[135]

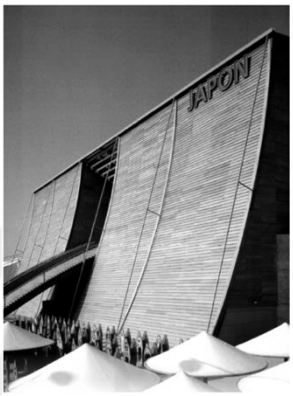


Figure 2.11. Expo '92, Sevilla Japan Pavilion by Tadao Ando, Theilacker Pons, Contijoch, Marco Cardona.
Source: https://au-magazine.com/architecture/japanese-architecture-1992/#gallery-6 (accessed May 9, 2022).

Like Ando, I want to mention another architect Alvar Aalto who reflects his phenomenological ideas with his works. Göran Schildt determines Aalto's architecture as an alternative, leading Aalto to become one of his time's great pioneers.[136] Moreover, he mentions that Aalto's alternative is the human content of what Aalto expresses in stone, wood and material.[137] Schildt points out Aalto's material use in the human context and calls it "intonation".[138] Aalto's works' accord and harmony show us his humanistic approach and concerns about human sensorial

[135] Tadao Ando, *Interview*, 1997, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 122.
[136] Göran Schildt, "Alvar Aalto" translated by Alan Blair in *Alvar Aalto: Complete Works, 1971-1976, Vol 1* edited by Elissa Aalto and Karl Fleig (Basel: Birkhauser, 1995), 15.
[137] Ibid.
[138] Ibid.

feelings. Even though he has not openly mentioned his phenomenological approach like Ando, his works have always been subject for the architects who deal with phenomenology openly. For instance, Frampton mentions Aalto's Säynätsalo Town Hall (1952) which is permeated by a phenomenological perception of space with its tectonic character.[139] According to Frampton, all the senses and the entire body contribute to perceiving the space.[140] Furthermore, Norberg-Schulz states Aalto's Villa Mairea (1939) is the place where the Finnish genius loci are powerfully existing.[141] In addition to Schulz's definition as the Finnish genius loci, Pallasmaa determines Aalto's approach as more than a single concept. Pallasmaa mentions "Aalto's architecture is based on sensory realism; his buildings are not based on a single dominant concept or gestalt; they are sensory agglomerations".[142] That is to say, Aalto's indirect phenomenological sight of the senses is based on his tactile architecture rather than a retinal architecture.[143] That makes his architecture in a direct relationship with the multiplicity of senses.

Another architect and theorist Alberto Pérez-Gómez, sees phenomenology as the only way to overcome the era in which architecture loses its metaphysical dimension and essence between man and his world.[144] He has discussions in phenomenology in architecture around the subject of meaning architecture. For Pérez-Gómez, architecture permit meaning to present itself rather than simply meaning "something".[145] He mentions that "the work of architecture preserves its meaning

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[139] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 94.
[140] Ibid.
[141] Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 55.
[142] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 70.
[143] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 81.
[144] Ibid., 3.
[145] Alberto Pérez-Gómez, "The Space of Architecture: Meaning as Presence and Representation," in *Questions of Perception: Phenomenology of Architecture*, 22.

within itself."[146] Pérez-Gómez mentions about human senses under the experience term, and he focuses on human feelings:

> "I would argue that the unique gift of architecture is to offer experiences of sense and purpose not in the mere fulfillment of pleasure, but in the delay (Duchamp's famous word) that reveals the space of human existence as a space of desire, actually bittersweet, never ending with a punctual homeostasis (i.e., never reduced to the search for ever increasing comfort or fulfillment)."[147]

For him, feeling in architectural spaces is an essential issue. He begins his book "Attunement – Architectural Meaning after the Crisis of Modern Science" by asking, "How do you feel today?". He emphasizes that "our feelings bound to a particular place with its specific temporality and qualitative character."[148] As a result, Pérez-Gómez's approach to the phenomenological sight of the senses is based on feelings and moods rather than directly on the multiplicity of senses.

Lastly, after the mentions of several architects and theorists who deal with architectural phenomenology, I want to locate Pallasmaa's phenomenological ideas on the senses in the context of the multiplicity of senses among them. According to Pallasmaa, phenomenology is analyzing basic feelings of the people who live in the buildings and architectural environments.[149] For him, "the phenomenology of architecture seeks the inner language of building".[150] As mostly mentioned in this thesis before, his phenomenological ideas are based directly on human senses. While

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[146] Pérez-Gómez, "The Space of Architecture: Meaning as Presence and Representation", 22.
[147] Alberto Pérez-Gómez, "Mood and Meaning in Architecture," in *Mind in Architecture: Neuroscience, Embodiment, and the Future of Design*, edited by Robinson and Pallasmaa, 225.
[148] Alberto Pérez-Gómez, *Attunement – Architectural Meaning after the Crisis of Modern Science* (Cambridge: The MIT Press, 2016), 12.
[149] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 65.
[150] 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, quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 65.

criticizes the hegemony of vision, he emphasizes the tactility of architecture. Pallasmaa analyses the existence and importance of the senses distinctly to demonstrate their style of presence in architecture and its perception.[151]

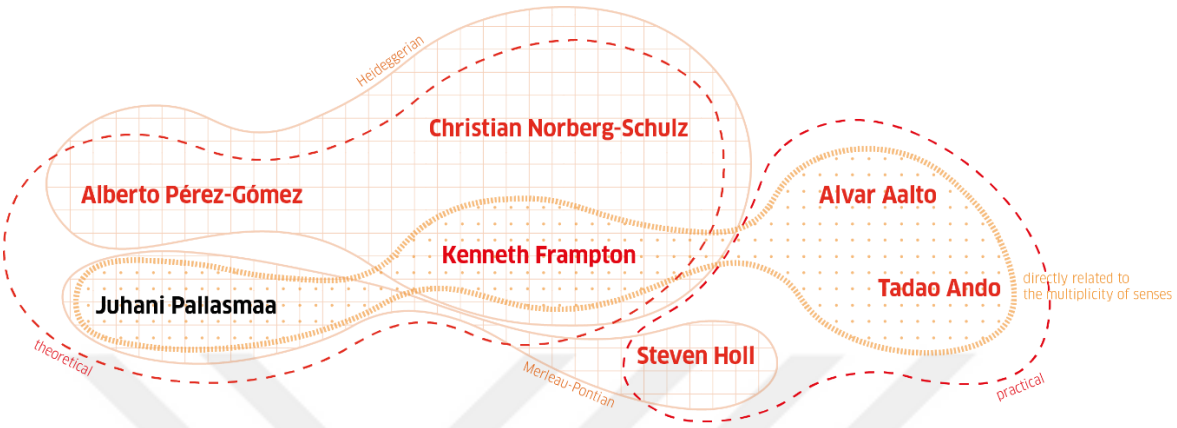


Figure 2.12. Architectural phenomenology cloud diagram shows the three differential classifications of the architects and theorists; theoretical and practical, mostly Heideggerian and mostly Merleau-Pontian, and who have explicitly mentions the multiplicity of the senses.

Shirazi classifies the architects and theorists according to who they influenced most in phenomenological discourse.[152] Pallasmaa among other architects and theorists is the only architect who has theoric thoughts on architectural phenomenology mostly affected by the idea of Merleau-Ponty; perception, body and the senses. He has a direct relation to the multiplicity of senses. (Figure 2.12).

To summarize, even though different architects and theorists who deal with phenomenology have different approaches, they have a direct or indirect common point on the importance of the holistic view on the sensorial experience in architecture. Phenomenology, indeed, contributes to this with its comprising property and makes the ground to discuss architectural experience in a sensorial way. As Pallasmaa underlines, "[…] the phenomenological approach which encounters

[151] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 68.
[152] Ibid., 111.

architecture in its lived and real material and mental dimensions is an important counterforce to today's formalistic intellectualized and logo-centric views which prevail in both theory and practice […]"[153] Under the next heading, how Pallasmaa's relation to the multiplicity of senses constitutes the term "existential sense" will be focused on.

2.3 From Multiplicity of Senses to Existential Sense

The multiplicity of senses is the core of the architectural experience because "the experience is multi-sensory in its very essence."[154] As stated before, Pallasmaa criticizes the hegemony of the eye over the other senses. According to him, the ocular bias's more apprehension in the past half-century; architecture has adopted the psychological strategy of advertising and momentary persuasion rather than existentially grounded plastic and spatial experience; buildings became image products without any existential depth and sincereness.[155] In this criticism, Pallasmaa's intention with "existential grounded […] experience" refers to "existential sense" beyond all multi-sensorial experiences, which gives us existential experience. In a recent article, he explains this sense clearly:

> "After having investigated the phenomenon of architecture for fifty years as an architect, writer and teacher, I have no hesitation in arguing today that the most important sense in architectural experience is not vision, but our **existential sense.** Architecture is primarily an experience of our embodied sense of being and self, of

[153] Juhani Pallasmaa, "Juhani Pallasmaa 3 Mart 2021 Konferans Kaydı" İstanbul Kültür University, 50:13, from a talk filmed in March 2021, posted March 2021. https://www.youtube.com/watch?v=2Ok5_zp44a4
[154] Juhani Pallasmaa, "Space, Place, and Atmosphere: Peripheral Perception in Existential Experience," *Lebenswelt: Aesthetics and Philosophy of Experience* (2014): 231.
[155] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 33.

> the experience of being in the world, rather than merely of vision or any other of the five Aristotelian senses."[156]

In Steinerian philosophy, there are twelve senses.[157] Three of them are ego-sense, a life-sense, and a self-movement sense. These three senses together constitute the existential sense as Pallasmaa defines them.[158] Within all, this combination of non-Aristotelian senses originates existential architecture experience.[159] (Figure 2.13). Before his quote from recent article above he mentions existential experience in his "The Eyes of the Skin" book:

> "Architecture strengthens the existential experience, one's sense of being in the world, and this is essentially a strengthened experience of self. Instead of mere vision, or the five classical senses, architecture involves several realms of sensory experience which interact and fuse into each other."[160]

Pallasmaa emphasizes the existential sense, our sense of being in the world strengthed by architecture beyond the all classical senses. While talking about human senses in architecture, the atmospheres of the spaces are the vital subject, for investigate. The reciprocal relation with the architectural spaces occurs through the atmospheres. Mike Brill states the places engage us physically, sensually, and emotionally through our body and senses, and imaginatively and rhetorically through our mind and he names the experiences in these places "charged places".[161]

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[156] Pallasmaa refers this term in his previous publications as "existential knowledge, existential wisdom", however using the "existential sense" term directly in this article. Pallasmaa, "Architecture as Experience the Fusion of the World and the Self," 13.
[157] Rudolf Steiner researched the senses, and he defined twelve senses; senses of touch, life-sense, self-movement, balance, smell, taste, vision, temperature, hearing, language, the conceptual and the ego senses. Albert Soesman, *Our Twelve Senses: How Healthy Senses Refresh the Soul* (1998) in Pallasmaa, "Architecture as Experience the Fusion of the World and the Self," 15.
[158] Ibid.
[159] Ibid.
[160] Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 45.
[161] Mike Brill, "Archetypes as a 'Natural Language' for Place Making" quoted in Susan NoorMohammadi, "The Role of Poetic Image in Gaston Bachelard's Contribution to Architecture:

Simple and protective spaces implicated by the togetherness of all our senses boost the imagination power and offer to imagine, daydream, feel, experience and perceive.[162] The atmospheres of the spaces triggers our multiplicity of senses and our existential sense. At that point, Pallasmaa defines the atmosphere as the sixth sense in addition to five Aristotelian senses.

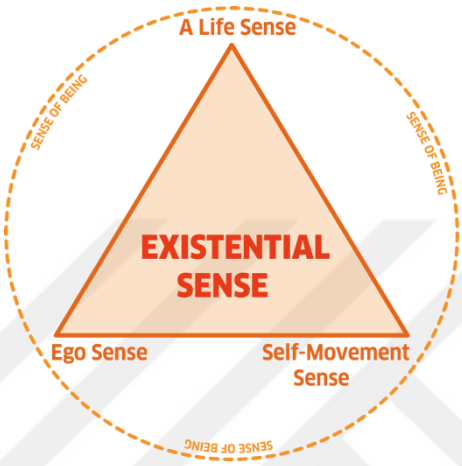


Figure 2.13. According to Pallasmaa, three senses in Steinerian Philosophy constitutes the existential sense.

Atmosphere is more like an interchange between the existing materials of place and the human perception and imagination as immaterial.[163] To open this subject, I would like the mention space term more in detail, which I call a generator of our architectural experience by triggering our existential sense.

The Enquiry into an Educational Approach in Architecture," *Environmental Philosophy* 12, no. 1 (2015): 73.

[162] NoorMohammadi, "The Role of Poetic Image in Gaston Bachelard's Contribution to Architecture: The Enquiry into an Educational Approach in Architecture," 73.

[163] Pallasmaa, "Space, Place, and Atmosphere: Peripheral Perception in Existential Experience," 232.

2.3.1 Space as an Existential Generator of Architectural Experience

> "Whether people are conscious of it or not, they actually derive countenance and sustenance from the 'atmosphere' of the things they live in or with. They are rooted in them just as a plant is in the soil in which it is planted."
>
> —Frank Lloyd Wright[164]

Space is a debated subject in architectural theory. Architecture deals with space, we live in spaces, and architecture affects our lives. As Frampton's example, we are fed by spaces like a plant from the soil. In the experiential sense, spaces are the initiator of our senses, moods and feelings. What is the space? The question is hard to answer, and can be many answers. Zumthor answers this question: "The longer I think about it, the more mysterious it becomes."[165] In the book about Australian indigenous "The Songlines", Bruce Chatwin tells about the Aboriginals' relations with space. For him, the Aboriginals have no measurable and shaped geography like our sense of place. They define the space as the measureless songs network. The song lines meet at some points and this network expands itself to the eternal. The knowledge of the songs and the points where the songs' lines met constitutes their geography, their space.[166] It is an exciting approach to space, and also it shows the wideness and possibilities of the definition of space term. According to Schulz, space definition has two perspectives: space as three-dimensional geometry that Euclidean, or space as the perceptual field that basis of perception psychology.[167] He criticizes the Euclidean approaches which

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[164] Frank Lloyd Wright, 'The Natural House' (1954) quoted in Juhani Pallasmaa, "The Sixth Sense the Meaning of Atmosphere and Mood," *Architectural Design* 244, no. 6 (2016): 127.
[165] Zumthor, *Thinking Architecture*, 21.
[166] Bruce Chatwin, "The Songlines" quoted in Engin Geçtan, *Hayat*, (İstanbul: Metis Yayınları, 2002), 26.
[167] Christian Norberg-Schulz, *Existence, Space & Architecture* (1971; republished, Praeger Publishers, 1974), 12-13.

just seems as a geometrical character such as Archigram[168] group.[169] For him, geometry forms should not be denied as a part of architectural space however it should more incorporated in extensive theory to be more meaningful.[170] In the geometrical approach, Schulz also mentions Christopher Alexander's use of the concept of patterns in terms of function rather than geometry; hence he states that as "an important step towards the development of a useful theory in architectural space".[171] Alexander *et al.* and their patterns will be researched in detail next chapter. Even though Schulz emphasizes the functions of patterns, patterns have to be perceptual means too.

Moreover, Steven Holl defines the space as "the essential medium of architecture".[172] In the same manner with Schulz, he points out the geometrical and perceptual character of space: "space is something both intrinsic and relational".[173] The perceptual and inherent characteristic of space is the worth-stressing in terms of architectural experience. After mentioning the wideness of the "space" term such as its mystery like the songlines, and the bidirectionality of the definition as geometrical space and perceptual space and their meaning in architecture, further I would like to mention some examples of space and experience relationship.

For look at space and experience relationship Yi-Fu Tuan focuses the how children perceive space and he asks: "How does a young child perceive and understand his environment?" He investigates this hard question in his book deeply, and he mentions that "A child will ride a stick as though it were a real horse, and defend an upturned chair as though it were a real castle." They create their own space with their

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[168] Archigram is a group of radical British architects in the 1960s, and they are against the conventionality in architecture. Their aim was to adaptive architecture that can someway change shapes for its users. Andrew Pickering, "Archigram: Architecture without Architecture by Simon Sadler," *Technology and Culture* 47, no. 3 (2006): 661.
[169] Norberg-Schulz, *Existence, Space & Architecture*, 13.
[170] Ibid.
[171] Ibid.
[172] Holl, *Parallax*, 22.
[173] Ibid.

imagination and experience them. In the same vein, Christian Norberg-Schulz starts his widely-known book "Existence, Space & Architecture" with a picture of a child who plays with the sand at the beach, and he calls the picture "a child concretizes its existential space"[174] Also, in the same book, he illustrates the children who play near the tomb of the architect Sinan in the Süleymaniye neighborhood. (Figure 2.14).



Figure 2.14. Children play near the tomb of the architect Sinan in the 1970s.
Source: Christian Norberg-Schulz, *Existence, Space & Architecture* (1971; republished, Praeger Publishers, 1974), 44.

Figure 2.15. Rays of the midafternoon sunlight from the western semidome of Hagia Sophia.
Source: Photographed by the author, June 11, 2021.

The existential space, "symbolizes man's being in the world"[175], and as Ponty mentions "we have said that space is existential; we might just as well have said that existence is spatial".[176] For Schulz, "architectural space can be defined as a concretization of man's existential space." Our being and feeling in existential space is our existential sense. The expressed moments of the existential sense could be seen

[174] Norberg-Schulz, *Existence, Space & Architecture,* 6.
[175] Ibid., 27.
[176] Ibid., 16.

in the personal comments. On a trip to Bursa, Le Corbusier visited the Green Mosque; he mentions the how dimensions of the building have impressed him:

> "From bright light to shadow: a rhythm. Tiny doors and immense openings. You are captivated, you have lost all sense of usual scale. You are overcome by a sensory rhythm (light and volume) and by skilled measurements, in a world unto itself that tells you what it meant to tell you. What emotion! What faith!"[177]

Moreover, in architectural space, light and the passing of time also appeal to an existential sense. Holl gives an example of Hagia Sophia in İstanbul "[…] rays of sculpted sunlight enter and rotate, animating the passing of time."[178] He refers to that duration in light as the quiet soul of that giant space. (Figure 2.15). Sometimes not only the space itself, also the elements in that space impress and strengthen our existential sense. Aerocene by Tomás Saraceno is an artistic and architectural work



Figure 2.16. Aerocene by Tomás Saraceno, Karlskirche Contemporary Arts.
Source: Photographed by the author, January 15, 2020.

applied in Karlskirche in Vienna. The church was designed by the Baroque architect Fischer von Erlach. The installation consists of two air-filled spheres with a diameter

[177] Le Corbusier, *Towards a New Architecture*, trans. Frederick Etchells (1931; republished Dover Publications, 1986), 182-183.
[178] Holl, *Intertwining*, 12.

of 10,4 meter and 7 meter.[179] The artist aims to reinterpret of the architectural space with those spheres inside the tambour of the cupola with their reflections that they create. He creates a tension with the existing architecture, creates a new atmosphere on the existing atmosphere, with that atmosphere. His installation creates an extension with its reflection and makes the visitor feel its existence. (Figure 2.16).

All these examples show that the architectural spaces occur by our experiences and also generate our existentialism, in terms of architectural experience. To emphasis this existentialism in experience, I want to mention the Heidegger and his bridge term:

> "For Heidegger, places, like things and buildings, were primarily understood through use and experience. To him, the spot where the bridge was sited was understood differently once the bridge was built. It became in peoples' minds the place of the bridge."[180]

Heidegger use to idea of bridge to show how the space occurs based on the identification and perception of the places into human minds. "To Heidegger, space only comes into being because we're able to identify places."[181] Adam Sharr gives an example to Heidegger's idea of bridge, the place where the peoples made a picnic are going to live as picnic place in the mind of the peoples. There will be recognize not like just a place, there will be recognize as "picnic place". The place becomes the space. Heidegger emphasizes that space is existential rather than physical.[182]

> "We always go through spaces in such a way that we already experience them by staying constantly with near and remote locations and things. When I go toward the door of the lecture hall, I am already there, and I could not go to it at all if I were not such that I am there.

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[179] This information is taken from the information board of installation by Karlskirche Contemporary Arts.
[180] Adam Sharr, *Heidegger for Architects* (Routledge, 2007), 67.
[181] Ibid., 56.
[182] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 27.

> I am never here only, as this encapsulated body; rather I am there, that is, I already pervade the room, and only thus can I go through it."[183]

Christian Norberg-Schulz mentions the Heidegger idea of bridge and clarify the existential aim of architecture: "The existential purpose of architecture is to make a site become a place, that is, to uncover the meanings potentially present in the given environment."[184] Next, Pallasmaa and his definition of "existential sense" shed light on how space become a place.

2.3.2 Pallasmaa and his "Existential Sense"

Throughout the text, I was mentioned the Pallasmaa and his "existential sense" often. Under this headline, I want to state his explanations about existentially more, to make clear in the architectural context. Pallasmaa always mentions his early childhood years on his grandfather's small farm in central Finland. During the years he spent there, he always was in the nature of the farmer's daily life sphere in the 1940s, and his understanding of existence developed.[185] He claims that architecture is essential to establishing our sense of existence and identity by giving humans a place in the world, and architecture protects the authenticity of human experience.[186] From his childhood until today, his surrounded by nature and a built environment have affected him to be aware of his senses. As mentioned earlier, Pallasmaa defends the importance of the multisensory experience in architecture fiercely. For him, our senses are the connection to the world. "Our entire being in the world is a sensuous and embodied mode of being, and this very sense of being is the ground of the existential knowledge."[187]

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[183] Martin Heidegger quoted in Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 27.
[184] Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, 18.
[185] Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 12.
[186] McCarter and Pallasmaa, *Understanding Architecture*, 5.
[187] Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 13.

Essential existential knowledge does not only come from predominantly a knowledge molded into words, concepts and theories.[188] Pallasma asserts that probably 80 percent of human interaction takes place without any verbal and conceptual channel.[189] Communication takes through with the embodied bodies to be reciprocal, face to face and body to body, self to other-self. In the global pandemic COVID-19, social life was restricted to only digital communication systems, which cannot replace everyday face-to-face communication.[190] Salingaros mentions that postwar industrial modernism has failed obviously, as the psychological illness experienced during the COVID-19 lockdown has proven.[191] The pandemic, even though it is affecting existence in social life, is not within the scope of this thesis.

As mentioned before, Pallasmaa defines the existential sense with the three senses of Steinerian philosophy; **life-sense, self-movement sense and ego-sense. These senses constitute the existential sense.** Firstly, life-sense is the sense that we perceive the universal feeling of life when we are awake in our consciousness, to feel ourselves deeply, what are we.[192] Rudolf Steiner relates this feeling to well-being and gives an example, after eating a spicy meal, our well-being is high, and if we are hungry, it is low.[193] This inner feeling, the life-sense released into the soul, inner comfort and discomfort. Secondly, the self-movement sense is another inner feeling that standby by ourselves even if we are stable or moving. This sense helps to understand our perception of movement, with our body configuration, extension or shrinkage of our muscles.[194] This sense contributes to the experience of being free in

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[188] Juhani Pallasmaa, "Embodied and Existential Wisdom in Architecture: The Thinking Hand," *Body&Society* 23, no.1 (2017): 100.
[189] Ibid., 100-101.
[190] Most of this thesis preparation process was held during the COVID-19 pandemic.
[191] Nikos A. Salingaros, "Rules for Urban Space: Design Patterns
Create the Human Scale," *Journal of Urban Research and Development* 2, no.1 (2021): 4.
[192] Rudolf Steiner, "Man's Twelve Senses in Their Relation to Imagination, Inspiration, Intuition," *Anthroposophical Review* 3, no.2 (1920; revised translation by Stephen Briault, 1981): 14.
[193] Steiner, "Man's Twelve Senses in Their Relation to Imagination, Inspiration, Intuition," 16.
[194] Ibid.

one's soul, by radiating the into the soul and giving the freedom.[195] Thirdly, Steiner explains ego-sense, as a sense with which to perceive the ego.[196] The man transfuses not only his thoughts but also his ego to another man. "When with our perception we penetrate the ego of another man, we go outside ourselves to the greatest extent."[197] Ego-sense is an externally defined sense rather than the other two that are more internal, life-sense and the self-movement sense. Briefly, sense of life can be defined as the feeling of comfort, self-movement sense can be defined as the experience of the freedom of the soul, and ego-sense can be defined as the sense that subsidizes intuitions that seem to us.

Furthermore, in the experience of space, Stenros defines the three-level model of space perception, which have similarities with Steinerian theory.[198] For her, perception is essential for being in the world, environmental architectural experiences are based on perception.[199] Existential space is the interaction between man and space, as Stenros emphasizes, and, the feeling of space is essential.[200] She clarifies the three levels of space perception; orientation, identification and representation. According to her, orientation is nesting and being on the road, identification is a mythical place, and representation is the environmental interaction.[201] Orientation is at the perception level, identification is at memory level and representation is at the abstract level. She linked each level with the architects and theorists. According to her, the perception level consists of the physical objects like the natural and built environment such as examples of the theory of Norberg-Schulz. The memory level, which is also identification, compromises mental images

[195] Steiner, "Man's Twelve Senses in Their Relation to Imagination, Inspiration, Intuition," 16.
[196] Ibid., 14.
[197] Ibid.
[198] Anne Stenros, "Orientation, Identification, Representation - Space and Perception in Architecture," *The first EAEA (European Architectural Endoscopy Association) Conference, Tampere* (1993): 77.
[199] Ibid., 75-76.
[200] Ibid., 76.
[201] Ibid., 77-84.

like Kevin Lynch's theory of the image of the city.[202] Lastly, the representation level, which is also an abstract level, **"[…] consists of the categorical relations both in the structural elements and between them, like Alexander's morphological laws of pattern language.**"[203]

Even though the Stenros model is a cognitive system, it appears to have similarities with the steinerian definition of existential sense. Orientation is possibly related to self-movement sense, identification is possibly related to life-sense, and representation possibly can be related to ego-sense. She mentions that when all the levels are activated simultaneously, we become aware of the feeling of place, such as existential sense. She illustrates the spatial self by showing the body, perception environment and the spatial horizon. Her spatial self creates the existential globe which also coincides with the scope of existential sense. (Figure 2.17). As has been noted above, it is important the underline for further chapter; Stenros' connection of the patterns of Alexander *et al.* with the representation layer that is also abstract level, validates that it is probable to see ego-sense as a part of an existential sense. To sum up, architecture could not be thought of without one's self. Pérez-Gómez sees architecture as a manifest, and considers "architectural spaces that speak back to us and resonate with our dreams, it incites us to real mediation, to personal thought and imagination, opening up the 'space of desire' that allows us to be 'at home' while remaining always 'incomplete' and open to our personal death, unveiling a glimpse of the sense of existence."[204] Pallasmaa emphasis on the multiplicity of senses in the experience of architecture and he propounds the term existential sense that is compromise the three steinerian senses which are similar to Stenros definition of spatial self. As Stenros summarizes space is the extension of self and, "space and the

[202] Stenros, "Orientation, Identification, Representation - Space and Perception in Architecture," 78.
[203] Ibid., 78.
[204] Pérez-Gómez, "Architecture and The Body," in *Art and The Senses*, 576.

experience of the space is an entity onto which we reflects ourselves."[205] Space and the experiencing it depends on us. The center is the us.

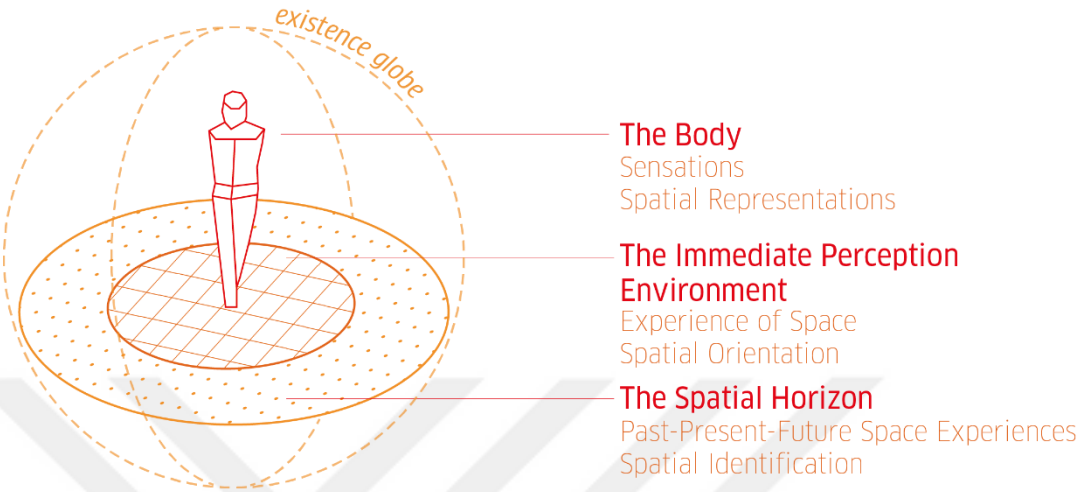


Figure 2.17. The body, the immediate perception environment and the spatial horizon are the definer of **the existence globe** that is also coincide with scope of existential sense.
Source: Anne Stenros, "Orientation, Identification, Representation - Space and Perception in Architecture," *The first EAEA (European Architectural Endoscopy Association) Conference, Tampere* (1993): 86. (edited by the author).

Pallasmaa claims that a sensory and corporeal center is the where the world is structured throughout. "'I am body'[206], Gabriel Marcel claims; 'I am what is around me,'[207] Wallace Stevens argues; 'I am the space, where I am,'[208] Noël Arnaud establishes; and finally, 'I am my world,'[209] Ludwig Wittgenstein concludes."[210] All this words rely on the existentialism.

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[205] Stenros, "Orientation, Identification, Representation - Space and Perception in Architecture," 86.
[206] Maurice Merleau-Ponty, *Sense and Non-Sense*, quoted in Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 13.
[207] Wallace Stevens, *The Collected Poems*, quoted in Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 13.
[208] Gaston Bachelard, *The Poetics of Space*, quoted in Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 13.
[209] Ludwig Wittgenstein, *Tractatus Logico-Philosophicus eli Loogis-filosofinen tutkielma*, quoted in Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 13.
[210] Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 13.

2.4 Evaluation of the Chapter

"Why should it be difficult to describe the experience of architecture?"

—Roger Scruton[211]

Scruton ask this question and he answers; "We see, touch and move among buildings, just as we see, touch and move among the other objects in our world."[212] Thus far, the thesis has argued that experience in architecture as the holistic approach to the multiplicity of the senses. As Yi-Fu Tuan reveals that, we are not often aware of intimate experiences and they are hard to express.[213] The essential acts of express to architecture; to observe, to dwell, to feel and to be aware has underlined. Primary senses and their relation with architecture and dominancy of the vision has underscored. As phenomenology has a holistic approach and relates to senses, its traces on architecture has mentioned. Moreover, phenomenology is directly focusing the living human being and its existence. According to Shirazi, "we can refer to the state of phenomenology in architecture as 'phenomenological discourse', an ongoing discourse which concerns our existential moods and being-in-the-world. As long as there are living human beings, this discourse remains vivid and alive."[214]

After the phenomenologic traces and views, beyond the multiplicity of senses Pallasmaa's existential sense has been defined and analyzed. Space and atmosphere which are the entities of architecture have been investigated as triggers of the senses has investigated with several examples. Architects, however, mostly fantasize about space rather than considering human-space relations. "The talent of imagining

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[211] Roger Scruton starts his chapter "Experiencing Architecture" in *The Aesthetics of Architecture* with this question. Scruton, *The Aesthetics of Architecture*, 71.
[212] Ibid.
[213] Yi-Fu Tuan, *Space and Place: The Perspective of Experience*, quoted in Susan NoorMohammadi, "The Role of Poetic Image in Gaston Bachelard's Contribution to Architecture: The Enquiry into an Educational Approach in Architecture," *Environmental Philosophy* 12, no.1 (2015): 73.
[214] Shirazi, *Towards an Articulated Phenomenological Interpretation of Architecture*, 112.

human situations is more important for an architect than the gift of fantasizing space"[215] As architects generally do, fantasying about the spaces seems like an egoist act. But the point is that doing this fantasy within the attention of how humans will act in that space to create a better human-centered environment. Unfortunately, as Pérez-Gómez assumes "both the poetic potential of architecture to create a world of beauty and the insidious capacity of the built environment to contribute to psychic malaise and a repressive politics go generally unnoticed by the public, and are often insufficiently understood by architects."[216] Therefore, the existentially grounded experience approach to architecture suggests an alternative understanding to show architecture's sensual, humanistic, and poetic power.

According to Pallasmaa, architecture's poetic, experiential and existential central should be challenged, lived, and felt rather than understood and formalized intellectually.[217] This thesis methodology tries to approach the experience and existentialism in architecture in the same manner; therefore, in the next chapter, Alexander *et al.* patterns in their sociocultural environment will be observed according to this method. These patterns will be transferred by living and experiencing. In this section, it has been explained that experience in architecture in the sensorial context. The chapter that follows moves on to consider the how this experience lives in the architectural and built environment and its sociocultural analysis will be considered.

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[215] Aulis Blomstedt, as quoted by the author from Blomstedt's lectures at the Helsinki University of Technology in the early 1960s, quoted in Pallasmaa, "Empathic and Embodied Imagination: Intuiting Experience and Life in Architecture," in *Architecture and Empathy*, 6.
[216] Pérez-Gómez, "Architecture and The Body," in *Art and The Senses*, 576.
[217] Juhani Pallasmaa and Matteo Zambelli, *Inseminations: Seeds for Architectural Thought* (Wiley: 2020), 15.

CHAPTER 3

ALEXANDERS' PATTERNS AND SOCIOCULTURAL ENVIRONMENTS OF ARCHITECTURE

To understand and analyses relations between existential sense and human physical environment, sociocultural context is very important. In order to emphasize the significance of existential sense in human life as well as in architectural experience Pallasmaa claims that, architectural environment not only offers an experience of a daily life but also offers people a kind of horizons of understanding about human life in sociocultural context. For him "Every space, place and situation are tuned in a specific way, and it projects atmospheres that promote distinct moods and feelings. We live in resonance with our world and architecture mediates and maintains that very resonance."[218] The architectural environment, spaces and places evokes our sensorial feelings with its sociocultural atmospheres. Accordingly, this chapter focuses on the analytical part of the thesis which includes the sociocultural aspect to the architectural environment. The first part defines the sociocultural term briefly and gives a short information about the sociocultural perspective of architecture and built environment. In the second part, architectural patterns are investigating as a tool of experience, in the living atmospheres. Lastly, the third part provides a new patterns for the experience the city in addition the Alexanders *et al.* patterns. In brief, this chapter tries to explain sociocultural context in architectural atmospheres, and how patterns' can lead on understanding the existential sense as an experience in architecture.

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[218] Pallasmaa, "Empathic and Embodied Imagination: Intuiting Experience and Life in Architecture," 7.

3.1 Sociocultural Perspective of Architectural and Built Environment

Architecture is the discipline that relates people physically and psychologically both. Cities are developed by architectural products and become built environments that people live in it. While architecture is for people, therefore human social and cultural factors gain importance in the architectural design paradigms. Sociocultural is a term that literally compromises social factors and cultural factors together.[219] "Sociocultural studies traditionally focused on the interface between society and culture and its impact on people and their actions."[220] The approach was based on the human activities that take place in their cultural contexts, first systematized and applied by Lev Vygotsky and his associates in 1920-30s.[221] Vygotsky brought his approach in psychology, and according to him 'to understand how human social and mental activity is organized through culturally constructed artifacts' is the task of psychology.[222] That is to say, architecture has a bond with sociocultural characteristics. This bond is not easy to investigate because of its complexity. Accordingly, social values consist of the culturally shared beliefs of the society and ideas that people's relations with the environment, the world view and the religious view, so these values are deep-rooted principles.[223] Due to these values are settled deeply, Rapoport proposes that culture typically leads to a specific world view and values are the one feature of them that is difficult to use directly in relation to the

[219] American Heritage Dictionary (2011) defines sociocultural term as "involving both social and cultural factors". Yasser Mahgoub, "The Socio-Cultural Context of Architectural Criticism and Performance Evaluation" in *Architecture Beyond Criticism: Expert Judgment and Performance Evaluation,* (Routledge, 2014), 225-226.
[220] Ibid.
[221] Ibid., 226.
[222]James P. Lantolf, "Introducing Sociocultural Theory," in *Sociocultural Theory and Second Language Learning,* (Oxford University Press, 2000), 1.
[223] Nevnihal Erdoğan and Damla Atik, "Socio-Cultural Factors that Affect the Traditional Edirne House," in *Social Pyschology: New Research*, ed. Ellen P. Lamont (Nova Science Publishers, 2009), 221.

built environment.[224] Despite all the difficulties, there are many researches on sociocultural perspective of architectural and built environment. Mostly, the sociocultural approach in architecture are used in contextually on the subject of the dwelling. For instance, Kamalipour and Zaroudi have conducted research on vernacular housing morphology in a sociocultural context. Their study aims the examine the vernacular settlements in northern Iran, in terms of sociocultural contexts, ways of living and everyday life in relation to spatial configuration.[225] They underline that sociocultural context is formed by a continuum of multilayers that have internal beliefs and values in the deepest layers, and external representational activities and behaviors in the shallowest layer.[226] The results of their study shows that 'a complex hierarchic relation between different layers of culture leads to the morphological formation of vernacular housing.'[227] Another research example based on sociocultural perspective is the investigation of sociocultural factors that affect the traditional houses in Edirne, western Turkey. The study uses a model to illustrate the relationship between house form and socio-cultural factors. The result of the study has similar consequences with Kamalipour and Zaroudi's research and reveals that 'Edirne houses showed the sociocultural factors that affected their formation in general terms.' Even though the researches were in the house scale, two examples points out that architecture and built environment has affected by sociocultural factors. As mentioned previously, the model that used by second research, has been developed by Mazumdar and Mazumdar, consist of four levels of interrelated values, preferences and choices; societal values, societal norms, architectural values and

[224] Amos Rapoport, "Cross-Cultural Aspects of Environmental Design," in *Human Behaviour and Environment, Advances in Theory and Research Volume 4*, ed. Irwin Altman, Amos Rapoport and Joachim F. Wohlwill (New York: Springer Science + Business Media, 1980), 10.
[225] Hesam Kamalipour and Mostafa Zaroudi, "Sociocultural Context and Vernacular Housing Morphology: A Case Study," *Current Urban Studies*, 2 (2014).
[226] Ibid., 223.
[227] Ibid., 229.

architectural artifacts.[228] They define the model; "the architectural artifacts of a society are seen as being influenced and affected by complex social factors and processes in which societal values, societal norms, and architectural values play important roles."[229] (Figure 3.1).

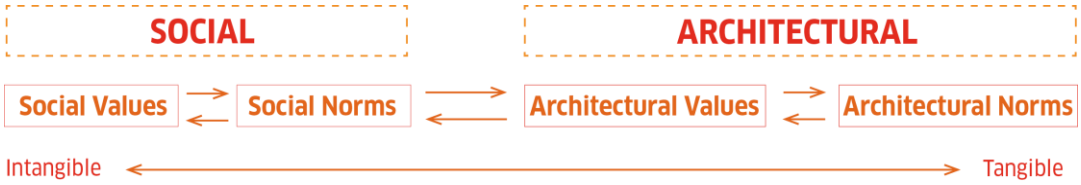


Figure 3.1. The model of the relationship societal values and architecture developed by Mazumdar and Mazumdar.
Source: Sanjoy Mazumdar and Sanpa Mazumdar, "Societal Values and Architecture: A Socio-physical model of the interrelationship," *Journal of Architecture and Planning Research* 11, no.1 (Spring 1994): 69. (edited by the author).

However, Mazumdar and Mazumdar mentions in the endnote that this model does not include the effects of architecture on people, including the experienced effects, the effects of climate, materials, technology, topography, geography and that of social class. Therefore, they imply that the lack of these possibilities does not mean a denial of the existences of them.

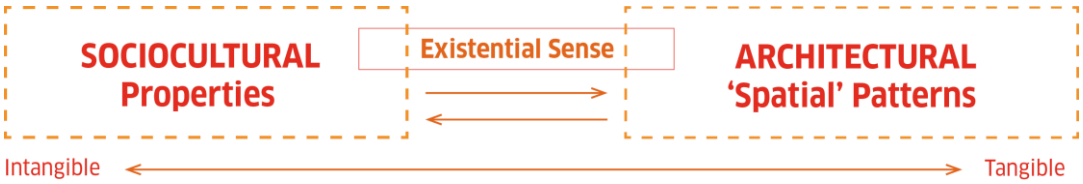


Figure 3.2. Architectural Patterns' interaction with Sociocultural Properties can be understand through the existential sense. This model developed on the model of Mazumdar&Mazumdar.

In this thesis, the model of the Mazumdar and Mazumdar has been developed, and experienced effects of the people have involved. (Figure 3.2). It is assumed that

[228] Sanjoy Mazumdar and Sanpa Mazumdar, "Societal Values and Architecture: A Socio-physical model of the interrelationship," *Journal of Architecture and Planning Research* 11, no.1 (Spring 1994): 69.
[229] Ibid.

another perspective on architectural experience through the existential sense, contributes to the sociocultural understanding of a new dimension.

With the purpose of this, living atmospheres is the appropriate area to examine through this alternative model suggestion. Next, for limiting the scope of wide experience objects, how architectural patterns include living atmospheres will be examined.

3.2 Alive Atmospheres: Architectural Patterns as a Tool of Experience

> "As we enter a new city, we grasp its overall character similarly, without having consciously analysed a single one of its countless material, geometric, or dimensional properties."
>
> —Juhani Pallasmaa[230]

Each city has its own characteristics and atmosphere. On the urban scale, the elements of the city regulate the character and atmosphere. However, when the scale shrinks, the role of every single element could be read better in the formation of this urban character and atmosphere. As has been noted in the previous chapter, human lives in spaces and cities determine the atmospheres. According to Mallgrave, the "atmosphere" term in relation to architecture is repeatedly invoked in Pallasmaa's and Zumthor's writings in relating "how the setting of a room or a view into a plaza informs the behavior of those experiencing it."[231] By this, he means that architecture is the creator of mood, the place for social rituals, the modest interchange of ideas, or even a good night's sleep.[232] As his definition of behavior and atmospheric experience relation, the architectural environment has directly shaped humanistic

[230] Pallasmaa, "Space, Place, and Atmosphere: Peripheral Perception in Existential Experience," 232.
[231] Harry Francis Mallgrave, "Enculturation, Sociality, and the Built Environment", in *Architecture And Empathy*, (Tapio Wirkkala-Rut Bryk Design Reader, 2015), 37.
[232] Ibid.

values, which is undoubtedly dependent on the sociocultural life of people. In other words, human behaviors, activities and experiences are defined by sociocultural atmospheres, and it is not possible to think of those experiences without sociocultural connections. These actions and experiences, beyond the multiplicity of senses, with our self, existential sense, create spatial scenarios, qualities, and qualifications. Within this context, it is remarkable to mention again the architect and one of the founders of Environment-Behavior Studies (EBS), Amos Rapoport. He defines the relations between human social cultural life in the architectural environment and emphasizes sociocultural values in design;

> "The purpose of design is then to create environments and their 'furnishings' that are supportive for these users, their wants, activities, and so on…This means that the products of such design (buildings and other physical environments) must be based on an understanding of human characteristics and must fit and be supportive of those […] design need to respond to 'culture', be culture-specific."[233]

Rapoport underlines the fragments of the architectural environment as furnishing elements and he concretizes the idea of sociocultural understanding of human characteristics. Additionally, regarding his term "furnishings", architecture environment fragments are defined by Christopher Alexander and his colleagues in the theoretical book as patterns of architecture. Christopher Alexander is an urban theorist and architect, who developed a systematic approach to urban and architectural elements. He and his associates' system did not only influence architects or urban planners but also in the software development area, his framework was used and conduced toward the founding of the Wikipedia website. Architectural theory is generally in an importer position from different disciplines, however, this influence or export from architectural theory to completely another discipline is a remarkable

[233] Amos Rapoport, *Culture, Architecture and Design* (Locke Science Publishing, 2005), 1.

point.[234] "A Pattern Language" is the second book of the three books series. In order to understand "A Pattern Language", the other books of the series have to be examined as Alexander *et al.* mentioned on the beginning page of the book. The purpose of this series of books is to try to bring an alternative approach to its time, in architecture and planning that the authors mention as " […] we hope, gradually replace current ideas and practices."[235] The first book, "The Timeless Way of Building" includes the theory, philosophy behind the pattern language idea and instructions for the use of the language. "A Pattern Language" describes the patterns in detail from the town and neighborhoods scale to houses and rooms scale. The third book of the series "The Oregon Experiment" is the implementation of the ideas of the first two books in practice as the master plan for the University of Oregon. In the pattern language, each pattern designates a problem that occurs in the built environment and then offers a solution to that problem. 253 patterns exist in the book, and each pattern has the same format for convenience; picture, introductory paragraph, problem, and body section that empirical background of the pattern and the solution. Each pattern is not an independent entity. All of these patterns are embedded with each other. The writers have marked every pattern with different numbers of the asterisk that shows the succession degree of them into problems of patterns.



Figure 3.3. The conceptual terms of the pattern language theory.

[234] Şerif Süveydan mentions this in his article that he wrote as Memoriam after the loss of Alexander. Şerif Süveydan, "Christopher Alexander'a Veda," March 29, 2022, https://www.arkitera.com/gorus/christopher-alexandera-veda/ (accessed June 06, 2022)
[235] Alexander, et al. *A Pattern Language: Towns, Buildings, Construction*, the opening page.

To understand the theory of the pattern language I would like to mention the concepts in the book "Timeless Way of Building". The approach developed by Alexander *et al*. is obviously humanist-centered characteristic which is the primary reason why this thesis intended to research the pattern languages as aforementioned in the aim of the research in detail. The writers described the theory with the conceptual terms; the quality, the gate, the way. (Figure 3.3). They define quality as an unnamed, objective and precise term that has relate to the root of life and spirit in a man. The happening actions in built environments that make buildings alive, and then become a part of nature, are what quality is. The gate is a method to reach quality by building a living pattern language. The quality in the built environment originated indirectly from the ordinary actions of the people.[236] People shape their environment by using languages that Alexander *et al.* called "pattern language:"[237]

> "A pattern language gives each person who uses it the power to create an infinite variety of new and unique buildings, just as his ordinary language gives him the power to create an infinite variety of sentences."[238]

The gate is the structure of structure that evolves continually, which is the common language of the built environment. With the pass through the gate, the practice of the timeless way occurs. Every individual pattern becomes together like sentences and creates the whole without control, alive and unpredictable built environments. This wholeness gives the ageless character that Alexander *et al.* call the "timeless way". They concludes this ageless character as the kernel of the way:

> "The language, and the processes which stem from it, merely release the fundamental order which is native to us. They do not teach us, they only remind us of what we know already, and of what we shall

[236] Alexander, *The Timeless Way of Building*, xi.
[237] Ibid.
[238] Ibid.

> discover time and time again, when we give up our ideas and opinions, and do exactly what emerges from ourselves."[239]

Distinctively, the term "do exactly what emerges from ourselves" expresses existentialism. As a matter of fact, the patterns are reflections of their selves. At this point, the word "alive" is also remarkable here that use many times in the book. Aliveness is correlated with existentialism.

> "Things which are living may be lifeless; nonliving things may be alive. A man who is walking and talking can be alive; or he can be lifeless. Beethoven's last quartets are alive; so are the waves at the ocean shore; so is a candle flame; a tiger may be more alive, because more in tune with its own inner forces, than a man."[240]

As noted before, inner forces are in relation to the existential sense. Aliveness makes buildings into sensorial things, which means experienced things that conjure existential senses. Alexander *et al.* also mention that "we must rely on feelings more than intellect."[241] If the patterns help someone feel more alive and feel more selves in their presence, then it is a good pattern that is a genuinely wholesome thing. To this extent, this thesis tries to find some good patterns that Alexander *et al.* defined and investigates their experiential impact; existential sense.

3.3 Addition to Patterns of 1977: A New Pattern Language for Growing Regions: Places, Networks, Processes (2020)

> "Within the urban level, the individual usually possesses his more 'private' existential space, but it is essential that this is understood as part of a larger whole."

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[239] Alexander, *The Timeless Way of Building*, xv.
[240] Ibid., 29.
[241] Ibid., 286.

— Christian Norberg-Schulz[242]

As mentioned in the previous chapter, the intention behind the architectural patterns is related to human existence; thus, patterns are the consequences of the interaction of humans, culture and architecture. This existentially is not only at the individual level, the communication in society is fundamental, as Norberg-Schulz mentioned above. Communication comprises experiences and as long as humans are alive these experiences will exist. In "A Pattern Language", Alexander *et al.* specially emphasized that "all 253 patterns are tentative and free to evolve under the impact of the new experience and observation."[243] Accordingly, Michael W. Mehaffy *et al.*[244] have used the this opportunity and have evolved the patterns after 43 years by publishing "A New Pattern Language for Growing Regions: Places, Networks, Processes."[245] The book involves the new patterns; even though some of these patterns are the extension or developed version of the 1977 ones, those new patterns aim "to maximize the benefits that urbanization can bring, while minimizing the potential problems and negative impacts for the future."[246] According to writers of this new book, the first defined patterns has been used in practice not as much as it deserved, so that the evolutions of those patterns are absent in the built environment areas unfortunately.[247] The patterns Alexander *et al.* defined are not constant content; they are free to develop as an open-source. One of the reasons of the have new or developed patterns is the extraordinary urbanization "on course to build more sheer area of urbanization in the next fifty years than in all of human history."[248] Therefore, it is important to give attention to addressing this urbanization's nature, and its

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[242] Norberg-Schulz, *Existence, Space & Architecture,* 6.
[243] Alexander, et al. *A Pattern Language: Towns, Buildings,* xv.
[244] Michael W. Mehaffy and Yulia Kryazheva, Andrew Rudd, Nikos A. Salingaros are the book's writers.
[245] The book presents the new urban developments, 'patterns' with the supporting research at Sustasis Press, association with KTH University and the University of Strathclyde, and some other universities, research centers, and individual contributors.
[246] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 11.
[247] Ibid., 11.
[248] Ibid., 16.

effects on the economy, technology and life quality.[249] This book consists of three sections, which substitute for places, networks and processes. Each section has pattern group series with representative patterns under each.[250] (Figure 3.4).

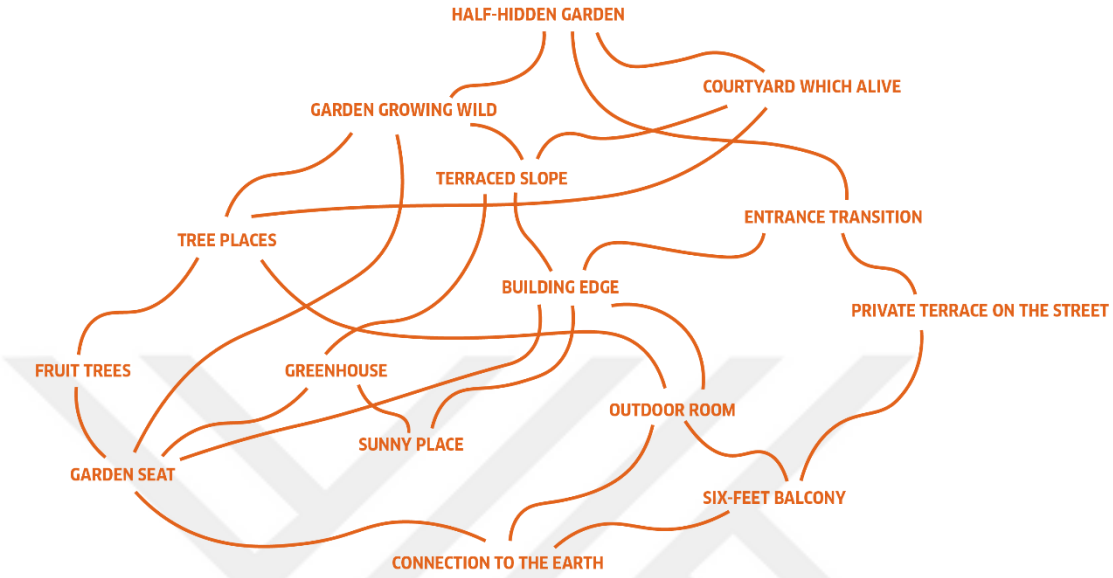


Figure 3.4. The example network of the patterns.
Source: Christopher Alexander, The Timeless Way of Building (Oxford University Press, 1979), 314.

There are different collections of patterns in the book, and they differ slightly or altogether, according to their context. To do that, the authors claim they realize what the original book says: "countless thousands of other languages we hope that people will make for themselves, in the future."[251]

Many of the patterns in the book is recommended by the New Urban Agenda[252], to provide healthy urbanization for 21st century cities. As mentioned before the book

[249] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 16.
[250] There is an online website (npl.wiki) that is supportive of the new patterns which they call 'repository'. The patterns there can be edited, deleted, or added, used in any way desired, as they call 'seed patterns'. They aim to guide the evolution and usage of more patterns.
[251] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 18.
[252] 'New Urban Agenda' is a framework document aiming to maximize the human benefits of urban development over the period 2016-2036. This plan was adopted by consensus of all 193 countries of the United Nations in 2016.

have new patterns, such as patterns of multiple scale[253] and patterns of process[254]. With those new patterns, the book's purpose reflects a consciousness of a new model of urbanism and offers new tools to face new challenges. Similar to the theory of the original book, those new patterns are open to new contributors too.

In this thesis, this new book has chosen to link the original book and the currently released new book. Like the original patterns, some of the new or revised patterns also have a concept of existential experience. In the next chapter, the patterns chosen from this new book will be observed in that sense.

[253] Patterns of multiple scale consists of the affordance patterns, retrofit patterns, informal growth patterns and construction patterns.
[254] Patterns of process consists of the implementation tool patterns, project economics patterns, place governance patterns, affordability patterns and new technology patterns.

CHAPTER 4

EMİNÖNÜ GETS ITS EXISTENTIAL SENSE FROM ITS PATTERNS

Eminönü is the area the historic center of the Istanbul historical peninsula, which has placed many historical buildings throughout different terms layers. In an urban context, the area is located the shores of Golden Horn, which is an active point where the commerce is still alive, as in the times of the old harbor times. The commercial and industrial feature of the site shapes its social and cultural characteristics. Throughout history, Eminönü[255] has served as a harbor to the city, where the trade occurs. The historical areas, such as Grand Bazaar, the old Khans, the Spice Bazaar and the mosques, such as the New Valide Mosque, and Rüstem Paşa Mosque are the buildings shaped to serve this commercial side of the city. Before the district of Eminönü was a subprovince and has own municipality however in 2008, ceased to be the subrovince and became a part of Fatih Municipality. Today the name Eminönü is just defining the district.

As is its dynamically rich history, even today, Eminönü is still very alive. (Figure 4.1). Eminönü has been chosen because the sociocultural atmosphere of the district is very dense and attractive. The local people and the foreigners are intertwined. The district presents diverse kinds of activities and experiences such as eating, shopping, sightseeing, traveling and observing. Another cause to choose the district is that the district has a very rich built environment. There are many historical buildings from

[255] Due to harbor customs located there, the name of Eminönü comes from the harbor custom officer which was called in Turkish 'Gümrük Emini' in Ottoman times.

the distinctive eras. It is possible to see many of the patterns in Eminönü, however in the scope of this thesis 10 selected patterns will be observed and analyzed.



Figure 4.1. Kutucular street in Tahtakale, Eminönü by 1973 and 2022.
Source: (Left) The unknown photographer, post belongs to Bünyamin Bulut in https://twitter.com/bunyaminbulut61/status/1538793936722042881?s=20&t=SxnaWMj9zXPlojjNoEA-1g (accessed June 20, 2022). (Right) Photographed by the author, July 13, 2022.

4.1 Selected patterns from A Pattern Language

Alexander defined some patterns as living patterns which rely on feelings. For instance, he indicates the pattern alcove "which makes feels good to us, because we fell the wholeness of the system there."[256] The "Alcoves" (Alexander's Pattern

[256] Alexander, *The Timeless Way of Building*, 287.

Language 179) sustain the stay in touch with the community but simultaneously allow us to be private. To experience these patterns makes us feel alive according to Alexander, so he calls this pattern alive. Other patterns that he mentions as alive are "T-junctions" (APL 50) and "Mosaic of Subcultures", with the same reasoning as the alcove, to feel the entirety of the system. Moreover, Salingaros[257], who has much researches about pattern languages, mentions that feeling good is owing to the knowledge interacting with the environment's geometry.[258] He asserts that people tend to be calmed by seeing organized complexity, or else the brain reverts to the default awake state.[259] He also lists examples of some attractive, alive patterns: "Accessible Green" (APL 60), "Small Public Squares" (APL 61), "Positive Outdoor Space" (APL 106), "Arcades" (APL 119), "Building Fronts" (APL 122), "Activity Pockets" (APL 124), "Tree Places" (APL 171).[260] However, the patterns in that list are not chosen for the this thesis case, Eminönü except "Activity Pockets" (APL 124). Rather than Salingaros' list, the patterns "Food Stands" (APL 93), "Seat Spots" (APL 241), "Entrance Transitions" (APL 112) and "Hierarchy of Open Space" (APL 114) have been chosen for the investigation in sociocultural context in Eminönü.

The patterns here that have chosen as similar to Alexander's definition of to make us feel good, but in addition to the aliveness of those patterns, the selected patterns create and define the existential grounded experience as part of the architecture and built environment. Why these particular patterns have been chosen and analyzed will be answered in each headline of the pattern.

---

[257] Nikos A. Salingaros is a professor of mathematics at the University of Texas. However, he was in close collaboration with Christopher Alexander. He is interested in architectural and urban theory, and he has many kinds of research on pattern language.
[258] Salingaros, "Rules for Urban Space: Design Patterns Create the Human Scale," in *Journal of Urban Research and Development*, 4.
[259] Ibid., 4-5.
[260] Ibid., 8.

4.1.1 Food Stands (APL 93)

The first pattern chosen from the original book for this study is the food stands. Alexander *et al.* define the food stands as a pattern of the urban area, the food stands create “memories” in the humans' minds who are using them. According to them, simple and inexpensive food on the street supports our habits on the route to work, shopping or friends.[261] They criticize the chain marketing systems because they have no roots in the local society. They propose several rules about these stands to maximize the quality of social life in the urban area. The food stands should be at the crossings of the roads, they can be freestanding carts, or can be in the corner of the buildings or have small sheds. In the street the smell of the food can be felt, and people can sit around the stands and enjoy their moment. As they criticized, these stands should not be a franchise, each of them should have its own owners, with their unique attributes.



Figure 4.2. Some examples of the food stands pattern in Eminönü.

Therefore, in the context of Eminönü, the patterns food stands has selected because there are much food stands in the urban fabric. As Alexander *et al.* mentioned, the food stands exists as corner buffet, freestanding carts and semi-open areas. (Figure 4.2). For instance, the Döner buffet located in the corner of the Ali Paşa Mosque has

[261] Alexander, et al. *A Pattern Language: Towns, Buildings,* 455.



Figure 4.3. The leaflet of the food stands pattern.

served the Döner Kebap to local society, and local and foreign tourists since 1970s.[262] There is always a queue in front of the buffet, and people are waiting impatiently. In the inner streets of Eminönü, many freestanding carts sell chestnuts, corns and simits. They locate themselves in the most appropriate place, as Alexander *et al.* stated, in the corner of the streets or near the crowded street line. They are shouting the attract the people to sell their food; however, the smell of the food on the streets is enough to catch that attraction. Because Eminönü is also a historical and touristic place, local and foreign tourists use the food stands as an information point where they can ask about their routes. Especially local customers of these food carts prefer to choose fresh food. In addition, Eminönü has various famous local food restaurants and a famous restaurant street. Hocapaşa street, called the Historic Hocapaşa Restaurants, consists of different kinds of renowned food restaurants which advertise their reputation, such as the newspaper writings on their windows and signboards. All these specific characteristics of the behaviors and acts are possibly seen as the social and cultural properties of the food stand pattern in the Eminönü area.

This pattern exists in Eminönü with all of Alexander *et al.*'s definitions. In the urban context, the food stands, carts, and restaurants integrate with the place, becoming an inclusive architectural element that promotes the commune within the society. Each food stand creates its unique space, contributing to society's aliveness. These properties feed the architectural experience and at that point, the existential sense is possible to awake. As mentioned before, three Steinerian senses constitute that sense; hence this pattern in Eminönü activates the existential sense. Ego senses could be seen in the restaurants on food street, where the owner of the restaurants exhibits the reputation. Also, in the customer and seller interaction, the ego sense can be seen as an element of the communication; each locates itself according to the other. The

[262] 'Meşhur Dönerci Hacı Osman'ın Yeri' is the name of the famous small corner buffet that serves since 1970's.

physical interaction of customers and sellers with their bodies, even the seating at the corner table, creates a self-movement sense. The smell of the food sparks the hunger that directs us to food stands. The odors of food stands prepare the self to eat, and after eating, the joy of satiety is also felt by the soul. It is possible to say that these all senses together create the existential sense of the pattern of food stands. In brief, the food stands are determined by the sociocultural properties of the society of Eminönü, and it is an alive pattern that awakens our existential senses as an architectural experience. (Figure 4.3).

4.1.2 Seat Spots (APL 241)

The second pattern that has been selected is pattern number 241, the seat spots. According to the original book, outdoor seats in the urban fabric should be located in regard to view and climate otherwise, it would be impractical.[263] Similar to the food stands, the book offers several tips for the seat spot pattern; the benches should face directly against the activity of pedestrians, located according to sun and wind, and protection from the sun if it is in hot climates. The important point that Alexander *et al.* note is that rather than the qualitative character of the bench, i.e, fancy bench, the location where it stands is more significant. All of these comments show that the pattern of seat spots is in relation to the comfort of society.



Figure 4.4. Some examples of the seat spots pattern in Eminönü.

[263] Alexander, et al. *A Pattern Language: Towns, Buildings*, 1119.

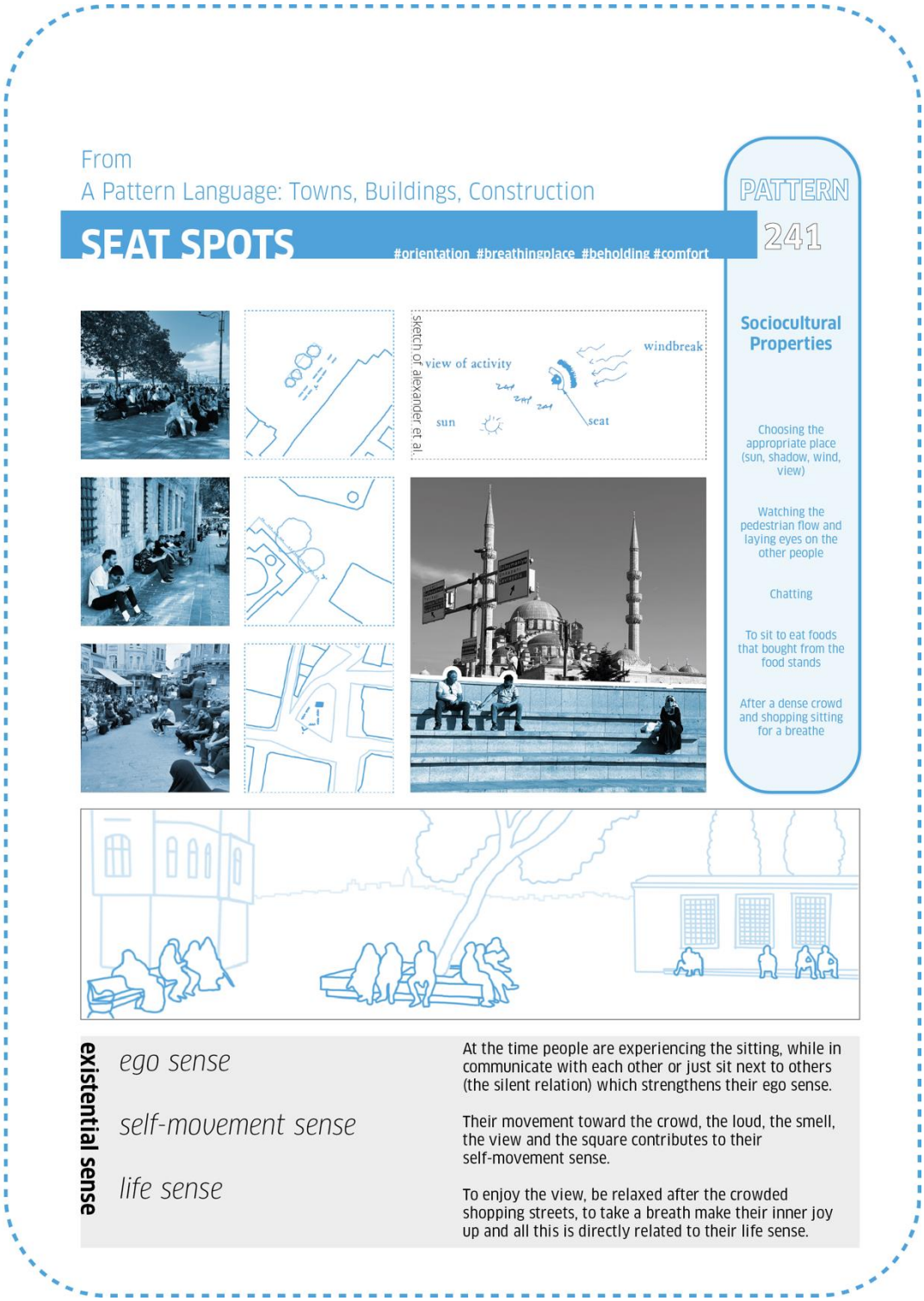


Figure 4.5. The leaflet of the seat spots pattern.

Correspondingly, Eminönü, which has one of the best panoramic views of the Golden Horn and the Galata region, is an important spot to sit and watch. People in Eminönü mostly prefer to sit in the squares and choose the best spot to watch the circulation of the crowd and view. Moreover, people use public seats to eat, chat and rest after shopping. It should be not always a bench, people tend to sit in front of the shops, the corners and the walls of the tomb (like Hatice Turhan Sultan Tomb) and the walls of mosques. (Figure 4.4). The seat spots all around the Eminönü, create meeting and resting nodes and breathing areas, defining their unique places. The pattern sustains the criteria that are in the book defined, located onto a view, have shelter with the green elements, such as under a plane tree or under a jasmine creeper against midafternoon sun. At the time people are experiencing the sitting, while in communicate with each other or just sit next to others (the silent relation) which strengthens their ego sense. Their movement toward the crowd, the loud, the smell, the view and the square contributes to their self-movement sense. To enjoy the view, be relaxed after the crowded shopping streets, to take a breath make their inner joy up and all this is directly related to their life sense. Therefore, it indicates that, the seat spots of Eminönü, as a part of the architectural environment, contribute to the people's being in the moment and in the meantime, support their existential sense. (Figure 4.5).

4.1.3 Entrance Transitions (APL 112)

Eminönü has so many khans—e.g., Büyük Valide Khan, Zincirli Khan, Büyük Yeni Khan… that has been used for the trades since the Ottoman times, today still actively used by the local society. Khan's are the inns with separate entrances, mostly with transitions, have two or more flats, and serve as large commercial buildings.

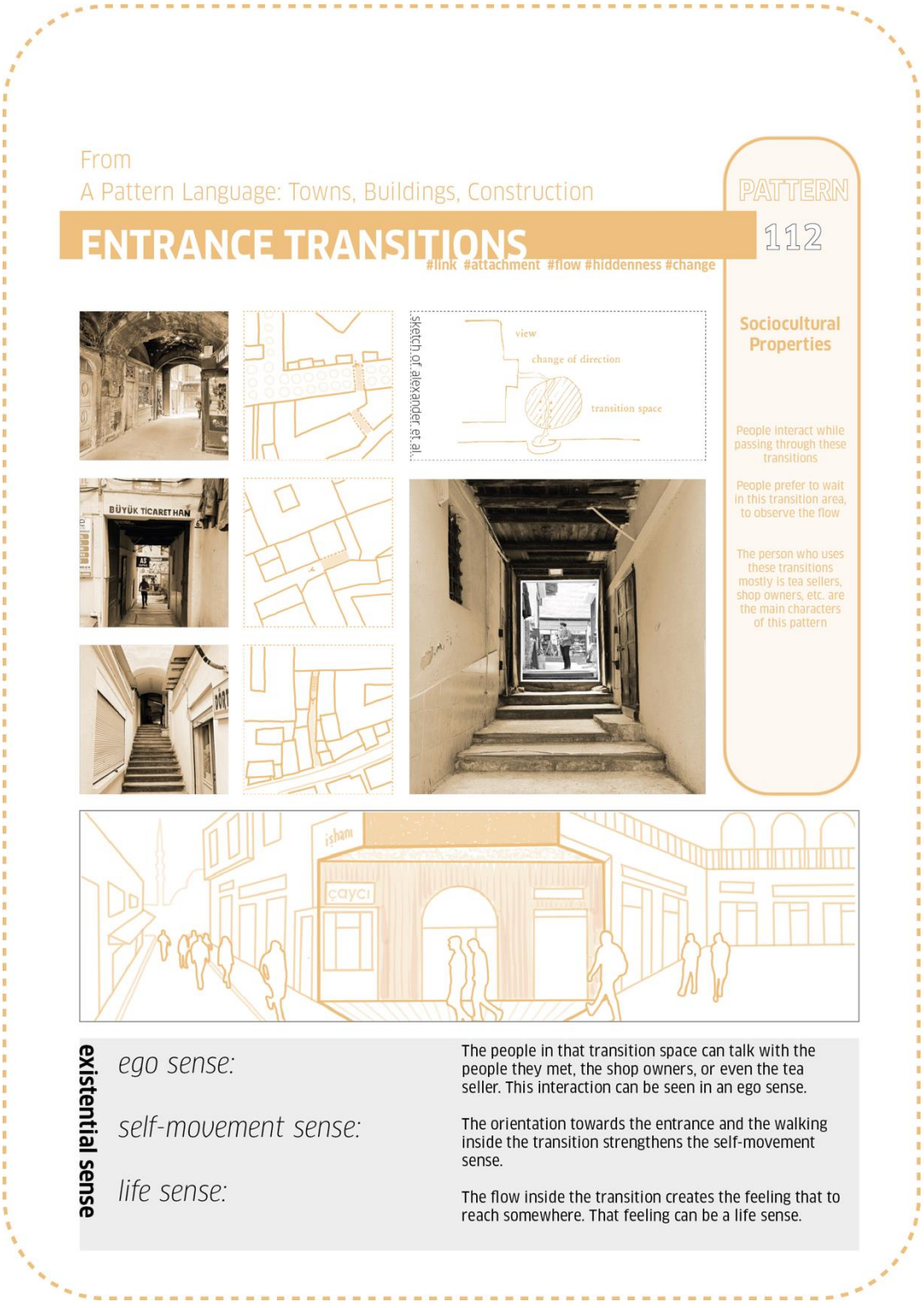


Figure 4.6. The leaflet of the entrance transitions pattern.

In addition to khans, office blocks[264] used for several differentiated shops can be seen as today's khans. These two building typologies constitute the commercial side of the Eminönü, and both have transitions inside. The pattern of entrance transition has defined in the book as, 'the experience of entering a building influences the way you feel inside the building'.[265]. According to Alexander *et al,* this pattern succeeds in a sense of seclusion from the world.[266] For them, the changes in the view, sounds, light and surface as physical changes should be in this pattern, and this change of view contributes to the psychological transitions. The entrance transitions in Eminönü Khans and building blocks link and attaches to represent the flow and create hiddenness. The people in that transition space can talk with the people they met, the shop owners, or even the tea seller. This interaction can be seen in an ego sense. The orientation towards the entrance and the walking inside the transition strengthens the self-movement sense. The flow inside the transition creates the feeling that to reach somewhere. That feeling can be a life sense. All in all, the existential sense occurs as being in the entrance transition with all the effects that awaken from this architectural element. (Figure 4.6).

4.1.4 Activity Pockets (APL 124)

This pattern determines the activities that occur edge of the public spaces. According to Alexander *et al.*, there should be places where people can linger in the public square or path.[267] They call that pockets of activity. The edge of the path or square becomes crenated, and people can stop and stay or just move on their way.

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[264] These office blocks called in Turkish 'İş Hanı' determines semi-public buildings that serve commercial purposes. Most of these office blocks in Eminönü have been constructed in the modern and late modern eras.
[265] Alexander, et al. *A Pattern Language: Towns, Buildings,* 549.
[266] Ibid., 552.
[267] Ibid., 600.



Figure 4.7. The leaflet of the activity pockets pattern.

This pattern encourages the lingering which means living acts so it is directly related to the aliveness. Therefore, this pattern is important for Eminönü, where this aliveness in the paths and squares exists observably. The shop owners and employees meet in small pockets like squares, courtyards or street edges. They chat about their work, salute each other, and play games in these areas. These places generally are nooks but at the same time close to crowded areas. The small plots near the crowded street, the dead-end narrow street or the small open space in the courtyards are the Eminönü's in-between places where activity is going on. These places interact inside and outside, serving as semi-open usage. That supports the aliveness that is mentioned, and the dynamism can be felt. As the book defined, these places in Eminönü are "natural for people to pause and get involved."[268] This pattern is the consequence of the direct experience called "activity"; hence the existential sense here is in the foreground. Ego sense is the weighted sense; activity takes place in interaction with other people, drinking tea, playing the backgammon, etc. To sit and to watch are the acts that define the self-movement sense in that pattern. People are lingering during the time spent in the activity pocket. This situation feeds the life-sense, the inner feeling of being relaxed in the environment. Briefly, the pattern activity pockets are the architectural urban small areas in the Eminönü, and the society feels there with their existential sense. (Figure 4.7).

4.1.5 Hierarchy of Open Space (APL 114)

People tend to be towards the larger open space, to feel their backs protected as not sit facing walls. This pattern leans on the comfort of the people, to feel comfortable in two essential situations in a place: Having a back and a view into a larger space. The book gives examples about it, like in the garden, corner seats look the garden creates a snug place. On a larger scale, Alexander *et al.* define a terrace or small

[268] Alexander, et al. *A Pattern Language: Towns, Buildings,* 602.

square as an outdoor room that determines the enclosure. In much larger urban fabric, the pattern expresses that "to open up public squares and greens, at one end, to great vistas."[269] According to them, the large opening can be seen as a kind of back that people occupy; from there, they can watch even an enormous expanse.[270]



Figure 4.8. Some examples of the hierarchy of open space pattern in Eminönü.

In the Eminönü, this pattern is realized on many scales, especially on the largest scale, the urban scale. For instance, the New Valide Mosque square between the mosque and the Spice Bazaar creates a large open space in the dense area, and the society of the Eminönü uses there to sit and rest, children plays, run, etc. (Figure 4.8). The social media users do their interviews in this area. The street vendors sell their stuff in these open squares. Another example is that the small squares, such as Draper Square[271], where the Draper Statue exists, also create an open space where people meet, sit and communicate. In the traditional historical commercial areas, these open spaces are a common point where people can gather and feel comfortable, as Alexander *et al.* have defined. This pattern creates a contrast between small narrow spaces and wide open spaces.

Accordingly, this pattern emphasizes the comfort feeling. It can be said that the life sense here is dominant. However, ego sense and the self-movement sense also can be seen in the people's actions in these open areas. That is to say, the pattern is more

[269] Alexander, et al. *A Pattern Language: Towns, Buildings,* 559.
[270] Ibid.
[271] In Turkish that means the 'Manifaturacılar Meydanı'.

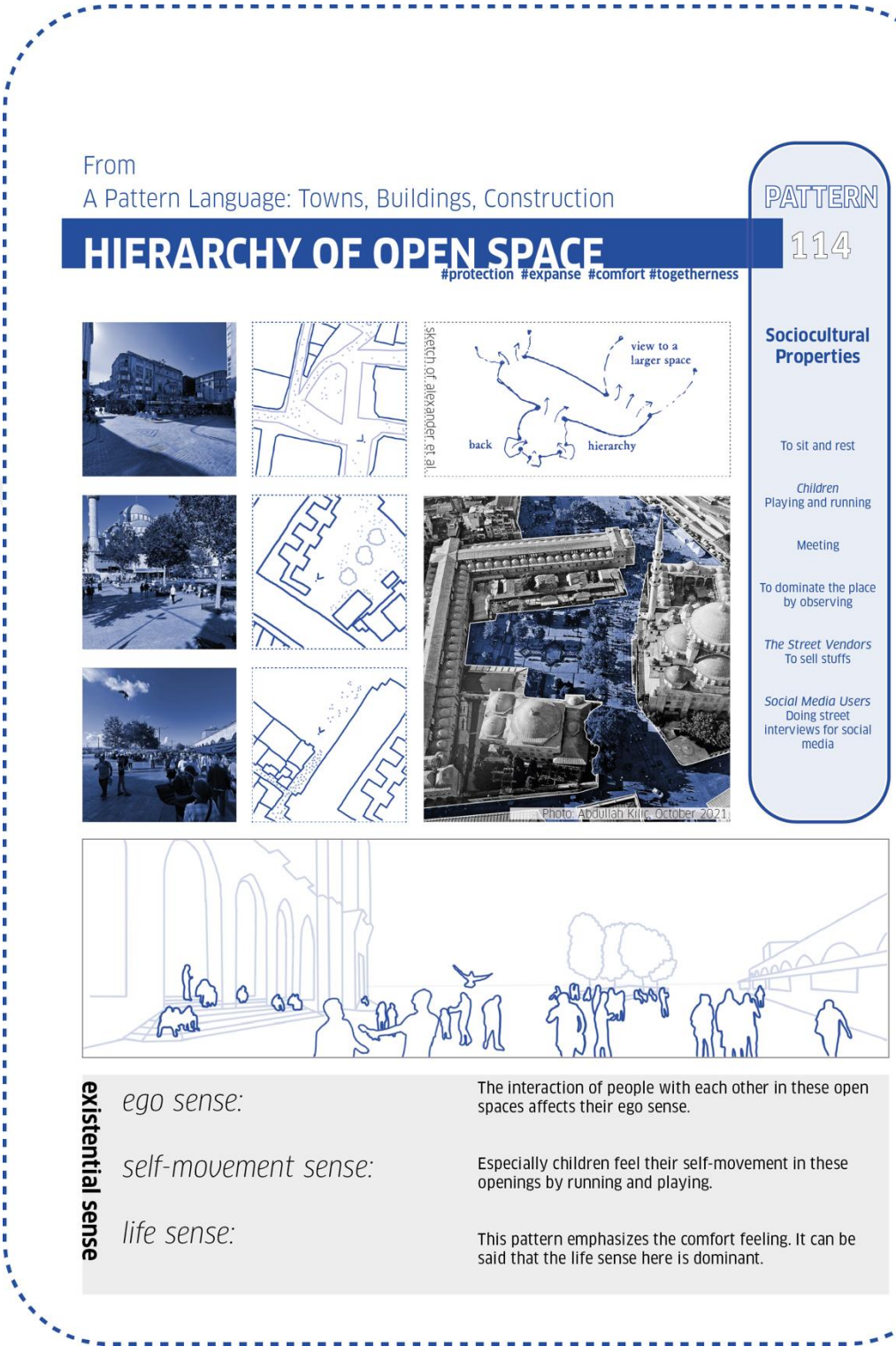


Figure 4.9. The leaflet of the hierarchy of open space pattern.

seen on a larger scale, unlike the patterns that were selected before, and also has an effect on people's existential sense. This pattern especially has been chosen in the context of Eminönü to show even the larger architectural urban decisions can affect the existential sense. (Figure 4.9).

4.2 Selected patterns from A New Pattern Language

In addition to the five patterns selected from the original book, five more patterns are selected from the new book. These patterns are relatively new; as noted before, some patterns of the new book are the developed versions of the old ones. In the context of Eminönü, the new patterns are selected according to their aliveness and their roles in architectural experience. Indeed, the patterns trigger the existential architectural experience even though they can be seen as rational, unemotional things. As Salingaros mentions, "Reading these living patterns should evoke a sense of human space that envelops and nourishes us; it goes far beyond strict mechanical utility."[272] The patterns of the new book offer a new view of cities, "describe compact, polycentric urban development, public space frameworks, a mix of uses, multi-modal forms of transportation over well-connected, walkable street systems, active street-level building edges, human-scale design, ample greenery and natural characteristics, and other related specifications."[273] Salingaros, who is also in among the writers of the new book, in a recent article, states how the geometry of the architecture and built environment affects people's emotions via the neural systems, behaviors and decisions.[274] He gives the pattern examples from the new book, the human scale detail and complex materials. These two patterns are under the construction patterns determine the importance of the geometry, scale and detail in

[272] Nikos A. Salingaros, "Living Structure Comes from (Living) Patterns, Parts 1 and 2." *Architecture's New Scientific Foundations*. Last modified 2015. https://patterns.architexturez.net/doc/az-cf-172831 .
[273] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 21.
[274] Salingaros, "Rules for Urban Space: Design Patterns Create the Human Scale," in *Journal of Urban Research and Development*, 10.

terms of architectural experience. Therefore, these two patterns are selected for investigation; also, the courtyard building, indoor-outdoor ambiguity, terminated vista and economies of place and differentiation patterns has chosen for the study. In each pattern, the reason for the selection is described in detail. In this regard, this part also tries to search the existentially grounded architectural experience in new patterns.

4.2.1 Courtyard Building (New Pattern 9.3)

As mentioned above in the pattern entrance transition, Eminönü has several historical khans and office blocks (*işhanları*) for differentiated commerce. These buildings generally have courtyards that create openings and squares in the urban fabric. In busy and dense neighborhoods, the need exists for quiet and calm outdoor spaces in buildings also for light and air distribution.[275] This can be sustained by courtyards. In the new book, the authors mention that in many cultures and climates there is the use of courtyards, and not enough mentioned points of these building types that they have energy and comfort performance (cool in the summer, hot in the winter).[276]



Figure 4.10. Some examples of the courtyard building pattern in Eminönü.

[275] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 156.
[276] Ibid.

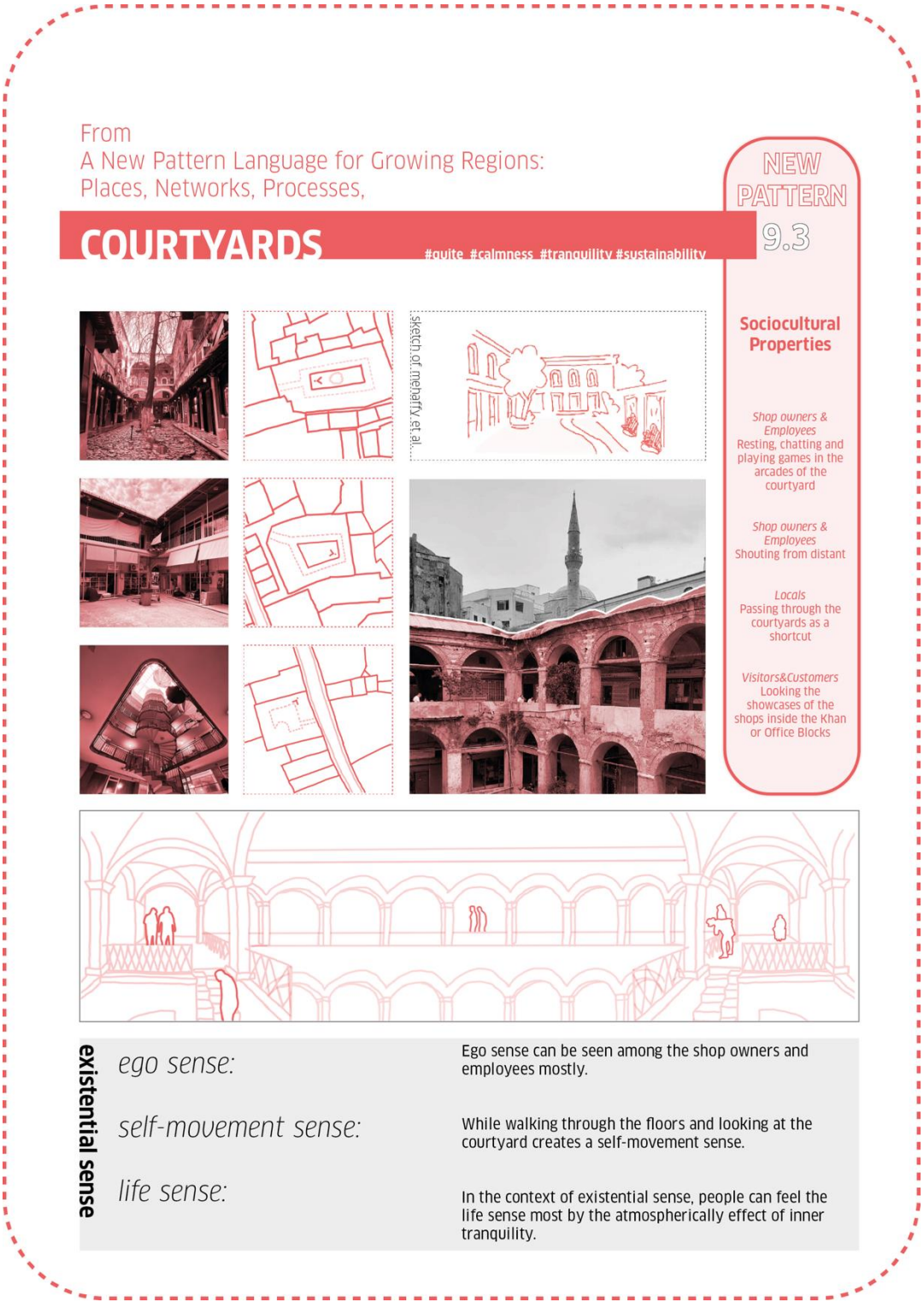


Figure 4.11. The leaflet of the courtyards pattern.

This feature is critical today to have more sustainable urban environments. Eminönü's Khans with their courtyards, serves as commercial centers throughout the years and today continue the commercial aim. Not just old Khans, also the office blocks have the courtyards as atriums where circulation mostly takes place. Most of the courtyards use as local shops, storage, etc. (Figure 4.10). People, especially shop owners and employees, sometimes use these courtyards as activity pockets and transition routes. For example, in Büyük Yeni Khan, they are mostly sitting in their shops' archetypes and relaxing, playing games. The courtyards of Eminönü create closeness, calmness and quietude. In the context of existential sense, people can feel the life sense most by the atmospherically effect of inner tranquility. While walking through the floors and looking at the courtyard creates a self-movement sense. Ego sense can be seen among the shop owners and employees mostly. To sum up, the courtyards, as the pattern defined in the new book, has compatible with the properties of Eminönü. And this architectural pattern creates a sustainable, liveable and cultural atmosphere that affects the people's existential sense. (Figure 4.11).

4.2.2 Indoor – Outdoor Ambiguity (New Pattern 10.1)

This pattern basically defines the places "that are not simply inside or outside".[277] The pattern offers ambiguous spaces rather than only impenetrable interiors. The places become neither inside nor outside, fuzzing the boundaries and creating consistent flow. This ambiguity creates an influential connective experience. "The seamless flow into another place is then perceived as emotionally positive."[278] The ambiguity of these spaces makes people feel positive that there is no distinction or any obstacles in the space. This pattern is primarily seen in the shopping streets of

[277] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 164.
[278] Ibid.

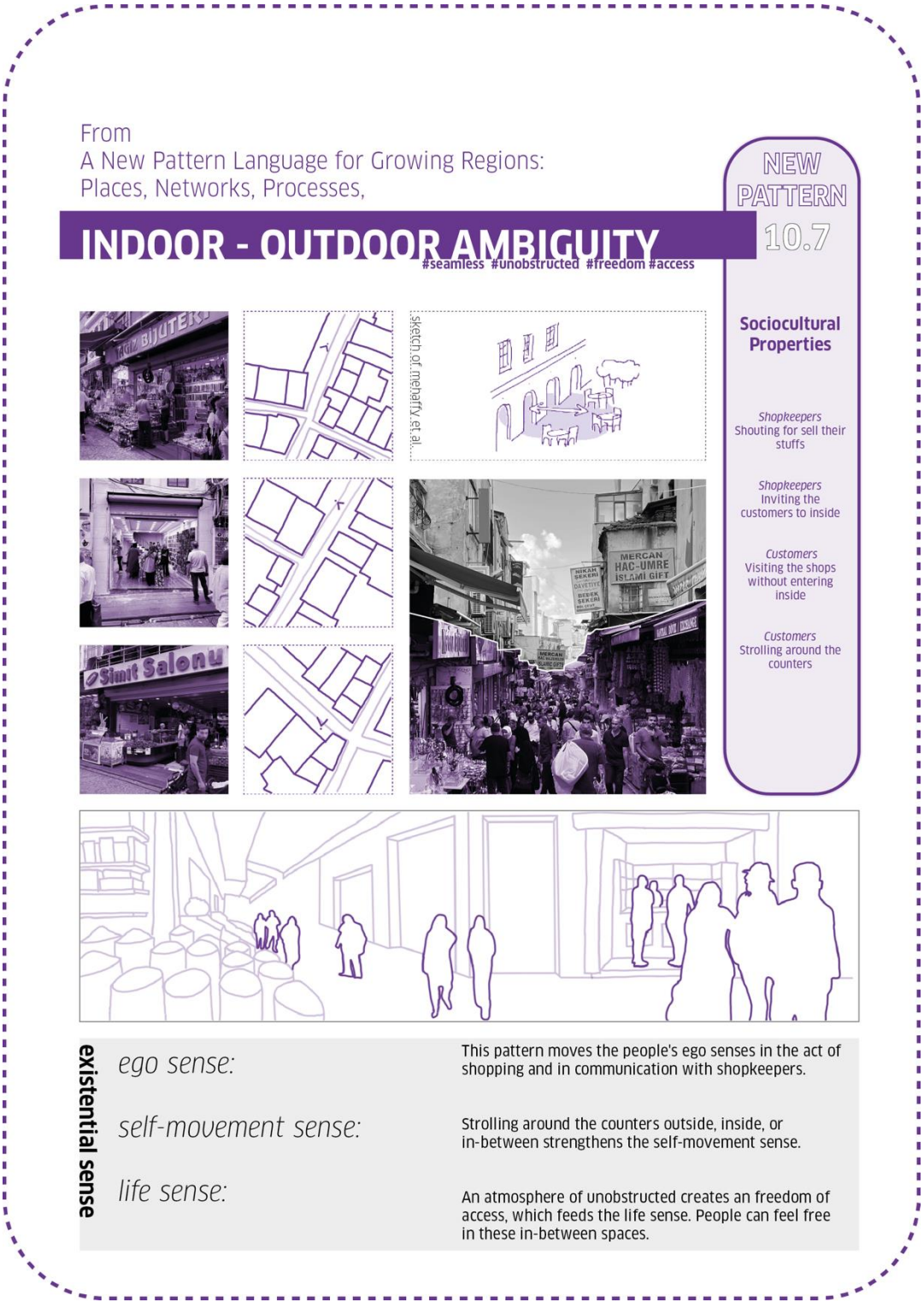


Figure 4.12. The leaflet of the indoor-outdoor ambiguity pattern.

Eminönü. Shopkeepers use their shop's front with counters to represent their pieces of stuff. Most of the shopping action takes begins outside and continues inside. People cannot recognize whether they are outside or inside; it creates ambiguity. In Eminönü, mostly the perfume shops, the bijouterie shops, the exchange offices, and some restaurants have this ambiguity. The streets become inside, and the shops become outside. This creates dynamism in the shopping streets, strengthening the interaction makes the district alive. strolling around the counters outside, inside, or in-between strengthens the self-movement sense. An atmosphere of unobstructed creates an freedom of access, which feeds the life sense. People can feel free in these in-between spaces. Therefore, this pattern sustains people's positive feelings, which occurs in their existentialism. (Figure 4.12).

4.2.3 Human Scale + Complex Materials (New Pattern 15.2 + 15.4)

This part puts forwards the two different pattern in common; the pattern of human scale and the pattern of complex materials. The two patterns are found under the same category in the new book; construction patterns. As mentioned previously, even though they seem the constructional objects, those two patterns are related to human architectural experience. "Specific architectural qualities attract human beings to approach and enjoy experiencing the environment from every distance."[279] Therefore, human scale pattern and the pattern of the complex material are considerable patterns in architectural experience. Mehaffy *et al.* defines the human scale pattern as necessity for people to see their scale reflected throughout the environment from close or long distances.[280] Architectural elements such as doorways, doors, windows, handles of doors and windows, etc. are "easily relatable

[279] Salingaros, "Rules for Urban Space: Design Patterns Create the Human Scale," in *Journal of Urban Research and Development*, 10.
[280] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 241.

by human beings."[281] Also from the longer distance, the proportion of the architectural elements needs to be compatible with the human scale. According to new book, people cannot feel comfortable if these elements are far from the human range of scales.[282] Additionally, they define the pattern of complex materials with the criticism of intense use of the repeated same materials in all buildings, such as metal and glass. For them, the most complex materials are the most beautiful materials, which are wood, stucco, brick, rusted metal, etc.[283] These natural materials have a rich quality that positively affects the healing of the environment. Other materials like "unattractive roug gray surfaces don't satisfy humans' basic need for organized complexity."[284] The scales of the complex materials have a delicate structural character in relation to the pattern of human scale. That's why these two patterns are handled under the same headline. In Eminönü, there are many differentiated and various building materials from different historical eras and architectural styles. The wooden doors of the entrances and transitions, the old windows of the historic mosques and tombs, the rails of the ottoman fountains, and even the shading material awnings above the shopping streets are the unique and deterministic materials of the district. As Salingaros states,

> "Most people feel emotionally and physiologically comfortable with architectural expressions created using traditional form languages. This is a point of biological and socio-cultural significance, and cannot simply be dismissed in terms of nostalgia."[285]

Therefore, the traditional buildings in the area, beyond their historical sides, have unique materials and construction techniques that make people feel comfortable.

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[281] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 241.
[282] Ibid., 242.
[283] Ibid., 247.
[284] Ibid.
[285] Nikos A. Salingaros. "Socio-cultural Identity in the Age of Globalization," *New Design Ideas* 2, no. 1 (2018): 12.

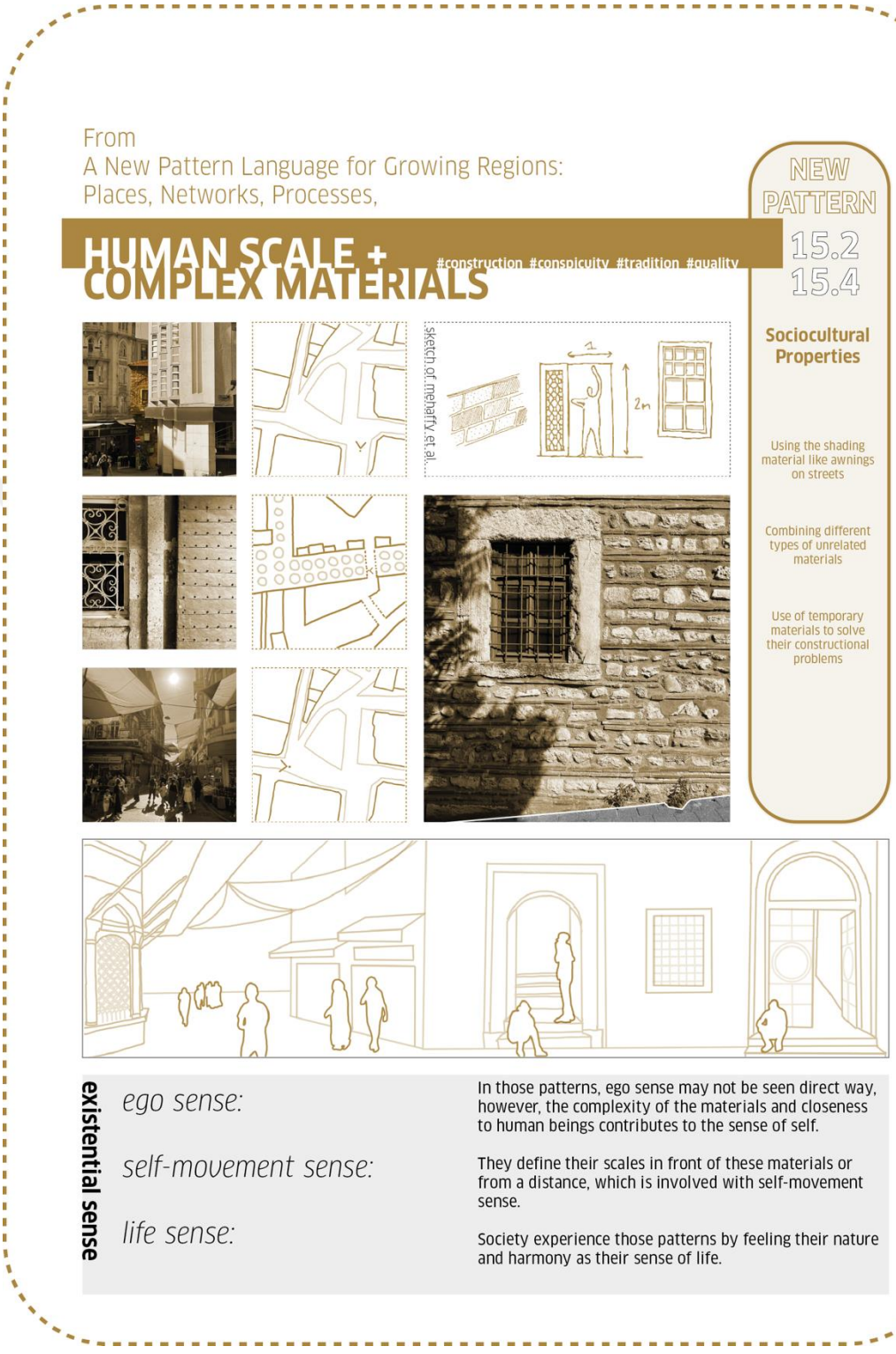


Figure 4.13. The leaflet of the human scale + complex materials pattern.

These materials are relatively in harmony with human beings. The complexity of these materials creates congruity in the urban fabric. Society experience those patterns by feeling their nature and harmony as their sense of life. They define their scales in front of these materials or from a distance, which is involved with self-movement sense. In those patterns, ego sense may not be seen direct way, however, the complexity of the materials and closeness to human beings contributes to the sense of self. To be brief, humans can feel their existential sense from the pattern of human scale and the pattern of complex materials. (Figure 4.13).

4.2.4 Terminated Vista (New Pattern 8.2)

Eminönü has many historical landmarks located in the different zones of the neighbourhood. The urban layout of Eminönü is constituted mainly by the intersections that create visual axes to point out to people find their ways, and locate themselves. This pattern terminated vista offers the axes to the people to strengthen their orientation and manage it. According to the definition in the new pattern language book, "people need to feel a sense of enclosure and spatial definition in the city and this need is particularly acute at the visual ends of streets and paths."[286] Mehaffy *et al.* discussed that people do not feel comfortable in the streets that have no vanishing points.[287] That experience creates a lack of sense of enclosure and disorientation. Hence, this pattern suggests terminated vistas that can be buildings or part of the buildings, natural features, or landmarks.[288] Therefore, the book proposes that, make the "changes on angles of the street axes, create deflected vistas or terminating in an intersection."[289] There are many buildings, and landmarks in Eminönü, to be an example of this pattern usage. For instance, the tower of the Orient

[286] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 138.
[287] Ibid.
[288] Ibid.
[289] Ibid., 139.



Figure 4.14. The leaflet of the terminated vista pattern.

Bank located at the intersection of five streets serves as a landmark that can be seen from these five streets, also even the parallel streets. People can organize their paths by seeing this tower. Also, the minarets of New Valide Mosque can be seen as the landmark of the district that creates vistas on the inner streets. Even some artworks on the building façades work as terminated vistas like tile work on the Katırcıoğlu Khan's façade. Along the streets of Eminönü, these architectural patterns not just help society to locate themselves or find their way, but also affect their feelings. As mentioned above, people feel a sense of enclosure, when they see these elements they feel safe and relieved. This feeling is fed mostly by their self-movement sense; to have a tendency to reach these elements. In addition to this, the feel of enclosures can be seen as the inner feeling which is part of life sense. In this pattern ego sense relatively remains individual context, but people locate their being according to the architectural elements which can conjure up their ego senses. Holistically, all these senses create the feeling of enclosure of the self, felt by the existential sense. In consequence, having architectural elements as terminated vistas in the urban fabric affects people's existential senses. (Figure 4.14).

4.2.5 Economies of Place and Differentiation (New Pattern 17.4)

This new pattern represents the importance of economies of place and their variations. The patterns are under the project economic patterns that follow the aim of the new book to contribute to better environments for 21st century cities. According to the pattern definition, 'the contemporary development system is good at producing economies of scale and standardization but is missing at producing economies of place and differentiation.'[290] Mehaffy *et al.* suggest that all four have to be in balance. This pattern has been selected to show Eminönü's local economy,

[290] Mehaffy, et al. *A New Pattern Language for Growing Regions: Places, Networks, Processes*, 274.

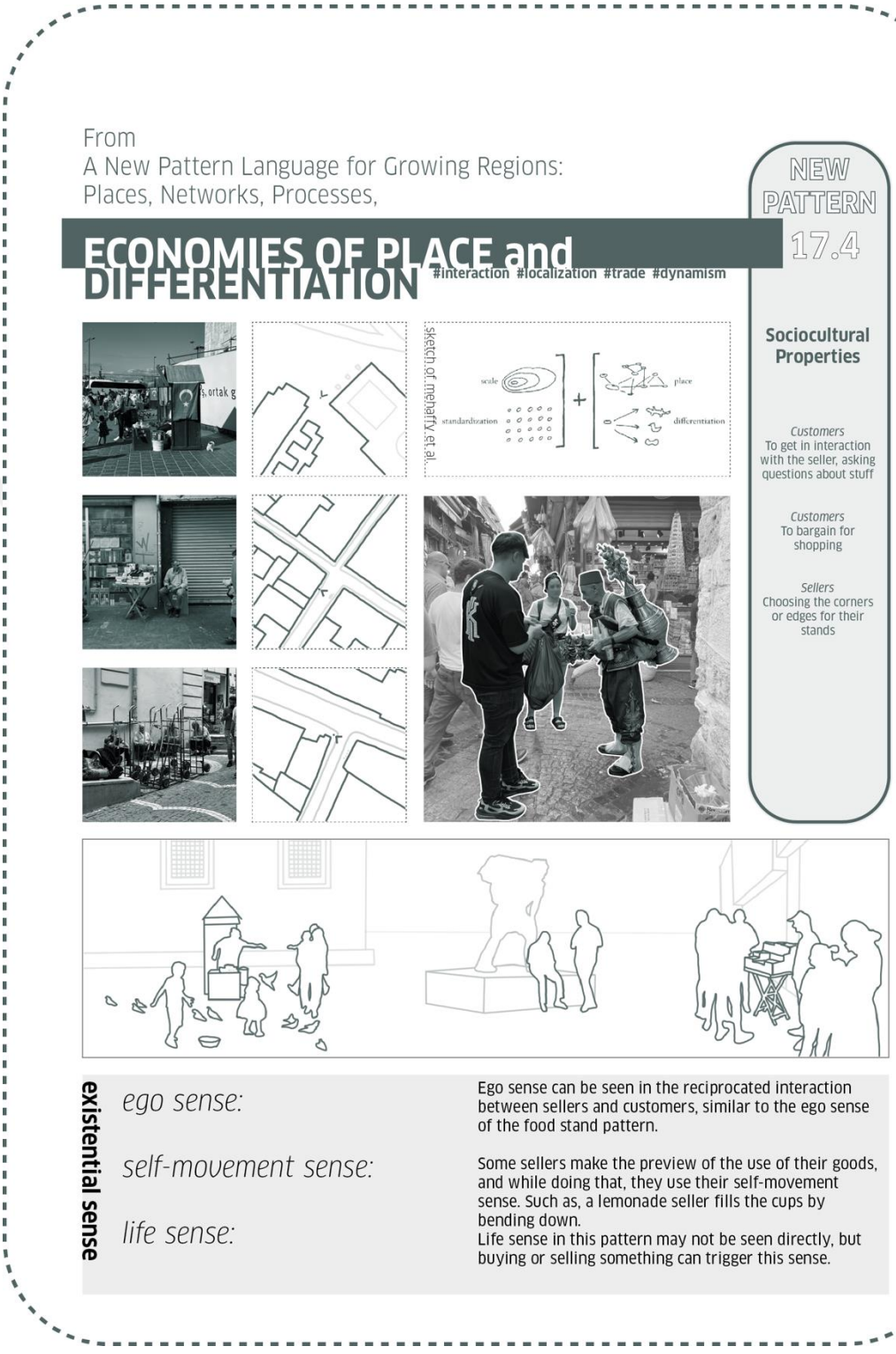


Figure 4.15. The leaflet of the economies of place and differentiation pattern.

shaped socioculturally, creates its own places and differentiation. In the case of Eminönü, this pattern focuses on street vendors or workers who can be seen in the streets and squares of the district. The different types of street vendors create their own spaces around their counters, enter communication with the buyers and become the area's characteristic, becoming the pattern. For instance, the tradition of hamal[291] is still continued in the Eminönü, even there is a statute for their memory. Even today, they are waiting with their baskets or sleds with wheels for the customers.

Another unique street vendors of Eminönü, are the seller of birdseed. In front of the New Valide Mosque's main entrance, they locate themselves in a small cabinet and, are selling birdseed for the people who want to feed pigeons. Furthermore, there are many various types of street vendors in the streets of the district who sell various wares. All these different localized little economies are related to the urban fabric and define a space with their existence. In this regard, this pattern creates its own existentialism by directly the profile of the sellers. Ego sense can be seen in the reciprocated interaction between sellers and customers, similar to the ego sense of the food stand pattern. Some sellers make the preview of the use of their goods, and while doing that, they use their self-movement sense. Such as, a lemonade seller fills the cups by bending down. Life sense in this pattern may not be seen directly, but buying or selling something can trigger this sense. Consequently, this pattern considers the economies of the places in the urban context, which can be any dimension and scale. These places, shaped by economic concern, turn into a pattern that is related to human existentialism. (Figure 4.15).

4.3 Overview of Eminönü patterns with its existential senses

Eminönü district, which has a historical character and dynamic society, keeps many patterns from the original and new book. These existing patterns show the

[291] Hamal is the person who carry the goods and wares for the money.

architectural and built environment quality of the Eminönü area, and the people of Eminönü have **the leading role in this quality.** Even though the urban area is affected by the increasingly rapid change in technology and globalization in recent years, the essential atmosphere of the spaces and patterns of Eminönü **remains the same.** Because to understand the architectural and built environment of Eminönü, with its people, relies on experiencing these architectural patterns with their **unique existential sense.** In all patterns handled in this study, it is possible to see that their effect on people's feelings is inevitable. However, this effect can be more indirect in some patterns like Hierarchy of Open Space, Entrance Transitions, Human Scale + Complex Materials, Economies of Place and Differentiation and more direct in some patterns such as Food Stands, Seat Spots, Activity Pockets, Courtyard Building, Indoor-Outdoor Ambiguity, Terminated Vista. Today, while the patterns criticized unfairly as old-fashioned or archaic tools, their potential can always lead to new research. As Salingaros claims "Even though architectural and planning culture dismisses such design tools as "old-fashioned", recent results from neuroscience validate them in their entirety."[292] As scientifically proven by the new research in the neuroscience discipline, the architecture and the built environments effects are important in experiencing architecture. This effect on humans has been investigated in Eminönü, with Pallasmaa's term existential sense. In this regard, architectural patterns have been used as a clue for understanding the architectural experience.

Eminönü with its existing patterns, offers great potential signs for the new urban environments. Not only are selected patterns in the scope of this research but many patterns can also be seen in the district within all aliveness in architecture and the built environment. This power of architectural patterns with its sociocultural dynamics makes the neighbourhood, a livable, dynamic, and attractive place. All of this can be felt in an existential sense as explained in ten selected patterns. All

[292] Salingaros, "Rules for Urban Space: Design Patterns Create the Human Scale," in *Journal of Urban Research and Development*, 13.

selected patterns in Eminönü together sustain their aliveness and sociocultural life fragments with their evoked existential senses. (Figure 4.16). In conclusion, it is possible to say that, Eminönü gets its existential sense from its patterns.

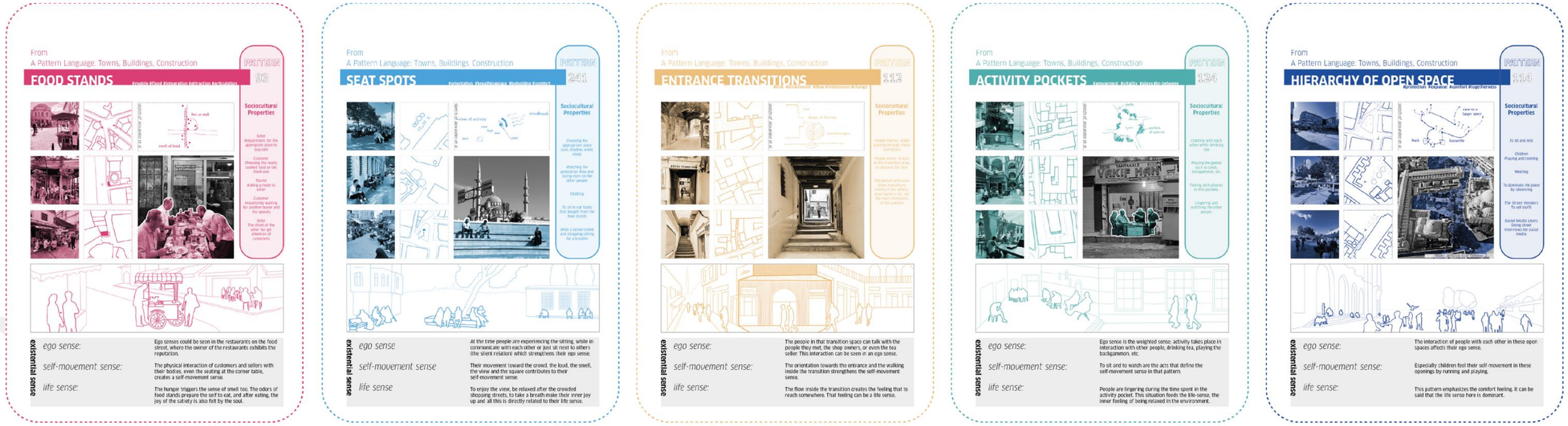


Figure 4.16. All selected patterns in Eminönü together sustain their aliveness and sociocultural life fragments with their evoked existential senses.

CHAPTER 5

DISCUSSION AND CONCLUSION: Toward a new existential approach: an alternative understanding of space

At a conference in Zurich in February 2013, Zumthor said his goal was to produce a feeling of presence with his architecture, although he was aware this goal could not be achieved. He described what he meant by the presence by evoking memories of himself running through a village as an eight-year-old boy, smelling fresh concrete: "And when I think back, I think that was *pure presence* for me. Pure being. Intensity of the moment. And of course there is no meaning yet."[293] This moment could not be evoked – not by showing the buildings and landscapes of his childhood, but by depicting contemporary landscapes and producing architecture. In his words: "I would like to do buildings which do not mean anything. They just *are*. That is the greatest achievement of me."[294] Zumthor defines his presence with his architectural works.

In this study, the experience in architecture has been evaluated from an existentialist perspective over the built environment. First, to emphasize the importance of experience in architecture, the problems caused by ignoring experience have been mentioned. Also, it can be said that detracting from the human senses deepens these problems, and just visual-oriented formations, take architecture away from **its essential understanding**. Recognizing the existence of other senses, the multiplicity

[293] Peter Zumthor, oral presentation on the occasion of the conference 'Presence' at the Cabaret Voltaire, Zurich, 1 February 2013. Quoted by Philip Ursprung in *Sensing Spaces: Architecture Reimagined*, edited by Kate Goodwin (London: Royal Academy of Arts, 2014), 52.
[294] Ibid.

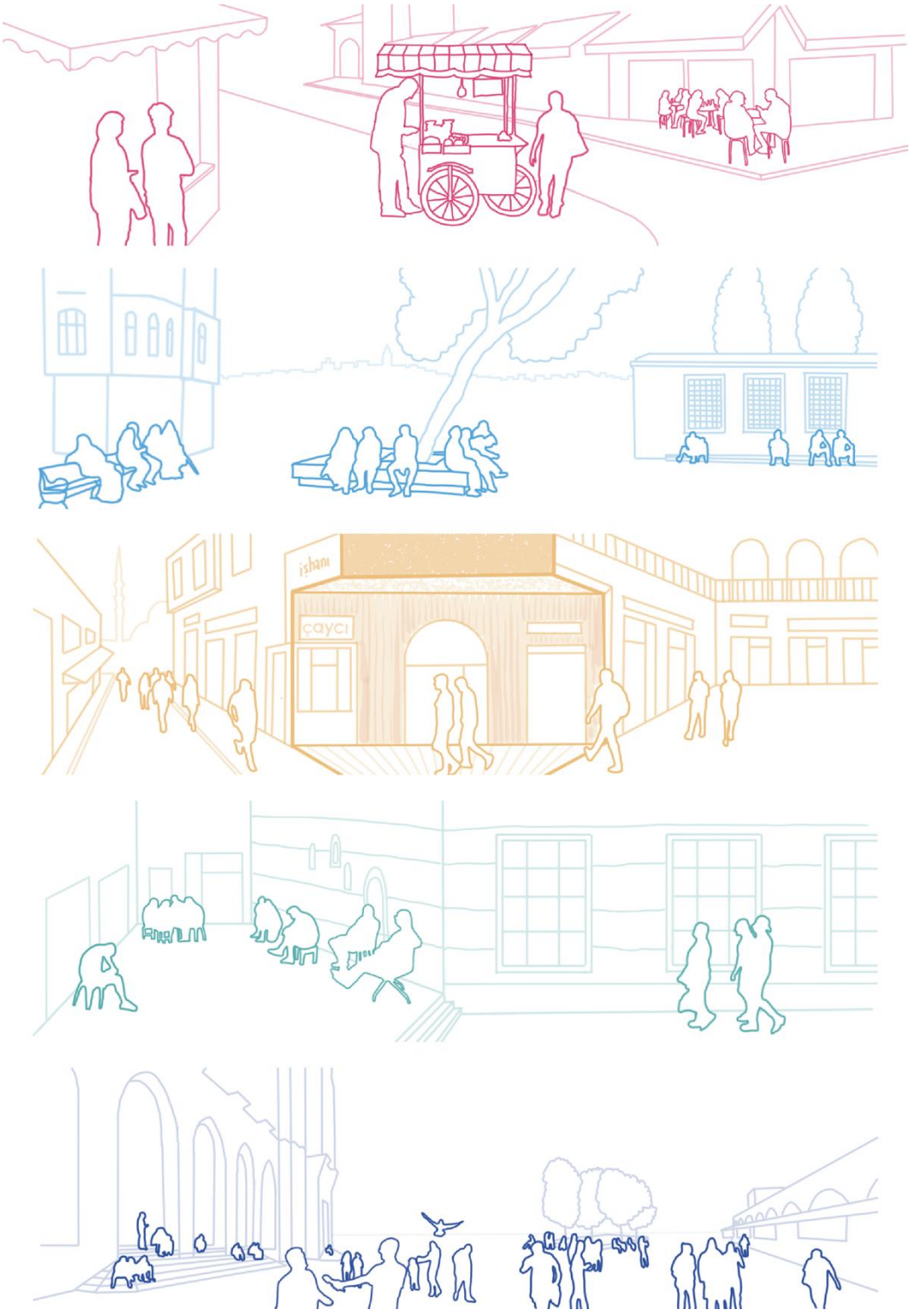


Figure 5.1. The life fragments of the selected original patterns in Eminönü.

of senses, and seeing and feeling them holistically makes a critical contribution to understanding architecture and the built environment. At this point, the existential sense concept put forward by Pallasmaa points out that we approach all our senses holistically, and beyond them, we recognize places with ourselves. In order to examine this sense, some architectural patterns have been selected in Eminönü and observed from the patterns described by Alexander *et al.* and the new patterns currently discussed by Mehaffy *et al.*

Architectural patterns come to the forepart not only with their physical presence in the urban fabric but also with the relationship they establish with people. Life in Eminönü creates integrated fragments that intertwine people with the architecture and urban environment. (Figure 5.1 & 5.2). When some patterns in Eminönü are examined, the importance of sociocultural features in terms of space usage, selection and perception has been observed. It has been seen that these features are an important factor in activating people's existential senses.

The importance of human bodily and sensual perceptions, which are expressed in various ways in architectural phenomenology, is also an important part of the existential sense. Concerning this, with the help of the phenomenological background, the existential-phenomenological research method has been applied to the research. In this regard, each pattern is selected from various districts in Eminönü. With the help of the observative property of the ethnographic research method, the area was investigated according to its own sociocultural properties. As stated previously, the sociocultural model developed by Mazumdar and Mazumdar has been developed and used the point out the relations between sociocultural properties and architectural patterns.

Overall, the architectural patterns strengthen the holistic understanding of the architectural experience by adding vitality and dynamism to the urban texture in Eminönü. Therefore, this thesis argues that the impact of the architectural and structural environment on the human senses cannot be denied and ignored. While defining architectural spaces, the human existential sense contributes to a human-

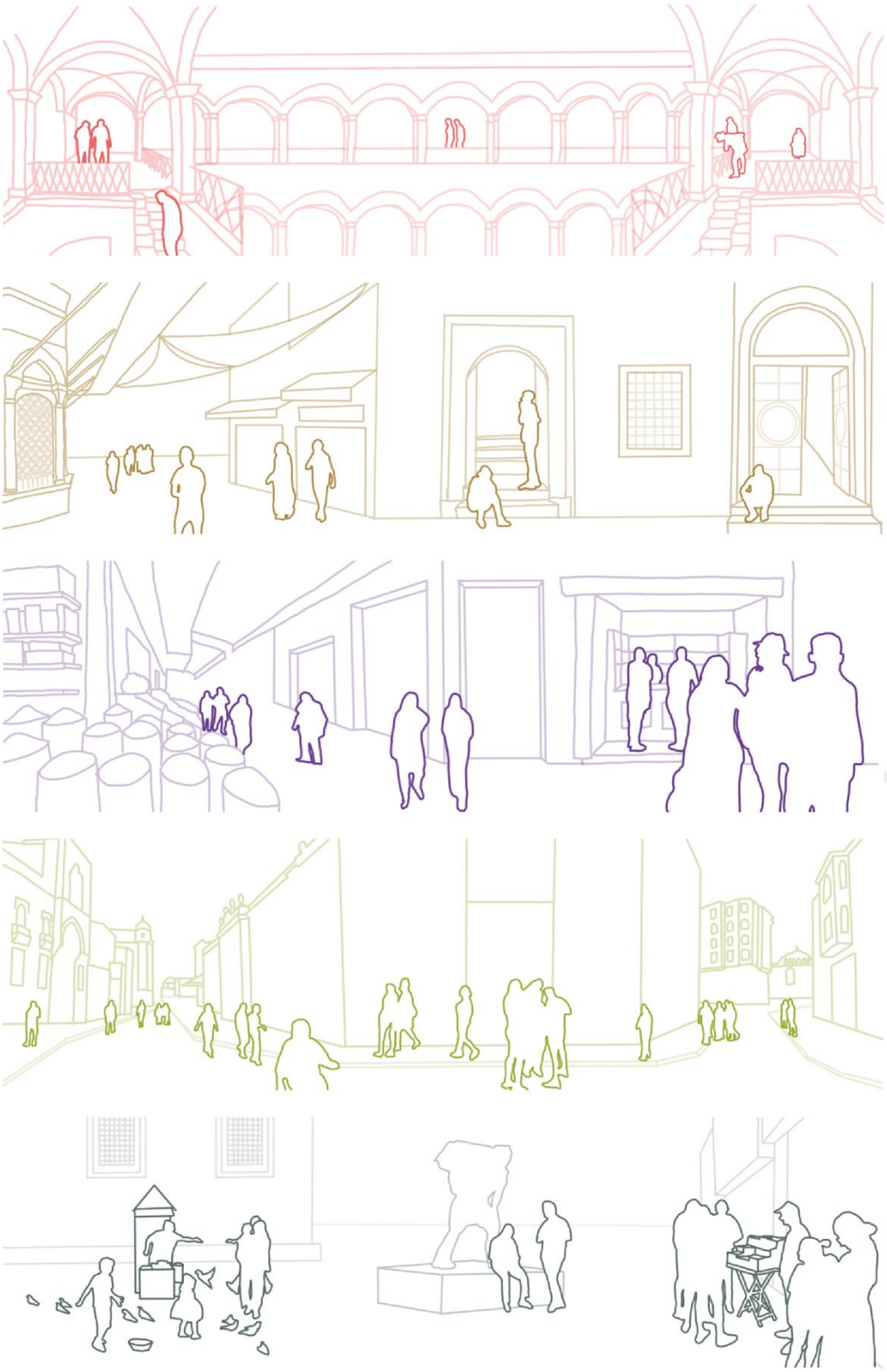


Figure 5.2. The life fragments of the selected new patterns in Eminönü.

oriented approach to better understanding the space. As Rudolf Schwarz says: "People put the earth within them in the land they find, place the landscape within them on the landscape without, and both become one."[295] This thesis contributes to the awareness of this holistic human-oriented approach. It offers an alternative point of view to the experience in architecture that can use as a parameter in the architectural design processes. This specific model handled throughout the research can fit in the contemporary architectural theory with the importance of experience and existentialism and can affect the new design practices by considering human sensual characteristics more and more.

For further research, the existentialism mentioned here can be researched with more patterns, even with newly created by those who have an interest, as the new book stated. Moreover, the subject of architectural experience, a highly interesting topic in recent years, can be observed in different ways, such as in the new research about human consciousness in the neuroscience discipline. Even though this study handled the experience in architecture more at the conceptual level, it can contribute to the new awareness and approaches to the architectural experience in the context of existentialism. The study also can extend into the technological domains instrumentally, it can direct new research and inquiries without losing the value of existentialism in architecture's transformation such as virtual reality and metaverse dimension.

During my research processes and my writing throughout the thesis, my writing could seem a bit complex. However, I share the same manner to idea of writing with Pallasmaa; "Even in a normal writing process, the personal identification and intimacy of the text keeps changing, and the measure of its finiteness is when it does not feel like yours any more, and it survives independently of you."[296]

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[295] Norberg-Schulz, *Existence, Space & Architecture*, 39.
[296] Pallasmaa and Zambelli, *Inseminations: Seeds for Architectural Thought*, xxvi.

As conclusion, it is possible to say that the existentially grounded experience approach to architecture offers *an alternative understanding* to show architecture's **sensual, humanistic,** and **poetic power.** To understand architecture and the built environment, first, we have to understand ourselves. As Jean-Paul Sartre argues, "Understanding is not a quality coming to human reality from the outside; it is its characteristic way of existing."[297]

[297] Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 13.

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