

# Architecture And The Senses

**Barbara Erwine**

**The Eyes of the Skin** Juhani Pallasmaa, 2012-04-17 THE EYES OF THE SKIN First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense – sight – become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture. This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

*The Eyes of the Skin* Juhani Pallasmaa, 2024-03-11 THE EYES OF THE SKIN Explore the relationship between architecture and the sensory experience with the fourth edition of this groundbreaking work First published in 1996, *The Eyes of the Skin* is a classic of architectural theory. It asks the far-reaching question why, when there are five senses, is one single sense—sight—so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, the subject is all the more pressing and topical since the first edition's publication. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For a student reading this text for the first time, *The Eyes of the Skin* is a revelation. It provides a fresh, compelling insight into architectural culture which continues to inspire more than a quarter-century after

its initial publication. The fourth edition of *The Eyes of the Skin* also features: The author's latest views on the emphasis of place, unfocused perception and existential experience Updates and clarifications throughout, to reinforce how our sense of self in the world remains our most important sense with the greatest architectural impact An updated Foreword that touches on the current understanding of the seminal importance of the existential sense *The Eyes of the Skin* is a must-read for all architecture students, who will find its insights transformative.

*The Eyes of the Skin* Juhani Pallasmaa, 2012-04-27 First published in 1996, *The Eyes of the Skin* has become a classic of architectural theory. It asks the far-reaching question why, when there are five senses, has one single sense – sight – become so predominant in architectural culture and design? With the ascendancy of the digital and the all-pervasive use of the image electronically, it is a subject that has become all the more pressing and topical since the first edition's publication in the mid-1990s. Juhani Pallasmaa argues that the suppression of the other four sensory realms has led to the overall impoverishment of our built environment, often diminishing the emphasis on the spatial experience of a building and architecture's ability to inspire, engage and be wholly life enhancing. For every student studying Pallasmaa's classic text for the first time, *The Eyes of the Skin* is a revelation. It compellingly provides a totally fresh insight into architectural culture. This third edition meets readers' desire for a further understanding of the context of Pallasmaa's thinking by providing a new essay by architectural author and educator Peter MacKeith. This text combines both a biographical portrait of Pallasmaa and an outline of his architectural thinking, its origins and its relationship to the wider context of Nordic and European thought, past and present. The focus of the essay is on the fundamental humanity, insight and sensitivity of Pallasmaa's approach to architecture, bringing him closer to the reader. This is illustrated by Pallasmaa's sketches and photographs of his own work. The new edition also provides a foreword by the internationally renowned architect Steven Holl and a revised introduction by Pallasmaa himself.

*Senses of Architecture* Ryan Crooks, 2024-11-14 *Senses of Architecture* is a groundbreaking book that challenges the traditional approach to design by emphasizing the often overlooked senses. It explores how engaging all our senses-touch, smell, sound, and even taste-can enhance our experience of spaces, sparking a new wave of inspiration and intrigue among architects and designers. The book urges architects and designers to awaken these dormant senses, often neglected in modern design, to unlock a deeper understanding and appreciation of spaces. By moving beyond a purely visual approach, *Senses of Architecture* offers innovative solutions that make structures more dynamic and captivating. *Senses of Architecture* is not just a theoretical exploration, but a practical guide that empowers architects and designers. Through insightful guidance and practical examples, the book equips them with valuable tools for incorporating sensory experiences into architectural projects. It encourages a holistic approach to design and invites clients to consider designs that engage all the senses.

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

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

**The Thinking Hand** Juhani Pallasmaa, 2009-04-20 In our current global networked culture that puts so much emphasis on the virtual and the visual, the mind and the body have become detached and ultimately disconnected. Though physical appearance is idolised for its sexual appeal and its social identity, the role of the body in developing a full understanding of the physical world and the human condition has become neglected. The potential of the human body as a knowing entity – with all our senses as well as our entire bodily functions being structured to produce and maintain silent knowledge together – fails to be recognised. It is only through the unity of mind and body that craftsmanship and artistic work can be fully realised. Even those endeavours that are generally regarded as solely intellectual, such as writing and thinking, depend on this union of mental and manual skills. In *The Thinking Hand*, Juhani Pallasmaa reveals the miraculous potential of the human hand. He shows how the pencil in the hand of the artist or architect becomes the bridge between the imagining mind and the emerging image. The book surveys the multiple essences of the hand, its biological evolution and its role in the shaping of culture, highlighting how the hand-tool union and eye-hand-mind fusion are essential for dexterity and how

ultimately the body and the senses play a crucial role in memory and creative work. Pallasmaa here continues the exploration begun in his classic work *The Eyes of the Skin* by further investigating the interplay of emotion and imagination, intelligence and making, theory and life, once again redefining the task of art and architecture through well-grounded human truths.

*Architecture of the Senses* Steven D. Papke, 1997

**Sensory Architecture** Juliana Duarte Neves, 2024-05-02 Originally released in 2017, the book *Sensory Architecture - The Art of Designing for All Senses* by Juliana Duarte Neves receives a second edition in 2024, revised and expanded. Over the past six years, there have been numerous advancements in the study of sensory architecture and many initiatives focused on emotionally engaging the visitor, using the principles of sensory architecture, which has become a gateway to new fields of research. This second edition brings a refinement of the design methodology proposed in the original book and current examples that make its understanding and applicability clearer. And the new chapter *Unfolding of Sensory Architecture* presents two examples of more recent areas of study. This new edition broadens horizons with the inclusion of two fundamental contributions to the consolidation of the field of sensory architecture studies in Brazil: the excellent reflections made by Lorí Crízel in the text 'The intertwining of sensory architecture with neuroarchitecture: a synesthetic exploration'; and the very personal contribution of Ana Paula Chacur, architect, researcher, and mother of two autistic children - enriches the content with her unique perspective on 'Autism Spectrum Disorder and sensory architecture', points out Juliana. It is crucial that architecture collaborates so that individuals with Autism Spectrum Disorder (ASD) feel safe and balanced.

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

**Sensory Design** Joy Monice Malnar, 2004 Malnar (architecture, U. of Illinois-Urbana-Champaign) and Vodvarka (fine arts, Loyola U. Chicago) explore the nature of sensory response to the spatial constructs that people invest with meaning, ranging from buildings of various sorts and purposes to gardens to constructions of fantasy. These responses can serve as a typology for the design of si

**Architecture and the Senses** Sarah Noelle Stein, 2013

*Creating the Productive Workplace* Derek Croome, 1999-11-12 In an increasingly competitive environment, companies are being forced to think harder than ever about the way they work and how they can improve profitability. *Creating the Productive Workplace* provides a critical, multidisciplinary review of the factors affecting workplace productivity. Productivity is a key issue for individual companies as well as the national economy as a whole. With 70-90 per cent of the

costs of running an organisation consisting of the salaries of the workforce, small increases in worker productivity can reap high financial returns. Many studies have shown that productivity at work bears a close relationship to the work environment. This book sets out the most important factors and evidence behind this phenomenon, and offers solutions to providing a work environment conducive to productivity. This book is essential reading for facilities and estates office managers, interior designers, architects and building environmental engineers. It is also a text for undergraduates and postgraduates studying these disciplines and related subjects.

**Architecture of the Senses** Scott T. Butikis, 1999

*Senses, Arts and Community* Hiromi Tabei, Boston Architectural College, 2010

*Architecture for the Senses* Jessica M. Delemos, 2016

*Architecture and the Senses in the Italian Renaissance* David Karmon, 2021-05-27 This is the first study of Renaissance architecture as an immersive, multisensory experience that combines historical analysis with the evidence of first-hand accounts. Questioning the universalizing claims of contemporary architectural phenomenologists, David Karmon emphasizes the infinite variety of meanings produced through human interactions with the built environment. His book draws upon the close study of literary and visual sources to prove that early modern audiences paid sustained attention to the multisensory experience of the buildings and cities in which they lived. Through reconstructing the Renaissance understanding of the senses, we can better gauge how constant interaction with the built environment shaped daily practices and contributed to new forms of understanding. *Architecture and the Senses in the Italian Renaissance* offers a stimulating new approach to the study of Renaissance architecture and urbanism as a kind of 'experiential trigger' that shaped ways of both thinking and being in the world.

*Architecture and the Senses* Sarah Noelle Stein, 2013

Architecture and Building Materials Xue Jun Zhou, 2011-09-08 Selected, peer reviewed papers from the 2011

International Conference on Civil Engineering and Transportation, (ICCET 2011), 14-16 October, 2011, Jinan, China

Discourses on Architecture Eugène-Emmanuel Viollet-le-Duc, 1875

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