

**TIMELESSNESS VS PSEUDO-ORIGINALITY IN
ARCHITECTURE:
A PHENOMENOLOGICAL DISCUSSION**

**M.Arch. Thesis by
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Department : Architecture

Programme: Architectural Design

OCTOBER 2007

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Date of submission : 25 September 2007

Date of defence examination: 30 October 2007

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OCTOBER 2007

İSTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

**MİMARLIKTA ZAMANSIZLIK VE
SÖZDE-ORİJİNALLİK:
FENOMENOLOJİK BİR TARTIŞMA**

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**Tezin Enstitüye Verildiği Tarih : 25 Eylül 2007
Tezin Savunulduğu Tarih : 30 Ekim 2007**

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EKİM 2007

PREFACE

Completing this thesis would not have been possible without the encouragement, assistance and advice of a number of individuals. Among those who have borne my anxieties and to whom I am grateful for their various contributions are:

My advisor, Associate Professor Dr. Belkıs Uluoğlu, my family, Gürsu Altunkaya and Lars Oliver Grobe.

September 2007

Bilge İLDİRİ

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TIMELESSNESS VS PSEUDO-ORIGINALITY IN ARCHITECTURE: A PHENOMENOLOGICAL DISCUSSION

SUMMARY

This thesis is a discussion of the notions of pseudo-originality and timelessness in architecture framed within a phenomenological understanding.

The current one-sided emphasis on the visual or intellectual sides of architecture in the pursuit of originality leads to the loss of the physical, sensual qualities of architecture. The architecture of the eye and the intellect leaves the body and the other senses homeless.

The feeling of timelessness in a building on the other hand is closely relevant with the bodily perception, and primal images of countless generations. The body knows and remembers: Our bodies are the reservoirs of archaic responses and reactions remembered by the senses. Thus excluding the body, contemporary architecture denies itself to be rooted on the phenomenologically shared ground of human experience. Architecture's current detachment from its sensuous and bodily qualities makes the emergence of profound and timeless architecture difficult.

According to architects and architectural theoreticians with a phenomenological approach, since our architectural experience is primarily rooted in the past and in memory, architects should consider evaluating their personal architectural experiences, to find out what has influenced them in a particular place and why. Design process is constantly rearranging the evocative, memory-laden, architectural moods moving back and forth in spatial situations, trying to enhance what seems to be valuable, to correct what is disturbing, and to create anew what we feel is missing. This way, without any reference to a former work of architecture, a timeless, profound and corporeal architectural feeling can be transmitted.

Architects, focusing their creative energy on architecture's own inherent qualities like slowness, plasticity, sensuousness, authenticity, idealisation and silence as a defence of architectural quality can set up a resistance against architecture's de-sensualization .

An architecture that is speaking its own language to generate a timeless and multi-sensory architectural experience leaves a more profound trace and enduring effect than simply being original.

MİMARLIKTA ZAMANSIZLIK VE SÖZDE-ORİJİNALLIK: FENOMENOLOJİK BİR TARTIŞMA

ÖZET

Bu tez, mimarlıkta sözde-orijinallik ve zamansızlık kavramlarının fenomenolojik bir bakış açısıyla tartışılmasıdır.

Orijinallik arayışı içinde mimarlığın görsel ya da entellektüel boyutuna yapılan tek yönlü vurgu, mimari deneyimde insan bedeni ve duygulanımlarını dışlamakta ve mimarlığın fiziksel ve duysal niteliklerinin kaybına yol açmaktadır.

Diğer yandan, mimari deneyimde zamansızlık hissi, bedensel algıların bütünlüğü, kuşaklar boyunca aktarılan arkaik imgeler ve hafızayla sıkıca ilintilidir. İnsan bedeni bilir ve hatırlar: Bedenlerimiz, duyularca hatırlanan arkaik his ve tepkilerin depolarıdır. Bedeni dışlayan bir mimarlık, kendini de insan deneyiminin, duygulanımlarının ortak fenomenolojik zeminine yerleşmekten alı koymaktadır. Mimarlığın insan bedeni ve duygulanımlarından uzaklaşması, zamansız bir mimari yaratımı olanaksız kılar.

Fenomenolojik bakış açısını benimsemiş mimarlar ve mimarlık kuramcılarına göre, mimari deneyimimizin temeli hafızamızda yatar. Bu nedenle, tasarım süreci, sürekli olarak, anılar ve geçmiş his ve duygulanımlardan temellenen mimari deneyimi hatırlayıp, mekanın özünü oluşturan mimari atmosfer ve ruh hallerini tekrar kurmaktır. Böylelikle, geçmiş mimari ürünlerle arasında direkt bir ilişki bulunmadan, yeni mimari ürüne zamansız, derin ve bütüncül mimari his aktarılmış olur.

Mimarlar yaratıcı enerjilerini yavaşlık, plastisite, duyarlılık, özgünlük, idealizasyon ve sessizlik gibi özelliklerin korunmasına aktararak mimarinin duysal özelliklerinden uzaklaşmasına engel olabilir.

Mimarlık sadece orijinal olmak yerine, kendi dilini konuşup, zamansız ve duysal bütünlüğü olan mimari deneyimler yaşatırsa, daha derin bir iz ve kalıcı etki bırakır.

1. INTRODUCTION

In this study, to overcome problems arising from the vastness of the subject, the debate discussing timelessness and pseudo-originality in architecture within a phenomenological perspective, has been classified into three different chapters: Pseudo-Originality, Timelessness, and Architecture.

One of the primary concerns of this thesis is questioning the reasons of the emergence of a pseudo-original architectural production in pursuit of novelty and originality. The aim of the thesis is not justifying a certain approach to architecture and excluding others, yet the fact that architecture should not be purely a message or signal for the sake of originality brings forth the question of the relevance of originality in architectural design.

Thus chapter two deals with the following questions: Is originality an essential quality of architecture? Is it necessarily synonymous with creativity? How important is artistic authorship in architecture? What are the ways that the pseudo-original architectural products convince us of their originality?

Opposing the understanding of a linear model for architecture progressing with continuous invention, makes it possible for the notion of timelessness in architecture to emerge. What are the means of achieving timelessness in architecture? Can a sense of continuity be established between the works of architecture by extracting the “spirit”, “atmosphere”, “the basic feeling” of former works and re-evoking the same feelings in new designs?

A phenomenological understanding is employed to discuss the notion of timelessness, since phenomenology of architecture deals with the basic feelings of humans; the intangible phenomena, generated by architecture. In part 3, Timelessness, after a brief summary of the principles of phenomenological approach, there is a discussion on the hegemony of vision and the suppression of other senses. Following this, the relevance of a multi-sensory spatial experience in architecture, architectural memory and the feeling of timelessness are elaborated.

The overall intention of this thesis is to offer a return to the sensual, experiential qualities of architecture, the essential means and intentions with a phenomenological awareness. To have a profound architecture, rooted in phenomenologically authenticated soil, a multi-sensory and sensuous approach to architecture is proposed placing the body in the center.

The fourth and the last chapter, Architecture, is dedicated to provoking an awareness for the task of architecture to speak its timeless inner language and how it is possible within today's consumer oriented culture. In part 4.1, "A Defence of Architectural Quality: Pallasmaa", the six themes proposed by Pallasmaa for re-establishing architecture's roots in the perceptual world, are introduced.

In chapter "4.2. A Defender of Architectural Quality: Zumthor", a contemporary architect associated closely with the phenomenological approach, is analysed within the frame of Pallasmaa's themes. This last part is supported by a collection of visual material from Zumthor's work that are engaged in accordance with the themes.

2. PSEUDO-ORIGINALITY

2.1 On Originality

“Origin: you can refer to the beginning or cause of something as its origin.”

“Originality: 1. You use original to describe the form or use that something had when it first existed, or something that existed at the beginning of a process.

2. You refer to a work of art or a document as an original when it is genuine and not a copy.” (Sinclair, 1988)

“Originality by definition is the quality of that which is inventive and unprecedented. Standing out. Sending a strong, clear signal, one of individuality from an anonymous mass”. (Neagu, 2006)

The literal meaning of the word “original” is relating to the origin or beginning, so being before unused or unknown. Something original suggests new thoughts and is inventive.

Although two most prominent attributes of that which is “original” can be summarised as; firstly belonging to the origin, and secondly as something which precedes all others and not being based on the work of others. The contemporary tendency is to focus on the later attribute.

The term “originality” is often applied as a compliment to the creativity of artists, designers, and thinkers. Thus this leads to a shared fascination (both on the designer and user side of the architectural production) for originality.

“Progress and innovation imply advancement, and thus have always taken place in history but only recently have they become an aim rather than a means. At the same time, originality is directly proportional to architecture’s self referential character, very much a 20th century notion.” (Neagu, 2006)

Most great buildings have original ideas at their core, but the present condition demands that the architect dreams up every good idea he uses as an input for the design of a building. Since this is very difficult in the field of architecture, the tendency to be unprecedented leads to producing in a spirit of false, pseudo-originality.

2.2. On Pseudo-Originality

“Pseudo: is use to form adjectives and nouns that describe something as not being the thing that it is claimed to be.” (Sinclair, 1988)

Pseudo-original, thus, is something that is not original as it claims to be. However, the positive appeal to novelty and originality prevents us from taking a critical distance to the work and question the depth and the motives of the pseudo-original architectural production.

Kelbaugh claims that “modernist conceit has turned audacity and perpetual change into self-important ends, rather than means to a greater end or responses to a problem” (Kelbaugh, 2004).

This obligation for invention and originality being an issue, pseudo-original architectural production stem from different reasons and means. According to Kelbaugh (2004), “(some fallacies) are self-imposed and tractable; others are less easily addressed because they are externally driven-by the media, technology, globalization and commodification.”

In this study the means and appearances of pseudo-original architectural production are grouped into four subtitles. Firstly, under the title of “Pseudo-originality vs Creativity” the relevance of originality and creativity is questioned. Being unprecedented and getting influenced by others as architects in relation to creative process, the matter of artistic authorship in architecture is discussed.

Secondly under the topic of “Pseudo-originality: Trojan horse of consumerism?”, the role of economic-politic and market driven incentives of the production of pseudo-original architecture are briefly discussed. Capitalist economy demands building “sheds” to maximize the profit mainly with no concern for experiential qualities of architecture, on the other hand, as a contradiction at first sight, seeing architecture as a means of brand-enhancing and advertising, promotes the production of pseudo-original buildings.

This way of doing architecture emphasises form making and this issue is discussed under the topic of “Over-emphasis on form”. In this case the notion of originality gets reduced to visuality, formalism, a consumerist simulation and turns architecture into a commodity and regards it as a means of entertainment.

Instead of being form-oriented, another appearance of Pseudo-originality stems from hermeneutics, interpretation of the architectural product. This dimension of pseudo-original architectural productions and entanglement with philosophy is discussed under the topic of “Over-emphasis on discourse”. This attitude does not bring any experiential quality to architecture other than conveying a message and detaches architecture from its material being.

Being outrageous and inventive becoming the norm, flashing images and sophisticated texts are getting accustomed to by the public. However, their effect is not long lasting since freedom in form language or conceptualisation is not necessarily revolutionary.

2.2.1. Pseudo-originality vs Creativity

For nearly a century, originality has been closely linked to creativity. It is often seen as the inevitable result of that creative process. However, originality is not synonymous with creativity. Although, both are positive and impulsive, requiring imagination, being creative is less about generating from scratch, and more about working with givens or working with a system. Creativity is not a competition to be the most original or startling, it is less about superseding and more about adding to a larger body of knowledge (Kelbaugh, 2004).

According to Charles Eames “The recognition and understanding of the need was the primary condition of the creative act. Creativity is not expressing one’s self for originality for its own sake, that tends not to be creativity. Only when you get into a problem and the problem becomes clear, can creativity take over” (Martin, 1994)

According to Kelbaugh (2004), architecture is built on existing ideas and formal precedents seen in other architectures, other domains in nature. Though creativity also requires temporary forgetting or distorting of these precedents and memories to develop a genuinely creative voice (Kelbaugh, 2004).



Figure 2.1 : Cave, (Url-1)



Figure 2.2 : Sagrada Familla, (Url-2)

In the light of this description of creativity, how important should the artistic authorship be in the world of architecture?

Contemporary attitudes towards originality and the expectation of the architect for being self-contained, untainted, sui-generis and unprecedented bring forth a different definition of architecture, one in which originality is valued above all (Rybczynski, 2005).

It is considered normal to be inspired by a bathroom sponge or a broken teapot as architects confess to, but it is forbidden to seek inspiration from one's contemporaries, let alone from the past. Rybczynski (2005) discusses the story of Libeskind getting sued in court for plagiarizing after his winning competition entry for the Freedom Tower. "The idea that an architectural motif can be copyrighted-or plagiarized, distorts the creative process" (Rybczynski, 2005).

Today's student and practitioner feel entitled to use buildings, which are commissioned, constructed, and used by others, as vehicles for personal exploration and expression. Artistic originality and individual authorship are highly regarded by the culture of celebrity (Kelbaugh, 2004).



Figure 2.3 : Olympic Tower vs Freedom Tower, (Url-3)

The Pritzker Jury citation on Zaha Hadid says: “Each new project is more audacious than the last and the sources of her originality seems endless.” The word audacious implies the expectation of the architect being a fearless solo artist. However, it is hard for architects to remove the ego from the work with the architectural media we are exposed to. As Gombrich (1977) states in his “Hegel and Art History” the writings of art historians within a feed-back mechanism shaped the course of the art itself. Similarly the current architectural media promotes and honours the architecture of solo-artists.

According to Robbins (2001) this attitude narrows down the diverse possibilities that architecture offers, developing and discussing criteria for why we value and debases the contribution architecture as a whole offers to us all.

2.2.2. Pseudo-Originality: Trojan Horse of Consumerism?

Since early-Modernism novelty was regarded synonymous with social justice, equality, improving the life standards of the society, the objections of Post-Modernism were not able to shake its effect and power.

According to Pallasmaa (1994), “the all-approving ideology of consumption accepts and exploits any aesthetic or moral diversion, before it can take a critical distance to function as an authentic opposition. The post-historical condition has annihilated the possibility of a true avant-garde.”

At present, architectural production is of two quite dissimilar kinds: According to Pallasmaa (2000), architecture is “threatened by techno-economic instrumentalisation, on one hand, and the processes of commodification and aestheticization on the other. Paradoxically, architecture is simultaneously turned into objects of vulgar utility and objects of shrewd seduction.” (Pallasmaa, 2000)

These objects of “vulgar utility” and “shrewd seduction” correspond to “sheds and follies” as Davey (2001) states it. The largest sector of architectural production is dominated by systems of production that are only concerned with maximizing closed space and minimizing cost, thus maximizing revenue. “They have little time for traditional architectural concerns such as human scale, memory, gentleness, exaltation, appropriate expression, even functionality at times.” (Davey, 2001)

The remaining sector of the architectural production is at first looking like a reaction to the growing bulk of the dull sheds turned out by a standard system. “Their architects try to achieve the ‘headline-hitting’ success of the avant-garde contemporaries in other arts as gesticulating images” (Davey, 2001) and are difficult to build. Many of these buildings are museums or galleries or cultural centers, to whom Capitalist organizations donate money to enhance their brand images.

But it is difficult to criticize them effectively because many of the buildings with which they have made their names are galleries or other buildings for cultural activities. And they seem to require mandatory novelty and surprising form though there is no additional experiential quality.



Figure 2.4 : “Shed”: Carrefour, İzmit



Figure 2.5 : “Folly”: Weisman Art Museum, (Url-4)

2.2.3. Over-emphasis on form

“Architecture, like painting, sculpture and the electronic media, is beginning to writhe gesturing with lewd glee, cashing in on the reflected glory of the popular media. In so doing, it neglects its essential purposes, and our calling.”(Davey 2001)

From television to newspapers, from advertising to all sorts of objects, everything is measured by its ability to show or be shown. The spread of superficial architectural imagery today, devoid of tectonic logic and a sense of materiality and empathy, is part of this process (Harvey, 1992).

Architecture has an unavoidable visual presence, which is why every movement so far has revolved around aesthetics and form at some point. According to Neagu (2006), despite the social agenda and the concern with function of the early modern movement, form and style became once again, by the 1930's the main driving force of late modernism and ultimately of postmodern architecture.

As for today, the contemporary socio-economic dynamics demanding constant innovation stands out partly as novelty in form language. Considering “follies” one can observe that architecture is getting more vision-centric in its search for originality and iconic status.

With the '80s and '90s, there was an increasing demand for form. There are several reasons for this. First of all, the general dislike of the uniformity of functionalism, and a need to make statements-almost any statement or gesture that could differentiate a particular building from the rest of the mass was welcome. Secondly, forms could become more and more dramatic because computers allowed the potential of new geometries, new materials and new structural techniques. This offered possibilities of making buildings never previously imagined (Davey, 2001).

This was a powerful temptation to both clients and architects. In our time when advertising and brand-enhancing are essential for capitalist organizations, hiring a well-known architect is often seen as a guarantee for brand-enhancement. As for architects, they have found branding to be an extremely effective means of building up their reputation. Gehry's Bilbao Guggenheim is one of the most famous buildings of the Twentieth century; its presence has brought both the architect and the city of Bilbao incredible fame, previously an unknown Basque industrial port. (Davey, 2001)



Figure 2.6 : Guggenheim, Bilbao, ([Url-5](#))

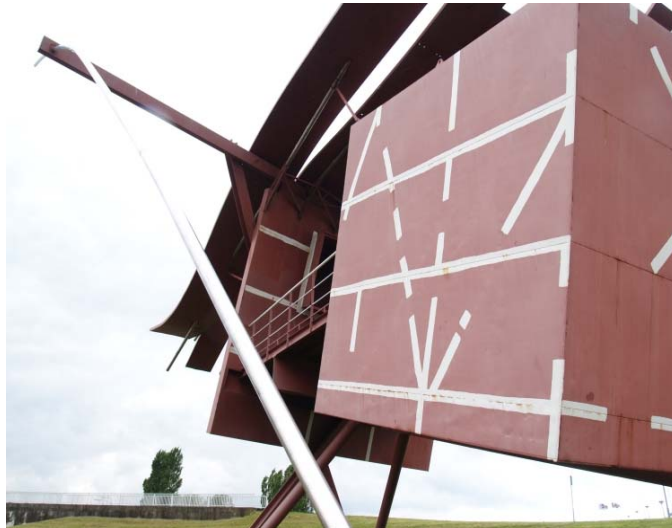


Figure 2.7 : Pavillion, Groningen ([Url-6](#))



Figure 2.8 : Pavillion, Groningen ([Url-6](#))



Figure 1.9 : Gasometer B, Vienna, (Url-7)



Figure 1.10 : Gasometer B, Vienna (Url-7)



Figure 2.11 : Future System's Selfridges Store, Birmingham, (Url-8)

Figure 2.12 : Future System's Selfridges Store, Birmingham, (Url-8)

Figure 2.13 : Future System's Selfridges Store, Birmingham, (Url-8)

Figure 2.14 : Future System's Selfridges Store, Birmingham, (Url-9)



Figure 1.15 : Cultural Centre, Graz (Url-1)

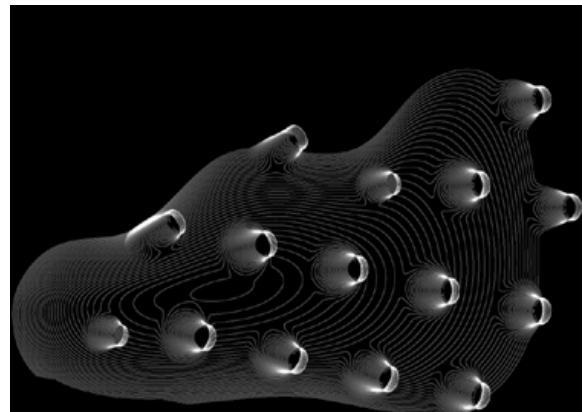


Figure 1.16 : Cultural Centre, Graz, (Url-11)



Figure 1.17 : Cultural Centre, Graz, (Url-12)



Figure 1.18 : Cultural Centre, Graz (Url-13)

“We live in a world permeated by the cult of celebrity and dominated by the electronic media, which demand constant novelty. The more unusual the gesture, the more enhanced an architect's brand. Architecture cannot help being a commentary on human life, but a large number of architects seem determined to demonstrate how indifferent to ordinary human concerns they are.” (Davey, 2005)

“Instead of an existentially grounded and spatial experience, architecture has adopted the psychological strategy of advertising and instant persuasion; buildings have turned into image products detached from existential depth and sincerity.” (Pallasmaa, 2005)



Figure 2.19 : DG-Bank, Berlin



Figure 2.20 : Music Center, Seattle (Url-14)



Figure 2.21 : The Sage Concert Hall, Gateshead, (Url-15)

According to Pallasmaa (2005), David Harvey relates “‘the loss of temporality and the search for instantaneous impact’ in contemporary expression to the loss of experiential depth. Frederick Jameson uses the notion of ‘contrived depthlessness’ to describe the contemporary cultural condition and ‘its fixation with appearances, surfaces and instant impacts that have no sustaining power over time’”.

As buildings lose their plasticity, and their connection with the language and wisdom of the body, they become isolated in the cool and distant realm of vision. The sense of ‘aura’ has been lost.

“Beyond architecture, contemporary culture at large drifts towards a distancing, a kind of chilling de-sensualisation and de-eroticisation of the human relation to reality. These works of art speak to the intellect and to the conceptualising capacities instead of addressing the senses and the undifferentiated embodied responses. Images are converted into endless commodities manufactured to postpone boredom; humans in turn are commodified, consuming themselves nonchalantly without having the courage or even the possibility of confronting their existential reality. We are made to live in a fabricated dream world”. (ibid.)

2.2.4. Over-emphasis on Discourse

Another appearance of the pseudo-original architectural production is over-emphasis on discourse. Although there is no mainstream tendency, there is an attempt to convey meaning in architecture via discourse and entanglement with philosophy.

The threshold for this growing involvement with the arts and their philosophical foundations, was 1960’s. (Pallasmaa, 1994) According to Harries (1982) this widespread interest in philosophy that has become so much part of the post-modern architectural scheme suggests that architecture has become uncertain of its way.

Can architecture help us find our place and way in today's complex world? Developing Giedion's claim that contemporary architecture's main task is to “interpret a way of life valid for our time”, Harries (1982) answers that architecture should serve a common ethos. Harries first criticizes the formalist approach, architecture's current identity crisis and marginalization. He then turns to the language of architecture. If the main task of architecture is indeed interpretation, in just what sense can it be said to speak, and what should it be speaking about? (Harries, 1982)

As architecture seeks novelty and originality via a “conscious intellectual fabrication”, another source of inspiration is the new sciences (Pallasmaa, 1994). Eisenman, for example, feeds his discourse from a variety of new discoveries and theories as Jenks (1995) points out: fractals (self-similarity, scaling, superposition), DNA research, Catastrophe Theory (...The fold), rhetoric (catechesis), from Boolean Algebra (the hypercube), etc.

However, these experimentations with the concept are not necessarily revolutionary. In his Rebstock Park project Eisenman uses the idea of folding and unfolding: a continuous 3 dimensional grid derived from Rene Thoms’ Chaos Theory and Gilles Deleuze’s concept of folding. Although he claims to have liberated architecture he ends up with the market driven typology and scheme of office buildings, atriums and residential buildings. And, conceptuality in such cases suggests that , only a group of people with a certain intellectual level can fully understand the work’s essence.

Libeskind, on the other hand, in his Jewish Museum in Berlin, uses slashed lines on the walls which are derived from drawing lines on plan between places where famous Jews lived, then elevating the plans. Looking through the slit windows one has no understanding of any of the connections envisioned by the architect. Only he has the key to the patterns. Even intellectual capacity in this case, may not be sufficient to understand “a specific story” only known by the architect himself.

Every decent building needs an idea; it has to be based on clear thinking. It needs conformity with the needs and the human condition. According to Pallasmaa, “A concept can easily become merely a mode of defensive intellectualization, or a visual sales argument, an enticing image.” (Orstadius, 1999)

According to Pallasmaa, the task of art and architecture in general is to reconstruct the experience of a coherent interior world, in which we are not mere spectators, but to which we inseparably belong. “In artistic works, existential understanding arises from our encounter with the world and our being-in-the-world. It is not conceptualised or intellectualised.” (Pallasmaa, 2005)

While conceptuality demands a certain intellectual level to fully understand the work’s essence, or a detailed narration of the architects motives and sources of inspiration, the phenomenological inclination reaches us equally all together. (Pallasmaa, 1994).

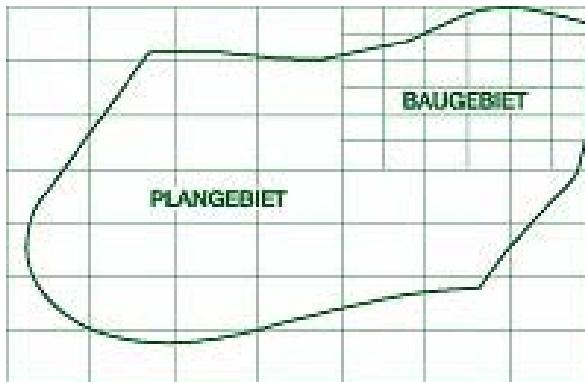


Figure 1.22 : Conceptual Scheme, Rebstock Park, Francfort, (Url-16)

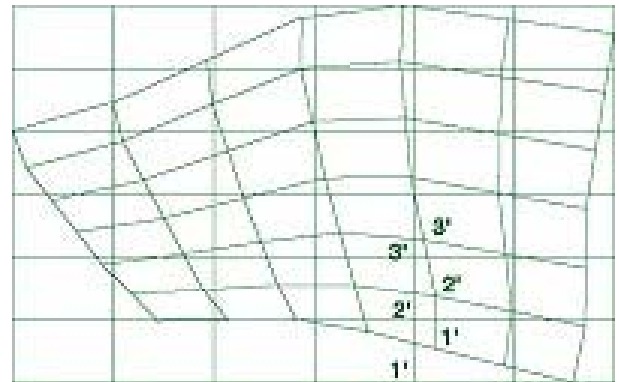


Figure 1.23 : Conceptual Scheme, Rebstock Park, Francfort, (Url-16)

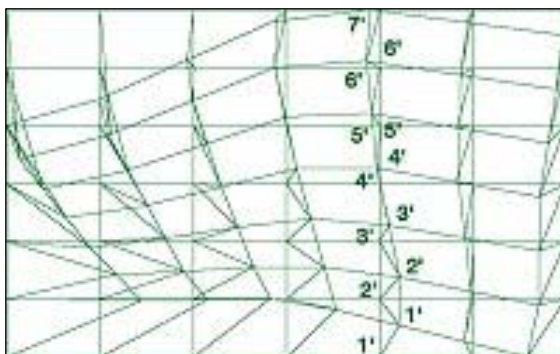


Figure 2.24 : Conceptual Scheme, Rebstock Park, Francfort, (Url-16)

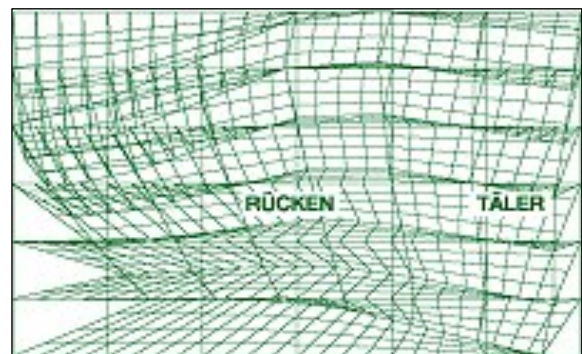


Figure 2.25 : Conceptual Scheme, Rebstock Park, Francfort, (Url-16)

3. TIMELESSNESS

“Timelessness: Something that is timeless is unaffected by the passing of time or by changes in society, fashion, etc, especially with the result that it is always valued or admired.” (Sinclair, 1988)

The aim of this part is not to define “timelessness” in architecture, but to pursue timelessness through architectural experience in an intuitive manner. For that reason, a phenomenological understanding of architecture is introduced, focusing on “intangible phenomena such as feelings” (Norberg-Schulz, 1976).

The effect of architecture is closely relevant with the common images and basic feelings connected with building. Thus architects, do not only design buildings as physical objects, but also the feelings of the people who inhabit them (Pallasmaa, 1986).

Phenomenological understanding analyses these basic feelings, forming the “basic vocabulary” (Pallasmaa, 1986), “moods” (Thiis-Evensen, 1987) or “atmospheres” (Zumthor, 2006) of architecture. Architecture is made of physical materials, but the feelings it generates goes beyond the tangible world. According to Zumthor (2006), these intangible components are the essence of architecture.

Phenomenology for Heidegger is, “viewing the essence” of things or pursuing how things are appealing to the consciousness without any theories and categories taken from the natural sciences or psychology. (Pallasmaa, 1986)

Phenomenology of architecture is thus looking at architecture from within the consciousness experiencing it, through architectural feeling. For Pallasmaa, “the phenomenology of architecture seeks the inner language of building.” (ibid.)

In part 2.1, under “Phenomenology”, there is a brief explanation of the basic concepts of phenomenology and multi-sensory perception. Further on, in part 2.2, under “An architecture of the senses”, the hegemony of the sight and the suppression of the other senses, denying a corporeal sensory perception of architecture is criticised. With “Multi-sensory experience, the body in the center”, the idea of the body as the center of the architectural experience is explained. Lastly, under the topic of “Timelessness in Architecture”, the idea that timeless architectural experiences are derived from bodily memory and the polyphony of the senses are explained.

3.1. Phenomenology

Phenomenology has three meanings in history of philosophy, one derived from G.W.F. Hegel in 1807, another from Edmund Husserl in 1920, and finally that which is derived from Martin Heidegger in 1927 (Blackburn, 1994). However, the term is mostly associated with the work and school of Husserl followed by Merleau-Ponty (Blackburn, 1994).

3.1.1. On Phenomena

Phenomena is something “that is shown, or revealed, or manifest in experience”. Thus, phenomenal aspects of things are the aspects that show themselves, rather than the theoretical aspects that are inferred or posited (Blackburn, 1994).

For Hegel, phenomena is “what presents itself to us in conscious experience.” (Blackburn 1994). For Husserl it is “what presents itself to us in phenomenological reflection” (Smith, 2007).

3.1.2. On phenomenology

Phenomenology is a term that emerged in the 18th century, in the writings of Johann Heinrich Lambert (1728-77) and Kant (1724-1804), to describe consciousness and experience in abstraction from its intentional content (Blackburn, 1994).

Later Hegel defined phenomenology as an approach to philosophy that begins with an exploration of phenomena (what presents itself to us in conscious experience) as a means to finally grasp the absolute, logical, ontological and metaphysical spirit that is behind phenomena. This has been called a “dialectical phenomenology” (Smith, 2007). In Hegel’s terms, phenomenology is instead the historical inquiry into the evolution of self-consciousness, developing from elementary sense experience to fully rational, free, thought processes capable of yielding knowledge (Blackburn 1994).

For Heidegger, the phenomenological vision of a world of beings must be bypassed toward the apprehension of the Being behind all things, that is, as an introduction to ontology, albeit an ontology that remains critical of metaphysics. This has been called an “existential phenomenology” (Smith, 2007).

For Husserl, phenomenology is taking the intuitive (combining reflection and sense) experience of phenomena (what presents itself to us in phenomenological reflection) and then trying to extract from it the essential features of experiences and the essence of what we experience. This has been called a “transcendental phenomenology”. (Smith, 2007)

The term in the 20th century is associated with the work and school of Husserl. Following Brentano, Husserl tried to overcome the traditional mind –body dualism. Later phenomenologists such as Merleau-Ponty following Husserl concentrate on the nature of experience (Blackburn, 1994).

Phenomenology for Merleau-Ponty is the study of essences: the essence of perception, the essence of consciousness. It is philosophy trying to achieve a primitive contact with the world, considering the world is already there, before reflection begins (Merleau-Ponty, 1945).

3.1.3. Merleau-Ponty and perception

In his efforts to achieve a primary contact with the world, Merleau-Ponty explores the experiential relationship that we have with the world. In particular, Merleau-Ponty emphasizes the way in which our experience does not form a “shut-off, private domain, but a way of being-in-the-world” (Blackburn, 1994).

According to Pallasmaa (2005), Merleau-Ponty criticises the “Cartesian perspectivistscopic regime” and ‘its privileging of a disembodied subject entirely outside of the world’. His entire philosophical work focuses on perception in general, describing our bodies in perception and in action. But instead of the Cartesian eye of the outside spectator, Merleau-Ponty’s sense of sight is an embodied vision that is an incarnate part of the ‘flesh of the world’:

“Our body is both an object among objects and that which sees and touches them”. (Merleau-Ponty, 1945)

Merleau-Ponty saw an osmotic relation between the self and the world. According to him, they interpenetrate and mutually define each other-and he emphasized the simultaneity and interaction of the senses:

“My perception is therefore not a sum of visual, tactile and audible givens: I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once” (Merleau-Ponty, 1945)

Merleau-Ponty's philosophy places the human body in the center of the experiential world:

“Sensory experience is unstable and alien to natural perception, which we achieve with our whole body all at once, and which opens on a world of interacting senses”. (Merleau-Ponty, 1945)

3.2. An architecture of the senses

In this part, under the title of “On Ocularcentricism” the bias towards vision and the suppression of the other senses, and the disappearance of sensual qualities from architecture are explained. Later on, under “The body in the center-Multisensory Experience”, the notions of unfocused peripheral perception and body as the center of integration are discussed.

3.2.1. On Ocularcentricism (The Hegemony of Vision)

Contemporary consciousness and sensory reality have gradually developed towards the dominance of the sense of vision. This development has been observed and analysed by a number of philosophers, and among them was David Michael Levin, who is concerned with the hegemony of vision:

“I think it is appropriate to challenge the hegemony of vision in the ocularcentricism of our culture. And I think we need to examine very critically the character of vision that predominates today in our world...and a critical understanding of ourselves, as visionary beings.” (Levin, 1993)

According to Pallasmaa (2005), in Western culture, sight has historically been regarded as the noblest of the senses throughout history. Already in classical Greek thought, certainty was based on vision and visibility. Thus, “beginning with the ancient Greeks, western culture has been dominated by an ocularcentric [being vision centered-based] paradigm, a vision-generated, vision-centered interpretation of knowledge, truth and reality.” (Pallasmaa, 2005)

Our technological culture has ordered and separated senses even more distinctly. According to Heidegger, Pallasmaa writes; the hegemony of sight first brought forth glorious visions, but it has turned increasingly nihilistic in modern times. (Pallasmaa, 2005)

Many philosophers –such as Martin Heidegger, Michel Foucault and Jacques Derrida, Pallasmaa (2005) narrates - argue that the thought and culture of modernity have not only continued the historical privileging of sight, but furthered its negative tendencies. The hegemony of vision has been reinforced in our time by the multitude of technological inventions and the endless multiplication and production of images. Indeed according to Heidegger, the fundamental event of the modern age is the conquest of the world as picture (Heidegger, 1977).

Harvey writes that from television to newspapers, from advertising to all sorts of objects, everything is measured by its ability to show or be shown, and transmuting communication into a visual journey. As for architecture, the spread of superficial architectural imagery today, devoid of tectonic logic and a sense of materiality and empathy, is part of this process (Harvey, 1992).

According to Pallasmaa (2005), dominance of the eye and the suppression of the other senses tend to push us into detachment, isolation and a feeling of exteriority. This kind of approach and reverence to sight has certainly produced imposing and thought-provoking structures, but has not facilitated human rootedness in the world.

“The gradually growing hegemony of the eye seems to be parallel with the development of Western ego-consciousness and the gradually increasing separation of the self and the world; vision separates us from the world whereas the other senses unite us with it. Artistic expression is engaged with pre-verbal meanings of the world, meanings that are incorporated and lived rather than simply intellectually understood.” (Pallasmaa, 2005)

3.2.2. The Body in the Center: Multi-Sensory Experience

On the basis of the sense modality they emphasise, architectures can be distinguished. Alongside the ocular-centric architecture of the eye, there is architecture that also recognises the realms of hearing, smell and taste (Pallasmaa, 2005).

Every significant experience of architecture is multi-sensory; qualities of matter, space and scale are measured by the eye, ear, nose, skin, tongue, skeleton and muscle at the same time.

Maurice Merleau-Ponty emphasizes this simultaneity of experience and sensory interaction as follows:

“My perception is [therefore] not a sum of visual, tactile, and audible givens: I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once”. (Merleau-Ponty, 1945)

Even the eye collaborates with the other senses. Pallasmaa (2005), narrates that Bachelard speaks of “the polyphony of the senses” to explain the fact that the eye collaborates with the body and the other senses. One’s sense of reality is strengthened and articulated by this constant interaction.

All the senses, including vision, are extensions of the sense of touch: the senses are specializations of the skin, and all sensory experiences are related to tactility. Ashley Montagu's (1971) view, based on medical evidence, confirms the primacy of the tactile realm:

“[The skin] is the oldest and the most sensitive of our organs, our first medium of communication, and our most efficient protector [...]. Even the transparent cornea of the eye is overlain by a layer of modified skin. Touch is the parent of our eyes, ears, nose, and mouth. It is the sense which became differentiated into the others, a fact that seems to be recognized in the age-old evaluation of touch as 'the mother of the senses'”.(Montagu, 1971)

Sensory experience becomes integrated through the body, or rather in the very constitution of the body and the human mode of being. Psychoanalytic theory has introduced the notion of body image or body schema as the center of integration. (Pallasmaa, 2005)

The body is not merely a physical entity; it is enriched both by memory and by dream, past and future. Pallasmaa (2005) relates that Edward S Casey even argues that our capacity of memory would be impossible without a bodily memory. The world is reflected in the body and the body is projected onto the world. We remember through our bodies through our nervous system and brain.

Another notion Pallasmaa (2005) introduces to explain the essence of the lived experience is “peripheral unfocused vision”. Focused vision confronts us with the world whereas peripheral vision envelops us in the flesh of the world he claims. An architectural work is not experienced as a series of isolated retinal pictures, but in its fully integral material, embodied and spiritual essence.

In this cause, peripheral experience is vital. Peripheral vision, Pallasmaa (2005) argues, integrates us with space, while focused vision pushes us out of the space, making us mere spectators. In fact there is medical evidence that peripheral vision has a higher priority in our perceptual and mental system. Unconscious peripheral perception transforms retinal gestalt into spatial and bodily experiences. “Photographed architectural images are centralized images of focused gestalt; yet the quality of an architectural reality seems to depend fundamentally on the nature of the peripheral vision, which enfolds the subject in space” (Pallasmaa, 2005).

According to Pallasmaa (2005), the body is truly the navel of one’s world, not in the sense of the viewing point of the central perspective, but as the very focus of reference, memory, imagination and integration.

We as human beings have an innate capacity for remembering and imagining spaces. To at least some extent every place can be remembered, partly because it has affected our bodies and generated enough associations to hold it in our personal worlds. Kent Bloomer and Charles W. Moore argue that “What is missing from our dwellings today are the potential transactions between body, imagination and environment” (Bloomer, 1977).

3.3. Timelessness in Architecture

“Modern man has lost his bearings and in this ever changing world, there’s a need for places where time stops.”.(Gullbring, 2006)

According to Bachelard (1958), seeking the “in every dwelling, even the richest, the first task of the phenomenologist is to find the original shell”.

Architectural meaning and feeling is derived from archaic responses and reactions remembered by the body and the senses. Pallasmaa (2005) states that architecture does not only respond to the functional and conscious intellectual and social needs of today’s city-dweller; but it must also remember the primordial hunter and farmer concealed in the body.

Our sensations of comfort, protection and home are rooted in the primordial experiences of countless generations. Bachelard calls these ‘images that bring out the primitiveness in us’ or ‘primal images’ (Pallasmaa, 2005).

According to Pallasmaa (1986), architectural effect is based on a number of “primary feelings”. These feelings form the “basic vocabulary” of architecture. These timeless feelings determine that a building becomes architecture and not a large-scale sculpture or a scenography. Among them could be; a house as sign of culture in the landscape, entrance into the building’s sphere of influence, having a roof over your head, being sheltered and shaded, being in the room, the sense of security and isolation, stepping into the house, crossing the boundary between exterior and interior, coming home and the sense of familiarity, entering the light or darkness that dominates the space, looking out of the window, the link with the landscape (Pallasmaa, 1986).

We have an innate capacity for remembering and imagining places. All experiences of architecture imply the acts of recollecting, remembering and comparing. An embodied memory has an essential role as the basis of remembering a space or place. We transfer all cities and towns that we have visited, all the places that we have recognised, into an incarnate memory of our body. Our domicile becomes integrated with our self-identity, it becomes part of our own body and being (Pallasmaa, 2005)

Bachelard (1958), in “The poetics of space” thus considers various kinds of “praiseworthy space” that attract and concentrate the poetic imagination: spaces of intimacy and immensity, rooms, forests, closets, corners...

How, asks Bachelard (1958), in “The Poetics of Space”, can the poetic image, despite all barriers of common sense, despite all disciplined schools of thought, react on minds other than the poet’s? When speaking of the psychological action of the poetic image, Bachelard (1958) uses the notion of resonance-reverberation doublet. After the original reverberation, we are able to experience resonances, sentimental repercussions, reminders of our past. It has been given to us by another, but we begin to have the impression that we could have created it, that we should have create it (Bachelard, 1958).

“...But the image has touched the depths before it stirs the surface” (Bachelard, 1958)

Timelessness in architecture can be pursued via the dimension of common feelings, common memory without any direct reference to surface formalism. The meaning and effect of architecture does not lie in forms, but in the images transmitted by the forms and the emotional force they carry. A timeless architectural quality of a building lies in its emotive power, the dimension of feeling, its inner language.

These “poetic images of space”, essence, inner language of architecture can be transmitted and create the sense of familiarity as long as they are linked with “phenomenologically authentic feelings true to architecture” (Pallasmaa, 1986).

4. ARCHITECTURE

In the search for constant novelty and originality, and overlooking the timeless experiential qualities of architecture, the current over-emphasis on the visual or conceptual dimensions of architecture leads to a disappearance of the physical and sensual qualities of architecture.

In this part, Pallasmaa; an architectural theoretician and Zumthor; a practicing architect, both associated with the Phenomenological approach to architecture are chosen to discuss the means of re-enchanting architecture with a phenomenological awareness. According to Pallasmaa Zumthor is one of the architects today, in whose work the multitude of sensory experiences are heightened (Pallasmaa, 2005). First Pallasmaa's six themes for the re-enchantment of architecture and defence of architectural quality are introduced, further on, Pallasmaa's themes are used to analyse the work and approach of Zumthor.

4.1. A Defence for Architectural Quality: Pallasmaa

Pallasmaa believes in the continued human mission of architecture and its possibility of grounding us in the continuum of time and suggests six themes for the re-enchantment of architecture: Slowness, plasticity, sensuousness, authenticity, idealization, and silence.

4.1.1. Slowness

Architecture must slow down our experience of reality to create an experiential background. To achieve this, architecture must reject momentariness, the obsession with novelty and respond to the bio-cultural and archaic dimensions of the human psyche (Pallasmaa, 1994).

4.1.2. Plasticity

According to Pallasmaa the loss of plasticity is due to two reasons: Buildings lose their plasticity as they lose their connection with the language of the body and architecture becomes an art of the printed image (ibid.).

On the other hand, this sense of flatness also results from the fact that our capacity for plastic imagination is weakening; buildings tend to be a combination of the two-dimensional projections of plan and section, instead of a real sensory spatial imagination (ibid.).

“Architecture must again learn to speak of materiality, gravity and the tectonic logic of its own making. Architecture has to become a plastic art again and to engage our full bodily participation”. (ibid.)

4.1.3. Sensuousness

Architecture is an artform of the body and of all the senses. According to Pallasmaa, the spectrum of emotions generated by architecture has a narrow range: visual aesthetic experience. But great architecture is not about aesthetic style, it communicates its significance through our entire bodily and mental constitution (ibid.).

4.1.4. Authenticity

Though the notion is quite ambiguous, authenticity is frequently identified with the ideas of artistic autonomy and originality(ibid.).

Whereas authenticity of architectural works supports a confidence in time and human nature; it provides the ground for individual identity. Though this cannot be achieved by returning to the past; it has to be created through “a profound understanding of the phenomenological essence of the art of architecture and of the current human condition.” (ibid.).

4.1.5. Idealisation

As the continuity of architectural culture is lost, the world of architecture becomes fragmented into detached images with the outcome of buildings imposing arrogant forms and architectural fashions.

According to Pallasmaa architecture should confirm human value, reveal the poetic dimensions of everyday life and, consequently, convey coherence and meaning. An architecture of reconciliation which incorporates our identities, memories and dreams is “based on images that are rooted in our common memory, that is, in the phenomenologically authentic ground of architecture” (ibid.).

4.1.6. Silence

According to Pallasmaa today we need an architecture that “rejects noise, efficiency and fashion, an architecture that does not aspire after the dramatic, but rather aims at lyricising the real things of everyday life. We yearn for radical ordinariness, a natural architecture, of the kind that fills our mind with good feeling when we enter a peasant cottage. We need an ascetic, concentrative and contemplative architecture, an architecture of silence” (ibid.).

4.2. A Defender of Architectural Quality: Zumthor

Peter Zumthor is classified as a representative of the phenomenological approach in architecture. There is an awareness and a will to return to basic principles and timeless qualities rather than seeking originality in his work. Zumthor (1998), says that he wishes to create spaces with soul, which becomes part of everyday life and stand against the general artificiality of the world.

“What Zumthor has brought back to architecture is something quite evident. It’s familiar in a sense, you’ve seen it in other eras, way back in history, not to forget some oeuvres from this very century. It’s simply architecture. He’s obsessed with the sensation in its own right, and readily abandons rules and dogmas just to arrive at a certain feeling”. (Gullbring, 2006)

In this part of the thesis, in the light of his own statements, Zumthor’s approach to architecture is analysed via the themes Pallasmaa suggests for the re-enchantment of architecture: Slowness, plasticity, sensuousness, authenticity, idealisation and silence.

4.2.1. Slowness

In an age of speed, constant novelty and celebrity, Zumthor strives for a “slow architecture” and an architecture which touches the spirit. Zumthor is not obsessed with novelty and advancement in architecture : As an analyses of the current appeal to avant-gardism, he infers that we looked for a new solution to every problem.

For Zumthor (1998), architecture is not a linear process that leads more or less logically and directly from architectural history to new buildings and there are basically a few architectural problems for which a valid solution has not already been found.

Thus he appeals for a kind of architecture of common sense based on the fundamentals that we still know. Carefully observing the concrete appearance of the world, trying to enhance what seems to be valuable, to correct what is disturbing, and to create anew what we feel is missing (Zumthor, 1998).



Figure 4.1: Studio Zumthor, Graubünden, (Url-17)

4.2.2. Plasticity

The buildings of Zumthor emanates a certain feeling and shows exceptional control of final spatial impression. This effect is partly due to his mastery in the knowledge of materials and partly because of his use of clear forms.

Zumthor is not form oriented though: he is interested in the emotional and experiential value of a building, form is then found in the object itself, develops from the construction of the building (Widder, 1998).



Figure 4.2 : St. Benedict Chapel, Graubünden, (Url-18)



Figure 4.3 : St. Benedict Chapel, Graubünden, (Url-18)

4.1.3. Sensuousness

Zumthor considers a project on paper an inadequate representation of architecture and compares it with sheet music: “Music needs to be performed. Architecture needs to be executed. Then its body can come into being. And this body is always sensuous” (Zumthor, 1998).

Zumthor’s main concern is a phenomenologist search of how we experience space and how we perceive material reality. Light, smell, touch and hearing are key elements in all his work. He is concerned with the way things look, feel, touch, smell, and sound (ibid.)...

The sense Zumthor tries to instill into materials is beyond all rules of composition, and their tangibility, smell and acoustic qualities are merely elements of the language that we are obliged to use. Sense emerges when he succeeds in bringing out the specific meanings of certain materials in buildings, meanings that can only be perceived in just this way in that one particular building. (ibid.)

“I believe that the fourth dimension in architecture is not time but, as Le Corbusier wrote, the ‘irradiation’ of things. Here lies the real magic of substance” Zumthor (Stec, 2004)



Figure 4.4 : Swiss Pavillion, Hannover (Arredamento Mimarlık)



Figure 4.5 : Kunsthaus Bregenz, (Url-19)



Figure 4.6 : Therme Vals, (Url-20)



Figure 4.7 : Gugalun House, Graubünden (Arredamento Mimarlık)

4.2.4. Authenticity

For Zumthor design is something between invention and discovery. Architecture, says Zumthor, as Gullbring (2006) relates, depends on a dialectics between invention and discovery. Both are essential. It's good to know that there is not only invention and also good that it can't only be discovery...

Although Zumthor has learned about things like materials, climate and citing from old buildings, he understands the work of the past too well to simply want to copy (Davey, 1998).

As for the dialectic between the old and the new, Zumthor thinks that every design needs new images. Our "old" images can only help us to find new ones, for : "We carry images of works of architecture by which we have been influenced around with us. We can re-invoke these images in our mind's eye and re-examine them". (Zumthor, 1998)

He knows that every building needs new ideas and an identity and he wants to see how a building radiates something which alters the place, allows that which already exists there to appear in a new guise.

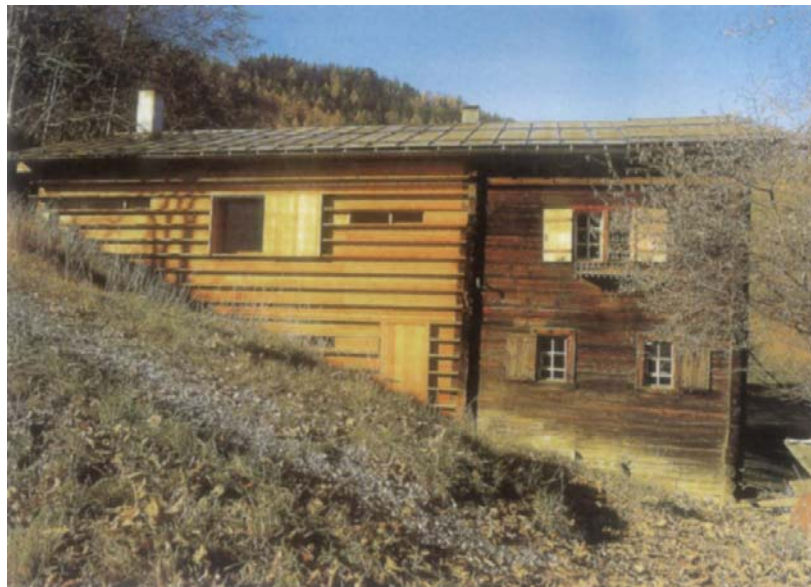


Figure 4.8 : Gugelun House, Graubünden, (Arredamento Mimarlık)



Figure 4.9 : Gugalon House, Graubünden, (Arredamento Mimarlık)

4.2.5. Idealisation

Zumthor believes in the idealised, familiar shared images in architecture rooted in our common memory and experience.

According to Hrausky (1996), Zumthor is capable of suprising us with his intelligent use of effects that we all know and which are part of our living culture, because his creative effort is towards re-establishing eternal values.

Since our feelings and understanding are rooted in the past, our sensuous connection with a building must respect the process of remembering (Zumthor, 1998). We all experience architecture before we have even heard the word. The roots of architectural understanding lie in our architectural experience: our room, our house, our street, our village, our town, our landscape...Architects should learn to work consciously with their personal biographical experiences of architecture. What it was that impressed and touched us-and why (Zumthor, 2006).

The words “mood” and “atmosphere” are usually associated with the name of Zumthor, for he likes absorbing moods, moving in spatial situations. For him designing means constantly rearranging the associative, evocative and atmospheric material (Zumthor, 2006).

The search to retain atmospheres, is like a strong general impression from which one can later extract details as from a painting. Zumthor wonders what it was that

triggered the sense of protection, warmth, lightness or spaciousness that has stayed in his memory (Zumthor, 1998).

According to Zumthor (2006), memories contain the deepest architectural experience, they are the reservoirs of the architectural atmospheres. Although he cannot trace any special forms, and the new work is all new and different, with no direct reference to a former work of architecture, there is the feeling that he has seen it before.

With time, Zumthor says, we discover that our personal images, conjured from memory, are not so special and we all share them. He thinks, for example, that the notion of a kitchen is likely the same for everyone. When he remembers his aunts kitchen, he says “everything about this was a traditional kitchen. There was nothing special about it. But perhaps it was just this fact that it was so very much, so naturally, a kitchen that had imprinted its memory indelibly on my mind. The atmosphere of this room is insolubly linked with my idea of a kitchen” (Zumthor, 1998).

People tell him that in his work, something reminds them of their childhood, but they cannot exactly put their finger on what it is, because everything looks different but there is still this sense of familiarity. This is because Zumthor grounds his work on memories and the images of places that have once impressed him. He believes that we carry with us inner visions of specific moods and qualities, images of architectural situations (ibid.).

Though he does not mention the name, it is evident that his approach is parallel with Merleau-Ponty’s ideas of simultaneity of experience and sensory interaction: “We perceive atmosphere through our emotional sensibility-a form of perception that works incredibly quickly, and which we humans evidently need to help us survive. We are capable of immediate appreciation, of a spontaneous emotional response, of rejecting things in a flash” (Zumthor, 2006).

4.2.6.Silence

Opposing the idea that architecture should be loaded with messages and symbols, Zumthor seeks “silence” in architecture in a metaphorical way against the constant background noise trying to convey a message.

To put a resistance against being a commodity, Zumthor (1998), believes that architecture today needs to reflect on the tasks and possibilities which are inherently its own. He believes in the self-sufficient, corporeal wholeness of an architectural object as the essential aim of his work (ibid.).

Architecture is not a vehicle or symbol for things that do not belong to its essence. In a society that celebrates the inessential, architecture can put up a resistance, counteract the waste of forms and meanings, and speak its own language (ibid.).

Zumthor likes the idea that beauty has a hard core and, and when he speaks of architecture this association of beauty and a hard core has a familiarity...the beauty lies in natural, grown things that do not carry any signs or messages. Architecture for him is neither a message nor a symbol, but an envelope and background for life which goes on and in around it (ibid.).

Zumthor criticizes the fact that architects have little confidence in the basic things that architecture is made from: material, structure, construction, bearing and being borne, concavity, emptiness, light, air, odour, receptivity. He likes designing and leaving behind a building that is itself, that serves as a place to live in and a part of the world of things, and that can manage perfectly well without his personal rhetoric. To him, buildings can have a beautiful silence that he associates with attributes such as: composure, self-evidence, durability, presence and integrity, warmth and sensuousness (ibid.).



Figure 4.10 : House for the Elderly, Graubünden (Arredamento Mimarlık)

CONCLUSION

The current one-sided emphasis on the visual or intellectual sides of architecture in pursuit of originality leads to the loss of the physical, sensual and embodied essence of architecture. This approach to architecture leaves the senses other than sight and the body as well as our memories and dreams homeless.

The feeling of timelessness in a building on the other hand is closely related with the bodily perception, and primal images of countless generations. The body knows and remembers: Our bodies are the reservoirs of archaic responses and reactions remembered by the body and the senses. By excluding the body and feeling, contemporary architecture denies itself to be rooted on phenomenologically shared ground of human experience.

According to Pallasmaa, rejecting momentariness and the obsession with novelty and originality, and responding to the bio-cultural and archaic dimensions of the human psyche, architecture can slow down our experience of reality and create an experiential ground.

Architecture can reveal the poetic dimensions of everyday life and consequently convey coherence and meaning. Phenomenological authentic ground of architecture is our common memory. Since our architectural experience is primarily rooted in the past and in memory, architects should consider evaluating their personal architectural experiences, to find out what has influenced them in a particular place and why. We carry inner visions of specific moods and qualities, images of architectural situations.

Design process is constantly rearranging the evocative, memory-laden, architectural moods moving back and forth in spatial situations, trying to enhance what seems to be valuable, to correct what is disturbing, and to create anew what we feel is missing. This way, without any reference to a former work of architecture, a timeless, profound and corporeal architectural feeling can be transmitted.

Generating a timeless and multi-sensory spatial experience leaves a more profound trace and enduring effect than simply trying to be original. An architecture that touches the spirit, lyricizing the real things in everyday life is possible by aiming radical ordinariness and counteracting the waste of forms and meanings in architecture.

Architects, focusing their creative energy on architecture's own inherent qualities like slowness, plasticity, authenticity, idealisation and silence as a defence of architectural quality can set up a resistance against architecture's de-sensualisation and commodification.

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