

Psychology in Architecture

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First vs. Third person methods (Varela & Shear, 1999)

- Subjective vs. Objective
- First need to be proper: *“How do you actually do it? Is there evidence that it can be done? If so, with what results?”*
- Need for integration of both: *“Don’t leave home without it, but do not forget to bring along third-person accounts as well.”*

Conscious experience (Varela & Shear, 1999)

- Naive assumption that the demarcation line between the strictly subpersonal and the conscious is fixed = we perceive phenomena pre-reflectively without being consciously aware of them
- Lived experience is irreducible, that is, that phenomenal data cannot be reduced or derived from the third-person perspective

(Varela & Shear, 1999)

“I know that my movements are the products of coordinated series of muscle contractions. However, the activity of moving my hand operates on the emergent scale of motor plans that appear to me as motor intentions as an active agent-user, not the muscle tones that can only be seen from a third-person position. This practical dimension is what makes interaction with third-person accounts possible in the first place.”

Enactive approach (Jelic et al., 2016)

- Unique cultural position of architecture as an existential art - an art that scaffolds human life
- Replace the disembodied model of architecture user with the more accurate biological approximation of the human body as experiencing subject

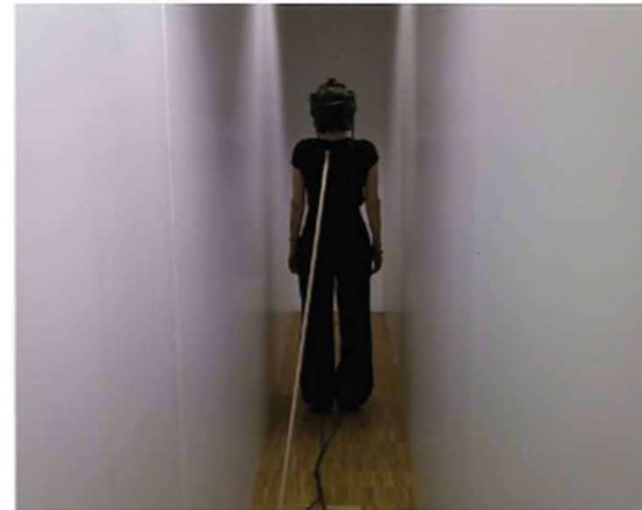
“Seeing” and “feeling” architecture (Pasqualini et al., 2013)



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Enactive approach (Jelic et al., 2016)

- The way in which we perceive, experience, and engage with architecture depends on the particular kind of body we have and the possibilities for body-environment interactions.
- The possibility of relating the objective body/brain, observed from (neuro)scientific perspective, and the perceiving and experiencing body, understood from the embodied first-person phenomenological perspective

Enactive approach (Jelic et al., 2016)

- Two-way dependence: architecture is an expression of man's embodiment, while the way architecture is embodied influences the human mind, physical well-being, and behavior.

Enactive approach (Jelic et al., 2016)

- Enactive understanding of architectural experience corresponds to the phenomenological conception of architecture user as an embodied experiencing subject - as a body (capable of) moving in space resulting in enmeshed experience
- ***“It is the body itself that acts as a measure of architectural quality.”***