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“SCENOGRAPHY AND DRAMATURGY OF THE CITY”

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ABSTRACT

The perceived deficiencies of the contemporary theory and practice of architecture and urban design lead to the main inquiry of this study: What theoretical approaches could reintroduce “human” elements of life, beauty and wholeness into contemporary cities?

The primary thesis is divided further into the principal questions: (1) How practices are connected to space and place? (2) What structures underlie the everyday city life? (3) How nature and life are connected to the built environment?

The study addresses the questions with Scenographic, Phenomenological, and Biophilic Approaches in order to attempt a reflective attention to the character of contemporary environments and human activities, in particular to their relationship with nature and life, and of an entire range of forms that evolved from this relationship.

The Scenographic approach offers vast methodologies capable to overcome the division between practices and space. It opens up the possibility for the creation of living places framed by the physical and passionate experience coupled with the creative energy of the dwellers that can find themselves acting and appropriating their environment.

The Phenomenological approach is instrumental in the understanding of the most basic structures that constitute the everyday life in urban setting. The thesis views the phenomenon of everyday environmental experience from the vantage points of motion, rest, and engagement.

The Biophilic approach fruitfully considers the elements necessary in order to assist designers in the practical application of the human affiliation to nature, in particular in the built environment.

In addition, a short excursus to the work of Christopher Alexander introduces the concept of "pattern" as a "quality" of human relations that is activated and made possible by a specific architectural circumstance. Besides, it is stated that life and beauty in the built environment arise only from processes which allow living structure to unfold.

The thesis is an effort to open up some theoretical directions potentially useful for the task of urban regeneration. For this treatise to be considered successful, the “effective stories” explaining, how life, beauty and wholeness may penetrate the urban fabric in specific cases, are to follow in its footsteps.

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1. INTRODUCTION

1.1 PRIMARY MOTIVATION

The study arises from dissatisfaction with the contemporary theory and practice of architecture and urban design particularly evident in the constantly failing attempts to regenerate the post-socialist cities. The intellectual irresponsibility reigning in this thematic area resulted in a degrading quality of urban life. The ugly and soul-wrecking turmoil of the urban environment that has been created in the twentieth century blended emotions of disappointment in almost every individual on our planet.

If a radical change in the urban environment to be attempted, new concepts capable of tackling the gigantic and complex nature of the existing troubles need to be introduced into the urban theory. These concepts are supposed to be capable of concentrating on inquiries that were to a great extent beyond the scope of the current architectural theory. It is important to realize that the existing troubles emerged to some extent from far reaching yet wrong-headed theoretical presumptions about Space, Human Being and their interrelation found in mechanistic technical and postmodernist thinking. There

is a deep need of the approaches able to address the issues that have not gotten much consideration.

Inspired by the universal attractiveness of the traditional built environment, the thesis will discuss the theories that could open up the way to revive the post-socialist cities: contribute to the generation of life, beauty and wholeness. The study's focal point is the human dimension inherent to the practices and their complex interplay with space. The study's primary goal is to review the theories capable of substituting the ideological and voluntarist approaches to space and practices, to introduce the analysis attentive to the living structures and the human dimension, and thus contribute to counteracting the belief that a sustainable urban configuration can be produced from simplified technological and socio-economical models.

1.2 THE GENESIS OF THE PROBLEM

A review of the existing deficiencies in theory and practice of the contemporary architecture and urbanism points to several critical areas¹. This

¹ The review as well as the whole thesis is aspiring to the form of a Treatise - Tractatus avoiding the traditional overwhelming use of citations to "support arguments". The thesis is treating the content so fundamental, so evidence-based, so grounded in the everyday that every reader may and needs to read it in relation to the personal experience and

introductory outline delineates four key areas related to the genesis and character of the problems in the post-socialist cities: the legacy of modernism; the legacy of history; the uncritical character of transformation; the inadequacy of the contemporary urban theories and, most importantly, the negligence of the body and senses.

1.2.1 The legacy of modernism

Modernism as a concept and practice has a rich history in architecture as well as in urban planning. Modernism's legacy can be viewed from four perspectives: functional strategies and processes, Le Corbusier's vertically organized habitat, and the resulting "lost connection".

1.2.1.1 Functional Strategies and Processes

For most of the twentieth century, architecture and built environment were dominated by a utilitarian approach to urban planning². Twentieth-century planners typically adopted functional strategies, attending primarily to

through it. This approach is also supposed to give the dissertation a convincing straight-forward analytical character.

² Makeham, Paul. "Performing the city." *Theatre Research International* 30.02 (2005): 150-160.

the physical dimension, like corridors, traffic grids, zoning, height restrictions, and failed take into account the realities of human practices as well as the spaces' performativity. During this time, architects and urban planners became locked into deadly concepts and processes that resulted in the contemporary problematic environment. Despite their best efforts and intentions, these architects and planners working within this framework could not achieve a living and humanistic built environment³.

1.2.1.2 Vertically organized habitat

Le Corbusier's dislike of traditional urban density and diversity, his desire to sort out urban functions, and his wish to reconfigure the city and town models in a way capable of overcoming the exploding hygienic crisis and architectural chaos of early capitalism resulted in the vertically organized habitat. This habitat approach decomposed human practices and thus was unable to sustain living processes⁴.

³ Alexander, Christopher. *The nature of order: an essay on the art of building and the nature of the universe. Book 2, The Process of Creating Life*, Center for Environmental Structure, 2002: 107-137

⁴ Jacobs, Jane, *The Death and Life of Great American Cities*, Random House, 1961: 410-411

1.2.1.3 Lost connection

Modern technical and engineering accomplishments have fostered the belief that humans can transcend their natural and genetic heritage⁵. This presumption has encouraged a view of humanity as having escaped the dictates of natural systems, with human progress and civilization measured by their capacity for fundamentally altering and transforming the natural world⁶. This dangerous illusion has given rise to an architectural practice that encourages environmental degradation and a separation of people from their surrounding natural systems and processes. The dominant paradigm of development of the modern built environment led to unsustainable energy and resource consumption, extensive air and water pollution, widespread atmospheric and climate alteration, excessive waste generation, unhealthy indoor conditions, increasing alienation from nature, and growing "placelessness"⁷.

⁵ Alexander, Christopher. *The nature of order: an essay on the art of building and the nature of the universe. Book 2: 107-137*

⁶ Kellert, Stephen. *Building for life: Designing and understanding the human-nature*, Island Press, 2005.

⁷ Kellert, Stephen R., Judith Heerwagen, and Martin Mador. *Biophilic design: the theory, science and practice of bringing buildings to life*. John Wiley & Sons, 2011.

The twentieth century has lost a major component of human connection to the universe. Unfortunately, the traditional knowledge and beliefs that had sustained the built environment for the millennia were readily discarded.

1.2.2 The legacy of history

Like the aforementioned Modernism, history as a multifaceted concept also has a strong presence in the fields of architecture and urban planning, especially concerning the East-Central European cities that serve as a primary example in the current thesis. History's legacy can be viewed from four perspectives: Socialist urban utopia and hyper-urbanisation, deconstruction and repopulation, cleansing and homogenization, and problematic public/private space division⁸.

1.2.2.1 Socialist urban utopia and Hyper-urbanisation

Socialist cities were the privileged locations where the modern ideal of the city had been taken to its limits, at least in terms of scale and consistency. They were a place of unprecedented rapid social upheaval that has been

⁸Hirt, Sonia A. "The Post-Socialist City." *Iron Curtains: Gates, Suburbs and Privatization of Space in the Post-Socialist City*: 34-59.

described using words like "modernization", "industrialization", or "hyper-urbanization"⁹.

The Socialist city, "Sotsgorod"¹⁰, a place designed for the proletariat, originally was to host this new constructed reality. Sotsgorod is the realization of a social Utopia, tailored to the needs of the revolutionary class. The fatal flaw of this approach was that the imaginary ideological human being for whom this city was planned had never existed, nor does so today.

1.2.2.2 Destruction and repopulation

Destruction and repopulation are additional historical legacies. Many important cities of our region were destroyed during the Second World War, which resulted in an irreparable break in spatial and cultural continuity. While Berlin, Warsaw and Minsk seem to represent notorious examples of the destroyed cities, the old Polish cities of Vilnius and Lvov at first glance seemed hardly affected. However, whilst their built environment remained mainly intact, their original population had disappeared: died of starvation,

⁹ Crowley, David, and Susan Emily Reid, eds. *Socialist spaces: sites of everyday life in the Eastern Bloc*. Oxford: Berg, 2002.

¹⁰ Miliutin, Dmitry. *Sotsgorod* [1930], engl.transl. *Sotsgorod: The Problem of Building Socialist Cities*, MIT Press, Cambridge 1974

was deported, perished in camps, and finally buried in mass graves. From the point of view of urban practices these cities still lay in ruins¹¹.

1.2.2.3 Cleansing and homogenization

Before and after the Second World War, attempts to purge the city of people that did not fit into a predetermined ideological uniformed model resulted in a frenzy of class and ethnic cleansing¹². As a result, the cities became the places for the practice of permanent process of culling based on a particular criterion. Subsequently, traditional urban practices and communities have been eradicated, which has further resulted in the loss of tradition, the erosion of cultural standards, and the destruction of civilization skills. In other words, it resulted in the disappearance of life.

¹¹ Weeks, T. Population politics in Vilnius 1944-1947: A case study of socialist-sponsored ethnic cleansing. *Post-Soviet Affairs*, 23(1) 2007, p.76-95.

¹² Bauerkamper, Arnd, et al. *Redrawing nations: ethnic cleansing in East-Central Europe, 1944-1948*. Eds. Philipp Ther, and Ana Siljak. Rowman & Littlefield Publishers, 2001.

1.2.2.4 Problematic public/private space division

The ideological transformation of public spaces lasted for decades and was performed with violent intervention to the fabric of the urban texture. Functions and cultural codes of areas and buildings had been purposefully varied. The main focus was to transform the scale and proportions of the architecture and the selected urban space, including the width of the area and the size and scope of the buildings, which severed the usual relations and connections¹³.

One of the revolutionary goals was to erase the distinction between the public and the private¹⁴. The resulting approach gave birth to special practices and places where this goal would be accomplished visually as well as personally, including communal apartments, student dormitories, and shared carriages, kitchens, and toilets.

¹³ Crowley, David, and Susan Emily Reid, eds. *Socialist spaces: sites of everyday life in the Eastern Bloc*. Oxford: Berg, 2002.

¹⁴ *Ibid.* p.12

1.2.3 The uncritical character of transformation

1.2.3.1 “Like the rest of the world”

The attempts to reject the significance of persisting legacies from the socialist period are the basic problem obstructing current post-socialist cities' development. Similar dangers also lie in the efforts to adopt some life-blocking and outdated features of Western cities¹⁵. These new development patterns are embraced by the public at large simply as signs of becoming “like the rest of the world,” which subsequently marks a clear break from the past.

1.2.3.2 Double morphology

The current approaches to the changes in the urban development patterns are not substantial enough to completely replace the urban forms that have accumulated historically. The previous socialist urban environments were contemporary only at the time of construction; they failed to adapt to the change of the regime. Furthermore, these concrete blocks now represent a failure of the modern architecture approach for it is not capable of living and adapting. Nowadays, urban properties are undergoing gradual redevelopment,

¹⁵ Sýkora, Luděk. "Local urban restructuring as a mirror of globalisation processes: Prague in the 1990s." *Urban Studies* 31.7 (1994): 1149-1166.

but the socialist and the post-socialist patterns coexist as sub-layers of a new development that is merely superimposed over the old urban fabric¹⁶.

1.2.3.3 Fragmentation

The post-socialist condition has been reflected in a chaotic pattern of development represented by the retreat of central authorities, and the appearance of a multitude of new players. The once monolithic structure of the socialist city has been shattered in multiple fragments, and pulled in different directions by various economic, social, and political interests.

Gradually, the rigid structure of the former socialist cities has been softened by these relatively small-scale but innumerable changes. Their combined effect has triggered a newer? Process of profound structural transformations: from monocentric to polycentric metropolitan spatial structures, from compact cities to sprawling urban areas, and from city centres dense with institutional and residential activities to intensely commercial business districts.

¹⁶ Nuissl, Henning, and Dieter Rink. "The 'production' of urban sprawl in eastern Germany as a phenomenon of post-socialist transformation." *Cities* 22.2 (2005): 123-134.

1.2.4 The inadequacies of the theories

A review of the ideological perspectives results in several identifiable inadequacies. These inadequacies include “visual bias”, “ideological bias”, “‘Marxist’ bias”, “Artistic bias”, and the “Structure/action dualism”.

1.2.4.1 Visual bias

Since the beginning of the modern era, architectural theory and its accompanying criticism have been almost exclusively focused on the mechanisms of vision and visual expression¹⁷. With the development of the science of perspective around the fifteenth century there was a subsequent urban discourse that led to a new way of viewing space. That view was abstract and neutral and possessed no relation whatsoever to the body except for the eye. This spatial view started influencing the way physical space was experienced. The perception of urban form has most recently been analysed through the laws of visual perception¹⁸. Educational philosophy has likewise

¹⁷ Pallasmaa J., *The eyes of the skin: architecture and the senses*, John Wiley & Sons, New York 2005: 21

¹⁸ *Ibid.*, p.28

understood architecture primarily in terms of sight or vision, with an emphasis on the construction of three-dimensional visual images¹⁹.

1.2.4.2 Ideological bias

As Plessner suggests, since man cannot be defined until the end and he does not have his own biological environment, he must find or create one²⁰. Namely the city as it represents an attempt to construct a genuine human environment or a living world²¹. The old, inherent ideological interpretations push this absence of definition to its limits and do not take into account any anthropological and biological constraints, instead opting for current configuration of policy objectives (such as the coexistence of different cultures or the recognition of endless, alternative ways of life). In particular, they do not pay attention to the crucial component of “bodily” data (e.g. the physiological, psychological, or behavioural elements), thus promoting an exaggerated importance to reflectivity at the expense of all that is automatic and ritual. This approach results in a distancing from any coherent

¹⁹ Ibid., p.28

²⁰ Plessner, Helmuth. *Die Stufen des Organischen und der Mensch: Einleitung in die philosophische Anthropologie*. Vol. 2200. Walter de Gruyter, 1975.

²¹ in the sense of Schutz A., *Strukturen der Lebenswelt* [1973], engl. transl., *The structure of the life-world*, Northwestern University Press, Evanston 1989 and Garfinkel H., *Studies in Ethnomethodology*. Englewood Cliffs, Prentice-Hall, New York 1967

understanding of human action, and thus cultivates an artificial, critical stance towards the traditional patterns and ways of life and institutions as manifestations of an articulated culture²².

There has been recent, intense discussion of cities and their relationship to human bodies²³. However most of them do this from economizing Marxist positions.

1.2.4.3“Marxist” bias

Many urban studies aim to explore interrelations of social structure, especially institutions of class, power and institutionally-embedded power relations²⁴. There is also an additional focus on mutual effects of economies, politics and culture in urban processes. For example, contemporary scholarship examines the struggle for liberation and the re-appropriation of the city as well as overcoming of alienation or structures of capital occupy central positions in

²² Berger, Peter L., and Hansfried Kellner. "Arnold Gehlen and the theory of institutions." *Social Research* (1965): 110-115.

²³ Soja, Edward W. *Postmodern geographies: The reassertion of space in critical social theory*. Verso, 1989, Dodds, George, Robert Tavernor, and Joseph Rykwert, eds. *Body and building: essays on the changing relation of body and architecture*. Mit Press, 2002, Pile, Steve. *The Body of the City: Psychoanalysis, Space and Subjectivity*. Routledge, 2013.

²⁴ Czepczyński M., *Cultural Landscapes of Post Socialist Cities*, Ashgate, Farnham 2008

these kinds of studies²⁵ Not surprisingly, these scholars' understandings of the relation between spatial regularities and people is usually built on the predominantly ideological, speculative constructions, resulting in almost always implying a particular instrumentalist concept of "human nature" that is deprived of and not even aspiring to any understanding of harmony and composition.

1.2.4.4 Artistic bias

Contemporary theory and practice of architecture and urban planning also pander to novelty in buildings, for they are viewed as individual sculptural objects abstracted from the spatial, temporal, social realities, or seen as a "work of art" that aims to be included in the canon of architecture on the basis of the internal, disciplinary criteria²⁶.

1.2.4.5 Structure/action dualism

²⁵ Harvey D., *The Urbanization of Capital*, John Hopkins University Press, Baltimore 1985; Harvey D., *Spaces of Capital: Towards a Critical Geography*, Routledge, New York; Lefebvre H., *La Révolution urbaine* [1970], engl. transl., *The urban revolution*, University of Minnesota Press, Minneapolis 2003; Lefebvre H., *La Production de l'espace* [1974], engl. transl., *The Production of Space*, Blackwell, Cambridge, Mass. 1991; Soja E., *Postmodern geographies: the reassertion of space in critical social theory*, Verso, London 1989.

²⁶ Tuan, Yi-Fu. *Space and place: humanistic perspective*. Springer Netherlands, 1979.

Most of the theories obey the old methodological dualism between structure and action, or spatiality and temporality. Thus they concentrate on the study either structure or action, and are unable of tracing a direct link between practice and space as well as capture the confluence of architectural patterns and everyday practices on the level of man.

1.2.4.6 Lost value

As Christopher Alexander points out, in any current urban theory a sentence like “One door creates more life in the room than another door”²⁷ could be either considered a statement of opinion or an answer to an unasked question. The scholarship of urban theories continues to function in the logic of the mechanistic world-picture that systematically omits aesthetic issues like beauty, life and wholeness. Notwithstanding their variety they still do not have any definite feeling of internal value: the value has become sidelined as a non-academic matter of opinion, and not viewed as intrinsic to the nature of the world²⁸.

²⁷ Alexander, Christopher. *The timeless way of building*. Vol. 1. Oxford University Press, 1979: 31

²⁸ Alexander C., *The nature of order: an essay on the art of building and the nature of the universe. Book 1, The Phenomenon of Life*, Center for Environmental Structure, Berkeley 2002; Alexander, Christopher. *Notes on the Synthesis of Form*. Vol. 5.

1.2.4.7 Negligence of the body and the senses

Almost all of these deficiencies of the contemporary architecture could be attributed to the negligence of the multi-sensory experience of the humans and their connection to place. The growing feelings of estrangement, separation and isolation in the technicist, may be connected with a serious pathology of our sensory system²⁹. An over-emphasis on the intellectual and conceptual dimensions of architecture has subsequently contributed to the disappearance of its embodied essence³⁰. The modern architecture, forgetting to pay homage to anthropology and physiology, was seduced by a simplistic vision of architecture and planning from ideological viewpoints.

The avant-garde architectural approach is more often engaged with the mapping of possible marginal territories of art and to the internal issues of the architectural discourse itself than responding to the realistic necessities of life and human interaction. As buildings lose their plasticity in addition to their connection with the language of the human form, they become isolated within the cool and distant realm of vision. With the loss of tactility, architectural

²⁹ Pallasmaa J., Holl S., Gómez P., *Questions of Perception*, A & U Publishung, Tokyo 1994

³⁰ Chmelar, Albert P. *Integrating the Sences: An Architecture of Embodied Experience*. Diss. University of Cincinnati, 2010.

structures become repulsively flat, immaterial and unreal. The weakening emphasis of the experience of time in today's environments has created devastating effects. The weakened sense of materiality is heightened by the flatness of today's standard construction³¹.

It appears that modernism didn't have the capacity to get to the popular taste and values³² due to this particular intellectual attention on the eye and complete forgetfulness of other senses, of the spirit, of memories and imagination. In the following paragraphs some important considerations on the complete understanding of the body and place will be made in order to open up the research questions.

1.3 HYPOTHESES AND QUESTIONS

The described deficiencies of the contemporary theory and practice of architecture and urban design, particularly evident in the continuously failing attempts to overcome past socialist and modernist legacies, lead to the main

³¹ Pallasmaa J., *The eyes of the skin: architecture and the senses*, John Wiley & Sons, New York 2005.

³² Venturi, Robert, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas*. Vol. 102. Cambridge, MA: MIT press, 1972.

inquiry of this study: What theoretical approaches could reintroduce “human” elements of life, beauty and wholeness into contemporary cities?

The primary thesis can be divided further into the principal questions: (1) how practices are connected to space and place? (2) What structures underlie the everyday city life? (3) How nature and life are connected to the built environment?

While we have already given a generic description of the existing urban theories in the frame of their deficiencies, we would like to address these three principal questions with Scenographic, Phenomenological, and Biophilic Approaches in order to attempt a reflective attention to the character of contemporary environments and human activities, and in particular to their relationship with nature and life, and of an entire range of forms that evolved from this relationship.

2. URBAN PLACE AS A STAGE: TOWARDS THE SCENOGRAPHIC APPROACH

2.1 PERFORMANCES, ATMOSPHERES AND SCENOGRAPHY

How practices are connected to space and place? This first methodological question addresses the old ideological practice of dualism between structure and action, or spatiality and temporality.

The shows performed by theatres of action suggest that it is impossible to draw a clear boundary between dramaturgy and spatial layout. In fact, these theatres - from Meyerhold to Grotowski³³ and Barba³⁴ – explore the internal and external spatiality of the human body in action as a substitute to the rigid division between man and the environment. The theatre exercises with space are based on the assumption that human beings and space are both alive³⁵. The tissue of life does not end abruptly where the skin begins as one can quite clearly assume a living relationship between the space of the body and the

³³ Wolford, L. and Schechner, R., eds., *The Grotowski Sourcebook*, Routledge New York, 1997.

³⁴ Barba E., Savarese N., *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, Routledge, London 1991.

³⁵ Schchner, Richard., *Environmental Theater*, Applause, London 1994.

space through which the body moves³⁶. As it is noticed in the Performance Studies, not only the individuals but also the spaces are performative; humans collaborate with the bodies to produce “atmospheres ”³⁷.

The atmosphere does not exist before or after a performance but emerges in and through it. The architectural space in which a practice takes place represents a geometric space that pre-dates the practice and endures after it no longer exists³⁸. This *physical* architectural-geometric space consists of a specific ground plan, is measured in a certain height, breadth, length, and volume, and is fixed and stable. In contrast, the space in which a practice occurs can be regarded as a performative atmospheric space³⁹.

The phenomenon of atmosphere is to a great degree ambiguous and vague. The reason is basically that atmospheres appear as totalities, they permeate the entire of the view, they put everything in a certain light; unify the whole spectrum of impressions in a solitary perceptive state, while it's hardly possible to discuss something that appears as the whole. The fact of the matter

³⁶ Ibid. p.12

³⁷ Fischer-Lichte, Erika., *The transformative power of Performance*, Routledge, Abingdon 2008. Pp.114-120

³⁸ Hillier, Bill, and Julienne Hanson. *The social logic of space*. Vol. 1. Cambridge: Cambridge university press, 1984.

³⁹ Fischer-Lichte, Erika. "Sense and Sensation: Exploring the Interplay Between the Semiotic and Performative Dimensions of Theatre." *Journal of Dramatic Theory and Criticism* 22.2 (2008).

is that atmospheres are a commonplace agglomerate phenomenon, something unifying the subject and object⁴⁰.

How atmospheres are produced? Here we return to the theatre again as the sphere in which that has really been doing it for quite a while: the craft of stage set, scenography⁴¹. Discussions about atmospheres are taking place in urban event making, marketing, interior design and in all fields identified with the craft of scenography. Thus we may identify scenography as a special craft able to produce seemingly immaterial atmospheres.

Having said that, the "Scenographic approach" can be introduced as a logical instrument, which reveals the interconnections between arrangements of the space and typical practices taking place on the urban scene. The consideration of the "scenographic approach" regarding urban materiality empowers the examination of element setups of urban components. This analysis enables to identify the elements contributing to the construction of the whole, including little unintentional objects and events created independently from the intentions of city planners and governors. This approach allows to

⁴⁰ Böhme, Gernot. "The art of the stage set as a paradigm for an aesthetics of atmospheres." *Ambiances. Environnement sensible, architecture et espace urbain* (2013).

⁴¹ Ibid.

understand how the city dwellers can be empowered to "tune up" the atmosphere of proper environment.

In the following chapter the concept of Scenography along with the understanding and uses of urban setting it enables will be discussed.

2.2 WHAT IS SCENOGRAPHY?

Scenography could be defined as a visualization of dramaturgical text executed in space, as a consistent combination of space, content, actors and spectators that bores a unique synthetic creation⁴². The term scenography is of Greek origin: skēnē, signifying "stage building"; grapho, signifying "to depict". Scenography could be seen as a materialisation of the conceptual content, which demonstrates that it is a practice concerned with production of significance⁴³.

Scenography is not just a practice in which singular components structure the arrangement of a performance, it could likewise concern the perception and engagement of the public, developing a truly emotional

⁴² Holdar, Magdalena. "Scenography in Action: Space, Time and Movement in Theatre Productions by Ingmar Bergman." (2005).

⁴³ Gumbrecht, Hans Ulrich. *Production of presence: What meaning cannot convey*. Stanford University Press, 2004.

experience in a performative space sensed as physical place. This physical place also functions as a material metaphor of the concept structured both by experience and the creative ability of the public. Thus the most vital material of scenography is the atmosphere that connects the creative concept and the space in order to produce meaning and feeling⁴⁴.

Scenography is a particular perspective originated in theatre and meant to execute the space, experience and the visual character of the performance. This implies that originally it managed the way the stage was built and felt. However, scenography as an approach can function far beyond the initial uses. Other than amplifying its traditional idea as a beautifying background to a show usually primarily based on a textual content, scenography moves to a wide range of diverse spatial practices on stage⁴⁵. The scenographic approach is no more limited to the outline and outfitting of the stage space, but may play a central role in the creation of performance, showing the activity on the stage in a specific light or tune the entire performance by making a particular acoustic space⁴⁶.

⁴⁴ Pantouvaki, Sofia. "Visualising Theatre: Scenography from Concept to Design to Realisation." *Raesch, M.(ed.)* (2010): 67-75.

⁴⁵ Oddey, Alison, and Christine A. White, eds. *The potentials of spaces: the theory and practice of scenography & performance*. Intellect Books, 2006.

⁴⁶ Böhme, Gernot. "The art of the stage set as a paradigm for an aesthetics of atmospheres." *Ambiances. Environnement sensible, architecture et espace urbain* (2013).

Moreover, as has been anticipated, scenographic approach can be applied to all ranges of spatial outline that contain components of narration, staging, sensual realisation and perception⁴⁷.

The subjects find themselves encased in spaces produced by light and sound. This allows the craft of scenography to venture into the general specialty of staging, applied, for instance, in the adornment of night clubs and the outline of extensive scale occasions, for example, openings, championships, festivals, celebrations and so forth.

Moreover, the current popularity of light and sound design allows us to analyse retrospectively the aspects of making of atmosphere in the more object-related sphere. It gets clear that it is not about visual spectacles – as it was probably assumed by old scenographers – but setting up "tuned" spaces, or atmospheres⁴⁸. Such creation hence could not be attributed to the particular qualities of the space and the things within it as it concerns a shaping and organizing of the physical space and its contents.

⁴⁷ Branigan, Edward. *Narrative comprehension and film*. Routledge, 2013.

⁴⁸ Oddey, Alison, and Christine A. White, eds. *The potentials of spaces: the theory and practice of scenography & performance*. Intellect Books, 2006.

The current focus on atmospheres in aesthetic theory⁴⁹ is resulted from the great importance staging gained in our society: the staging of public events, of sports competitions, of urban areas, of ourselves. The decision to choose the craft of scenography paradigm for atmosphere generating art thus reflects the current theatricalisation of our society. This is the reason why we have a lot to learn from this craft in the issue of creating atmospheres and the art of staging in general⁵⁰.

There is much to be learned from the traditional craft of scenography in practical terms. In order to do this, however, one should not look forward to learning much from open sources; the craft of scenography has been disseminated until now by cooperation and imitation, much in same way as conventional crafts, through master-pupil relations⁵¹. Thus the practical knowledge in this field is characterized by high level of tacitness. That is why it is very rare and pleasing to discover once in a while something clearly articulated about the craft in numerous books on the subject of the craft of scenography.

⁴⁹ Anderson, Ben. "Affective atmospheres." *Emotion, Space and Society* 2.2 (2009): 77-81.

⁵⁰ Biehl-Missal, Brigitte, and Michael Saren. "Atmospheres of Seduction A Critique of Aesthetic Marketing Practices." *Journal of Macromarketing* 32.2 (2012): 168-180.

⁵¹ Böhme, Gernot. "The art of the stage set as a paradigm for an aesthetics of atmospheres." *Ambiances. Environnement sensible, architecture et espace urbain* (2013).

2.3 THE SCENOGRAPHY OF "BODY BALLETS" AND EVERYDAY ROUTINES

Urban dwellers participate in complex and structured practices, both in terms of extension and duration. These big practices are the so-called "body ballets" and "everyday routines" actuated in an urban scenography⁵².

A composition of incorporated motions which maintain a specific undertaking or goal such as washing dishes, fishing or hunting is a body ballet⁵³. In most of the cases body ballets are an indispensable piece of a manual expertise or creative sensibility; they may comprise a specific individual's occupation.

The mere motions of body can meld into more extensive bodily pattern, through practicing and learning. Single hand, leg, and trunk motions get to be receptive to a specific line of work or an activity and sporadically control themselves to meet the requests within a reach. In utilizing the words body ballet expression is natural and coordinated instead of occurring in series of distinct stages and small incomplete parts, it's more similar to a flow or a

⁵² Jacobs J., *The Death and Life of Great American Cities*, Random House, New York 1961; Wunderlich M., "Walking and rhythmicity: Sensing urban space." *Journal of Urban Design* 13.1 (2008): 125-139; Pile, Steve. *The Body of the City: Psychoanalysis, Space and Subjectivity*. Routledge, 2013.

⁵³ Alexiou A.S, *Jane Jacobs: urban visionary*. Rutgers University Press, 2006.

rhythm⁵⁴. Thus, having comprehended the elementary operations of motion, body can shift its style to rapidly meet the specific necessity within a reach.

An everyday routine is comparable to the body ballet, yet is composed of habitual bodily motions stretched out through an extensive part of life⁵⁵. Sizeable parts of an individual's day may be sorted out around such schedules. This could be a routine taking place in the morning, which we consistently practice almost every day.

A more extensive example controlled by body is melded by an arrangement of practices, for instance, a restroom (in itself a body ballet). We do not evaluate our morning timetable every day—rather, it unrolls and we get into it. Any shift in the morning schedule can result in discomfort. A person is used to his routine and has come to realize how he is troubled when a piece of it is disturbed, for instance, if an ordinary daily paper is sold out, or if the usual places are taken and he has to look for a new sit.

The statement “unrolling” clearly depicts the everyday routines that have a particular holistic setup⁵⁶. At the point when an individual has created an

⁵⁴ Piaget, Jean. *Child's Conception of Space: Selected Works*. Vol. 4. Routledge, 2013.

⁵⁵ Farnell, Brenda. "Moving bodies, acting selves." *Annual Review of Anthropology* (1999): 341-373.

⁵⁶ Denham, Sharon A. "Family routines: A construct for considering family health." *Holistic nursing practice* 9.4 (1995): 11-23.

arrangement of everyday routines in his ordinary day to day or week by week plan, big parts of his day can continue with little scheduling and decision making.

The individual may get too dependent on these schedules and this impedance may cause stress, as with the above individual who feels some disturbance when his ordinary daily paper is sold out, or the places in which he generally sits are taken. Everyday routines are a vital part of the day by day living since they make exercises natural throughout time. They sustain continuity in our lives, letting us do consequently right now what we have adapted previously. Since everyday routines can deal with the constant, monotonous parts of life, our cognitive consideration is liberated for other, more meaningful activities. Everyday routines, however, may be hard to break or adjust. In this regard, they are a preservationist power which may be a substantial hurdle in view of helpful change or advancement.

2.4 PLACE DRAMATURGIES

Everyday schedules and body ballets may meld into a bigger unit in a steady environment, which could be denominated as place dramaturgy⁵⁷. A place dramaturgy is the combination of numerous everyday routines and body ballets with regard to the place. Its consequence may be an ecological vitality, which produces a solid feeling of place in light of its consistent human motion.⁵⁸

Singular routines fit together with regard to the place. This consistency can create an atmosphere of commonality which is acknowledged by the participants and to which they become affixed. The following place consistency is involuntary and just occurs through time and numerous rehashed "coincidental" gatherings. At its base is the ordinary energy of body, which underpins a consistency grounded on examples of the past.

Body ballet, everyday routine, and place dramaturgy give a concrete centre to investigating the real stratum of lived space. However, these

⁵⁷ Chaney, David. "The Power of Metaphors in Tourism Theory1." *Tourism: Between place and performance* (2002): 193.

⁵⁸ Kagan, Jerome. *Infancy: Its place in human development*. Harvard University Press, 1980.

experiential examples transcend specific social and materialistic contexts and can be found in all personal circumstances, over a significant time span.

The exercises follow a progression which is to a great extent constant and is not predetermined, hence everyday routines and body ballets lay ground of the regular day by day scenography. The conventional women's exercises, for instance, are an amplified everyday routine fusing numerous individual body ballets, such as making up and washing. Every action demands a specific blend of motions, which effectively control materials within reach and produce the intended aftermath or result. The ability of weaving, for example, is a proficiency of the hands, which previously learned the flow and the rhythm and can now carry out their work effectively.

Place dramaturgy happens in all ways of societies and surroundings. For instance, a clear depiction of a place dramaturgy in Berlin is Kreuzberg. There is an everyday scene of a perplexing walkway ballet that includes numerous morning ceremonies: the youngsters, coming from Kottbusser Tor station spill through to the west towards a school, other kids accompanied by their parents are heading to a kindergarten to the east, a Turkish stylist bringing out his walkway folding seat, and child stacking out the unfilled containers, at the same time, Arabic ladies in housedresses coming from different directions

meet with each other and stop for conversations, a shop-keeper is orchestrating the loops of wire which announce the corner shop is open, the cyclists stop at the red signal, some well-dressed ladies and men rise up out of entryways and are heading to their cars.

The fundamental experiential dramaturgy in different areas is very similar, despite the fact that Kreuzberg is inconceivably different in relation to, let's say, to Marx Street in Minsk. Individuals following the same routine – meeting and talking, eating, attending classes, taking out junk – fit accidentally together with regard to space and time.

Kreuzberg ventures a feeling of place that every member contributes his little part in making. The piece is more than a space to be traversed or utilized: it accommodates dynamism which is much the same as the anglers in the net shed chipping away at their nets or the African females meeting at the stream bank as they collect water.

2.5 MOTION AND BODY

As we will explore in detail later, the body is the root of habit, with the help of which a considerable part of our daily practices can proceed easily and

automatically⁵⁹. Body is thus a caretaker of life's everyday dramaturgy. Any change in body's routines is troublesome, firstly, since the change may lead to emotional distress and, secondly, since the new behaviour must be rehearsed a few times until it gets absorbed into repertory of activities by the body⁶⁰.

The space and environment lived and dwelled by an individual are of keen interest for the urban transformation. The fact that the space is grounded first of all in the body should be recognized. The structure of body that is acknowledged at any time of normal experience is organically joined by numerous organs and parts, and as such the person is automatically aware of, where those organs and members are, and where exactly he is located with regard to the familiar things, areas, and surroundings consequently make up his everyday scenography⁶¹. Thus, it is crucial to think of a lived-space, one which is constituted and structured in terms of a corporeal scheme, which we realize by means of bodily motions and actions in particular situations⁶².

⁵⁹ De Certeau, Michel. *The Practice of Everyday Life: Living and cooking. Volume 2.* Vol. 2. University of Minnesota Press, 1998.

⁶⁰ Purser, Aimie Christianne Elizabeth. *Exploring the embodied basis of being through Merleau-Ponty and dance: A conversation between philosophy and practice.* Diss. University of Nottingham, 2008.

⁶¹ Fisher, George, and Judy Lochhead. "Analyzing from the Body." *Theory and Practice* (2002): 37-67.

⁶² Löw, Martina. "The Constitution of Space The Structuration of Spaces Through the Simultaneity of Effect and Perception." *European Journal of Social Theory* 11.1 (2008): 25-49.

The pre-conscious stratum of people's lives - their bodily lived-space is the bedrock of their experiential relationship with their world⁶³. As it will be argued, this lived-space implies more than just everyday motions in larger-scaled space and environments. As such, it also involves smaller gestures such as reaching and stepping, and the broadened examples of place dramaturgy and body ballet.

With this understanding derived from scenographic approach we can better understand the balancing forces of a particular city dramaturgy by explaining the bodily dimension of lived-space. We can comprehend better how pre-conscious forces within a particular place maintain that place same way as it was in the past. In addition, we can better envision the impact of specific environmental or social changes on humans.

The utility of a place dramaturgy notion is hard to underestimate, as it joins people and place in an everyday dynamic. A usual pattern in modern society is the fragmentation of places and time into segregated units: neighbourhoods are partitioned by expressways, work is distinguished from leisure⁶⁴. In the meantime, social critics concentrate its attention on increasing

⁶³ Seamon, David, and Jacob Sowers. "Existentialism/Existential Geography." *International Encyclopedia of Human Geography* 3 (2009): 666-671.

⁶⁴ Jacobs, Jane, *The Death and Life of Great American Cities*, p.81.

personal alienation and the steady breakdown of community⁶⁵. In the context of the communal wish to live in fraternal collaboration in a complete and visible collective entity, the life in contemporary cities sees this feeling of a group deeply disturbed. Subsequently, this results in increased anxiety and frustration, which sometimes may prompt to severe societal crisis⁶⁶.

A scenographic approach could definitely look into how community is given in space and place; realize its criticality for harmonious human existence. Place dramaturgy has a considerable importance in this context, due to the fact that it regularly confronts people with people that otherwise might have never met each other. In this sense, it cultivates interpersonal recognition which is one cause of the trust and inclusiveness. Jacobs contends this particular idea when she elaborates on how a wave of public respect and admiration emerges out of the accidental interactions of participants in a neighbourhood place ballets⁶⁷.

The ways in which place dramaturgy creates interpersonal trust could be analyzed in the future research, as well as many other aspects of place dramaturgies. This approach might allow an in-depth research of different

⁶⁵ Sennett, Richard. *Uses of Disorder*. Random House LLC, 2012.

⁶⁶ Sennett, Richard. *The hidden injuries of class*. CUP Archive, 1972.

⁶⁷ Jacobs, Jane, *The Death and Life of Great American Cities*, p.50-54

times and places. How place dramaturgy is carried out in these places? Does this place dramaturgy assist in cultivating a sense of community? How do physical qualities of the place work to encourage this setting?

Place dramaturgy is the base unit of a flourishing urban community. The key to its vitality is an intimate, close-grained abundance of activities and the utilization of land, which mutually help one another and attract into the streets different people whose routines, if put together, create the “sidewalk ballets”⁶⁸.

Place dramaturgy is the significance of in-passing, accidental contacts in promoting that familiarity. Physical construction can substantially alter or aggravate living-space⁶⁹. Such environmental characteristics as street pattern and physical design can be utilized to encourage residential interaction and place dramaturgies.

We have thus portrayed rather an optimistic picture of place dramaturgy. However, some shortcomings and impracticalness need also be reviewed by future research. Does a successful place dramaturgy oblige participants who have lived in an area for relatively long periods of time? How many people would actually be eager to experience these interpersonal interactions

⁶⁸ Ibid. p.54

⁶⁹ Borer, Michael Ian. "The location of culture: The urban culturalist perspective." *City & Community* 5.2 (2006): 173-197.

encouraged by the place dramaturgy? Does the place dramaturgy create a feeling of village and underdevelopment? Is it geared to the times when walking was the primary means of mobility? The answers to questions similar to above would create the relative value of place dramaturgy and determine its potential contribution in cultivating community grounded in place and space.

2.6 PERSONAL SCENOGRAPHY AS A POSSIBILITY OF RESISTANCE

When expanded to the city environment, scenography could be seen as an artistic point of view on the visual, experiential and spatial design of city space.

The scenography could be utilized to dismantle current power structures of urban sights by uncovering the reciprocal links between city life and public space. Considering this as a reasonable argument, this approach could be viewed as a criticism of pessimistic perspective on citizens, supposedly driven by pure rationality and reflectivity⁷⁰. The scenographic approach addresses the capability of the urban inhabitants to see the city from alternative points of view.

⁷⁰ Sheldrake, Philip. "Michel de Certeau: Spirituality and The Practice of Everyday Life." *Spiritus: A Journal of Christian Spirituality* 12.2 (2012): 207-216.

Scenography could in this sense be connected to the works of Michel de Certeau, dedicated to the potential of the urban walker to resist the panoptical power structures through his everyday routines⁷¹.

It appears that the scenographic approach may provide an analysis of city life and introduce a double layered experience of the city, combining the physical image with the emotional experience. Spatial designs provide urban walker with certain opportunities, and he could thus opt to become an active interpreter of city space⁷². He can either stick to the spatial guidelines passively, or begin creating different scenarios and ways⁷³.

The city walker can therefore be more aware and conscious of the changing configurations of the city components that constitute one of the bases for his life and generate new everyday experiences⁷⁴. This approach enables city walker to consider the city not only as a combination of static buildings and structures, but also to feel the city's spirit through visualization and imagination – to perceive its genius loci.

⁷¹ De Certeau, Michel. *The Practice of Everyday Life*, University of California Press, 2002, p.91

⁷² Kosnoski, Jason Evan. "Rambling as Resistance: Frederic Law Olmsted, Michel de Certeau, and the Micropolitics of Walking in the City." *Situations: Project of the Radical Imagination* 3.2 (2011).

⁷³ De Certeau, Michel. *The Practice of Everyday Life*, p.95

⁷⁴ *Ibid.*, p.98

These everyday practices are ingrained in the city space; they can transform its shape. Walking around the city, between work, home and entertainment, individuals change and reshape places on daily basis. This implies that they choose and connect places, making sentences and routs out of them. Thus we can say that the complex of urban components, which de Certeau calls "spatial syntax", has a narrative structure⁷⁵.

It is easily observable how every city creates tons of opportunities for developing various types of narratives. Like in theatre, these stories are visualised by numerous actors that appear through contacts, different emotions, time and space.

Various motions create opportunities for the urban wanderers to have individual "choreographies"⁷⁶. They are composed by the interaction between the human body and usual settings of the city.

If the space may be seen as constructed by means of everyday practices and the composition of urban elements has a narrative structure, wandering in the city could be compared to the act of speaking⁷⁷.

⁷⁵ Ibid., p.115

⁷⁶ Foster, Susan Leigh. "Walking and other choreographic tactics: Danced inventions of theatricality and performativity." *SubStance* 31.2 (2002): 125-146.

⁷⁷ De Certeau, Michel. *The Practice of Everyday Life*, p.118

This also makes the city similar to performance space. It can be seen as a general setting for the enactment of diverse lives of numerous citizens. The motion of a particular city walker, perceived as an act of dancing, is performed in the city environment, perceived as the staged narrative⁷⁸.

As a craft scenography is a specific field of competence as well as a way of thinking that reminds the work of a dramaturge. However, while the playwright is excessively sensitive to how the scene looks and how it is perceived, and organizes it through its spatiality and temporality, scenography uses somewhat different way.

The underlying principles of scenography are formulated in de Certeau's work, in which he depicts a new approach to urban environments⁷⁹. While different narratives are permanently emerging in a city, de Certeau points out that typically the wanderer does not give careful consideration to usual city environment, until he is mentally isolated from familiar surroundings – even for a short time. So he states that citizens stop identifying with his environment, everyday situations and demeanour to reassess the configuration of space⁸⁰.

⁷⁸ Pinder, David. "Arts of urban exploration." *cultural geographies* 12.4 (2005): 383-411.

⁷⁹ De Certeau, Michel. *The Practice of Everyday Life*, p.98.

⁸⁰ *Ibid.*, p.121.

Thus he could take a more reflexive position to existing urban situations and come up with new ones. It is a particular way of defamiliarization⁸¹ to build a dynamic reinterpretation of usual choreography, a goal pursued by urban scenographer.

In this context de Certeau envisions the potential of the city dwellers to redefine the urban settings. He states that citizens have to stop identifying themselves with the existing environment and their standard behaviour; they need to develop a critical stance towards the existing routines in urban space in order to create their own authentic ways of living. The anthropologist argues that "blind walking" has negative effect as a non-reflexive utilization of urban space on our ability to create a more reflexive perspective of city surroundings.⁸²

De Certeau presents the idea of the city as dynamic content, which is created by residents through their everyday practices that are "naturally spatial"⁸³. On the other hand, citizens walk regularly around the city without truly seeing it. As a basic form of exploring the city, they wander through

⁸¹ Alicia Jagoe, Eva-Lynn. "Buenos aires and the aesthetics of defamiliarization." *Journal of Latin American Cultural Studies* 17.3 (2008): 299-315.

⁸² Amin, Ash. "Spatialities of globalisation." *Environment and planning A* 34.3 (2002): 385-400.

⁸³ De Certeau, Michel. "Spatial practices." *The People, Place, and Space Reader* (2014): 232.

urban situations. At the same time they follow "urban content" they create without taking the opportunity to interpret it themselves.

Let's see how the city appears for a walking citizen as a spatial composition of different barriers and their absence, for example, of road checks, crowds, puddles or construction sites. They affect the courses, rhythms and bodily experience of the individual, creating better or worse conditions. The knowledge about the city is implanted in its spatial structures, which are composed of power structures in the specific form imposed by city planners⁸⁴.

Anyhow, citizens usually walk through the city without paying any attention on how their routes are influenced by numerous urban structures. Thus, de Certeau argues that urban environment does not have significant impact and the everyday life of the people walking through it⁸⁵. Power structures may create serious obstacles and limitations, but they still are not able to have total control over the instinctive and imaginative energies of citizens⁸⁶.

⁸⁴ De Certeau, Michel. *The Practice of Everyday Life*, p.93

⁸⁵ De Certeau, Michel. *The Practice of Everyday Life: Living and cooking. Volume 2. Vol. 2.* University of Minnesota Press, 1998, p.71

⁸⁶ *Ibid.*,73

2.7 EVERYDAY PRACTICES AS “TACTICS”

De Certeau argues about how a reflexive position at usual city environment could be created. Perceiving ordinary life as the site of power structures and disparities, he states that even the most usual practices of everyday life – like walking, residing, cooking and speaking – are the innovative possibilities for people⁸⁷. They navigate through life in their own particular manner, through for instance avenues, daily papers, in this sense changing current norms, structures and territories. De Certeau calls the utilization of these everyday routines "tactics"⁸⁸.

They create hurdles to current authorities, and let the uniqueness to develop. With the help of them people come up with their own particular routines for living their lives, we make our own life. From this standpoint, resistance to lack of interest to city environment is present everywhere.

Let's discuss the routine of walking in detail. In contrast to the non-reflexive visually automatic wandering there exists a compounded practice of seeing everything around, noticing the entire city "text" simultaneously⁸⁹.

⁸⁷ De Certeau, Michel. "“Making do”: uses and tactics." *Practicing History: New Directions in Historical Writing After the Linguistic Turn* (2004): 217.

⁸⁸ De Certeau, Michel. *The Practice of Everyday Life*, p.29-42

⁸⁹ *Ibid.*, p.91

Nonetheless, this practice seems to be blind as what the urban tenant sees is just a reflection of city life, this panoptic perspective repeats the desire of the urban planner that views the urban tissue as a conceptual spatial configuration⁹⁰. While the urban walker's city can possibly offer a more reflexive point of view, he can bring his order to the space, like performers change scenographies through movement in front of an audience⁹¹. Walkers can make some parts of the city vanish and exaggerate the others.

According to the Certeau, strolling is a strategy through which walkers can survive and oppose the system created by authorities⁹². Reflexive walker, "choreographing" his path through the city, creates the opportunities for a free use of the city space⁹³.

Through the scenographic approach in the version of de Certeau the city appears to be constantly changing and displaying a variety of pictures that cross the eye that we can interpret in distinctive ways and create our own life itineraries⁹⁴. The scenographic approach conveys the urban citizen's

⁹⁰ Ibid., p.95

⁹¹ Ibid., p.98

⁹² Ibid., p.100

⁹³ Ibid., p.105

⁹⁴ Ibid., p.110

awareness of his urban environment, allowing to shift the focus of his point of view and thus invigorate the publicly open space.

2.8 THE COMMON EXPERIENCE

Different scholars who discuss the scenographic approach investigate the idea of common involvement in spatial configuration, which is expected to launch emotional connection between the local population and their environment as well as between the citizens themselves⁹⁵. While there are numerous crowded public places of interest, cities are full of abandoned locations.

In these places we can notice the opportunities for performed interferences that promote unplanned public meetings⁹⁶. The link between the place and its attendants, both observers and entertainers, gives a rich material for examination to urban planners who are continuously searching for

⁹⁵ Rawlinson, Christopher, and Mirko Guaralda. "Chaos and creativity of play: designing emotional engagement in public spaces." *Out of control: Proceedings of 8th International Design and Emotion Conference: Out of Control*. University of the Arts London, Central Saint Martins College of Art & Design, 2012.

⁹⁶ Tyler, Nick. "Practical experience of public participation: evidence from methodological experiments." *Innovation: The European Journal of Social Science Research* 16.3 (2003): 253-270.

approaches to figuratively and physically revive space. This is where the purpose of the scenographic method as a curatorial instrument lies.

These essential occasions of performative interferences develop a common history and gather the goals of the public together. Inside the image of the city turning into a theatre space, the encompassing architecture serves as a background for currently outstanding projections. Their facades contain overall memories, affiliations and general aspirations of the public, which make them a fundamental piece of the city's sensational space and experience, and a potential component in getting involved with the crowd.

Inventive practices build the variety of scenarios linked to a certain urban spot, and in this manner they strengthen the intensity of urban feelings. Urban citizens are included in inventive intercessions that address their daily activities and choreographies, as well as increase the meaningfulness of physical interactions, aligned movements or ongoing feelings through facing the understanding of points of view of other fellow citizens. These interventions re-create space simultaneously promoting communication or collaboration among the citizens. Consequently the locations where open

public craftsmanship take place are denoted as spaces of common experience. The open the possibility of the "emotionally moving situations"⁹⁷.

We can notice the existence of a need to see the city as a particular experience rather than an item or material thing. That is why it is important to analyse the emotionally imparted experience of the contemporary social relations in the city. The reasons for the absence of emotional communication in contemporary cities can be easily attributed if we take a glance at the level of planning of modern urban communities. This planning often primarily intends the open public spaces for commuting and transporting purposes. City planning is being coordinated by the so-called "grid", a popular modernist street planning framework⁹⁸.

If we closely look at the systems that are supposed to organize our public interaction we will see a deliberate sample of direct routes designed to bring us from one location to another, with no place for interference, collaboration, communication and emotionally rich experience – obviously bringing about social disconnection⁹⁹. This notion of segregation incorporated in city planning

⁹⁷ Debord, Guy. "Report on the Construction of Situations." *Situationist International Anthology* 22 (2006).

⁹⁸ Hall, Peter. *Cities of Tomorrow: An Intellectual History of Urban Planning and Design Since 1880*. John Wiley & Sons, 2014.

⁹⁹ Muncy, Robyn. "Disconnecting: Social and Civic Life in America Since 1965." *Reviews in American History* 29.1 (2001): 141-149.

is a reasonable illustration that demonstrates the lack of emotional link between people, as opposed to a physical one¹⁰⁰.

According to our observations, “commonly shared experiences” give another light to the definition of open space, the one which is evidently being missed in modern interpretation of a public space as a general foundation of common utilization. It does not only serve as a ground for communication or involvement, but also concerns an emotional tie, association or strong involvement among individual urban occupants. Recognizing that it continues to be challenging to indicate the embodiment of a common experience and how it refers to the revitalization of urban areas, we would like to add that this association might most obviously be considered as a touchy method for seeing the city. And the city accordingly reflects this general excitement towards urban citizens. The commonly shared experience depicted by the scenographic approach embodies precisely the measurement evaluating or acknowledging the genuine spirit of a city that is often missed in today's public urban areas. The experience commonly shared on a physical and emotional level could be viewed as drifting away from the idea of estrangement within the boundaries of the contemporary city.

¹⁰⁰ Ibid,p.148

2.9 SCENOGRAPHIES OF INVOLVEMENT

At the moment we need to investigate in more detail the possibilities of "involvement" offered by the scenographic approach. We could notice that the scenographic approach in the version of Debord promotes an examination of urban components and targets setting structures and anticipated situations through making and supervising displays of public space introduced by urban citizens¹⁰¹. As indicated this is the subject that we may view as involvement with the city. This involvement is mixed and invigorated by an elevated level of experience.

Scenography can be viewed as a sensible recognition that surpasses visual perception and the evident division among the body and the mind, and represents an observation from the point of view of the entire body. It stands for both an emotional and a physical experience.

We must understand the possibility of the scenographic approach to revive the publicly available space and to make a livelier link between the urban citizen and his surrounding environment. Being sensible the wholeness

¹⁰¹ Stevens, Quentin. *The ludic city: exploring the potential of public spaces*. Routledge, 2007.

of perception it serves to make content closely related to experiences and interpretations within a physical space. It generates spaces so that it selects, creates, edges and stages publicly in the available space.

As can be concluded from the research of Debord, the scenographic approach can likewise be implemented for recovering urban areas in such a way that it plays an essential role in developing social life, implying interaction among the citizens¹⁰². This notion is eloquently addressed by Marc Augé¹⁰³. Abiding by the idea of distance in broad daylight space, Augé emphasized that modern "non-places", areas in which people are associated in a uniform or formal way such as city streets and shopping areas, are clearly expected to be social, however they are most certainly not.

It is proposed that the inclination towards indifference and segregation in publicly open spaces stems from the separation among fellow citizens themselves. This represents common sense well when we recognize it is not an incident that innovative activities in publicly open space, for instance,

¹⁰² Debord, Guy. *La Société du spectacle* [1967], engl. transl. *The Society of the Spectacle*, Black & Red, 1970.

¹⁰³ Augé, Marc. *Non-Places: Introduction to an Anthropology of Supermodernity*, Verso Publishing, 1995.

performances or exhibitions, are generally launched in places that can be stamped as non-places.

The scenographic approach seems to target the revival of publicly open spaces via active physical and emotional involvement with the city environment and among urban citizens themselves. The notion of involvement within public realm is essential on the grounds that the city promotes segregation instead of showing enthusiasm toward the citizens desire to pass through the normative establishments of daily life. Interferences represented by mobs do target engagement by developing an environment that improves social interaction.

The involvement with a scene, or participation in urban events, has progressively been attributed to the field of scenography. This resulted in the recent emphasis on use of scenography as a sourcing tool in the enactment of public spaces¹⁰⁴.

The scenographic approach combined with its association with the urban environment permits the re-examination of the individual and the society as a single body having the ability to move accordingly and far from their routine patterns. Such an approach aspires to revive the capability of an individual

¹⁰⁴ Turner, Cathy. "Mis-Guidance and spatial planning: Dramaturgies of public space." *Contemporary Theatre Review* 20.2 (2010): 149-161.

urban citizen to unite his awareness of urban situations and personal choreographies to the involvement within public space.

2.10 “SPECTACLE” AND “DÉTOURNEMENT”

In a further exploration of scenographic approaches, de Certeau’s idea of “narration” embodied in urban spaces can be contrasted with the Guy Debord’s notion of “spectacle”¹⁰⁵. The term is related to the superficial life of the contemporary city, as represented by business practices and mass communications, connected to the issues of fetishism and segregation.

According to Debord, contemporary city is a place for a spectacle of business and commodity products that reign over the citizens and transform them into pure consumers. As a consequence, he calls to rebel against the passive rule of the spectacle of commerce. His proposed strategy is to separate people from their commonplace urban environment by means of a certain “détournement”¹⁰⁶.

¹⁰⁵ Debord, Guy. *The Society of the Spectacle*.

¹⁰⁶ Debord, Guy, and Gil J. Wolman. "Mode d'emploi du détournement." *Les lèvres nues* 8.3 (1956).

“Détournement” (drifting) as an exploratory liberation practice is founded on the understanding of the interrelationship and connection between urban settings from one side and physical and emotional feeling of the inhabitant from another. It depicts a situation when a person quits his work and recreation exercises, and any other typical practices and activities, and lets himself to be drifted by the appeal of the landscape and experiences discovered there¹⁰⁷.

Using this practice Debord endeavours to oppose monotonous situations created by the urban planning and business time organisation¹⁰⁸. As drifting implicates a very playful attitude and perception of psycho-geographical situation, it needs to be highlighted that it is not supposed to be an everyday practice.

Debord’s big goal was to make exciting and disturbing urban environment, which would then solicit the inhabitants to create their own particular situations, unique in relation to those expected from the predefined “spectacle” or from the current spatial arrangements of the city. In itself, the drift is not an independent action, but the readiness to oppose the daily routine. It tries to create the idea of the place where future great developments could

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

occur¹⁰⁹. So drifting really seems, by all accounts, to be a method of an introductory investigation of the structures of urban settings.

This idea of drifting can be regarded as a means of reinventing of urban situations through decomposing urban structures started by exciting visions and circumstances. As the artistic productions have the ability to bring fresh decompositions to the world, they are considered an important part of these détournements.

If détournements were stretched out to open space, these could remake entire sectors or even whole urban communities¹¹⁰. Their everyday life is never excessively confusing and détournement on would truly enhance them. As far as the physical locations of public space concerned, the thought that current compositional structures could be drifted and transformed would require the control of building design and city management by the communities. This unlikely situation is omitted in favour of everyday micro-reconstruction through personal practices.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

2.11 THE CHARACTER OF URBAN EVENTS

Debord calls for the need to make erratic and decomposing events in public spaces¹¹¹. These events would obviously need to have such a powerful impact on the environment that they would make inhabitants behave differently relying on the synergy and play.

The events are intended to awaken urban citizens by inspiring them to contact their true needs¹¹². People would feel an experience of freedom and excitement. Anything that could shake the “tidy capitalism” would help to break down the components of “spectacle”.

This lesson is still to be learned by the contemporary urban activists in order to revive the city. Today an extraordinary number of intercessions, activities, crowding events, stops and urban amusements are initiated. Other than making a shocking scene of tumult and satisfaction in urban ambience, they fail to change the everyday of an urban dweller that usually still indifferently commutes through the city.

¹¹¹ Debord, Guy. "Theory of the Dérive and Definitions." *The People, Place, and Space Reader* (2014): 65.

¹¹² Ibid.

The diverse circumstances made by urban activists utilize the fleeting types of public space like track stations and parks, however not turning them into routines-changing spots. Moreover, these “innovative” designs and events are frequently spread over the globe where they are re-enacted in comparable places. They are not being dynamic re-inventions of routine situations, neither the re-enactments of urban spatial structures. These "urban ceremonies" often likewise work as the subject of lobbyist activities becoming a true part of the “spectacle”. Urban dwellers continue their monotonous typical activities strictly coupled with certain one-purpose urban components and rarely obtain the opportunity to get really and enthusiastically involved in diverse purifying situations in alternatively used public spaces.

Let's recapitalize, scenographic approach is a perfect tool to make intercession joining human feelings and aggregate experience and a specific spot in the city. We must emphasize that scenography, differently from pattern languages discussed later, are not supposed to change the urban structure and physical character of buildings, but create certain atmospheres “tuning up” the pre-existing layout. It is chiefly focused around the components of demonstration, amazement and community serving to a basic re-examining of public space.

3. DRAMATURGY OF MOTION AND REST: THE PHENOMENOLOGICAL APPROACH

3.1 THE ISSUE OF MOTION

The objective of the following chapter is set out the concepts of motion and rest as everyday phenomenological dramaturgy revealed in space and time, and in correlation with the bodily qualities. Taken together, these features constitute the structure that underlies everyday life in the urban context¹¹³. The analysis is inspired by the works of Maurice Merleau-Ponty and Martin Heidegger, but doesn't literally follow them. The originality of this personal inquiry is reflected in the use of particular terms not attributable to the aforementioned philosophers.

The major shortcoming of the traditional mechanistic cognitive and physiological approaches is their emphasis on clarifying spatial behaviour through an imposed a priori theory¹¹⁴. Cognition is the key unit of spatial behaviour, while "mechanicists" predicate the importance of the stimulus-

¹¹³ Merleau-Ponty, Maurice. *The Merleau-Ponty aesthetics reader: philosophy and painting*. Eds. Galen A. Johnson, and Michael B. Smith. Northwestern University Press, 1993.

¹¹⁴ Merleau-Ponty, Maurice. *Phenomenology of Perception*, Routledge, 2002: 84-103

response sequence.¹¹⁵ Neither group, however, considered that was necessary to assert the phenomenon of spatial behaviour as a dramaturgical process—as a structured experience in the life-world.

The motion is treated as any bodily activity initiated by a man. In the following paragraphs, we aim at uncovering the everyday motion as it is portrayed as a dramaturgical experience. We thereby endeavour to investigate the motion as a phenomenon in its own right. On one hand, we try to bracket the assumption that motion depends on cognition; and on the other hand we attempt to bracket the assumption that motion is a process of response to stimuli¹¹⁶.

We will discover that cognition plays only an incomplete role in a customary spatial behaviour; that a significant part of our daily motions in its all array of tangible scale is pre-cognitive and involves a pre-conscious knowledge of the body. As opposed to the mechanistic perspective, we will discover that this pre-conscious awareness is not an array of distinct, latent reactions to outer stimuli; rather, we will see that the body holds within itself a dynamic, purposeful capacity which intimately "knows" in its own special fashion the everyday spaces in which the person lives his typical day.

¹¹⁵ Ibid., p.84-103

¹¹⁶ Ibid., p.8-12

Consequently, we will see that this bodily knowledge is not a structure independent from the cognitive stratum of spatial conduct yet functions in frequent reciprocity with it.

3.2 THE AUTOMATIC CHARACTER OF EVERYDAY MOTION¹¹⁷

While progressing phenomenologically, the habitual motion should be questioned as an experience differently from the way it has been characterized in cognitive or mechanistic terms. Through this approach, we will see the crucial role that a body plays in majority of everyday motion using Merleau-Ponty's understanding of the phenomenon.

Any acquired behaviour that has developed into complete automation is defined as a habit¹¹⁸. In the following analysis a smoking or eating habit is implied. The acknowledgement that a large portion of everyday motion is habitual was one of the first paramount revelations of phenomenology. This finding is an essential hindsight pointing to the importance of the role of body in everyday motion.

¹¹⁷ Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.112-171

¹¹⁸ Dreyfus, Hubert L. "The current relevance of Merleau-Ponty's phenomenology of embodiment." *The Electronic Journal of Analytic Philosophy* 4.Spring (1996): 1-14.

Everyday motion could be extended over all environmental scales – from driving and walking to finger motions. An individual once pictured how she sometimes went to a class and wondered how she had got there, simply because she had no memory of the walking experience that had brought her to where she was at the time. She was not able to recollect past events since she did everything automatically.

The constant nature of motion emerges from the body, which contains its own special kind of purposive sensibility¹¹⁹. In the abovementioned observation on driving, for instance, something in the reporter acts before he has purposefully acted. Numerous motions occur without or before any cognitive intervention.

Pointing and directing everyday motions is a deliberate bodily force which manifests automatically but delicately. As such, fingers hit the correct piano keys, an arm reaches a string or an envelope, hands together place letters in their legitimate mailbox, feet carefully work their way over a streambed, legs carry the person to a destination. We can call it “motor intentionality”¹²⁰ and characterize it as the inborn bodily trait. We will define the everyday

¹¹⁹ Tuan, Yi-Fu. *Space and place: The perspective of experience*. U of Minnesota Press, 1977.

¹²⁰ Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.127

behaviour of an individual keenly, seeing it as a thing that happens in a preconscious manner which could be typically described by such words as 'automatic', 'habitual', and 'mechanistical'¹²¹.

The likelihood that the body is a subject expressing in its own unique way is alien to both cognitive and mechanistic theories of spatial behaviour. Both doctrines view the body as passive—as a latent object reacting to either a request from cognitive consciousness or stimuli from the outer environment. Psychologists have directed their attention to the cognition as it is a recollection of the individual's cognitive awareness of environment.

Then again the “mechanicists” have stressed the criticalness of body in their discourses on spatial behaviour, yet in their emphasis, they have defined it as a set of reactions to the outer shocks. Should the “mechanicists” have been asked, for instance, to elaborate on driving behaviour from Home to work, they would have contended that it involves a progression of reactions to the changing sights, sounds, and stresses impacting the driver's sensual organs, in addition to internal stimuli originating from the muscles. These different jolts call out specific feet and arm motions of the driver, which are fortified each one time a specific driving reaction effectively gets the driver securely to

¹²¹ Gallagher, Shaun. "Body schema and intentionality." *The body and the self* (1995): 225-244.

his destination. Subsequently, these series of stimulus-responses are integrated into a smooth, step-wise arrangement which effectively and automatically gets an individual from Home to work every day.

However, the fact that cognitive perception can intervene when body shows the first shortcoming of the mechanistic viewpoint: that behaviour may include a cognitive component and is thus more than a straightforward array of stimulus-response behaviours. Furthermore, the concept of a body opposes the whole concept of stimulus-response, since body is a smart, integrated operation which exerts a control, while according to the “mechanicists” the body is a mixture of latent responses that cannot only proactive.

The notion of body has been presented by Merleau-Ponty in his “Phenomenology of Perception” in very general, philosophical terms. The central issue of Merleau-Ponty’s approach is that the essence of our experience is commenced by the object¹²². Merleau-Ponty makes a conclusion that this core is the body, and in particular its capacity as an intelligent subject¹²³. An expansive bit of his work shows how conventional philosophies and their psychological branches have disregarded the focal part of body in human

¹²² Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.77-234

¹²³ *Ibid.*, p.112-171

experience, and hence misinterpreted the interrelation of the human being and space.

The critique of the psychologists brought by Merleau-Ponty was that these scholars perceived the body as just a physical element upon which consciousness may act as an outer causality¹²⁴. While body motions, as such, are not coordinated by this “mind force”—the symbolic and objectifying function— but by the body's smart association with the world. Motions are learned when the body has comprehended them and this knowledge can be depicted as a set of imperceptible however astute "strings" which run out in the middle of body and the world with which the body is interrelation. This picture of motion relates to the depictions over the arms turning the wheel, the legs taking the individual to her required destination, the feet painstakingly picking a resting place in the streambed. The body has thus the ability to start these administered motions prior and without a need for cognition to investigate the world around and subsequently execute orders.

Similarly, mechanistic conception of motion is criticised by Merleau-Ponty on the grounds that it also portrays the body as unintelligent, yet in a substantially different manner than the traditional psychology. He clarifies that

¹²⁴ Schutz, Alfred. "On multiple realities." *Collected papers I*. Springer Netherlands, 1972. 207-259.

the responses of a living being are not designs of primary motions, yet they are the signals supplied with an internal unity¹²⁵.

At last, Merleau-Ponty criticizes the presumption of “mechanicists” that the body is essentially passive in respect to the objects it senses¹²⁶. Merleau-Ponty contends that the body is dynamic and that our needs are proficiently changed into motions. Given a small likelihood that our body will be moved viably to meet the prerequisites of ordinary living, the body must have inside itself the ordinary preconscious routine practices. Without the structure of body in our human constitution, we would be always required to arrange out every motion and pay constant attention to each and every motion of the hand, each step of the foot etc. While as a result of the body being a subject, we can oversee routine requests automatically thus picking up opportunity from our customary spaces and environments. Thus, we can climb past such ordinary occasions as getting spots, discovering things, performing fundamental tasks, immediate our vivid imaginations to more extensive, more meaningful dimensions of life. As a consequence of pre-existence of body’s will many opportunities arise and get used. This confirms the existential focus on spontaneity as the sole sensory reality.

¹²⁵ . *Phenomenology of Perception*, Routledge, 2002: p.171-178

¹²⁶ *Ibid.*, p.84-102

3.3 HOW BODY LEARNS

The next issue that has to be considered is how the "habitual body" emerges and how it learns and develops the dependability on the ordinary world. The habituation of motions happens when individuals regularly move their bodies in a certain manner. Inevitably, the body learns the new way, which turns into an automated piece of the individual's motion routine.

The body requires time to accustom itself with a specific physical setting, since it adapts through redundancy. When that recognition is done, the body is expected to remember and repeat a sequence of actions, restricting the creation of new ways of doing. This restriction is generally depicted by disorientation of body due to a change in physical environment.

The point when an individual has to perform an atypical motion could turn out emotionally disturbing, as body gets used to the motions it has previously learned. The reason for that is that body has a rather traditional character and sticks to the patterns performed in the past.

Body is a dynamic operator in the adaptation procedure, committing a few errors and rapidly gaining the feeling of instruments. The inventive power in the hands that can legitimately adjust, for example, to a bigger car and drive it securely is well-known. However, due to the fact that the body's learning is

based on repeatability and consistency, this adjustability is limited and can happen just inside a setting that includes previous practices. Thus, for instance, body would not be able to promptly change from automatic to a standard shift. The reason for that is an excessive dissimilarity between the two types of shifts; an individual would need to practice driving a new car before his motions would be automatic back again.

Bodily learning uncovered by our phenomenological investigation of motion does not appear as a passive reinforcement process, but rather as a dynamic attempt by which the body expands its powers as subject. The example on driving, points to a dynamic bodily process which can promptly change its usual motions in order to adjust to a slight change of external situation. In the situations with bigger changes, body requires more redundancy to adapt to new motions; however we contend that the same dynamic bodily process is still in charge. Adaptation takes place on the grounds that the body has learned a motion communicated through an activity, not because of consequential succession of reactions that has been set forcedly.

The body is easily accustomed to the circumstances, which are analogous to some others known previously, and our readiness to address them is not produced through the consciousness or reaction to signals. For instance, this

kind of bodily knowledge permits us to ascend a set of stairs that has not been previously used, or open a door latch with a marginal difference from what we have got used to.

Body cannot be "solicited" for its learning from the space by means of cognition. Thus, body can read the data of space performing activity in that space; its language is made of gestures and motions that "talk" through practices occurring in the natural circumstances.

Numerous examples of spatial learning may be added here: a boatman arranging an odd waterway, a postman taking another mail route, or a pilot following another flight pattern give us experiential examples of numerous circumstances in which new motions are learned and subsequently get adopted.

3.4 A CORRESPONDENCE BETWEEN BODY AND PERCEPTION

Although here we contend that cognition essential in routinized motion, we should note that sometimes it plays an important part. There are numerous moments when everyday motion loses its programmed, unnoticed quality, and we offer our cognitive abilities as a powerful aid for it.

Cognition alludes to any moment in which the individual brings a motion to his consideration and perceives it as a thing to be considered and assessed. We have as of now seen one situation in which the cognition assumes a part in an everyday motion: when a constant activity of body is off key with the physical environment.

In situations which do not constitute individual's ordinary everyday world, cognition plays an important role in motion. When body conducts a motion different from ordinary, cognition is supposed to mediate. The cognitive capacity takes a more prominent position in the motions out of recognizable, habitual settings compared to everyday immediate motions. In a situation that requires a motion different from the ordinary cognition gives the request for the execution. Analysis draws attention to the fact that in this circumstance cognition takes complete control over motions.

Cognition corrects wrong behaviours, and guides orientation entirely in unfamiliar settings. There is no doubt cognition assumes additional roles in everyday environmental experience which have not previously been considered in this chapter. Thus for instance some functions of cognition have been identified: it makes it likely to coordinate a stranger; it makes it

conceivable to repeat spatial behaviour consciously in order to assure confidence upfront that we will be able to get where we intend to go. Such extra means in which cognition plays a role in environmental behaviour, could be usefully considered by future research of environmental experience. Whatever its nuance of occurrence, in any case, cognition is an innovative tool by which people can do something different from what they got used in the past. They can adopt their behaviours to constantly changing environment or need. Most fundamentally, they can envision their circumstance to be other than it is, and afterwards make an attempt to make that picture a reality.

The shortcoming of past research in environmental recognition is its focus on cognition up to the point of leaving out other strata of experience. Individuals have been perceived as machine-like decision makers who actively estimate their conduct. The defect of this assumption is not that it is erroneous, but that it is fragmented: just a little portion of our everyday behaviours are cognitive; a larger portion is derived from habits of the body. A careful conceptualization of the relationship between man and place must fuse this experiential certainty.

The relationship in the between the body and space are reciprocal. This reciprocity is substantial on the grounds that it gives one means by which we

might broaden the conception of environmental practices beyond the model typically proposed in the studies of space. This reciprocity is a successful distributor of the man's energies, delegating routine, habitual behaviour to the body and new, atypical behaviour to cognition.

Ordinary life-circumstances include both precognitive and cognitive motions. Precognitive motions are programmed, constant, and habitual; maybe their most useful feature is their energy-sparing nature.

A person stands at the platform as the metro arrives. He moves on board, as he has done each morning for a considerable length of time for years. Since he long back chose that this routine is the most appealing, he has no compelling reason to process the circumstances cognitively. His conduct is consistent and is acting toward oneself, and this sense, is low in psychic expense. Then again, assume this agent must visit a new district of the city in which he lives. Body has no conduct stored for this place; its capacity to act freely is restrained to fundamental motions: walking, turning, following familiar routines, for example, crossing roads. In this new environment, cognition must assume a dynamic control a substantial part of the time: it must regulate and execute motions. This action requires more vitality of the individual and is high in psychic expense.

Given the fact that routine liberates inventive energies for managing all the more astounding number of new problems for which routinization is an ineffective approach, routine is essential to our lives. Cognition is essential in our lives in light of the fact that it can realign ongoing practices to changing needs. We can successfully conform to change and align our past practices with present necessities. Customarily, the relationship between body and cognition is complementary: mistakes of habit actuate comprehension which adjusts motion and returns conduct to body. An agreeable circumstance seems to include a balance between the two: if life passes mainly through body routines, it may appear exhausting and stultifying; if life requires an excessive amount of cognitive action, it may get to be tiring, distressed and disrupted.

In circumstances where people are asked to make considerable shifts in their life-situation the need for comprehension the body-cognition reciprocity is particularly crucial. The human imprint on the substance of the earth exists just because individuals are versatile. If we weren't able to change, the earth as our Home would be fundamentally different than it is; our circumstances would be something unimaginable since its likelihood is so far expelled from the life-world as we actually live in it. In this part, we have considered human motion as it happens experientially, uncovering an experiential structure. By getting acquainted with this structure, especially as it appears in our individual

personal circumstances, we can think of its presence in particular spatial contexts. We can analyse the experiences of persons' past, present, and future associations with their surroundings.

However, for the most of time people don't move. For a considerable period of their lives they are moderately fixed in space. We will call this circumstance of fixedness "rest" and make it the topic of the next chapter.

3.5 THE ISSUE OF REST

Likewise motion has vital influence over the natural processes in urban space; rest also plays a crucial role. For much of their lifetimes, inorganic structures such as rocks and soil stay rested. Similarly, plants stay stationary and thrive or succumb largely on their growing place. For the living beings, including man, rest becomes essential since it provides some time of rest and quietness in which the organic entity can repair its worn parts and restore its exhausted energies. Here, we will open up the question of territoriality and also investigate further characteristics of place which arrange the territorial dimensions of rest in a more extensive experiential structure.

Hence, any occasion in which the person or an object with which he has connection is relatively motionless in space is defined as rest. The spatial centre of Domain is generally the Home place. In the meantime, the individual who is at Home establishes habitual places for the things of his everyday life situation and is familiar and comfortable with the spatial world that extends outside the place of residence into neighbourhood and places beyond. Thus, we are not as much worried about the specific physical degree and limits of Domain as with the overriding experiential structure which makes them conceivable. As such, we are not primarily driven by the spatial indication of Domain at a particular environmental scale; rather, we are keen to develop its experiential character, which if not a vital characteristic of people's relationship with place, would preclude the manifestation of Domain in any specific set context—be it room, house, city street, or larger environment¹²⁷.

The relationships with space grounded in hostility and resistance have been underlined by most analysts in animal and human territoriality. They have thus defined fixation to place and space largely with regard to fear, protection, exclusiveness, and preservation. Here, the territorial component of Domain is recognized, but it will be argued that an aggressive impulse is only

¹²⁷ Low, Setha M., and Denise Lawrence-Zúñiga, eds. *The anthropology of space and place: Locating culture*. Vol. 4. Blackwell Pub., 2003.

a single factor contributing to its inclination. As any place of conservation and stewardship, the dwelling speaks to the spiritual, caring part of the person. An individual who is at Home is more inclined to have a comfortable existence; he is more inclined to grow. Domain is a prime base of personal and cultural growth. In this sense, it may have a significant part in developing community. Domain is crucial since it is perhaps the most important phenomenon associated with human residence in a certain spatial object on the surface, progressing to live there.

We will term several components which are included in Domain experience such as "Hub," "Domestication," "Restoration" "Sovereignty" and "Sustenance"¹²⁸ In addition, Domain can be studied in terms of two wider components: firstly, the habitual, stabilizing force of body, which we previously elaborated; and secondly, an emotional stratum of experience of the man that appropriates a place. In a multifold, complex design, the forces of body and emotion link the person like invisible strings to the place of his daily life that he calls Home; to a greater or lesser extent relying upon the specific circumstance, these forces get to be emphasized when the person changes these ties in any way.

¹²⁸ Heidegger, Martin. "Building dwelling thinking." *Poetry, language, thought* 149 (1971).

We locate areas in order to orient ourselves through the world and other spatial components wherever we go even for the slightest bit of time. We will call these places “centres” in light of the fact that they locate the person in the environment where he finds himself. Centres are also established during short tracks away from Home. Thus, for example, an auto may serve as a temporary centre when one goes shopping. Even in places with which we may deal only quickly, such as a transportation terminal, we usually set a centre and orient ourselves around it.

Places emerge into centres forming a wider Home-space at different environmental scales, in the environments which constitute a person's everyday lived-space. For example, in interior space, specific implements and fixtures such as desks, tables, end beds become focal points.

Similarly, what Heidegger has called regions¹²⁹, be it desks, drawers and lockers that are suitable for storage, create familiar totalities of area through which the person quickly locates the increasing number of objects and devices required for performing a particular task or an assignment. Heidegger further says that these regions have a unique trait of hidden familiarity. The reason for

¹²⁹ Heidegger, Martin. "The end of philosophy and the task of thinking." *Basic writings* (1977): 373-392.

that is that those regions remain generally unnoticed and only draw attention when an individual has failed to find a device in its place¹³⁰.

People are inclined to create places for things with a lesser frequency in outdoor environments as there are so many outside elements that are fixed in position and could not be easily moved. On the other hand, an individual at some point of time has to specifically locate a particular thing—be it planted tree, water fountain, garage, or whatever. Often this locating process takes considerable amount of time and may become a special event for a person or a family. For big moving objects like autos, place may become very crucial.

3.6 INTERRELATION OF MAN AND LOCATION

An appealing idea worthwhile one's consideration is the notion of irritation experienced by an individual who cannot locate his own car often described as an emotional layer of his or her experience related to location and space. Previously we suggested the existence of this emotional relationship when we mentioned psychological opposition to any changes in physical motions or established behavioural patterns. In the remaining part of our

¹³⁰ Ibid., p.380

examination this emotional layer is discussed as an independent notion and tested for its importance regarding the given Domain.

A particular emotional interrelationship between an individual and location represents an escalation of the emotional connection which humans tend to have for centres as a whole. Individuals tend to display extraordinary interest while talking about the places which are particularly important to them. Such affection is at times depicted as a feeling of attraction. Individuals frequently feel the same sort of emotional connection to well-known places for a certain number of familiar things. A feeling of resistance emerges when a change of location potentially or actually happens¹³¹.

Similarly, an additional part of emotional attachment to a place can be described by an adverse feeling an individual may have when a place or its interior change in a certain way. Things out of their usual order may create comparative negative reactions.

Individuals' emotional layer of experience related to particular locations and spaces can be generally summarized in two ways: it maintains a positive emotional state for familiar or frequently used locations or space spots, and communicates a generally adverse reaction when these locations and spots are

¹³¹ Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.283-348

altered in a particular way. We will denote this as an emotional-layer-feeling component and will characterize it as an accumulated network of emotional intentions of an individual which stretch outwards with differing intensities to the centres, places, and spaces of the individual's daily life. As indicated by the above-mentioned examination, the feeling-component has an intricate directedness like that of a human body, yet is distinct as it emerges from an emotional as opposed to a bodily part of an individual. Together with the body-component, the feeling-component is an essential experiential foundation which serves as a basis of our regular interaction with the world. In spite of the fact that it is only remotely related to human consciousness and logical thinking, the feeling-component can be allegedly confirmed to be behaving, similar to its bodily complement, with intelligence and integrity. It is indicated by a number of observations that emotional affection for centres or locations appear to be logically inconsistent or presumably silly. However, as the public opinion states, the heart acts on its own and demonstrates its behaviour in a manner in line with its emotional ties to the given location or space.

Hereby the general scope does not include any endeavours to analyze the precise nature of intentions in the feeling-component or any evolution of its attachments. We lack the necessary level of competence for making such type of conclusions, let alone the fact that both the feeling-component and the body-

component need a substantial amount of time to get accustomed to different types of environments. Therefore, these two powers favour the minimum change in their life space and respond with perplexity and irritation when the routine conditions are challenged or brought out-of-order. In the majority of cases individuals tend to be part of physical and social environments which are predominantly steady and non-evolving¹³². Such relative integrity in the life space is strongly related to the notion of Domain, for which the body- and feeling-components give us essential tools to better investigate its fundamental structure.

3.7 HOME AND DOMAIN

Perhaps one of the most widely used and frequently mentioned locations considered to be a vital spot for individuals is a person's Home. In inspecting wider perceptions of Home, it is possible to highlight certain underlying topics which indicate the fundamental character of an effective Home—a key characteristic which serves as the quintessence of notion of Domain. These topics are simply denoted as "Domestication", "Hub", "Restoration," and

¹³² Zingmark, Karin, Astrid Norberg, and Per-Olof Sandman. "The experience of being at home throughout the life span. Investigation of persons aged from 2 to 102." *The International Journal of Aging and Human Development* 41.1 (1995): 47-62.

"Sustenance". Similar to any comparable notion, the observed nature of Home and the Domain represents a symbiotic whole having these categories only as its shadows. Subsequently, the specific everyday meaning of the Home and the Domain is certainly dependent on individuals' culture, position and specifics. Nevertheless, going past the subjectivity of depiction and the notions of individual, time, and space, it is presently argued that the notion of Domain has a particular level of consistency which is starting to be recognized here.

3.7.1 The notion of hub

One of the powers of an individual's Home is its ability to arrange his or her own living space—especially its routine at bodily layer. Truly said, the Home anchors an individual in space, serving as a physical place for takeoff and return. Despite the fact that it is inevitably a part of a bigger spatial picture, Home is always viewed as a unique place in light of the fact that it is the focal point in the living space around which people establish their incomings and outgoings.

Likewise the living space is a subject to bodily awareness which subsequently sets the order of places for things and inter-temporal routine of daily activities. The individual being at Home is able to move smoothly

through the Home-space in light of the fact that the body is intrinsically familiar with that space. Home appliances and supplies which the individual requires for his daily activities are "close by" as an individual's body possesses the required sequences of behaviours which can naturally move to the necessary thing and rapidly bring it at hand.

Overall Hub emerges from an individual's body representing one of the characteristics of the notion of a Hub. The individual being at Home has a substantial acquaintance with his living space and can move easily around it. Due to the notion of being a Hub, a significant part of people's daily activities happens routinely, thus preserving their psychic power¹³³. The notion of being a space Hub is developed through repetition of bodily motions and generally needs time for firm establishment. An individual who dwells in the same living space for his whole lifetime establishes his habits at Home as in his own Hub during the initial several months or years of his early life¹³⁴, whereas the individual who constantly changes Homes should constantly regain the notional feeling of a Hub each one time he relocates.

It is important to note that the feeling of Domain cannot be achieved immediately, in part due to the notion of Home as an individual's central Hub.

¹³³ Tuan, Yi-Fu. "Rootedness versus sense of place." *Landscape* 24.1 (1980): 3-8.

¹³⁴ Benjamin, Walter. *Berlin childhood around 1900*. Harvard University Press, 2006.

An intrinsic part of our bodily nature is that commonality and ease with surrounding space can emerge only via a dynamic, gradually integrative process throughout time. As a result, living space is not perceived any more as a compilation of areas, things, and spots with respect to which actions must be constantly evaluated through cognitive efforts. Within a certain period of time an individual's body acquires its own Hub in space and escalates consequently and effortlessly with a minimum of additional cognitive aid.

3.7.2 The question of Domestication

Other than establishing the individual spatially, the Home additionally domesticates space. To begin with, allocation includes a feeling of ownership and control: the individual who is at holding a space he is in control. It is possible that Domestication can be disturbed when a house is trespassed upon somehow, in which case the feeling-component promptly responds¹³⁵.

Generally uneasiness of the individual is grounded in a compilation of newness and trespass—the vicinity of an individual or persons who are not typically there. In case individuals enter the living space without authorization

¹³⁵ Duncan, James S., and David Lambert. "Landscapes of home." *A companion to cultural geography* (2004): 382-403.

of the occupant the forces of Domestication can be considered lost. To a limited extent, Domestication depends on the Home's physical setting – the opening of an entryway which physically separates inward Home-space from external, open area; the vicinity of labourers within the living area. In particular, the reporters do not feel comfortable in case of the uninvited doorway of the acquaintance, the wild vicinity of the work-men. In such cases Domestication comes less to the physical division of Home-space than to the inhabitant's capacity to control the entrance into that space. In this sense, the notion of Home as a Hub is saved or disturbed based on the capabilities of the person entering the space. The individuals who are anticipated or expected regularly (an additional flat mate, a family member, a planned guest) don't disturb the environment of the Home Hub in light of the fact that they are well known, expected, and are part of the dynamism of the Home. On the contrary, we can usually witness a prompt reaction of the feeling-component when uninvited individuals (workers, unannounced visitors) trespass the living-space as they come across the occupant's usual level of space control¹³⁶.

¹³⁶ Cieraad, Irene, ed. *At home: an anthropology of domestic space*. Syracuse University Press, 2006.

An additional component of Domestication is privacy¹³⁷. An individual portraying an uninvited guest specifies that 'he interferes in our feeling of privacy," and more observations confirm this topic. A possibility to be alone if needed is an unalienable part of Home as an individual's Hub, and it is disturbed if this opportunity is not available.

In general, an inhabitant's ability to control Home-space is the main identification of Domestication. Absence of Domestication identifies with intrusion or lack of privacy. In both cases, the inhabitant has lost his usual power of control and utilization of his Home-space as he deems appropriate. Interference in an individual's Domestication prompts reactions of the feeling-component which may incorporate outrage, anxiousness, or distress. Such emotional reaction may last for a long or a short period of time yet while it endures the individual is implied to be not completely at Home.

¹³⁷ Zingmark, Karin, Astrid Norberg, and Per-Olof Sandman. "The experience of being at home.. " p.49

3.7.3 Restoration as a healing place

An individual looking for rest seeks refreshment and a certain degree of rest. Restoration identifies with the healing forces of one's Home. In this sense it is clear that a Home houses bodily rest.

Customs of locking the house indicate the value of security amid the time of one's sleep. Considering it a part of the sleeping-time routine, an individual depicted his family's locking custom which had had the same essential steps for a few years:

Home thus can be viewed as a stable place in which an individual can recover his psychological and bodily energies. The individual who is at Home has a spot where his having the capacity to rest is safe and commonly known. Without the existence of this space in an individual's every day presence, a person's life would almost clearly deteriorate.

3.7.4 The possibility of Sovereignty

Sovereignty closely refers to notion of a Hub, Domestication, and Restoration and represents the flexibility for an individual at Home to be who he most conveniently is and do what he most of all desires to do.

It is most likely uncomfortable to enter a strange person's Home as you feel relatively passive or at times unsure. It is generally not clear where you can go or where to take a sit. As a guest you are simply standing, waiting for somebody to show you what to do. It generally feels great when your host invites you, takes your jacket, offers you a seat and overall provides you with a sense of comfort.

Frequently the inclination of Sovereignty can be concluded from a Home's physical character, which maintains Sovereignty while simultaneously contributing to create it. In this case Sovereignty can promote its own replenishment. The easiness and safety of a particular Home can then preserve its Sovereignty.

The physical nature of a Home may be a reflection of its tenants and can improve the likelihood that they will be all comfortable more frequently. Eventually, Sovereignty is inseparable from the more extensive atmosphere of Domestication, by which the individual feels fulfilled and discovers and over and over again the purposes behind his presence: being at Home means feeling comfortable, which is closely linked with alternative parts of Sovereignty¹³⁸.

¹³⁸ Heidegger, Martin. "Building dwelling thinking." *Poetry, language, thought* 149 (1971).

3.7.5 The spots of Sustenance

Sustenance can be characterized by an environment of friendliness and mutual support, which are inalienable parts of a successful Home.

One essential necessity for Sustenance is its constant utilization: a sustainable Home or room will not be the one that is unused or utilized only occasionally. Rather, these spots extend a nature of coldness or empty space. Vicinity of individuals and interpersonal relationship balance are likewise nearly linked with spots of Sustenance¹³⁹.

An alternative quality associated with spots of Sustenance is care¹⁴⁰: residing individuals express concern toward Home as a physical spot, thus maintains it orderly and performs repairs. Thus, the spot transmits a feeling of orderliness and calm excellence.

In contrast to the other dimensions of Domain, Sustenance is less clear, and is not constantly provided at Home. This, nonetheless, does not imply that aura has low value. As evidenced by observations, a warm Home cultivates a

¹³⁹ Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.273-275 as “warmth”

¹⁴⁰ Heidegger, Martin. *The basic problems of phenomenology*. Vol. 478. Indiana University Press, 1988.

more full feeling of Domain: it gives a position of happiness and camaraderie which improves the general feeling of life. Nowadays numerous individuals live alone in Homes disengaged from any more extensive interpersonal contact. Sustenance is therefore more improbable, and one can just wonder what influence its misfortune has on a particular individual and the society as a whole

3.7.6 A comprehensive perspective of Domain

It is possible to view the notion by inspecting it from different angles considering their connection; a researcher can see it from distinctive vantage focuses and consider their connections. In this part we look at the characteristics of Domain and examine how current work in territoriality has addressed them¹⁴¹. Following this approach, we will be able to better realize the comprehensiveness with which Domain infiltrates ordinary experience of place, and compare its structure with a customary scientific picture of the relationship between individuals and spaces¹⁴².

¹⁴¹ Philo, C. *International encyclopedia of human geography*. Elsevier, 2009.

¹⁴² Von Broembsen, F. *The Sovereign Self: Toward a Phenomenology of Self Experience*. Aronson, 1999.

Every component of Domain has a linkage to diverse parts of the individual, has changing spatial signs, and prompts distinctive experiential outcomes. The notion of Home as a Hub to a great extent touches the physical aspect of the individual, arranging him in his living space and including a vast segment of his every day practices in a standard routine. The individual is most at ease in spaces which the body-component knows closely as there he can move freely, consuming the minimum level of psychological energy. As far as the spatial sign, the notion of a Hub is stable inside the Home, and expands outwards into all ways and places that the individual uses earnestly much of his or her time. The notion of Hub helps the orderly development and congruity in time. Considering the space where an individual is established, practices of the present and future can happen as in previous precedents. Developments and routine schedules are to a great extent based on habits and expected in advance. There is no need for the individual to evaluate each one time his essential life-exercises; the notion of Home as a Hub ensures their programmed unfolding¹⁴³.

¹⁴³ Heidegger, Martin. *Zollikon seminars: Protocols, conversations, letters*. Northwestern University Press, 2001.

The significance of the notion of having a Hub both in animals' and human's interrelations with place is predominantly ignored in research on territoriality, albeit a few understudies of territoriality of animals have made an implied reference to its importance¹⁴⁴. Research studies which include human territoriality in their examination diagram are predominantly ignorant of the relationship between body-component and place, or have diminished it to discernible practices generally called "movement-space designs," which are available in cartographic or statistical structures¹⁴⁵. Having Home as a Hub supplements territoriality's concentration on space as a capacity or hostile reactions, and opens examination to the part which routine, precognitive actions have in linking the animal or individual with the commonplace space of their natural habitat¹⁴⁶.

Unmistakably, studies on Domain pay a particular attention to the fact that its centre lies in the emotional component of an individual and frequently involves a defined defence mechanism. In the meantime, nonetheless, a base of this emotional response is the connection and concern which the individual feels for his Home-space and who has undermined integrity due to uninvited

¹⁴⁴ Hall, Edward. *Hidden dimension*, Garden City, 1966.

¹⁴⁵ Thrift, Nigel. "Movement-space: the changing domain of thinking resulting from the development of new kinds of spatial awareness." *Economy and Society* 33.4 (2004): 582-604.

¹⁴⁶ Tuan, Yi-Fu. "Rootedness versus sense of place." *Landscape* 24.1 (1980): 3-8.

participants. The drive for territoriality, in this case, does not exist in a unilateral adverse reaction, but a whole group of feelings that the individual (and most likely creature) holds for the location through the feeling-component. The slip of territoriality studies has been in the diminishment of spatial experience to ranges of influence and final control. Domain, and more generally, the notion of Home as an individual's Hub, develops this field of experience and uncovers it as emerging from a passionate power which includes both positive and negative measurements.

Contrary to the notion of a Hub, which displays itself in action and has its primary depiction graphically by the places and patterns of particular actions, Domain is better pictured as an undetectable environmental surface whose height at a specific spot is straightforwardly identified with the connection the individual feels for a spot combined with his wish for the Domestication of that place. For the most part, this surface ranks high among an individual's most loved belongings, his dozing place, his Home, and focuses to which he feels close. Commonly, its stature diminishes for spots further far from the residence, however this example is regularly adjusted by purposes of importance a long ways past the Home to which the individual still feels connection (e.g., a most loved pub, an exceptional swimming place, the spot where one grew up, the spot where one was hitched).

Similar to Domestication, Sovereignty can be regarded by the same surface-like image. The individual here is relatively loose and free at different places inside the living space. Sovereignty is most vividly observable inside the physical component of Home; however it reaches out to other places in which the individual feels loose and at ease. Like the notion of a Hub, Sovereignty has been largely overlooked in territoriality studies, to a great extent due to the fact that it does not demonstrate consistently foreseeable behaviour and subsequently is not as promptly observable as more clear territorial-based behaviours, such as assurance and protection¹⁴⁷. Given a similar reason, aura has additionally been disregarded by the territoriality studies. This nature of Domain has mostly spatial restrictions, showing at particular spots inside of Homes which amplify their unique intangible environment.

Restoration, in its turn, representing the last part of Domain, focuses to the recuperative powers of a Home place and is best depicted graphically as points in space where the individual can obtain physical and mental rest. The majority of individuals, however, are likely to gain only a few of these points. Studies on territoriality mentioned quickly the importance of a place in maintaining Restoration, however have not considered the relationship in any

¹⁴⁷ Philo, C. *International encyclopedia of human geography*.

specific point of interest. There is one specific test here that would study rest for different animals and individuals as far as normal and ritual. For instance, who rests for what amount of time, where, when and how frequently? What ceremonies preceding sleep are performed by which animals, what individuals? Examinations of this type would amplify our experiential picture of Restoration and would affirm it all in a better-rounded manner in the concepts of a Home and a Hub.

In summary, Domain is a multi-dimensional notion promoting a particular type of order in the individual's daily universe of time and place. Initially, the notion of a Hub establishes the individual in that world through the physical body, which in its own particular time and manner comes to know personally the space which that individual chooses as living environment. Simultaneously, the notion of a Hub is intrinsically connected to an individual's emotional component. Similar to the body creating physical body connections with a place, the feeling-component creates equivalently emotional bonds. In the daily life, the individual is generally uninformed about these bonds, yet when locations are changed or challenged, the individual's feeling- component rapidly reacts and the individual may feel pressure, anxiety, or even gloom.

Grasping the wider sense, Domain represents an experience structure which accommodates a person with his or her own individual world in the generic quality of the more extensive universe. As it has been clarified by Bollnow saying, that a human being man needs the space of the house as a secured place, where he can withdraw, come back to himself.¹⁴⁸ The notion of Home standing both for a house and a more extensive environment gives the space which the individual tends to think about in advance; he holds a particular expectation there and knows this in a moderately pleasant and agreeable way. In spite of the fact that he may leave this universe of Home behind him and wander into new places and engagements, a steady Home-space improves the probability that these wanders will be effective¹⁴⁹. In this perspective, Home and the respective notion of a Hub represent a symbolic anchor in time and space which keeps the individual relentless in the desolating turmoil of the bigger universe and gives a calm spot where he may replenish his exhausted energies¹⁵⁰.

¹⁴⁸ Bollnow, Otto F. "Lived-space." *Philosophy Today* 5.1 (1961): 31-39.

¹⁴⁹ *Ibid.*,p.34

¹⁵⁰ Mallett, Shelley. "Understanding home: a critical review of the literature." *The sociological review* 52.1 (2004): 62-89.

3.7.7 Rest, Domain and Hub

Rest can be viewed as nothing less than a location spot in space. Considered with respect to perceptible appearance, rest is the essence of customary spatial examination, according to which we create the "where" and "why" of individuals' phenomena¹⁵¹.

In order to analyze the notion of rest as a fundamental, taken-for-granted interrelation between the observing individual and the world, the phenomenological study as an integral, comprehensive methodology can be implemented. Rest as a phenomenon is seen as a characteristic inherent in human lives which transcend specific time and space, and its key experiential structure most likely can be explained via Domain. It is important to note that individuals don't, on the one hand, move in space by a cognitive guide, and, on the other, mark a particular place in view of a so-called "territorial imperative"¹⁵². An individual's relationship with a location has multiple facets and includes psychological ties between the place and the individual's physical, emotional, and cognitive components. Via these ties an individual

¹⁵¹ Tuan, Yi-Fu. *Space and place: The perspective of experience*.

¹⁵² Casimir, Michael J. "The dimensions of territoriality: an introduction." *Mobility and territoriality* (1992): 1-26.

gets to be connected to his place of living and feel at Home in this place over time.

In the event that Domain is a crucial feature of human presence as it happens in a world, then any work in spatial investigation which endeavours to clarify human natural behaviour may conveniently re-examine the significance of "lived-space" with regards to Domain and ask its importance to a specific issue at hand¹⁵³. For instance, consider the larger topic of community, beforehand we quickly mentioned division of a community in modern society and proposed plan as one unmistakable structure which may support the recharging of an entire group's life. Domain reveals extra insight into the so-called place dramaturgy and hence offers further understanding into potential means for encouraging this reestablishment. In the first place, "place dramaturgy" establishes the individual in his own particular everyday schedule as in the meantime it roots the totality of members in a general everyday example, second, in that it naturally "allocates" particular individuals to a particular location area, the place dramaturgy appropriates the space, and therefore encourages interpersonal acquaintance and open trust.

¹⁵³ Bollnow, Otto F. "Lived-space." *Philosophy Today* 5.1 (1961): 31-39.

Simultaneously, this familiarity and amiability creates Sovereignty, and in a few situations, Sustenance¹⁵⁴.

Generally speaking, it is possible to affirm that an experiential basis of any community is derived from the general individuals' striving for common Domain—for having a Home, Hub, Domestication, Sovereignty, and so on. The community per se turns into a tool for securing acquaintance and an at ease atmosphere among the individuals and within their environment outside their very Home¹⁵⁵. Thus a natural union of individuals' schedules considering space creates motivation for the emergence of a feeling of a general community. Additionally, the fast-moving nature of this space provides the incumbents with a feeling of a territorial identity and secures them from the interference of uninvited individuals and changes in the world as a whole.

Historically until the recent past the notion of separate communities was represented in abundance: people's relocations were confined by the distance an individual could walk or ride by generally low-speed means of transportation. Due to the advancement of technology, on the other hand, contemporary time-place relocations are regularly independent units which are

¹⁵⁴ Ibid.,p.38

¹⁵⁵ Heidegger, Martin. "...poetically, Man dwells..." in *Poetry, Language, Thought*, Harper & Row, 1971: 211–229.

rarely combined in a more extensive everyday continuum. While previously, residencies, business, work locations, and recreation were gathered together in space – for instance, on a particular street, these same places today are most often sectioned apart. The requirement to meet in physical space is no longer present, and the potential group dynamism that may come out from it is nearly lost.

Obviously, technological progress provides individuals with an opportunity to overcome physical distances and make people feel at Home in a combination of scattered locations united by such gadgets as cars, public transportation, and phones. As experience shows, this physical detachment of places may negatively impact the natural integrity of the “place dramaturgy”, and possibly raise a chaos within deeper, more immaterial parts of our everyday living. Notably in events when they are spatially close, individuals are more prone to meet up and create interpersonal bonds. The estrangement of a particular community from the physical space and location may have contributed adversely to its existence and helped spur the accumulating feeling of dissatisfaction and turmoil in the public society today.

Except giving another perspective from which to view the way of a residential place and apply disclosures to more extensive subjects, for

example, a community, or different topics such as housing utilization trends, spatial dissemination, and others, Domain is valuable due to the exceptional path in which it invigorates insightful scientific examination: it uncovers all the more about its nature as it helps the study find all the more about particular places and the individuals who live there. Previously, it has been suggested that spatial examination ought to be either idiographic or nomothetic, so that anthropologists have had a tendency to research spatial subtle element at the cost of generalization, or to produce general theoretical hypothesis at the cost of individual uniqueness¹⁵⁶. The Domain, together with other ideas on phenomena encourages generalization while revealing simultaneously the particulars.

Given the specifics of the human nature, individuals will always have a bond to physical space and environment. Eventually for the space they choose for living, they will become attached and will end up inevitably at Home. Therefore, without full realization, they will set for themselves one type of a living order in time and space, thus overcoming in their own manner the challenge of a more chaotic, less organized universe.

¹⁵⁶ Tuan, Yi-Fu. *Space and place: humanistic perspective*, p.151-158.

An individual being at Home as part of his daily routine is pretty much liberated from its fundamental demands of moving within the place, discovering things, finishing dull choruses, and others. In case this individual decides, he or she has sufficient energy to gaze out upon the outside world and to provide it with his full attention he or she chooses so¹⁵⁷. The mindful contact with the world nearby can be best called the "facing experience" or the "engagement." It represents a third basic piece of daily ecological experience, and makes the topic of the following chapter.

3.8 ENGAGEMENT WITH THE WORLD

3.8.1 The issue of Engagment

Each of us have experienced situations when a part of attention is in contact with a part of the physical world; for instance, we wait for public transport and watch the girls passing by, we come to a familiar restaurant and see that tables have been changed lately. These occasions, when an awareness strand lies between the girls, the restaurant, the tables as points of activity, are examples of experience which we will refer to as "engagement". Engagement

¹⁵⁷ Ibid.,p.154

is any case of conscious interaction between the individual and the world around¹⁵⁸.

Engagement, contrary to motion and rest, which both could be clearly observed in the physical world, is less visible as it includes inner state and also outer object or activity. Observing the situation one can understand without any difficulties, for instance, that grass grows on the ground or a cat has an everyday schedule. Nonetheless, to monitor engagement in forms of life other than human is more challenging task due to the fact that there is no simple approach to describe inner state as it faces outer world. The assumption that other objects of nature besides men could meet the world around them is usually doubted by contemporary researchers¹⁵⁹. Primitive and traditional societies, nevertheless, often considered creatures, plants, rocks as being able to recognize themselves and their world. As our conventional methods of science start acknowledging the presence of less readily recognized phenomena, the possibility of engagement for other forms of life besides

¹⁵⁸ Hubbard, Phil. "Sexing the self: geographies of engagement and encounter." *Social & Cultural Geography* 3.4 (2002): 365-381.

¹⁵⁹ Philo, C. *International encyclopedia of human geography*. Elsevier, 2009.

people will perhaps be researched and it will not appear so weird to discuss the "consciousness" of a rock, or the "soul" of a spot¹⁶⁰.

Traditional philosophical and scientific discourses of people conduct have resulted in a fact that engagement has most commonly been explained in perception terms — the way an observer identifies the world around and the way data is collected and interpreted.

Perception, when we consider it phenomenologically, is the means of linkage between the world as known and the individual who feels and knows it. The differences in perception are generally disregarded, and perception is rather explored through categories derived from the five senses or the outer world. Such ways of categorization focus on aspects other than the empirical nature of perception. For traditional psychological and philosophical theories, perception and sensory impressions have been limited to uniform types of experiences that register themselves upon arrival and afterwards wait to be accounted for in complex epistemological structures¹⁶¹.

We try to restore the empirical integrity of sensual impressions here before they have been limited and levelled by a theory in psychology and

¹⁶⁰ Alexander, Christopher. *The nature of order : an essay on the art of building and the nature of the universe. Book 4, The luminous ground*, Center for Environmental Structure, 2004.

¹⁶¹ Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.235-239

philosophy. Put it different, we make an effort to investigate situations of perception as they occur as engagements. Unlike traditional descriptions of perception, we will find that individuals engage their World in different ways. Moreover, we will conclude that a specific moment of engagement is linked with different circumstances of that moment, such as the observer's mood, his past experience, etc.

A man gives different level of attention to the surrounding world depending on the situation. Sometimes the individual is strongly attentive to the world around and may even experience some sensual union with it. We will define this type of engagement as inclination to mergence as there is a metaphorical blur of the boundaries between individual and world. At other times, the individual is completely inattentive to the environment and does not notice it¹⁶². We will use the term inclination to separateness for these types of engagements as the individual pays attention to his inside world, and is separate (as far as recognition) from the world around. Nonetheless, we will discover that even in moments of high levels of separateness the preconscious perceptual abilities of body continue to operate, protecting the individual from any unforeseen dangers that the surrounding objects may pose, and facilitating

¹⁶² Hall, Edward. *Hidden dimension*.

any actions that the individual is making even as his more conscious attention is pointed somewhere else.

A lot of people meet some feature of the environment in which they moved or rested. Engagement is the fundamental empirical structure through which we reach our world in different ways. Engagement is not one form of experience, but several, and their aggregate may be best depicted as a recognition continuum that consolidates on one side, engagements inclining to mergence, and on other, engagements inclining to separateness. By investigating these different types of engagements, we can more fully describe how people mindfully engage the spots, spaces, and scenes as their environment¹⁶³. These discoveries are likely to have significant import for exploration on particular perceptions of the environment and for education in this Domain. Furthermore, we can research how different types of engagements are linked with moments of feeling at Home.

¹⁶³ Goffman, Erwing. *Behavior in Public Places: Notes on the Social Organization of Gatherings*, Free Press of Glencoe, 1963.

3.8.2 The changing nature of engagement

Our engagement with the environment is continually fluctuating from more to less sharp state depending on the direction of our attention either to inner or outer world. Our level of attention to the world can radically shift in one second; solid contact at one moment may be followed by absence of contact at the following¹⁶⁴.

Our attention to the world permanently advances and retreats like waves on sea shore. This flux is explained by several types of engagement which we will define as "omission", "discovering", "vigilance", "merging", and "basic contact"¹⁶⁵. Similar to our constituents of Domain, this classification of engagements is in part artificial. Every given moment of engagement is doubtlessly individual and involves particular level of intensity and nature of contact not to be precisely copied other moments. This uniqueness, however, is

¹⁶⁴ Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.30-58

¹⁶⁵ Kellert, Stephen R., Judith Heerwagen, and Martin Mador. *Biophilic design: the theory, science and practice of bringing buildings to life*. John Wiley & Sons, 2011; Landes, Donald A. *The Merleau-Ponty Dictionary*. A&C Black, 2013.

derived from a few generic types of engagement identified above. These types should not be considered as exact points of engagement, but instead as loose benchmarks that include some range of engagements on a wider continuum of recognition.

3.8.2.1 Omission

Any moment in which the observer is not fully aware of the outer environment but directed to his inward world – to considerations, sentiments, dreams, stresses, or bodily states which are not affected by surrounding world will be referred as omission. We will define this mode of engagement as omission, but at the start we should recognize that the use of this term does not mean complete absence of attention, but only that directed to the outer environment, for instance, the individual's attention to plants and cars road all of a sudden moves internal when he or she recollects some terrible memories.

Our definition of omission will not be complete without two clarifications. First, we discuss "conscious " awareness in the definition as the preconscious awareness of body may still interact with outer world, while our more cognitive awareness is well separated from that world and it is taking

into its consideration different times, places, and actions. Second, we do not intend to judge or pose any negative sense on internal attention by using the word "omission" – obviously, such engagements as fantasies, dreams, and recollecting the past can be important, as, for instance, Bachelard's *Poetics of Space*¹⁶⁶ clearly shows. Rather, we pick this word as it fully describes one mode of engagement (or "non-engagement", which would be more precise).

Omission might also cover the activities which we are currently conducting. This may happen during tasks involving hard physical work and repetition, when individuals may direct their attention inwards.

The internal situation unfolding as the individual is omitted from the outside world may be either positive or negative. If the individual is in bad mood and tired, it is very hard to pay more attention to the environment, even if he or she is aware of being omitted¹⁶⁷.

To sum up, omission is a type of engagement in which the individual's awareness is moved deeply inside and hence is not in contact with the world around. Metaphorically, the individual is separated from that world. Omission in our waking state is a type of engagement connected with inclination to

¹⁶⁶ Bachelard, Gaston. *La Poétique de l'Espace* [1958] engl. transl. *The Poetics of Space*, Beacon Press, 1969

¹⁶⁷ Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.39

separateness – a tendency in individuals to be out of touch with the environment. As the above examples show, omission varies in its intensity and length, and is best described as a range of experiences in which the individual has little awareness ignorant of the outer world.

3.8.2.2 Viewing

Contrary to omission, viewing includes having a contact with the world outside an individual where his or her attention is usually involved by some other individual, a thing, or an occasion. Viewing can be of a variety of sorts and intensities, being in the range from a sporadic, barely directed viewing to solid emotional and bodily involvement.

Viewing of the weakest force takes place in circumstances when the individual is only laterally concerned about the nature of surrounding environment in which she finds herself. The individual's attention may oscillate back and forth between the internal and external concerns. In different times, viewing may have a much higher intensity as the interest, excellence, or fervour of a scene attracts and holds the individual's attention.

Some of the essential requirements for viewing are action and motion. Individuals do not tend to largely view things and places that are static. Rather, they take a glance at them, moving their attention somewhere else afterwards.

With regards to urban environment, Jacobs' observation draws particular attention to the fact that place dramaturgy can be a viewing point for large groups of people, given that there is appropriate and comfortable space available for them¹⁶⁸. Place dramaturgy tend draw the viewers which unintentionally has a positive reinforcement for additional human action which, accordingly, attracts even more spectator participants.

Viewing is a driving force for the activity of the so-called Place dramaturgy while serving an additional important function in ensuring implied order and security for that place, especially provided that there is a circle of standard viewers who are personally acquainted with its interpersonal and time- space developments. As an example, Jacobs portrays the experience of waiting for a public bus in Manhattan. She remains at the bus stop for approximately a minute when she hears the voice of a woman from the window of a third-floor building across the road, yelling that the buses are not

¹⁶⁸ Jacobs, Jane, *The Death and Life of Great American Cities*, p.31-38

going there on Saturdays and providing Jacobs a redirection to a bus stop behind the corner¹⁶⁹.

As this example conveys, the consistent viewers of a particular place are some of its most noteworthy resources in light of the fact that they are its underconscious overseers. Having no compensation but since this is considered to be a sure thing to do sincere, such viewers frequently watch their place, providing help to outsiders, or advising police when unlawful actions take place¹⁷⁰. Their place is usually familiar and comfortable for long-term viewers as they find themselves at Home with their position of vigilance. As a result, they develop a strong feeling of responsibility for that place and take pride in protecting and preserving it for others. Since the viewer realizes that he has the backing of other viewers and the so-called place-bullet participants, he will be particularly self-confident to demonstrate his supervision.

3.8.2.3 Discovering

The notion of discovering refers to any moment of engagement, in which a thing from which we were insulated a moment before suddenly comes to our

¹⁶⁹ Ibid., p.38

¹⁷⁰ Ibid., p.39

attention. One instance of discovering is the sudden awareness of the autumn foliage: in a moment, the driver's attention focuses in on this one aspect of the external world. It tends to be self-grounded or environment-grounded. In the case of the former, the person's knowledge and past experience play some role in the fact that a particular thing is noticed. In regards to the latter, discovering happens entirely because of some striking characteristic of the thing which attracts the experiencer's attention and holds it for any particular time span¹⁷¹.

Particular incongruous or striking characteristics of the place, space, or landscape in which the person finds himself—such as unexpectedness, change, or beauty, - are all features of environment-grounded discovering¹⁷². Environment-grounded discovering, whether prompted by inconsistency, strangeness, handsomeness or some other quality that makes the world out-of-the-ordinary in some way, is believed to be marked by the world attracting our awareness to it¹⁷³. Our attention is unexpectedly and instantaneously brought to the "unusual" thing at hand. At the moment of contact we have little conscious choice of our awareness having gone where it has.

¹⁷¹ Landes, Donald A. *The Merleau-Ponty Dictionary*.

¹⁷² *Ibid.*

¹⁷³ Kellert, Stephen R., Judith Heerwagen, and Martin Mador. *Biophilic design: the theory, science and practice of bringing buildings to life*. John Wiley & Sons, 2011.

There exist some moments of discovering when a person has a more active part in initiating. They are called person-grounded discovering. Typically, these situations involve things in the environment about which the person wishes to learn more because he or she is genuinely interested. This concern does not generate discovering per se: rather, it provides a context of interest within which discovering may potentially occur¹⁷⁴.

There are two kinds of moments of person-grounded discovering. It happens that a person suddenly takes note of the thing which interests him. At such a moment discovering occurs unexpectedly, and is exactly in experiential nature like a moment of environment-grounded discovering. Conversely it may occur that a particular theme of interest—for example, transmission lines—suddenly comes to mind for the person, and she then directs her attention outward, discovering the transmission lines in the particular place she finds herself at the moment¹⁷⁵.

Analysis discovering emphasize the unmediated and sudden quality of the moment of awareness: the person is passive in the experience. However, observations do point to one factor which is often related to discovering: inner state. The way a person feels —happy, peaceful, annoyed, and angry—may

¹⁷⁴ Merleau-Ponty, Maurice. *Phenomenology of Perception, Preface*

¹⁷⁵ *Ibid.*, XIV

well determine the amount and intensity of discovering for a particular situation. Considerably positive inner state often enhances the person's capacity to admit the outer world's presence into his awareness. In contrast, negative inner states such as anger and annoyance also foster discovering, but of a sort that focuses on various unpleasant and disturbing aspects of the world.

As soon as we notice, some aspect of the world bursts forth to our attention. For this reason, the unnoticed world makes itself known, coming to light without any necessary participation or desire on the part of the noticer. The unmediated quality of this world is the essential characteristic of discovering¹⁷⁶. We would be required to actively direct each and every attentive contact with the external world, if discovering were not an integral mode of human engagement, just as we would need to initiate and guide cognitively each motion and gesture if there were no body. During moments of discovering, the world brings itself directly to our awareness. Non-self and self come momentarily together through the power of attention¹⁷⁷.

As it involves direct, attentive meeting between person and world, discovering tends more toward an experience of self-nonsel self mergence than

¹⁷⁶ *Ibid.*, p.30-58

¹⁷⁷ *Ibid.*, p.40

vigilance, thus, we place it to the right of viewing on the awareness continuum. One immediately recognizes, however, that some experiences of viewing may well be more intense than those of discovering— for example, the auto-race spectating may be more vivid than the discovering of above-ground utilities.

Discovering is of high significance due to it being a primary means by which people become increasingly familiar with their spatial world¹⁷⁸. A farmer can repair his fence only because, first, he notices it is broken; a commuter can travel habitually to the train station only due to some particular prior experience, since he has taken note of the station and its location. Therefore, discovering extends our knowledge of the world in which we find ourselves¹⁷⁹. In some sense, a primary aim of education is to foster more discovering, and this is done, as we have seen, through study, wish, and interest. A primary means to strengthen discovering is relating spatial themes to real-world contexts, as it attunes the person to aspects of the world with which he was previously unfamiliar, and so strengthens the possibility that these aspects will be noticed in the future.

¹⁷⁸ *Ibid.*, p.283-348

¹⁷⁹ *Ibid.*

Discovering in itself is unpredictable and sudden—a kind of "free spirit" which will call forth our attention when it will. One can affect its potential occurrence only indirectly through generating a sincere interest in ourselves and others for fields of concern to which we have not been paying attention before. This way, we set a stage for discovering, and gradually become familiar with aspects of the world which were unclear or unknown before¹⁸⁰.

3.8.2.4 Merging

We can think of a mode of engagement, which extends beyond viewing and discovering in its tendency toward mergence. Such merging involves a situation in which an individual experiences a serenity of mood and vividness of presence. Individual self-awareness is thus heightened, and at the same time, the outer reality appears even more real¹⁸¹.

First of all, we refer to similar experience occurring in different environmental contexts. A feeling of harmony with the world beyond the self is one common element. Furthermore, and in a closely related way, the

¹⁸⁰ Ibid., Preface

¹⁸¹ Ibid., p.171-177

experiencer feels more real in the moment of merging—in terms of both him and the outside world.

By merging we mean the experiential mode which most tends toward person-world mergence: a person feels joined and akin to the external environment; he/she feels that what he is as an entity is reflected in the wider world around him¹⁸². As moments of discovering may lead to the occurrence of merging, we do not strictly distinguish the two just as we have overlapped omission, vigilance, and discovering.

The factors, which may influence the possibility of merging: maturation, stage-in-life cycle, socio-cultural milieu, characteristics of the individual, characteristics of the situational event, and characteristics of the environment. They are limited in number, though our observations reflect the significance of two of these characteristics—the situational engagement and environment. The person's inner situation at the moment of merging is quiet and receptive—best described by words like "serene," "peaceful," and "warm." The significance of such inner situation suggests that, as with discovering, the person's energy level and mood may be one significant factor in merging. Additionally, the research points to the possible importance of the physical environment: all of

¹⁸² Ibid.

the scenes include some natural features—water, vegetation, sunlight, birds¹⁸³. An "immense overpowering milieu" may be particularly influential in setting the state of merging. For instance, the size and beauty of the bridge, as well as the extensive historical meanings of the museum environment provide support for this suggestion¹⁸⁴.

The relevancy of merging to spatial studies stems from the fact that it so frequently involves the nonhuman environment beyond the person. It needs to be more thoroughly understood how the physical environment can enhance or inhibit merging, as well as question if any sorts of educational programs or techniques can help to induce merging. Merging is unexpected and sudden, just like discovering. Assuming this is the case, perhaps, acknowledging could broaden a scope of concern similar to the one that has been attributed for self-grounded discovering. Such a scope would provide a substantive area—for example, accents, herbs, liquids and so forth—in terms of which merging could take place.

¹⁸³ Kellert, Stephen R. "Dimensions, elements, and attributes of biophilic design." *Biophilic Design: The Theory, Science, and Practice of Bringing Buildings to Life*, ed. SR Kellert, JH Heerwagen, and ML Mador (2008): 3-19.

¹⁸⁴ Ibid.

3.8.3 Basic contact and body

Viewing , discovering, omission and merging all involve some amount of conscious attention: the world takes on some degree of presence in the mental awareness of the experiencer. Even though each varies in the intensity with which the person is immersed in or separated from the outside world, these modes of engagement all involve some form of conscious directedness toward that world, or—in the case of omission—toward one's inner world of thoughts, worries, and reveries¹⁸⁵.

There exists another kind of awareness present at the same time that these more conscious modes of engagement occurs a pre-conscious attention, which like motion, arises from the body. This special mode of encountering basic contact may be called and defined as the pre-conscious perceptual facility of the body. There is a relationship between the basic contact and the body's conduct of motions, which helps them to manifest in a way which is in phase with the world at hand. When our more conscious perception runs through a moment of omission, observing, realizing, some amount of

¹⁸⁵ Heidegger, Martin. *Pathmarks*. Cambridge University Press, 1998.

perceptual knowledge to the outer reality is extending¹⁸⁶. With respect to the awareness continuum, customary contact is best emphasized as a wavelike form running underneath the more self-aware modes of engagement, consistently sustaining some amount of pre-cognitive focus to the setting at disposal.

Elementary contact and motion as experiential processes do not occur separately, but rather as an integral part of a perception-motion reciprocity; simple contact comforts motion which consequently brings about a new perceptual field. Furthermore, this reciprocity extends to the relationship between person and world. No division exists between inside (body) and outside (environment). The two come together in an instantaneous inner-outer dialectic which sustains motion for the particular motion as it prepares motion for the next¹⁸⁷.

Amid every progressive instant of a motion the former move does not get dismissed. It is as it is used to be, continued into the present and present discernment as a rule comprises in drawing together, on the premise of one's available position, the progression of past postures, which roll into one another. On the other hand, the restraining position is likewise secured by the

¹⁸⁶ Merleau-Ponty, Maurice. *Phenomenology of Perception, Preface*

¹⁸⁷ *Ibid.*, p.235-239

present, and subsequently all those which will happen all through the motion. The entire span is grasped through every moment of the motion¹⁸⁸

The body incorporates summed up examples of propensity with the specialness of the setting at disposal through its powers of motion and fundamental contact. Someone who walks from student residence to mensa has a series of general habitual behaviours within his body that allow him to make the trip; if he does not, he will either need to ask directions or will quickly become lost. Additionally, he houses within his body the powers of basic contact which can automatically adjust the generalized body pattern of the trip to the rainy environment of the moment. Hence basic contact and motion are not separate dimensions of everyday environmental experience. Via the power of body they are fused together to allow the person an easy and fluid comportment of his moment-to-moment behaviours and actions.

Merleau-Ponty's analysis can be better comprehended now, as a concept of body that has grown into becoming a philosophy of perception. The reason for that is that it is neatly through the body that we gain admittance to the world: we have uplifting through this body whereby we meet the world.

¹⁸⁸ Ibid., p.124-131

It is has to be specified that perception, simple contact as we call it here, is preconscious and pre-objective. Hence perception can be recognized in fleeting glimpses as it automatically unrolls in its own special precognitive manner. The notion of perception is the state of admittance through which the body communicates with environment and the through relation of habit meets the world. It cannot be described in terms of "sensual data," "perceptual knowledge," "messages," and so forth, but only as a constant dialectic between waking individual and the world, allowing an actor to effectively manage the simple but required gestures, motions, and tasks he has to perform on everyday basis.

It could thus be inferred that basic contact is the essential foundation for more apprehensive modes of engagement. There exists the freedom from milieu that is derived from what is steady and pre-established in the subject, because simple contact is automatically synthesized, for example, our driving motions with the road ahead of us, we can turn our more apprehensive attention to the autumn foliage, or notice skaters in the park as we pass by. As an alternative, we could not pay attention to the outer world throughout the trip and move our attention inward — to thinking of the evening ahead, or anxieties about a friend lying in the hospital. Ordinary contact, in balance with the forces of habit, ingrained the routine used-to portions of our daily

existence. We can shift our attention to something new and unfamiliar because of simple contact, or we can opt for routinizing our lives fully and grow inert and unable to feel in our communication with the world.¹⁸⁹

3.8.4 Engagement and Domain

It should be stated that basic contact is an essential component of Domain. Our Home environments have a perceptual matter-of-factness about them, which often comes to light only when some familiar aspect of the world is changed in some way and draws our attention to it¹⁹⁰.

The daily taken-for-grantedness of the perceptual field is best associated with Hub—the power of the Home to organize the habitual, bodily stratum of the person's lived- space. The perceptual field is automatically known in places of Hub; the person expends a minimum of energy harmonizing his habitual motions with an environment that basic contact knows well. Basic contact and behaviours integrate smoothly in a fluid dialectic. Whereas an individual could be oblivious to the outer settings, his behaviours may solely be driven safely

¹⁸⁹ Ibid., p.429-450

¹⁹⁰ Heidegger, Martin. "Building dwelling thinking." *Poetry, language, thought*, p. 143-161

by the perception-body harmonization. However, even in the most familiar environments, motions and perceptual field can go out of phase, and the person is suddenly taken back and surprised or caught up in an accident.

Apart from Hub and perceptual field, Domain works to sustain a particular generalized attitude which permeates the person's day-to-day existence and influences his modes of everyday engagement. Domain fosters regularity, which implies an inclination of the person to take his daily reality as it is and realizes almost nothing that changes or being introduced¹⁹¹. John Ruskin defined regularity when referring to the "false life" as the life of custom and accident resulting in the loss of our time in the worlds¹⁹². He also adds that life which is overwhelmed by the weight of other things external to it, is formed by them as opposed to absorbing them. Furthermore, Domain may encourage openness—a setting in which an individual can look for a fuller knowledge of the world because he rather feels convenient. It is striking that the notion of openness stands close to the term of authenticity. The latter is a state of being whereby an individual accepts responsibility for his existence and seeks to be consistent and sincere in all that he does. As stated by Relp in

¹⁹¹ Heidegger, Martin. "The Thing", in *Poetry, Language, Thought*, Harper & Row, 1971: 163–86.

¹⁹² Ruskin, John. *Selections from the writings of John Ruskin... With a portrait*. Smith, Elder&Company, 1861.

his application of authenticity to the meaning of place, for which an authentic mode of being is the experiencing of that place as it-is-in-itself before interpretation and colouring by preconceived thoughts and cultural filters¹⁹³.

It is understood that an authentic attitude to place is a proportional and palpable experience of the complete set of the identity of places— not interceded and disturbed through an arrangement of very subjective social and scholarly forms about how that experience ought to be, nor after stereotyped traditions¹⁹⁴.

The vehicle for authenticity is openness. A place, for example, can be experienced authentically only if the person is open to it—willing to meet the place receptively and allow it to speak in its own terms. At the moment of openness, a person looks outward with concern on his everyday world and its people, things, and places. Such moment involves a concerned attention directed outward, and thus is associated with omission in its negative fashion, and too a greater extent concerned with vigilance, realizing and heightened engagement. The latter two modes are particularly relevant to openness in that

¹⁹³ Relph, Edward. "Sense of place." *Ten geographic ideas that changed the world*(1997): 205-226.

¹⁹⁴ *Ibid.*, p.212

they reveal the unsuspected aspects of the world or bring the person in intensified contact with the world¹⁹⁵.

Openness is fostered by Domain, meaning that it conserves a person's physical and psychic energies, which can then be used for engagement and discovery—if the person so wishes. On the other hand, Domain fosters regularity. Due to the matter-of-factness and familiarity of Domain, the person's life can proceed automatically and unauthentically, with a minimum of new engagements or contacts. The way he responds to the world is guided by the force of repetition and routine. The day-to-day existence of his follows a comfortable monotony and the world in which it unfolds is never questioned or looked at afresh¹⁹⁶. One can associate regularity with omission and vigilance; discovering is a less probable and engagement because of its uniqueness and vigorousness could become unattainable.

Openness and ordinary are both essential ingredients of a satisfactory human situation. The importance of ordinary is its role in promoting order and continuity. One cannot always be exploring the world for its fresh and unexpected facets. Most of the time we must be practical and tend to the immediate needs at hand—getting to work, washing clothes, shovelling snow.

¹⁹⁵ Heidegger, Martin. "On the essence of truth." *The Nature of Truth: Classic and Contemporary Perspectives*

¹⁹⁶ Ibid.

For these repetitive tasks, regularity serves a crucial role: through it, we "take hold" of the world quickly and perform actions efficiently and easily¹⁹⁷. Via regularity, we conserve our energies, and maintain our state of being. Thus, everyday routines, body ballets, and Place dramaturgy are its essential ingredients.

In contrast, openness is important because it extends the person beyond himself—it allows him to contact aspects of the world which he was unaware of before, and so grow as a person. Habituality maintains our being, whereas openness extends it and fosters becoming. We come see more of the unfamiliar and unknown through openness. Those aspects of the world which before were "uncharted" become familiar and understood. Realms of chaos and disorder are transformed into an expanded sphere of Domain thanks to openness¹⁹⁸.

When regularity stifles openness, it becomes less useful - whereby routine becomes so deeply ingrained in individual's mind that he cannot recollect that life could be any different. Moreover, openness becomes potentially harmful when it extends the person beyond his reach—when it involves him in places and experiences that provoke danger or exertion beyond his capabilities. Authenticity is an aim of living rather than an artefact

¹⁹⁷ Ibid.

¹⁹⁸ Heidegger, Martin. "Art and space." *Man and World* 6.1 (1973): 3-8.

according to Heidegger, who claims that authentic existence is unattainable, and thus can merely serve as a direction to reach at amidst the darkened existence of the concealment of daily routine. As a consequence of its bifurcate powers to foster both taken-for-grantedness and insight¹⁹⁹, Domain is the backdrop out of which authenticity is possible. Therefore, phenomenology assists the person in his wish for an authentic existence, and so makes his life more in harmony with the people, places, and environments in which it unfolds.

3.8.5 Engagement and its significance to space²⁰⁰

In terms of its phenomenological side, the essential structure or perception cannot exist inside the head of the person, nor out there in the world, in the sense that objects are "out there," This structure as we've already said, is the "medium of intercourse" through which the person comes to contact his or her world.

¹⁹⁹ Ewing, Elizabeth. "Authenticity in Heidegger: A response to Dreyfus." (1995): 469-487.

²⁰⁰ Merleau-Ponty, Maurice. *Phenomenology of Perception*, p.283-348

"Perception" is thus a poor term to describe the variegated ways in which people attend to their world. Basic contact or perception more appropriately describes the pre-conscious awareness of body. In fact, this is the meaning that Merleau-Ponty thought of when he coined the word into the title of his contemporary work on phenomenology of perception²⁰¹. It has been argued here that engagement is a better description for the medium of intercourse through which we meet the world. Engagement is a multifaceted web and flow of attention, involving all shades of omission, vigilance, discovering, and merging. Additionally, below the flow and flux of these more conscious modes—is the consistent stream of ordinary contact, which in underlying moments meets in dialectic with the world and motions of the person—keeping them in smooth atonement²⁰².

The breadth of engagement modes has mostly been ignored in conventional empirical studies which examine people's perceptions of some specific environment or environmental type. Consider, for example, work in landscape assessment. For instance, how does the presence and composition of water, soil nutrition, installations or other features affect an individual's appreciation of a particular landscape? Could it be concluded that men of

²⁰¹ Merleau-Ponty, Maurice. *Phenomenology of Perception, Preface*

²⁰² Ibid.

various occupational and different social backgrounds understand the same landscapes differently? This analysis usually presents subjects with genuine mural, or shows them simulated environments through photographs or models.

In order to set natural planning and strategy choices this research has yielded useful findings because it supplied the necessary data on scenery preferences, which could be used in designing new landing and environmental settings. Nonetheless, regarding of the phenomenological examination, this work is vulnerable to substantial critique in light of the fact that it dismisses sight of the many means in which landscape can be experienced by a person. As it was suggested above, engagement is contextual—in different moments we may experience the environment differently.

The multifaceted modes of engagement are reduced to landscape-preference studies to the artificial situation of person actively evaluating a real or simulated landscape which has been made the conscious object of his attention. The person in question plays the fabricated role of a person-initiated notice: he brings attention to the landscape at hand only because the researchers request it. He actively peruses the environment—studying and judging it, whether he is in favour or against it. He might never recognize a

number of these features if he stayed there with the environment in simple bias.

It must be identified the aspects of scenery that mean something to the broadest range of people. The meaning does not necessarily foster engagement, which creates the awkwardness here: just because we rank a particular landscape "beautiful" or "clean" does not imply that on the specific day we climb through that scene it will fundamentally have more criticalness for me than an alternate scene which we positioned "exposed" or "prohibiting.". As it has been indicated, grotesqueness and differentiation might as regularly cultivate experience as the excellence and engaging quality which most landscape evaluation researchers underline and work to institutionalize. Certainly, it is important to protect landscapes that are "beautiful," "clean," "natural," "pleasant".

Then again, it must be perceived that the safeguarding of landscapes which has the characteristics that individuals have labelled important does not necessarily imply that those people as experiencers will always experience these environments in the way they have been labelled by them. Subsequently, we must acknowledge the complementary side to scene significance: the medium of intercourse between landscape and experiencer which may lead to

discovering, vigilance, merging-or omission. While preserving landscapes, we should also not present projects which would (1) sensitize people to the abundance of ways in which they can experience the physical environment; (2) develop techniques which would lead to increased realization of merging and openness instead of omission and regularity? The following projects would introduce the person to all environments, be they externally appealing or not. Craftsmen and writers of any age clearly have habitually found excellence and profundity in things which appear at first glance. Can such awareness in ourselves be fostered and thus seen in the most commonplace meaningfulness and beauty? The following chapter on Biophilia will try to develop this discussion.

Engagement, as a medium of intercourse, is the experiential "stuff" which binds us through attention to our environment. The person is joined to his world by the structure of engagement in a unit which has an underlying integrity, pattern, and order. The person that is encountering cannot be considered apart from the thing he engagements or for that matter, apart from his virtual world. In the mode of separateness or mergence, the human being becomes inescapably linked to his world and any conceptions that otherwise are severely in error, as they have lost sight of the original experiential structure from which their conceptions arise.

The fact that an ecological web links all things, organisms, and processes on the earth is becoming more acceptable to us. It must also be seen that organisms and people are also bound up experientially in their world, and that engagement is one essential component of that bond. Through the awareness of its various modes, we gain a fuller understanding of our everyday lived-situation; we can remove ourselves better from the forces of omission and regularity, and direct ourselves outward toward openness and fuller awareness of the external environment. As was noted at the start, engagement incorporates more than the world—it has its social, interpersonal, and historical dimensions. However, as anthropologists we can use as our starting point environmental engagement, and raise the spatial consciousness of ourselves and others. In such a way we foster a better understanding of the earth as dwelling place of man, as we also kindle a humanism that reveals us to ourselves.

3.9 LINKING MOTION, REST AND ENGAGEMENT

In the following concluding paragraphs we will further explore the various links among motion, rest and engagement in order to synthesise the picture drawn. The key aim is to gain a better understanding of this

relationship—to point to ways in which these themes interweave in wider patterns of meaning. First, we will consider the dialectical nature of motion and rest, and then introduce engagement. Secondly, we will consider the wider significance that the present phenomenology of everyday experience has for spatial anthropology and other disciplines of place and space.

3.9.1 The dialectic of motion and rest

Rest and motion are not isolated phenomena but exist together in dialectic: motion leads to rest, which in turn leads to motion. Rest has associations with centre, Home, and Domain. It indicates an essential human urge for spatial and environmental acquaintance and sequence. Rest restrains the individual's present availability in his past and facilitating experiential continuity. Security, protection, calm, aloofness, thought, and other comparative traits regularly have their connection to the rest. Interestingly, motion has joins with horizon, trip, and newness; it is connected with such dynamic qualities as hunt, novelty, investigation, sharpness, and effort²⁰³. Via motion, the person's knowledge of distance, place, and experience may be

²⁰³ Kellert, Stephen. *Building for life: Designing and understanding the human-nature*,

extended; he becomes more familiar with spatial and experiential horizons that were undisclosed or obscure before. The person can assimilate environments, places, and situations into his world of familiarity by means of motion, which widens his sphere of Domain.

Due to their dialectical nature, both rest and motion involve aspects of the opposites; they are not totally unrelated, yet often envelop qualities more often acknowledged with the opposite. In any case, as an engagement, the usual walk through a normal succession of ways and places commonly does not include adventures or any novelty. It may stimulate the walker and restore his drained energies. Thus, in this case, an action which in appearance suggests motion gives an inherent function connected to the rest. Motion and rest exist together, and each shares aspects of the other.

The contention between motion and rest spreads over a variety of spatiotemporal spheres. One hand, our spatial presence can be likened to a persistent arrays of stops and beginnings at any dimension of time and space. For instance, the housewife handles around the kitchen during the morning and then moves to the patio to crochet; the family are off on their usual weekend drive for an hour and a half and at last they stop for lunch; the vendor lives in the condo on top of shop for the majority of time., yet each May takes a two-

week vacation to his native Italy. Described as above, life is a series of pendulum. Swings between motion and rest. By means of motion we leave the taken-for-grantedness of place or situation and extend our horizons elsewhere. Through rest we return to particular centres and prepare ourselves for the coming motions; where latter would command the presence of the opposites.

Bachelard has spoken of the correlation between motion and stillness as an inside-outside rationalization²⁰⁴. It was explained by Bachelard that inner and outer form of a rationalization of division, the evident symmetry of which bonds us together. Inner and outer are both intimate—they are constantly prepared to exchange their unfriendliness. Subsequently, he comes up with a simple illustration summing into an individual's leaving a city for a farmland to later come back into the city²⁰⁵. In other words, through motion we travel to the country to rest, yet soon the "insidedness" of our stay there wears thin experientially, and so we return again to our Home—the primal origin of insidedness. A place of rest in time (in this case, the country) loses its attractiveness, hence the person moves to a different place of rest (here, the Home). Whatever experientially was an "inside" for a period of time eventually becomes "outside." In turn, the Home that we come back to

²⁰⁴ Bachelard, Gaston. *The Poetics of Space*, Beacon Press, 1994, p.211-231

²⁰⁵ *Ibid.*, p.220

gradually loses its insidedness, and we will leave it again— for shorter and longer intervals of time. Such frequent "exchange of hostilities" between motion-rest , centre-horizon, and inside-outside is a continual and inescapable aspect of our day-to-day spatial existence. Partly because of this exchange, we gain both stimulation and stability in our daily lives²⁰⁶.

Awkwardness, discomfort, or stress may be provoked by a lopsidedness of motion or rest in an individual or bunch's lived-setting. As suggested by Bachelard, our knowledge of place, and particularly of dwelling, is a rationalistic one—setting a trade off between the urge to stay and a craving for escape. Hence, if a person is craving to be instantly satisfied, we then suffer from nostalgia and a sense of being excluded, or from the melancholia that is magnified by a feeling of oppression and detention²⁰⁷.

Apart from the imprisonment and oppression Bachelard refers to, an excess of rest may also be associated with isolation, withdrawal, drudgery, and provincialism. Conversely, an excessive motion may rule out appropriate rest

²⁰⁶ Ibid., p.223

²⁰⁷ Ibid. p.3-37

and get subsequently associated with nostalgia, as well as injury, exhaustion, aggravation, or overextension²⁰⁸.

The pivotal themes in anthropology are motion and rest; they behove the researcher to understand their experiential groundings and their particular manifestations in various places and environments. In other words, how are motion and rest associated with particular spatial contexts? For example, is a particular housing type related to a particular kind of Domain? Is a single-family dwelling somehow fostered by a stronger sense of Domain than a mobile Home or high-rise apartment? Which role is occupied by Home ownership in Domain? How do various transportation modes affect experiences of motion? How is walking different from cycling or driving? What influence do these various paths have on the places and Place dramaturgy through which they pass? It can also be considered by a researcher how characteristics of landscape, topography, weather, and climate relate to experiences of motion and rest. Is Domain in the city of a different essence than Domain in the country? What is the effect on experiences of motion and rest from various daily, weekly, and seasonal rhythms? Is the journey between two places a different experience in daylight than dark?

²⁰⁸ Ibid., p.33

Additionally to the studies that examine aspects of motion or rest alone, there is also a need for research which would detail their relationship, if the motion-rest dialectic is an essential and inescapable element of human existence, than an exploration of its nature might provide us with important new insights into ourselves and others. This knowledge might be particularly helpful for people who change places frequently or individuals who must leave a place in which they have lived a sizeable portion of their lives. Understanding of the importance of its balance and the motion-rest dialectic might foster recognition for these people that their difficulties of transition are not unique but are experienced by many people.

3.9.2 The complexes of openness

As a man moves or rests in the world the world is being experienced by a man. The openness complex reflects a more natural presence than the complex of regularity, as said by Heidegger²⁰⁹. Through openness, an individual extends his knowledge of the world, yet this happens in an alternate manner than through motion (which expands a man by acquainting him with new places and settings). Openness extends the skylines of people in that it cultivates a

²⁰⁹ Heidegger, Martin. *On the essence of truth*.

more refined understanding and more prominent sympathy toward the world? It thus serves as a removal of camouflages and obscurities, as a destroying the barriers with which being secures itself from itself²¹⁰. This is contrasted to the regularity complex, as the universe of continual motion and rest is the Domain of body, feeling-subject, and routine. Finally, an individual has to pay only minimum consideration to the world as; the former is typically directed through viewing or discovering cultivated by the setting. In this complex life proceeds with a minimal degree of change or newness. This complex is connected to the world of "common man" for Heidegger, as the common man does not squarely meet the world but gains the understanding through expressions and dictates of others²¹¹.

Likewise to rest and motion, the complexes of openness and regularity are not mutually exclusive but share aspects of each other. Some amount of time has been spent by a typical man in the complex of openness: on occasions, he sees the underestimated world once more, or the experience turns out more profound. In a comparative manner, an individual who strives for a more authentic state of being often if not always, finds himself in the sphere of regularity, satisfying the fundamental needs of continual living. The complexes

²¹⁰ Heidegger, Martin. *The question of being*. Rowman & Littlefield, 1958.

²¹¹ Heidegger, Martin. *On the essence of truth*.

of regularity and openness depict a rationalization between two differing types of consciousness and meet up: each is dependent on the other, and a legitimate presence can move ahead only because an individual acknowledges his usual inauthentic presence. There is a requirement for an inauthentic method of living in order to lay down the foundation in which the legit way of existing can be built up. Hence, validity is simply a modified invalidity.

The significance of the complexes of openness and regularity are due to their revelation of two complementary ways in which the earth can be studied as the dwelling place of man. On one hand, the regularity complex controls the manner of living that is primarily taken-for-granted and mechanistical. This Domain can be best studied by the researcher if he focuses on the pre-reflective, matter- of-fact aspects of day-to-day living. On the other hand, the common man typically resents change or interference in the well-established patterns of his lifeworld. In such a mode of existence, the nature of the world—particularly the physical environment—becomes essential to it regardless of individuals, and as such to a greater extent could be upgraded and improved.

The anthropology of openness emphasizes experiential education and sensitization of the self, if the regularity complex points to a spatial analysis

that studies the preconscious, routine aspects of man's dwelling on earth. Someone seeking experiences in the complex of openness wishes to become more than he was in the past. It is his goal to discover more about himself and his world. Assisted by the anthropology of openness, which provides concrete programs: we may realize our own dwelling on the earth. Consequently, we can better understand what we are as a being in the world. Additionally, he may gain a better perspective on environmental experience in other times and places.

4. THE RELATION OF NATURE TO BUILT ENVIRONMENT: BIOPHILIC APPROACH

Our understanding of the relation between life and built environment comes from Biophilic Studies and Christopher Alexander's work. The concept that everything has its degree of life enables us to ask very precise questions about what must be done to create life in the world. For example about the ability of distinctive architectural patterns and urban configurations to generate life, beauty and wholeness.

4.1 HUMAN BEINGS AND NATURE

Information contained in environment is of crucial importance for people from evolutionary perspective. Constant observation and perception of surrounding information is an inherent human capacity²¹². At the same time, architecture depends strongly on artificial images and forms, in attempt to distinguish itself from nature and natural objects. The architects' desire for artistic expression changes and suppresses simple human expectations, desires and feelings with spectacular images and forms. Every day people have to

²¹² Ingold, Tim. *The perception of the environment: essays on livelihood, dwelling and skill*. Psychology Press, 2000.

spend their time among inappropriate, exaggerated, peculiar and characteristic architectural forms. Architectural constructions begin to contradict basic human habits and expectations. As a result, ordinary people come to believe that the architecture is losing human qualities, but see as inevitable the prevailing of technology developments and current disciplinary trends²¹³.

Architecture should recognize and take into account human needs and expectations. In turn, these needs and expectations are based on the physiological, psychological and neurological features of human beings. Architects should recognize the interaction between environment and humans. Then, taking into account the various aspects of human life, it will be possible to unify and effectively use information provided by the surrounding environment. People, in turn, can receive and comprehend this information using neurophysiologic mechanisms formed naturally. Architects of all levels should be involved in this process of restoring the functionality of the environment. The key feature of this move is the idea that buildings are approached primarily for people and therefore must conform to human expectations, habits and feelings. Buildings should be "humanized" to be

²¹³ Norberg-Schulz, Christian. *Intentions in Architecture*, MIT Press, 1965.

coherent to physical capabilities and to particular processes of human thinking and perception.²¹⁴

To ensure psychological connection with people and maintain the necessary emotions, artificial environment should be created based on certain logic and should have internal order and appropriate informational content. The content can apply to architectural objects of any size, starting from detailed decoration or ornaments and up to large urban structures and spaces. Important is that the human-oriented environment should provide content naturally and in sufficient quantity, and integrate coherently with natural objects.

4.2 THE NEED OF BIOPHILIA

The term Biophilia refers to common human desire to associate and interact with features that seems similar to natural and lively objects, event in artificial environments This is a result of human being evolution process, and it is necessary for effective and efficient survival in nature²¹⁵.. And, of course,

²¹⁴ Salingeros, Nikos Angelos, and Christopher Alexander. *Anti-architecture and Deconstruction*. Umbau-Verlag Harald Püschel, 2004.

²¹⁵ Ulrich, Roger S. "Biophilia, biophobia, and natural landscapes." *The biophilia hypothesis* (1993): 73-137.

human evolution happened mostly in natural and not artificially constructed environments. In such natural environments most important features were visible, audible, aromatic factors, including weather, landscape, plants and other animals²¹⁶.

It is a dangerous misconception to measure human progress and civilization in proportion to our distance from nature. Physical and mental comfort of a human being depends largely on his positive and natural contact with surrounding environment²¹⁷. This contact is more a basic need in our modern urban world, than a luxury, and it is necessary to achieve a comfortable life and satisfaction. Developed agriculture, technology, industry, urbanization and other modern aspects of life make only a small recent part of human history. This period did not change human capacities and mechanisms to interact with natural environments²¹⁸. Human mental and physical abilities still correspond to skills evolved during interactions with nature. That includes emotional, decision-making, and behavioural skills and is ubiquitous in human life.

²¹⁶ Wilson, Edward O. *Biophilia*. Harvard University Press, 1984.

²¹⁷ *Ibid.*

²¹⁸ *Ibid.*

However, biophilic effects can vary greatly and be subjective to particular human decisions and will. That is why Biophilia is only a "*weak*" *biological tendency*²¹⁹. Its stability depends on subject's learning, knowledge, social and cultural background. Still, there are borders of possible adaptations imposed by biological and physiological human features. Biophilic values can remain hidden and latent in situations when proper stimulation and motivation is missing. Extremely high creative potential of humans only awakes as reaction to an external stimulation. This potential can bring not only positive, but also negative effects, such as reducing natural interactions and providing a negative feedback for human biophilic needs.

Biophilic human needs should be considered as an objective attribute of human life, which has still not lost its relevance nowadays. Meeting these needs is essential for a happy, healthy and productive human life. Many observations in different sources affirm this proposition²²⁰. The number of such studies is constantly growing as the subject is widely examined and researched. We can list the following observations concerning the influence of contact between humans and the natural environment.

²¹⁹ Kellert, Stephen R. *Kinship to mastery: Biophilia in human evolution and development*. Island Press, 2003.

²²⁰ See Ulrich, Wilson, Keller, Heerwagen

Firstly, people who live close to open spaces have less social and psychological issues, and this has been confirmed both for country and urban habitants, and effect does not depend on level of people's instruction, and salary. Indeed the vicinity of restricted measures of vegetation, for example, grass and a couple of trees has been related with upgraded adapting and versatile conduct. Secondly, contact with nature has been found to improve healing and recuperation from disease and major surgical interventions. This holds both for immediate contact (lighting, plants), and also for representational and typical images of nature (pictures)²²¹..

Healthy adolescence development and growing up has been connected with contact with characteristic peculiarities and settings²²². Then, office work environments with access of sunlight, air ventilation, and other natural peculiarities result in enhanced productivity, lower anxiety, and more prominent inspiration²²³. It is important to add, that, contact with nature has

²²¹ Coley, Rebekah Levine, William C. Sullivan, and Frances E. Kuo. "Where does community grow? The social context created by nature in urban public housing." *Environment and Behavior* 29.4 (1997): 468-494.

²²² Taylor, Andrea Faber, et al. "Is contact with nature important for healthy child development? State of the evidence." *Children and their environments: Learning, using and designing spaces* 124 (2006).

²²³ Sundstrom, Eric, and Mary Graehl Sundstrom. *Work places: The psychology of the physical environment in offices and factories*. CUP Archive, 1986.

been connected to mental activity including focusing and memorisation²²⁴. Human reacts practically to sensory inputs and signals originating from the natural environments. Finally, communities with better life-quality situations show more positive valuations of nature, better personal satisfaction, noteworthy neighbour relations, and a stronger feeling of spot than groups having lower quality of environment²²⁵. These discoveries equally happen in poor and rich urban sub-urban areas.

Interaction with nature is very important for comforting and satisfying human life, as shown by examples above. Artificial environment has a non-negligible and significant effect on human health and identity advancement, and, moreover represent extremely important component of human life.

4.3 WHAT IS BIOPHILIC APPROACH?

Biophilic approach is a new methodology; it underlines the importance of keeping up, upgrading, and restoring the natural interactions and experience

²²⁴ Haynes, John-Dylan, and Geraint Rees. "Decoding mental states from brain activity in humans." *Nature Reviews Neuroscience* 7.7 (2006): 523-534.

²²⁵ Andereck, Kathleen L., and Gyan P. Nyaupane. "Exploring the nature of tourism and quality of life perceptions among residents." *Journal of Travel Research* (2010).

in artificial environment²²⁶. Despite the fact that we introduce Biophilic approach as a new, however, it was the way architecture used to be for most of the time in mankind's history²²⁷. Coordination with the common habitat; utilization of nearby materials, subjects and examples of nature in building antiques; association with society and legacy; and more were all instruments and systems utilized by developers, constructors, and architects to build structures that are today among the most durable, practical and wonderful on the planet.

Biophilic approach is much more than simply adding trees, bushes and grass to structures or improving external look with flowers and natural colours. Connection to nature should be considered on much deeper level.

Major aim of Biophilic approach is to efficiently combine natural and artificial features to create an environment that provides best experience for people²²⁸. Starting inquiry is always about interaction of artificial environment and the regular habitat, and in what manner will both of them influence human experience and sensual perception. And above everything, by what means

²²⁶ Kellert, Stephen. *Building for life: Designing and understanding the human-nature*, Island Press, 2005.

²²⁷ Alexander, Christopher, ed. *The oregon experiment*. Vol. 3. Oxford University Press, 1975.

²²⁸ Wilson, Edward O. "Biophilia and the conservation ethic." *Evolutionary perspectives on environmental problems* (2007): 249-257.

would we be able to attain supported and proportional advantages between the two.

Most part of human evolution has happened in a natural environment filled with sensual information of various types. Thus, Biophilic approach emerges from the expanding concept that the human personality and body developed in a sensorially rich world, and that is still very important for individuals' wellbeing, profit, positive mood, learning capacity, and even profound prosperity. The development amid the cutting edge time of industry, approach, agriculture and the city speaks to yet a minor portion of our species' evolutionary history. Mankind developed in versatile reaction to regular conditions, for example, daylight, climate, water, plants, creatures, scenes, and territories, which keep on being vital settings for human development, useful advancement, and even survival²²⁹.

Today, it is often considered that technological and scientific achievements have made humans abandon their “rudimental” natural features. This assumption has energized a perspective of mankind as having got away from the directions of regular frameworks, with human advancement and development measured by its ability for generally changing and changing the

²²⁹ Wilson, Edward O. *Biophilia*.

characteristic world. This perilous figment has offered ascent to an approach rehearse that empowers overexploitation, natural debasement, and detachment of individuals from common frameworks and procedures. The overwhelming ideal model of design of the present day artificial environments has turned into one of unsustainable vitality and asset utilization, air and water contamination, bad climatic and atmospheric adjustment²³⁰, over the top waste era, horrible indoor natural conditions, expanding estrangement from nature, and developing "placelessness."²³¹

At the same time, current sustainable design suffers from “*sustainable design*’. Practically, it attempts to minimize absolutely any ecological effect on nature. Sustainable methodology, while principal and vital, neglects to address the just as discriminating needs of decreasing human partition from nature, improving positive contact with ecological courses of action, and building inside a socially and environmentally pertinent connection, all fundamental to human wellbeing, profit, and prosperity. These last targets are the quintessence of Biophilic approach. Genuine and enduring practicality must consolidate both low ecological effect and Biophilic methodology, the result being what is

²³⁰ Almusaed, Amjad. *Biophilic and bioclimatic architecture: Analytical therapy for the next generation of passive sustainable architecture*. Springer, 2010.

²³¹ Relph, Edward. *Place and placelessness*. Vol. 67. London: Pion, 1976.

called *restorative environmental design*²³². This book, in actuality, states that present sustainable design is missing Biophilic approach as an important connecting part.

Biophilic approach is based on the notion of *Biophilia*, the concept that people have an organic slant to interact with natural environments and that this interaction is important for human wellbeing and satisfaction²³³.

Biophilic approach aims at integrating into approach of artificial environments ideas and methods provided by *Biophilia*. That should apply the knowledge about human interactions with natural features to artificial systems²³⁴. This generally clear destination is, be that as it may, remarkably hard to attain, given both the restrictions of our understanding of the science of the human desire to append worth to nature, and the limits of our capacity to move this understanding into particular methodologies for outlining the constructed environment. Here we offer some point of view on the idea of *Biophilia* and its significance to human approval and also some particular

²³² Kellert, Stephen R. "Beyond LEED: From low environmental impact to restorative environmental design." *Keynote address, greening rooftops for sustainable communities conference. Sponsored by Green Roofs for Healthy Cities, Toronto, and City of Portland, Portland*. Vol. 4. 2004.

²³³ Wilson, Edward O. *Biophilia*.

²³⁴ Kellert, Stephen. *Building for life: Designing and understanding the human-nature*.

direction in regards to measurements, components, and qualities of Biophilic approach that organizers and engineers can utilize to attain this destination in the advanced, particularly urban, artificial environments.

4.4 BASICS OF BIOPHILIC APPROACH

As we have already noted, lately, a new approach has become popular in approach and construction of environments. That approach is called "green" or "sustainable", and its major aim is to maximally reduce negative impact of the new environments on nature and on human habitants. The negative effects brought on to nature and humans by advanced development can be minimized and alleviated through numerous procedures, including optimization of energy-consuming processes, utilizing renewable energies, diminishing asset utilization, reusing and reusing items and materials, decreasing waste and contamination, utilizing as much as possible less toxic substances and materials, ensuring indoor natural quality, protecting biodiversity, and evading living spaces degradation. This general methodology is called *sustainable design*, an important yet without anyone else's input deficient premise for genuine manageable outline and advancement. Albeit crucial and testing, *sustainable* methodology overlooks the similarly critical need to restore

interactional contact of humans and nature in the artificial environment. Although *sustainable design* has turned into the dominating methodology of construction today, it still misses some important features²³⁵.

One of the important features considered in biophilic approach is cultivating in the artificial environment of emotionally positive contact between humans and nature. There are two essential perspectives in *Biophilic approach*. First is organic perspective, which is also called naturalistic. Second is vernacular perspective, also called place-based. Former *organic perspective* includes the utilization of building and spaces forms and shapes that explicitly, or typically, or in another way inspire individuals' inborn fondness for the indigenous habitat. This impact can be attained through the utilization of natural light, air circulation, and materials; the vicinity of water and plants; enhancement and ornamentation that imitate characteristic structures and courses of action; and different means. The later *vernacular perspective* refers to structures and scenes that encourage a connection to place by associating society, history, and environment inside a geographic setting²³⁶.

²³⁵ Lechner, Norbert. *Heating, cooling, lighting: sustainable design methods for architects*. Hoboken, NJ, USA: John Wiley & Sons, 2009.

²³⁶ Blair, Matthew. *Enhancing Human Health and Recovery Through Biophilic Design*. Diss. University of Massachusetts Amherst, 2012.

Summing up, restorative environmental approach is merging two different, but not contradicting aims. First is reducing negative impact on nature, and second is nourishing and comforting human mind and emotions with positive natural interactions even in artificial environment. As a result, three methodologies are used in restorative environmental approach to clarify how artificial environments influence human physical and mental prosperity. One is sustainable design, and the other two, organic and vernacular perspectives originating from Biophilic approach. First, sustainable methodology maintains different biological community benefits on which human presence depends. Second, Organic methodology encourages different profits individuals get from their inclination to appreciate nature (Biophilia). Finally, vernacular methodology enables a fulfilling association towards living spaces, which is as well an important ingredient of human satisfaction.

4.4.1 Organic perspective

Creation of buildings and structures that resemble natural objects is the core of organic perspective. Any form or shape can have direct, indirect or symbolic resemblance that will make it more attractive to humans. Contact with big auto-sufficient environments of the nature, for example, a forest, a

water stream, air, wind and sunlight refers to a direct interaction. Contact with characteristic components that require constant human intervention and control is an indirect interaction. For instance, it can be a potted plant, a manicured grass, or a fish tank. Contact with non-living, or genuine nature is called symbolic. It can refer to a decorative, figurative, or vicarious representation. This can incorporate embellishments reproducing shapes and structures from nature, inner part outfitting of refashioned wood and stone, or pictures and images of scenes and living creatures. The direct interaction with nature does happen in building and particularly outside, yet all the more ordinarily the assembled environment provides experience of indirect and especially of symbolic natural-like interaction.

Frank Lloyd Wright was the one who coined in the term *Organic architecture*²³⁷. This well-recognized architect, however, did not provide clear and concrete definition. Basically, his enthusiasm toward the subject identifies with this discourse in two vital regards. In the first place, he stated that the offer of structures and scenes is regularly a capacity of their association and connection to natural features and gimmicks. Also, he noted that best

²³⁷ Wright, Frank Lloyd. *An organic architecture; the architecture of democracy*. MIT Press, 1939.

architectural construction and buildings have a coherency and completeness starting in nature or, often, a can be defined as being natural to themselves.

Nature-related details are often an evident characteristic of Wright's works. They imitate or bring out natural peculiarities. To Wright, the most persisting outlines had natural characteristics of agreement and symmetry that are frequently experienced in the characteristic world and iteratively reproduced on temporal scale. He clarified his methodology of Organic perspective talking about nature as a decent instructor, from which an architect can learn in order to succeed²³⁸. And even if natural creations are sometimes impossible to reproduce artificially, at least external forms and shapes can be reused in buildings and artificial environments, in order to integrate and combine it with surrounding natural landscape.

Among different architectural approaches of Wright, residential building is more notable for using references to nature features. Such features manifest and uncover critical components of Organic methodology and also components of vernacular perspective. At the same time, he was not influenced by sustainable design, but that limitation was typical widely spread at that time.

²³⁸ Ibid., p.24

Analysis of residential buildings approached by Wright can produce important observations. We can indicate major characteristics of Organic perspective present in the works. Firstly, they often incorporate an accent on natural materials like wood and stone, natural light, and characteristics of the surrounding nature consolidated into building insides and accomplished through outer surface perspectives. Wright focused on fitting structures into the scene, seen particularly in the parallel connection of his Prairie-style houses to the relative levelness of their savannah scenes, which make them seem to develop out of, instead of rule, the ground²³⁹. Wright additionally demanded what he called the natural standards of straightforwardness and explicitness of configuration²⁴⁰, with the house or ancient rarity expecting to be shaped and associated with its ecological connection. He considered that is harder to attain than the basic effortlessness of natural nature in the midst of the tangled perplexity of the incalculable relics of structures that hinder life for us. To attain it in any degree implies a genuine commitment to the "underneath" trying to handle the way of building a lovely building delightfully, as naturally valid in itself, like a blossom or plant, to itself and to its motivation.

²³⁹ Hoffmann, Donald. *Frank Lloyd Wright's Dana House*. Courier Dover Publications, 1996.

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One of the features often found in nature is flexibility and adaptability of objects, both temporal and spatial. Wright underlined that capability of natural environments to change themselves according to situation and external conditions. His architectural works are capable of seemingly change or adapt in light of changing meteorological or other natural conditions. That impact is often improved by his far reaching utilization of raw materials, natural light, and sensational outer surface perspectives in corresponding connection to warm insides²⁴¹. Wright's structures reflect an instinctive understanding of nature's beauty.

However, such features of restorative environmental approach as sustainable and Vernacular perspective are not usually found in Wright's praised works. Materials originating from local territories are used; however cultural references or nature-preserving aspects attain little attentions. Surely, the vast majority of Wright's creations have not enough characteristics of sustainable or Vernacular perspective. Mostly, they broadcast a demeanour of inefficiency, an absence of sympathy toward ecology and consumed materials, and manifest the idea that nature is dominated by artificial artistic creations.

However, people tend to like and get emotionally moved by architectural

²⁴¹ Wright, Frank Lloyd. *Broadacre City: A new community plan*. Architectural Record Publishing Company, 1935.

structures that are made using organic perspective. Many buildings approached by Wright in effect prove this thesis. This can be seen in much conventional structural engineering, in which probably the most appreciated and persevering developments demonstrate natural characteristics. On the other hand, the distantiation of people from many contemporary architectural works ponders an extreme dependence on artificial materials, electrical light, climate-control, straight-line geometries, homogeneity of configuration, measurements not commonly experienced in nature, substitution of the artificial for the real, and a lack of interest to surrounding cultural context and natural environments.

4.4.1.1 Immediate appreciation of nature

Immediate appreciation of nature in construction and approached landscapes directly stems from the main features of Organic perspective. For example, day lighting and natural venting are well-known manifestations of Organic perspective. These characteristics can occur as pre-planned approach ideas as in the case of big windows. In other cases nature features arise as sub-products of recent developments in engineering such as housing orientation to a particular side of light and underweight racks. Even though day lighting and natural venting are key characteristic of nature, expression of these features

depends on different factors such as type of plants, pollution, disposition of roads as well as connection between inside and outside of buildings. Introduction of natural lightening and natural ventilation can significantly influence tenant's quality of life, in particular their health, mood, life satisfaction and other physical and psychological features of life.

There are many others environmental elements that can be brought into interior and surrounding landscapes, for example, flora and fauna, water and ground, and, sometimes, flames. In general, these natural features appear in surrounding area, although they can be introduced in interior as well. These green components usually have a significant mental and physical impact. Moreover, quality of approach plays a major role in this effect. The unexpected meeting with a particular feature of exotic plant is usually an artificial contact, which will not have a strong effect²⁴². For example, interior dominated by usual plants confined within a flower pot tends to give relatively sketchy feelings. On the other hand, making elaborate and logical ecosystem, which include elements of soil, water, various plant and animal life can induce people's feelings, mind and spirit, leading to moral and aesthetic content. The quality of impact created natural landscapes have on human being directly

²⁴² Kermath, Brian. "Why go native? Landscaping for biodiversity and sustainability education." *International Journal of Sustainability in Higher Education* 8.2 (2007): 210-223.

depends on technique, expenditures and opportunities. At the same time, undertaking and creativity can make the direct contemplation of nature possible, leading to many advantages for individuals. Outside environment can also contribute a lot to natural landscape. One of the benefits of new glass buildings – set aside their detrimental environmental effect - is the phenomenal visual access they give to people working and living inside. This opportunity to witness environment and surrounding landscapes was priceless especially in urban areas which have natural sights such as mountains and valleys. Nevertheless, the delight of seeing these landmarks sometimes²⁴³ reduced because of the buildings height, which can provide not only a fulfilment, but also anxiety and fear feelings. Yet, visual experience of the outside environment is usually an important aspect of Organic perspective. Access to see water or plants near or sometimes within a building can stimulate the immediate learning of nature in urban areas. Ability to see, here and even smell water may cause positive mental impact, especially if water is moving and enriched by plant and animal life.

²⁴³ Yeang, Ken. "The Skyscraper bioclimatically considered." *Architectural Review*(1997).

Roger Ulrich, making a lot of research about impact of water on human being, asserted that water features create very high levels of preference²⁴⁴. Introduction of water in urban areas and houses can be difficult to implement for technological reason. Moreover, elements of water that is poorly incorporated into urban environment and dwellings can be annoying.

One of the most successful strategies of the use of water in modern approach is simulating natural elements and processes. In some promising environmental approaches, water has been successfully tied to houses functions such as sewage and plumbing as well as irrigation and insulation.

Nevertheless, sometimes it is necessary to regulate the direct use of nature and even limit it from the use in interior. Fire, for example, has often been inhibited because of the possible danger it has. At the same time, controlled experience of fire in houses is also viewed as a source of warmth, shelter and cooking and has long been regarded as a distinctive feature of civilization. Fire also has symbolic meaning, and its possession in houses is an important and craving element of Organic perspective. Chimneys allow this essential component of nature to become a building's centre and produce feelings of shades, fulfilment and movement. However, to be completely

²⁴⁴ Ulrich, Roger S., et al. "Stress recovery during exposure to natural and urban environments." *Journal of environmental psychology* 11.3 (1991): 201-230.

fulfilling, blaze must be showed in ways that demonstrate its certain dominance and authority.

Incorporation of animals into the interior may be particularly difficult. Usually, the presence of animals in houses is strongly debilitated because of technological expenditures. Moreover, contemporary health and security systems specifically underline the keeping of sterile environment. Still, as in many other nature elements, wisely introduced into chambers, halls and other open and private places, fish, birds and butterflies can create an energizing and fulfilling contact with nature²⁴⁵. Powerful natural life approach can be sincerely and mentally capturing, giving physical and mental relaxation as well as feelings of belongingness to the natural world. Often the building facade can encompass characteristics of nature. For example, there can be ivy or vines hanging on exterior walls. A more interesting improvement lately has been the advancement of green tops, which utilize plants to reach both aesthetic and low environmental effect approach. Low natural effect objectives incorporate enhanced protection, decreased storm water overflow, reducing warming and cooling loads and lessened clamour and air pollution. Also, green top approach can also give plant and animals living space that improves human unwinding,

²⁴⁵ Kaplan, Rachel. "The nature of the view from home psychological benefits." *Environment and Behavior* 33.4 (2001): 507-542.

creative ability, judgment, innovativeness, wellbeing, and benefit, particularly in urban ranges, which are frequently in need vegetation and open spaces²⁴⁶. The exterior landscape carries the best potential for creating the experience of nature. This can happen in created landscapes that incorporate local plants and animals in addition to feed and shelter for such wild species as fish, winged animals, and even vertebrates. The decent approach can imply territories where untamed life prospers and is profoundly available, including wetlands, vegetative halls, and self-sustaining plant spots. Despite the immediate experience of nature in houses and landscapes is usually repressed because of money, knowledge and engineering, the most important obstacle is often an absence of creativity and the readiness to look for more perfect associations with nature in the urban environment. With undertaking, rich, exotic, and fulfilling constructions can be made that enables us to contact with the many traits of the nature.

4.4.1.2 Indirect Appreciation of Nature

It is possible to observe nature in architectural structures and decorative landscapes to be so surprisingly steered and controlled that it creates

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drastically changed natural conditions in need of continuous human intervention and supervision. Such controlled contact with the natural habitat can be observed nearly everywhere throughout our daily activity, from decorative plants in an interior lobby to aquarium fish or specially approached fountains. Incredibly altered from their common natural condition, such characteristics tend to rely on constant human management and control in order to exist. In case these indirect states of nature are approached properly, they can be profoundly fulfilling and valuable²⁴⁷.

Developing such circumlocutory states of nature frequently includes deliberate manipulation of such natural components as vegetation, plant and animal life, as well light, as water, air, particular types of materials, such as stone, wood, cotton and others, and even common natural processes, for instance, maturing, weathering, and climate control. Thus classifying these relatively peculiar engagements of nature can regularly denote more a matter of judgment rather than an absolute affirmation of a fact.

There is such an in-depth rootedness of human attraction to natural materials that even superficial substitutes, such as imitation plastic, most likely

²⁴⁷ Kellert, Stephen R. "Experiencing nature: Affective, cognitive, and evaluative development in children." *Children and nature: Psychological, sociocultural, and evolutionary investigations* (2002): 117-151.

do not result in much delight despite even high proximity of replication²⁴⁸. Simulated materials commonly appear fake; not having enough evocative power, they are seldom likely to grasp the unique qualities of, for instance, a piece of wood, the weathering of a stone, or the perceived sensations of once-living materials like the odour of leather or the tender feeling of silk. Simulating natural materials with high proximity is difficult due to their complicated structures: living forms have to adjust to a range of ecological influences throughout time in the order to survive, adapt, and advance. Natural materials possess characteristics which few imitations can recreate, in spite of human shrewdness, creativity, and technological innovation²⁴⁹. The reaction of indirect exposure to nature can be equally likely caused by a characteristic natural process as by a particular substance or organic entity. Certain architectural structures, landscape scenes, and furniture influence us profoundly on the grounds that they uncover the impacts of weathering combined with historical transition, having what may be known as the "patina of time"²⁵⁰. Such traces of maturing can be observed in older walls, greenery-

²⁴⁸ Norberg-Schulz, Christian. *Genius Loci, Towards a Phenomenology of Architecture*, Rizzoli, 1980.

²⁴⁹ Ibid. p.32

²⁵⁰ Pallasmaa, Juhani. *The eyes of the skin: Architecture and the senses*.

covered rooftops, or eroded stone, all of which uncover the element of the lively powers of time²⁵¹. Particular materials, such as stone, wood or tile, are appealing to us given that they uncover the texturing of shape and structures because of maturing and adjustment and now and again even have other life structures connected to them, for instance, greeneries, lichens and vines.

It is important to note what elements make a fulfilling indirect appreciation of nature in buildings and other structures? A number of combined components that reflect the intrinsic human fondness for nature regularly experienced in profoundly suggestive building and scene outlines have been identified²⁵². These integral properties include prospect and asylum, enticement and danger, and order and complexity²⁵³. Prospect represents the distinguishing of distant items, a human inclination that has helped evolutionarily our capacity to spot sustenance, water, wellbeing, and security. Using the prospect we are able to recognize distant developments, see inaccessible questions and assets, and spy potential dangers. Inside buildings and landscape scenes, it is frequently managed through exceptional view, emotions of openness, light and brightness. Asylum, by difference, reflects the

²⁵¹ Ibid., p.12

²⁵² Ibid., p.22

²⁵³ Ibid., p.23

correlative human desire for having shelter and protection. Building and landscape scene outlines that cultivate a feeling of wellbeing, solace, warmth, and intimacy through the utilization of cosy inner part rooms, a fireplace, or a separate garden regularly accomplish a feeling of asylum.

Our desire to investigate, find out, and grow our knowledge, a characteristic that has demonstrated to be vital to human adjustment and development, can be characterized by the first property of the second blending, *enticement*²⁵⁴. Buildings and landscaping sceneries can amplify our motivation for exploration by giving us chances to practicing creativity and innovation in light of common detail and assorted qualities that serve as a stimulus for curiosity, inundation, and interpretation. *Danger*, on the contrary, reflects the yearning for puzzle, challenge, and even a particular amount of risk that at the same time attracts and repulses²⁵⁵. Such an impact can be attained, for instance, through the utilization of overhanging balconies, obscured path walks, clouded pathways, or statures that energize, test, and excite and also unsettle us. These configuration characteristics fuel the investigation and

²⁵⁴ Kellert, Stephen R., Judith Heerwagen, and Martin Mador. *Biophilic design: the theory, science and practice of bringing buildings to life*. John Wiley & Sons, 2011.

²⁵⁵ Ulrich, Roger S. "Biophilia, biophobia, and natural landscapes." *The biophilia hypothesis* (1993): 73-137.

disclosure yet are regularly requested by the slant to continue with prudence and sense of alertness.

Finally, in the last couple matching, *complexity* reflects the human craving for point of interest, diversity, and secret, which all through human development has empowered us to make challenging choices and to secure assets in light of the constantly shifting world²⁵⁶. *Order* is just as essential slant that reflects the desire for a pattern, a framework, and pervasive organisation. Effective buildings and landscape scenes outlines regularly contain a dynamic combination of the two qualities, while excessive underlining of only one property results frequently in baffling and disillusion. Case in point, complex outlines lacking the necessary order often result in disarray and possible confusion, while exceedingly orderly and systematic plans that need multifaceted nature can deliver fatigue.

In their terms “*coherence*,” “*complexity*,” “*legibility*,” and “*mystery*” are used to clarify this outline propensity. According to their proposal that individuals are pulled in to structures and scenes which are rich in environmental complexity and a certain degree of mystery, and which offer

²⁵⁶ Wilson, Edward O. "Biophilia and the conservation ethic." *Evolutionary perspectives on environmental problems* (2007): 251

successive chances to ponder, imagine, investigate, and discover²⁵⁷. Meanwhile, they underscore that fruitful outlines as often as possible fuse components of reasonability and intelligence in order to avoid perplexity and inclination to chaos while additionally cultivating a feeling of deliberateness and significance.

4.4.1.3 Allegorical Appreciation

The nature often manifests itself allegorically or indirectly in the constructed environment, especially inside the building and on its front. If building and landscape are approached with the intention to reflect the contact with nature it is most commonly demonstrated through representation, allusion, and allegorical expression. Besides, nature experience appears significantly more frequently than usually perceived and strongly influences individuals' feedback concerning the satisfaction from the constructed environment²⁵⁸. Nature is expressed symbolically through different ways – for example, decoration, ornamentation, visual representation, and shapes and forms that reproduce and copy nature – and in a wide range of building features – for

²⁵⁷ Ibid., p. 249-257.

²⁵⁸ Kellert, Stephen R. "Experiencing nature: Affective, cognitive, and evaluative development in children." *Children and nature: Psychological, sociocultural, and evolutionary investigations* (2002): 117-151.

instance, walls, doors, entryways, columns, trim, casements, fireplaces, furniture, and at times even a whole front of the building²⁵⁹.

Though the ways in which indirect appreciation of nature in the constructed environment is expressed are usually obvious, they are often significantly faint, ambiguous forms that could be hardly identified as expressions of natural world²⁶⁰. For example, built approach could include numerous imitations of nature in different natural decorations embedded into the brick, wood, and ironwork and extensively uses natural materials. Another good example of nature patterns are also sinuous curves that, on closer look, imitate shapes frequently found in nature. Building approaches that even indirectly and metaphorically appeal to the people's passion for nature, frequently exercise strong hold on feelings and imagination. A lot of symbolic imitations of nature in the constructed environment can be easily detected. Examples of such imitations are flowery patterns in materials decorating couches, carpets, curtains, and fabrics; animal figures chiselled into walls and fireplaces; natural forms depicted along entries; bush- and shell-like shapes sculpted at the top of capitals and columns; naturalistic approaches woven into grills, walls, and fences, egg-like forms embedded into arches, domes, and

²⁵⁹ Beatley, Timothy. *Biophilic cities: integrating nature into urban design and planning*. Island Press, 2011.

²⁶⁰ Ibid.

ceilings; nature views painted in glass and carved into stone; and, sometimes, even the sound of water falling from a fountain or the pleasant flavour coming from flowering fields²⁶¹.

Such allegoric approaches of nature appear throughout the whole history and in all cultures, though they are less common for the modern urban society. The prevalence of these environmental imitations mirrors a general aspiration often embedded in the interior of buildings and at times into exterior landscapes.

John Ruskin, critic and designer, acclaimed the allegoric portrayal of nature in architecture with special focus on Gothic approach. He appraised the wide range of simulated natural imitations that can be found in different features of Gothic architecture: arches, entry portals, columns, doors, roofs, ceilings, facades, etc. These approaches include columns reminding ancient forests; capitals with enormous range of floral, leaf, and bush-like features; and an explosion of imitated organic forms exploiting qualities of light and shape reflecting the world of nature²⁶².

He also pointed out how frequently decorations in buildings mirror

²⁶¹ Ibid.

²⁶² Ruskin, John. *The nature of Gothic: A chapter of the stones of Venice*. Vol. 1. Dissertations-G, 1977.

natural forms and roles and relevant cycles of natural growth. He poses that Gothic and other building decoration is a metaphorical way of communication between the organic and inorganic, reclaiming nature through allegory and approach²⁶³.

Allegoric images of nature in the approach of buildings and landscapes are usually hidden. Symbolic portrayals of the world of nature are as highly dependent on instinctive sympathies as on straightforward images of nature. Such architectural components result in different feelings that trigger our reactions to the features found in nature. People like texture surfaces, curves, rounded and spherical forms, motions, and flexibility commonly observed in nature in contrast to the rigid, straight and abstract artificially created and approached forms and materials. Even the exciting views of artificially created landscapes like city skyline frequently loses its appeal compared to the forest of mountain chain²⁶⁴.

Similar to any other features of experience embedded in human genetics, these allegoric forms mirror our sympathy for nature. They are usually taken for granted, and their value is often perceived and appreciated when they are under threat or have already disappeared. This allegoric expression acts as an

²⁶³ Ibid.

²⁶⁴ Beatley, Timothy. *Biophilic cities: integrating nature into urban design and planning*.

important facet of the “pattern language” depicted by architect Christopher Alexander in his seminal work on the topic that we will analyse later²⁶⁵.

An elementary architectural detail or ornamental pattern imitating some natural form is first set up and then reproduced in different, but predictable, ways. In case of isolation or exact replication, such patterns often seem to us as boring, but when replicated in slightly different way, they usually look constituting coherent, organized, and attractive wholes²⁶⁶. A lot of good approaches expose such combinations of different links and relationships. When it happens in a dynamic fashion, the complexity seldom repulses; rather, its creative and appealing image derives from a mix of copying and varying exercised in a predictable pattern. Such a trend in nature and in approach has been termed “biomimicry”²⁶⁷.

Biomimetic features could be observed in the approach of many of the world’s most valued buildings. They exploit principles of approaching natural forms. They have complex fractal patterns in their spatial approaches and surface materials. They have insignificant, accidental differences in key

²⁶⁵ Alexander, Christopher. et al. *A pattern language*, Oxford University Press, 1977.

²⁶⁶ Alexander, Christopher. *The nature of order: an essay on the art of building and the nature of the universe. Book 2, The Process of Creating Life*, p.585

²⁶⁷ Benyus, J. M. "A good place to settle: Biomimicry, biophilia, and the return to nature’s inspiration to architecture." *Biophilic design: The theory, science, and practice of bringing buildings to life*.

components rather than being exact copies of forms, observable patterns, and spaces.

The term “biomorphic” architecture is used to describe allegorical incorporations of the shapes and forms of nature into the building and landscape approach. Both replications of living organisms and more indirect images that copying the “structural properties” found in nature (for instance, the replicated shapes of shells and leaves) can be viewed as examples of such architecture. Biomorph approach has been connected to the deep rooted human sympathy for natural forms that can reinforce physical and mental well-being of people. Approach containing patterns of nature frequently generates high levels of appeal due to the inherited human inclination towards natural world. For example, some rooms could generate strong due to natural patterns embedded in its design: high ceilings carved with floral relief and fancy mouldings and pillars chiselled with fern- and leaf-like patterns; burnished wood floor with floral approaches; oversized windows allowing natural light to bathed the room, etc. Thus, natural patterns could help to create places of special power and meaning²⁶⁸.

In order to succeed, natural approach should avoid being purely

²⁶⁸ Alexander, Christopher. et al. *A pattern language*, Preface

decorative. It should also be embedded into the building's design, woven into the context and composition, smoothly shifting from the artificial to the natural and back to human. Much more awareness is required to fully appreciate the sophistication of symbolic approach. Nonetheless, the conclusion can be made that observing how frequently good nature approach attracts people, potential risks are well outweighed by benefits associated with this approach.

The utilitarian value of nature is frequently indicated in building and landscape design through material and physical security reached by combining experiences of air, water, and other natural resources. It frequently occurs in traditionally constructed buildings saving people from outside heat and cold, or through more modern technologies, for example, systems of wastewater treatment employing natural processes to clean wastes and at times even to breed food crops²⁶⁹. Still, exploiting value of nature in the constructed environment should be balanced, in order to avoid cutting people off nature.

People should be sheltered and protected from negative value of nature including wind, water, and geological forces. Nonetheless, when exercised excessively, such approaches can isolate people from the world of nature.

²⁶⁹ Alexander, Christopher. *The timeless way of building*, Oxford University Press, 1979: 3-17

Good approaches should also cultivate the feeling of awareness resulted from uncertain features of the natural world. Aesthetic, humanistic, and allegoric values of nature approaches could create beauty and a feeling of unity with nature at the same time stimulating interest and creativity. The inclusion values of nature into building and landscape approach also promotes passion of exploration and motivation. Some of most praised buildings acclaim the human desire of long-lasting and significant creation. Changing the rigid forms into apparently enduring objects generates feelings of harmony and participation in a larger world²⁷⁰.

4.4.2 Vernacular perspective

Architectural structures and approached landscapes that connect with the environment where they are present are a fundamental part of restorative environmental approach. This is vernacular perspective—customization of the engineered environment to the specific physical and social spots where individuals live and work. This mirrors the conventional definition of the term vernacular as "native to a region or country", i.e. something that's endemic.

²⁷⁰ Ibid.

This definition underscores how Vernacular perspective connects individuals and nature to a specific social and natural setting²⁷¹.

Sustainability is dependent on advances in technology, information, and creativity, all of which work synergistically to achieve sustainable and an Organic perspective. However, structures and approached landscapes that focus only on using the above-mentioned tools to achieve sustainability and lack vernacular associations with the society and environment, are infrequently surviving through the ages. A profound responsibility and feeling of stewardship around the spots where architectural developments happen, is required for us to provide the fundamental physical, creative, and intellectual energy required to ensure the survival of these architectural achievements through the eras.

Vernacular methodology is one that tries to bond with the “spirit” of the environment. An acquaintance of individuals with social traditions and their natural “habitat” is stimulating their attachment to that region’s characteristic traditions, structures and scenery. The term spirit proposes that when this relationship among society, the architecture it creates, and the surrounding environment is intense, these spots get to be alive for us. They become an

²⁷¹ Paasi, Anssi. "Deconstructing regions: notes on the scales of spatial life." *Environment and Planning A* 23.2 (1991): 239-256.

element of our collective consciousness. Therefore by approaching architecture and landscape that assert the spirit of an environment fortify our dedication and protective instincts for these environments²⁷².

The blend of culture and bionomics inside specific spatial bio-dimensional settings is pursued by a Vernacular perspective. The following distinction reflects the cumulative knowledge of individuals and the outer world in adjacent connection to one another. A prosperous vernacular creature reflects the iterative progression of humans in order to adjust to both environmental and social forces. Should this vernacular been expressed in an effective manner, both culture and nature become melded and further reinforce each other by the following conversion. We could identify four critical pillars of Vernacular perspective, which would be delved upon in the next sections. These components include the urge to approach architecture (1) with regard to the ecology of place; (2) with regard to the socio-cultural customs of a place; (3) in a way that fosters culture and ecology, subsequently creating an uprising property within a bio-anthropological and anecdotal context; (4) in ways that avoids the absence of place i.e. “placelessness,” in which a specific culture,

²⁷² Milstein, Tema, et al. "Communicating a “new” environmental vernacular: A sense of relations-in-place." *Communication Monographs* 78.4 (2011): 486-510.

ecology and spirit of the place are lost²⁷³.

4.4.2.1 Ecology of Place

Vernacular perspective incorporates habitations and sceneries that are compatible with the ergonomics of their place at the site, environment, and watershed levels. Yet, accomplishing this compatibility obliges this awareness of and affectability to different biophysical settings, including hydrology, soil, greenery, fauna, air, and scene characteristics. Wetlands and other distinguishable ecosystems could serve as a good example.

The necessary congruence of approach and development with the physical, organic, and biological properties of a geographic area, most particularly to its watersheds marking the interface of terrestrial and aquatic systems has been portrayed by the expression “approaching with nature”.

Thus, some insight into physical parameters is a prerequisite for planning with nature—such as water quantity and stream, surface and subsurface geology, and soil and aquatic chemistry—and furthermore of a wide network of biological variables—such as species composition, wealth, dissemination,

²⁷³ Seamon, David. "The life of the place: a phenomenological commentary on Bill Hillier's theory of space syntax." *Nordic Journal of Architectural Research* 7.1 (1994): 35-48.

societal dynamics, food and vitality chains, interconnection of predators living in prey, and uncommon and compromised, indigenous and non-indigenous, and cornerstone and biologically paramount species. Vernacular perspective further demands education of the environmental context of constructed places of residence and scenery, particularly ecosystem capacity, both its structure and dynamics. Extended biophysical evaluation and inventories varying from the prompt building site to related scenes and watersheds must be directed to get this data.

By adopting the basics of approaching a landscape, we could foster the understanding and awareness through spatial and temporal levels. It can further help keep up and restore the practical integrity of affected environments by sorting out methods to scale down dismal and partitioning of landscapes and watersheds by enforcing genuine configuration and development. This could lead to the loss avoidance or reinforcement of environmentally essential flora and fauna, keeping up critical hydrological and soil peculiarities, or maintaining biophysical elements and methods crucial to keeping up natural capacities and constructs.

The following adverse ecological landscape-level traits of construction approach and configuration is enforced by architectural rules, which were

developed to maintain environmental inclusiveness: (1) fragmentation of bulky intact buildings into minor scattered patches; (2) separation of intact buildings into two or more bits; (3) perforation within essentially intact dwellings; (4) shrinkage of one or more places of residence; (5) attrition of a place of residence²⁷⁴.

Through the avoidance of these problematic natural effects landscape completeness could thus be fostered, and in turn function by minimizing debasement and disturbance to the area, water, and biota common traits modern days construction and development. It has been clarified by the researchers that the basic goal of landscape approach is to minimize the landscape d and attrition so apparent to us.” This obliges area utilization and development practices that reinforce the interruption of essential vital, energy, and material flows of neighbouring species and ecosystems. Vernacular perspective has to acknowledge the landscape as an indispensable unit that involves environmental patterns and settings as well as processes that must be maintained. The general goal is to accomplish visible results at the landscape level that are integrated into a larger pattern, recognizing its ins and outs, and constructing in benevolence with the construction of the ecosystem. Such

²⁷⁴ Beatley, Timothy. *The ecology of place: Planning for environment, economy, and community*.

result-oriented goals call for insurance of critical of important landscape settings, such as (1) ecological “patches” which incorporate important places of residence, some areas for different species, and ecosystems; (2) borders, borderlines, or shapes present in ecological patches that sustain and enforce ecological abundance and efficiency; (3) linkages and networks between patches and residents that encourage the distribution of energies, supplements, and biotic items throughout land formations²⁷⁵.

Furthermore, Vernacular perspective must also aim at repairing and enriching the work of environmental efficiency. Habitats can also contribute to degrading natural systems. Like other “cornerstone creatures”—for example, an elephant and alligator living savannah and a water hole respectively—people change the context, multidimensionality, and efficiency of their environments and as any of the above-mentioned creatures, humans can either minimize or and enhance the quality of their ecological systems. People do not have to be intruders, similar to weed plants that inevitably damage or wipe out the sustainability of the ecosystem. Vernacular perspective thus postulates that humans can instead help sustain, recreate, and even increase the efficiency and vitality of their correlated ecosystems.

²⁷⁵ Ibid., 86-131

4.4.2.2 Culture and History

Incorporating the cultural and historical nature of places with buildings and other architectural structures is considered to be of paramount importance and is taken into account by the Vernacular perspective. A rich amount of literature exists on the social traits of a place. A distinctive character of a viewed place is confirmed by planning with respect to a place's social and recorded components. Vital characteristics incorporate consistent, repetitive occasions; well-known, esteemed surroundings; typical relics and outlines; unique account and narrating conventions; foreseeable traditions and standards; and the spirit of the community and common relationships²⁷⁶.

These social and verifiable characteristics encourage a passionate and intellectual connection to a particular place. Architectural structures and landscaping scenes that rise as grounds of devotion and responsibility resemble these qualities. These developments strengthen individuals' feeling of association and connection to a particular region. The notion of roots appropriately demonstrates this level of intellectual and psychological association. The expression “deep roots” conveys a state of progression and

²⁷⁶ Ibid.,p. 92

soundness that suggests a well-established notable and natural relationship to land and place²⁷⁷. The importance of having roots, particularly its effect on people's prosperity, is occasionally underestimated.

It is possible to describe the spirit of a particular place via both a historical and cultural as well as physical and biological conditions. Fortified by vernacular plans that promote tradition and common relationship, it reflects a connection to a region, a sense of affiliation to both a society and a particular area. The variety of buildings and landscaping scenes attributable to a particular area can, thus, serve to uncover the spirit of the place they belong to. Different styles support a region's overall distinctiveness and get to be associated with its local community, a key thread attesting a characteristic of a region and its celebrated lifestyle²⁷⁸.

The architectural and landscaping approaches embedded in the spirit of a particular place are associated with cultural heritage and are revered as "emotional spaces" charged with positive energy²⁷⁹. Additionally to the inanimate wood or stone these structures get to be life-like placeholders of a unique identity and vital representatives of an area's personality. Thus they are

²⁷⁷ Ibid., p.100

²⁷⁸ Ibid., p.122

²⁷⁹ Ibid., p.124

factually the bearers of psychological meaningfulness that epitomize a place's particular spirit²⁸⁰.

In summary, a building, similarly to an individual, can have a spirit, and more importantly can be part of a living community²⁸¹. It can thus help re-establish to our environment a sense of sacredness and respect of individuals, the area, and respective traditions. A building or an architectural structure can exhibit approaches which are sustainable and supportive of the human soul and all life in itself.

4.4.2.3 Culture and Ecology

Being strengthened through a compelling vernacular perspective, the perceived spirit of a particular place is neither a social nor an ecological phenomenon but instead a combination and an innovative compilation of the two. The well-being and continuity of regular frameworks in human-ruled scenes rely on upon positive connections in the middle of society and nature. In a similar manner, a persevering society obliges a perfect combination of

²⁸⁰ Ibid.

²⁸¹ Alexander, Christopher. *The nature of order: an essay on the art of building and the nature of the universe. Book 1, The Phenomenon of Life.*

nature and human culture. Thereby nature and society each get to be changed through a methodology of common adjustment.

The idea of a particular place joins the significance we relate with nature and the utility we refer to the environment. The result obtained is a concept of surroundings that emerge from harmony, association, and closeness.

A place is usually never impacted solely by a society or the nature by itself, but rather by a blending combination of the two. As a result this compilation of natural and human powers creates a unique vernacular convention specific to a given area. This continuous dialogue and mutual trade between the human and nonhuman forms a strong connection to the place. Over time, this convention turns into a wellspring of importance and inspiration for its tenants, who shield and sustain the place spirit with care and adoration. The people become the messengers of the area and of its society uncovered in trademark architectural structures and scenes. This consistency makes a unique and oftentimes healthier society and biology²⁸².

In this manner Vernacular configuration, embodies a new state in which individuals are neither biologically determined or socially developed beings. Rather, human definition and approach are the outgrowth of both learning and

²⁸² Thrift, Nigel. "Steps to an ecology of place." *Human geography today* 295 (1999): 322.

heritage qualities. For this trade to be fruitful, on the other hand, the communication must happen inside well known, secure regional limits. The Vernacular perspective facilitates this unpretentious methodology of connection, adjustment, and exchange of society and nature within a context of a particular area.

It is sad that most modern building outline and development disregards this between reliance of society, nature, and their respective place. Rather, numerous present day structures are the consequence of quick large scale advancement, bringing about the barely adaptive change of both the natural and the social environment. Unfortunately the majority of modern architecture disregards the adaptive symbiosis of society and nature which describe great vernacular perspective, looking rather to impose an abstract philosophy and innovation that regularly brings about the wholesale alteration of the human and natural environment²⁸³. The Vernacular perspective can be attained in a present day setting of large-scale and short-term development, however it asks for understanding, knowledge, and thinking ahead that seriously tries to associate the existing social environment to the wellbeing and continuity of local natural systems.

²⁸³ Alexander, Christopher. *The nature of order: an essay on the art of building and the nature of the universe. Book 1, The Phenomenon of Life*, Preface

4.4.2.4 Preventing Placelessness²⁸⁴

Sadly, both culture and environment are often corrupted by contemporary architecture and land use practices, as they destroy established vernacular customs. The following phenomenon, could be termed as *placelessness*, minimizes unique neighbouring and regional identities, substituting them with homogeneity and obscurity.

Should the places truly represent a basic aspect of existence in the world, should they remain the sources of safety and wholeness for individual and groups of people, then it is crucial that the way of encountering, synthesizing, and sustaining significance of places has not yet been dismissed. There is a growing amount of evidence that those sources are about to get extinct and that “placelessness” has grown to be a dominant force, that minimizes the impact of various abundance experiences and identities of places. This trend constitutes a major change in the anthropological foundations of existence from a deep link with places to nostalgia.

Human senses of involvement and affiliation, to the places where they work and reside have been weakened by numerous modern trends. Shrinking neighbourhoods and communities, fast social mobility, urban and suburban

²⁸⁴ Dick, Ben. *Saving Space for Place: municipal cultural planning as a tool for resisting the making of placeless space in cities*. Diss. Carleton University, 2013.

sprawl, dismissal of open space and ecological degeneration, and a globalized yet mentally isolated economy all comprise a part of these contemporary trends. The result has been a physical and mental disassociation of individuals from the environment as well as culture and society.

A sense of placelessness is often attributed to big-scale infrastructure development, short-term reparation, and immense earth-changing innovation—those practices exemplify indifference, if not arrogance, for particular vernacular specifications. The following attitude to developing the built ecosystem neglects the integrity of compatible links among culture, nature, and customs. Conversely, office building, shopping centres, and residential developments are approached in abstruse, ubiquitous ways that disregard local culture and environment. Wherever these developments are placed they always surprise us as anonymous and replaceable. Rather than holders of a specific customary and local identity, these approaches mirror horrors of fuzziness that would more accordingly be marked common than contemporary architecture. The concept of approach is rather established and remote, promoting the affection of architects over the predisposition of residents living in the context of appreciation of culture and environment.

There is great deal of modern architecture that functions irrespective of

history and environment. These buildings are fugitive, tailored to the recent fashionable obsession or state-of-the-art technology; usually get ignored once modernist hype dull and old-fashioned. Those constructions celebrate placelessness and do not reinforce adherence among the majority of visitors nor the attempt to restore and repair them as time passes by. Incidentally, the transition of this kind of outline stands out from its oft-touted financial and operational efficiencies²⁸⁵. Even when vernacular elements are sought to be incorporated in this type of approach, the following endeavour is oftentimes illusive, a sort of commodified remorse that ridicules deeply-rooted and seized traditions.

It still poses a question of whether and how these considerations are essential to vernacular perspective. Also it helps to questions whether vernacular perspective is a primary feature of restorative ecological approach or a mere nostalgic ambition for the past, which would usually serve as antagonistic reply to the environmental and social abundances modernist approach. Finally, it should be questioned whether contemporary architecture would limit its negative influence and enforce an improved inclusion of people and nature, and as a result would the shortcomings of vernacular perspective

²⁸⁵ Alexander, Christopher, ed. *The oregon experiment*. Vol. 3. Oxford University Press, 1975.

decrease or become negligible. I am rather inclined to believe that it will not happen. Sustainability is the intention to keep, refurbish, and repair buildings and landscapes as they get older. Evoking the intention and tools that are handy to take care of the built environment is actually dependent on people building cultural and environmental linkages with the buildings live and commute²⁸⁶.

There is a bigger underpinning in restorative ecological approach than simply approaching and constructing new structures irrespective of their relatedness to the natural environment. Thus, vernacular perspective emphasizes supplementary facet of individual's living in recognized and considerate regard to their customary and environmental context who aim to defend and perpetuate both architectural and ecological inclusion of their places. Due to the fact that they lack this awareness and relatedness, individuals are ignorant toward culture and environment, inclined to search new items to be consumed to entertain one's continual cravings in a course of excess and wastefulness. Adherence and apprehension to place constitute the paramount of stewardship.

In order to succeed at restorative ecological approach environmental

²⁸⁶ Alexander, Christopher. "A city is not a tree." *1965* (1964).

influence should be decreased and coupled with organic perspective. These conditions are fundamental but are not plentiful. Approach and construction will suffer from short-termism and lack of sustainability if culture, history, and ecology are not aligned. People loyal to their places and surroundings lack the tolerance toward actions that may cause damage the natural or built environments. Subsequently, they make attempts to prevent and counteract this damage.

Vernacular perspective points out the adherence to rehabilitate and fix a three-hundred-old building, once a bakery and cell phone store nowadays. Architectural forms that are well-maintained through generations are an integral part of sustainability which could be compared to financial outlays to acquire waste minimization technology or energy efficient system.

Many architects, designers and planners, and people of other professional occupancy have been persuaded that they can barely let the extravagance of saving the human and natural environments or linking constructions to the culture and ecology of place in a sensible manner. The following bias is a recipe for failure. Paralyzed by the challenge of vernacular perspective politicians continually limit their regions' health and wellness in a strange manner.

4.5 THE PERSPECTIVES OF BIOPHILIC APPROACH

The paradigm of restorative environmental approach aims at finding a trade-off between the natural and human built environments. This could well be achieved by sticking to the three pillars of low impact on environment vernacular perspective coupled with an organic. Furthermore, ecosystem services, Biophilia, and spirit of place are mirrored by these three approach objectives in order to explain how the human encounter of natural systems cures and improves personal physical and cognitive health. Firstly, in order to sustain ecosystem services sustainable design should be applied. Secondly, the maturation and evolution of biophilic values in turn gives a rise to the objective of organic perspective. Finally, the goal of vernacular perspective is reinforced instigating a spirit of place.

The ambition of restorative environmental is to rehabilitate the harmony between nature and humankind, despite the fact that environment has been increasingly damaged by the negligence to the environment and widespread alienation on a societal and psychological levels. In order to satisfy this ambition a considerable amount of knowledge, motivation, and skill will have to be exerted. It is sticking, that sustainable design has consistently progressed toward that ambition. Yet, even though it may gain the dominance in modern

sustainable design, this approach left alone would not suffice to rehabilitate our frazzled relationship with the environment. Furthermore, with the lack of support sustainable design will produce constructs that throughout time will be sensed as impotent, unappetizing, and pointless to either be safeguarded or renovate. Approaches that enhance a more qualitative experiential affinity to the natural environment and reassure our continuous crave to bond with environments and customs of our places.

The following difference can be portrayed by two illustrations. Suppose there was a random visited a couple of buildings approached in a sustainable manner. One construction had implemented the cutting edge sustainable materials and had been highly acclaimed for the restored area's financial and social climate. Despite the fact that the entire impression of the building was incoherent and deficient, engineering side was extraordinary. The reason for that is that a complex itself achieved an impressive efficiency in energy saving through utilizing less harmful materials and decreased waste, yet it was perceived as rather detached and alienating. The chamber, which had some plant and water features, rather than creating a natural feeling of comfort looked too superficial and decorative.

In a neighbouring city, there was completely contrasting project. While

the project involved a number of sustainable initiatives it also evoked a sensational connection and adherence local culture and environment. In particular, interior layout was coupled with natural lighting and ventilation, the deliberate choice of native vegetation, smoothed and balanced linkages between the inner and outer, furnishings and other settings that facilitated both indirect and symbolic relation with environment. The landscape around the building incorporated a lake and rehabilitated wetlands joined to the construction's irrigation systems that has also produced beautiful and realistic asset for the employees and people living or working close by. The building fitted perfectly to the local community since it was approached and developed to be compatible with local culture, history, and environmental regional landscape and neighbouring river.

The axioms shortlisted below oblige a modified knowledge of building and landscape approach. As such, it will request a changed approach paradigm that at least incorporates some of the most important issues. Firstly, accounting for all biophilic features of approach and construction of building, landscape, and land. Secondly, employing various disciplinary knowledge in approaching and constructing built environment, and in particular with respect to environmental, architectural, and engineering perspectives. Thirdly, linking the built system to abundant land use, transportation, and open space models and

cases. Than censuring comprehensive preparation and examination prior to developing and subsequently permitting measurable and feasible performance standards, which regard the effect these approaches may have on people and environment. And at last fostering an increased capacity of buildings and landscapes to absorb new practices and approaches of restorative environmental approach

The elements alluded to above, produce some elementary sequential alterations that fulfilling the promise of restorative environmental approach may demand. Hence, three pillars of biophilic approach coupled with a new virtue of sustainability will be required to effectively settle the modern environmental crisis.

5. THE MORPHOLOGY OF LIFE: CHRISTOPHER ALEXANDER

5.1 PATTERN LANGUAGES: USE, ADVANTAGES AND DRAWBACKS

5.1.2 Presenting Pattern Language

The use of patterns as elements of approach took a notable step with the development of so-called “pattern languages.” The concept was developed by the architect and mathematician Christopher Alexander, and has found wide application in a number of approach fields²⁸⁷. Interestingly, Alexander did much of his early work in the field of patient care, and the care of mental health patients in particular. His recognition of the salutary effects on cognitive factors from environmental approach was thus a major feature of his work.

Pattern languages have been found to be exceptionally useful in a number of approach fields notably that of computer software approach. Patterns there function as a kind of object-oriented software, or system of

²⁸⁷ Alexander, Christopher. et al. *A pattern language*, Oxford University Press, 1977;
Alexander, Christopher. *The timeless way of building*, Oxford University Press, 1979.

subroutines, which make it much easier for writers of software code to combine elements into a functional approach

One of the unfortunate historical developments of pattern languages is that they are far more thoroughly developed in other fields, notably software approach, than in environmental approach. This may be because Alexander and company did not continue to work on the patterns, but moved on to other fields of inquiry. It may also be that architects and urban designers are resistant to the possibility that approach can be systematized, or that solutions to a given problem may have a historic precedent – an explicit implication of the very idea of patterns.

Still another possibility, argued by some architects, is that the built environment is simply too complex to be a suitable target for such a simple, prescriptive tool. They argue that pattern languages do not afford enough of the intuitive process that many designers use. Some also argue that approach must be about “thinking outside the box” – casting off old presumptions and thinking about a problem in a new way, which might offer the key to its solution. Pattern languages, they argue, have the effect of locking in previous (and by definition insufficient) ways of defining the problem.

But software designers have a similar need, and yet do not suffer from these problems. This may be because the use of patterns in software is much more robust, with millions of patterns available in “repositories” for use by designers. The methods that designers use to customize patterns, and to write new ones, is also much more mature in software than in the built environment.

In spite of the perceived drawbacks, pattern languages have found robust use within the built environment, including many architects who profess to use the system, as well as many do-it-yourself designers (for whom the book was explicitly targeted). A number of pattern languages have also been developed for specific healthcare applications.

5.1.3 What is a Pattern, exactly?

Very simply, a Pattern is a recurring configuration of the elements of an approach problem. Just as the elements of our environment keep recurring – we continue to walk through doors, say – the configurations in which they solve recurring problems also keeps recurring. For example, the handle of the door needs to be located in a place that is easy to reach, and on the side of the door away from the hinges. If we were to place the handle on, say, the uppermost corner above the hinges, it would fail to function. Thus, the

“Pattern” of “Door Handle Within Reach” might specify a relationship between the elements - door handle, hinges, and area within reach²⁸⁸.

A “Pattern Language” is a set of these Patterns, linked in a roughly hierarchical network. The Pattern for “Door” might be linked to the Pattern for “Door Handle Within Reach” and in turn to the Pattern “Door Handle Good Shape.” Above the Pattern “Door” might be the Patterns “Room,” “House,” etc.²⁸⁹

A crucial feature of the language, like natural languages, is that it is possible to have overlapping connections using grammar-like rules. Thus a Pattern for rooms might be linked to a Pattern for doors, or to another Pattern for doorless openings, or to another Pattern for full-height windows that can function as doors. The capacity for ambiguity and “overlap” is an explicit and very important feature of the system²⁹⁰.

Alexander’s earliest work, documented in *Notes on the Synthesis of Form* (1964), described the generation of form as a response to forces. The characteristic forms of approach, which could be expressed in diagrams (what

²⁸⁸ Alexander, Christopher. et al. *A pattern language*, Preface

²⁸⁹ Ibid.

²⁹⁰ Ibid.

he would later call Patterns), expressed a stable configuration of response to the various forces that were acting upon it²⁹¹.

Alexander's work in Pattern Languages was an evolution from this earlier work in the synthesis of form, and the "diagrams of forces" (later termed patterns) that he identified. A key finding was that the elements of an approach problem were not neatly arranged in hierarchies, but contained overlapping relationships that are characteristic of networks. Yet as he noted in his paper "A city is not a tree," human designers do tend to organize their approaches in tree-like structures, because of the simplifying process of human thinking and abstraction – but this produces very serious deficiencies in the resulting approach²⁹².

A Pattern Language was the approach system that Alexander created to solve the problem. It was, in essence, a tool that allowed grammatically combined clusters of approach elements, forming language-like networks that have the capacity – not unlike poetry, or literature – to develop rich layers of interconnection. At the same time, the process of assembly of patterns allowed evaluation of scenarios using one or another pattern, so that they were

²⁹¹ Alexander, Christopher. *Notes on the Synthesis of Form*. Vol. 5. Harvard University Press, 1964.

²⁹² Alexander, Christopher. "A city is not a tree." *Design No 206, February 1966*: 46-55.

entirely consistent with an evidence-based approach, and indeed, depended upon it.

Alexander and his colleagues stated that the key proposition of each pattern was precisely that – a proposition, subject to evaluation and refinement. If a pattern did not work in a given situation, it should not be used. If the pattern was found to be more broadly faulty – as Alexander and colleagues explicitly allowed was possible – then it would have to be revised, or discarded.

5.1.4 The detailed structure of a Pattern Language

Each pattern has a standard structure. There is, at its heart, the statement of a configurational problem. It is usually stated as something like “when x is in the presence of y, it cannot z.”

From there, the problem is analyzed, and research is identified which begins to reveal the nature of the likely solution. Once that is clear, the pattern states the solution in configurational terms. “Whenever x is in the presence of y, achieve z by doing the following: (a,b,c)”

In the case of our door example – a rather obvious but useful example to illustrate the structure - the problem might be, “when a door needs a door handle, the door handle will not work on most parts of the door.” Then the configurational forces are identified – the fact that the handle must be away from the hinges, the fact that the handle must be within reach of most people, and so on – and then a configurational solution is stated: “whenever you have a door with a door handle, place the handle on the edge opposite the hinge side, and in reach of most people: at least 1m from the bottom edge, and no more than 1.3m from the bottom edge.”²⁹³

But this is only the core of the Pattern. There are two crucial additional features, one at the beginning and one at the end. At the beginning there are upward hyperlinks to other, larger Patterns – in the case of our example, they might include Room, House, Neighbourhood etc. At the end there are downward hyperlinks to other, more detailed patterns. In our example they might include door handle shape, handle lock, etc.

There might also be other links to patterns not necessarily in the same hierarchical sequence – for example, the types of screws used for the door handle (and for other things). There might also be additional illustrative diagrams, research, citations and other analytical or explicative materials. In

²⁹³ Alexander, Christopher. et al. *A pattern language*, p.904-906

addition, each Pattern begins with a title and an illustrative photograph, which helps to convey the essential qualitative characteristic of the pattern.

5.1.5 Project Pattern Languages

A typical project will begin with initial approach research and “diagnosis” of the needs of the site and users. This will require participation of a representative number of the users and stakeholders, and sufficient representation by the different kinds of stakeholders. This process will be facilitated by a professional with expertise in Pattern Language methodology.

The compilation of the Patterns themselves often starts with distribution of the 1977 book, *A Pattern Language*, which contains 253 Patterns suitable for a wide range of approach problems. The book is convenient and readable, and has proven useful to get users excited about Pattern Language approach. It explains the Pattern Language process, along with other books in the series by the Centre for Environmental Structure.

But this is only the beginning of the process of writing patterns. In addition, there are many other patterns available in “repositories” that can be used as models for project-specific patterns.

Finally, a specific project will almost certainly require a number of project-specific Patterns, or Patterns that are local to a given project area. The project consultants will lead the writing of these custom Patterns for the project, and links will be developed to other standard and custom Patterns.

Once established, the Project Pattern Language will serve as a guide to the development of specific elements of the project. These elements may be established as conventional construction documents, or – usually preferable – as guides to an approach-build process, using established methods of approach-build project management and cost control.

5.1.6 Benefits and requirements of Project Pattern Languages

As can be seen, Project Pattern Languages solve a key problem in modern approach: how to maintain integrated functional wholes, while successfully decomposing the approach into useful analytical elements so as to allow their synthetic recombination. Pattern Languages do this by maintaining systemic relations as the fundamental units of approach, rather than physical objects or elements.

To be effective, these relational clusters must have at least the four minimal attributes. Firstly, saliency – they must be relevant to the problem at hand, and useful as a structural variable within the approach process. Secondly, evidence base – they must have sufficient evidence drawn from past analysis to serve as (at minimum) a plausible working hypothesis, to be confirmed with further evaluation of specific approaches. Thirdly, qualitative strength – they must provide a high likelihood of qualitative improvement to the problem. And at last, geometric information – they must provide sufficient guidance to designers about the specific formal characteristics of the resulting approach, or point to the resources where such guidance will be found. They must not leave designers to “cast about” for a rudimentary approach.

The latter requirement was mentioned by Alexander later as a weakness of the Pattern Language as originally conceived in architecture²⁹⁴. Because the book contained only 253 patterns, Alexander and others concluded that there was not enough information about geometric configurations to provide sufficient guidance to designers. Largely as a result, Alexander spent much of the next 25 years developing insights about the geometric configurations and transformations that must be part of the approach and execution process -- now

²⁹⁴. Salinas, Nikos A. "The structure of pattern languages." *Architectural Research Quarterly* 4.02 (2000): 149-162.

conceived as a morphogenetic unity, as in living systems. Those insights have been developed further as refinements to the Pattern Language process, by this author and by Alexander himself.

Another, related weakness of Pattern Languages as originally conceived – also raised by Christopher Alexander himself -- is in the generic quality of the original Patterns, and the lack of a process to tailor the languages to specific projects²⁹⁵. Alexander noted that traditional languages of approach – the sharable knowledge about how to build a Japanese Tea House, say – were very specific recipe-like sets of instructions, not generic formulas.

Again, there is a precedent in the world of software approach, where each Pattern Language does serve in a very specific project context – i.e. the operating code of a piece of software. Moreover, there are many well-established guides for writing custom Pattern Languages, drawing from vast collections of Pattern Repositories.

By comparison, Project Pattern Languages in the built environment have not had the same degree of collaboration in creating Pattern Language Repositories.

²⁹⁵ Alexander, Christopher. *The nature of order: an essay on the art of building and the nature of the universe. Book 1, The Phenomenon of Life*, Center for Environmental Structure, 2002

This points the way to an exciting new phase of growth for Pattern Languages in the built environment, and an opportunity for developers of Project Pattern Languages. In a sense Pattern Languages can come full circle to the field in which they were originated, bringing useful new lessons from the intensive field of software approach, and other dynamic fields.

5.2 A BIOPHILIC PATTERN LANGUAGE

5.2.1 Existing biophilic patterns

We have selected 15 patterns from Alexander's *Pattern Language*²⁹⁶ to summarize here in order to demonstrate a connection of the Pattern languages to the Biophilic approach. A common thread running through Alexander's work is the need to connect human beings with nature, looking to nature as a source of physical and mental nourishment. That work anticipates and supports Biophilic approach. Like the concept of Biophilia, patterns have meaning for human life, and are not simply a personal preference. Thirty years after their publication, architects know about patterns without really un-

²⁹⁶ Alexander, Christopher. et al. *A pattern language*, Oxford University Press, 1977.

derstanding what they mean. Many patterns seem irrelevant in the framework of a formal architecture; they make sense only within the context of Biophilic approach. We gave scientific validation for these and other patterns, which should prompt their reconsideration by the architectural community. That prescient approach framework contains 253 patterns in all, which can be used for generating environments adapted to human sensibilities. The following brief pattern descriptions are our own: we urge the reader to read the original several- page description of each pattern: *Pattern 3: City Country Fingers*. Build a city radially instead of concentrically, with fingers of green space and farmland coming to its centre²⁹⁷. *Pattern 7: The Countryside*. Reconceive unbuilt land as one whole, encompassing farms, parks, and wilderness, and provide access to all of it²⁹⁸. *Pattern 24: Sacred Sites*. Identify and protect sites having extraordinary importance to the community, whether they are located in a built or green area²⁹⁹. *Pattern 51: Green Streets*. Don't automatically build low-density/low-speed local roads out of asphalt, but instead use paving stones and gravel set into grass³⁰⁰. *Pattern 60: Accessible Green*. People will only use green spaces when those are very close to where they live and work, accessible by a pedestrian path. *Pattern 64: Pools and*

²⁹⁷ Ibid.,p.21

²⁹⁸ Ibid.,p.36

²⁹⁹ Ibid.,p.131

³⁰⁰ Ibid.,p.266

Streams. People need contact with natural streams, ponds, and reservoirs, so these must not all be covered up³⁰¹. *Pattern 74: Animals*. People need contact with animals, both domestic and wild, so the city must accommodate instead of discourage them³⁰². *Pattern 104: Site Repair*. When sitting a building, put it on the least attractive part of the lot, preserving the best of the natural environment³⁰³. *Pattern 110: Half-Hidden Garden*. For a garden to be used, it must not be too exposed by being out front, nor completely hidden by being in the back³⁰⁴. *Pattern 111: Tree Places*. Trees shape social places, so shape buildings around existing trees, and plant new trees to generate a usable, inviting urban space³⁰⁵. *Pattern 112: Garden Growing Wild*. To be useful, a garden must be closer to growing wild, according to nature's rules, than conforming to an artificial image³⁰⁶. *Pattern 116: Garden Seat*. One cannot enjoy a garden if it does not have a semi secluded place to sit and contemplate the plant growth³⁰⁷. *Pattern 245: Raised Flowers*. Flowers provide maximum benefit when they grow along frequently used paths; they must be protected

³⁰¹ Ibid.,p.304

³⁰² Ibid.,p.371

³⁰³ Ibid.,p.508

³⁰⁴ Ibid.,p.540

³⁰⁵ Ibid.,p.545

³⁰⁶ Ibid.,p.548

³⁰⁷ Ibid.,p.565

and near eye level³⁰⁸. *Pattern 246: Climbing Plants*. A building connects to its surroundings when plant life grows into it, with the plants climbing up walls and trellises³⁰⁹. *Pattern 247: Paving with Cracks between the Stones*. Paving stones laid directly onto earth, with gaps between them, allow growing plants to create a half- natural environment³¹⁰.

We will not undertake here the task of combining the pattern language framework (these and other patterns) with our 14 steps from the previous section into a humanly adaptive approach tool; yet it should be obvious that this can and should be done. Whoever is interested in this project should further refer to results on the combinatorial nature of patterns³¹¹. It is necessary to understand those properties—their linguistic component—before patterns can be most effectively used in approach applications. Patterns combine to form more complex coherent wholes, precisely the way matter organizes to form higher-level complex entities. We can apply patterns to generate an adaptive, living environment, while the patterns themselves (their

³⁰⁸ Ibid.,p.1132

³⁰⁹ Ibid.,p.1135

³¹⁰ Ibid.,p.1138

³¹¹ Salingaros, Nikos Angelos, and Christopher Alexander. *Anti-architecture and Deconstruction*.

evolution in solution space, and combinatorial properties) mimic the geometry of life.

There are also 15 additional patterns that we believe are particularly appropriate for a biophilic language: *Pattern 59 Quiet Backs*: Provide quiet natural areas behind buildings to serve as a respite from the noise and stress of the city³¹². *Pattern 69 Public Outdoor Room*: Provide places where people can gather and pass the time, with a view of others, in the presence of trees and plants³¹³. *Pattern 71 Still Water*: Provide access to water, suitable for swimming when weather allows³¹⁴. *Pattern 101 Building Thoroughfare*: Create public passageways through certain large public buildings, and where possible, create glazed roofs to let in light³¹⁵. *Pattern 115 Courtyards Which Live*: In urban areas, provide courtyards within buildings that allow access to the outdoors³¹⁶. *Pattern 128 Indoor Sunlight*: Orient rooms to provide sunlight as climatically appropriate³¹⁷. *Pattern 135 Tapestry of Light and Dark*: Use light to define spaces, with brighter light in the more important spaces³¹⁸. *Pattern 163 Outdoor Room*: Define a space outdoors that allows time to relax

³¹² Ibid.,p.301

³¹³ Ibid.,p.348

³¹⁴ Ibid.,p.358

³¹⁵ Ibid.,p.492

³¹⁶ Ibid.,p.561

³¹⁷ Ibid.,p.614

³¹⁸ Ibid.,p.644

and contemplate in a natural setting³¹⁹. *Pattern 168 Connection to the Earth*: Create ambiguous transitions between indoor and outdoor at the building edge³²⁰. *Pattern 174 Trellised Walk*: Build trellises over walkways for climbing plants³²¹. *Pattern 181 The Fire*: Provide fireplaces that facilitate social gathering and contact with the sight and smell of the fire³²². *Pattern 192: Windows Overlooking Life*: Place and size windows to maximize contact with living activities outdoors – plants, people, etc³²³. *Pattern 238 Filtered Light*: Break up the light at windows and eaves with vegetation³²⁴. *Pattern 249: Ornament*: Articulate the edges and important parts of buildings with ornamental patterns³²⁵. *Pattern 250: Warm Colours*: Use colour schemes that have been shown to make people more comfortable³²⁶.

³¹⁹ Ibid.,p.764

³²⁰ Ibid.,p.785

³²¹ Ibid.,p.809

³²² Ibid.,p.838

³²³ Ibid.,p.889

³²⁴ Ibid.,p.1105

³²⁵ Ibid.,p.1146

³²⁶ Ibid.,p.1153

5.9 TOWARDS A LIVING STRUCTURE: THE NATURE OF ORDER

5.9.1 The “Nature of Order”

The ideas proposed in the “Pattern Language” and “Timeless and Way of Building”³²⁷ were developed in direction of biophilic approach by the fundamental 4-volume work “The nature of Order”³²⁸. The epochal character of the work certainly requires an additional thesis, thus in the following chapter we will provide just a concise outline of the main new ideas of Alexanders that open in a new light the problematic of pattern language and allow us to smoothly move to conclusions.

In his four books of “The Nature of Order” Alexander re-determines architecture for the new age as a sphere, as a craft, as praxis and as societal

³²⁷ Alexander, Christopher. et al. *A pattern language*, Oxford University Press, 1977; Alexander, Christopher. *The timeless way of building*, Oxford University Press, 1979.

³²⁸ Alexander, Christopher. *The nature of order: an essay on the art of building and the nature of the universe. Book 1, The Phenomenon of Life*, Center for Environmental Structure, 2002; Alexander, Christopher. *The nature of order: an essay on the art of building and the nature of the universe. Book 2, The Process of Creating Life*, Center for Environmental Structure, 2002; Alexander, Christopher. *The nature of order : an essay on the art of building and the nature of the universe. Book 4, The luminous ground*, Center for Environmental Structure, 2004; Alexander, Christopher. *The nature of order : an essay on the art of building and the nature of the universe. Book 3, A Vision of a Living World*, Center for Environmental Structure, 2005.

philosophy. One facet of the discipline described in each of these four books. His view provides architecture with a new basis, describing ways of planning and building, as well as attitudes to style, to the forms of buildings, and to the shape of urbanization and construction. So he provides absolutely new way of thinking about the world.

Those four books dedicated to the topic of living structure are linked and interdependent. Every book describes the living structure from a certain angle. Thus, the first deals with the definition³²⁹; second, gives an explanation of the process of generating living structure³³⁰; third, provides the practical view for architecture guided by the theory of living structure³³¹; and fourth, explains the cosmological consequences brought into being by the idea of living structure³³².

The spirit, or human feeling and the spirit, assumed a focal part of human-centred universe presented in the book. Thus, trials are not only cognisable in the abstract Cartesian mode, but a new type of experiments relying upon people feeling as a form of measurement, show us clearly the basics of all architecture as something which lives in humans. Thus, it's left for

³²⁹ *Book 1, The Phenomenon of Life.*

³³⁰ *Book 2, The Process of Creating Life.*

³³¹ *Book 3, A Vision of a Living World.*

³³² *Book 4, The luminous ground.*

each of the reader to make solutions if this essence which is showed and discussed in those four books, is being an entirely new entity underlying matter, or what used to be called the soul.

A large-scale new theory of the nature of things which is objective and textural created in a whole the four books. Mentioned concept is also personal in understanding of how and for what reason things have the ability to influence the human heart. We can assume that a final step has been taken, through which the domain of geometrical structure and the sense of feeling it creates kept divided during 4 ages of scientific thought, have finally been united.

5.9.2 The Phenomenon of Life

The life and living structure are defined in first book by Alexander as the required elements for quality in buildings³³³. So, Alexander proposes a scientific base for considering life as an objective theory that is coming from structure starting with an analysis of the arbitrariness of current architecture, and going to the root of functional order in the world³³⁴. The book

³³³ *Book 1, The Phenomenon of Life*, p.5-26

³³⁴ *Ibid.*,p.63-79

demonstrates living structure in good and bad buildings, human values, and natural subsystems, and debates the presence of the same living order in all systems. It is presumed that living structure, or living order, depends on things which make close relations with the humanity itself³³⁵. This way of regarding living structures makes them amenable to empirical treatment. The life and wholeness are constructed based on 15 basic properties of space³³⁶.

5.9.3 The process of creating life

From the scientific point of view this is the most interesting of the four books³³⁷. How do these excellent products come into life? Nature is able to make any number of human faces, each one being unique and beautiful. This is the same for daffodils, stars and streams. But human products, especially the twentieth century towns and buildings, have only between times been really beautiful, and more often ordinary. They have most often been horrible in the last fifty years. So, why the difference is present?³³⁸ It all depends on the deep

³³⁵ Ibid.,p.371-440

³³⁶ Ibid.,p.243-298

³³⁷ *Book 2, The Process of Creating Life.*

³³⁸ Ibid.,p.3-15

nature of the processes we use³³⁹. Creating such a living geometry is not enough just to understand the beauty it is composed of. In the previous century the society was limited by the deadly processes which created our current built surroundings³⁴⁰ – the processes that majority of people did not know well and did not question. Architects and planners working on these processes were not able to achieve a living built environment notwithstanding they did their best.

Only processes which allow living structure to open up allow life and beauty in the built world to arise. The mystery itself is in knowing, as nature knows, what must happen in what order: what particular range of events allows a living form to open out accomplished³⁴¹.

In the second book Alexander presents a developed concept of living process. He lists conditions for a process to be living: that is, able to generate living structure. Alexander displays how such processes do function, and how they could be created. At the base of the new concept is the theory of structure-preserving transformations³⁴². This theory is based on the concept of

³³⁹ Ibid.,p.131-169

³⁴⁰ Ibid.,p.101-130

³⁴¹ Ibid.,p.51-78

³⁴² Ibid.,p.51-100

wholeness predefined in first book: a structure-preserving transformation is one that protects, broadens, and strengthens the wholeness of a system³⁴³.

The configurations capable of supporting life might be reached by mentioned structure-preserving transformation by the means of any staged process, being it social, architectural, biological, or technical. The creation process doesn't matter of a tiny single object or of complex mega polis, requires this type of generative process³⁴⁴, a careful and deliberate range of steps in which each stage creates the context for the next one, and each next wholeness is clipped from the previous wholeness³⁴⁵.

5.9.4 A Vision of a Living World

The third volume³⁴⁶ is less theoretical than the others and the most insuperable from a practical viewpoint. Alexander presents his own designs made using the methods consistent with the concept of living process. This

³⁴³ Ibid.

³⁴⁴ Ibid.,p.169-192

³⁴⁵ Ibid.,p.237-252

³⁴⁶ *Book 3, A Vision of a Living World.*

included public spaces³⁴⁷, public buildings³⁴⁸, gardens³⁴⁹, neighbourhoods³⁵⁰, houses built by people³⁵¹, ornament³⁵² and colours.

What Alexander means talking of living structure and implementing life-creating processes to create beautiful places and buildings is very well illustrated in the book. These objects are more than just nice, they touch an archetypal level of human experience, throughout centuries, throughout continents, cultures, across technology, building materials and climates. They link to the feelings of every one of us³⁵³.

Intuitional feeling for this kind of world, its style and shape, which seems to follow with its natural and ecological character, is proposed in mentioned book. It ends up with an evaluation of the new, living world that is likely to appear if we follow the framework attached to the living structure.

³⁴⁷ Ibid.,p.65-98

³⁴⁸ Ibid.,p.99-146

³⁴⁹ Ibid.,p.239-265

³⁵⁰ Ibid.,p.267-365

³⁵¹ Ibid.,p.365-439

³⁵² Ibid.,p.543-565

³⁵³ Ibid.,p.601-635

5.9.5 The Luminous Ground

The “Luminous Ground” is the fourth book of “The Nature of Order”³⁵⁴, dedicated to the cosmological dimension of the ideas previously expressed by Alexander. The book starts with a critique of present cosmological way of thinking, and its distance from personal feeling and value³⁵⁵. The contour of a concept in which matter seen as more spiritual, more personal in character, is outlined.

It is no wonder why our construction practices have been predominantly catastrophic in the last century. The view of the Universe as a collection of machinelike elements has been grounded in the scientific and technical thought for many centuries, our true day to day knowledge of ourselves had no acceptable place in any qualified theory or practice. Our urban communities and our lives have been dehumanized by this robotic way of thinking and proceeding and the subsequent arrangement of houses, streets and cities³⁵⁶.

The view of space and matter is deeply linked to our own private, personal experience as of sensible and knowing creatures. Thus this book is

³⁵⁴ *Book 4, The luminous ground.*

³⁵⁵ *Ibid.*,p.1-10

³⁵⁶ *Ibid.*,p.11-28

not an appendix to the theory explained in the other three books, it is the centre of the whole work. The author tries to escape from the mechanistical model of building, from the view of neighbourhoods as plain technically generated installations of interchangeable parts³⁵⁷. He describes that a spiritual, emotional, and personal basis must support every act of building or making³⁵⁸.

Alexander argues that a consciousness related to a matter belongs to matter³⁵⁹. This idea has been present in all primordial beliefs throughout the planet. This cosmological concept, if confirmed by research in the new paradigm and translated into practice, will change the way the human-made world is constructed today.

³⁵⁷ Ibid.,p.49-110

³⁵⁸ Ibid.,p.11-144

³⁵⁹ Ibid.,p.317-337

6. CONCLUSIONS

In the previous chapters we tried to introduce different humanistic approaches into the architectural theory with a view on their capability to open up the way for a radical change in the urban environment.

The scenographic approach offers vast methodologies capable to overcome the division between practices and space, to re-establish the emotionally and sensual bond with our urban environment, neighbours, to, the contemporary city. It opens up the possibility for the creation of living places framed by the physical and passionate experience coupled with the creative energy of the dwellers that can finally find themselves acting and appropriating their environment.

Both in theory and practice the scenographic approach seems to be a precious tool. It is useful while attempting to regenerate the sprawls by tuning up the atmospheres, making small scale interventions that have big impact, creating diverse situations of use of the environment.

The phenomenological approach is instrumental in the understanding of the most basic structures that underlie our everyday life in urban setting. This approach allows to describe phenomena as faithfully and accurately as possible. It aims to seeing the thing not as an example of a particular theory

but as a phenomenon in its own setting, thus having its own meaning and structure.

We have viewed the phenomenon of everyday environmental experience from the vantage points of motion, rest, and engagement. Briefly speaking, we have discovered that human beings become bodily and emotionally attached to their everyday world. Such a nexus of attachment can be called Domain and sustains a taken-for-granted pattern of familiarity, expectedness, and order.

Now we are able to realize the comprehensiveness with which Domain infiltrates ordinary experience of place, and compare its structure with a customary scientific picture of the relationship between individuals and spaces. By investigating different types of engagements, we can more fully describe how people mindfully meet in spots, spaces, and scenes which constitute their environment.

We are able to outline a series of design procedures which work to strengthen personal stake and sense of Domain, by making use of peoples' attachment to place and their willingness to care for and protect an environment in which they have a stake.

The Biophilic approach fruitfully considers the elements necessary in order to assist designers in the practical application of the human affiliation to nature, in particular in the built environment.

This approach is particularly interesting not only because it details the most obvious and immediate forms of the relationship between man and nature, but also because it reflects the more mediated forms of contact generated during human evolution that was going on precisely in contact with nature. Thus very abstract and more "cultural" interactions such as "order and complexity," "change and transformation", "curiosity", "attachment", "attractiveness", "sensory variety" can also enter the picture.

In addition, a short excursus to the work of Christopher Alexander helped us to see that life and beauty in the built world arise only from processes which allow living structure to unfold. The secret lies in knowing, as nature does, what must happen in what order: what sequence of events allows a living form to unfold successfully.

The discussed approaches, attentive to the living structures and the human dimension, appear capable of concentrating on fundamental inquiries that the current architectural theory criminally omitted. Here we tried to open up some theoretical directions potentially useful for the task of urban regeneration. A big deal of research and planning is still to be accomplished in order to understand, how to revive the post-socialist cities. For this treatise to

be considered successful, the “effective stories”³⁶⁰ explaining, how life, beauty and wholeness may penetrate the urban fabric in specific cases, are to follow in its footsteps.

³⁶⁰ In Foucault’s terms: Dean, Mitchell. *Critical and effective histories: Foucault's methods and historical sociology*. Routledge, 2002.

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FULL SUMMARY

Inspired by the universal attractiveness of the traditional built environment, the thesis discusses the theories that could open up the way to revive the post-socialist cities: contribute to the generation of life, beauty and wholeness. The study's focal point is the human dimension inherent to the practices and their complex interplay with space. The study's primary goal is to review the theories capable of substituting the ideological and voluntarist approaches to space and practices, to introduce the analysis attentive to the living structures and the human dimension, and thus contribute to counteracting the belief that a sustainable urban configuration can be produced from simplified technological and socio-economical models.

A review of the existing deficiencies in theory and practice of the contemporary architecture and urbanism points to several critical areas. An introductory outline delineates four key areas related to the genesis and character of the problems in the post-socialist cities: the legacy of modernism; the legacy of history; the uncritical character of transformation; the inadequacy of the contemporary urban theories and, most importantly, the negligence of the body and senses.

These deficiencies of the contemporary theory and practice of architecture and urban design, particularly evident in the continuously failing attempts to overcome past socialist and modernist legacies, lead to the main inquiry of this study: What theoretical approaches could reintroduce “human” elements of life, beauty and wholeness into contemporary cities?

The primary thesis is divided further into the principal questions: (1) how practices are connected to space and place? (2) What structures underlie the everyday city life? (3) How nature and life are connected to the built environment?

The study addresses these three principal questions with Scenographic, Phenomenological, and Biophilic Approaches in order to attempt a reflective attention to the character of contemporary environments and human activities, in particular to their relationship with nature and life, and of an entire range of forms that evolved from this relationship.

"Scenographic approach" is introduced as a logical instrument, which reveals the interconnections between arrangements of the space and typical practices taking place on the urban scene. The consideration of the "scenographic approach" regarding urban materiality empowers the

examination of element setups of urban components. This analysis enables to identify the elements contributing to the construction of the whole, including little unintentional objects and events created independently from the intentions of city planners and governors. This approach allows to understand how the city dwellers can be empowered to "tune up" the atmosphere of proper environment.

Urban dwellers participate in complex and structured practices, both in terms of extension and duration. These big practices, as Jane Jacobs denominated them, are "body ballets" and "everyday routines" actuated in an urban scenography. Subsequently it is revealed that everyday routines and body ballets may meld into a bigger unit in a steady environment, which could be denominated as place dramaturgy.

Further, scenography is connected to the works of Michel de Certeau, dedicated to the potential of the urban walker to resist the panoptical power structures through his everyday routines. De Certeau envisions the potential of the city dwellers to redefine the urban settings.

Later the possibilities of "involvement" offered by the scenographic approach are investigated. The scenographic approach in the version of Guy Debord promotes an examination of urban components and targets setting

structures and anticipated situations through making and supervising uses of public space introduced by urban citizens

In a further exploration of scenographic approaches, de Certeau's idea of "narration" embodied in urban spaces is contrasted with the Guy Debord's notion of "spectacle"

Finally, "détournement" (drifting) as an exploratory liberation practice founded on the understanding of the interrelationship and connection between urban settings and physical/emotional feeling of the inhabitant is discussed.

The study attempts to demonstrate that scenographic approach offers vast methodologies capable to overcome the division between practices and space, to re-establish the sensual bond with our urban environment, neighbours, the contemporary city; that it opens up the possibility for the creation of living places framed by the physical and emotional experience coupled with the creative energy of the dwellers that can finally find themselves acting and appropriating their environment.

Both in theory and practice the scenographic approach seems to be a precious tool. It is useful while attempting to regenerate the sprawls by tuning up the atmospheres, making small scale interventions that have big impact, creating diverse situations of use of the environment.

Afterwards, the phenomenological approach is demonstrated as instrumental in the understanding of the most basic structures that underlie our everyday life in urban setting. This approach allows to describe phenomena as faithfully and accurately as possible. It aims to seeing the thing not as an example of a particular theory but as a phenomenon in its own setting, thus having its own meaning and structure.

Inspired by the work of Merleau-Ponty and Heidegger, we have viewed the phenomenon of everyday environmental experience from the vantage points of motion, rest, and engagement. Briefly speaking, we have discovered that human beings become bodily and emotionally attached to their everyday world. Such a nexus of attachment can be called Domain and sustains a taken-for-granted pattern of familiarity, expectedness, and order.

We term several components which are included in Domain experience such as "Hub," "Domestication," "Restoration" "Sovereignty" and "Sustenance". In addition, Domain can be studied in terms of two wider components: firstly, the habitual, stabilizing force of body, which we previously elaborated; and secondly, an emotional stratum of experience of the man that appropriates a place. In a multifold, complex design, the forces of body and emotion link the person like invisible strings to the place of his daily life that he calls Home; to a greater or lesser extent relying upon the specific

circumstance, these forces get to be emphasized when the person changes these ties in any way.

Now we are able to realize the comprehensiveness with which Domain infiltrates ordinary experience of place, and compare its structure with a customary scientific picture of the relationship between individuals and spaces. By investigating different types of engagements, we can more fully describe how people mindfully meet in spots, spaces, and scenes which constitute their environment.

Engagement is the fundamental empirical structure through which we reach our world in different ways. Engagement is not one form of experience, but several, and their aggregate may be best depicted as a recognition continuum that consolidates on one side, engagements inclining to mergence, and on other, engagements inclining to separateness. By investigating these different types of engagements, we can more fully describe how people mindfully engage the spots, spaces, and scenes as their environment. These discoveries are likely to have significant import for exploration on particular perceptions of the environment and for education in this field. Furthermore, we can research how different types of engagements are linked with moments of feeling at Home.

Our engagement with the environment is continually fluctuating from more to less sharp state depending on the direction of our attention either to inner or outer world. Our level of attention to the world can radically shift in one second; solid contact at one moment may be followed by absence of contact at the following.

Our attention to the world permanently advances and retreats like waves on sea shore. This flux is explained by several types of engagement which we will define as "omission", "discovering", "vigilance", "merging", and "basic contact". Similar to our constituents of Domain, this classification of engagements is in part artificial. Every given moment of engagement is doubtlessly individual and involves particular level of intensity and nature of contact not to be precisely copied other moments.

We are able to outline a series of design procedures which work to strengthen personal stake and sense of Domain, by making use of peoples' attachment to place and their willingness to care for and protect an environment in which they have a stake.

Our understanding of the relation between life and built environment, discussed in the last chapters, comes from Christopher Alexander's work and Biophilic Studies. The concept that everything has its degree of life enables us

to ask very precise questions about what must be done to create life in the world.

The central problem of "Biophilic Approach" is the following: if we suppose the general affiliation of the human creature to nature, how can we translate this into practice? In fact, if, for example, so-called "sustainable design" has been able to achieve its objectives through ingenious certification schemes, the same hasn't happened to Biophilia. This kind of implementation is necessary in order to assist designers in the practical application of the biophilic design, in particular in the built environment.

This approach is particularly interesting not only because it details the most obvious and immediate forms of the relationship between man and nature, but also because it reflects the more mediated forms of contact generated during human evolution that was going on precisely in contact with nature. Thus very abstract and more "cultural" interactions such as "order and complexity," "change and transformation", "curiosity", "attachment", "attractiveness", "sensory variety" etc. can also enter the picture.

The second field of study examined is "Pattern Language". This term refers to the research of Christopher Alexander, who, starting from the '60s, offered the idea of a schematic approach that would decode various architectural problems. The architectural realizations are not considered as

stylistic or historical phenomena but as structures of relationships that determine the quality of life: "patterns". For Alexander a "pattern" is any "quality" of human relations that is activated and made possible by a specific architectural circumstance. The "patterns" possess a highly abstract nature, like the words of a language, whose meaning can be specified only generically if they are isolated from other words. The patterns become specific only in practice and in the context of other patterns. In his "Pattern Language" Alexander identifies 253 well-detailed patterns that describe what tends to happen in ordinary life through in relation to the patterning of specific architectural forms. He makes an important definition of the "quality of life" through the "vitality" and "wholeness" of the built environment, suggesting that the "vitality" of human spaces depends on the ways in which patterns are activated, intertwined and overlapped. The life of a place, Alexander argues, is the continuous repetition of always different compositions of some relatively primordial patterns.

According to Alexander, life and beauty in the built world arise only from processes which allow living structure to unfold. The secret lies in knowing, as nature does, what must happen in what order: what sequence of events allows a living form to unfold successfully. The living process is a process capable of generating living structure. The process of creation requires

this sort of generative process, a careful and deliberate sequence of steps in which each step creates the context for the next one, and each next wholeness is derived from the previous wholeness.

The pattern of all the centers appearing in a given part of space—constitutes the wholeness of that part of space. Wholeness is the structure, which is responsible for its degree of life. From the analytic point of view wholeness is built from fifteen features of space. The properties include levels of scale, strong centres, boundaries, alternating repetition, positive space, good shape, local symmetries, deep interlock and ambiguity, contrast, gradients, roughness, echoes, the void, simplicity, inner calm and not-separateness. These features control vital aspects of behaviour, interaction, and dynamics. Thus they are not only important because they are there, but also because they often play a controlling or decisive role in the behaviour of the systems where they occur.

The discussed approaches, attentive to the living structures and the human dimension, appear capable of concentrating on fundamental inquiries that the current architectural theory criminally omitted. Here we tried to open up some theoretical directions potentially useful for the task of urban regeneration. A big deal of research and planning is still to be accomplished in

order to understand, how to revive the post-socialist cities. For this treatise to be considered successful, the “effective stories” explaining, how life, beauty and wholeness may penetrate the urban fabric in specific cases, are to follow in its footsteps.