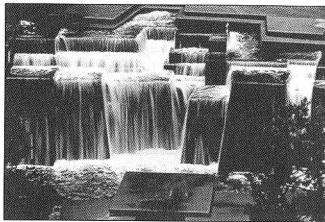


THE EYES OF THE SKIN Architecture and the Senses

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*Architecture of the senses:
Lawrence Halprin and Associates,
Ira's Fountain, 1970, Portland,
Oregon*

Multi-Sensory Experience

A walk through a forest is invigorating and healing due to the interaction of all sense modalities; Bachelard speaks of ‘the polyphony of the senses’. The eye collaborates with the body and the other senses. One’s sense of reality is strengthened and articulated by this interaction of the senses. Architecture is essentially an extension of nature into the man-made realm, providing the ground for perception and the horizon to experience and understand the world. It is not an isolated and self-sufficient artefact; it directs our attention and existential experience to wider horizons. Architecture gives a material structure to societal institutions and to daily life, reifying the course of the sun and the cycle of the hours of the day.

Every touching experience of architecture is multi-sensory; qualities of matter, space and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle. Architecture strengthens the existential experience, one’s sense of being in the world, essentially giving rise to a strengthened experience of self.

Silence, Time and Solitude

The most essential auditory experience created by architecture is tranquillity. Architecture presents the drama of construction silenced into matter and space. Ultimately, architecture is the art of petrified silence. When the clutter of construction work ceases and the shouting of workers dies away, a building becomes a reservoir of a waiting, patient silence. In Egyptian temples we encounter the silence that surrounded the pharaohs, in the silence of the Gothic cathedral we are reminded of the last dying note of a Gregorian chant, and the echo of Roman footsteps has just faded away from the walls of the Pantheon. Old houses take us back to the slow time and silence of the past. The silence of architecture is a responsive, remembering silence. A powerful architectural experience silences all external noise; it focuses our attention on our very existence, and as with all art, it makes us aware of our fundamental solitude.

The incredible acceleration of speed in our time has collapsed time into the flat screen of the present, upon which the simultaneity of the world is projected. As time loses its duration and its echo in the primordial past, man loses his sense of self as a historical being, and is threatened by the ‘terror of time’.⁸⁵ Architecture emancipates us from the embrace of the present and allows us to experience the slow, healing flow of time. Buildings and cities are instruments and museums of time. They enable us to see and understand the passing of history and to participate in time cycles that surpass individual life.

Architecture connects us with the dead; through buildings we are able to imagine the bustle of the medieval street, and picture a solemn procession approaching the cathedral. The time of architecture is a detained time; in the greatest of buildings

time stands firmly still. Time in the Great Peristyle at Karnak has petrified into a timeless present. Time and space are eternally locked together in the spaces between these immense columns; matter, space and time fuse into one single elemental experience.

The great works of modernity have forever halted the utopian time of optimism and hope; even after decades of trying faith they radiate an air of spring and promise. Alvar Aalto’s Paimio Sanatorium is heartbreakingly in its radiant belief in a humane future and the success of the societal mission of architecture. Le Corbusier’s Villa Savoye makes us believe in the union of reason and beauty, ethics and aesthetics. Through periods of dramatic social and cultural change, the Melnikov House in Moscow continues to stand a silent witness of the will and spirit that once created it.

Experiencing a work of art is a private dialogue between the work and the viewer, one that excludes other interactions. ‘Art is memory’s *mise-en-scène*’, and ‘Art is made by the alone for the alone’, as Cyrille Connolly writes in *The Unquiet Grave*. Significantly these are sentences underlined by Luis Barragan in his copy of the book.⁸⁶ A sense of melancholy lies beneath moving experiences of art; this is the sorrow of beauty’s immaterial temporality. Art projects an unattainable ideal, the ideal of beauty that momentarily touches the eternal.

Spaces of Scent

We need only eight molecules of substance to trigger an impulse of smell in a nerve ending, and we can detect more than ten thousand different odours. The most persistent memory of any space is often its odour. I cannot remember the appearance of the door to my grandfather’s farmhouse in my early childhood, but I do remember the resistance of its weight and the patina of its wooden surface scarred by decades of use, and I recall especially vividly the scent of home that hit my face as an invisible wall behind the door. Every dwelling has its individual smell of home.

A particular smell makes us unknowingly re-enter a space that has been completely erased from the retinal memory; the nostrils awaken a forgotten image, and we are enticed to enter a vivid daydream. The nose makes the eyes remember. ‘Memory and imagination remain associated’, as Gaston Bachelard writes, ‘I alone in my memories of another century, can open the deep cupboard that still retains for me alone that unique odor, the odor of raisins, drying on a wicker tray. The odor of raisins! It is an odor that is beyond description, one that it takes a lot of imagination to smell’.⁸⁷

What a delight to move from one realm of odour to the next, through the narrow streets of an old town! The scent sphere of a candy store makes one think of the innocence and curiosity of childhood; the dense smell of a shoemaker’s workshop makes one imagine horses and saddles, harness straps and the excitement of riding; the fragrance of a bread shop projects images of health, sustenance and physical strength; whereas the perfume of a pastry shop makes one think of bourgeois felicity. Fishing towns are especially memorable because of the fusion of the smells of the sea and of the town; the powerful smell of seaweed makes one sense the depth and weight of the sea, and it turns any prosaic town into the image of the lost Atlantis.

A special joy of travel is to acquaint oneself with the geography and microcosm of smells and tastes. Every city has its spectrum of tastes and odours. Sales counters on the sidewalks are appetising exhibitions of smells: creatures of the ocean that smell of salt water, vegetables carrying the odour of fertile earth, and fruits that exude the sweet fragrance of sun and moist summer air. The menus displayed outside restaurants make us fantasise about the complete course of a dinner; words read by the eyes turn into oral sensations.

Why do abandoned houses always have the same hollow smell: is it because the particular smell is stimulated by emptiness observed by the eye? Helen Keller was able to recognise ‘an old-fashioned country house because it has several levels

of odors, left by a succession of families, of plants, of perfumes and draperies’.⁸⁸

In the *Notebooks of Malte Laurids Brigge*, Rainer Maria Rilke gives a dramatic description of images of past life in an already demolished house, conveyed by traces imprinted on the wall of its neighbouring house:

There stood the middays and the sicknesses and the exhaled breath and the smoke of years, and the sweat that breaks out under armpits and makes clothes heavy, and the stale breath of mouths, and the fusel odor of sweltering feet. There stood the tang of urine and the burn of soot and the grey reek of potatoes, and the heavy, smooth stench of ageing grease. The sweet, lingering smell of neglected infants was there, and the fearsmell of children who go to school, and the sultriness out of the beds of nubile youths.⁸⁹

The retinal images of contemporary architecture certainly appear sterile and lifeless when compared with the emotional and associative power of the poet’s olfactory imagery. The poet releases the scent and taste concealed in words. Through his words a great writer is capable of constructing an entire city with all the colours of life. Significant works of architecture are also able to project full images of life. A great architect releases images of ideal life concealed in spaces and shapes. Le Corbusier’s sketch of the suspended garden for a block of flats, with the wife beating a rug on the upper balcony, and the husband hitting a boxing bag below, as well as the fish and the electric fan on the kitchen table of the Villa Stein de Monzie, are examples of a sense of life in images of architecture. Photographs of the Melnikov House on the other hand, reveal a dramatic distance between the metaphysical geometry of the iconic house and the prosaic realities of life.

The Shape of Touch

‘But hands are a complicated organism, a delta in which much life from distant sources flows together and is poured into the

great stream of action. Hands have a history of their own, they have, indeed, their own civilisation, their special beauty; we concede to them the right to have their own development, their own wishes, feelings, moods and favourite occupations', writes Rainer Maria Rilke about the sculptured hands of Rodin.⁹⁰ The hands of the sculptor are independent organisms of recognition and thought; the hands are the sculptor's eyes.

The skin reads the texture, weight, density and temperature of matter. The surface of an old object, polished to perfection by the tool of the craftsman and the assiduous hands of its users, seduces the stroking of the hand. It is pleasurable to press a door handle shining from the hands of the thousands that have entered the door before us; the clean shimmer of ageless wear has turned into an image of welcome and hospitality. The doorhandle is the handshake of the building. The tactile sense connects us with time and tradition: through impressions of touch we shake the hands of countless generations. A pebble polished by waves is pleasurable to the hand, not only because of its shape, but because it expresses the slow process of its formation; a perfect pebble on the palm materialises duration; it is time turned into shape.

When entering the magnificent outdoor space of Louis Kahn's Salk Institute, I felt the irresistible temptation to walk directly to the concrete wall and touch the velvety smoothness and temperature of its surface skin. The skin traces temperature spaces with unerring precision; the cool and invigorating shadow under a tree or the caressing sphere of warmth in a spot of sun turn into experiences of space and place. In my childhood-images of the countryside, I can vividly recall walls against the angle of the sun which multiplied the heat of its radiation and melted the snow, allowing the first smell of pregnant soil to herald the summer. These early pockets of spring were identified by the skin and the nose as much as by the eye.

Gravity is measured by the sole of the foot, by which we trace the density and texture of the ground. Standing barefoot on a smooth glacial rock by the sea at sunset, sensing the

warmth of the sun-heated stone through one's soles is extraordinarily healing; making one part of the eternal cycle of nature. One can sense the slow breathing of the earth.

'In our houses we have nooks and corners in which we like to curl up comfortably. To curl up belongs to the phenomenology of the verb to inhabit, and only those who have learned to do so can inhabit with intensity',⁹¹ writes Bachelard. 'And always, in our daydreams, the house is a large cradle.'⁹²

There is a strong identity between naked skin and the sensation of home. The experience of home is essentially an experience of intimate warmth. The space of warmth around a fireplace is the space of ultimate intimacy and comfort. Marcel Proust gives a poetic description of a space of intimate warmth next to a fireplace sensed by the skin: 'It is like an immaterial alcove, a warm cave carved into the room itself, a zone of hot weather with floating boundaries'.⁹³ A sense of homecoming has never been stronger for me than when seeing a light in the window of my childhood house in a snow-covered landscape at dusk, the memory of the warm interior gently warmed my frozen limbs. Home and the pleasure of the skin turn into a single sensation.

The Taste of Stone

In his writings Adrian Stokes was particularly sensitive to the realms of tactile and oral sensations: 'In employing smooth and rough as generic terms of architectural dichotomy I am better able to preserve both the oral and the tactile notions that underlie the visual. There is a hunger of the eyes, and doubtless there has been some permeation of the visual sense, as of touch, by the once all-embracing oral impulse'.⁹⁴ Stokes writes, for instance, about the 'oral invitation of Veronese marble', and he quotes a letter of Ruskin: 'I should like to eat up this Verona touch by touch'.⁹⁵

There is a subtle transference between tactile and taste experiences. Vision becomes transferred to taste as well; certain colours and delicate details evoke oral sensations. A delicately

coloured, polished stone surface is subliminally sensed by the tongue. Our sensory experience of the world originates in the interior sensation of the mouth, and the world tends to return back to its oral origins. The most archaic origin of architectural space is in the cavity of the mouth.

Many years ago, when visiting the James Residence in Carmel, California, designed by Charles and Henry Greene, and built of rough grey stone, I felt compelled to kneel and touch with my tongue the delicately shining white marble threshold of the front door. The sensuous materials and skilfully crafted details of Carlo Scarpa's architecture frequently present similar oral experiences. Deliciously coloured surfaces of *stucco lustro* and highly polished colour or wood surfaces frequently present themselves to the unconscious appreciation of the tongue.

Tanizaki gives an impressive description of the spatial qualities of the sense of taste, and of the subtle interaction of the senses in the simple act of uncovering a bowl of soup:

With lacquerware there is a beauty in that moment between removing the lid and lifting the bowl to the mouth when one gazes at the still, silent liquid in the dark depths of the bowl, its colour hardly differing from the bowl itself. What lies within the darkness one cannot distinguish, but the palm senses the gentle movements of the liquid, vapor rises from within forming droplets on the rim, and a fragrance carried upon the vapor brings a delicate anticipation . . . A moment of mystery, it might almost be called, a moment of trance.⁹⁶

A fine architectural space opens up and presents itself with the same fullness of experience as Tanizaki's bowl of soup. Architectural experience brings the world into a most intimate contact with the body.

Images of Muscle and Bone

Primitive man used his own body as the dimensioning and proportioning system of his constructions. The essence of

the tradition of making a life is the wisdom of the body stored in the haptic memory. The essential knowledge and skill of the ancient hunter, fisherman and farmer, as well as of the mason and stone cutter, was an imitation of an embodied tradition of the trade, stored in the muscular and tactile senses. Skill was learned through incorporating the sequence of movements refined by tradition, not through words of theory.

The body knows and remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and the senses. Architecture has to respond to traits of primordial behaviour preserved and passed down by the genes. Architecture responds not simply to the functional and conscious intellectual and social needs of today's city-dweller; it must also remember the primordial hunter and farmer concealed in one's body. Our sensations of comfort, protection and home are rooted in the primordial experiences of countless generations. Bachelard calls these 'images that bring out the primitiveness in us', 'primal images'.⁹⁷ 'The word habit is too worn a word to express this passionate liaison of our bodies, which do not forget, with an unforgettable house',⁹⁸ writes Bachelard of the strength of the bodily memory.

Modern architecture has had its own conscience in recognising a bias towards the visual nature of designs. 'Architecture of the exterior seems to have interested architects of the avant-garde at the expense of architecture of the interior. As if a house were to be conceived for the pleasure of the eye rather than for the well being of the inhabitants' wrote Eileen Gray,⁹⁹ whose own design approach seemed to grow from a study of the minute situations of daily life rather than visual preconceptions.

Architecture cannot, however, become an instrument of mere functionality, bodily comfort and sensory pleasure without losing its existentially mediating task. A distinct sense of distance, resistance and tension has to be maintained in relation to programme, function and comfort. A piece of architec-

ture should not become transparent in its utilitarian motive; architecture has to maintain its impenetrable secret and mystery in order to ignite the imagination and emotions.

Tadao Ando has expressed a desire for a tension or opposition between functionality and uselessness in his work: ‘I believe in removing architecture from function after ensuring the observation of functional basis. In other words, I like to see how far architecture can pursue function and then, after the pursuit has been made, to see how far architecture can be removed from function. The significance of architecture is found in the distance between it and function’.¹⁰⁰

Images of Action

Stepping stones set in grass are images and imprints of footsteps. As we open a door, body weight meets the weight of the door, legs measure the step as we ascend a stair, a hand strokes the handrail and the entire body moves diagonally and dramatically through space.

There is an inherent suggestion of action in images of architecture, the moment of active encounter, or a promise of use and purpose. ‘The objects which surround my body reflect its possible action upon them’, writes Henri Bergson.¹⁰¹ And it is this possibility of action that separates architecture from other forms of art. A bodily reaction is an inseparable aspect of the experience of architecture, as a consequence of this implied action. A meaningful architectural experience is not simply a series of retinal images. The ‘elements’ of architecture are not visual units or Gestalt; they are confrontations and collaborations. The experience of home, for instance, is structured by distinct activities – cooking, eating, socialising, reading, storing, sleeping, intimate acts – not by visual elements. A building is encountered; it is approached, confronted, related to one’s body, moved through, utilised as a condition for other things. Architecture directs and frames behaviour and movement.

A building is not an end in itself; it frames, articulates, structures, gives significance, relates, separates and unites, facilitates

and prohibits. Consequently, basic architectural experiences have a *verb* form rather than being *nouns*. Authentic architectural experiences consist then, for instance, of approaching or confronting a building, rather than the formal apprehension of a facade; of the act of entering, and not simply the frame of the door; of looking in or out through a window, rather than the window itself; or occupying the sphere of warmth, rather than the fireplace as a visual object.

In his analysis of Fra Angelico’s *Annunciation* in the charming essay ‘From the Doorstep to the Common Room’ (1926),¹⁰² Alvar Aalto recognises the *verb essence* of architectural experience by speaking of the act of *entering* the room, not of the formal design of the porch or the door.

Modern architectural theory and critique have had a strong tendency to regard space as an immaterial object delineated by material surfaces, instead of understanding space in terms of dynamic interactions and interrelations. Japanese thinking, however, is founded on a relational understanding of the concept of space. In recognition of the verb-essence of architectural experience, Professor Fred Thompson uses the notions of ‘spacing’ instead of ‘space’, and of ‘timing’ instead of ‘time’, in his essay on the concept of *ma*, and the unity of space and time in Japanese thinking.¹⁰³ He aptly describes units of architectural experience as gerunds, or verb-nouns.

Bodily Identification

The authenticity of architectural experience is grounded in the tectonic language of building and the comprehensibility of the act of construction to the senses. We touch, listen and measure the world with our entire bodily existence and the experiential world becomes organised and articulated around the centre of the body. Our domicile is the refuge of our body, memory and identity. We are in constant dialogue and interaction with the environment, to the degree that it is impossible to detach the image of the self from its spatial and situational existence. ‘I am my body’,¹⁰⁴ Gabriel Marcel claims, but ‘I am

the space, where I am',¹⁰⁵ establishes the poet Noel Arnaud.

Henry Moore writes perceptively of the necessity of bodily identification in the making of art:

This is what the sculptor must do. He must strive continually to think of, and use form in its full spatial completeness. He gets the solid shape, as it were, inside his head – he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He mentally visualises a complex form from all round itself; he knows while he looks at one side what the other side is like; he identifies himself with its centre of gravity, its mass, its weight; he realises its volume, and the space that the shape displaces in the air.¹⁰⁶

The encounter with any work of art implies a bodily interaction. A work of art functions as another person, with whom one converses. Melanie Klein's notion of 'projective identification' suggests that, in fact, all human interaction implies projection of fragments of the self onto the other person. The painter Graham Sutherland expresses this view in the artist's work: 'In a sense the landscape painter must almost look at the landscape as if it were himself – himself as a human being'.¹⁰⁷ In Paul Cézanne's view, 'the landscape thinks itself in me, and I am its consciousness'.¹⁰⁸

Mimesis of the Body

Similarly, during the design process, the architect internalises the landscape, the context and his conceived building in his body: movement, balance and scale are felt unconsciously through the body as tensions in the muscular system and in the positions of the skeleton and inner organs. As the work interacts with the body of the observer, the experience mirrors the bodily sensations of the maker. Consequently, architecture is communication from the body of the architect directly to the body of the person who encounters the work.

Understanding architectural scale implies the unconscious measuring of the object or the building with one's body, and

of projecting one's body scheme into the space in question. We feel pleasure and protection when the body discovers its resonance in space.

When experiencing a structure, we unconsciously mimic its configuration with our bones and muscles: the pleasurable animated flow of a piece of music is subconsciously transformed into bodily sensations, the composition of an abstract painting is experienced as tensions in the muscular system, and the structures of a building are unconsciously imitated and comprehended through the skeletal system. Unknowingly, we perform the task of the column or of the vault with our body. The brick wants to become a vault, as Louis Kahn said, but this metamorphosis takes place through the mimetic capacity of the body.

The sense of gravity is the essence of all architectonic structures and great architecture makes us aware of gravity and earth. Architecture strengthens the experience of the vertical dimension of the world. At the same time that architecture makes us aware of the depth of the earth, it makes us dream of levitation and flight.

Spaces of Memory and Imagination

We have an innate capacity for remembering and imagining places. Perception, memory and imagination are in constant interaction; the domain of presence fuses into images of memory and fantasy. We keep constructing an immense city of evocation and remembrance, and all the cities we have visited are precincts in this metropolis of the mind.

Literature and cinema would be devoid of their power of enchantment without our capacity to *enter* a remembered or imagined place. The spaces and places enticed by a work of art are real in the full sense of the experience. 'Tintoretto did not choose that yellow rift in the sky above Golgotha to signify anguish or to provoke it. It is anguish and yellow sky at the same time. Not sky of anguish or anguished sky; it is an anguish become thing, anguish which has turned into yellow-rift of sky', writes Jean-Paul Sartre.¹⁰⁹ Similarly, the architecture of Michelangelo does not

present symbols of melancholy; his buildings actually mourn.

Memory takes us back to distant cities, and novels transport us through cities invoked by the magic of the writer's word. The rooms, squares and streets of a great writer are as vivid as any that we have visited; the invisible cities of Italo Calvino have forever enriched the urban geography of the world. The city of San Francisco unfolds in its multiplicity through the montage of Hitchcock's *Vertigo*; we *enter* the haunting edifices in the steps of the protagonist and see them through his eyes. We *become* citizens of mid-nineteenth-century St Petersburg through the incantations of Dostoevsky. We *are* in the room of Raskolnikov's shocking double murder, we *are* one of the terrified spectators watching Mikolka and his drunken friends beat a horse to death, frustrated by our inability to prevent the insane and purposeless cruelty.

The cities of film makers, built up of momentary fragments, envelop us with the full vigour of real cities. The streets in great paintings continue around street corners and past the edges of the picture frame into the invisible with all the intricacies of life. '[The painter] makes [houses], that is, he creates an imaginary house on the canvas and not a sign of a house. And the house which thus appears preserves all the ambiguity of real houses', writes Sartre.¹¹⁰

There are cities that remain mere distant visual images when remembered, and cities that are remembered in all their vivacity. The memory re-evokes the delightful city with all its sounds and smells and variations of light and shade. I can even choose whether to walk on the sunny side or the shadowy side of the street in the pleasurable city of my remembrance.

An Architecture of the Senses

Various architectures can be distinguished on the basis of the sense modality that they tend to emphasise. In addition to the prevailing architecture of the eye, there is a haptic architecture of the muscle and the skin. There is an architecture that also recognises the realms of hearing, smell and taste.

The architecture of Le Corbusier and Richard Meyer, for instance, clearly favours sight, either as a frontal encounter, or the kinaesthetic eye of the *promenade architecturale* (even if the later works of Le Corbusier incorporate a strong tactile experience in the forceful presence of materiality and weight). On the other hand, the architecture of the Expressionist orientation, beginning with Erich Mendelsohn and Hans Scharoun, favours muscular and haptic plasticity as a consequence of the suppression of the ocular perspectival dominance. Frank Gehry's buildings also evoke kinaesthetic and haptic sensations, to give a contemporary example. Frank Lloyd Wright's architecture is based on a full recognition of the embodied human condition and of the multitude of instinctual reactions hidden in the human unconscious.

Alvar Aalto was consciously concerned with all the senses in his architecture. His comment on the sensory intentions in his furniture design clearly reveals this concern. 'A piece of furniture that forms a part of a person's daily habitat should not cause excessive glare from light reflection: ditto, it should not be disadvantageous in terms of sound, sound absorption, etc. A piece that comes into the most intimate contact with man, as a chair does, shouldn't be constructed of materials that are excessively good conductors of heat'.¹¹¹ Aalto is more interested in the encounter of the object and the body of the user than mere visual aesthetics.

The architecture of Alvar Aalto exhibits a muscular and haptic presence. Aalto's architecture incorporates dislocations, skew confrontations, irregularities and poly-rhythms in order to arouse these bodily, muscular and haptic experiences. His elaborate surface textures and details, crafted for the hand, invite the sense of touch, and create an atmosphere of intimacy and warmth. Instead of the disembodied Cartesian idealism of the architecture of the eye, Aalto's architecture is based on sensory realism; his buildings are not based on a single dominant concept or Gestalt; they are sensory agglomerations. Aalto's buildings often appear clumsy and unresolved as drawings, but

they are conceived to be appreciated in their actual physical and spatial encounter – ‘in the flesh’ – not as constructions of idealised vision.

The Task of Architecture

The timeless task of architecture is to create embodied existential metaphors that concretise and structure man’s being in the world. Architecture reflects, materialises and eternalises ideas and images of ideal life. Buildings and towns enable us to structure, understand and remember the shapeless flow of reality and, ultimately, to recognise and remember who we are. Architecture enables us to perceive and understand the dialectics of permanence and change, to settle ourselves in the world, and to place ourselves in the continuum of culture.

Architecture is engaged with fundamental existential questions in its way of representing and structuring action and power, societal and cultural orders, interaction and separation, identity and memory. All experience implies the acts of recollecting, remembering and comparing. An embodied memory has an essential role as the basis of remembering a space or a place. We transport all the cities and towns that we have visited, all the places that we have recognised, into the incarnate memory of our body. Our domicile becomes integrated with our self-identity; it becomes part of our own body and being.

In memorable experiences of architecture, space, matter and time fuse into one single dimension, into the basic substance of being, that penetrates consciousness. We identify ourselves with this space, this place, this moment, and these dimensions become ingredients of our very existence. Architecture is the art of reconciliation between ourselves and the world, and this mediation takes place through the senses.

In 1954, at the age of eighty-five, Frank Lloyd Wright formulated the mental task of architecture in the following words:

What is needed most in architecture today is the very thing that is most needed in life – Integrity. Just as it is in

a human being, so integrity is the deepest quality in a building . . . If we succeed, we will have done a great service to our moral nature – the psyche – of our democratic society . . . Stand up for integrity in your building and you stand for integrity not only in the life of those who did the building but socially a reciprocal relationship is inevitable.¹¹²

This emphatic declaration of architecture’s mission is more urgent today than at the time of writing forty years ago. This view calls for a full understanding of the human condition.