Editorial Introduction

Pekka Passinmäki
Tampere University of Technology, School of Architecture
pekka.passinmaki@tut.fi

In an ontological sense, architecture can be seen to exist in two ways, experience and material construction. On the one hand, we humans live in a physical world; and on the other hand, we live in a world of experiences. Architecture plays a role in both these spheres of existence. This does not mean dualism, however; architecture as experience and as material construction are two interdependent aspects of the same phenomenon. The experience of architecture arises from the built environment and the built environment is developed on the basis of the experienced and the lived. Man and the environment are engaged.

Architecture appears differently in different cultures. Time, place, and general environmental and social factors affect both the design and the experience of architecture. Today's architecture is very different from the architecture of a hundred, or even ten years ago. Architecture, as well as society and culture, is constantly changing.

The aim of the 8th Annual Symposium of Architectural Research: ARCHITECTURE AND EXPERIENCE NOW[1] − from which all the keynote speeches and articles of this issue are taken − was to discuss architecture and experience in today's cultural situation. Annual symposia offer a forum open to all researchers. The events have specific themes, but the symposium is a forum for debate, so all points of view are welcome. This time, most of the articles discuss the main topic by dealing with the current phenomena of designing, experiencing and teaching architecture and the planning of urban environments.

We begin with three keynote speeches. In the first of them, **Juhani Pallasmaa** sums up some central features of architecture as experience. According to him, architecture is not primarily material constructions but exists as experiences that arise at the interface between the outer world and the inner realm of the self. Architecture should be encountered, lived and felt, rather than analysed intellectually. Architecture is thus more an art than a science. Although Pallasmaa acknowledges that the various aspects of architecture can and should be approached scientifically, he emphasizes that design is not just a smooth rational process of problem-solving. Juhani echoes Aalto when he states that a “harmony [of conflicting elements] cannot be achieved by any other means than art”. In an artistic process, experience and intuition are more important than rational thinking.

In the second keynote speech, **Heikki Uimonen** gives a music scholar’s view on the topic of how man and the environment are intertwined. There is no such thing as universal listening but all music is historically, culturally, technologically and spatially defined. Because of mechanical reproduction and the modern transmission of sound, music is now playing everywhere. This poses a new challenge for architecture; how to design public ‘sonic environments’. Uimonen has studied commercial radio and urban public spaces, and has concluded that neither radio-industry professionals nor architects and urban planners have paid

[1] Held in Tampere University of Technology (TUT), Finland on 27−28 October 2016. Organised by Tampere University of Technology, School of Architecture.

enough attention to the relationship between a radio station's music policies and the sonic environments of public spaces; the spaces in which we all live, and listen.

The article written by **Saija Hollmén**, **Jenni Reuter** and **Helena Sandman** is based on Reuter's keynote speech at our symposium. Re-emerging interest in discourse regarding the possibility of a social and humanitarian architecture is a phenomenon of the current architectural scene. Among the early initiators of this discourse was the office of Hollmén Reuter Sandman Architects. After completing their first project, the Women's Centre in Rufisque, Senegal (2001), they founded a non-governmental organization named Ukumbi in 2007. Ukumbi is distinct from other comparable organizations through its focus on architectural quality. These architects do not believe in a global architecture. Instead, their starting point is always the local culture and the local experience. The ultimate objective of their projects is to enhance the self-esteem of the end-user.

In the first peer-reviewed article, **Jani Tartia** discusses the everyday experience of driving a car in the urban environment. He challenges the common perception of mobility as transport in favour of a more complex approach. Using a 'rhythmanalytical' framework, the article examines what kind of temporal relations, experiences and meanings are produced between the driver and the environment in the context of habitual everyday driving routes. The data of the study consists of in-car interviews, participant-produced visual material and recorded videos of their journeys.

The next three articles deal with aesthetic issues in urban planning. First, **Helena Teräväinen** discusses the meaning of experience and the role of beauty in her discourse on cultural heritage. She states that since the recession of the 1990s, soft and aesthetic arguments have been superceded by mostly economic values, which seem to be accepted in public discussions and political decision-making. Based on two case-studies of cultural heritage from the town of Lapua in Finland, Teräväinen seeks to show that aesthetic experiences do, however, still exist behind the discourses, even though aesthetic issues may not appear to be present in the argumentation of the cases. Second, **Vesa Vihanninjoki** discusses the role of aesthetics in present-day collaborative urban planning processes. Especially in urban infill projects, the residents' experiential- and locally-based values are often in conflict with the views of planning officials and commercial actors. The author introduces his idea of "urban aesthetics as a trading zone", which refers to the possibility of a pragmatic, 'thin' consensus on the aesthetic issues in a project. Vihanninjoki illustrates his argument with the Koivusaari case in Helsinki. Third, **Hanna Mattila** discusses the dispute between consensus-oriented communicative planning theorists and what she terms 'dissensus-oriented' agonist planning theorists. Rather than emphasising the differences, the author drafts potential realms for a fruitful interplay between these two approaches. According to Mattila, the common ground can be found from the so-called "aesthetic turn" in planning theory, which refers to the increasing popularity of such theoretical ideas that draw on the tradition of philosophical aesthetics. The article ends with some suggestions on how to improve the Finnish planning system through the appropriate application of the two approaches.

In their article, written in Finnish, **Raine Mäntysalo** and **Kaj Nyman** outline the theory of architecture as well-being.[2] By commenting on Christopher Alexander's theory, they start by noting that well-being occurs in environments that contain a "quality without a name". But what could that quality be? Quality avoids conceptualization but it can be recognized by living − or as the authors state, by

[2] A title of the article in English: *Architecture as Well-Being. Searching for the "Quality without a Name".*

dwellers 'meta-communicating'− in the built environment. According to Mäntysalo and Nyman, the quality of the environment − for example an apartment block − manifests itself as a feeling of cosiness. The term 'cosiness' is given an ecological meaning in the article: people should thrive in their built environments as animals do in their natural ones.

The following two articles focus on architectural design and construction. The first one, written by **Satu Huuhka**, looks for tectonic design solutions for the architectural reuse of salvaged wood. The article is based on a literature review of the tectonic possibilities of recycled wood and a simulation that was carried out with students on a specialised timber architecture course. Huuhka concludes her article with ten design principles that are intended to serve as practical guidelines for architects working with reclaimed timber. The second article, by **Yrsa Cronhjort**, deals with evaluation tools for facade retrofits in renovation projects. The article starts with a literature review of existing building assessment methodologies. After that, the author makes her own proposal for evaluation criteria and demonstrates it by evaluating three different approaches to facade retrofits of residential buildings. According to Cronhjort's criteria, qualitative improvements and added value for the end-user are the main objectives of the process.

The article by **Meri Louekari** takes a look at current waterfront developments along New York's East River. Because of their industrial use and all the docks, many waterfronts had been closed off to the public for decades. However, recently the city of New York has opened up access to some of these areas. Based on earlier research, the architectural plans, and two case-studies, the author discusses the existing activities and the future possibilities and challenges for the East River banks. Louekari concludes by identifying ten approaches to revitalizing the waterfront and creating urban experiences in the area.

In her technical article, **Outi Tahvonen** explores the specification of impervious surfaces in Finnish single-family plots. Impervious surfaces have an impact on both the local management of stormwater and the creation of privately-owned urban green spaces. The formation of impervious coverage is measured from data taken from single-family house sites at three different Finnish housing fairs, as well as the landscaping plans presented in the fair directories. Tahvonen concludes that by defining the maximum allowable square footage for roofs and other impervious surface areas, and by setting guidelines for the extent of green area in the plots, statutory land-use planning has the potential to regulate the natural absorption of stormwater at the municipal level.

Finally, **Edward Becker** explores cognitive biases in the digital design process in architectural studio pedagogy. The article draws on cognitive psychology related to cognitive bias and the current pedagogy of digital design. The author sees architectural design as an iterative decision-making process, which is always prone to non-normative behavior, irrationality, and biases. The main objective of the article is to study how cognitive biases influence students' decision-making and how certain cognitive biases may be mitigated or augmented in the digital-design environment. According to Becker, digital media offers a unique opportunity to de-personalize the design process by decoupling the traditional, direct designer-to-design-artifact connection via digital logic, which in turn provides a new strategic way to reduce certain kinds of cognitive biases.

In May 2018, *Architectural Research in Finland* was ranked at Level 1 (basic) in the Finnish Publication Forum classification system. Thus, we are happy to release this first issue of the journal under its new status. Enjoy reading!

EDITORIAL INTRODUCTION