Both art and architecture appeal to a certain state of the human mind. With these emotive qualities each communicate simultaneously on several levels. The following thesis will investigate, how the architect evokes a response from the viewer by making the space interactive both physically and mentally?

“Silence is a quality inherent in all significant architectural experiences”.¹

There are two main parts to architecture- the architect and the user. It would be unfair to say that architecture is just a space; it is however, the relationship between the object and its user. Often in our lives, we walk into spaces where we feel like it generates an unexpected emotional response. It almost feels like, these architectural codes were much deeper acts than just elements of design. As a result to which they improve the experience from what we see to what we feel. Architecture can also be perceived as mental reflections of built form, the experience of space and time, and the interaction of environment and memory. Similar to any art, spaces attempt to articulate and express the human existential experience; this can also be deliberate to create a more fundamental, physical and psychological, metaphor. The experience of a space involves many things. The way the space smells, the way we are introduced to different textures, the sounds we hear, the things we see, everything adds up to an experience which is more than a mix of formal and material imagination. What becomes hard to understand is why---Why do we find it easy to let go of our logical reasoning and get immersed in an ocean of energy that evokes the emotive quality it possesses?

“It is as if I am being manipulated by some subliminal code, not to be translated into words, which acts directly on the nervous system and imagination…it is strangely familiar; it is in fact the first language we ever learned, long before words, and which is now recalled to us through art, which alone holds the key to revive it…”²

¹ Juhani Pallasmaa, Encounters (Rakennustieto Oy, Building Information LTD); Finland, 2005).

² Architect Colin St. John Wilson responding to a certain deep impact building ”.
As human beings we undergo a radical shift in the state of mind. But as designers, we get the power to manipulate the user’s perception towards making a space alive. What elements combined, give the architect/designer the ability to generate a thinking architecture, a space so distinct that it speaks?

**RESEARCH METHODOLOGY**

My attempt with this thesis is to investigate how a designer can harness the control a space may possess over the user? This includes a broad contemporary and historical analysis. Through a concentrated study of how various design aspects appeal directly to the human psyche and instincts, I will be able to understand the subliminal codes behind a space of encounter. To further understand the phenomenon I will also delve into a detailed study of architects like Daniel Libeskind, Maya Lin and Tadao Ando. Since experiences shape human perception, I also plan on getting into case studies of different architectural spaces, where a certain feeling or emotion was intentional on the designers behalf.
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