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Phenomenology in Architecture

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Abstract: Architecture is seen to be a medium to establish a dialogue among the groups by adhering to various senses of the users. The theory of phenomenology was addressed by concentrating on the qualities that would evoke and invoke the essence of belonging in an environment. The study also attempts to understand the functional, physical and experimental qualities that contribute in making place phenomenological. The relationship between man and his environment was studied in term of natural and sensory experimental qualities that would form a serene atmosphere. Primary research consisted of literature studies where buildings were analysed on specific criteria of study. Interviews were carried out with lots of people among them some were related to architectural fraternity to understand the psychology of those people on how they perceive various colour by looking at the picture of various buildings of different colours. The outcomes of these interview were critically and theoretically analysed. The study concludes that man have a deep psychological impact of colour, material, sound, light and shadow on its mind.

Keywords: Phenomenology, Soulfulness, Architectural Senses, Psychology, Colour, Sound, Material, Light and Shadow.

I. INTRODUCTION

Designing an experience is a novel obligation of an Architect. The theory of Phenomenology recognizes this obligation by executing the sensory design to set up experiential, architectural space. Phenomenology exhibited in architecture is the manipulation of space, material, and light and shadow to make a noteworthy experience through an effect on the human senses. Design impacts the community through joining human action with adjusted site settings, coordinated automatic and interstitial space, and exploration of material. Phenomenological idea methodologies in architectural design expect to build up a remarkable experience of the phenomena of space, light, and structure.

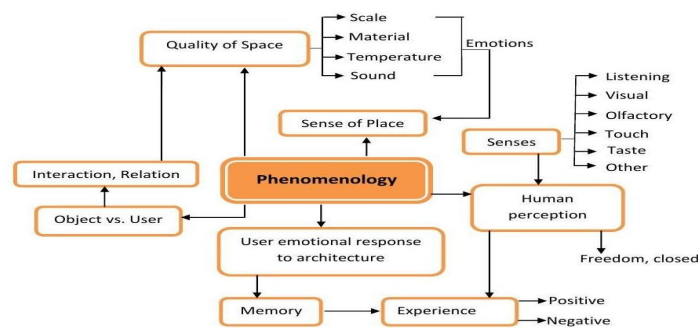


Figure 1- Phenomenology chart (Architectural Phenomenology exploring the experiential potentiality of architecture) (Source-Author)

The earliest enduring writing regarding the subject of architecture is Vitruvius' De architectura from the first century BCE. The Roman architect's thoughts were profoundly influential in the Renaissance period and molded the development of Western architecture as far as we might be concerned today. As per Vitruvius, a decent structure ought to fulfill the three standards of firmitas, utilitas and venustas. Made an interpretation of, firmitas identifies with the ability of a structure to stand up heartily and stay in great condition, utilitas that it ought to be useful and satisfy its purpose, and venustas, that is should please peoples and raise their spirits. A to some degree trite however more brief translation of the three standards is strength, commodity and magnificence. The initial two principles, durability and utility are clear and sane destinations. They identify with the useful necessities that a structure should meet to shield and secure its occupants. It is the third principle, beauty, which gives off an impression of being more complex and raises some intriguing architectural, psychology and philosophical importance. Venustas, relates to the ability of a building to 'delight people and raise their sprits' and appears as a much more complex architectural objective when compared to the practical nature of firmitas and utilitas. Delight is a feeling, an inclination and subsequently an 'intangible phenomenon'. Vitruvius was alluding to the intangible, psychological and emotional impact that architecture can have on the human spirit.

At that point undertaking of an architect to accomplish delightful buildings brings up issues of perception, as experience is subjective. The capacity of a building to prompt an emotional response will obviously rely upon the individual occupant, as certain individuals might be more vulnerable to such encounters than others. How much a building or space can connect with psychologically influence the most separated of guests, is maybe an approach to gauge the quality of architecture. Architecture that requests to the feelings seems, by all accounts, to be a complex design ambition. As indicated by Pallasmaa, "an impressive architectural experience sensitizes our whole physical and mental receptivity. It is difficult to grasp the structure of the feeling because of its vastness and diversity." The issue of abstract experience identifies with the philosophical field of examination known phenomenology. In the late twentieth century, Norberg Schulz declared, "After decades of theoretical theories, it is dire that we get back to a qualitative, phenomenological comprehension of architecture. Aravot, who focuses on the significance of phenomenology in contemporary design talk, depicts phenomenology as "a core field of philosophy" that is "rooted in the first person perceptive and seeks inter subjectivity, the shared cognition that shapes our ideas and relationship with the world surrounding us".

A. *Soulful Architecture*

A noble concept related to emotions and senses of the users that are involved in experiencing architecture. Soul is where physical and spiritual overlaps. Each and every work of architecture has that physical aspect to it but the spirit lacks in the dead ones. Architecture shall trigger right emotions and senses of the users depending majorly upon the function of the space. For example, architecture of a place to pray shall have that quality of channelizing the erratic emotions of users towards the act of praying. These qualities of spaces come from certain architectural as well as non-architectural elements. Humans, right from the initial days of their existence, have always been in awe of the mystic 'divine'. The fear of the unknown has been the overpowering thrust in evoking the spirit of reverence.

B. *Aims and Objectives*

The architectural understanding of phenomenology is made even clearer by understanding the role and psychological impact of colour, material, sound, light and shadow. The study aims to understand the concept of phenomenology that makes building more responsive to human being. The objective are to study the works of Indian phenomenological architects and to examine the buildings from various phenomenological architect's perspective.

C. *Research Method*

The research methodology involves collection of relevant data through literature study and case studies. As the present study aspired to assess importance of phenomenology in architecture, the approach adopted was to examine psychological behaviour of various colour, sound, material, light and shadow on human mind. The study was conducted by way of qualitative research over an online survey form. Initially a brief study about the phenomenology and their importance in architecture was studied via literature available. Later, few selected buildings were well documented in form of architectural drawings, photographs and psychologically. After the identification of elements invoking phenomenological senses they were examined in detail for their role in architectural development. The final outcome was in form of recommendations and suggestions useful for designing a sensory phenomenological space which Satisfying all needs as well as inspiring in design.

Various Architects, Writers and Researchers have written about the topic such as:-

D. *The Eyes of the Skin, Juhani Pallasmaa*

- 1) *Sight*: The man throughout his space ventures, needs the body messages to guarantee the stability of their visual world. Not having this body data, the person loses the association with the world. "The sight separates us from the world, while the rest of the senses joins him." Pallasmaa, Juhani; the Eyes of the Skin, 1994
- 2) *Hearing*: "I think that the buildings always sound. They can sound unemotional Zumthor, Peter; Atmospheres, 2006 "We feel pleasure and protection when the body discovers it's resonance in space. Pallasmaa, Juhani; The eyes of the Skin, 1994.
- 3) *Smell*: "The nostrils awakes a forgotten image and fall into a vivid dream. The nose makes the eyes to remember. " Pallasmaa, Juhani; the Eyes of the Skin, 1994.
- 4) *Touch*: "(...)while the tactile space separates the observer from the objects, the visual space separates the objects from each other (...) the perceptual world is guided by the touch, being more immediate and welcoming than the world guided by sight Zumthor, Peter; Thinking Architecture, 2005

E. *Juhani Pallasmaa (The Geometry of Feeling)*

“Why do very few buildings appeal to our feelings, the building of our own time may arouse our curiosity with their daring or inventiveness, but they hardly give us any sense of meaning of our world or our existence”

F. *Peter Zumthor (Atmospheres: Architectural Environments, Surrounding Objects)*

"Atmospheres" is a poetics of architecture and a window onto Peter Zumthor's own wellsprings of inspiration. In nine short, laid out sections illustrated as cooperation of self-insight, Peter Zumthor portrays what he has as a main priority as he starts making the atmosphere of his home. Phenomenology presents how one's current circumstance affects the essential character of lived insight. Spots don't insinuate the territory, yet involve parts that together join to shape the climate's character. Human worth and responsibility are vital for the judiciousness of plan and development. Peter Zumthor underlines the tactile parts of the plan. He expects to explore the applied and supernatural component of importance in architecture. Zumthor achieves to depict the view of atmospheres, and how one ought to consider nine extraordinary attributes to achieve this. A communication of insight and appreciation is fundamental as he keeps on explaining that architecture isn't just a robotized, impassive cycle yet one that incorporates an emotive feel and human understanding. It is a craftsmanship that associates with people and significantly impacts their viewpoint, interfacing all detects. Zumthor begins his conversation with the Magic of the Real where he depicts how the endeavour of making building atmosphere comes down to specialty and join. A ton of work and thought should go into making a quality that is agreeable to structure.

G. *Tadao Ando (Phillip Jodidio, (New York: Rizzoli, 2006))*

“Beneath the earth’s surface, light is reduced, the sense of depth increases, and darkness is born. I have long imagined space as something into which one depends, until light is gradually reduced and one is wrapped in the atmosphere of cool tranquility.”

H. *Henry Plumer (The Architecture of Natural Light)*

Light is no longer used to represent “static and unchanges absolutes” but rather “a more liberating reality in which the only thing believed permanent is change- a reality ideally conveyed by a medium that is the essence of change.”

I. *Christopher Day (Places of the Soul)*

This book has another edge on phenomenology in architecture. It recommends that when the connection among building and surroundings is with the end goal that the building can be viewed as an object, it has an obligation not to irritate its surroundings, and afterward the building becomes soulful. Another perspective isn't forcing thoughts on others. Compelling thoughts on individuals doesn't make them solid – it's more likely to embitter them and make them ill. Similarly architecture will not be wellbeing giving, whenever forced. Day (1990) referenced, “When I see places where charm is in part due to the buildings. I realise this is the standard I must aim for.” (Page 15) Every built environment should offer as wide range of spirit nourishment as do healthy landscapes. For accomplishing such spirit nourishment of built environment, one has to know about the past of the setting and will consider what's to come. As expressed, past and future need one another; the past illuminates, the future moves. At the gathering point is the educated, roused present.

II. PSYCHOLOGICAL IMPACT OF COLOUR, SOUND, LIGHT, MATERIALS AND WATER ON HUMAN MIND

A. *Psychological Impacts of Various Colours on Human Mind*

1) *Red*

a) *Effect:* Red provides a stimulating and exiting effect.

b) *Association:*

- *Positive:* Ardent, fervent, sporty, brawny, mellow
- *Negative:* Fierce, violent, furious, cruel, bleeding

c) *Character:* Red is the most predominant and dynamic tone. The eye really needs to adjust focus, since the common point of convergence of red lies behind the retina. Therefore red shows up nearer than it is.

d) *Ceiling:* interfere, muddle, weighty

e) *Walls:* truculent, advancing

f) *Floor:* deliberate, vigilant

2) *Orange*

a) *Effect*: Orange colour provides a cheering, exiting and stimulating effect.

b) *Association*

- *Positive*: cheerful, active, zestful, sociable.
- *Negative*: invasive, rant.

c) *Character*: Orange is less manly than red. It has few negative affiliations. Notwithstanding, it might seem modest or without energy if low in saturation.

d) *Ceiling*: When used in ceiling it have attention-seeking and stimulating effect.

e) *Walls*: When used in walls it have luminous and warm effect.

f) *Floor*: When used in floors it have motion-oriented and activating effect.

3) *Yellow*

a) *Effect*: Yellow colour provides a cheering effect.

b) *Association*

- *Positive*: vital, radiant, cheerful and sunny.
- *Negative*: selfish, glaring

c) *Character*: When pure, yellow is the most joyful. In emanates warmth, gladness, and motivation and implies enlighten, and communication.

d) *Ceiling*: When used in ceiling it provides luminous, stimulating and light (toward lemon) effect.

e) *Walls*: When used in walls it created exciting to irritating (highly saturated) and warm effect.

f) *Floor*: When used in flooring it creates diverting and elevating effect.

4) *Green*

a) *Effect*: Green effect provides a relaxing and retiring effect.

b) *Association*

- *Positive*: natural, quiet, refreshing and tranquil.
- *Negative*: guilty, tiresome, common

c) *Character*: In spite of red, when taking a gander at green the eye centres precisely around the retina, which makes green the most serene tone to the eye. Green can represent nature but also mold and sickness.

d) *Ceiling*: When used in ceiling it creates protecting and sometimes unattractive effect.

e) *Walls*: When used in walls it creates secure, reliable, cool, calm, passive and sometimes irritating if glaring (electric green) effect.

f) *Floor*: When used in flooring it creates cold (if towards blue), relaxing, soft and natural (if not too saturated) effect.

5) *Blue*

a) *Effect*: Blue colour creates a relaxing and retiring effect.

b) *Association*

- *Positive*: noble, comfortable, secure, sober and calm.
- *Negative*: cold, melancholy, depressing and frightening.

c) *Character*: Blue gives off an impression of being transparent, wet, cool, and unwinding. Inverse to red, blue will diminish a person's blood pressure and pulse rate.

d) *Ceiling*: When used in ceiling it have heavy and oppressive (if dark), celestial, cool and receding (if light) effect.

e) *Walls*: When used in walls it creates encouraging and space deepening (if dark), cool and distant (if light) effect.

f) *Floor*: When used in floor it have substantial (if dark), inspiring feeling of effortless movement (if light) effect.

6) *Purple*

a) *Effect*: Purple creates a subduing effect.

b) *Association*

- *Positive*: exclusive and dignified.

- *Negative*: conceited, pompous, mournful and lonely.
 - c) *Character*: Purple is a combination of red and blue (the two that are psychologically most opposite). Purple can seem fragile and rich, or disrupting and degenerate.
 - d) *Ceiling*: When used in ceiling it creates subduing and disconcerting effect.
 - e) *Walls*: When used in walls it creates overpowering and heavy effect.
 - f) *Floor*: Upon using in flooring it creates magical and fleeting effect.
- 7) *Pink*
- a) *Effect*: Pink colour provides calming (light pink) and lively (bubble-gum pink) effect.
 - b) *Association*
 - *Positive*: intimate, calming and lively.
 - *Negative*: weak and too sweet.
 - c) *Character*: Pink should be taken care of cautiously. It is for the most part thought to be female, yet relies much upon the subtlety utilized (bubble-gum pink, or old rose).
 - d) *Ceiling*: When used in ceiling it creates comforting and delicate effect.
 - e) *Walls*: When used in walls it have aggression-inhibiting, too sweet if not greyed down and intimate effect.
 - f) *Floor*: When used in floors it is too delicate that's why it's not used very often.
- 8) *Brown*
- a) *Effect*: Brown colour creates a subduing effect.
 - b) *Association*
 - *Positive*: stable, warm and secure
 - *Negative*: heavy and oppressive.
 - c) *Character*: There is an extraordinary distinction among wood and brown paint. In specific institutions brown ought to be avoided since it summons faecal affiliations. Wood and stone then again show up entirely agreeable, and warm.
 - d) *Ceiling*: When used in ceiling it have heavy (if dark) and oppressive effect.
 - e) *Walls*: When used in walls it have secure and assuring if wood, much less so if paint
 - f) *Floor*: When used in floor it creates stable and steady effect.
- 9) *White*
- a) *Effect*: White colour creates disconcerting effect.
 - b) *Association*
 - *Positive*: bright, crisp and clean
 - *Negative*: sterile and empty.
 - c) *Character*: There are a great deal of psychological and physiological defences for not utilizing white as a predominant tone.
 - d) *Ceiling*: When used in ceiling it creates empty effect, no design objections-helps diffuse light sources and reduce shadows.
 - e) *Walls*: When used in walls it have neutral to sterile, empty, without energy effect.
 - f) *Floor*: Upon using in floor, touch-inhibiting (not to be walked upon).
- 10) *Gray*
- a) *Effect*: Grey colour have a neutral to calming effect.
 - b) *Association*
 - *Positive*: impartial, neutral
 - *Negative*: dull, monotonous.
 - c) *Character*: Grey neglects to have a lot of psychotherapeutic application. Accordingly, the current design of utilizing it with different emphasize dividers makes no sense.
 - d) *Ceiling*: When used in ceiling it have a shadowy effect.
 - e) *Walls*: When used in walls it have neutral to boring effect.
 - f) *Floor*: Upon using on floors it have neutral effect.

11) *Black*

- a) *Effect:* Black colour have ominous effect.
- b) *Association*
 - *Positive:* abstract, deep.
 - *Negative:* death, grief, night, dungeon like.
- c) *Character:* Black is related with abusive force, haziness, and the obscure. In design it is frequently used to cause something to show up as retreating, like the HVAC in a roof.
- d) *Ceiling:* When used in ceiling it provides oppressive to hollow effect.
- e) *Walls:* When used in walls it provides ominous and dungeon like effect.
- f) *Floor:* Upon using in floors it creates odd and abstract effect.

B. *Psychological Impacts of Various Lights on Human Mind*

Figure - 2.1- Psychological impacts of various types of lights
(Source - www.ieslightlogic.com)

PSYCHOLOGICAL IMPACT	LIGHTING EFFECT	LIGHT DISTRIBUTION
Tense	Intense direct light from above.	Non-uniform
Relaxed	Lower overhead lighting with some lighting at room perimeter, warm color tones.	Non-uniform
Work/Visual Clarity	Bright light on workplane with less light at the perimeter, wall lighting, cooler color tones.	Uniform
Spaciousness	Bright light with lighting on walls and possibly ceiling.	Uniform
Privacy/Intimacy	Low light level at activity space with a little perimeter lighting and dark areas in rest of space.	Non-uniform

The play of color, texture, patterns and details are all enhanced by the light feature in the space. Light has been found to make a striking difference for the participant. Though the medium of light, occupants can still relate to an outside environment, even if they are inside the built environment.

C. *Psychological Impacts of Various Sounds on Human Mind*

'When tuning in to natural sounds, the mind availability mirrored an outward-directed focal point of attention; when tuning in to artificial sounds, the brain network mirrored an inward directed focal point of attention, like states observed in nervousness, posttraumatic stress issue and depression.' When we sing, the musical (or not so musical depending on your quality of singing!) vibrations move through us, altering our physical and emotional landscape. Singing releases endorphins, the brain's 'feel good' chemicals, as well as stimulating among other hormones, oxytocin, known as the 'love' or 'cuddle' hormone.

D. *Psychological Impacts of Various Materials on Human Mind*

Without 'material,' we can't bring life, innovation, and character to our spaces. It is, thusly, important to know about which material triggers which part of our brain, which material is reasonable for which milieu, and which material capacities better in a specific setting

- 1) Concrete gives a striking overwhelming impression. It proposes unidirectionality, center, unbending nature, consistency, and so forth. It very well may be best reasonable for a workplace where one requirements little.
- 2) Wood gives a simple sensation of warmth and solace. The variety in wood grains, surfaces, and tones can control the feelings and efficiency levels in like manner. They can likewise be utilized to make a sweet-smelling space that invites you and loosens up you as the day passes by. With respect to the utilization of stone, it gives a crude, certain, regular feel to the tenant while carrying the outside to the inside.

E. Psychological Impacts of Water on Human Mind

- 1) It is discovered that water, however much it is a fundamental piece, all things considered, is similarly fundamental or critical in creating thoughtful encounters.
- 2) The presence of a water body in any structure is quite possibly the most significant psychosocial part of the climate.
- 3) The sound of water likewise assumes a basic part in connecting with members in the climate.

III. CASE STUDIES

A. Lotus Temple, New Delhi

The Lotus temple is world renowned and the easiest space that explains the meaning of phenomenology in its true sense. It is one of the most significant structure that have been created in the history of the country.

1) Description

- a) Lotus Temple, located in Delhi, India, is a Baha'i house of worship designed by Ar. Fariboz Sabha by world governing body of Baha'i faith. "The universal house of Justice" in the year 1974 having the site area of 24 acres.
- b) The place is open to all, regardless of religion, race, caste, and class, a place where people of all religions may worship God without denominational restriction and can find peace and tranquility.
- c) It is a symbol that represent the Baha'i faith by expressing simplicity, clarity and freshness by the architecture it reveals.
- d) The structure is composed of 27 free-standing marble clad "petals" arranged in a cluster of three to form nine sides, with nine door opening onto central hall with height of slightly over 40 meters and capacity of 2,500 peoples.

The temple has become an attraction center for tourist, Delhi heights and has achieved tremendous range of attention on religious, fine arts, architectural professional and other ventures.



Figure 3.1: Exterior view
(Source – Author)

2) Concept

- a) Theoretically roused this bloom represents virtue and blessedness in the Hindu customs is that the Architect Fariborz Sahba built up the venture to this project.
- b) The idea must be changed over to characterize mathematical shapes such spheres, chambers, toroid's, and cones, which convert into conditions in this manner utilized as a reason for the primary examination and design drawings. The subsequent geometry was perplexing to such an extent that it required two and half years to finish the designs for the temple.

For the Indian taste Lotus has consistently been the most delightful blossom, getting a charge out of phenomenal ubiquity along and broadness of India from the least demanding occasions to introduce day, as shown in writing and art, showing up in the most established landmarks of architecture of Hinduism.

3) *Inferences*

- a) In the physical architectural aspects, the nine water bodies placed around the structure creates a very pleasing sense of aesthetics which pleases the mind of the viewers.
- b) The concept of the lotus, as conceived by the architect had to be converted into definable geometrical shapes such as spheres, cylinder, toroid's and cones.
- c) Despite few crowd related difficulties such as noise outside the temple and misbehavior such as littering, once one enters inside the temple, there is a completely differently ambience and the silence and peace enlightens us and culminates us from the prevailing thoughts and links to the outside world. One can feel the satisfaction after spending time inside the temple.
- d) On the entry of the site, there is a path leading to the point which make the entire scape of the temple visible, hence the use of transitional space is quite phenomenal and has maintained the grandness of the monument. The inside outside relationship varies in terms of the physical peace and mental peace.

B. *Eighteen Screens House, Lucknow*

Lucknow city in India has a rich legacy with various structures tracing all the way back to the eighteenth century. The site for this house lies along a busy arterial road and is on the fringe edge of a broad plotted advancement for private homes. The house is intended to imply the conventional Indian patio house in light of the climate of the area. Temperatures in the extensive midyear months are in abundance of 35°C, with the sun in the southern hemisphere.

The broad necessities of the 6 room house are blended with protected open patios and arranged nurseries around a 2 story high normally ventilated yard. Designed screens got from customary Indian architecture and the popular Lucknow 'chikan' weaving sheath open air seating zones for each room on the south, west and east sides. These screens give cover from the sun, make distinctive light examples for the duration of the day and relieve traffic noise from the busy arterial road on the southern side.

- 1) Large glass windows, and glass gallery balustrades, permit aberrant daylight to inject the interior of the building on the northern side. The enormous nursery on the north has pathways that slice through to the interior yard between room volumes. Halfway shadows over the nursery at most occasions of day imply that the outside space can be utilized in the summer time as well.
- 2) The utilization of these screens diminishes the warmth significantly consequently making the structure more energy-effective.
- 3) Built essentially in crude concrete, a characteristic range of sandstone and wood with quieted colours, clear Indian art, and landscape are united in various structures in every one of the inside volumes. A huge nursery on the north infiltrating up to the interior yard between rooms has incomplete shadows all things considered times permitting it to be utilized in the broad summers as well.

Figure 3.2: Screen and Use of Exposed Concrete

(Source - <http://www.archdaily.com/>)



a) *Inferences*

- The Eighteen screen house offers its residents different, eminent encounters with its unique paly of light and shadow. The elements that make 18 screen house extraordinary is the use of Lucknowi culture in the screens of the house.
- Built essentially in crude concrete, a characteristic range of sandstone and wood with quieted colours, clear Indian art, and landscape are united in various structures in every one of the inside volumes.

Its design has coordinated different regular perspectives and has built up a consolidated framework which both interfaces with nature and human usefulness.

C. *Shreyas Retreat Centre, Bangalore*

- 1) *Architects:* The Purple Ink Studio
- 2) *Area:* 20000 ft²
- 3) *Year:* 2016
- 4) *Client:* Shreyas yoga retreat / Inner challenges pvt ltd
- 5) *Design Team:* Akshay Heranjal, Aditi Pai, Jaikumar
- 6) *City:* Bengaluru
- 7) *Country:* India

Driven by Ar. Akshay Heranjal and Ar. Aditi Pai Heranjal, the Purple Ink Studio, situated in Bangalore, is a numerous honor winning practice that zeroed in on a coordinated way to deal with creating an interesting retreat place with a methodology that includes architecture, landscape and sustainable ideologies. They designed a well-known Yoga Retreat in India. This 20,000 sq.ft. Center is a retreat inside a retreat that offers its visitors different, heavenly involvement in its exceptional spaces.

Figure 3.3: Site of the retreat
(Source -<http://www.thepurpleinkstudio.com>)



a) *Concept*

- The architectural design has been conceptualized as the aggregate space being a sustainable model, accentuating on the connection of man in nature's domain.
- The primary square is mostly immersed in the earth, frothing a bond with the secluding nature of the equivalent.
- The principle region has been planned nicely as a progression of various spaces that help the consistent spatial change of the visitor.
- The design utilize natural light, which render the exposed walls and roofs with a quiet shine and a sublime play of light and shadows.

Different design components, for example, handmade Jaali screens and strong wood doors make a solid association between the spaces. This bond is additionally reinforced by the various openings that help blend the interior and exterior consistently.

b) *Description*

- The Landscape coordinates flawlessly with the built trace, making split away areas for the visitors to calm. These lounge areas go about as a neutral zones helping the visitors experience a smooth progress from the outsides to the semi opened spaces. They likewise entrance the supporters with an awesome play of natural light.
- This scene is additionally escalated on the Upper floor, which houses the Meditation and Yoga Pavilion. This huge space (200 sq. ft.) is finished with huge fenestrations on the eastern side that permit the early morning daylight to play openly inside, which makes a convincing climate for the morning Yoga segments.
- This Large Pavilion at that point opens up to the personal Yoga and Meditation rooms, these areas offering the visitors with satisfying perspectives made by the play of light and shadows against the rooftop's jaalis and screens.

c) *Inferences*

- The Shreyas Retreat offers its visitors different, eminent encounters with its exceptional spaces. What make Shreyas extraordinary is that, whilst Yoga is instructed in traditional ashram style, the visitors live in a luxurious climate ordinarily connected with a star hotel.
- The Shreyas retreat, the visitor are empower to incorporate the complex realities and advantages of Yoga into their everyday lives without the austerity and rigor usually associated with center.
- Its design has coordinated different regular perspectives and has built up a consolidated framework which both interfaces with nature and human usefulness.

Figure 3.4: Exterior view

(Source- <http://www.thepurpleinkstudio.com/>)



IV. ANALYSIS

- 1) *Parameter of Phenomenology*: Based on above readings, what are the parameters that establish phenomenology has been taken out:-
- a) Satisfying all requirements
 - b) Positive effect on environment
 - c) Strong and adjusted
 - d) Extension of users
 - e) Evoking all senses
 - f) Spirit nourishing
 - g) Fit to reason
 - h) Wholesome (suggesting good behaviour)
 - i) Inspiring
 - j) Delighting surrounding
 - k) Lively

V. CONCLUSION

A. *Use of Colour*

The connection of colours and their effects on feelings is put together an extraordinary arrangement with respect to the impression of shading and the climate and enthusiastic connections people have encountered which cause them to make an association among tones and feelings. In the home climate, various tones can be utilized depending on the inclinations of individuals inside the home.

- 1) Orange might be utilized inside the eating region to support hunger while empowering communications.
- 2) For rooms, purples, greens, and blues might be utilized to deliver a quieting environment. Blues and greens are still profoundly liked by the grown-up population and this might be one motivation behind why, since it gives quiet. Since green is the easiest color on the human eye, it very well might be valuable to utilize greens when all is said in done living territories.
- 3) Reds, yellows, and oranges give the most invigorating and inventive conditions. Despite the fact that yellows and reds are found in numerous fast food establishments, it was found to have a negative relationship with young people so indeed doesn't give the ideal feelings to the workers.
- 4) Purples and pinks in the work spot may give a quieting environment but may also calm the employees to such as extent that little or no work will be completed.
- 5) Since greens and blues are likewise quieting and simple on the eyes, these would probably be the best tones to use in the grown-up workplace as green is additionally found to stimulate development and balance emotions and is found to be highly preferred by adults.

B. Use of Sound

"Aural architecture is about how we listen to buildings, the sound within buildings, and how we react to them," says Trevor Cox, an acoustic designer at the University of Sanford, in Manchester. Even though we fundamentally explore our way through the world utilizing our eyes, it appears to be our ears are continually getting data from our surroundings that unwittingly change how we feel about a space.

- 1) People are more productive in a pleasant working space. A decent acoustic environment decreases stress by diminishing the noise levels that attacks one's workspace, just as diverting and relieving existing clamor frequencies.
- 2) Atriums, food courts and walkways should all accommodate clear intelligible communications.
- 3) A bit of background noise is frequently useful to improve privacy and make people more comfortable.

C. Use of Materials

- 1) Using of natural materials and natural colours, textures, patterns and details in the environment appear to trigger the contemplative experiences of the participants and they also have strong associations with originality, authenticity and reverence.
- 2) Use of concrete gives a bold overpowering impression thus recommended to use at tourist places.
- 3) Wood gives a homely feeling of warmth and comfort thus suitable for houses, hotels, retreat, restaurants, etc.

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