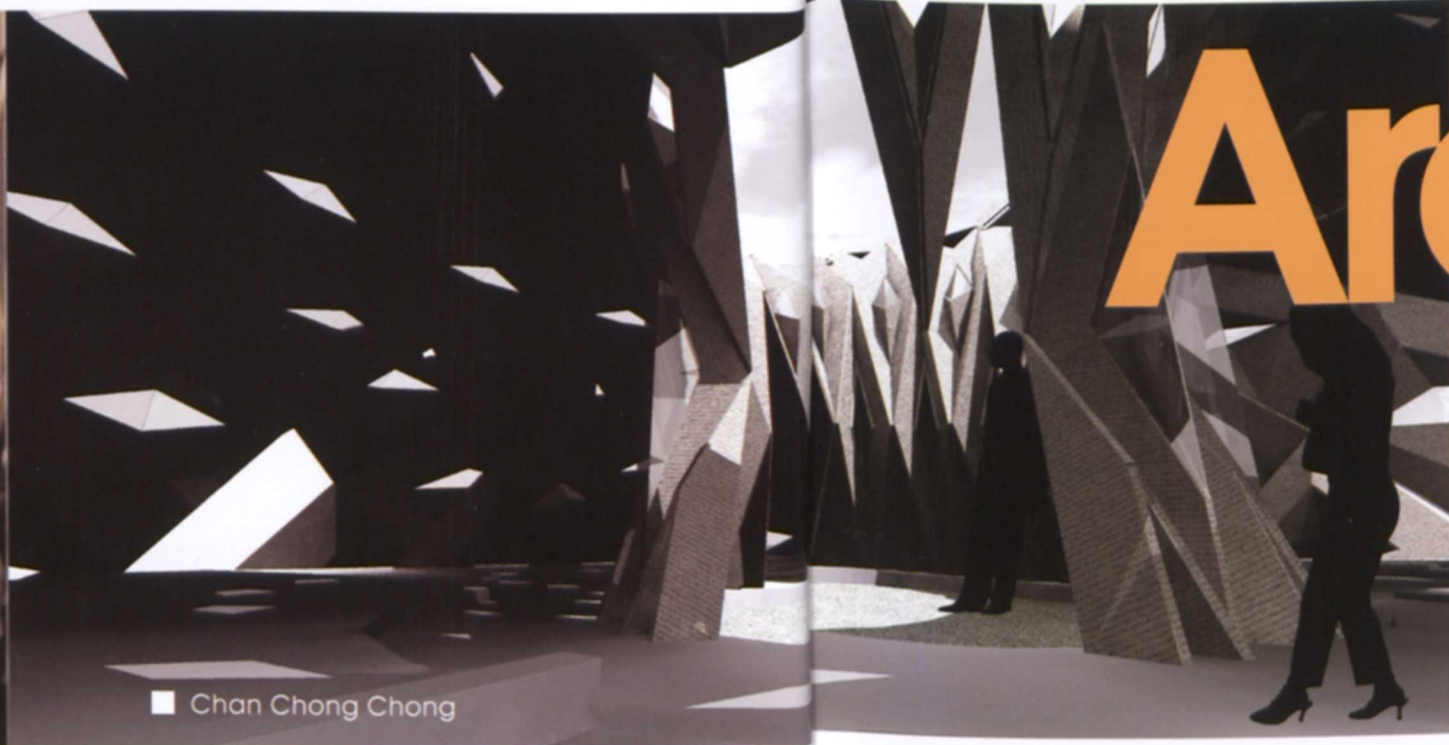




Lee Ping Fuan



Chan Chong Chong

Architecture

2 Designing Emotion: Architecture in New Perspective

Nur Dallah Dahlan

Designing Emotion: Architecture in New Perspective

Nur Dalilah Dahlan

"I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me."

Juhani Pallasmaa in *The Eyes of the Skin: Architecture and the Senses* (2005: 40)

Architecture is now manoeuvred in a different course, one we call designing emotion. Architects and designers as such are trained not only for 'making' buildings but also moulding human emotions. Architecture as a form of knowledge – rather a knowledge of form – makes us rethink the way we usually feel through buildings. The function of buildings in this regard is revolved neither within the traditional programmatic typology nor tectonic physicality but rather through a series of critical analysis for improving occupants' emotional needs. The dialectic between form and space as a result is coordinated at once to: 'rejuvenate' social reality and provoke ambiguous ambience.

It is with this in perspective; our five architectural studios are constellated as a 'design lab' in order to resolve the conundrums of designing emotion. As such, two methodological mechanisms are formulated: contextualizing critical issues and rediscovering mundane expression. For the formulation of the first mechanism: 'contextualizing critical issues', the interconnected characteristics between people and environment are discussed in terms of their physical behavioural adaptations. People and environment in this respect are considered neither as the distinct objects nor separated elements but rather a shared entity for the production of 'total architecture'. In the formulation of the second mechanism: 'rediscovering mundane expression', semiology is introduced as an educational approach for 'materializing' architecture. Based on these aforementioned mechanism, architecture is perceived not only as a representation of buildings but rather an emotional process for embodying experience; recalls the above statement by Pallasmaa, "I dwell in the city and the city dwells in me."

For this year's STEdex'11, architectural studio works from five studio stages are highlighted: the cleverly containment of embodying mood (Corporate Retreat by First Year Studio); an educational artefact through semiotics interpretation (Film Gallery Project by Second Year Studio); an expression of personal emotion through sculptural pavilion (Dark Side of the Moon Pavilion Project by Third Year Studio); the borderless working environment (WOLP Project by Fourth Year Studio) and the rejuvenation of social reality (Alor Setar Master Plan Project by Fifth Year Studio). While these studio works manifest multi-layered meanings of designing emotion, there is an affirmation for (re)thinking the constructive relationship between people, environment and architecture.