

## PHENOMENON OF PERCEIVING AND MEMORIZING HISTORICAL BUILDINGS AND SITES

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**Abstract.** *The interactive relationship between psychology and architecture is still being neglected when the possibilities potentially obtainable by perceiving and memorizing architectural forms and space are considered. The contemporary architects, or a part of them are well aware of these possibilities while designing their buildings, and it is of great interest to ascertain how professionals and ordinary people perceived and memorized buildings and sites through history.*

*The paper presents certain psychological methods that could be very helpful in this research. One of those methods have The Gestalt principle is the initial method of one such method, because the memorizing process strongly relies on the concept of "crystallization" of a perceived event with the passage of time. Some examples, well known through building history have been analyzed and compared in order to demonstrate how the interaction between psychology and architectural forms and spaces.*

**Key words:** *Space (architectural), Form (architectural), Perception, Memory, Psychology*

### 1. INTRODUCTION

Construction always reflect a method and approach of an individual, even when it is governed by the strict rules of a style. It due to building being a conscious human act, and doubtlessly influences modeling of space and forms, apart from the dictate of the given conditions. The individuality is manifested as a personal response of a designer, contemplating about each separate task. The reasons that an individual-constructor bears in mind, are not necessarily familiar to those who perceive that space and form. Professional motives guiding the trade have always been different from those making ordinary man, user and observer establish an set analytic relation towards objects and the built environment. The contemporary architects, as a rule, place their object of interest in "the center of the world" and they are

most often convinced that, observers experience the structures and built environment that they create in the same way they do, as their creators. It has not always been the case throughout history of building and many builders, during their work, were guided by how anonymous observers would experience their work [1].

Such analyticity has in time formed in professionals an impression that the rest of the population equally perceives and memorizes architectural space and form. However, it is a fact that an ordinary man has always established a somewhat different relation and size order while adopting the perceived. It is a certain natural code that differs from the code of professional builders. Apart from the elementary motifs of orientation and awareness of space, it greatly depends on the cultural level and civilization an observer belongs to.

To live permanently in one environment and to dwell temporarily in another, means to be aware of oneself, other people and the surrounding environment. Establishing of certain man-nature space relations is a crucial question of survival, but certainly not only of that. A man, as a complex creature, possessing multi-layered experiences, forms a certain image in one's memory, the aesthetic one among the others. Aesthetic image is very important and all people possess it, both in the spheres of conscious and unconscious. As such, it determines our attitude regarding the architectural space and form, qualifying it as pleasant or unpleasant. Aesthetic experience regarding the perceived space or architectural form certainly influences the perception level and the memory intensity. To perceive something in one's environment, in full complexity of the mentioned act, means to establish a certain multiple relation. Perception and memory is not only a question of orientation in space, even though it is very often the main, unconscious, and in an unfamiliar environment, even a very pronounced emphasized perception motif. Every perception, apart from the orientation factor, definitely forms certain impressions of the object of perception.

Perception of the external, entire world comprises observation of everything happening around us, as well as of the reaction to those impulses created in human's conscience. It is the essential premise of this paper, focused on the already determined perception segment – the built-up environment.

## 2. PSYCHOLOGY AS A RESEARCH PREMISE

Perception, as a process, precedes memorizing of the perceived being thus its imperative condition. "Perception is a complex physical process that can briefly be defined as immediate knowledge of objects and events based on data collected by senses and other cognitive processes as well" [2]. For instance, it is a fact that the totality of environment is not perceived automatically and as a whole, in the way a photographic camera does. Some people perceive and memorize in a much more comprehensive way than the others, even though they observe the same buildings they use or just pass by them. Regardless of how many people perceive and memorize the things they see, an entity itself should emanate the characteristics of the architectural space and forms that are the "backbone" of the perceived. That is the first condition for them to be stored in human memory. "Architectural practice has continuously been plagued by the dilemma regarding how to reconcile our innate feeling for space with a thoughtless heaping up of structures imposed by the property market. The problem of visual space perception made psychologists and art theoreticians pay attention to it, i.e. architecture. It is worth reminding of this, since the conditions that define the perception phenomena have been discovered step by step." [3]

The previously stated facts are a basis of one of the fundamental subjects of the research, which is finding of the causes that activate the perception process, as far as architectural space and form are concerned. Discovering the regularities making certain architectural forms and spaces be a subject of observers' attention, and thus be memorized, is a process that lasts quite long time and it has been a matter of interest of many persons in the course of, who dealt with it in different ways [4].

The memorizing process itself has several levels in the sense of information retention (sensory, short-term, long-term), as proved by the perception psychology. It is the motifs which determine the treatment of the perceived architectural structure or space by the human memory. Although a wish to make a structure remarkable and to be permanently remembered is not a basic goal of every architect, it is an unconscious intention.. Vernacular architecture is a good example, since there the elements that are not just utilitarian can be seen, and they are there to distinguish an object and make it memorable, sometimes in a very inexpertly way. The answers to the question how to achieve this are numerable and can be rather simply conceived resorting to the psychology as an ancillary discipline.

It is known that, up to a certain level, all people can orient in space and recognize architectural objects, towns, squares... The thing that is specific for individuals is the level of perception. Some people are able to present the images experienced better than others, even up to the level of a great accuracy, while the others are certainly not. Those are rare qualities that are supposed to be possessed by architects and those close to visual arts. However, they are not the subject of research, but the interest is focused on the elements of a perceived image in the built environment that are essentially significant for attention and memory.

Fundamental perception psychology researches, transferred to the field of architecture as a profession, can serve to determine how the perceived architectural space and forms are being registered in human memory with the passage of time.

In thousands of years of construction tradition, many millions of structures have been built. Even though concentrated on the complex issues of the purpose, construction and style, architects have, nevertheless, always strived to make their designs distinguishable, prominent and remembered as long as possible. Searching for fundamental criteria that would help them realize this, skilful professionals stood out since they managed to distinguish good and bad, fine and unsightly architecture. They were able to do it owing to the universal laws that architecture is ruled by, as prevalently an art of form and spatial shaping, as well as any other art it can be in synergy with.

Modern psychologists and philosophers reach into the origin of those laws, and the general statement is that there are certain laws obeyed by all art, sculpture and architectural works that are evaluated as good or successful both by experts and other observers. Based on up-to-date information, it can be concluded that there must have been principles by which certain architectural space and form were perceived, and thus their characteristics are imposed as memorizing factors. Basic questions, such as for example, what the reasons for a certain architectural space (inner or external), architectural form or built environment are to be perceived, whether everything perceived, as a part of a built environment, is remembered, why something of the perceived "material" stays remembered, and why something does not, what principles for the process of architectural space and form memorizing are applied and how the memorized material is interpreted in human mind in time, are nowadays answered by psychology [5]. In order to solve problems and find

high-quality answer, it is doubtlessly necessary to know and to apply two very important psychology branches, which are the following:

- Psychology of Perception and
- Psychology of Memorizing

Achievements of psychology in these fields can serve as a relevant basis and a source of regulations of perception and memorizing processes and mechanisms. As for perception and memorizing of space and form, a branch of psychology, known as "Gestalt" psychology, has had major achievement. This psychology branch has defined very convincing principles of perception organization, as well as certain rules that "recall" the perceived form to memory. That is the principle that is called a "trace" in Gestalt-psychology.

The thing that is especially important in the process of memorizing and reproduction of the perceived, and precious for architecture as a profession in educational terms, is gestalt defined principle of "scheming" of the perceived and memorized, especially through time. Human mind can use all the economical advantages in the process of reproduction of the perceived form and space, making easily memorable structural concepts out of space schemes.

General and fundamental knowledge of psychology, in the field of perception and memorizing, can be applied to the essence of architectural creation: defining space and form that fulfill certain function. In modern psychology well-known are the rules motivating an observer (and directing processes) while perceiving and memorizing. Applied to architectural space and form they can provide a potential to predict processes of perception and memorizing, as early as in the design phase.

### 3. CREATIVITY METHODS I ARCHITECTURE STIMULATING BETTER PERCEPTION AND MEMORIZING OF AN OBSERVER

Researching building construction process through history, it can be concluded that many creators, even before psychology became a scientific discipline, researched and had every good knowledge of certain methods by which they could make a building of a great value that is rapidly and effectively perceived and remembered for a long time. Apart from exaggerated size, monumentality, conceptual difference in respect to the environment, builders could choose from a multitude of subtle methods they used to accomplish the goal of making a building distinguished and memorable. That process was not simple and required resourcefulness, imagination and audacity from the builders together with a good knowledge regarding construction materials, building techniques, structural systems and style attributes appreciated in certain epochs. We do not possess full knowledge of all those creativity processes segments through history of construction, but contemporary knowledge of processes explained by psychology helps to connect the missing links and to make that process clear almost entirely.

Regarding the scope of historical architectural development, the aim of the paper work is to point to some examples that are very specific and that can be useful as an experience in modern designing. The first successful design of building standing out from the environment, and imposing itself to an observer by its characteristics as a special piece of work that was visible from a great distance and that was memorable due to its form, the first time expressed in construction generally is step-shaped pyramid in Saqqara, built in

the III millennium BC. The first known architect, Imhotep (←2635-←2595), was respected for his wisdom as a writer, astronomer, shaman (wizard) and healer (doctor). For him, architecture was one of the fields he ruled, as well as a challenge to express his mind capabilities. He conceived a step-shaped pyramid for the grave of his patron, the king Zoser, piling up vertically several mastabas to create a monumental tower almost 60m above the west river Nile bank. In such a way the pyramid was distinguished by its height and unusual appearance, and became remarkable for immediate perception and memorizing. The pyramid and the whole complex surrounding it were made of a cut stone – the first big masonry structure of the Old Empire. The change from brick and timber architecture of into architecture of stone was a real revolution in construction and it was also the quality that left a strong impression. The size of a building in this case is not the primary architectural quality, but yet from the moment it came into being it was an object for attention focusing and a reason for memorizing, since it set itself as a space and cultural model for the whole Egyptian society at the time. Zoser's pyramid was made and it survived as a part of the collective memory of people in the world up to nowadays.

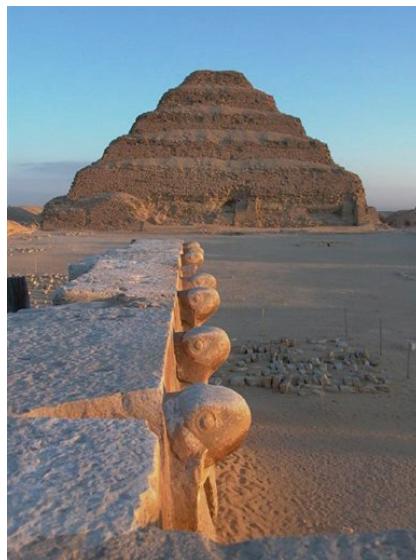


Fig. 1 Zoser's Pyramid at Saqqara (after [www.saqqara.nl](http://www.saqqara.nl))

Numerous solutions for perception and memorizing can be found yet in elementary principles of ancient theories of beauty, since their application provides the structures with architectural and space harmony which make them distinguished, thus easily and rapidly perceived, and remembered as well.

Those principles have been applied in all arts during the history and they are considered to be universal principles which a human mind functions in accordance with when it attempts to create something that will have quality to satisfy feelings, that is to say, the quality of beauty.

The first law is universal and very important, so it was occasionally thought that applying only that law beauty of a building could be created, i.e. in every piece of art work.

More than 2000 years ago this principle was already known to Ancient creators, and particularly well known today are the attitudes of Pythagoras and Aristotle [6]. Later on in history, many philosophers applied the same law when they continued discussing beauty. Modern, free interpretation of that law is as follows: "Beauty is a characteristic of every object made up of different elements that create *unity of effects* regarding observers sensations." Investigation of the meaning of this R statement is very complex, though the "formula" itself sounds simple. The definition indirectly refers to perception and it does not include the whole field of what can be considered beauty. Emotional and associative values of beauty are set aside, since it is perceived only as an external quality, as a purely perceptible form. Unity is a building quality by which it expresses itself as finite and organically integral. This quality is possessed by every building perceived by an observer at first sight as the unitary composition. Regardless of how complex parts of a building may be, how spacious it is, if the complex parts immediately take their place as an integral part of the whole, the building is unitary and concerned successful.

Keeping the basic outline of a building simple, with regular repetition of the main motifs, tympanums, stairs, towers, a unity of complexity is created, so the building fulfils the first beauty requirement, perception of the whole at first sight, which is known as *e pluribus unum* (unity of multitude) in Latin. Certain amount of complexity stems not only from practical, but also from aesthetic reasons, since uniqueness and variety are necessary as perception factors both in architecture and other arts. It is practically impossible to design a building that is not complex. Connecting different parts and elements into whole is, however, a big problem imposed to creators throughout the history.

Though the ancient civilizations of Egypt and Mesopotamia had already applied certain principles of building shaping, having an aim for architectural form to be perceived by many, it was only in Ancient Greece that artists were explicitly advised how to create so as to have their works perceived as qualitative and beautiful, and thus memorable by a great number of observers. Certain authors' glory was based just on oral, rarely written, spreading of their works description that some people had a chance to watch and remember. Such buildings were made thanks to adequate application of the following principles:

- balance
- rhythm
- good proportions
- climax (peak or centre of a building)
- harmony

Some later authors added eurhythmics to the stated principles, but eurhythmics in fact represents a result of the stated principles interaction [7]. Vitruvius wrote about all these mentioned principles in his text, but not at one place [8].

The law of balance can be defined as follows: every building should be composed in a way that its parts of both parts of imaginative line express visually the same weight. The simplest application of this law can be recognized in symmetrical objects, and it is barely ever achieved in asymmetrical ones.

In this case, symmetry is defined as an exact ratio of a building's two halves, that can exist only if that building is perfectly balanced. Symmetrical buildings can be systemized

in accordance with more or less complex schemes. The more motifs, the harder it gets, since human eye can perceive the present balance, which is the element of beauty in the whole, with difficulty.

The simplest form of all symmetrical forms is certainly the one that has front surface made as a flat square or rectangular front, with or without tympanum.

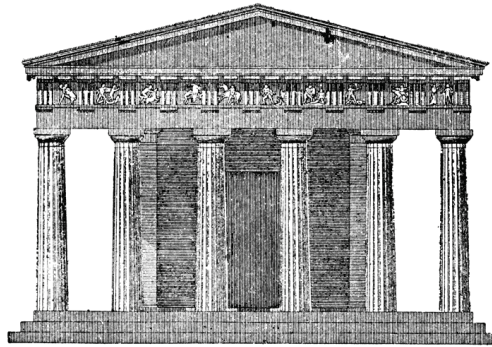


Fig. 2 Drawing of the Greek Temple with tympanum (after [www.etc.ufs.edu](http://www.etc.ufs.edu))

Many other schemes were created out of making this basic scheme more complex, and they were mainly based on adding parts to both sides of rectangular picture that was kept in the middle, as the core of all combinations. Creators' skillfulness reflected in harmonizing tripartite scheme, in order to enable an observer to form perception of a building's wholeness.

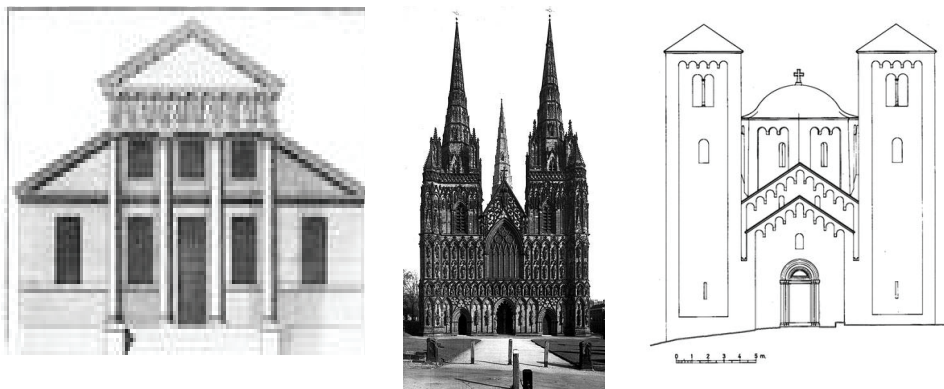


Fig. 3 Tripartite schemes: A. the middle part bigger, lower wings, B. the middle part lower, extremely high side parts, C. the middle part and side parts almost equal

The most formal and monumental shape was used for big and important building and it was made of the main central part, connecting elements and emphasized side parts. Even when using these combinations, builders were at risk of not creating a balanced whole and thus confuse an observer's eye in terms of what to focus on as the whole.

In case when a building becomes so complex so it cannot be a part of any of these combinations, that is to say when the system of a building is divided into more than five different motifs, it is possible it will not be perceived. There is a limit up to which a human eye can perceive and how much human spirit can apprehend in a certain interval. In order to escape confusion in perception, the main division of an object was not allowed to be so numerous that it made it difficult to perceive the system of a building and architects who knew that mainly tried to avoid this trap of a human eye.



Fig. 4 National Gallery in London as a bad example of perception confusion

It is much harder task for a human eye to perceive and remember asymmetrical building, and there were so many of them through history. The world would be an uninteresting place if every building was absolutely symmetrical. Observers would not perceive cathedrals in Chartres, Amiens, and most of the early-renaissance French castles, numerous modern houses, village churches and thousands of other buildings – a whole variety of those depicted as "picturesque". Many Mediaeval churches, mostly cathedrals, are extremely asymmetrical. That was not the result of the designing concept, but social conditions under which they were built, and that is why there is a lack of symmetry in certain building parts more than in the very scheme.

The example of Amiens cathedral is very delicate concerning perception of asymmetry. Difference in height of side towers is not that striking as it is regarding Chartres cathedral, where the strength and stability of the older tower are compensated with added height on the left, lighter and airy tower. However, both buildings leave a strong impression on an observer and they are remembered just by the specific look of their fronts. Unlike them, there is an emphasized awkward and badly made effect of quasi symmetry of the Rouen cathedral and that is why it is almost never remembered as a whole, as a unique deed, but the most often remembered part of it is its secondary segment of its form, luxurious lace stone work from the period of Gothic.



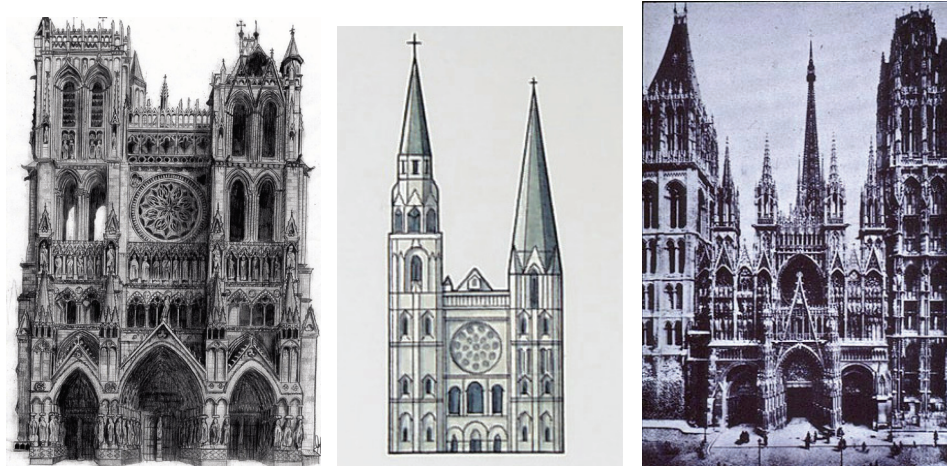


Fig. 5 West fronts of the cathedrals in Amiens, Chartres and Rouen

It is impossible to code schemes of more complex buildings because they are infinite. Those are the examples of application of a principle according to which the centre line of a building must in a certain way be pointed out by doors, windows, balconies, portico or some other interesting characteristic. Human eye will immediately be focused on that motif, it will thus rest and an observer will get a feeling that the building's mass is balanced. Ca' d'oro in Venice shows how its builder applied a certain way so as to enable an observer to perceive and remember this asymmetrical building, making him feel it like a balanced whole, introducing a strong, massive wall texture on one side of the moved symmetry centre line and translucent galleries on the other.



Fig. 6 Ca' d' oro front

Builders who, during the historical development, had to create complex structures for any reason, without clearly expressed architectural balance, found solutions in applying the balance of interests and the balance of the less noticeable weight. The lighter side of the composition were added elements, such as ornaments, etc, in order to attract an observer's attention and thus distract attention from the full mass of the heavier side.

Another important principle in architectural art is the law of rhythm and it can be defined as follows: "every beautiful building must be composed in such a way that its units possess certain rhythmic relations among each other." A term rhythm is broadly used in architecture. In most of the cases there is no certain group of elements on the building that is repeated in the same shape continuously. There can be exceptions, such as Coliseum in Rome, where the same rhythmic forms are continuously repeated, which gives an impression of strength and dignity and makes an observer perceive it in its wholeness and from the same reason it is easy to stay in one's memory. Similar attraction for an observer can be found in the front of the Stralsund's City Hall. Rhythmic units, made of the same kind of elements along the vertical line, are

repeated, and every part is varied in rhythmic dependence on the other. Each of these wholes (units) is repeated along the entire height of the building and in that exceptional rhythmic repeating there can be found an excuse for a high attraction level of observers who easily remember the stated motifs as architectural value of this building.



Fig. 7 Coliseum in Rome and the Stralsund City Hall

All the different fragments of the unity, a building is divided into, should be expressively rhythmical themselves. A colonnade, one of the first motifs made in the history of architecture has, apart from its structural role that needs not to be known to an uninformed observer, the power to attract attention, since its builder doubtlessly discovered attraction of rhythmical alternation of light and darkness that is created at columns and spaces between them. Repetition of openings and walls, as well as ornaments of the building set in rhythmical array was and it still is the means that has an influence on an observer. That is the reason the cornices with consoles has been so popular through building history. It is a fact that light and shadow very strongly rhythmically repeat on it, which unites even some mistakes in the rhythm of the lower parts of the building. From the same reason, group of windows with the same space between them, colonnades with the same number of columns, strings with repeated identical ornaments of a complex building of different rhythmical wholes, result in such a way that, wherever an observer casts his eye, it catches certain element that belongs to the general rhythm of the entire building and the observer gets an impression about recognition of the whole that is memorable.

These horizontal rhythms must be added vertical rhythms before a total rhythmical completion of a building is reached. Vertical rhythms made by horizontal separations, partition cornices and rows of windows are especially important as far as high buildings are concerned.

Closely related to rhythm is the law of proportions, since throughout history it was assumed that a beautiful building had to be of good proportion. There are some attitudes that Greek temples were designed in accordance with complex geometric principles of the golden cut, that typical Gothic cathedral was made according to the isosceles triangle, that it was the best if the door height was their double width, etc. An architect would most often have a final idea regarding relations of the building, but still the best projects have always been made by constant free adjustment of sizes and elements relations in the building, until the whole gets a shape of unique beautiful object, that is to say until "good proportions" are secured. That is why while perceiving an observer gets an impression about relations of different units, doors, windows and others, one towards the other and towards the whole, more than about relations of the very elements separately [9].

From a broader perspective, it is clear they are closely related to the following law according to which a building must be harmonized so as to be beautiful. There must also be harmony of expression and, to certain amount, harmony of style: shortly, no element of a beautiful building is designed in a way that it looks pronouncedly diverse, alone and separated from the whole, since if there is no architectural unity, perception of a building is made more difficult.

#### 4. SEARCH FOR ARCHITECTURAL FORM AND SPACE PERCEPTION PHENOMENA

Beside efforts to make buildings inflect by their characteristics that an observer effectively perceives and remembers by use of projecting methods, that is to say by applying certain principles, many authors have tried to examine mechanisms by which human mind perceives and remembers shapes and space relations. Out of a great number of those who, more or less, examined this phenomenon, Leonardo da Vinci (1453-1519) stands out; he was of inquiring spirit and had a sharp perception of many natural phenomena, which he tried to write down and explain. When Leonardo da Vinci was 36 years old, in 1489 year, he examined a universal symbol of mortality – human skull. The three papers, kept in Windsor, there are eight studies of skull – profiles, intersections, views from different corners and from above. Different studies point out different detail, position of face blood vessels, relation between the eye and maxillary opening (eyehole – jaw bone); in the others he shows cranium hole and set ways of inter-cranium nerves and vessels. In the accompanying writings there can be found notes on this paper work theme that are less scientific and more metaphysical. One of the studies shows a skull framed in the proportional scheme, and next to the drawing there is a note "...at the place where the a-m line cuts the c-b line, there is the confluence of all the senses".

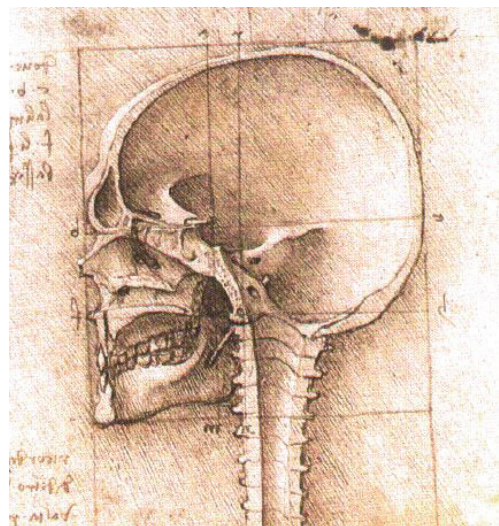


Fig. 8 Leonardo da Vinci's sectional study of a human skull, with measurements to locate the *sensus communis*

That "confluence of all senses" he tries to determine is *sensus communis*, Aristotle elaborated in his works. That is a part of brain where the senses influence coordinate and interpret. There is described the most important one out of three "ventricular" and memory, where all the processed information are saved. "Ventricula" shows a place or a hole, but *sensus communis* was also active. In analogy with modern computers, that would match the central process line: it includes both physical entity and metaphysical system. In some other notes of skull studies, Leonardo da Vinci wrote down, that is to say, he defined a theory as "Common sense is what is used to judge things we get to know by other senses. Ancient researchers concluded that human ability to interpret is caused by an organ that is informed by other five... They say that common sense is placed in the centre of a head between the impression and memorizing zone." [10]

At the back of one of the paper works on skull, dated back to 2 April 1489, there is a list of themes he researched. In his work on perception he raises a question referring to what influences eyes movements, so that one eye movements influence other eye movement: "about eye-lids moving up and down, about eyes closing and opening... about wondering." [11]

From Renaissance till nowadays it can be tracked how gradually has perception of shapes and space phenomena interest developed. As a part of visual arts researches some authors have, in their works, considerably accelerated this process and offered new opinions that greatly changed the relation between work and observer. Pioneers of these researches were Alois Riegl, (1858-1905), Heinrich Wölfflin, (1864-1946) and August Schmarsow, (1853-1936).

Riegl gradually introduces two cognition means in his works, emphasizing them: optical and tactile. Touch defines formative outline of an object and sight defines optical concept of its appearance. That's how Riegl set and established optical-tactile outer world perception that can be universally applied [12].

Heinrich Wölfflin, in his work *Renaissance and Baroque* (1888), for the first time announces new understanding of space as something that is absolute. In his work he clearly indicates the everlasting connection between certain "spatial forms" and "life epoch", which he uses to explain influence that pure form has on psychic interpretation of space form [13].

Schmarsow's definition of space and form perception, i.e. only from one observer's position made the greatest contribution. He assumes that way to be arbitrary and incomplete. He thus defines time as one more dimension that takes part in the form and space perception and memorizing phenomena. He believes that is necessary to move around an object so as to understand the object's form, and to move "through" the object so as to understand the inner space, so stating this he was the first to define space apprehension [14].

Modern architects, though they understand the importance of architectural form and space perception and memorizing, show their knowledge regarding this problem more via projecting than via discourse. A book of cult named "The image of the City" written by Kevin Lynch, is a result of research that represents and overall application of Gestalt psychology principle in the field of architecture [15]. *Architecture of a Town*, a book written by Aldo Rossi, is also one of the most important books [16].

Works of Rudolf Arnheim regarding relation between visual and artistic creation and perception psychology are included in the group of discussions on perception and memorizing [17]. A great attention should also be paid to researches of architecture made by over-viewing psychology, and in certain discussions even psychoanalysis [18].

## 5. CONCLUSION

A major topic of these studies is the reconstruction of the ways in which architectural form and space were created to be perceived by past societies. For achieving the results we ought to approach the project of building *archaeology of perception and memorizing*. One of the aims of such a research is the evaluation of the effects of architectural and space features on past human observers. This paper argues that a possible strategy for studying these dimensions of architectural history could be based on the systematic analysis of the creation such visual features of the buildings that they must remain deeply in the memory of the observers and in the characterization of the scenic effects and vistas related to them. A detailed analysis of the pattern of location of buildings, and of their visibility and inter-visibility, massing and style allows us to recognize certain regularities which display an intention to take account of architectural form and space by provoking dramatic artificial effects. In such a way, we could approach a phenomenology of historic perception without falling into merely subjective solutions. This study is based on a brief systematic review of some well known and universal aesthetic principles analyzed through the quality of perception and memory of the buildings designed by applying those principles.

The conclusion supports the interactive relation of psychology of the observer and architecture even when those relations were not fully recognized by the authors of the built environment. It is seen that by the Gestalt rules of the perception organization the perception processes could best explain even the historical architectural space and form, as well as the urban space. The same could be concluded for the process of memory which strongly relies on Gestalt principle of "crystallization" of the perceived excitement with the time that passes.

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## **FENOMEN OPAŽANJA I PAMĆENJA ISTORIJSKIH GRAĐEVINA I MESTA**

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*Interaktivni odnos psihologije i arhitekture još uvek je zapostavljen kada se razmišlja o mogućnostima koja se mogu postići opažanjem i pamćenjem arhitektonskih formi i prostora. Savremeni arhitekti ili bar deo njih, su veoma svesni tih mogućnosti prilikom projektovanja svojih građevina, ali od velikog interesa je da se utvrdi kako su profesionalci i obični ljudi opazali i pamteli građevine i mesta kroz istoriju.*

*U radu se prikazuju pojedine psihološke metode koje mogu biti od velike pomoći u ovom istraživanju. Jedna od tih metoda je princip Geštalta kao početne metode, zato jer je proces pamćenja snažno povezan sa konceptom "kristalizacije" opazajnog doživljaja prolazom vremena. Neki primeri, dobro poznati iz istorije građenja su analizovani i upoređeni kako bi se prikazala interakcija između psihologije i arhitektonske forme i prostora.*

*Ključne reči: prostor (arhitektonski), forma (arhitektonska), opažanje, pamćenje, psihologija*