

Architecture and Psychology – A Study of the Connection of Architectural Image with Urban Environment Perception

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Abstract

The study inquires to what extent certain images of urban architecture can evoke attraction or repulsion, functional framing or engaging individuals, in relation to certain elements (vertical, horizontal, materials, style). An aim parallel but very important is to demonstrate a behavioral influence generated by architecture, assessing the awareness of behavioral influence through architecture.

We measured attachment and decision to visit architectural works, and tested the perception of concepts of architecture, manipulation, atmosphere removed from any practical context, through questions related to photographs and through questions related to concepts, the result being not only a percentage measurement of the impact of certain architectural elements (verticals, columns, horizontals, glass, gates) but also a vast array of words connected with a certain concept.

We proposed images of buildings such as the gate of the agora in Miletus, the Greek temple, the winning project in the RIBA competition for Iraqi Parliament, the National Museum of Romania, Casa Radio in Bucharest, CCTV in Beijing, or the Battersea power station, the London pumping station, Steven Hall's horizontal skyscraper, selected for particular functions, or particular design features.

The questionnaire was carried out after careful study of the literature, especially that related to visual culture, persuasion, totalitarianism and psychology of sustainability – that must involve transdisciplinary studies looking at the links between humans, power and the built environment, as well as aim to create well-being through architecture. The found association of architecture with actions of force is interesting, as well as that architecture becomes independent of place and creator, being a mark for the power of a culture. Respondents are in majority in favor of the importance of architecture in everyday life, although not assimilated with manipulative intentions, so we conclude that architectural producers (both designers and funders) have succeeded in creating an outstanding force within the visual culture. Architecture is seen as a collective creation rather than an authorial one and respondents do not correctly intuit the impact that the financial, technological and the niche specialization of architects and structural engineers has on architectural visual culture. Obstructing the correct understanding of architectural also makes its influence more effective where it is present.

Keywords: *architecture, urban, behavior, influence, visual culture*

1. Introduction

1.1 Preamble

The study carried out in the academic year 2022-2023 is part of doctoral research related to the doctoral thesis "Manipulation through architecture - the secret discourse of architectural heritage", coordinated by Prof. Dr. Arch. Iuliana Ciotoiu, with the aim of proposing a way of approaching the study of manipulation intentions

through architecture, intentions noticed along the evolution of architecture theory, but left at the stage of mention. The aim of the thesis is to create a structure for approaching architectural works from the point of view of their potential to influence the behavior of the cultural group that creates or perceives them. The thesis offers a way to interpret the manipulation of behavior through certain works of architecture, by classifying them based on neurology (forms of recalling information from memory) and psychology (stereotypical behaviors related to persuasion and manipulation of options). Manipulation through architecture is categorized, following the doctoral research, into direct and indirect manipulation, and indirect manipulation is classified into manipulation through atmospheres, symbols and show-effect in which the image of architecture becomes a poster and a tool for generating changes in behavior. The questionnaire was created by associate prof. Corina Ilin from UVT and arch. Iulia Maria Coțovanu Toader from SDA-UAUIM, and was distributed in the form of a Google Form as a link that could be accessed, completed or abandoned at any time by the participating persons.

1.2 Purpose, objectives and roles - for the field of architecture

The general objective of the study is to see to what extent certain architectural images can create attraction or repulsion, functional framing or engagement of the individual in the interaction with the respective work of architecture, in correlation with certain elements present in the respective image (vertical, horizontal, material, style). A parallel but very important aim is to demonstrate a behavioral influence generated by architecture, but also to observe the awareness of manipulation through architecture, to understand the role of power in the creation of architecture and, last but not least, to investigate the perception of manipulation through architecture and the study of the perception of architecture itself, at the border between art and science. A question we seek to answer is whether the architectural image, as a predominant component of visual culture, can influence behaviors through its syntactic elements? Can these elements, used intentionally, initiate reactions, attitudes, attachment, rejection, or solidarity?

In this context, the general objectives were to measure the attachment and the decision to visit some works of architecture, but also to inform about the perception of the concepts of architecture, manipulation, atmosphere taken separately and removed from any practical context.

These objectives were achieved in two ways: through questions related to concrete images of architecture and through questions related to concepts, the result being not only a percentage measurement of the impact of certain architectural elements (verticals, columns, horizontals, glass, gate) but also a vast set of terms and words connected with a certain concept, a set that is analyzed from a semiotic point of view.

The questionnaire was generally made based on the images presented and commented on during the thesis in relation to certain aspects of the mechanisms or the actual classification of manipulation through architecture. Buildings such as the gate of the agora in Miletus, the Greek temple with its orders, the winning projects in the contest organized by RIBA for the Iraqi Parliament, the National Museum of Romania or the more recently named Casa Radio or CCTV in Beijing are extensively analyzed in the doctoral thesis from the point of view of the effect their behavior. Other images included are Battersea Power Station, London Pumping Station, Steven Hall's horizontal skyscraper inserted for particular functions such as industrial, or features in combination such as glass and horizontal architectural elements or brick and vertical architectural elements.

The purpose of the questionnaire was to measure the attachment and attraction towards certain images of architecture compared to others, but also to search for the answer about the nature of the concept of architecture and manipulation in everyday life, and was made after a careful study of the specialized literature, especially that related to visual culture, persuasion and totalitarianism, an extreme of manipulation through architecture. *The psychology of sustainability and sustainable development involves transdisciplinary cooperation, but also a focus on primary users of the spaces to be rehabilitated. It involves observing the relationships between humans, technological systems and built environments, as well as analyzing the creation of well-being through architecture.* (Santi et al., 2019). *Far too often buildings are designed without sufficient understanding of how the cultural group will be manipulated by the respective works of official architecture. This omission comes with the risk that implemented interventions will have unwanted behavioral effects, increases the distrust of the cultural group in the ability of power to ensure peace and well-being, and reduces the effectiveness of that investment. Acceptability refers to determining how well an intervention will be received by the target*

population and the extent to which the new intervention or its components could meet the needs of the target population. Social acceptability is the result of a collective judgment or opinion on a project and can be stated or demonstrated, lying on a wide spectrum from rejection to active support. (Wuestenhagen et al., 2007).

Collective judgment can be positive or negative and is never fixed in time, i.e. it fluctuates and can be influenced. In other words, understanding and taking into account the factors that influence social acceptance helps us to create a functional relationship with the community, and to ensure that the innovative projects we present will be positively evaluated by citizens. So, to understand the level of acceptance, we need to measure it. The level of acceptance is important for establishing a stable relationship between the limited power and the works built by it. It is also obvious that the level of acceptance, attachment and borderline solidarity can be studied with the help of the characteristics of architecture images and with the help of measuring recognition and commitment to concepts such as: architecture, handling, atmospheres.

2. Methodologies

2.1 Interdisciplinarity

The questionnaire was originally conceived as a series of decontextualized architectural images, presented without reference to their location or destination, accompanied by closed-ended questions to determine attraction or aversion to said images, and open-ended questions to elicit function words and architectural elements that suggest function, in order to obtain a large number of words associated with important architecture. The selected buildings are all expensive projects, fruits of consumerist, commercial, democratic or totalitarian powers. It should be noted that the association with the financing power was never mentioned during the responses.

The architecture poster images were supplemented with requirements related to words also taken out of context: architecture, handling, atmosphere. The aim was to find out the degree of awareness of the connection between architecture and the powers of command, and the relationship between the acceptance of some architectural works and the elements of architectural language characteristic of a certain discourse of power (architectural idiolect).

2.2 Data collection

The questionnaire was administered electronically, using Google Forms as the platform for recording the responses of the study participants. Several sampling methods were used, including the "network" (e.g. snow-ball sample), non-probability sampling method in which new units (i.e., respondents) are recruited by other units to be part of the sample. Also, invitations were sent directly to the participants, but also spread on online social media (e.g., Facebook, LinkedIn). Each recipient's circle of knowledge complemented the original circle of recipients, furthering the initiative to distribute the "Architecture and Psychology" questionnaire and at the same time helping with the public dissemination of the questionnaire.

Respondents were informed of the objectives of data collection, and informed consent was obtained from all participants (confidentiality, anonymity and respondent rights were emphasized).

2.3 Participants

At the submission phase of the Google Form as a method of data collection, participants who answered all questions were 52, plus noted feedback of other three people who did not complete the questionnaire because they rated it as too long or boring. Of which 47 are female and 5 are male. Almost half of the respondents (40.4%) were between the ages of 46 and 55, with two further significant slices of 15.4% between the ages of 36 and 45, and 11.5% between the ages of 56 and 65 years, which means that 67.3 of the participants are between 36-65 years old, the remaining 32.7% are under 36 and over 65 years old. From the point of view of education, approximately 88.5% of the participants have higher education, the rest having completed high school. Figures 1, 2 and 3 illustrate the characteristics of this sample. Conclusion: the largest homogeneous group is represented by respondents who are female, aged between 46 and 55, with university education.

2.4 Data analysis

The data of 52 participants were processed quantitatively using the analysis of the vocabulary used in relation to certain architectural characteristics such as function, atmosphere, style, or notions such as manipulation, of interest for this study. To find out the preferences and attitudes of the respondents, we used frequency analyses, making connections between the rarity or abundance of the mention of a certain term and the correlation with the percentage results of the desire to visit. We also proceeded to classify the obtained words according to certain criteria of interest in order to draw conclusions about the perceived nature of some concepts such as architecture, handling, atmosphere.

3. Results

3.1 Preliminary analysis

In the first phase, the framing of the concepts of architecture, handling and atmosphere in relation to the visual and conceptual was measured, analyzing the perception of the respondents - citizens of the cities of Bucharest and Timișoara.

Q.1. To the first requirement related to the concept of architecture as a single word out of context, "Please write the first five words that come to mind when you hear the word architecture." a total number of 249 words were obtained respectively:

*"art, math, **buildings**, **houses**, design, shapes, beauty, balance, uniformity, good taste, beauty, majesty, joy, talent, design, color, form, pattern, beautiful, **buildings**, drawing, landscaping, design, art, beautiful, coherent, utility, integration, spatiality, art, utility, elegance, refinement, **buildings**, **buildings**, style, **monument**, **house**, money, optimization, beauty, integration, luxury, ergonomics, **house**, **column**, **concrete**, the light, **floor**, **buildings**, beautiful, **rooms**, attractive, **parks**, neat, alignments, **streets**, **constructions**, **buildings**, mind, beautiful, design, image, shapes, precision, mathematics, design, well-being, comfort, history, **construction**, **building**, design, style, **roof**, **vault**, **constructions**, design, functionality, form, environment, beautiful, integrated, controlled, balanced, respect, design, atmosphere, **buildings**, **interior**, **college**, **buildings**, **city**, comfort, beauty, technology, life, job, purpose, space, shapes, appearance, **locality**, **buildings**, exterior, interior, functionality, **housing**, role, **architect**, form, space, **arcade**, design, **sketch**, **construction**, creation, design, innovation, organization, effect, aesthetic, satisfaction, visual, beauty, elegance, art, necessity, heritage, space, buildings, details, style, context, beauty, edifice, elegance, utility, creativity, art, **buildings**, **cities**, ambient, beautiful, **walls**, **scaffolding**, form, imposing, **construction**, **buildings**, **parks**, design, history, **facilities**, **structure**, plan, idea, durability, solidity, planning, design, **construction**, creation, art, science, design, **construction**, aspect, **house**, **town**, **city**, **building**, **arches**, **roof**, **doors**, monumental, **foundation**, creation, beautiful, **construction**, safe, space, elegant, discipline, harmony, light, **house**, **site**, **construction**, **project**, interior, **buildings**, beautiful, done, **people**, intelligence, **housing**, life, social, belonging, civilization, history, style, **buildings**, **cities**, civilization, history, different, beautiful, unique, difficult, challenge, lines, horizon, color, shapes, structures, universality, humanism, art, construction, history, **edifice**, project, drawing, **Town**, beautiful, useful, intelligence, integrated, tourism, **buildings**, order, space, home, passion, **column**, **temple**, capital, **architrave**, **pyramid**, **structure**, appearance, **construction**, complex, beautiful, antiquity, Greece, Italy, cathedrals, Mincu, history, style, originality, evolution, imagination."*

Of these words, 68 reflect material objects and are related to the visual (underlined with embossed letters in the previous list), 3 words are proper names, the remaining 178 words reflect abstract concepts that cannot be visualized but represent central cultural values. The list seems to reflect a preponderance of *the artistic quality of architecture* over the other two characteristics related to the concrete, its quality of science anchored in the real. The fact that proper names are so few hints to the low importance of the creator or place of the architecture, thus we can support our thesis statement that architecture is always a symbol rather than identity. The important presence of the word beauty is interesting (with its subspecies like elegance, harmony and aesthetics) in the great mass of words describing abstract concepts. Respondents predominantly associate architecture with beauty, or more precisely with an ideal of beauty, this association giving us a reason why we can say that architecture is an important tool in the hand of the prince described by Machiavelli, a way to express physical and financial strength, without being detested by subjects. Another remark can be made related to the multitude of words that are based on forms of the verb to build - build - construction (with its variants to build - building,

to build edifice - edifice) within the minority group of words associated with materiality and the visual. We conclude that the action, a verb, is of great importance to the respondents, and an important characteristic of architecture is the fact that it is built, (with all the related actions we say: financed, designed, built) and not simply given as such, in an overall societal effort involving both power and cultural group, sometimes over several generations. Conclusion: The association of architecture with an action of force is interesting, and we can conclude that architecture is beauty that builds and becomes independent of place and creator, being a mark for the power of a culture.

Q.2. Invited to reflect on how important is the impact of architecture on everyday life, the majority of respondents chose to opt for the answer very important (57.7%) with a high proportion of the answer fairly important (9.6%) and important (23.1 %). Respondents are very adamant about the importance of architecture in everyday life, which is of interest in the financial and governing powers taking over the tasks of choosing, fostering, directing and regulating architectural creation. We can draw the conclusion that the acceptance or rejection of an architectural image depends on the acceptance or rejection of its sponsor within the social group. Conclusions: In addition to the fact that the respondents are mostly in favor of the importance of architecture in everyday life, we can conclude that the producers of architecture (both creators and financiers) have achieved their goal in perpetuity, that of architecture being remarkable and noticed, a power within visual culture.

Q.3. The next requirement is to make connections of five words with the word manipulation, taken out of any context. Here are the collected words, in number of 254, of which I underlined with bold letters those with a negative meaning (expressions that were counted as a single word are marked with italic letters):

"Television, show, advertisement, elections, lie, negative, Influence, control, interaction, toxic, effect, evil, lie, injustice, unfairness, Politics, communism, Influence, change, perspective, orientation, movement, abusing, Dominance, Persuasion, Influencing, Suggestion, Lie, fake, cunning, purpose, intention, Policy, media, lack of culture, indoctrination, religion, misunderstood, influencing, suggestion, belief, command, directing, Puppet, submission, advertising, suggestion, trance, constraint, direction, movement, orientation, goods, Mass Media, online television, danger, effective, influence, maneuver, transformation, villainy, fraud, error, disappointment, gullible, naivete, divert attention, tendence, hide, defect, to induce, mood, bad, evil, insidious, intentional, twisting, mind changing, focus, diversion, deconstruction, toxic, lie, non-assuming, psychology, deception, trickery, deviation, impact, mentality, preferences, weakness, impotence, sadness, acceptance, mainstream, directing, discreet imposition, persuasion, insinuation, interest, malice, purpose, intention, money, Egoism, curiosity, emotional play, misinformation, isolation, media, text, internet, sad, hypnosis, conviction, influence, blackness, stupidity, weakness, talent, strength, coercion, hiding the truth, hidden intentions, selfishness, cowardice, use, lie, partial or total distorting of truth, Lie, Lie, Falsehood, Hypocrisy, Politics, Stupidity, influencing, handling, directing,, dominating, suggesting, Bad, bad luck, not serious, fake, naivety, Influence, negative, coercion, control, exploitation, Advertising, news, lie, technique, strategy, Influence, obligation, forcing, flattery, imposition, attempts, Who, why, for what purpose, how, when, Under the slipper, Control, Aggression, You are not allowed to say a word, Intimidation, negative, malice, deceit, like you, Falsehood, distance, people, interest,, Weakness, cowardice, lie, deception, subterfuge, press, politics, mass media, simpletons, lack of culture, Premeditated, slyness, fooling, low vibration, hate, lie, guidance, fake, lie, cunning, sly, intrigue, To influence negatively, interest, dishonesty, twisted, obtuse constrained, politics, parties, tv, Directing, manipulating, handling, influencing, Determination., influencing, manipulating, handling, vulnerability, deception, Influence,,lie, deceit, profit, maneuver, influence, Destruction, Demoralization, Imorality, Cunning and Disillusionment., politics, deceit, immoral, cunning, media."

Of these collected words 100 have meaning with a negative connotation, the rest being words that taken out of context do not necessarily have a positive or negative connotation. From this distribution we can conclude that there is an important negative connotation of manipulation as an action – **39.4% words with a negative meaning**, compared to 60.6% neutral words or no negative connotation. We also note as presence within the words with a negative meaning the word lie (10 times literally, 16 times as synonyms, 16 times in total) as being the most frequent meaning assimilated to manipulation. This contradicts the initial hypothesis in which manipulation would rather be assimilated with cunning, cunning or change of attitudes, words found 10 times including synonyms. Within neutral words, we observe the word influencing (with some synonyms) used 16 times, in second place at a short distance appear the words with meaning related to media (TV, mass media, advertisements, etc.). Interestingly, of these words, extremely few can be vaguely connected to the field of

architecture (respectively: perspective and deconstruction, perhaps targeting). The words that prefigure themselves as prevalent are: lie, cunning, influencing, media, which gives us an image of manipulation with a predominantly non-ethical and strongly connected with the media, therefore with the visual, with the potential to influence (attitudes, opinions and preferences).

Conclusion: Although people say that architecture plays a major role in their lives, they do not equate it with manipulative intentions. The neutral or uncertain connotation of the word manipulation is greater than its negative connotation which nevertheless has an important weight in the responses scored.

Q.4. Invited to express an opinion on the extent to which they have been subjected to manipulation actions, the majority of respondents state that they were frequently or often affected by manipulation (57.7%) with 32.7% neutral responses and a minority of 28, 8% answers where the respondents have not faced manipulative actions in their life.

Conclusion: Most of the respondents feel that they are frequently confronted with the action of manipulation exerted on them.

Q.5. On question number 5 about an example of manipulation from their life, 20 answers out of 52 are related to media, more precisely to mass media expressed through visuals, and only two examples are directly related to architecture. Out of a total of 52 examples, 23 are related to the visual field (media, architecture, color therapy) and the rest are related to the field of psychology.

Conclusion: Manipulation is mainly related to the visual field.

Q.6. Although manipulation through visual perception is recognized by almost half of the respondents, and the role of architecture is important in the perception of the surveyed group, and even if most are aware that society is often manipulated for financial purposes, most respondents are not aware of manipulation through architecture as an important presence, in proportion to 55.8% answering that they do not know or that it would be possible to face manipulation through architecture. An important percentage is that 9.6% of respondents believe that architecture is always manipulative, while 34% state that architecture is often manipulative. Considering the high level of education of the respondents, we can conclude that architecture, through its aesthetic dimension, has the advantage of not inspiring manipulative potential, through the Aristotelian association *kalokagathia*.

Conclusion: Most of the respondents do not perceive manipulation through architecture in their lives.

Q.7. Respondents overwhelmingly agreed that the atmosphere of a place is very important to them. The percentage of 96.2% that supports this position of the importance of atmosphere for any place, on the one hand legitimizes the concept of atmosphere as an architectural element, justifying the legitimization of the idea of atmosphere as a composition of stimuli addressed to perception and intuition and which decide before reason whether a place is attractive and welcoming or repulsive and dangerous. It is very important to weigh the answers in favor of the atmosphere of the place, because this atmosphere has a major component related to the visual, a multisensory component, a political component and an informational component, connecting to infrastructure systems and social connection through technology. It is interesting to further test which of these components is the most important.

Conclusion: The atmosphere of a place is very important to respondents.

Q.8. When asked to write about a place whose atmosphere remained in the minds of the respondents, it is worth noting that the overwhelming majority of answers describe places with a welcoming atmosphere. (only one answer out of 52 suggests a stressful atmosphere, without identifying the place). We can conclude that we especially remember experiences with a welcoming and attractive atmosphere. Out of the 52 examples, only 10 are about places located in nature, the rest being places with a strong architectural character (interiors, rooms, cities), which proves that the notion of architecture is already closely related to the built space, and also that the notion of atmosphere has a strong social character, the mentioned architectural spaces being generally spaces for socializing and strengthening interpersonal relationships (home, sacred space, cafe, restaurant, library) and not administrative spaces or related to fields such as medicine, justice or government. These types of spaces are completely absent from the examples given by the respondents as memorable atmospheres. The atmosphere seems elusive in official spaces, or perhaps it is registered as negative and unwelcoming and hidden from memory. In any case, the place called home has the most important presence, i.e. 12 mentions out of 52

responses, with the mention that the second repeated word is the office with 4 mentions, the other locations representing an important variety, depending on the experience and personality of each respondent. .

Conclusion: We conclude that memorable atmospheres are the positive ones, and that they are almost never identified with official architecture, only occasionally with cultural and religious ones (church, museum, library - what Eric Klinenberg called palaces for the people). We also notice that the memorable atmosphere is most often related to places frequented very often and repetitively.

Q.9. The question of whether the remembered atmosphere is positive or negative confirms the above descriptions and validates the persistence in memory of welcoming atmospheres of places. It should be noted that the question was accepted by all respondents, which confirms the characterization for atmospheres that we made a priori, as positive and negative atmospheres. There are only three answers that validate as memorable positive atmospheres.

Conclusion: The respondents especially note the pleasant, positive, welcoming atmospheres.

Q. 10.11.12.13. The second part of the questionnaire focused on the general perception of citizens on the image of architecture and the correlations that are made between the image of architecture and power, the way a building is perceived according to its architectural idiolect.

For each building we identify:

1. Volumetric direction (naked form) DV ;
2. The main discursive element. (ornate)ED;
3. The dominant architectural feature (the message) CA;

For the predominant direction of volumetry we will analyze the images of the buildings from the point of view of the main direction in which the construction is developed (vertical, horizontal, trilithic, twisted, planar. For the main discursive element we will choose that element that has priority in the visual composition (column, wall, beam, capital, roof). For the dominant architectural feature we will choose that architectural feature, be it material, construction system or style, which best defines the construction from the researcher's point of view.



Fig. 1 Battersea Power Station – London

For Battersea Power Station – London – image Q9 in upward perspective with a vertical perception from eye level, so that the building is removed from its urban context, leaving room for questions about possible functions:

DV: uprights ED: baskets decorated as classical order (columns) CA: white

Function: 25 official (religion, government, culture, education), 20 industrials, the remaining 7 answers describe precise locations with proper geographical names.

Element associated with the function: 13 mentions – chimneys; 9 towers mentions; 6 mentions – columns; 5 mentions – grandeur; 6 mentions – brick.

Attraction: 38.5%

Comment: The building is rather unattractive for visitors, who perceive it as imposing, austere, characterized by grandeur. The high percentage of mentions of vertical elements 52% is, if the mentions of grandeur are

added (due to the same elements), 63% i.e. close to the percentage of negative answers to the question about the visit option. We observe the high percentage of mention of vertical elements 52% (rather called columns or towers – associated with official architecture) and the important percentage of inclusion in official architecture 48% (sometimes with remarks about totalitarianism and political power).

From an aesthetic point of view, the architectural style was categorized as sober with the help of words about concepts such as: grandeur, color, symmetry, shape, monumentality, coldness, architecture, rigidity, massiveness, imposing appearance, sobriety, justice, style, but the elements conceptual are inferior in number to those related to physical or visible elements. the most important factor being the physical or constructive (71%), followed by the aesthetic (39%).

When it comes to the motivation of the attraction for visiting, most answers are related to the concept of interior and history, so they are not related to the image presented. The perfect fit of the Battersea Station refurbishment is beyond belief that this clean looking building is real and pushes the envelope of a computer simulation.



Fig. 2. Assemblage UK – Building for the Iraqi Parliament – RIBA Competition

Q. 14.15.16.17 For the model of the Iraqi Parliament produced by Assemblage UK - winner of the RIBA competition - image Q14 in perspective at eye level of the project model with an integration of characters that reproduce the scale of the proposed edifice, in such a way that although the building is removed from its urban context, space is left discussion of possible functions that this type of neutral architecture inspires:

DV: (shape) circular ED: array (facade) CA: (style) modern

Function: 30 cultural (most frequent museum 14 mentions), university, performance or exhibition center, library), 9 office or commercial, 8 stadium, the remaining 5 answers describe precise locations with their own geographical names.

Element associated with the function: 24 mentions – circular shape; 12 mentions modernism; 9 mentions – facade matrix (by association with shelves, books, segmentation, etc.);

Attraction: 67.3%

Comment: The building is quite attractive to visitors, who perceive it on a human scale, with a central plan often mentioned in the description of the element that inspires the function. The high percentage of mentions of the circular shape 46% is important especially because it correlates with a predominantly cultural intuited destination 57.6%. We observe the high percentage of mention of a certain style, the modernist 23% (sometimes specified by words such as design or minimalism) and the important percentage of inclusion in the official architecture 73% (we included the cultural and sports destination; sometimes there are remarks about humanity as a presence in the image, the image of architecture is associated with a function intended for culture, cultural group, spiritual well-being).

From an aesthetic point of view, the architectural style was categorized as modern and minimalist with the help of words about concepts such as: design, circular, blades, cement, segmentation, minimalism, modernism, etc. The predominant chorus of responses is that the circular shape conveys a cultural function. Interestingly, only

one response described a function related to administration and governance, a percentage so small as to be insignificant.

Overall, respondents unexpectedly considered the most attractive feature of the building in fig. 10 is the interior (which they anticipate from the facade or follow because they assume it has a cultural nature) and the modern style, there are various answers that see the building endowed with ineffable qualities such as: mysterious, interesting, with good energy, exciting, curious, innovative. The facade with its lamellar structural matrix is mentioned throughout the responses in Q17 and Q 15 a total of 16 times, less than the circularity although the facade matrix is much more prominent than the image elements that give the circular shape.



Fig. 3. Temple in Doric order - virtual created model

Q. 18.19.20.21. For the digital three-dimensional model representing a Doric temple in aerial perspective Q18 at the level of the entablature; the perspective is rendered without the original colors, imitating the color and texture of the stone; details related to the sculptures or paintings on the metopes and frieze are also missing:

DV: balanced ED: columns CA: classical order

Function: 32 places of worship (temple most frequent 20 mentions, but also chapel, church, religion), 13 official functions (bank, justice, administrative, political, university, museum) 3 historical building, the rest of the answers describe precise locations with proper geographical names. The association with a bank, public institution, museum (5), courtroom, higher school, political institution, administrative institution are memorable, which although they are in total in percentage of 25%, speak as a result of an association of a certain characteristic of the image with the official architecture.

Element associated with the function: 29 mentions – columns (of which one mentions as a pillar and one mentions as a portico); 7 mentions of the classical order (including as Greek style, classical style); various mentions related to the monumentality of the object in the image, although the somewhat downward perspective is chosen precisely to lose the imposing effect, however mentioned ad literarily as imposing, formalizing, scene, stability, grandeur, symmetry.

Attraction: 80.8%

Comment: The building is very attractive to the respondents, who clearly perceive it as a place of worship with historical characteristics, the term historical is mentioned literally, alongside the word temple which is usually associated with religions of antiquity, thus also recalling the historical component. Very often mentioned in the description of the element that inspires the function are the columns - 55.7%, a percentage to which if we add the mention of the classic order characterized by the inclusion of columns of round section, such as those in the image, we reach a percentage of 69.2%. The high percentage of mentions of the columns and the classical order is important especially because it correlates with a predominantly religious intuited destination 61.5%. We also observe the important percentage of inclusion in the official architecture of power 69.2% (we included the religious and institutional destination). The percentage coincides, as a telling coincidence, with the percentage of mention of the columns and the classical order. We can conclude that the ED and CA element of this digital

work of architecture inspires or influences the respondents to associate it with a function related to power (religious, administrative, political and even financial). This obviously stems from the use of classical orders throughout the history of architecture in the construction of edifices financed by power. At the same time, it is interesting to see if respondents will choose the classic style to influence attitudes by using classic columns and orders. The question presents with certainty a proof of the association of the architectural element the column and the classical order with a position of power.

From an aesthetic point of view, the architectural style has been categorized as classic, imposing and very often associated with the notion of a temple from antiquity, the style is therefore perceived as historical, unrelated to modernity, but attractive because it is evocative of a valued culture. It is interesting, as with the Assemblage project, that the respondents are attracted to enter, a reason they give for visiting is to discover the interior (11 mentions – 20%) and it is also interesting that it is attractive for its history (10 mentions – 20%). The image being digital and broken from any urban context, it is interesting that it suggests a history only through the use of classical orders. It should be noted that I intentionally chose an image in which all the forms are perfect, ideal and the notion of time passed over the building, of degradation, of dirt that I talked about in the thesis and which validates an architectural object as old and loaded with history. However, the respondents attached a history to the automatism object, which is mainly connected with classical orders.



Fig. 4 Horizontal Skyscraper – Vanke Center Shenzhen – architect Stephen Hall

Q. 22.23.24.25. For the image of a horizontal skyscraper - horizontal skyscraper - perspective at eye level Q22; the image is a color photo, decontextualized, broken from the urban environment and with a suggestion of implementation in nature through the very present and contrasting grass plant element in the foreground.

DV: horizontal ED: glass CA: modern

Function: 26 - office building, 12 - housing (residential or hotel), 4 - hospital, the rest of the answers describe precise locations with their own geographical names or very specialized functions such as SRI headquarters. The association with an intelligence service, with a hospital institution is interesting, and it is interesting to study the element that causes the association with these highly specialized functions.

Element associated with the function: 15 mentions – glass (of which mentions as windows and one mention as glazed surface); 15 mentions of form (including as volumetric, compact, cubism); various mentions related to the architecture and design of the object in the image (4 mentions), also the mention of balconies (6 mentions) although they make up a small portion of the image. The contemporary character of the building is mentioned as modern 4 times (twice as such, once as style, once as simplicity)

Attraction: 19.2%

Comment: The building is less attractive to the respondents, who perceive it as an architectural object with modern features, associating the main features of the architecture with functions such as offices, living and hospitality. Interestingly, these are exactly the functions of the building created by Steven Hall, conceived as a clustered horizontal development; next to the word glass and its synonym windows, which is usually associated with functions of work spaces, the shape is very often mentioned, suggesting an office or residential building. The high percentage of mentions of the bottle is in correlation with a correctly intuited predominantly administrative destination, therefore specific to financial power, of 50%. We can conclude that the DV element

is completely unnoticed, while the ED and CA of this famous work of architecture inspire or influence respondents to associate it with a function related to financial, globalizing (administrative, corporate, financial) power. Is there a correlation between identifying glass as a recognition element of this function, but can we correlate glass and building shape with reduced visitation intent? The answer should be found in relation to a following question related to CCTV Beijing.

From an aesthetic point of view, the architectural style was categorized as modernist and associated with simplicity, very interestingly, for the second time the word design is mentioned in relation to a building during the questionnaire. It is interesting that even in the Assemblage project this word is mentioned only once in the form of innovative design. The image being broken from any urban context, it is interesting that it does not inspire attraction although it is interesting in design and architecture, and often inspires habitation. We can formulate a hypothesis whereby the glass element or the modernism element (architecture, design) are the source of the lack of interest to know the interior of this building. More precisely, either the ornate glass element in the architectural discourse, or the message of the discourse strongly related to modernism, causes a negative response in relation to the respondents' intention to visit. We can also conclude that the forms characterized by glass and modernity represent a method of controlling access to certain buildings, through the simple lack of interest of the one who perceives the respective architecture. I also explained during the thesis that glass as a material can inspire, through its perceived fragility, a lack of interest in visiting the respective buildings, motivated by the danger associated with this fragile material. However, the respondents attached to the object with the glass facade a living function, unexpected but confirmed by reality, which is mainly connected with the existence of horizontal balconies. Also, out of the ten answers with the reasons for visiting, six are related to the interior of the respective building. The idea that the architectural image creates curiosity and expectations about the interiors it houses is already foreshadowed.



Fig. 5. Architect John Outram - Isle of Dogs Storm Water Pumping Station, London

Q. 26.27.28.29. For the image of the water pumping station listed as an architectural historical monument by the UK's Department of Culture, Media and Sport Grade II having been completed in 1998, – front view at Q26; the image is a color photograph, decontextualized, broken from the urban environment and with a frontal view in the axis that makes it difficult to guess as a volumetric, highlighting the main postmodern and multi-colored elements that consecrated it, the simulacra of seemingly Ionic columns but interpreted in the manner playful and with the precise intention of constituting a rebellion against modernism, put into work by an architect whose credo is that Decoration (which we find during the course of the study equivalent to the ornamental quality of a rhetorical speech) is the origin and essence of architecture.

DV: horizontal ED: columns CA: colors

Function: 11 - religious destination (we included a cemetery and crematorium), 11 - club/restaurant hospitality and entertainment destination, 7 - museum, 7 - playground (we included a circus and escape room, plus the house of horror), 5 – home, the rest of the answers describe various locations or very specialized functions such as central, pumping station (1 answer suggesting that the respondent knows the building). The association with

Asian culture (3) is interesting, and it is interesting to study the element that causes the association between these extremely different functions, with a wide spectrum, from the children's playground to the cemetery. The architectural ambiguity that leaves room for such a vast area of interpretations, specific to post-modernism, is intuited in two answers.

Element associated with the function: 13 mentions – colors; 7 mentions of columns (once as turrets) various mentions related to the architecture, shape and design of the object in the image (6 mentions), also mention of ornament for the first time during the questionnaire, ornament not mentioned within the classical temple although one answer finds similarities between this image and the previous one with the digitally simulated temple. The uncertain character of the building is mentioned with terms that are not part of the description of the architectural elements in a common way 4 times (funny, indecipherable, playful, horns).

Attraction: 44.2%

Comment: The building is interesting to the respondents, who perceive it as an architectural object with atypical characteristics, associating the main characteristics of architecture with functions such as religion, housing and hospitality. These contradict the actual function of the building created by John Outram and conceived as a defiance of the norms of modern architecture by appealing to decoration as the origin and meaning of architecture; next to the word column, which is associated as I noted before with official functions, the color is very often mentioned, which inspires a building dedicated to living or cults, on the border of exotic, oriental cultures. The high percentage of mentions of the color is in correlation with an imagined predominantly spiritual, playful, museum or entertainment destination, all of which are intended for the spiritual world of the users of the respective building, 73%. We can conclude that the DV element is as before completely unnoticed, while the ED and CA of this listed architectural monument inspire or influence the respondents to associate it with a function related to spiritual life. There is a correlation between the identification of columns and colors as recognition elements of this function, but we can correlate the architecture (design) of the building with the reduced degree of intention to visit versus intention to reject. Also the form of the building is questioned by five justifications of the function, without specifying exactly which characteristics of the form exactly, so we cannot correlate with DV. But interestingly, but objectively totally unjustified, the word symbol appears in the case of this architectural image (4 mentions).

From an aesthetic point of view, the architectural style was categorized as inconsistent (incongruence of styles, contradictory, indecipherable) or non-serious (playful, creative, out of the ordinary, garish) and received kindly by the respondents, who could only percentage something more less than half is convinced to visit the building. The image being broken from any urban context, it is interesting that it does not inspire attraction although it is challenging in design and architecture, and often inspires curiosity. The interior (11), then the unique character of the architecture (8), remains the reason for visiting. We can formulate a hypothesis whereby the incongruity between the seriousness of the columns as an ornate element and their playful treatment through contrasting primary colors (the contrast is actually mentioned three times) could be the source of the undecided interest to know the interior of this building or to visit it. More precisely, the contradiction between the element that decorates the columns in the architectural discourse and the playful message of the post-modern discourse provokes a split response in relation to the respondents' intention to visit. The respondents attached to the atypical architectural object a habitation function, unexpected, contrary to reality, which is probably connected with DV – the form of the building. Also, out of the 21 answers with the reasons for visiting, 11 are related to the interior of the respective building. The idea that the architectural image creates curiosity and expectations related to the interior appearance is reconfirmed.



Fig. 6 Hotel Fairmont – Monte Carlo; 1070; arhiteçti Jean Ginsberg, Jean and José Notari, and Herbert Weisskamp

Q. 30.31.32.33 For the image of the Fairmont hotel known as a point of attraction during the Formula 1 races, but also as the epitome of luxury, being intended for customers with real financial possibilities - frontal view of Q30; the image is a color photograph, roughly decontextualized, relatively broken from the urban environment and with a partial view of a seascape, it is intentionally difficult to guess as an integral volume, highlighting the main horizontal elements - the balconies - and the contrast of light and shadow given by these and glass..

DV: horizontal ED: balconies (repetition) CA: modern

Function: 45 - residential purpose, of which 38 with hospitality purpose, 7 - actual housing; the rest of the answers describe various locations with proper names or functions such as institution or hospital. An association with the communist period (communist hotel) coming from the popularity of the image of the Panoramic Belvedere hotels with an intentionally similar architecture, built around the same period in the modernist style, is interesting, and the unanimity of the option towards a living or relaxing function is very telling.

Element associated with the function: 33 mentions – balconies (also as terraces or partitions of the facade); 14 mentions in various forms of the architectural form (without specifying the balcony element). The character of the building is most clearly identified so far, with terms that leave no room for interpretation, mostly related to physical aspects, not concepts, and the option towards a residential function is 86.5%.

Attraction: 23.1%

Comment: The building is not interesting for the respondents, who perceive it as an uninteresting architectural object to visit, associating the main characteristics of the architecture with residential and hotel accommodation functions. These are consistent with the real function of the building in Monaco, designed in the modern style of the 70s; next to the word balcony, which is associated as I noted previously with housing functions, architecture is relatively often mentioned, which inspires a building dedicated to housing, bordering on belonging to totalitarian architectures, but often associated with residents/users without financial possibilities (motel etc.). The high percentage of mentions of balconies is in correlation with a residential function of the users of that building, 63% as architectural elements themselves, plus 26.9% as general architectural form of the facade, in total 89.9% close to the identification of that building predominant functions. We can conclude that the DV element is integrated in the mention of the architectural form, but also in the mention of the balconies, because the horizontal direction is strongly marked by their consoles, while the ED and CA of this listed architectural monument inspire or influence the respondents to associate it with a residential related function. It is interesting that the balconies are also present in the image of the horizontal skyscraper at Q22, but without this strong repetitive factor in the image of the Fairmont Hotel. There is a contrast between the identification of the function at Q22 as predominantly office versus the identification of this image as predominantly residential, although both feature balconies with pronounced horizontals. In this image, it is the repetitive matrix character that distinguishes it from the image in Q22. Also the form of the building is questioned by 14 justifications of the function, without specifying exactly what characteristics of the form

exactly, so we cannot firmly correlate with DV. But interestingly, in the case of this architectural image, a word related to a totalitarian power appears for the first time: communist hotel.

From the point of view of the expressed preference for visiting, we have a minority of 13 respondents, who justify their option by participating in the car contest for which the hotel was famous and by wanting a holiday with the exact name of the Monte Carlo town, which indicates that the option of the visit comes firmly from those who have identified the building as a Monte Carlo hotel located on the route of the motor track. This is of great importance, because the rest of the decisions, of those who did not identify the location of the building, were to refuse a visit, even if they mostly described the building as a hotel. The image being broken from any urban context, it is interesting that it does not inspire attraction, and it is necessary to correlate this lack of attractiveness with the horizontal form or with the compartmentalized, matrix facade mentioned in ED. As a reason for the visit option, the interior remains uninteresting (mentioned only once), in favor of identifying the location (7 mentions). We can formulate a hypothesis: the identical repetitiveness of the balconies in correlation with the horizontal marking of the volumetry causes the lack of attractiveness to visit, in contrast to the image with similar characteristics from Q14 which is almost three times more attractive, although it has similar compartmentalization of the facade, but which they are not identical in size, parallel to a circular form of volumetrics. It remains in a later study to analyze whether the trigger factor of the attraction is rather the circular shape or the uneven character of the compartmentalization matrix, the working hypothesis being that rather the cylindrical shape is attractive, because it promises more interesting interior spaces, since we saw that most reasons to visit are related to the interior.



Fig. 7 Project for the Iraqi Bank proposed by ZHA (arch. Zaha Hadid) participant to the contest organized by RIBA, with final result third place, but selected as winner architects.

Q. 34.35.36.37 Instead of the confidential image of the ZHA project for the Iraqi Parliament with the third place result in the RIBA competition on this topic, we chose a bird's eye's view perspective, aerial, of the Iraqi Bank designed by ZHA, at Q33; the image is a color digital rendering, with a minimal urban context that we consider important to understand the scale of the construction and the relationship with the surroundings, more precisely the contrast with them, relatively broken from the urban scale and with a partial view towards a lake landscape, in such a way so that the volume is perceived fully and correctly as a ratio.

DV: vertical ED: vertical structure (repetition) CA: emphasis by size and height.

Function: 21 – office destination, 16 with residential or hospitality destination, only 2 – institution (actual destination); the rest of the answers describe various locations with proper names like America or Dubai associated with skyscrapers, or very specialized functions like an air traffic control tower. Two mentions of a monument or monument-type objective with a memorial function.

Element associated with function: 32 mentions – architectural form (and as futuristic design or style, volumetrics); 7 mentions in various forms of the location in the urban setting. The character of the building is strongly identified as futuristic or large-scale, and the option towards an office function is 40.3%.

Attraction: 63.5%

Comment: The building is largely interesting for the respondents, who perceive it as a futuristic architectural object, associating the main characteristics of the architecture with office and residential functions related to hotel accommodation. They are not consistent with the real function of the building proposed by ZHA and designed in the style of postmodern deconstruction; next to the word architecture (form, design, appearance - as synonyms), which is mainly associated with the function of offices, the location or position of the respective work of architecture is relatively often mentioned, which inspires a building dedicated to commercial or corporate activities, therefore related to financial power, bordering on belonging to avant-garde architectures such as those in American metropolises and Dubai, with certain references to a poetic aspect of architecture through comparisons with the plant world (the tulip) or with reference to the evocative, memorial character. The high percentage of mentions of architectural avant-garde is correlated with an office, commercial and hotel function of 75%. We can conclude that the DV element is integrated in the mention of the architectural form, while the ED and CA of this architecture project inspire or influence the respondents to associate it with a function related to offices. It is interesting that the balconies are not present and the facade is similar by the contrast of the white structure and glazed portions to those of Q22 and Q34, with the following clarifications: at Q22 a diffuse pattern is present, at Q 34 the pattern is very rigorously focused on horizontal, in the ZHA building the emphasis is on the vertical. In this image, the relatively rigorous vertical repetitive character is what distinguishes it from the image from Q22. Also the form of the building is questioned by most justifications of the function, without specifying exactly which characteristics of the form more precisely but mentioning the futuristic character and the height, so we can correlate with DV.

From the point of view of the preference for visiting expressed by a minority of 32 respondents, they justified their option by curiosity (expressed varied but 6 times with the proper word - so to speak, used for the first time related to an image of architecture in this questionnaire). This signifies an intriguing and almost mysterious character of a vertically developed architectural creation. The respondents' perception of the entire volume through the (rare) aerial perspective gives way to the interpretation of the architectural form itself, which is generally acceptable. The image being integrated in a strongly contrasting urban context, it is interesting that it does not inspire rejection, and it is necessary to correlate this with the vertical repetitive elements mentioned in the ED. As a reason for the visit option, the interior remains relatively interesting (mentioned 7 times - 21%), to the disadvantage of the location (5 mentions). We can formulate a hypothesis: the repetitiveness of the vertical elements causes, in correlation with the vertical direction of the volumetry, an intention to visit, but we must remain with questions related to a possible cause of the attraction due to the mysterious and poetic character of the building, mentioned 15 times (50%). It remains to be studied whether the triggering factor of curiosity is rather related to the sinuous, circular lines, or to the accentuation of the vertical direction of the volumetry through the repetitiveness of the vertical elements suggested by CA, the working hypothesis being that rather this makes it attractive, and we have seen that most the reasons for visiting are related to the interior, precisely because of the mysterious character that resulted from the answers. It is worth noting that due to the proportion, the vertical elements were never identified or named per se, nor as columns, or pillars, which suggests that the appeal may have a DV or CA motivation.



Fig. 8 Building intended for the National Museum of Romania, also known as Radio House, left unfinished, partially demolished (sectioned), located in Bucharest.

Q. 38.39.40.41 For the image of the Radio House, also commented on in the doctoral thesis present as anti-ruin, I chose a front view of the facade, at Q38; the image is a color photo with minimal urban context to understand the scale of the construction (the car at speed). The image clearly shows the results of the demolition/sectioning action, to the extent of leaving two separate buildings. The image presents a constructive void in the center of the visual field, which we want to study as a perception on the part of the respondents, because it suggests abandonment, aggression through demolition, lack, abandonment, and destroyed identity.

DV: vertical ED: vertical columns (repetition) CA: grandeur.

Function: 36 – institution of power (administrative, political, justice, etc.), 3 with a cultural destination (museum, library), the rest of the answers describe various locations with their own names such as Bucharest or London, or functions such as a nightclub or events lounge. Four mentions of totalitarian architecture (one literally three about communism) speak of minimal recognition of a totalitarian style per se.

Element associated with the function: 22 mentions – architectural form (both as architecture or style, appearance but also as similarity to other buildings from the same period); 12 mentions of grandeur (also as size, imposing, massiveness) 6 mentions under various forms of the columns. The character of the building is strongly identified as official architecture by 75% of the respondents, both as institutional and cultural character, both inspiring edifices financed by the ruling power, in this case the communist totalitarian power.

Attraction: 15.4%

Comment: The building is predominantly repulsive for the respondents, who perceive it as an object of totalitarian architecture, many identifying exactly its name (8), associating the main characteristics of the architecture with the functions of official, political, cultural and administrative architecture. These are not necessarily consistent with the original function of the building, namely as a national museum and designed in the neoclassical style of totalitarian invoice; next to the word architecture (form, design, aspect - as synonyms), which is mainly associated with the institutional function, the location, era or name of the respective work of architecture is relatively often mentioned, which inspires a building dedicated to official activities, therefore related to totalitarian power, at the limit being perceived as a commercial building (mall), hotel or club, belonging to predominantly imposing, grandiose architectures. The high percentage of mentions of architectural grandeur is in correlation with an official, or cultural, function. We can conclude that the DV element is integrated in the mention of the architectural form, while the ED and CA of this architectural project inspire or influence the respondents to associate it with a function of power (in this case totalitarian) architecture. It is interesting that the windows are mentioned in terms of shape and size, but also the columns present on the facade which, although they do not present the perfection and proportions of the classical orders, are nevertheless identified per se and are similar through the contrast of the white structure and glazed portions to those of Q10 and Q18, with the following clarifications: in Q10 the exhaust chimneys are wrongly identified as columns due to the similar treatment – color, grooves, simulacrum of capital, in Q18 the columns of the

Doric order appear correctly, virtually simulated, perfect, like prototypes of some columns ideal. In this image, the rigorous and crowded vertical repetitive character is what distinguishes it from the Q10 image. Also the form of the building is questioned by most of the justifications of the function, without specifying exactly which characteristics of the form, but recalling the grandiose and imposing character, so we can correlate with DV. In terms of visiting preference expressed by a minority of 9 respondents, they again justified their choice by curiosity, pleasant style, the fact that it looks abandoned, interest in the interior (2 times). This signifies an unattractive and non-offering character of this totalitarian neoclassical architecture. The respondents' perception of the entire volume from the eye-level perspective gives way to the interpretation of the architectural form itself, which is generally massive, grand, we can even say oppressive. We can formulate a hypothesis: the repetitiveness of the vertical elements correlated with their abundance not specific to the classical Greek orders causes reluctance to visit, but we must remain with questions related to a possible cause of the refusal due to the character of anti-ruin (started and unfinished landmark building) of the building mentioned 7 times. It remains to be studied whether the triggering factor of the rejection is rather related to the obvious dilapidation of the building, or to the accentuation of the vertical direction of the volumetry through the repetitiveness of the vertical elements suggested by CA, the working hypothesis being that rather the latter makes it attractive, and we have seen that most of the reasons for visiting are inconclusive and extremely small in number. It is worth noting that due to the proportion, the vertical elements were identified and named as such, columns, which suggests that the rejection may be motivated by DV or CA.



Fig. 9 Beijing CCTV Building, architect Rem Koolhaas

Q.42.43.44.45 For the image of the CCTV headquarters, also commented on in the current doctoral thesis as an example of the particularities of manipulation mechanisms through architecture, I chose a view at eye level, at Q42; the image is a color photo with minimal urban context to understand the scale of the construction (a few urban elements in the foreground and another building in the background). The image shows a stage of construction, suggested by the presence of structurally integrated high-rise cranes, to the point of perceiving two separate realities, one of the glass-enveloped facade and one of the massed structure of the volumetric cantilever that connects the two towers. The image presents a constructive void in the center of the visual field

as in the previous example, which we want to study as a perception from the respondents, because this time it suggests a passage, communication, inspiring at first sight an image of a monumental gate.

DV: trilitic ED: glass (facade) CA: modern.

Function: 28 – office building (sometimes even identified as television headquarters), 7 transit destination (three mentions triumphal arch, the rest as bridge leg) 4 port function that can be added to transit functions, 4 mentions of function museum, the rest of the answers describe various locations with proper names like Sidney, or vague functions like monitoring or hotel. There are no mentions of totalitarian architecture and the reference to Nordic or port architecture reveals the travel experience of the respondents, because although the building is located in Beijing China, the architect is Rotterdam-born Rem Koolhaas.

Element associated with the function: 20 mentions of the architectural form (also as futuristic architecture or volumetry, appearance but also as original); 16 mentions of glass as a material (and as a facade, glazing, glazing, windows) 5 mentions under various forms of height. The character of the building is firmly identified as modern architecture by respondents with the specification of this word twice and in total seven times, with the remaining 20 mentions of the architectural form a percentage of 51.9% is reached in favor of the modern form of architecture. This architecture inspires edifices financed by the financial power, but in this case it is a media center built by the ruling power People's Republic of China.

Attraction: 15.4%

Comment: The building is rather unvisitable for the respondents, who perceive it as an object of cold modern architecture, some identifying exactly its destination (3), associating the main characteristics of the architecture with office functions, sometimes cultural, never institutional. These are consistent with the original function of the building, namely as a national media and television center, designed in a minimalist post-modern style; next to the word form (architecture, design, appearance - as synonyms), which is associated with the function of offices, the location is relatively often mentioned, the term triumphal arch or the glass on the facade, which inspires a building dedicated to corporate and administrative activities, therefore linked of financial power, at the limit being perceived as a naval center or part of infrastructure, belonging to predominantly geometric and minimalist architectures. The high percentage of mentions of the glass also correlates with the majority's predicted function, which is interestingly completely uncorrelated with political power, the building actually being a building with an official function because in China television is an institution of the state. We can conclude that the DV element is integrated in the mention of the architectural form, while the ED-glass and CA- modernity of this architectural project inspire or influence the respondents not to associate it with a function of the architecture of power (in this case of the single party). It is interesting that the windows are mentioned in terms of shape and size, but also the pattern present on the facade which is identified as oriental. Words expressing glazed portions similar to those of Q22 are used, with the specification that at Q22 approximately the same equal proportion of those willing and unwilling to visit the edifice is identified. In this image, the monumental character intuited by answers that mention the triumphal arch or the colossus of Rhodes, is what distinguishes it from the image from Q22. Also the shape of the building is called into question by most of the justifications of the function, without specifying exactly which characteristics of the shape more precisely reproduce the function of offices, we intuit that the geometric simplicity of the shape, so we can correlate with DV.

In terms of visiting preference expressed with a minority of 19 respondents, they again justified their choice by knowing the interior (8 times), the panoramic view from the top level (6 times) and curiosity (4 times). This signifies an interesting character of this construction of modern architecture implanted in a location dominated by a millennial culture and with a different form of power. The respondents' perception of the entire volume from the perspective at eye level gives way to the interpretation of the architectural form itself, which is generally agreed and considered avant-garde, futuristic. We can formulate as a hypothesis that the minimalist geometric shape correlated with the presence of glass again causes a certain reluctance to visit, but we must be left with questions related to a possible cause of the negative answers due exclusively to the intuited function of the offices, compared to the real, much more attractive function of the center mediate. Categorizing it as infrastructure, industrial or port architecture removes it from the preference of a large enough number of respondents that the preference to visit is less than the reluctance to visit. It is worth noting that due to the shape of the trilitic invoice, the volumetry was identified and called per se, triumphal arch, or by comparison with the colossus of Rhodes, as a passage, a fact that suggests that the attraction to the extent proven by the respondents, may have as motivation DV.



Fig. 10 The gate of the agora of Miletus reconstructed at the Pergamon museum in Berlin

Q. 46.47.48.49 For the image of the gate of the agora in Miletus, also commented on in the present work as an example of a gate shape in particular, I chose an eye-level view, at Q46; the image is a color photograph, with also minimal context to understand the scale of the construction (the steps and a portion of the skylight in the foreground and some human silhouettes in the background). The image shows the reconstruction of the gate of Miletus decorated with a beautiful series of stone Doric columns, with a superimposed Corinthian order, with three full-arched arches below and above with interspersed stone carvings. The image is characterized by an obvious symmetry and a large number of columns, which we want to study as a perception on the part of the respondents, because it suggests a passage, an interior-external communication, an image of a monumental gate, and at the same time a facade for the uninitiated.

DV: balanced ED: columns (facade) CA: classical order.

Function: 29 – museum (55.7%), 7 facade of a temple, 6 noble residence (palace, castle, manor house, etc.), only 3 mentions a gate, the rest of the answers describe various locations with proper names such as Italy, Greece, or special functions of the luxury store type. The architectural image manages to present the Miletus gate as secondary to the museum complex that houses it, with most respondents seeing the surrounding building – the Pergamon museum – rather than the reconstructed gate building. The mechanism by which the obvious and highly ornate point of visual interest is bypassed by perception in favor of the larger space suggested by only a few elements (the skylight, the perspective end) is interesting.

Element associated with the function: 15 mentions of the architectural form (both as architecture or classical style, structure but also as architectural details); 10 mentions of the column or columns, 10 mentions under various forms of the facade. Other architectural elements such as the arch, the statues, the stage, the backlit room, the old wall, etc. also appear in the motivation of the chosen function, with a total of 8 architectural details mentioned. The character of the building is strongly identified as classical historical architecture by respondents with 20 times specifying this concept of building age. This architectural image inspires cultural edifices financed by financial power, but in this case it is a museum that houses the reconstructed ancient gate, which loses its main place in perception in favor of the museum function.

Attraction: 82.7%

Comment: With a maximum total of 82.7% intention to visit from the respondents, the highest during this survey, we can say that this building is a winning image formula to attract visitors to it and generate attachment for the respondents, who they perceive it as an old architectural object in classical style, a part identifying exactly its destination as a gateway (3), but the majority pointing out the function of the larger, enveloping building, namely as a museum (55.7%) associating the main characteristics of the architecture classics and the visible signs of the passage of a long time with functions of museum display, sometimes cultural, never other than architecture of power (there is no mention of habitation except in connection with a ruling power, for example the Roman nobility or palace, or the castle). These are in discrepancy, however, with the weight of the museum elements compared to the elements of the gate with colonnades, with the original function of the

building, namely as a passage gate; alongside the word form (architecture, style, appearance - as synonyms), which is associated with the museum function, colonnade and the architectural term facade are relatively often mentioned. The high percentage of mentions of form also correlates with the majority predicted function, i.e. museum, which is interestingly completely uncorrelated with the actual appearance of the museum precinct marked by minimalism and modernity, the building actually being a function building cultural museum that belongs to the state. We can conclude that the element DV is integrated in the mention of the architectural form, while ED- columns and CA- the classical order of this architectural project inspires or influences the respondents to associate it with a function of power architecture related to culture and preserving the values of antiquity. It is interesting that the windows of the skylight are mentioned, but also the character present in the room in the background. Words expressing concepts similar to those of Q18 are used, specifying that Q18 also identifies approximately the same percentage of those who wish to visit the edifice, over 80%, although the virtual edifice of Q18 shows no signs of destruction due to the passage of time. In this image, the imposing monumental character intuited by answers that mention palaces or theatrical scenes is what makes it similar to the image from Q38, but the intention of visiting is exactly the opposite, although both images show signs of the passage of time; we see a justifiable difference in: preserving the correct proportions of the classical orders already entered into visual culture and always validated by perceptual comparison; completion with a gable end; association with a museum space (versus an outdoor, more adventurous space) association with an era of cultural values validated by the respondents' cultural group versus the totalitarian era in which it was built Q38. Also the form of the building is questioned by most of the justifications of the function, without specifying exactly which characteristics of the form more precisely reproduce the museum function, we intuit that the presence in the visual center described by Arnheim of the classical order generating architectural form, so we can correlate with CA.

In terms of visiting preference expressed by a minority of 39 respondents, a few justified their choice again by knowing the interior (3 times), the historical value (15 times) and the museum function (7 times). This signifies a culturally and historically valuable character of this ancient architectural construction implanted in a location dominated by modernism and functionality - the museum hall - and with a different form of expression. Respondents' perception of the entire volume from the eye-level perspective gives way to the interpretation of the architectural form itself, which is generally valued as relevant, important, attractive and considered worthy of preservation and respectability. We can formulate as a hypothesis that the form of the architecture of the classical orders correlated with the presence of glass as a sign of the museum exhibition causes a real positive influence on the option for visiting with motivation through the pregnant colonnade. The framing as architecture of power may remove it from the preference of a sufficiently large number of respondents, but it is important that due to the balanced and harmonious form (DV), the volumetry was identified and called per se, facade, or associated with the historical value of antiquity, less as a gateway, which suggests that the attraction to the extent proven by the respondents, may have coordinated DV, ED and CA motivation.

Conclusion to the second part of the questionnaire:

Anexa 2: Arhitectură și psihologie

Tabel sintetic pentru secțiunea 2 a chestionarului

Intrebarea: Numărul Figurii	Q.10 Fig. 9	Q.14 Fig. 11	Q.18 Fig. 13	Q.22 Fig.15	Q.26 Fig. 17	Q.30 Fig.19	Q.34 Fig.21	Q.38 Fig. 23	Q.42 Fig.25	Q.46 Fig. 27
Coloane	1	0	1	0	1	0	0	1	0	1
Sticlă	0	1	0	0	1	1	1	1	1	0
Matrix uniform	0	0	0	1	0	1	1	1	1	0
Matrix neuniform	0	1	0	0	0	0	0	0	0	0
Modern	0	1	0	1	0	1	1	0	1	0
Clasic	1	0	1	0	1	0	0	1	0	1
Vechi	1	0	1	0	0	0	0	1	0	1
Nou	0	1	1	1	1	1	1	0	1	0
Grandios, mare, înalt, impunător, grav	1	0	1	0	0	0	1	1	1	0
DV	vertical	circular	echilibrat	orizzontal	orizzontal	orizzontal	vertical	vertical	trilitic	echilibrat
ED	coloane	matrix	coloane	sticla	coloane	balcoane	matrix	coloane	sticla	coloane
CA	clasic	modern	clasic	modern	culori	modern	grandios	grandios	modern	clasic
Funcțiune reala	industrial	oficial	religios	birouri	industrial	rezidențial	oficial	muzeal	oficial	poartă
Vizitare	0	1	1	0	0	0	1	0	0	1
Motiv de vizitare principal (MVP)	interior	interior	interior	interior	interior	locație	interior	interior	interior	istorie
Element pentru funcțiune principal (EFP)	coloane	circular	coloane	sticla	culori	balcoane	forma	forma	forma	forma
Congruența EFP - DV	0	1	0	0	0	0	1	1	1	1
Congruența EFP - ED	1	0	1	1	0	1	0	0	0	0
Congruența EFP-CA	0	0	0	0	1	0	0	0	0	0
Funcțiune percepută	oficială	muzeală	religioasă	birouri	religioasă	rezidențial	birouri	oficială	birouri	muzeal
Corele funcțiune reală-percepută	0	0	1	1	0	1	0	0	0	0

Fig. 11 table with the results of the Architecture and Psychology questionnaire.

Fig. 11 Table with the distribution of the preferred function according to the architectural or visual element.

Conclusion for the summary table from the second part of the questionnaire on architectural images:

From the words used by the respondents we selected the most frequent characteristics related to architecture and applied them binary to the series of images, with value 1 for presence or Yes, and 0 for absence or no. In accordance with the estimated ratios in the table, they were also scored 1 for any percentage greater than 50% and 0 for any percentage less than and including 50%, as we are looking for an increased preference for a particular feature or element.

In this way, we observe from the table in figure 29 that certain architectural elements stated by the respondents inspire a certain function, with the conclusion that these elements can be used for the purpose of suggesting a certain function or vice versa, not used to avoid association with that function: columns and models non-uniform - cultural functions; glass, uniform designs, modern style and new look for office or administrative functions; classic style, old and grand appearance - official and religious functions.

Coloane: ED; oficial, religios, oficial, religios, muzeal	cultural
Sticlă: muzeal, birouri, rezidențial, birouri, oficial, birouri	birouri
Matrix uniform: birouri, rezidențial, birouri, oficial, birouri	birouri
Matrix neuniform: muzeal	cultural
Modern: muzeal, birouri, rezidențial, birouri, birouri	birouri
Clasic: oficial, religios, religios, oficial, muzeal	oficial/religios
Vechi. Oficial, religios, oficial, muzeal	oficial
Nou: muzeal, religios, birouri, religios, rezidențial, birouri, birou	birouri
Grandios: oficial, religios, birouri, oficial, birouri	oficial/birouri

Fig. 12. Visiting intentions influenced by certain architectural elements

From the previous figure, we observe that only two elements correlate with an intention to visit the respondents, namely: the uneven model of the image of the architectural object and the old appearance. The other elements

approach a middle percentage, the much larger number of correlations from the two elements and above all their rather imprecise and conceptual character, makes us believe that the visiting intention in correlation with the architectural elements must be studied in connection with the building's complexity and identity anchored in history, characteristics that generate curiosity rather than admiration. That is why we can conclude that objects that suggest unusual characteristics (large, very old, labyrinthine, mysterious) will be more attractive. In the design of attractive and attachment-generating buildings, we can in this way justify the decisions of the clerical and secular powers to decorate the facades with ever-changing models and patterns, interesting and loaded with symbols to arouse a curiosity towards their decipherment.

Coloane - vizitare 5	0
Sticlă - vizitare - 4	0
Matrix uniform - vizitare - 3	0
matrix neuniform vizitare - 7	1
Modern vizitare 5	0
Clasic vizitare - 4	0
Vechi vizitare -6	1
Nou vizitare - 5	0
Grandios vizitare - 5	0

Fig. 13. Visiting intentions influenced by certain architectural elements

Vizitare - corelare funcțiuni - 5	0
Corelare EFP-CA și corelare funcțiuni -6	1
Corelare EFP-ED și corelare funcțiuni - 9	1
Corelare EFP-DV și corelare funcțiuni - 2	0
Motiv de vizitare principal - Interior	0
Corelare EFP-CA și vizitare -5	0
Corelare EFP-ED și vizitare -4	0
Corelare EFP-DV și vizitare -7	1

Fig. 14. The correspondence between the desire to visit, the correct correlation of the perceived and the actual function

The table in figure 14 finds certain correlations between values in the general table. First of all, the predominance of the interior as a reason for visiting is evident, which again refers to a certain idea related to curiosity (a curiosity to explore the interior of a building, generated by its exterior appearance, which however does not suggest anything related to the said interior). Then we can find correlations of positive and negative values between various features. For example, if we make a correlation between the visiting preference values and the correct function identification values, we will find five times the same value (0/1) in five of the ten edifices. For the interest of this study, we considered any value less than or equal to 5 as negative (0) so we cannot interpret that correct intuition of the function correlates with the intention to visit. However, the correct intuition of the function is evaluated only by us, but it can be seen as the perception of some architectural elements in accordance or not with the real purpose of the building. For example, in the case of the CCTV building the function of the building was not correctly identified and at the same time the main element suggesting the function for the respondents, the shape, is not the same as the main feature of the building that we described as modern. Viewers see first the shape of the building and then its modern appearance, because the shape attracts their eyes, they find it interesting, although not necessarily in correlation with the modern appearance, being a postmodern interpretation of modern skyscrapers, here twisted. The shape suggests an office function, we think from the simple fact that it cannot be definitely associated with another function. In our characterization, we describe the function as a formal one, in this case we consider that interestingly,

intentionally or not, an impression of a neutral or safe office building has been created for the onlookers, thus bypassing the grand character of an official architecture (the building contains offices, TV studios, a media center, a relaxation area, all intended for the operation of Chinese television, a media institution).

We note that in selecting the attributes of architecture images, we have intentionally avoided the word form, because this word is most often unspecified and left either unexplained or in the phrase the shape of the building. We have however associated the shape option with the DV feature.

But we find correlated values for the following: by correlating two values in the table: on the one hand the value of the identification of the main element for the function with the main architectural feature, on the other hand with the correct identification of the function. We observe in the study of the table that predominantly, whenever the function is correctly identified, the element that suggests it to the respondent is also the main architectural characteristic or the main discursive element, and if the function is incorrectly identified, the element that suggests that function is not CA or ED. We can interpret that viewers will correctly identify the function or purpose of a building if they are guided by a general feature of the architecture or an obvious discursive element (as we defined it as style, structural dominants, obvious decorative elements, generally a dominant or a lei motif of the architectural image). When their attention is drawn to other elements and not to the dominant visual characteristic or to these discursive elements, respondents may be misled about the destination and thus the very identity of the building. As a conclusion, architects must identify in the design the interesting elements but which do not support the architectural dominant, in order not to create confusion.

In the same way, we observe in the study of the table that predominantly, whenever there is interest in visiting, the element that suggests the function of the respondent is also the obvious direction of the volumetrics (DV or shape), and when there is no attraction to visiting, the element that suggests the said function is not and DV We can interpret that viewers will want to visit a building rather if they will be guided to a certain function by a shape or direction of the volumetry (as we defined it as horizontal, vertical, twisted, trilithic, generally a dominant direction of the volume of architecture). When their attention is drawn to other elements and not to the direction of its volume and the shape of the architectural work, respondents can be misled about the destination and thus the very identity of the building. As a conclusion, architects follow in the design the form elements or volumetric directions that support or are generally associated with a certain function, if they aim to attract certain groups to visit.

Coloane - corelare funcțiuni - 4	0
Sticlă - corelare funcțiuni - 5	0
Matrix uniform - corelare funcțiuni - 6	1
Matrix neuniform - corelare funcțiuni - 6	1
Modern - corelare funcțiuni - 6	1
Clasic corelare funcțiuni - 4	0
Vechi corelare funcțiuni - 5	0
Nou corelare funcțiuni - 6	1
Grandios corelare funcțiuni - 4	0

Fig.14 Correlation between values for elements of architecture images and function identification.

The previous table observes the correlation between the response values for certain elements specific to the architectural image, each separately and the correct identification of the building's function. That is, for example, if the value for the presence of columns is 1 (the building has visible columns) and the value for the identification/correlation of functions is 1, i.e. the values are correlated, a point is received. Same if both values are negative. A crossing of the neutrality threshold is observed in the case of three elements, namely in the case of a uniform pattern on the facade. in the case of an uneven pattern on the facade, in the case of a modern style or appearance and in the case of a new building. We conclude that for contemporary, modern architecture, it is easier to identify a specific function, we infer partly because it is predominantly used for office or administrative buildings.

Q.50: To this question, out of 52 respondents, only 7 wrote that they want to visit buildings that do not belong to or are not financed by a limited power. The high percentage of attractive, inviting official architecture is

proof of the effectiveness of the principle of domination by displaying force but without causing disgust, described by Machiavelli, on the contrary causing attachment and attraction. 10 of the answers refer to religious buildings, 15 buildings are residences of leaders or seats of power in role, 14 buildings have a cultural function. Conclusion: Buildings built with power are attractive.

Q.51: Apart from the House of the People – now the Palace of the Parliament in Bucharest – mentioned four times as the building that caused the desire to leave it, the range of buildings that rejected the respondents covers communist blocks, unsafe spaces, claustrophobic spaces, bureaucratic institutions and hospitals, buildings with a history of violence. In fact, the latter are perhaps the most important, demonstrating the existence of a genius of the place, but also of a load of memory related to trauma, transmitted through historical information, in the collective consciousness.

Conclusion: Imminent danger, confinement and collectively felt trauma are reasons for refusing to visit certain spaces.

Q.52. Out of 52 answers with information about home, only 15 are related to an exact place or a specific object of architecture, apartment or house. The answers are mostly multisensory (sight, hearing, touch) with words like light (8) quiet (13) warmth (9), or related to safety: family (10), safety (5). The home although it is a physical and architectural location, for the vast majority of respondents it is described by atmospheric and emotional characteristics.

Conclusion: The most frequented place is not remembered with physical characteristics, but with its sensory and emotional characteristics, i.e. its atmosphere.

Q.53. All respondents can remember a place where they felt peaceful. This means that inner peace, calm can be associated with a certain place. It is interesting that it is understood from the wording of the question that the said place would cause the state of Conclusion: One can almost always connect the feeling of peace of mind with a certain place.

Q.54. When asked about the place where they felt calm, 48 respondents mentioned home (8), church (11), a specific place that is not home (12), and a place connected to family (5). Only eight respondents associated peace of mind with ideas or uncertain places characterized by their sensory characteristics. Most wrote about specific places they physically identify.

Conclusion: One can associate peace of mind with a specific place. So a place can create peace of mind.

Q.55. The reasons for the feeling of tranquility are 20 (38%) related to physical and architectural characteristics, the remaining 62% related to atmospheric characteristics of the place. There are words like family, energy, safety, nature.

Conclusion: Feeling peace of mind in a certain place has to do with the atmosphere of the place rather than its physical, constructive or architectural features.

Q.56. Also, the vast majority of respondents claim that there are places where they felt agitated, that is, they lost their peace. This means that the state of restlessness and agitation can be associated with a particular place. It is interesting that it is understood from the wording of the question that the said place would cause the state of agitation.

Conclusion: One can almost always connect the feeling of uneasiness with a certain place.

Q.57. Out of 39 responses 32 respondents (82%) describe a specific physical location connected to the state of agitation. The rest provided general or descriptive characteristics, 21 responses (53.8%) relate the state of agitation to crowded spaces (malls, schools, work, busy streets) versus 11 responses (21.1%) writing about places in who felt isolated, alienated or lonely.

Conclusion: A common characteristic of busy places is related to the perception of the respondent's personal relationship with his cultural group (loneliness/crowdedness). Also restlessness or restlessness can be largely associated with a particular place.

Q.58. Out of 52 respondents only 7 described the reasons for their agitation in the respective place identified as physical or related to specific constructions or architecture. The remaining 86.5% generally described

characteristics related to the atmosphere of the place, with a strong denial of connecting a place to the hustle and bustle itself.

Conclusion: We can connect the state of excitement in a certain place mainly with the atmosphere of the place, and not with its architectural or physical features.

Q.59. When asked if they felt unsafe in a certain place, 69.2% of all respondents answered positively. The percentage allows us to consider that mostly respondents connect insecurity with certain places.

Conclusion: One can connect certain places with the feeling of insecurity.

Q.60. 18 out of 33 respondents describe a specific physical place when talking about a place where they felt unsafe, the rest recalling characteristics related to the atmosphere of that place or the people around them.

Conclusion: Insecurity, as an emotional state, is equally related by respondents to the physical characteristics and atmospheres of the respective place (if we include people's attitude to an unwelcoming atmosphere state). This may mean that in order to create safe places it is not enough to build edifices that only provide safety in operation, it is also necessary to create an atmosphere of safety in these buildings.

Q.61. When asked about the reason for insecurity, 9 out of 50 of the respondents suggested reasons from the visual spectrum, with the remaining 82% suggesting reasons related to atmospheric characteristics, related to feelings or relating to other people.

Conclusion: The perceived insecurity of a place can be regulated by the atmospheric components of the place rather than its visual components, despite the fact that most of the information we receive is generated by sight.

Q.62. Out of 52 respondents, 46 pinpoint a city or country they want to travel to visit a particular building. The question is asked in such a way as to observe to what extent the buildings as architectural objects constitute a precise attraction for tourism or a trip to a place other than the place of residence.

Conclusion: Architectural works are for most respondent's reasons to visit certain distant or unfamiliar places.

Q.63. Asked to specify the building in question, 40 out of 52 respondents accurately specify the building or work of architecture that attracts them to visit a distant place, to do tourism. Of these, 24 identify certain buildings built up to and including the 19th century, the rest mentioning buildings built in the 20th and 21st centuries. The result confirms the previous conclusion from Q. 62.

Conclusion: New and old buildings have the same attractiveness for respondents.

Q. 64. There is a fairly large percentage of respondents who are not concerned with architectural issues, although the importance of architecture in their lives is stated at the beginning of this questionnaire as very high. We can motivate this discrepancy by ceding responsibility for architectural issues to a third party, either the creator of architecture - specialist - or limited powers with a decision-making role in the general aspect of architecture. Abandoning this responsibility can be a sign of behavioral influence with an appeal to authority.

Conclusion: Issues related to architecture are not so important to the respondents, who only partially ask them, although architecture plays an important role in their lives.

Q.65. Seven out of 21 respondents interested in questions about architecture asked questions related to the theory of architecture, the rest formulated concrete, practical questions about structures, regulations, architecture education, urbanism, etc.

Conclusion: Practical issues are of more interest in architecture to respondents than theoretical issues. If we add the number of respondents not interested in theoretical issues and the number of respondents not interested in the subject of architecture, we arrive at a percentage of 44 out of 52 (84.6%) respondents not interested in theoretical issues of architecture, which also includes the issue of manipulation through architecture. This in the conditions where, according to this questionnaire, the subjects are aware of the existence of manipulation through visual and open to the possibility of manipulation through architecture.

Q.66. Respondents declare themselves in favor of classical architecture. The exact causes remain to be investigated and, of course, the answer to the question of whether it is built mainly in a modern style remains to be sought, if the result is also confirmed by larger groups of respondents.

Conclusion: The exact causes remain to be investigated and, of course, the answer to the question of why it is built predominantly in the modern style remains to be sought, if the result is confirmed by larger groups of respondents.

Q.67. The classical style is considered preferable for a museum. The cultural function of a museum is associated with classical architecture.

Conclusion: Classical style is associated with values relevant to the cultural group, worthy of being exhibited in museums.

Q.68. The classic style is also preferred for the architecture of your own home.

Conclusion: We conclude that the question does not give a sufficiently large response in favor of the classic style and that a broadening of the group of respondents for younger age categories can change the preference for classic and modern styles towards equality.

Questions about the respondent group's experience with the architecture:

Q.69. A large part of the respondents - 57.7% - do not have thorough professional or family connections with the field of architecture.

Conclusion: The result validates this questionnaire, because respondents not connected to current architectural issues will give answers uninfluenced by this experience in the field.

Q.70. A larger part of the respondents - 55.8% - had contact with architectural design issues, so they understand the subject and can respond relevantly.

Q.71. The answers to the question about what they find important as a decision factor in choosing a tourist destination are very varied, but 55.8% are related to buildings and only the rest to the other characteristics of the destination: urban, natural.

Conclusion: Architecture has a very important role in the choices of tourist destinations for the respondents.

Q.72. Another 6 answers related to architecture are added, increasing the percentage to 69.2% in favor of the buildings themselves.

Conclusion: Same as the previous question.

Q.73. Most respondents - 63.5% - consider architecture to be a collective rather than a personal creation of a particular architect. In the question we are talking about the act of creation itself, so it is important to understand that the respondents feel the importance of the influence of the characteristics of society and a specific culture on the creation of architecture.

Conclusion: The respondents consider architecture to be a collective creation rather than the author's.

Q.74. This question is very important in the context of the questionnaire because it measures the perception of the influence of the commanding power in the creation of architecture, which we learned is considered as a collective creation. The overwhelming majority of respondents - 73.1% - consider that the architecture (they see as very important in their daily lives and in their holiday destination choices) is not a result of the taste of elites with financial possibilities, but - to a very large extent - of the collective creation of architecture. The answers prove that, although in the architectural evolution the financial power and technological development have a predominant role (both being reserved for a minimal percentage of the population, but having definite power of decision on the architectural form), and although for the most part the actual creation of architecture is reserved for specialists and architects (an equally small group within society), the respondents believe that architecture is a collective creation, in which the taste of the ruling elites does not present a decision-making factor.

Conclusion: Respondents do not correctly intuit the degree of influence that the financial, technological and niche specialization aspects of architects and structural engineers have on construction. Obscuring the correct view of architectural creation makes the action of influencing behavior even more effective, where it is present.

Q.75. Among the very nice comments that come to complete the opinion of the respondents, 5 are concrete in nature, the others come to present ideas and theoretical concepts about architecture, heritage and the role of the architect.

Conclusion: The word influence appears only once, again manipulation it does not appear in the obtained series, from which we conclude that this aspect remains either taboo or unnoticed in relation to the creation of architecture, although it is suggested at the beginning of the questionnaire.

Q.76. All respondents were born in Romania.

Q.77. 90.4% of respondents live in urban areas.

Q.81. Most of the respondents - 75% - are people with financial possibilities above the average salary.

Q.82. Only 21 of the respondents have professions related to the cultural field (architect, teacher, artist, writer, pedagogue). 59.6% of the respondents have other professions not connected with the field of architecture, art or culture in general.

Q.83. The respondents are mostly oriented towards the political right - 73.1%, in accordance with their origin from the urban environment.

Q.84. 84.6% of respondents are Orthodox Christians.

Q.85. The respondents are all domiciled in Romania.

4. Final conclusions

The group of respondents presents certain characteristics that highlight it as: predominantly urban, of the Christian-Orthodox religion, of female gender, of right-wing political orientation, with university education and above-average incomes. This setting makes it necessary to complete the study with a new sample that represents the rural environment and young people under 30 years old.

The association of architecture with an action of force is interesting, and we can conclude that architecture is beauty that builds and becomes independent of place and creator, being a mark for the power of a culture. In addition to the fact that the respondents are mostly in favor of the importance of architecture in everyday life, we can conclude that the producers of architecture (both creators and financiers) have achieved their goal in perpetuity, that of architecture being remarkable and noticed, a power within visual culture. Although people say that architecture plays a major role in their lives, they do not equate it with manipulative intentions. The neutral or uncertain connotation of the word manipulation is greater than its negative connotation which nevertheless has an important weight in the responses scored.

Most of the respondents feel that they are frequently confronted with the action of manipulation exercised on them and the exercise of manipulation is predominantly related to the visual field. However, most respondents do not seize manipulation through architecture in their lives.

The atmosphere of a place is very important to respondents. We conclude that memorable atmospheres are the positive ones, and that they are almost never identified with official architecture, only occasionally with cultural and religious ones (church, museum, library - what Eric Klinenberg called palaces for the people). We also note that the memorable atmosphere is most often related to places frequented very often and repetitively, the respondents mainly recalling pleasant, positive, welcoming atmospheres.

Related to the reference to certain architectural images, we can conclude that objects that suggest unusual characteristics (large, very old, labyrinthine, mysterious) will be more attractive. In the design of attractive and attachment-generating buildings, we can in this way justify the decisions of the clerical and secular powers to decorate the facades with ever-changing models and patterns, interesting and loaded with symbols to arouse a curiosity towards their decipherment.

We have seen that viewers will correctly identify the function or purpose of a building if they are guided by a general characteristic of the architecture or an obvious discursive element (as we defined it as style, structural dominants, obvious decorative elements, generally a dominant or a leitmotif of the architectural image). When their attention is drawn to other elements and not to the dominant visual feature or to these discursive elements,

respondents may be misled about the destination and thus the very identity of the building. As a conclusion, architects must identify in the design the interesting elements but which do not support the architectural dominant, in order not to create confusion.

In the same way, we notice that viewers will want to visit a building rather if they are guided to a certain function, by a shape or direction of the volumetry (as we defined it as horizontal, vertical, twisted, trilithic, generally a dominant of the direction of the architecture volume). When their attention is drawn to other elements and not to the direction of the volume or the shape of the architectural work, viewers can be misled about the function of the building. As a conclusion, architects look for elements, forms or volumetric directions in design that support or are generally associated with a certain function, if they aim to attract certain groups to visit.

We also conclude that for contemporary, modern architecture, characterized by non-uniform patterns and novelty, it is easier to identify a specific function than for classical type architecture, and we infer partly the reason that it is predominantly used for office buildings or administrative, very present in visual culture and also very frequent in the urban environment.

As a future direction, it is interesting to introduce as a characteristic of the image the type of identity of the building (negative, neutral, positive), in order to study the way in which it correlates with the functions perceived by the respondents.

Buildings constructed by power are attractive, on the other hand, imminent danger, confinement and collectively felt trauma are reasons to reject visiting certain buildings. The most frequented places are not memorized with physical characteristics, but predominantly with their sensory and emotional characteristics, i.e. their atmosphere.

One can almost always connect the feeling of peace of mind with a particular place and vice versa one can associate peace of mind with a particular place, so a place can create peace of mind. Feeling peace of mind in a certain place has to do with the atmosphere of the place rather than its physical, constructive or architectural features. Likewise, one can almost always connect the feeling of unease to a certain place. A common characteristic of busy places is related to the perception of the respondent's personal relationship with his cultural group (loneliness/crowdedness). Also restlessness or restlessness can be largely associated with a particular place. We can connect the state of excitement in a certain place mainly with the atmosphere of the place, and not with its architectural or physical features. Last but not least, one can connect certain places with the feeling of insecurity. Insecurity, as an emotional state, is equally linked by the respondents to the physical characteristics and atmospheres of the respective place (if we include people's attitude to an unwelcoming atmosphere state). This may mean that in order to create safe places it is not enough to build edifices that only provide safety in operation, it is also necessary to create an atmosphere of safety in these buildings. The perceived insecurity of a place can be regulated by the atmospheric components of the place rather than its visual components, despite the fact that most of the information we receive is generated by sight.

Works of architecture are for most respondents' reasons to visit certain distant or unfamiliar places, new and old buildings have the same power of attraction for respondents. Although architecture plays such an important role in their lives, both in everyday life and in travel choices, issues related to architecture are not so important to respondents, of which practical issues are of more interest to respondents in relation to architecture than issues theoretical. If we add the number of respondents not interested in theoretical issues and the number of respondents not interested in the subject of architecture, we arrive at a percentage of 44 out of 52 (84.6%) respondents not interested in theoretical issues of architecture, which also includes the issue of manipulation through architecture. This in the conditions where, according to this questionnaire, the subjects are aware of the existence of manipulation through visual and open to the possibility of manipulation through architecture.

Classical knowledge is preferred by most respondents and is associated with values relevant to the cultural group, worthy of being exhibited in museums. The exact motivations remain to be analyzed and, of course, the answer to the question of why it is built predominantly in a modern style remains to be sought. It is important to check whether the preference for the classic style is confirmed on larger groups of respondents, possibly with the inclusion of other geographical areas.

The image of architecture has a very important role in the choices of tourist destinations for the respondents. They consider architecture to be a collective creation rather than an author's, and they do not correctly intuit the degree of influence that the financial, technological and niche specialization aspects of architects and structural engineers have on the constructions that create the visual culture. Obscuring the correct view of architectural creation makes the action of influencing behavior even more effective, where it is present. The word influence appears only once in the answers about their interests in architecture, and manipulation it does not appear in the series obtained in the same last question, from which we conclude that this aspect remains either uninteresting, taboo, or unnoticed in relation to the creation of architecture, although it is suggested from the beginning of the questionnaire.

Potential developments and future research directions

- Psychological research to confirm the hypotheses resulting from the previous points;
- Research carried out by FSP/FSC colleagues for language analysis (love vs hate speech);
- Repeating the questionnaire for a sample domiciled mainly in the countryside and comparing the results.

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Image sources:

Fig.1 Battersea Power Station <https://www.jowebster.com/battersea-power-station-pd-jowe1005.htm>

Fig.2 Assemblage UK – project for the Iraqi Parliament <https://www.archdaily.com/316578/assemblage-wins-iraqi-parliament-competition>

Fig.3 Doric Greek temple created in virtual reality - <https://blenderartists.org/t/greek-temple/462773>

Fig.4 Skyscraper horizontal <https://lebbeuswoods.wordpress.com/2011/06/28/steven-holls-horizontal-skyscraper/>

Fig.5 Pumping station in London <https://thespaces.com/pomo-pumping-station-listed/>

Fig.6 Hotel Fairmont Monaco https://commons.wikimedia.org/wiki/File:Monaco_Grand_Hotel_Hairpin.jpg

Fig.7 ZHA project for the Iraqi Central Bank <https://www.archdaily.com/448770/zaha-hadid-chosen-to-design-iraqi-parliament-tower-in-baghdad>

Fig.8 Radio House Bucharest <https://www.totallylost.eu/space/radio-house/>

Fig.9 Beijing CCTV building <https://designobserver.com/feature/koolhaas-and-his-omnipotent-masters/5337>

Fig.10 The Miletus Market Gate reconstructed in the Pergamonmuseum Berlin https://upload.wikimedia.org/wikipedia/commons/thumb/4/4d/Markttor_zu_Milet-Pergamonmuseum-2018.jpg/1200px-Markttor_zu_Milet-Pergamonmuseum-2018.jpg