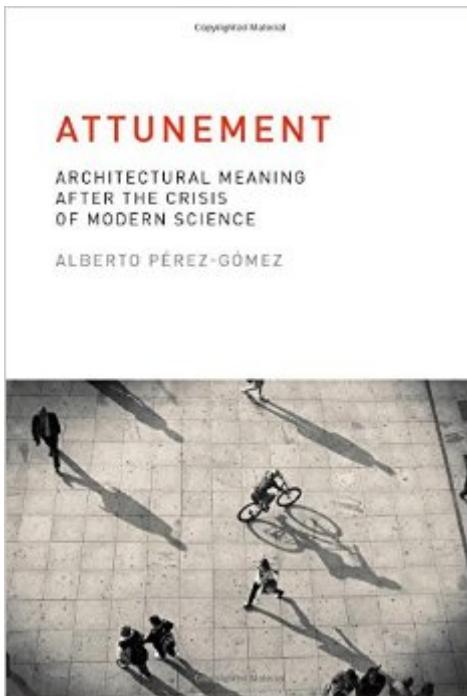


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# Attunement: Architectural Meaning After The Crisis Of Modern Science (MIT Press)



## Synopsis

Architecture remains in crisis, its social relevance lost between the two poles of formal innovation and technical sustainability. In *Attunement*, Alberto PÃ©rez-GÃ³mez calls for an architecture that can enhance our human values and capacities, an architecture that is connected -- attuned -- to its location and its inhabitants. Architecture, PÃ©rez-GÃ³mez explains, operates as a communicative setting for societies; its beauty and its meaning lie in its connection to human health and self-understanding. Our physical places are of utmost importance for our well-being. Drawing on recent work in embodied cognition, PÃ©rez-GÃ³mez argues that the environment, including the built environment, matters not only as a material ecology but because it is nothing less than a constituent part of our consciousness. To be fully self-aware, we need an external environment replete with meanings and emotions. PÃ©rez-GÃ³mez views architecture through the lens of mood and atmosphere, linking these ideas to the key German concept of *Stimmung* -- attunement -- and its roots in Pythagorean harmony and Vitruvian temperance or proportion. He considers the primacy of place over space; the linguistic aspect of architecture -- the voices of architecture and the voice of the architect; architecture as a multisensory (not pictorial) experience, with Piranesi, Ledoux, and Hejduk as examples of metaphorical modeling; and how *Stimmung* might be put to work today to realize the contemporary possibilities of attunement.

## Book Information

Series: MIT Press

Paperback: 304 pages

Publisher: The MIT Press; 1 edition (March 4, 2016)

Language: English

ISBN-10: 0262528649

ISBN-13: 978-0262528641

Product Dimensions: 6 x 0.8 x 9 inches

Shipping Weight: 1.4 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars Â· See all reviewsÂ· (1 customer review)

Best Sellers Rank: #133,343 in Books (See Top 100 in Books) #70 inÂ· Books > Arts & Photography > Architecture > Criticism

## Customer Reviews

This is an incredibly important book. The crisis in architecture of which PÃ©rez-GÃ³mez writes â€œ that is, in the education of architects and the making of architecture â€œ is eerily similar to the crisis

in American politics. Like politicians, architects now have very little if anything to say, yet are making a lot of noise saying it. Evidenced by their making, they believe in nothing more than the latest form-making gizmos or in energy-efficient buildings. They have forgotten history as they have forgotten the place of architecture in cultures, the deep memory of architecture as the mother of the arts. I highly recommend this book to anyone who senses that architecture is no longer attuned to who we are, and longs to move its making back toward our truer selves.

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