



Architecture's Spiritual Utility in the 21st Century

ATTUNEMENT

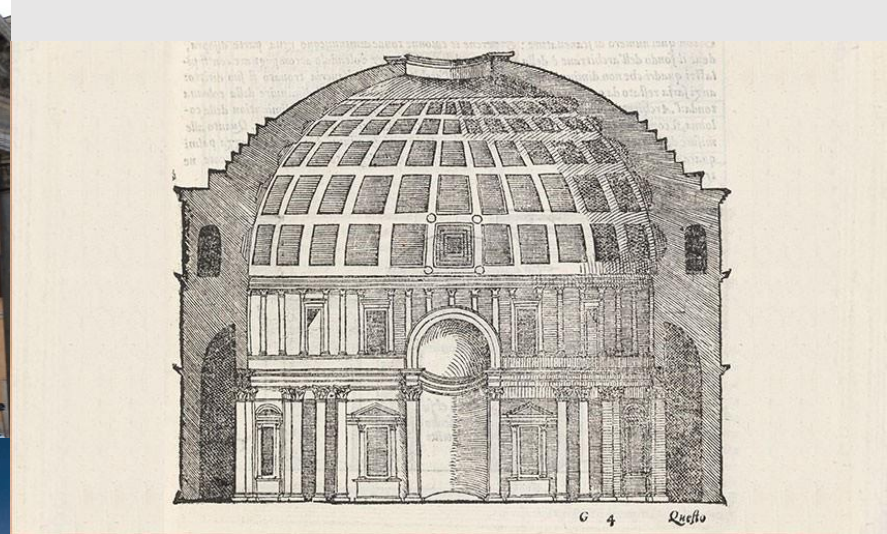
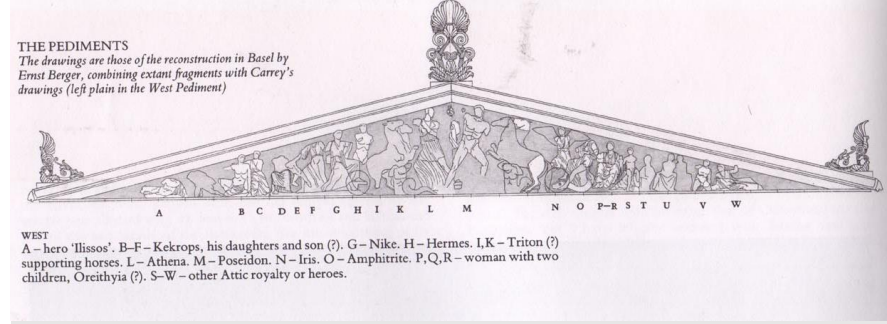
ARCHITECTURAL MEANING
AFTER THE CRISIS
OF MODERN SCIENCE

ALBERTO PÉREZ-GÓMEZ

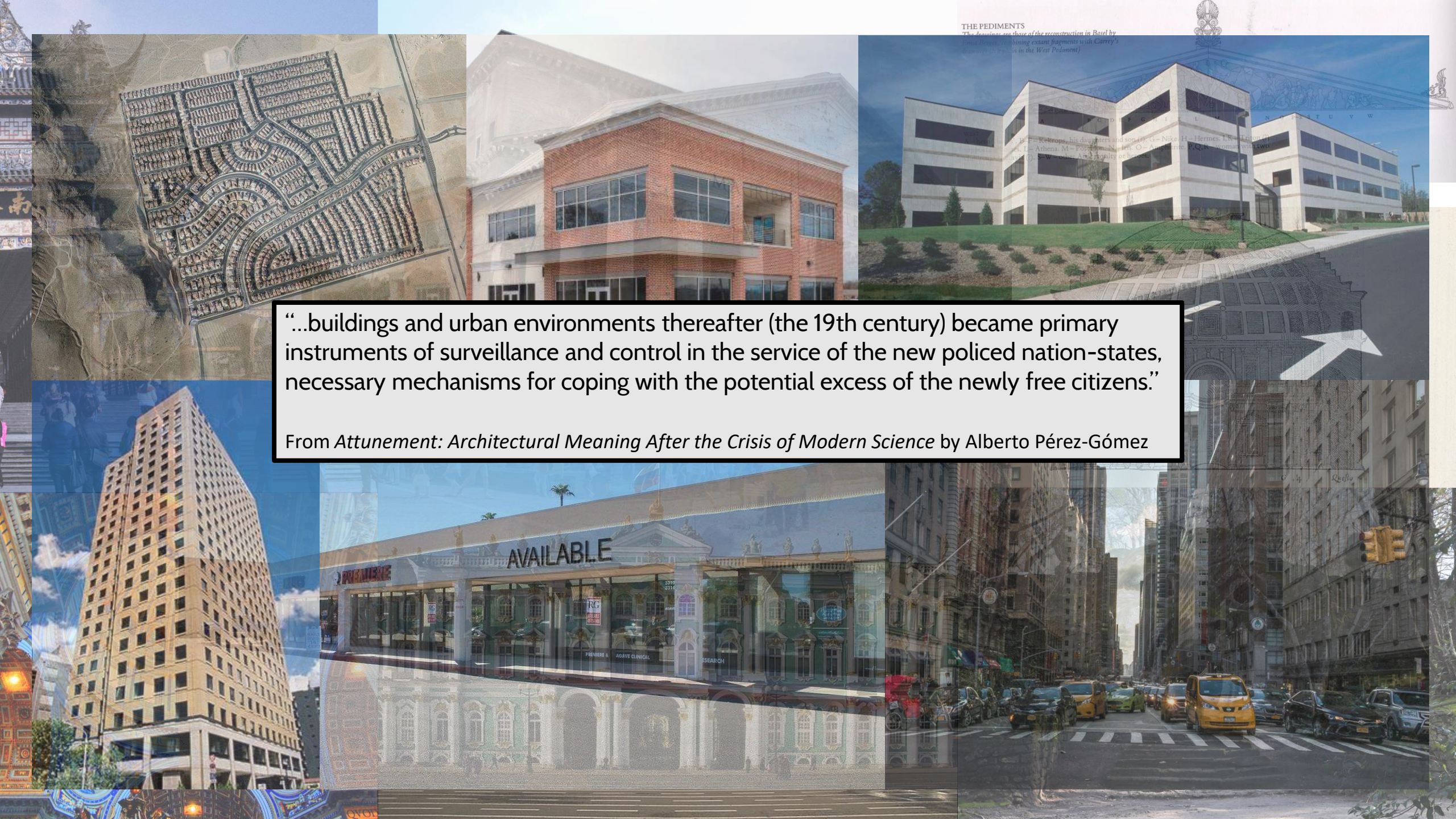


“...feelings are not merely secondary aspects of consciousness, annoying or pleasurable sensations that act as obstacles to our proper functioning. They are important both because they obviously affect us emotionally but also because...it mobilizes and coordinates virtually every aspect of the organism.”

From *Attunement: Architectural Meaning After the Crisis of Modern Science* by Alberto Pérez-Gómez







THE PEDIMENTS
The drawings are those of the reconstruction in Basel by Louis Droz, combining extant fragments with Carrey's drawings (shown in the West Pediment)

“...buildings and urban environments thereafter (the 19th century) became primary instruments of surveillance and control in the service of the new policed nation-states, necessary mechanisms for coping with the potential excess of the newly free citizens.”

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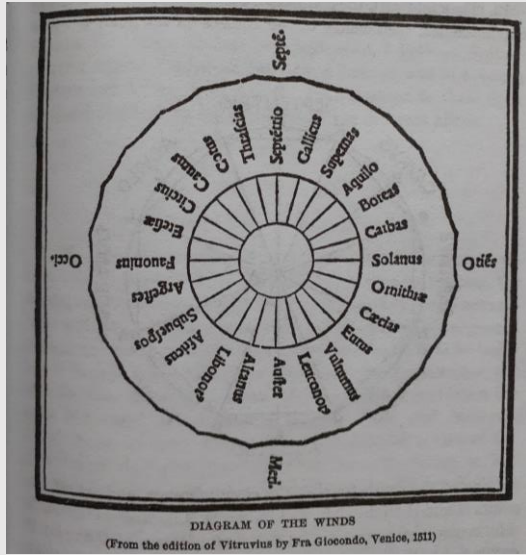
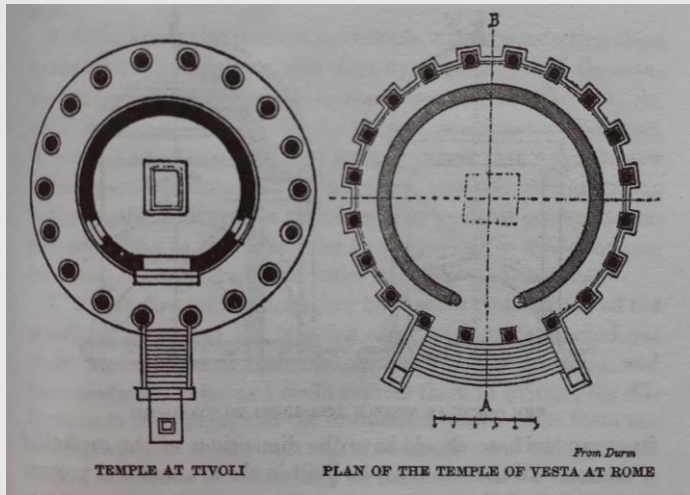
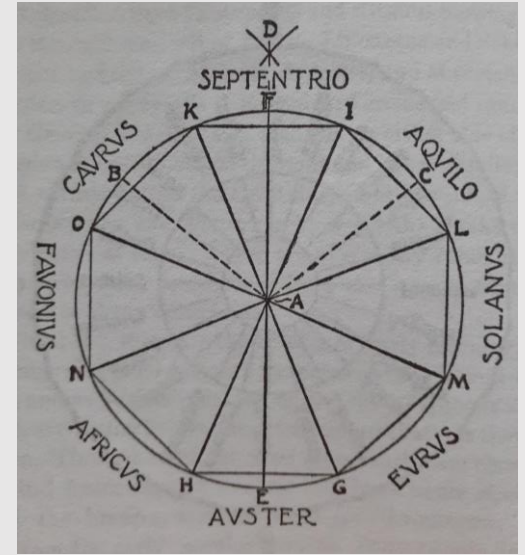
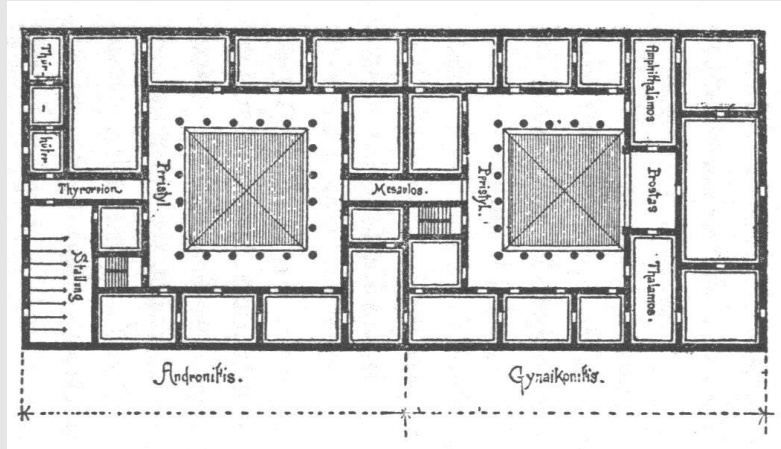
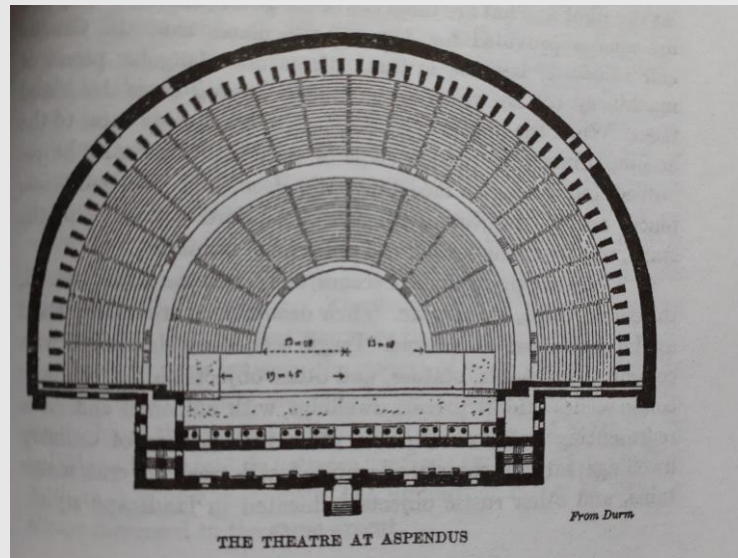


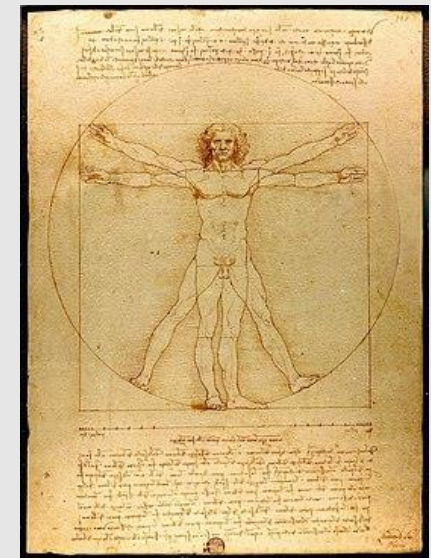
DIAGRAM OF THE WINDS
 (From the edition of Vitruvius by Fra Giocondo, Venice, 1511)

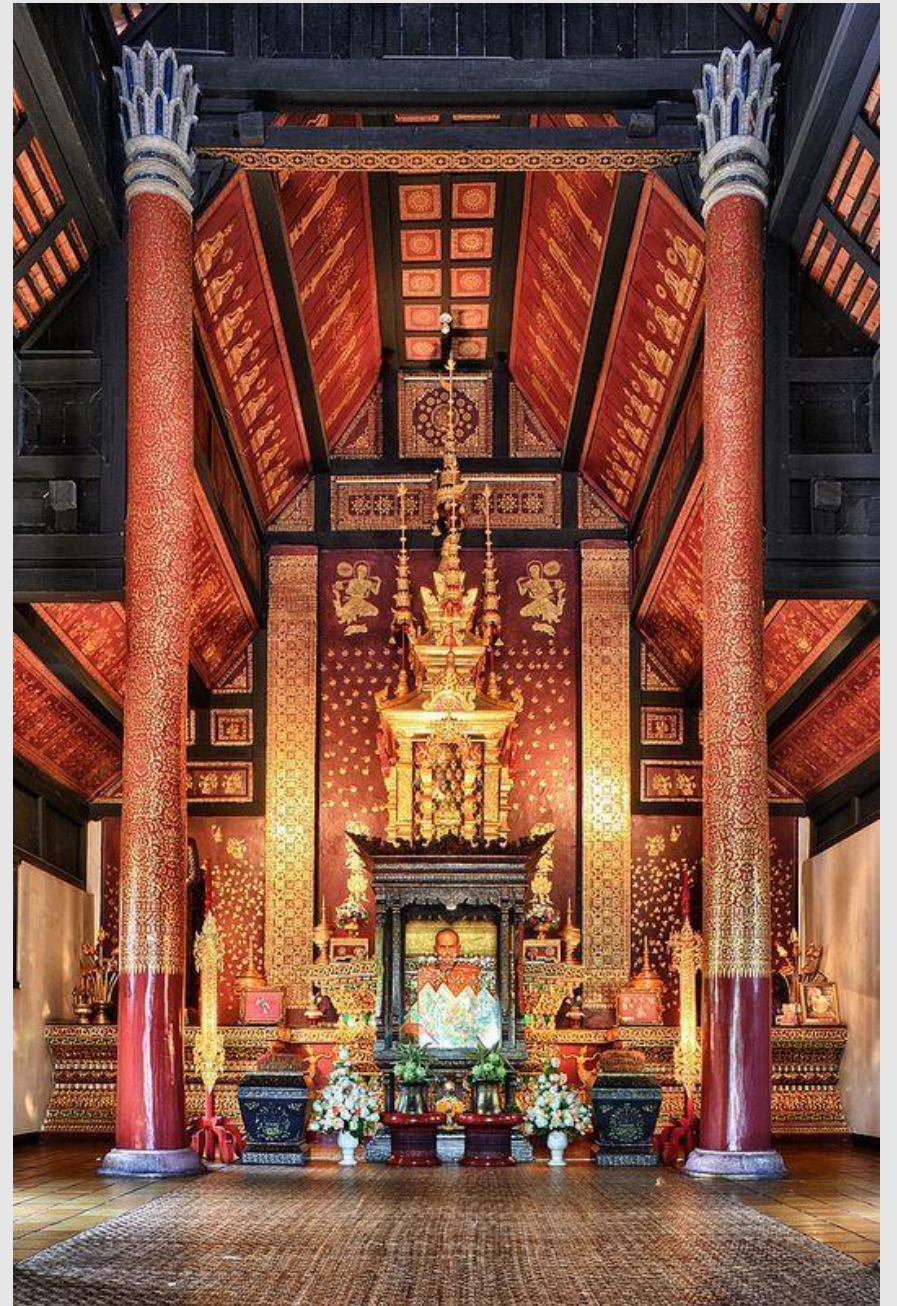


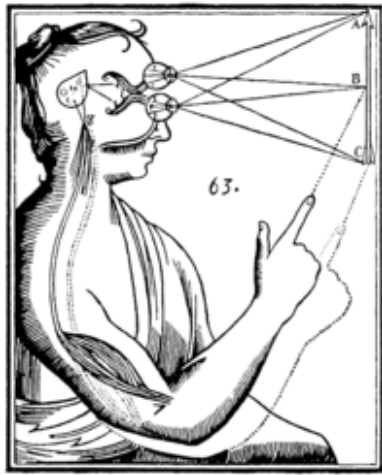
TEMPLE AT TIVOLI
 PLAN OF THE TEMPLE OF VESTA AT ROME
 From Durm



THE THEATRE AT ASPENDUS
 From Durm







Rene Descartes, 17th century French Philosopher

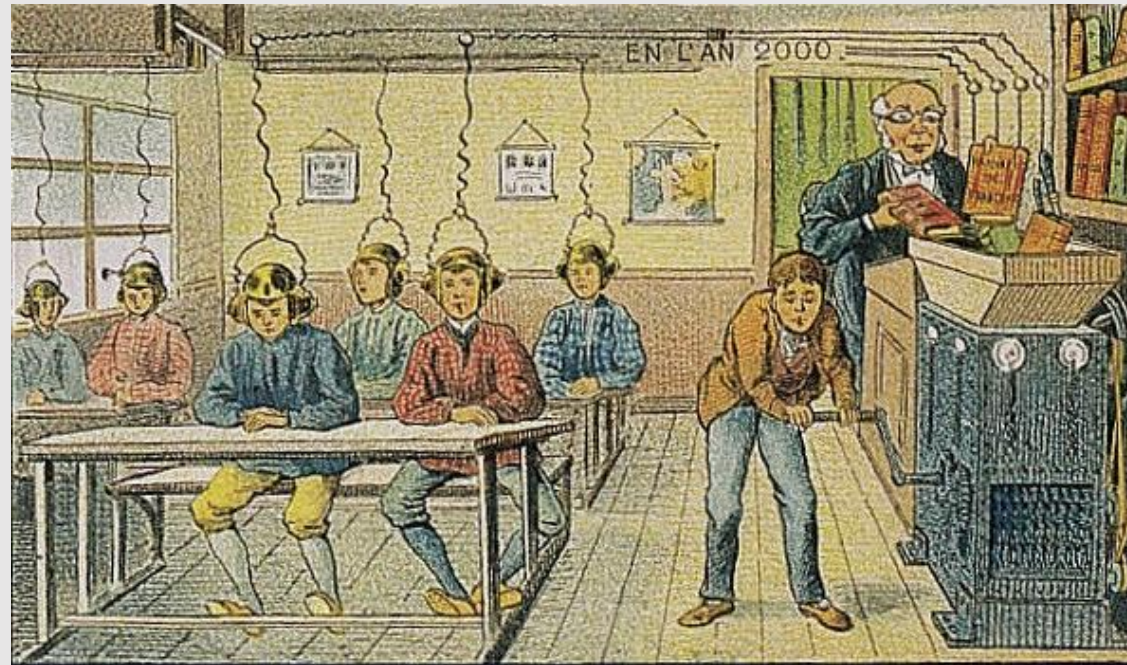
"I think, therefore I am..."

Atheos

for the Greeks, meant to be abandoned by the Gods. More directly, godless.

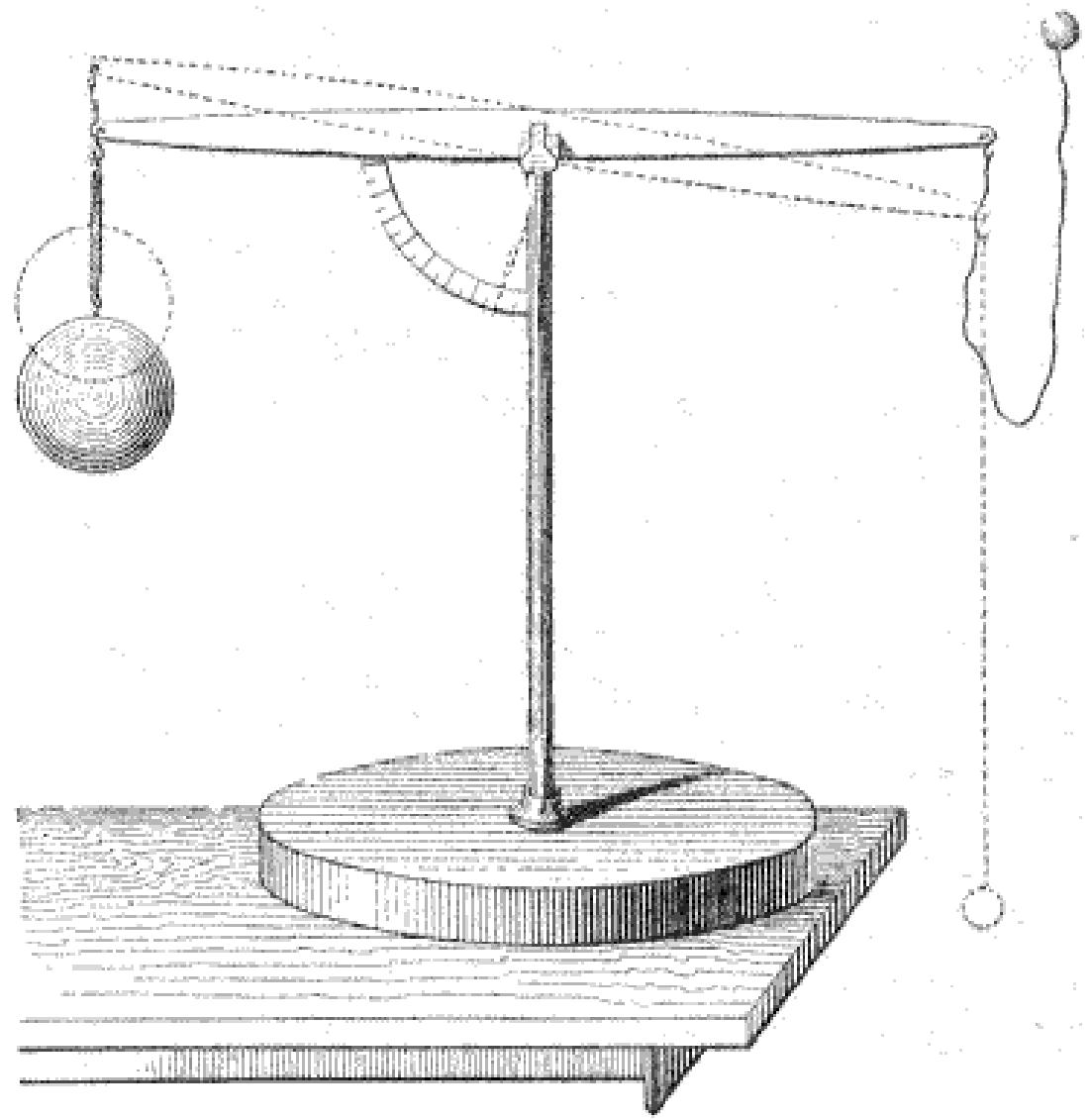


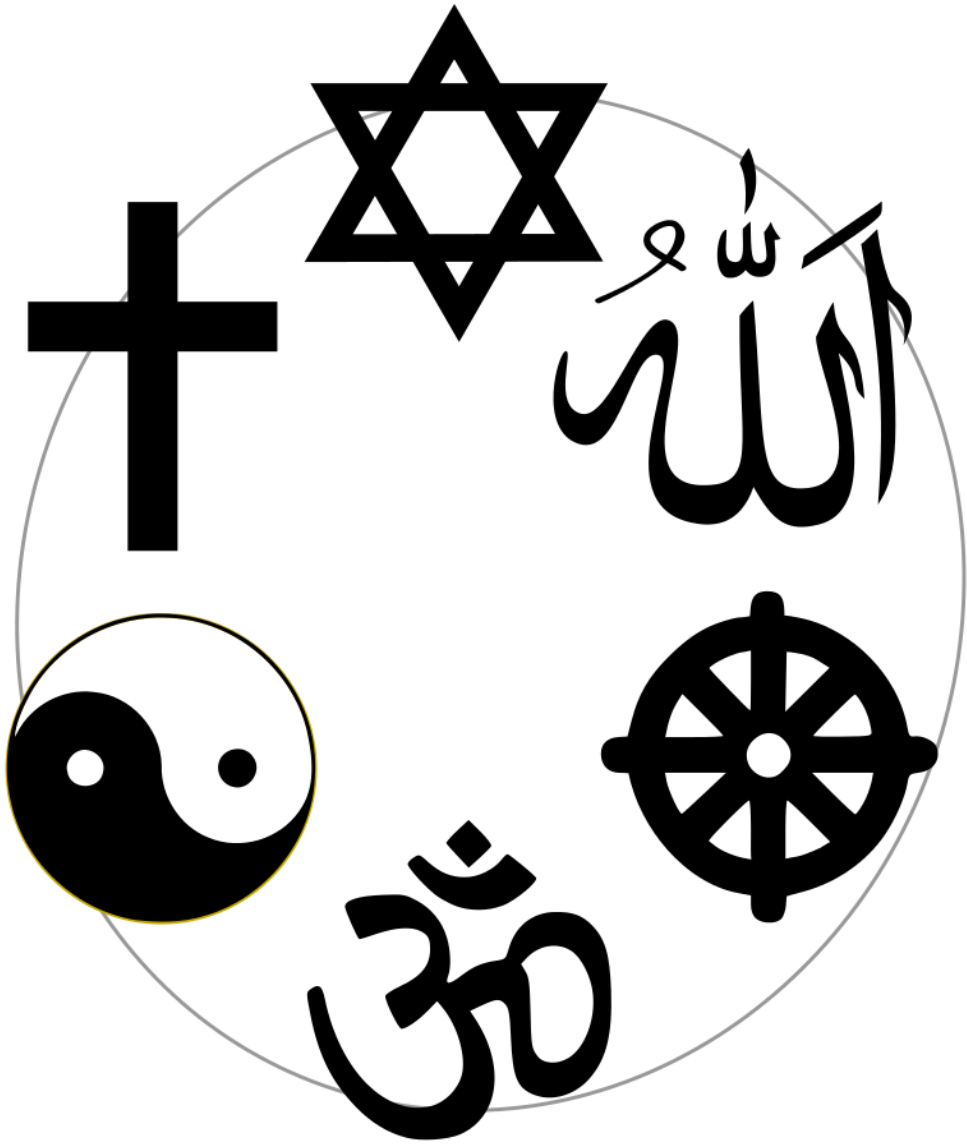


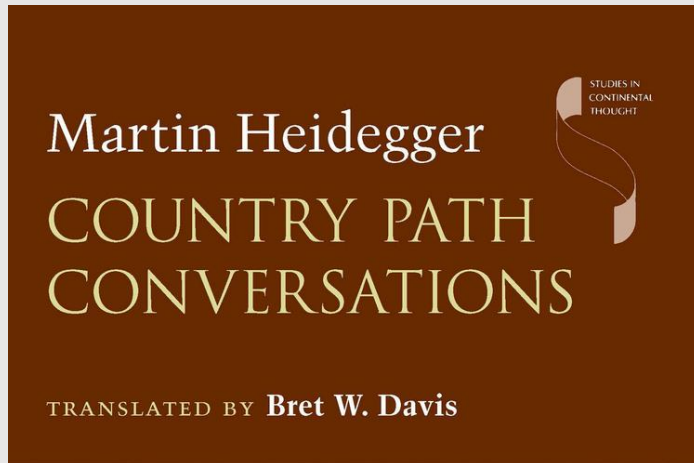


“Such atmospheres, never merely about sensuous pleasure or consumable novelty, could function as the contemporary alternative to the sacred, paradigmatic architectural space of world traditions. If so, we can hope they might foster the weakening of the strongly held values that are always at the root of human discord and violence.”

From Attunement: Architectural Meaning After the Crisis of Modern Science by Alberto Pérez-Gómez





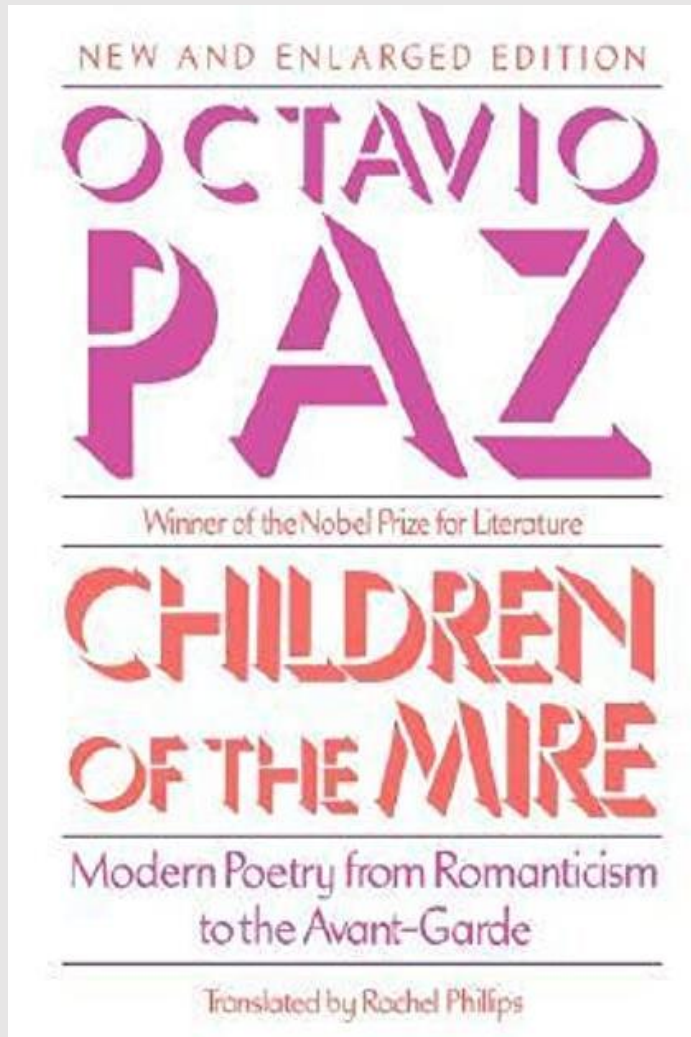


Martin Heidegger's "*gelassenheit*" (*the essence of thinking*) from his book "Conversation on a Country Path About Thinking, published in 1966.

Pictured left, cover of Bret w. Davis' translation of Heidegger's original work.

"means to notice, to observe, to ponder, to awaken an awareness of what is actually taking place around and in us."

From Barbara Dalle Pezze's essay *Heidegger on Gelassenheit*



“In spite of this diversity of poetic (religious) systems – rather, in its very center – a common belief can be discerned. This belief is the true religion of modern poetry, from Romanticism to Surrealism, and it appears in all poets, sometimes implicitly but more often explicitly. I am talking of analogy. The belief in correspondences between all beings and worlds predates Christianity, crosses the Middle Ages and, through Neoplatonism, illuminism, and occultism, reaches the nineteenth century...it (analogy) was the principle before all principles, before the reason of philosophies and the revelations of religions...Although religions belong to history and perish, in all of them a nonreligious seed survives; poetic imagination..”

From *Children of the Mire* by Octavo Paz

The presence of reflective thought is the thread of spirituality that ties us together across religious, political and societal boundaries. If we allow it to flourish, we reap the rooting of our own presence in history, amongst the context of everything that has happened before us. It gives us meaning and purpose in our uniquely human temporality.

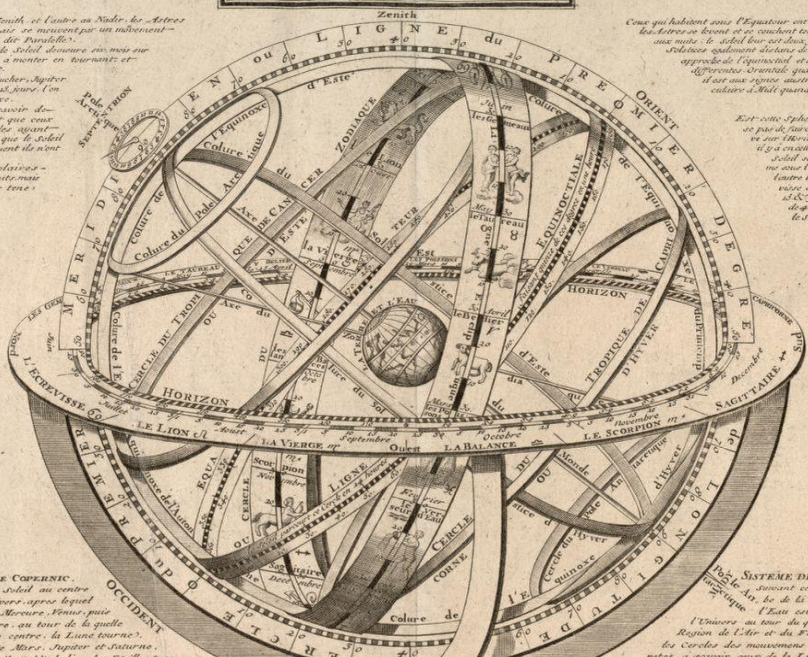
Models of Our Cosmic Orientation

LA SPHERE ARTIFICIELLE OU ARMILAIRE OBLIQUE

Elevée sur l'Horizon à la Latitude de Paris.

DE LA SPHERE PARALLELE

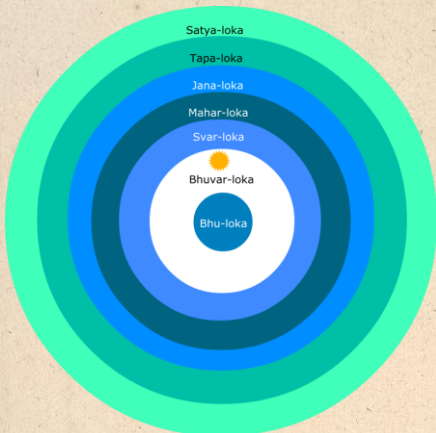
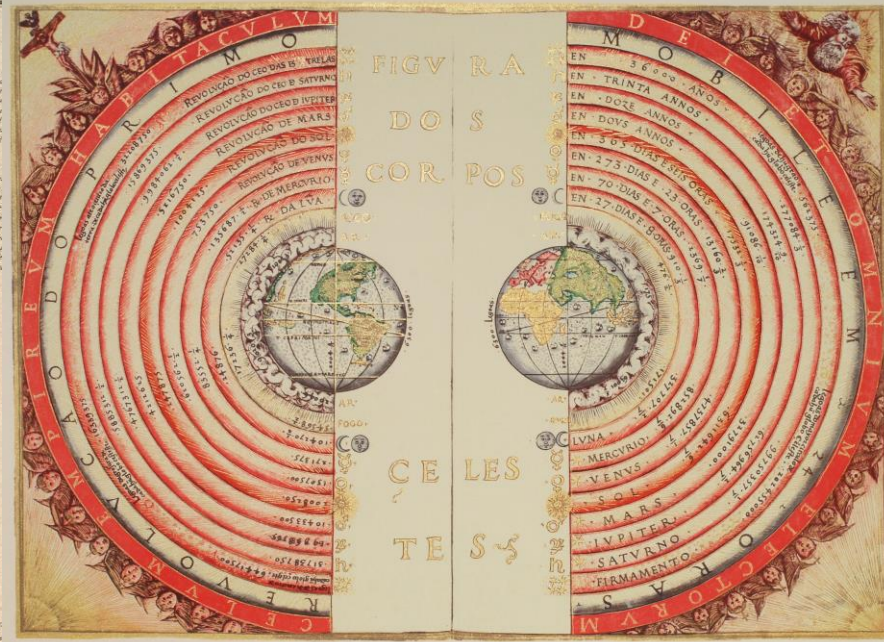
La Parallèle se voit dans la quelle l'un des Pôles est au Zenith et l'autre au Nadir, les Astres ne se lèvent ni se couchent, ou se montent ni se descendent, mais se meuvent par un mouvement parallèle à l'Horizon ce qui fait qu'en cette situation l'Horizon est dit Parallèle.



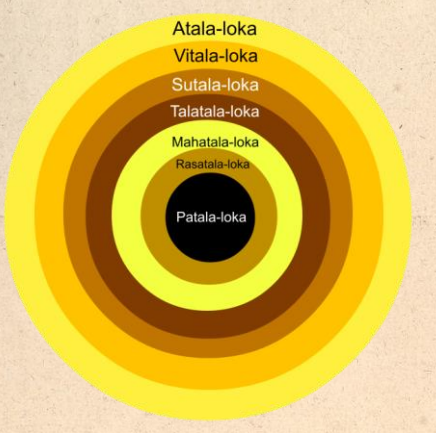
Celui qui habitent sous l'Equateur ont le Zenith au lieu de l'un des pôles de la terre, le zénith est au lieu de l'un des pôles de la terre, le zénith est au lieu de l'un des pôles de la terre...



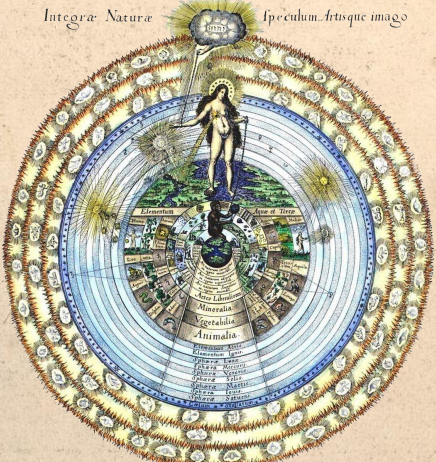
Il pose le soleil au centre de l'univers, après lequel il pose Mercure, Vénus, puis la Terre, au tour de la quelle comme centre, la Lune tourne, ensuite Mars, Jupiter et Saturne.



Satya-loka
Tapa-loka
Jana-loka
Mahar-loka
Svar-loka
Bhuv-ar-loka
Bhu-loka

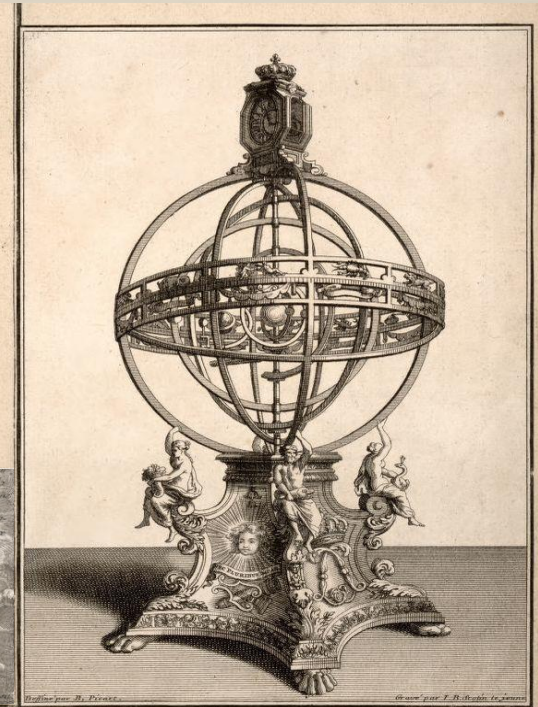


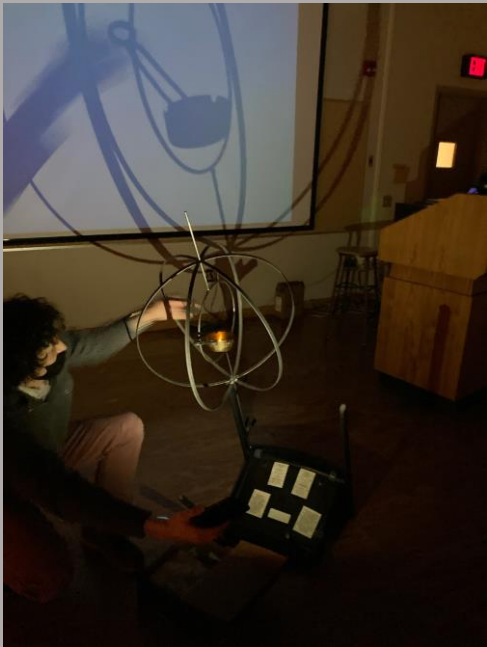
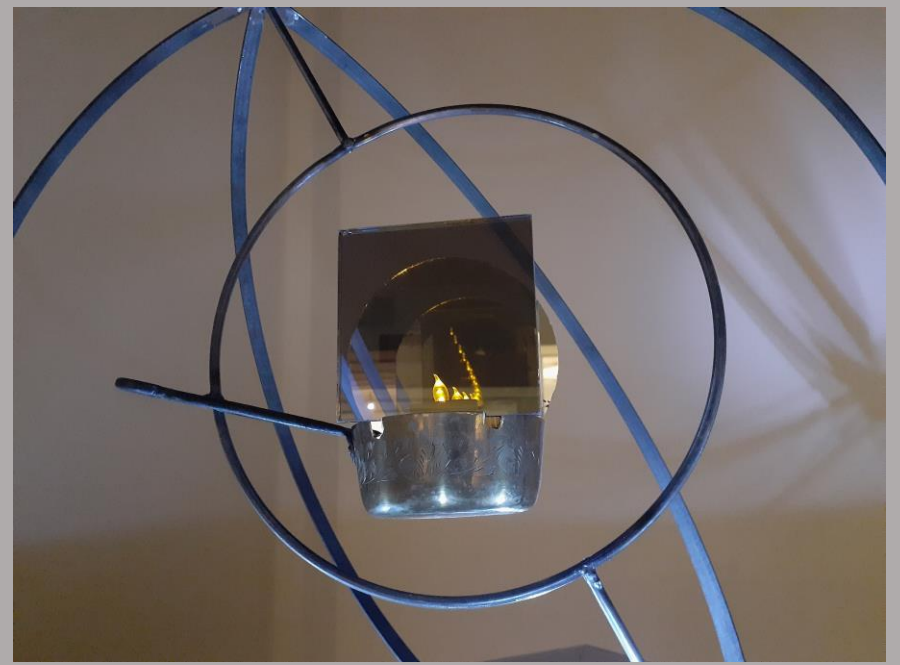
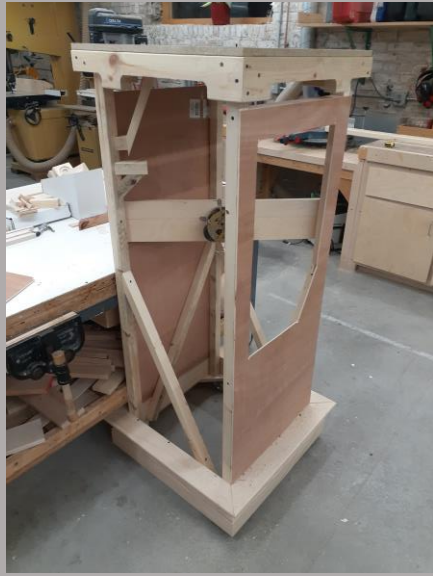
Atala-loka
Vitala-loka
Sutala-loka
Talatata-loka
Mahatala-loka
Rasatala-loka
Patala-loka



LA SPHERE

est un appareil de l'usage astronomique qui est destiné à représenter le système du monde, et qui est composé de plusieurs sphères concentriques, qui ont pour centre le soleil, ou la terre, selon le système que l'on veut représenter.



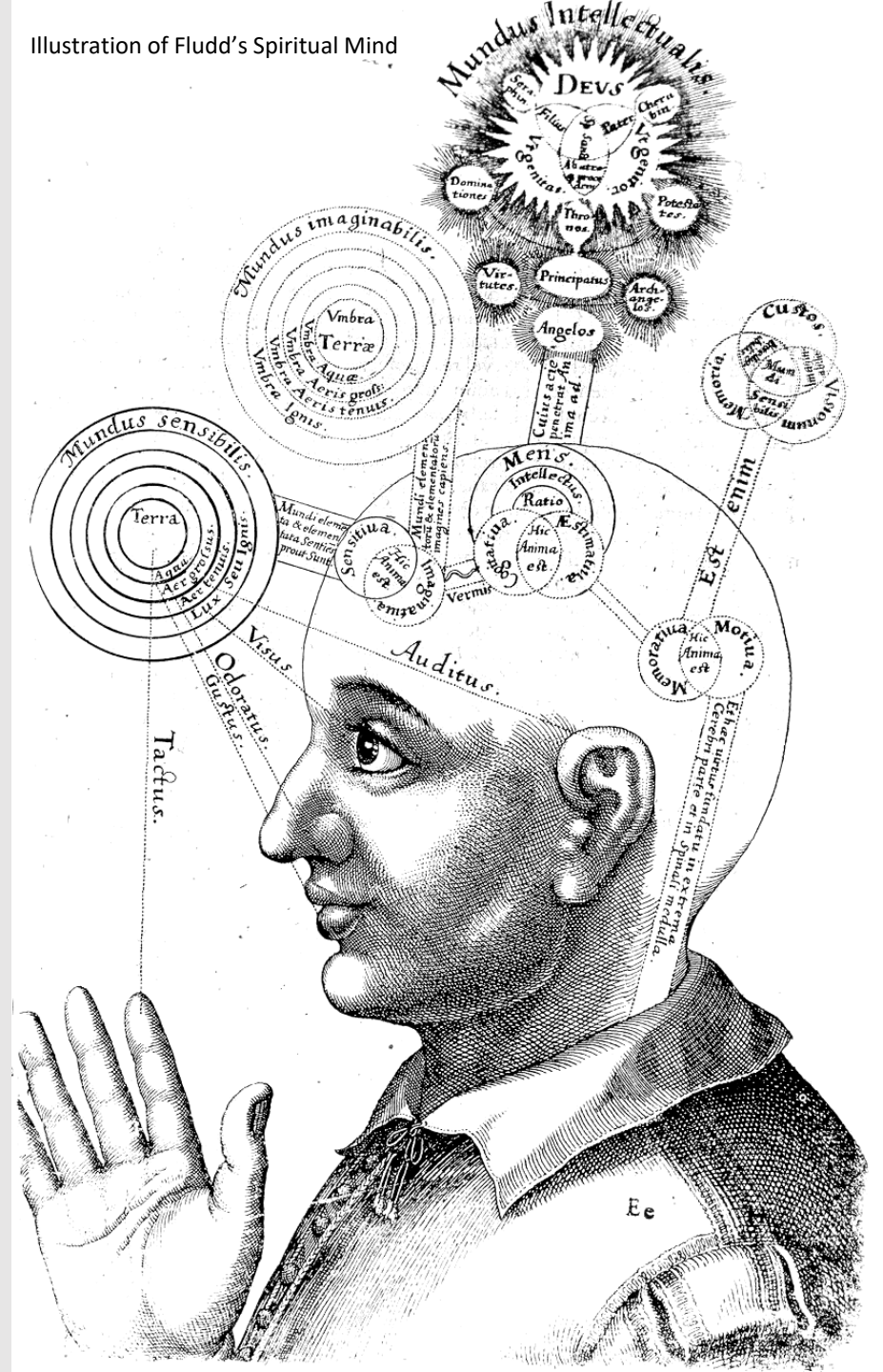


Integræ Natura

Speculum Artisque imago



Illustration of Fludd's Spiritual Mind



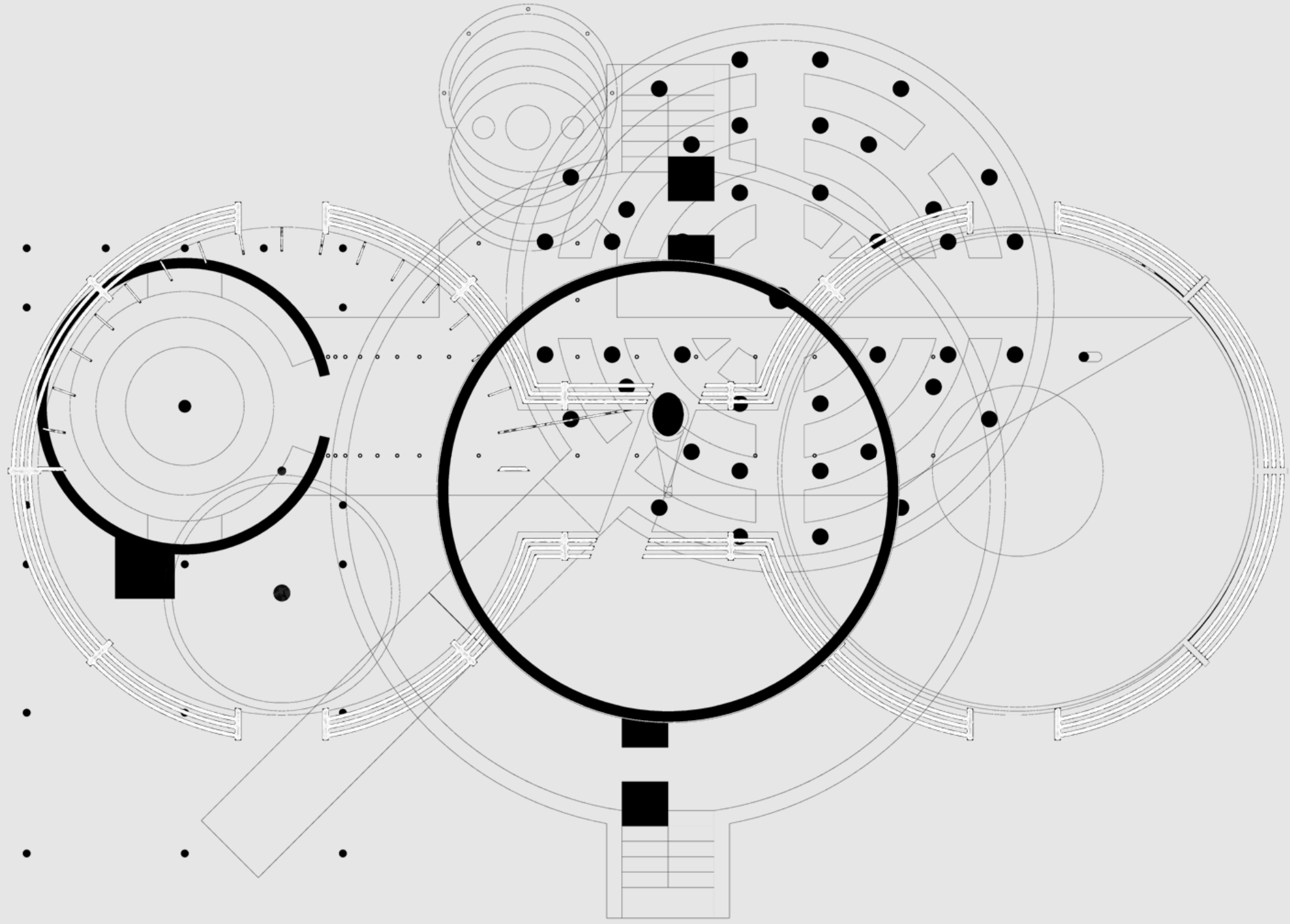


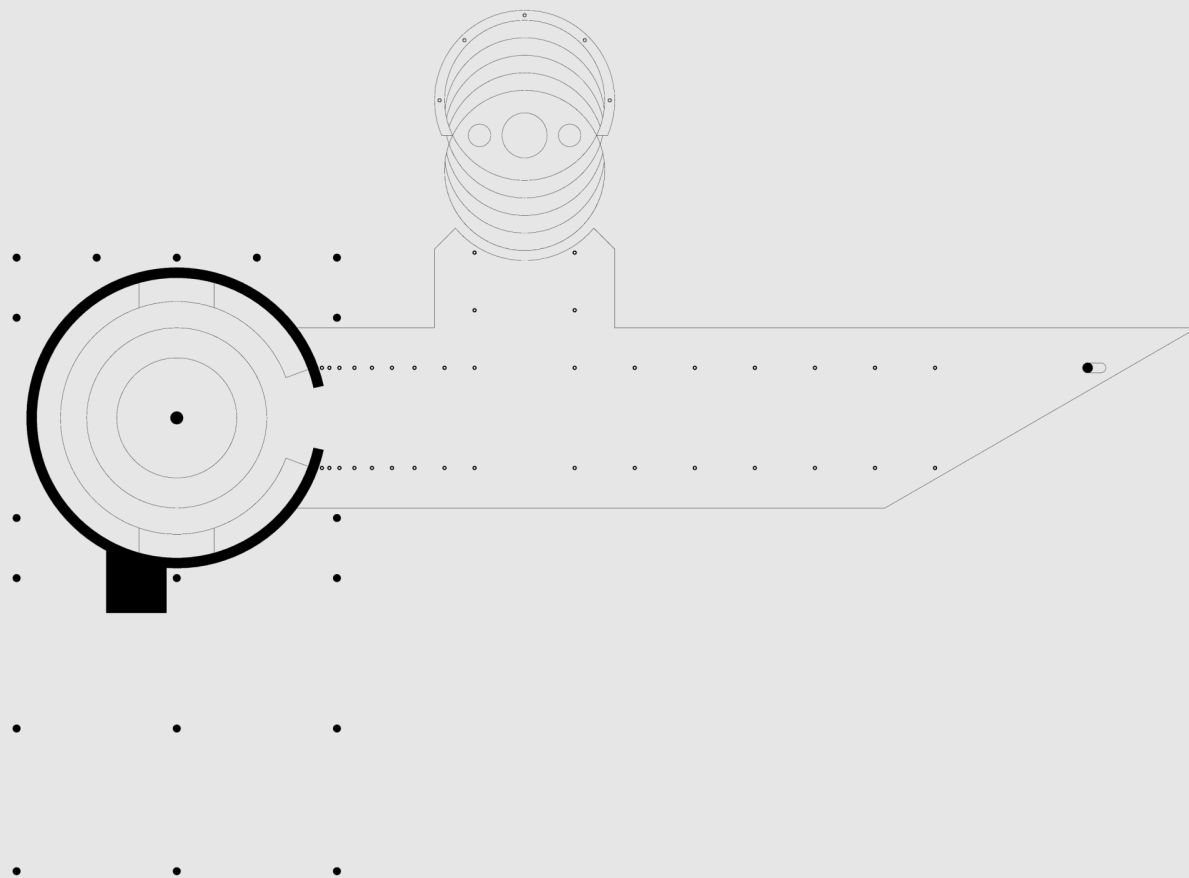
“Beneath a sunflower bloom that reaches up high like a streetlamp, the artist lies gazing up into the array of dark seeds that look to him like a night sky. Seeds fall like stardust from the protective plant, and the figure is plunged into a chaotic vortex. The painting bespeaks the pantheistic longing to be subsumed into a cosmic whole. Yet, this consolation is dispensed to the lost denizen of the cosmos – the fractal subject – by nothing more than a shriveled sunflower, shedding its last seed.”

Kiefer’s painting is evidence of a modern desire to be immersed in something other, whatever form it may take. Presenting the opportunity for architecture to provide. Not serving as God itself but, as the atmosphere that gives place to the spiritual poetic imagination.

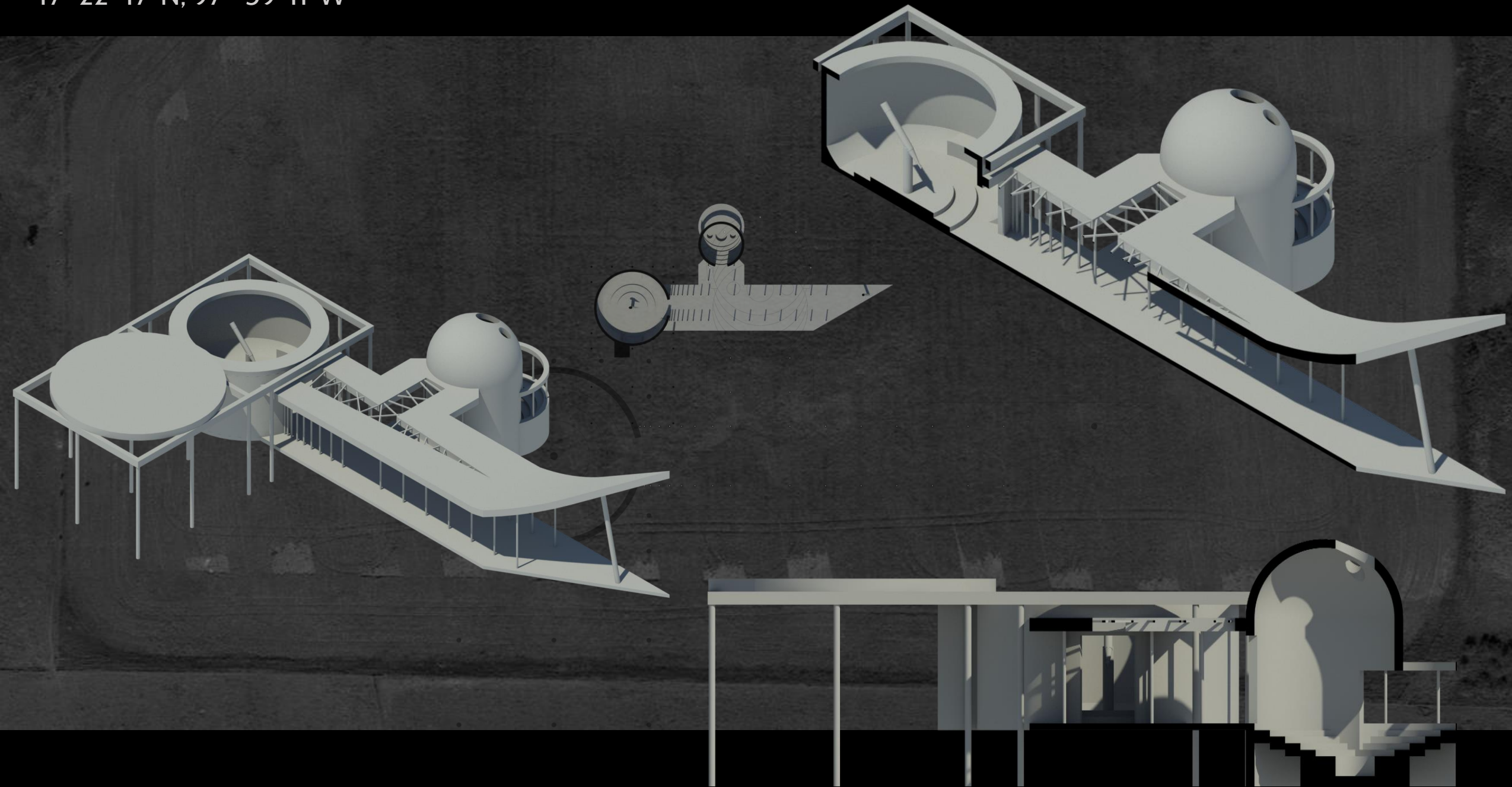
The background features a complex, light gray geometric pattern on a white background. It consists of several overlapping circles, squares, and lines, creating a sense of depth and structure. The pattern is centered and fills most of the frame, with the text overlaid in the middle.

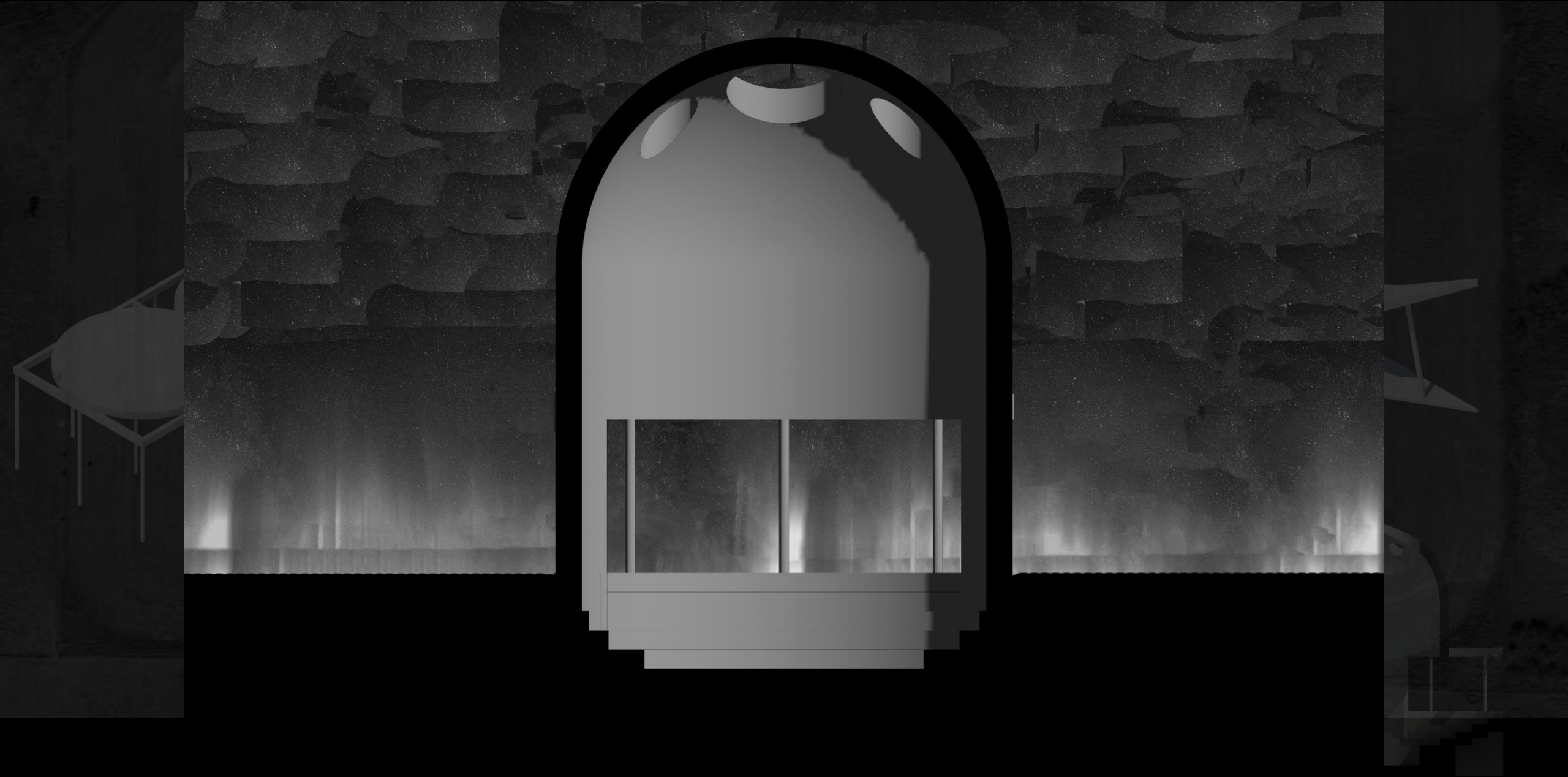
Architecture's Utility in the 21st Century: An Assembled Galaxy

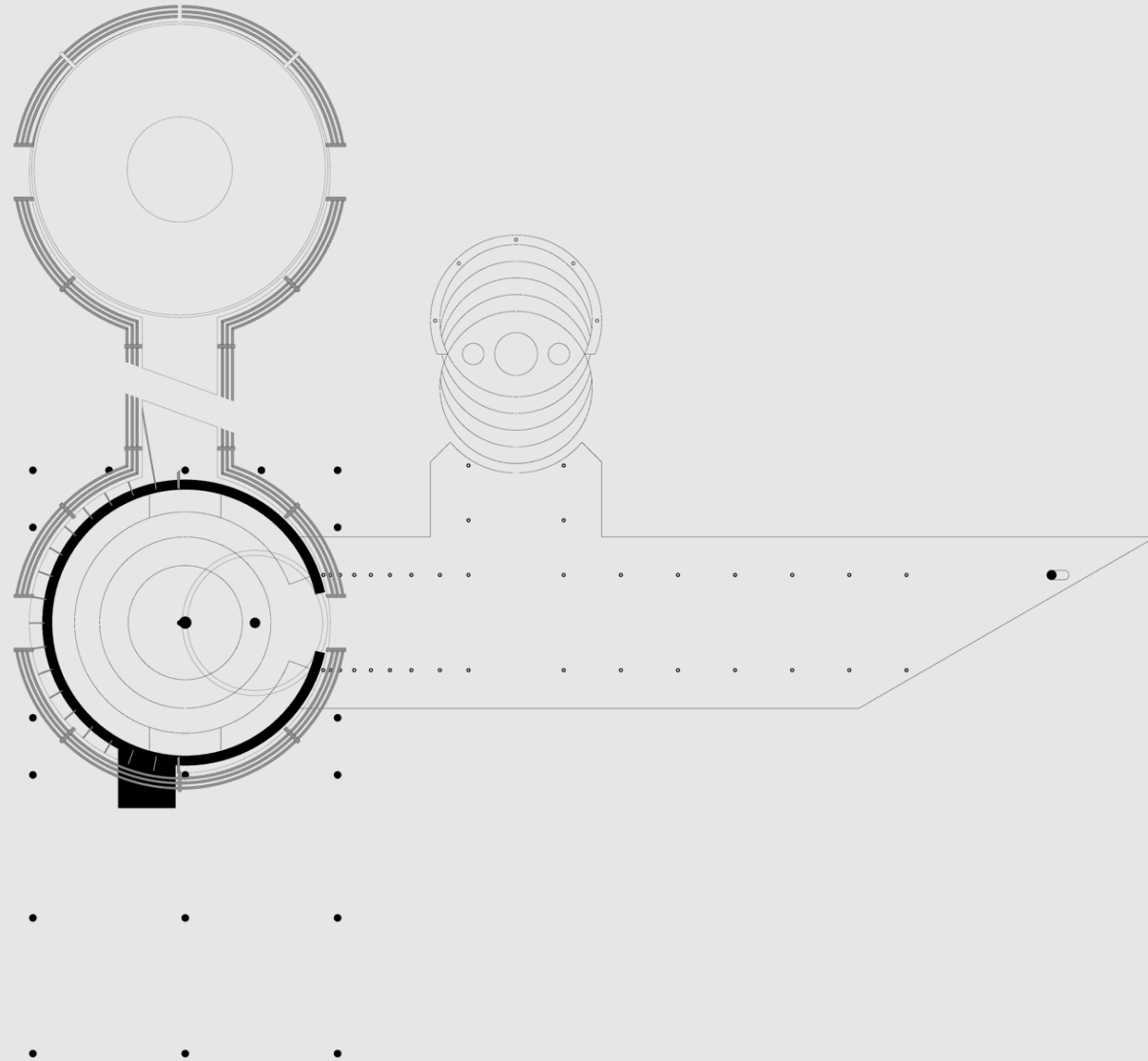




47° 22' 47"N, 97° 59' 11"W



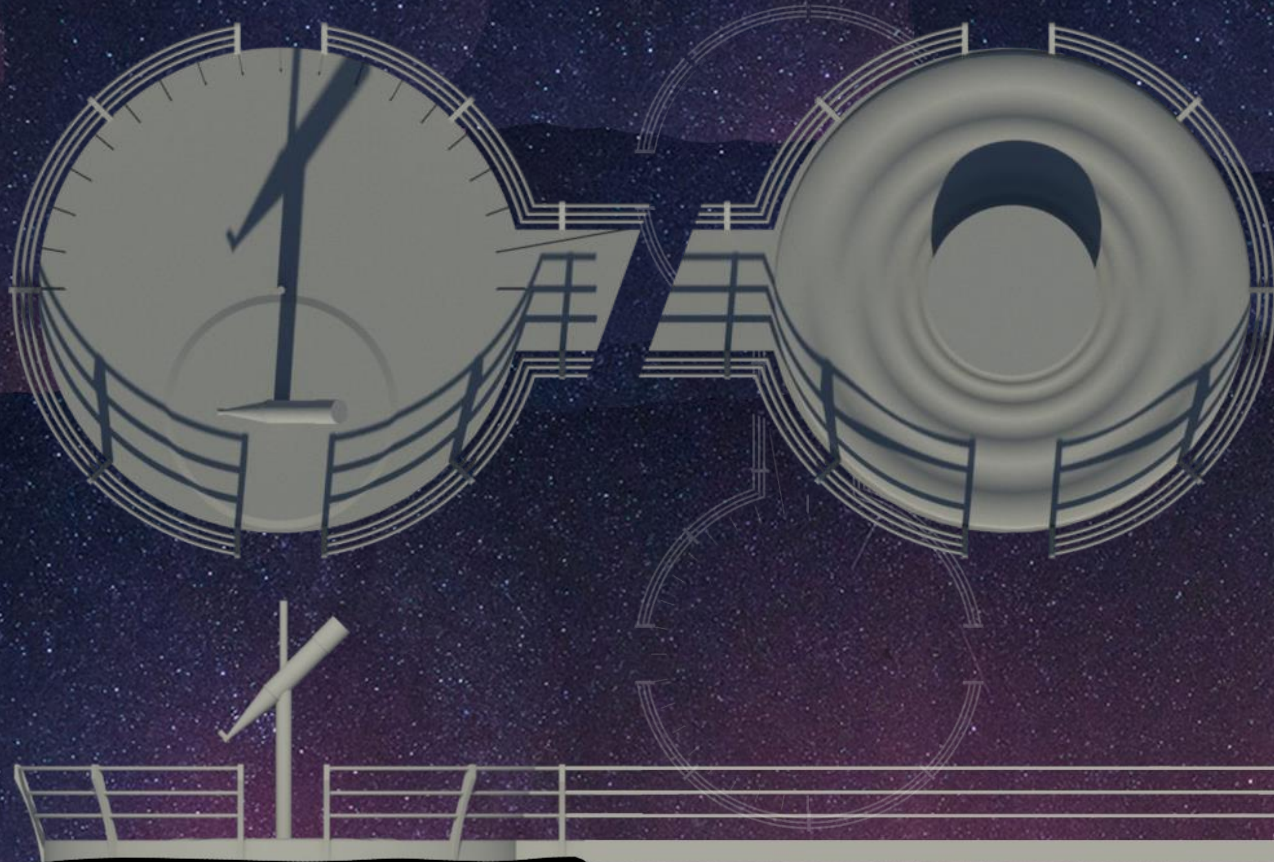




36° 57' 6"N, 108° 9' 37"W

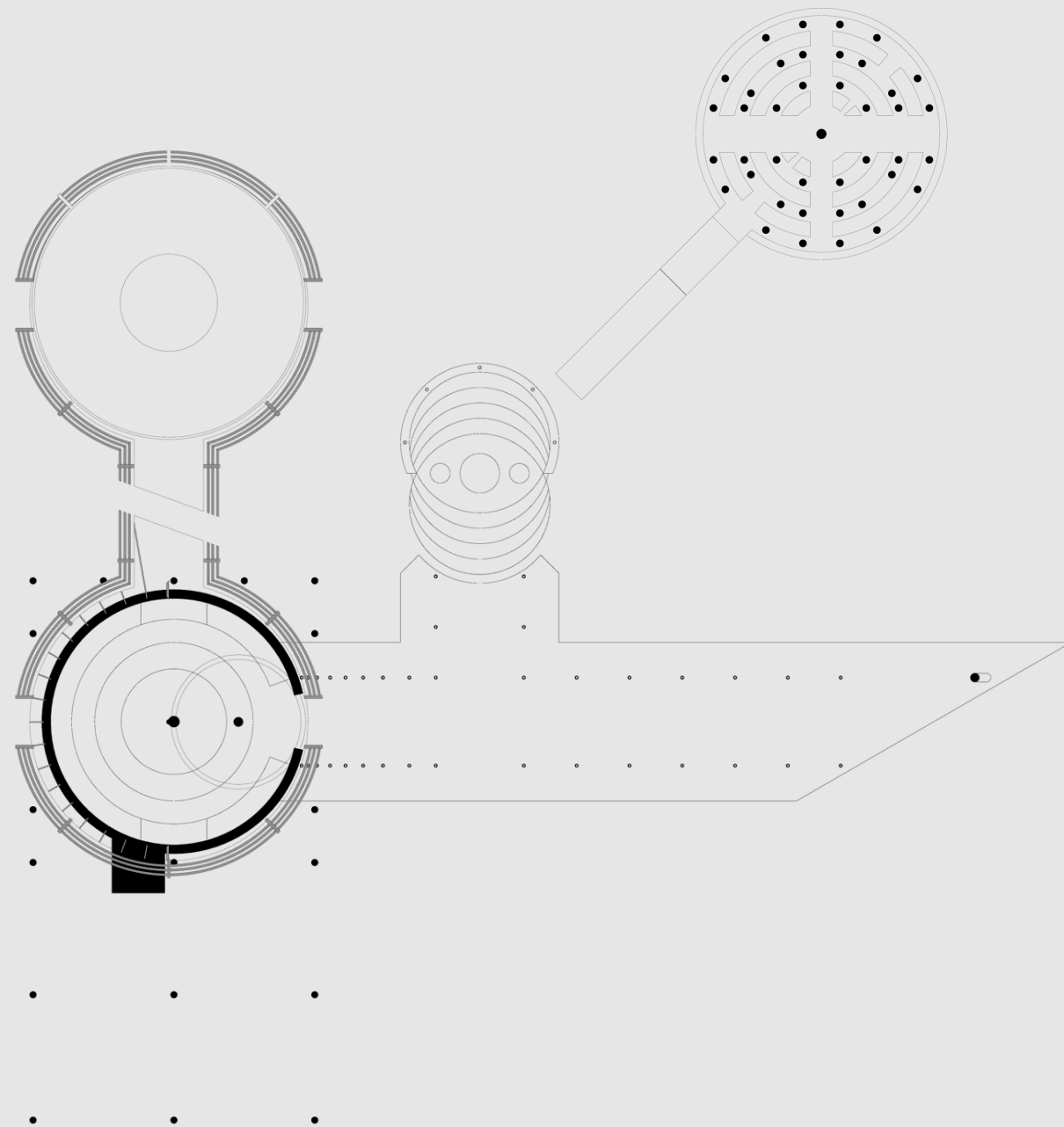


36° 57' 6"N, 108° 9' 37"W



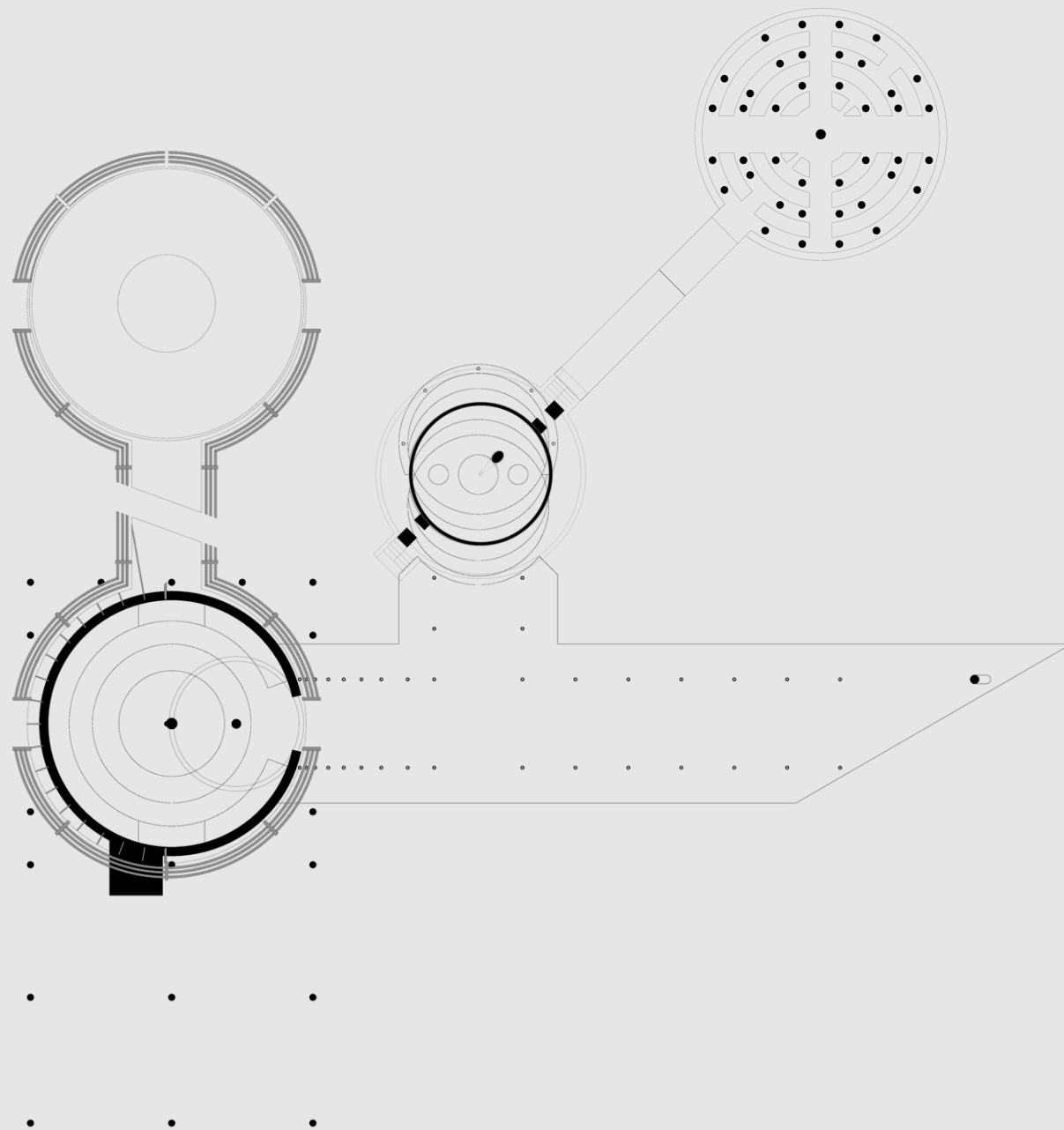
“In late afternoon, stars are not visible.
Everything arrives energetically, at first.
I wait to see what I’ll recognize, as diffuse sky resolves
into points of light and glitter.
When Venus appears, objects are just visible;
silhouettes seem larger, nearer; voices are audible at a
distance, though words don’t make precise sense.
Glancing to the right of Antares in medium blue, I
intuit cosmic allurement.
Stars arrive non-visually, first.
I practice to see light in this process of evanescence,
like an aroma.
The field of heaven, which operates outside space-
time, is formed by the acts of other entities, other
stars, and by people who rise in the dark to look for
them and place them.
When mind extends toward the sky, it may take form
of a perceived star, because respect is a portal.
When your experience ardently links to an object or
person where you live - husband, tree, stone - you try
to hold onto the visibility of this object and its
location.
Connecting with a geography of sky gives this sense of
security, inspiration.
I ally with a crater on the plain, also the comet’s light.”

From *Star Beings* by Mei-Mei Berssenbrugge

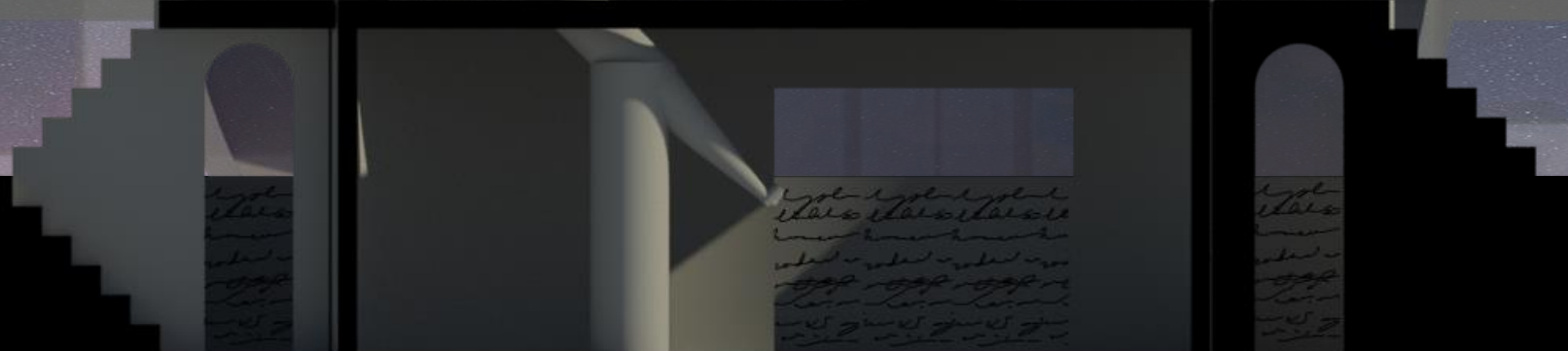
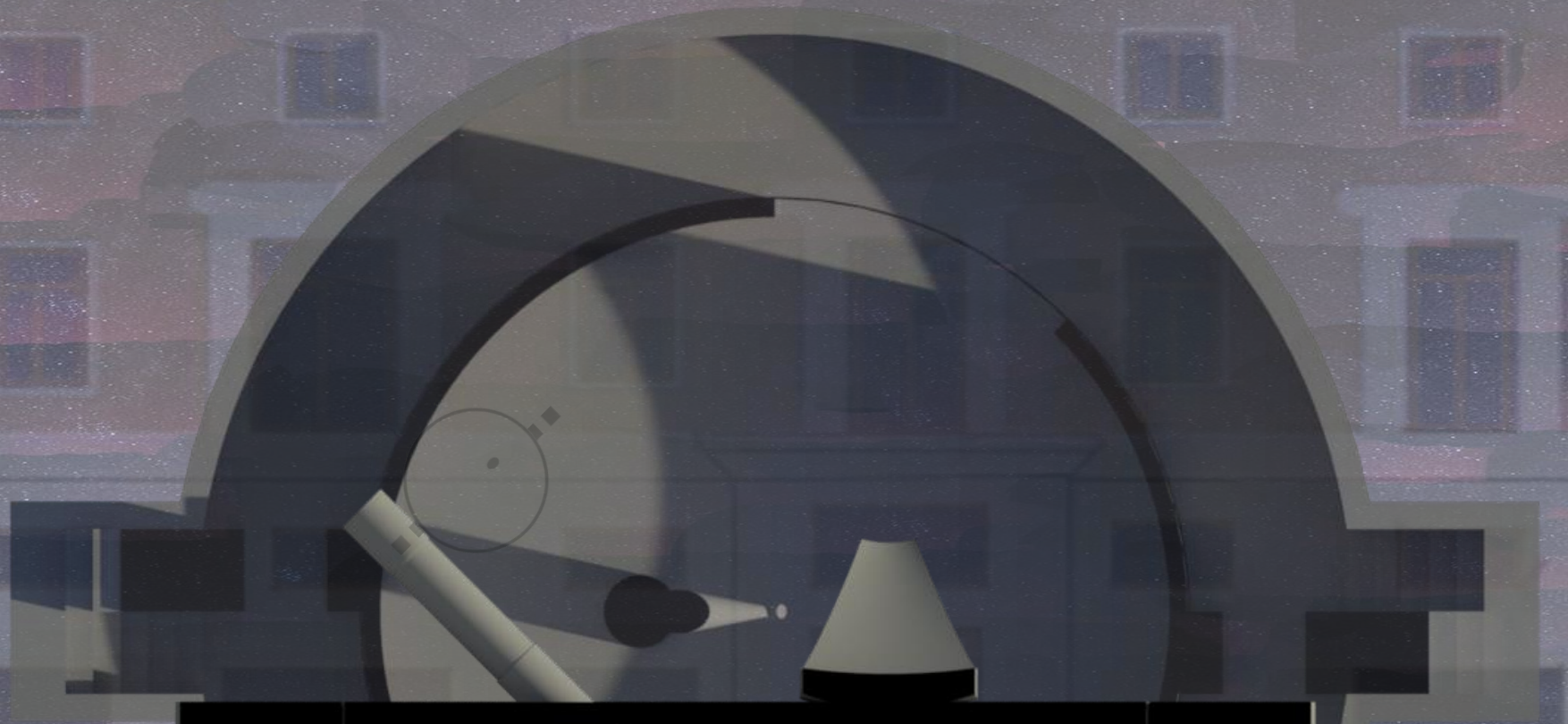
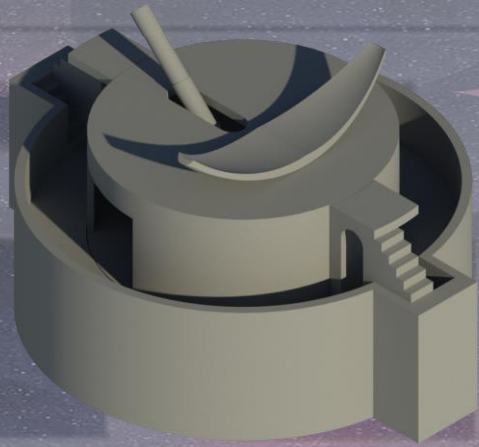


24° 36' 6"N, 73° 40' 15"W





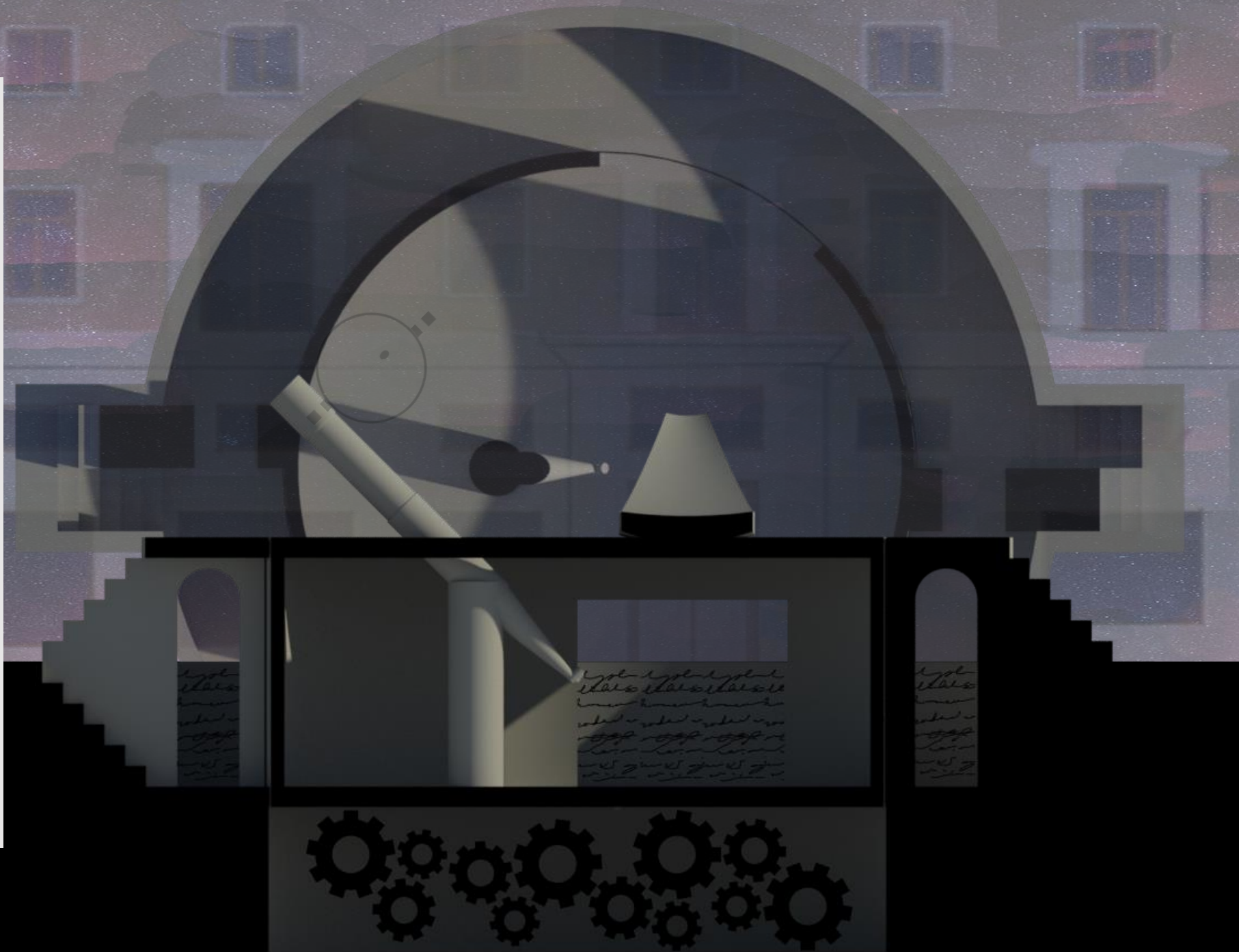
41° 54' 9"N, 12° 28' 52"E

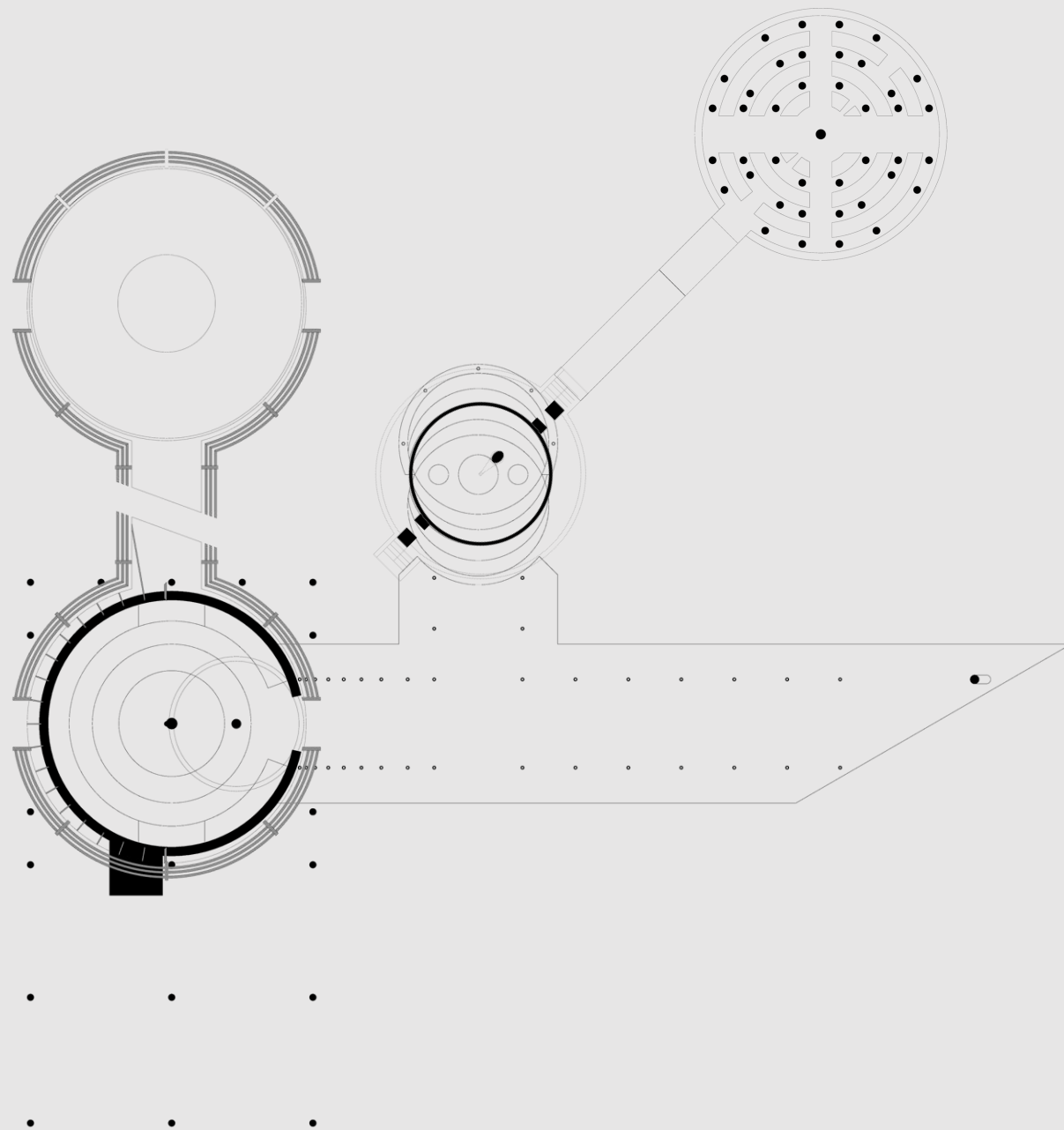


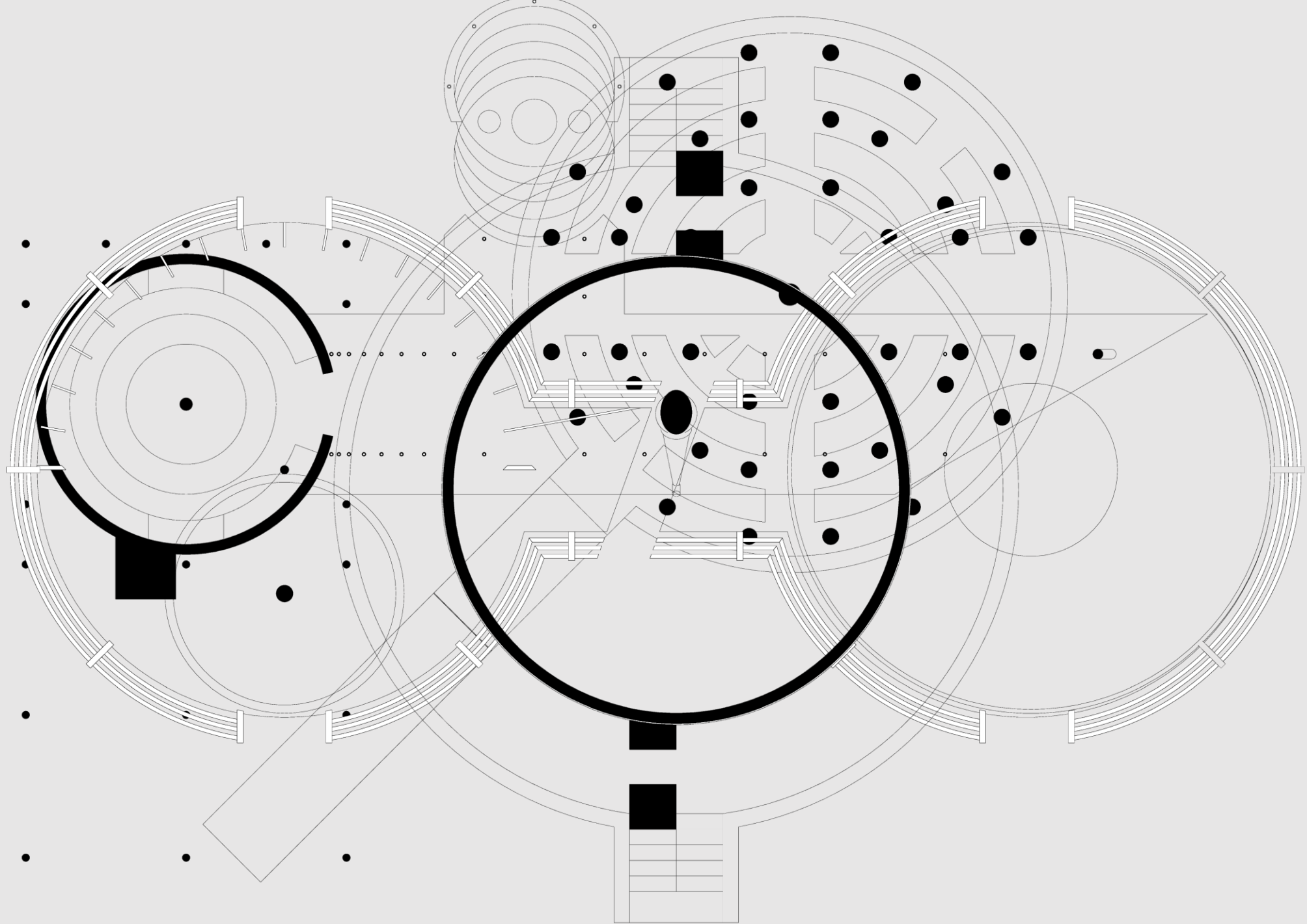
41° 54' 9"N, 12° 28' 52"E

“How well I know! -- old Qfwfq cried,-- the rest of you can't remember, but I can. We had her on top of us all the time, that enormous Moon: when she was full -- nights as bright as day, but with a butter-colored light -- it looked as if she were going to crush us; when she was new, she rolled around the sky like a black umbrella blown by the wind; and when she was waxing, she came forward with her horns so low she seemed about to stick into the peak of a promontory and get caught there. But the whole business of the Moon's phases worked in a different way then: because the distances from the Sun were different, and the orbits, and the angle of something or other, I forget what; as for eclipses, with Earth and Moon stuck together the way they were, why, we had eclipses every minute: naturally, those two big monsters managed to put each other in the shade constantly, first one, then the other. Orbit? Oh, elliptical, of course: for a while it would huddle against us and then it would take flight for a while. The tides, when the Moon swung closer, rose so high nobody could hold them back. There were nights when the Moon was full and very, very low, and the tide was so high that the Moon missed a ducking in the sea by a hair's breadth; well, let's say a few yards anyway. Climb up on the Moon? Of course we did. All you had to do was row out to it in a boat and, when you were underneath, prop a ladder against her and scramble up.”

From *The Distance of the Moon* by Italo Calvino







Plainer View Observatory
Cooperstown, North Dakota



Plainer View Observatory
Cooperstown, North Dakota



A Treatise on Stars

Chain-of-Craters Wilderness Study Area, New Mexico, USA



Fateh Sugar Lake Observatory
Udaipur, Rajasthan, India



The Distance of the Moon Observatory
Rome, Italy



The Distance of the Moon Observatory
Rome, Italy



Model of Our Cosmos
Artefact

