



Kinaesthetic Perception and Architecture [

2021

text (article)

Analítica

This article highlights the review of the kinaesthetic perception derived from the words Greek *kinein* (to move), and *aesthesia* defined as the perception of movement in architecture. Kinaesthetic perception is defined as "a sense mediated by end organs located in muscles, tendons, and joints and stimulated by bodily movement and tensions," and "sensory experience derived from this sense". Since the 1960s, kinaesthetic perception, known as a term in neurology, psychology, orthopedics, and medicine, has been explored for creativity, especially in architecture, art, dance, particle animation, hypermedia, and game theories. This perception has been studied in Merleau-Ponty's phenomenology in architectural theory and education and in terms of the oblique idea of Paul Virilio and Claude Parent, which have emerged as one of the important and triggering terms of kinaesthetic perception in architecture today. With the advent of technology, re-introducing this perception through technology or traditional means can help us remember the multidimensional interaction of our senses. Therefore, this article examines an interdisciplinary relationship between kinaesthetic perception, architecture, and movement, and the body or soma and asks what kinaesthetic perception can provide new experiences in architecture.

This article highlights the review of the kinaesthetic perception derived from the words Greek *kinein* (to move), and *aesthesia* defined as the perception of movement in architecture. Kinaesthetic perception is defined as "a sense mediated by end organs located in muscles, tendons, and joints and stimulated by bodily movement and tensions," and "sensory experience derived from this sense". Since the 1960s, kinaesthetic perception, known as a term in neurology, psychology, orthopedics, and medicine, has been explored for creativity, especially in architecture, art, dance, particle animation, hypermedia, and game theories. This perception has been studied in Merleau-Ponty's phenomenology in architectural theory and education and in terms of the oblique idea of Paul Virilio and Claude Parent, which have emerged as one of the important and triggering terms of kinaesthetic perception in architecture today. With the advent of technology, re-introducing this perception through technology or traditional means can help us remember the multidimensional interaction of our senses. Therefore, this article examines an interdisciplinary relationship between kinaesthetic perception, architecture, and movement, and the body or soma and asks what kinaesthetic perception can provide new experiences in architecture.

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzE1OTk2NDQ>

Título: Kinaesthetic Perception and Architecture electronic resource]

Editorial: 2021

Tipo Audiovisual: percepción de kinaesthetic percepción en arquitectura neuroarquitectura kinaesthetic empatía
kinaesthetic perception perception in architecture neuroarchitecture kinaesthetic empathy

Documento fuente: BRAC: Barcelona, Research, Art Creation, ISSN 2014-8992, Vol. 9, Nº. 3, 2021 (Ejemplar dedicado a: June)

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Condiciones de uso y reproducción: LICENCIA DE USO: Los documentos a texto completo incluidos en Dialnet son de acceso libre y propiedad de sus autores y/o editores. Por tanto, cualquier acto de reproducción, distribución, comunicación pública y/o transformación total o parcial requiere el consentimiento expreso y escrito de aquéllos. Cualquier enlace al texto completo de estos documentos deberá hacerse a través de la URL oficial de éstos en Dialnet. Más información: <https://dialnet.unirioja.es/info/derechosOAI> | INTELLECTUAL PROPERTY RIGHTS STATEMENT: Full text documents hosted by Dialnet are protected by copyright and/or related rights. This digital object is accessible without charge, but its use is subject to the licensing conditions set by its authors or editors. Unless expressly stated otherwise in the licensing conditions, you are free to linking, browsing, printing and making a copy for your own personal purposes. All other acts of reproduction and communication to the public are subject to the licensing conditions expressed by editors and authors and require consent from them. Any link to this document should be made using its official URL in Dialnet. More info: <https://dialnet.unirioja.es/info/derechosOAI>

Lengua: English

Enlace a fuente de información: BRAC: Barcelona, Research, Art Creation, ISSN 2014-8992, Vol. 9, Nº. 3, 2021 (Ejemplar dedicado a: June)

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es