

# DOWNLOAD PDF A PHILOSOPHICAL AND CRITICAL HISTORY OF THE FINE ARTS, PAINTING, SCULPTURE, AND ARCHITECTURE

## Chapter 1 : Hegel's Aesthetics (Stanford Encyclopedia of Philosophy)

*A philosophical and critical history of the fine arts, painting, sculpture, and architecture; with occasional observations on the progress of Robert Anthony Bromley, Volume 1 of 2 [Robert Anthony Bromley] on [www.nxgvision.com](http://www.nxgvision.com) \*FREE\* shipping on qualifying offers.*

Volume 4, Issue 3, May , Pages: To cite this article: International Journal of Literature and Arts. March 29, ; Accepted: April 9, ; Published: April 27, Abstract: Western civilisation originated in the age of ancient Greece. The general characteristics of western civilisation have ever suggested their original source from ancient Greek culture, in which, the idea "rationalism" has been viewed as the main property of cultural foundation. This very idea was not only showed upon the western ancient philosophy, the principles and the applications of modern science and technologies, but it also unfolded its ray in the region of western literature and arts. Particularly, the tendency of "rationalism" revealed itself in many periods of western art history. Under a brief historical review and the method of morphological research in visual form, this discussion tried to clarify the idea of "rationalism", which embodied itself in many masterful works of different historical ages or presented its effects on such aesthetic standards as "imitation" and "ideal" in history. As the result, it will be exhibited clearly the historical evolution of this idea and its relationship with the development of western art and culture. The Contribution of Thinkers 2. Influences in History 4. The Contribution of Thinkers Immanuel Kant had commented ancient Greek thoughts in his philosophy critique: Greeks firstly began to think in philosophical way among all ancient nations. For they tried to avoid following the trace of images, they were to cultivate rational knowledge with abstraction. Instead, the other nations always had the concepts intelligible by concreteness of image [ 1 ]. Such contribution came at first from ancient Greek philosophers. Thales, Pythagoras, and Heraclitus could be the representatives, but Socrates, Plato, and Aristotle were the best well known. The reason why they were mentioned here in advance is, as the agents of ancient Greek thoughts, they provided a foundation for thinking way in that civilisation region. Although they presented in diversified even opposite methods in our minds, we still discover the consistency under the multifarious expresses. We call such think way as "rationalism". Socrates had stated "the unexamined life is not worth living". This remembered sentence once reflected their characteristics of prudence and reason. So, the author of A Global History has said the ancient Greek spirit: We could have some associations to this narration: Still in the same book A Global History, Stavrianos remarked: This statement hit a key point. It is that rationalism may deeply influence the artistic creativity of ancient Greece. The ancient Greek art indeed received affect from ancient Egypt in its early age, but then, it developed its own attributes gradually. The invention of "foreshortening" in painting was ever an important landmark within such development [ 3 ]. The perspective contradiction of ancient Egyptian art had been overcome by Greek artists. They began to make realistic visual observation as the basis of artistic creation [ 3 ]. There is no doubt that the realistic observation basis disclosed the reason hold by Greeks at that time. In the process of artistic creation, the Greek arts already had the objects into perspective space which they had recognised logically. There was an essential concept in ancient Greek aesthetics. Imitation was the name. Imitation itself contained the factor of rational cognition. However, the imitation in ancient Greek mind was not ever the photographic copy in present. Their imitation was viewed as a way for realisation of ideas. On the concept of imitation as ancient Greek aesthetical thought, Lionello Venturi has told that imitation of nature is necessary, but similarly, idealisation of nature is also necessary, which accord with physical and ethical good, and conform to mathematical relationship and noble sentiments [ 4 ]. The idealised art by imitation corresponded to their rationalism. It could be regarded as artistic manifestation of such idea. Another point is worthy to be mentioned here, it is the scientific trend in ancient Greek art. The mathematical idea of Pythagoras gave a foundation for their relationship, as he said "Everything is number" [ 5 ]. Indeed, the thinking way of "Everything is number" permeated into art and evolved to arithmetic or geometric analysis and the consequent emphasis on form and scale. When talking

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about an ancient Greek painter, Xenocrates said that his general contribution was the scientific base for painting [ 4 ]. The intensive consideration of form and scale were still obvious in ancient Greek architecture. This idea was already developed into a series principle terms. Vitruvius commented the architectural design with the words as "regulation", "placement", and "symmetry". The ancient Greek architectures had more rational characteristics than other artistic categories. The theme of ancient Greek architecture was shrine building, whose architectural configuration paralleled with the ideal purpose. If compared such style and its successors in the age of ancient Rome, Renaissance, and Neoclassicism with other architectural styles as Baroque or romanticism, we could easily find the keynote of solemn and rationality, which was expressed very well in Argive Heraion and Parthenon with Dorian style Figure 1. Only had ignored the detailed rilievo decoration, it appeared instantly the geometrical abstraction as a whole, which presented the absolute idea of spirit in a perfect way. Moreover, it contained the rigorous mathematical logic narrated above to define its form: Ancient Greek architecture was based upon a set of mathematical relation. Its key point was "modulus": The height and distance of column, even the size of architecture as whole were all related on this "modulus", which could keep the correct relationship in scale between whole and parts. It did reflect the idea of harmony in ancient Greek philosophy. There were certain relationships of scale within all things in nature. Human were the lord of creation produced by god, so the Greeks were inspired by the relationships between parts of human body, applied them into the designs of column and shrine building. This idea provided a spiritual basis for ancient Greek art and architecture. It built the groundwork for numerous artistic forms in later age as well. The historical process will gradually demonstrate them. Influences in History If recalled the art of middle ages in a historical perspective, it seemed far away from "rationalism". Although Gothic churches implied the ideal "City of God", its pinnacle could easily have people associated it with passionate expressionism. The illustrations in religious books would hardly present the same visual cognition as in ancient Greece. Gombrich commented in his work *The Story of Art*: Venturi explained it as the brilliant achievements of medieval architecture were ever based upon the ridding of early mathematic principles. However, it was just a latent state, the radiance of reason emerged again in the end of Medieval. Depth cueing with perspective effect reappeared in his fresco: Italian artists began to resume the Greek sight on art. Masaccio even went farther. He strictly combined the mathematic rules into painting perspective, and his work illustrated commendably his point of view. Then, the painting way of "linear perspective" was invented by another Florence artist named Filippo Brunelleschi. His contributions were also included in architectural art. The typical characters of classical building displayed by his hands, and the churches with concordant relationship in scale were to replace the radical Gothic style [ 3 ]. However, the achievements of Leonardo da Vinci became the best interpretation on the relationship between Greek artistic spirit and Renaissance. We can not only define this historical figure with simple term of "artist". Although he created masterpieces as *The Last Supper* or *Mona Lisa*, he still anatomised corpse, designed weapon, and even studied on physical law. Such activities were just the work burdened by later scientists and engineers with their intelligence we can not ignore the similarity between standard proportions of the human figure of Leonardo da Vinci and modern ergonomics. For Leonardo da Vinci, the painting was a way to explore the universe, but not the exclusive one Figure 2. Idealism was revealed itself again in Renaissance. The sculpture *David* of Michelangelo, it unfolded the externalisation of idea, instead of expression of emotion. Such an externalised process of shaping cast the light of reason. *Vitruvian Man*, by Leonardo da Vinci. Neoclassicism was once the major successor of ancient Greek spirit after Renaissance. The activists of neoclassicism competed by reason and solemnity with preciosity of rococo style. In the field of architecture, the similar inheritance was continued as well. Like Pantheon in France, Brandenburger Tor in Germany, and Capitol in America, they all paid a tribute to harmonious classical structure forms with their visual language in every detail. The development of western art faced a complicated situation after the birth of modernism. There were some artists with rationalism tendency as Paul Cezanne and Piet Cornelies Mondrian in that time, but drain of emotion and awareness of irrationalism was becoming the fundamental key. We could easily find its manifestation in the works from

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Edvard Munch and surrealists Figure 4. Similarly as in Medieval, the rationality began to fall into the state of dormancy again. However, the western art after modernism can hardly have any rational ideal: The architectural creations were able to be the sole identity of rational spirit. The term "new objective" Neue Sachlichkeit in German was the best notion for such a circumstances. As opposed to mania in modern art, modern architecture along with industrial design since modern age revealed reasoning and logic everywhere Figure 5.

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## Chapter 2 : Fine Arts - ACM

*A philosophical and critical history of the fine arts, painting, sculpture, and architecture: with occasional observations on the progress of engraving, in its several branches, deduced from the earliest records, through every country in which those arts have been cherished, to their present establishment in Great-Britain: in four parts.*

His philosophy of art proper, however, forms part of his philosophy rather than phenomenology of spirit. The system itself comprises three parts: The philosophy of spirit is in turn divided into three sections: Hegel read both Greek and Latin indeed, he wrote his diary partly in Latin from the age of fourteen ; he also read English and French. He never travelled to Greece or Italy, but he did undertake several long journeys from Berlin where he was appointed Professor in to Dresden , , the Low Countries , , Vienna and Paris Hegel was also on close personal terms with Goethe and knew his drama and poetry especially well as he did those of Friedrich Schiller. This may or may not be true of Kant, but it is clearly quite untrue of Hegel: This is available in English as: Lectures on Fine Art, trans. Does he believe that only Greek art is beautiful? Does he hold that art comes to an end in the modern age? The answers one gives to such questions should, however, be offered with a degree of caution, for, sadly, there is no fully worked out philosophy of art by Hegel that was officially endorsed by Hegel himself. In order to understand his philosophy of art, therefore, one must understand the main claims of his philosophy as a whole. In the philosophy of nature, however, he goes on to show that logic tells only half the story: What there is, according to Hegel, is thus not just pure reason but physical, chemical and living matter that obeys rational principles. Life is more explicitly rational than mere physical matter because it is more explicitly self-determining. Life itself becomes more explicitly rational and self-determining when it becomes conscious and self-conscious—that is, life that can imagine, use language, think and exercise freedom. Reason, or the Idea, comes to be fully self-determining and rational, therefore, when it takes the form of self-conscious spirit. Human beings, for Hegel, are thus not just accidents of nature; they are reason itself—the reason inherent in nature—that has come to life and come to consciousness of itself. In his philosophy of objective spirit Hegel analyses the institutional structures that are required if spirit—that is, humanity—is to be properly free and self-determining. These include the institutions of right, the family, civil society and the state. The highest, most developed and most adequate understanding of spirit is attained by philosophy the bare bones of whose understanding of the world have just been sketched. Philosophy provides an explicitly rational, conceptual understanding of the nature of reason or the Idea. It explains precisely why reason must take the form of space, time, matter, life and self-conscious spirit. In religion—above all in Christianity—spirit gives expression to the same understanding of reason and of itself as philosophy. Furthermore, this process is one in which we put our faith and trust: Religion, however, believes in a representation of the truth, whereas philosophy understands that truth with complete conceptual clarity. It may seem strange that we would need religion, if we have philosophy: For Hegel, however, humanity cannot live by concepts alone, but also needs to picture, imagine, and have faith in the truth. Such objects—conjured out of stone, wood, color, sound or words—render the freedom of spirit visible or audible to an audience. The purpose of art, for Hegel, is thus the creation of beautiful objects in which the true character of freedom is given sensuous expression. The principal aim of art is not, therefore, to imitate nature, to decorate our surroundings, to prompt us to engage in moral or political action, or to shock us out of our complacency. It is to allow us to contemplate and enjoy created images of our own spiritual freedom—images that are beautiful precisely because they give expression to our freedom. Kant also maintained that our experience of beauty is an experience of freedom. He argued, however, that beauty is not itself an objective property of things. In contrast to Kant, Schiller understands beauty to be a property of the object itself. It is the property, possessed by both living beings and works of art, of appearing to be free when in fact they are not. We can never see freedom at work in, or embodied in, the world of space and time. Hegel agrees with Schiller against Kant that beauty is an objective property of things. In his view, however, beauty is

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the direct sensuous manifestation of freedom, not merely the appearance or imitation of freedom. It shows us what freedom actually looks like and sounds like when it gives itself sensuous expression albeit with varying degrees of idealization. Since true beauty is the direct sensuous expression of the freedom of spirit, it must be produced by free spirit for free spirit, and so cannot be a mere product of nature. Beauty, for Hegel, has certain formal qualities: Hegel gives an example of genuinely beautiful form in his discussion of Greek sculpture: Beauty, however, is not just a matter of form; it is also a matter of content. As we have seen, the content that Hegel claims is central and indispensable to genuine beauty and therefore genuine art is the freedom and richness of spirit. To put it another way, that content is the Idea, or absolute reason, as self-knowing spirit. The content of beautiful art must thus be the divine in human form or the divine within humanity itself as well as purely human freedom. In both cases, the focus of attention is on the human figure in particular. Colors and sounds by themselves can certainly communicate a mood, but only the human form actually embodies spirit and reason. Truly beautiful art thus shows us sculpted, painted or poetic images of Greek gods or of Jesus Christ—that is, the divine in human form—or it shows us images of free human life itself. Art and Idealization Art, for Hegel, is essentially figurative. This is not because it seeks to imitate nature, but because its purpose is to express and embody free spirit and this is achieved most adequately through images of human beings. We will consider the exceptions to this—architecture and music—below. Its role is to show us or remind us of the true character of freedom. Art fulfills this role by showing us the freedom of spirit in its purest form without the contingencies of everyday life. That is to say, art at its best presents us not with the all too familiar dependencies and drudgery of daily existence, but with the ideal of freedom see Aesthetics, 1: This ideal of human and divine freedom constitutes true beauty and is found above all, Hegel claims, in ancient Greek sculptures of gods and heroes. Note that the work of idealization is undertaken not like modern fashion photography to provide an escape from life into a world of fantasy, but to enable us to see our freedom more clearly. Idealization is undertaken, therefore, in the interests of a clearer revelation of the true character of humanity and of the divine. The paradox is that art communicates truth through idealized images of human beings and indeed—in painting—through the illusion of external reality. Hegel thinks that the account he gives describes the principal features of the greatest works of art in the Western tradition, such as the sculptures of Phidias or Praxiteles or the dramas of Aeschylus or Sophocles. At the same time, his account is normative in so far as it tells us what true art is. This, he claims, is to give intuitive, sensuous expression to the freedom of spirit. The realm of the sensuous is the realm of individual things in space and time. Such an individual must not be abstract and formal as, for example, in the early Greek Geometric style, nor should he be static and rigid as in much ancient Egyptian sculpture, but his body and posture should be visibly animated by freedom and life, without, however, sacrificing the stillness and serenity that belongs to ideal self-containment. It does not, however, exhaust the idea of beauty, for it does not give us beauty in its most concrete and developed form. The gods represented in Greek sculpture are beautiful because their physical shape perfectly embodies their spiritual freedom and is not marred by marks of physical frailty or dependence. These heroes are not allegorical representations of abstract virtues, but are living human beings with imagination, character and free will; but what moves them is a passion for an aspect of our ethical life, an aspect that is supported and promoted by a god. This distinction between pure beauty, found in Greek sculpture, and the more concrete beauty found in Greek drama means that ideal beauty actually takes two subtly different forms. Beauty is the sensuous expression of freedom and so must exhibit the concreteness, animation and humanity that are missing, for example, in Egyptian sculpture. Yet since pure beauty, as exemplified by Greek sculpture, is spiritual freedom immersed in spatial, bodily shape, it lacks the more concrete dynamism of action in time, action that is animated by imagination and language. This means that it must move beyond pure beauty to the more concrete and genuinely human beauty of drama. It falls short of ideal beauty when it takes the form of symbolic art, and it goes beyond such beauty when it takes the form of romantic art. The form of art that is characterized by works of ideal beauty itself is classical art. The development of art from one form to another generates what Hegel regards as the distinctive history of art.

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What produces these three art-forms is the changing relation between the content of art—the Idea as spirit—and its mode of presentation. The changes in this relation are in turn determined by the way in which the content of art is itself conceived. In symbolic art the content is conceived abstractly, such that it is not able to manifest itself adequately in a sensuous, visible form. In classical art, by contrast, the content is conceived in such a way that it is able to find perfect expression in sensuous, visible form. In romantic art, the content is conceived in such a way that it is able to find adequate expression in sensuous, visible form and yet also ultimately transcends the realm of the sensuous and visible. Symbolic art, by contrast, falls short of genuine beauty altogether. This does not mean that it is simply bad art: Hegel recognizes that symbolic art is often the product of the highest level of artistry. Symbolic art falls short of beauty because it does not yet have a rich enough understanding of the nature of divine and human spirit. Not all of the types of symbolic art Hegel discusses, however, are fully and properly symbolic. So what connects them all? Art proper, for Hegel, is the sensuous expression or manifestation of free spirit in a medium such as metal, stone or color that has been deliberately shaped or worked by human beings into the expression of freedom. This is either because it is the product of a spirit that does not yet understand itself to be truly free, or because it is the product of a spirit that does have a sense of its own freedom but does not yet understand such freedom to involve the manifestation of itself in a sensuous medium that has been specifically shaped to that end. He says nothing, for example, about prehistoric art such as cave painting, nor does he discuss Chinese art or Buddhist art even though he discusses both Chinese religion and Buddhism in his lectures on the philosophy of religion. The first stage is that in which spirit is conceived as being in an immediate unity with nature. This stage is encountered in the ancient Persian religion of Zoroastrianism. The Zoroastrians, Hegel claims, believe in a divine power—the Good—but they identify this divinity with an aspect of nature itself, namely with light. Light does not symbolize or point to a separate God or Good; rather, in Zoroastrianism as Hegel understands it light is the Good, is God. Aesthetics, 1: Light is thus the substance in all things and that which gives life to all plants and animals. This light, Hegel tells us, is personified as Ormuzd or Ahura Mazda. Unlike the God of the Jews, however, Ormuzd is not a free, self-conscious subject. He or it is the Good in the form of light itself, and so is present in all sources of light, such as the sun, stars and fire. This vision, however, does not constitute a work of art, even though it finds expression in well-crafted prayers and utterances.

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## Chapter 3 : Aesthetics - Wikipedia

*The titles here trace developments in mostly English-language works on painting, sculpture, architecture, music, theater, and other disciplines. Instructional works on musical instruments, catalogs of art objects, comic operas, and more are also included.*

Aesthetics, a not very tidy intellectual discipline, is a heterogeneous collection of problems that concern the arts primarily but also relate to nature. In practice, aesthetic judgement refers to the sensory contemplation or appreciation of an object not necessarily an art object, while artistic judgement refers to the recognition, appreciation or criticism of art or an art work. Philosophical aesthetics has not only to speak about art and to produce judgments about art works, but also has to give a definition of what art is. Art is an autonomous entity for philosophy, because art deals with the senses i. Hence, there are two different conceptions of art in aesthetics: They study the varieties of art in relation to their physical, social, and culture environments. Aestheticians also use psychology to understand how people see, hear, imagine, think, learn, and act in relation to the materials and problems of art. Aesthetic psychology studies the creative process and the aesthetic experience. However, aesthetic judgments usually go beyond sensory discrimination. For David Hume, delicacy of taste is not merely "the ability to detect all the ingredients in a composition", but also our sensitivity "to pains as well as pleasures, which escape the rest of mankind. For Immanuel Kant Critique of Judgment, "enjoyment" is the result when pleasure arises from sensation, but judging something to be "beautiful" has a third requirement: Judgments of beauty are sensory, emotional and intellectual all at once. Kant observed of a man "If he says that canary wine is agreeable he is quite content if someone else corrects his terms and reminds him to say instead: It is agreeable to me," because "Everyone has his own sense of taste". The case of "beauty" is different from mere "agreeableness" because, "If he proclaims something to be beautiful, then he requires the same liking from others; he then judges not just for himself but for everyone, and speaks of beauty as if it were a property of things. Viewer interpretations of beauty may on occasion be observed to possess two concepts of value: Aesthetics is the philosophical notion of beauty. Taste is a result of an education process and awareness of elite cultural values learned through exposure to mass culture. Bourdieu examined how the elite in society define the aesthetic values like taste and how varying levels of exposure to these values can result in variations by class, cultural background, and education. However, one may not be able to pin down these qualities in a work of art. Judgments of aesthetical values seem often to involve many other kinds of issues as well. Responses such as disgust show that sensory detection is linked in instinctual ways to facial expressions, and even behaviours like the gag reflex. Aesthetic judgments may be linked to emotions or, like emotions, partially embodied in our physical reactions. For example, the awe inspired by a sublime landscape might physically manifest with an increased heart-rate or pupil dilation; physiological reaction may express or even cause the initial awe. Victorians in Britain often saw African sculpture as ugly, but just a few decades later, Edwardian audiences saw the same sculptures as being beautiful. Evaluations of beauty may well be linked to desirability, perhaps even to sexual desirability. Thus, judgments of aesthetic value can become linked to judgments of economic, political, or moral value. Likewise aesthetic judgments seem often to be at least partly intellectual and interpretative. It is what a thing means or symbolizes for us that is often what we are judging. Modern aestheticians have asserted that will and desire were almost dormant in aesthetic experience, yet preference and choice have seemed important aesthetics to some 20th-century thinkers. Thus aesthetic judgments might be seen to be based on the senses, emotions, intellectual opinions, will, desires, culture, preferences, values, subconscious behaviour, conscious decision, training, instinct, sociological institutions, or some complex combination of these, depending on exactly which theory one employs. A third major topic in the study of aesthetic judgments is how they are unified across art forms. The philosopher Denis Dutton identified six universal signatures in human aesthetics: Humans cultivate, recognize, and admire technical artistic skills. Artistic objects and performances satisfy rules of

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composition that place them in a recognizable style. People make a point of judging, appreciating, and interpreting works of art. With a few important exceptions like abstract painting, works of art simulate experiences of the world. Art is set aside from ordinary life and made a dramatic focus of experience. For example, the installations of the contemporary artist Thomas Hirschhorn deliberately eschew technical virtuosity. People can appreciate a Renaissance Madonna for aesthetic reasons, but such objects often had and sometimes still have specific devotional functions. John Dewey [25] has pointed out that the unity of aesthetics and ethics is in fact reflected in our understanding of behaviour being "fair" – the word having a double meaning of attractive and morally acceptable. More recently, James Page [26] [27] has suggested that aesthetic ethics might be taken to form a philosophical rationale for peace education. New Criticism and The Intentional Fallacy[ edit ] During the first half of the twentieth century, a significant shift to general aesthetic theory took place which attempted to apply aesthetic theory between various forms of art, including the literary arts and the visual arts, to each other. This resulted in the rise of the New Criticism school and debate concerning the intentional fallacy. At issue was the question of whether the aesthetic intentions of the artist in creating the work of art, whatever its specific form, should be associated with the criticism and evaluation of the final product of the work of art, or, if the work of art should be evaluated on its own merits independent of the intentions of the artist. In , William K. For Wimsatt and Beardsley, the words on the page were all that mattered; importation of meanings from outside the text was considered irrelevant, and potentially distracting. This fallacy would later be repudiated by theorists from the reader-response school of literary theory. Ironically, one of the leading theorists from this school, Stanley Fish , was himself trained by New Critics. Fish criticizes Wimsatt and Beardsley in his essay "Literature in the Reader" So details of the act of creating a work, though possibly of interest in themselves, have no bearing on the correct interpretation of the work. In , Eli Siegel , American philosopher and poet, founded Aesthetic Realism , the philosophy that reality itself is aesthetic, and that "The world, art, and self explain each other: The challenge to the assumption that beauty was central to art and aesthetics, thought to be original, is actually continuous with older aesthetic theory; Aristotle was the first in the Western tradition to classify "beauty" into types as in his theory of drama, and Kant made a distinction between beauty and the sublime. What was new was a refusal to credit the higher status of certain types, where the taxonomy implied a preference for tragedy and the sublime to comedy and the Rococo. Croce suggested that "expression" is central in the way that beauty was once thought to be central. George Dickie suggested that the sociological institutions of the art world were the glue binding art and sensibility into unities. Essays on Postmodern Culture. The discipline of aesthetics, which originated in the eighteenth century, mistook this transient state of affairs for a revelation of the permanent nature of art. Denis Dutton in "The Art Instinct" also proposed that an aesthetic sense was a vital evolutionary factor. Sublime painting, unlike kitsch realism , " Recent aesthetics[ edit ] Guy Sircello has pioneered efforts in analytic philosophy to develop a rigorous theory of aesthetics, focusing on the concepts of beauty, [43] love [44] and sublimity. As well, art is used to memorialize individuated biographies in a manner that allows persons to imagine that they are part of something greater than themselves. Experimental aesthetics in these times had been characterized by a subject -based, inductive approach. The analysis of individual experience and behaviour based on experimental methods is a central part of experimental aesthetics. In particular, the perception of works of art, [49] music, or modern items such as websites [50] or other IT products [51] is studied. Experimental aesthetics is strongly oriented towards the natural sciences. Modern approaches mostly come from the fields of cognitive psychology or neuroscience neuroaesthetics [52]. In the s, Abraham Moles and Frieder Nake were among the first to analyze links between aesthetics, information processing , and information theory. One of his examples: Here the premise is that any observer continually tries to improve the predictability and compressibility of the observations by discovering regularities such as repetitions and symmetries and fractal self-similarity. A reinforcement learning algorithm is used to maximize future expected reward by learning to execute action sequences that cause additional interesting input data with yet unknown but learnable predictability or regularity. The principles can be implemented on artificial agents which then

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exhibit a form of artificial curiosity. This is different from the aesthetic considerations of applied aesthetics used in the study of mathematical beauty. Aesthetic considerations such as symmetry and simplicity are used in areas of philosophy, such as ethics and theoretical physics and cosmology to define truth, outside of empirical considerations. The fact that judgments of beauty and judgments of truth both are influenced by processing fluency, which is the ease with which information can be processed, has been presented as an explanation for why beauty is sometimes equated with truth. The Acquine engine, developed at Penn State University, rates natural photographs uploaded by users. Evolutionary aesthetics Evolutionary aesthetics refers to evolutionary psychology theories in which the basic aesthetic preferences of Homo sapiens are argued to have evolved in order to enhance survival and reproductive success. Another example is that body symmetry and proportion are important aspects of physical attractiveness which may be due to this indicating good health during body growth. Evolutionary explanations for aesthetical preferences are important parts of evolutionary musicology, Darwinian literary studies, and the study of the evolution of emotion. Applied aesthetics As well as being applied to art, aesthetics can also be applied to cultural objects, such as crosses or tools. For example, aesthetic coupling between art-objects and medical topics was made by speakers working for the US Information Agency [77] Art slides were linked to slides of pharmacological data, which improved attention and retention by simultaneous activation of intuitive right brain with rational left. It can also be used in topics as diverse as mathematics, gastronomy, fashion and website design. Raymond Williams argues that there is no unique and or individual aesthetic object which can be extrapolated from the art world, but that there is a continuum of cultural forms and experience of which ordinary speech and experiences may signal as art. By "art" we may frame several artistic "works" or "creations" as so though this reference remains within the institution or special event which creates it and this leaves some works or other possible "art" outside of the frame work, or other interpretations such as other phenomenon which may not be considered as "art".

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## Chapter 4 : 3D Department - Cranbrook Academy of Art

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## Chapter 5 : A Philosophical and Critical History of the Fine Arts, Painting, Sculpture, and Architecture

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Bring fact-checked results to the top of your browser search. Theory of architecture The term theory of architecture was originally simply the accepted translation of the Latin term *ratio* as used by Vitruvius, a Roman architect-engineer of the 1st century ce, to differentiate intellectual from practical knowledge in architectural education, but it has come to signify the total basis for judging the merits of buildings or building projects. Such reasoned judgments are an essential part of the architectural creative process. A building can be designed only by a continuous creative, intellectual dialectic between imagination and reason in the mind of each creator. A variety of interpretations has been given to the term architectural theory by those who have written or spoken on the topic in the past. Before every comprehensive treatise or published lecture course on architecture could appropriately be described as a textbook on architectural theory. But, after the changes associated with the Industrial Revolution, the amount of architectural knowledge that could be acquired only by academic study increased to the point where a complete synthesis became virtually impossible in a single volume. The historical evolution of architectural theory is assessable mainly from manuscripts and published treatises, from critical essays and commentaries, and from the surviving buildings of every epoch. It is thus in no way a type of historical study that can reflect accurately the spirit of each age and in this respect is similar to the history of philosophy itself. Some architectural treatises were intended to publicize novel concepts rather than to state widely accepted ideals. The most idiosyncratic theories could and often did exert wide and sometimes beneficial influence, but the value of these influences is not necessarily related to the extent of this acceptance. The analysis of surviving buildings provides guidance that requires great caution, since, apart from the impossibility of determining whether or not any particular group of buildings intact or in ruins constitutes a reliable sample of the era, any such analyses will usually depend on preliminary evaluations of merit and will be useless unless the extent to which the function, the structure, and the detailing envisaged by the original builders can be correctly re-established. Nevertheless, the study of the history of architectural philosophy, like that of the history of general philosophy, not only teaches what past generations thought but can help individuals decide how they themselves should act and judge. For those desirous of establishing a viable theory of architecture for their own era, it is generally agreed that great stimulus can be found in studying historical evidence and in speculating on the ideals and achievements of those who created this evidence. Distinction between the history and theory of architecture The distinction between the history and theory of architecture did not emerge until the mid-19th century. Even then, however, the distinction was seldom scrupulously maintained by either specialist. It is impossible to discuss meaningfully the buildings of the immediate past without discussing the ideals of those who built them, just as it is impossible to discuss the ideals of bygone architects without reference to the structures they designed. Faced with the problem of discussing Athenian buildings constructed in the time of Vitruvius, he decided to discuss them twice, by treating them separately under two different headings. Erechtheum Caryatid porch of the Erechtheum, on the Acropolis at Athens. As a result of discussing constitutional law in terms of its evolution, every branch of knowledge especially the natural and social sciences was eventually seen as a historical sequence. In the philosophy of architecture, as in all other kinds of philosophy, the introduction of the historical method not only facilitated the teaching of these subjects but also militated against the elaboration of theoretical speculation. Just as those charged with the responsibility of lecturing on ethics found it very much easier to lecture on the history of ethics, rather than to discuss how a person should or should not act in specific contemporary circumstances, so those who lectured on architectural theory found it easier to recite detailed accounts of what had been done in the past, rather than to recommend practical methods of dealing with

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current problems. Thus, the attitudes of those scholars who, during the 19th and early 20th centuries, wished to expound a theory of architecture that was neither a philosophy of art nor a history of architecture tended to become highly personal, if not idiosyncratic. By most theoretical writings concentrated almost exclusively on visual aspects of architecture, thereby identifying the theory of architecture with what, before, would have been regarded as simply that aspect that Vitruvius called *venustas*. This approach did not necessarily invalidate the conclusions reached, but many valuable ideas then put forward as theories of architecture were only partial theories, in which it was taken for granted that theoretical concepts concerning construction and planning were dealt with in other texts. Distinction between the theory of architecture and the theory of art

Before embarking on any discussion as to the nature of the philosophy of architecture, it is essential to distinguish between two mutually exclusive theories that affect the whole course of any such speculation. The first theory regards the philosophy of architecture as the application of a general philosophy of art to a particular type of art. The second, on the contrary, regards the philosophy of architecture as a separate study that, though it may well have many characteristics common to the theories of other arts, is generically distinct.

The first notion is. This theory of fine art might not have been so widely adopted but for the development of aesthetics, elaborated after. Thus, when academies of fine art were being established successively in Denmark, Russia, and England on the model of the French Academy in Rome, German philosophers were gradually asserting 1 that it was possible to elaborate a theory of beauty without reference to function *Zweck*; 2 that any theory of beauty should be applicable to all sensory perceptions, whether visual or auditory; and 3 that the notion of beauty was only one aspect of a much larger concept of life-enhancing sensory stimuli. The alternative theory is. Hegel first popularized the philosophical discipline. Kant, in his *Kritik der Urteilskraft*; Eng. He classified architecture as dependent beauty, saying that in a thing that is possible only by means of design *Absicht* "a building or even an animal" the regularity consisting in symmetry must express the unity of the intuition that accompanies the concept of purpose *Zweck*, and this regularity belongs to cognition. This latter tendency was reinforced when the French philosopher Victor Cousin, writing in, classified the history of philosophy under three distinct headings: The ensuing acceptance of the idea that beauty was to be studied independently of truth and goodness produced a tendency not merely to regard beauty as something added to a building rather than conceptually inseparable from the truth and goodness of its structure and function but to regard beauty as limited to visual and emotional qualities. In the first half of the 20th century, philosophers grew less dogmatic about aesthetics. But its influence on theories of architecture became stronger because of the popular view that sculpture was essentially nonrepresentational.

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## Chapter 6 : What is Art? and/or What is Beauty? | Issue | Philosophy Now

*A Philosophical And Critical History Of The Fine Arts, Painting, Sculpture, And Architecture; With Occasional Observations On The Progress of Engraving, in it's several Branches, Deduced From The Earliest Records, Through Every Country In Which Those Arts Have Been Cherished, To Their Present Establishment In Great Britain, Under The Auspices.*

The following answers to this artful question each win a random book. Art is something we do, a verb. Art is an expression of our thoughts, emotions, intuitions, and desires, but it is even more personal than that: It is the communication of intimate concepts that cannot be faithfully portrayed by words alone. And because words alone are not enough, we must find some other vehicle to carry our intent. But the content that we instill on or in our chosen media is not in itself the art. Art is to be found in how the media is used, the way in which the content is expressed. What then is beauty? Beauty is much more than cosmetic: There are plenty of pretty pictures available at the neighborhood home furnishing store; but these we might not refer to as beautiful; and it is not difficult to find works of artistic expression that we might agree are beautiful that are not necessarily pretty. Beauty is rather a measure of affect, a measure of emotion. In the context of art, beauty is the gauge of successful communication between participants – the conveyance of a concept between the artist and the perceiver. But neither the artist nor the observer can be certain of successful communication in the end. So beauty in art is eternally subjective. Joseph Nieters, Lake Ozark, Missouri Works of art may elicit a sense of wonder or cynicism, hope or despair, adoration or spite; the work of art may be direct or complex, subtle or explicit, intelligible or obscure; and the subjects and approaches to the creation of art are bounded only by the imagination of the artist. Consequently, I believe that defining art based upon its content is a doomed enterprise. Now a theme in aesthetics, the study of art, is the claim that there is a detachment or distance between works of art and the flow of everyday life. Thus, works of art rise like islands from a current of more pragmatic concerns. Similarly, the aesthetic attitude requires you to treat artistic experience as an end-in-itself: Therefore, art is the intentional communication of an experience as an end-in-itself. The content of that experience in its cultural context may determine whether the artwork is popular or ridiculed, significant or trivial, but it is art either way. One of the initial reactions to this approach may be that it seems overly broad. On the other hand, my definition would exclude graphics used in advertising or political propaganda, as they are created as a means to an end and not for their own sakes. The game changers – the square pegs, so to speak – are those who saw traditional standards of beauty and decided specifically to go against them, perhaps just to prove a point. Take Picasso, Munch, Schoenberg, to name just three. They have made a stand against these norms in their art. Otherwise their art is like all other art: Beauty is whatever aspect of that or anything else that makes an individual feel positive or grateful. Beauty alone is not art, but art can be made of, about or for beautiful things. Beauty can be found in a snowy mountain scene: However, art is not necessarily positive: But if it evokes an emotion in you, then it is art. Chiara Leonardi, Reading, Berks Art is a way of grasping the world. Not merely the physical world, which is what science attempts to do; but the whole world, and specifically, the human world, the world of society and spiritual experience. Art emerged around 50,000 years ago, long before cities and civilisation, yet in forms to which we can still directly relate. The wall paintings in the Lascaux caves, which so startled Picasso, have been carbon-dated at around 17,000 years old. So how can we define art in terms applying to both cave-dwellers and modern city sophisticates? To do this we need to ask: What does art do? And the answer is surely that it provokes an emotional, rather than a simply cognitive response. One way of approaching the problem of defining art, then, could be to say: Art consists of shareable ideas that have a shareable emotional impact. Art need not produce beautiful objects or events, since a great piece of art could validly arouse emotions other than those aroused by beauty, such as terror, anxiety, or laughter. But not all of them: Poor old Richard Rorty was jumped on from a very great height when all he said was that literature, poetry, patriotism, love and stuff like that were philosophically important. Art is vitally

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important to maintaining broad standards in civilisation. Its pedigree long predates philosophy, which is only 3, years old, and science, which is a mere years old. Art deserves much more attention from philosophers. To begin my journey I went to an art gallery. At that stage art to me was whatever I found in an art gallery. I found paintings, mostly, and because they were in the gallery I recognised them as art. A particular Rothko painting was one colour and large. I observed a further piece that did not have an obvious label. It was also of one colour "white" and gigantically large, occupying one complete wall of the very high and spacious room and standing on small roller wheels. On closer inspection I saw that it was a moveable wall, not a piece of art. The answer to the question could, perhaps, be found in the criteria of Berys Gaut to decide if some artefact is, indeed, art "that art pieces function only as pieces of art, just as their creators intended. But were they beautiful? Did they evoke an emotional response in me? Beauty is frequently associated with art. Of course, that expectation quickly changes as one widens the range of installations encountered. Can we define beauty? Let me try by suggesting that beauty is the capacity of an artefact to evoke a pleasurable emotional response. I definitely did not like Fountain at the initial level of appreciation. There was skill, of course, in its construction. But what was the skill in its presentation as art? So I began to reach a definition of art. A work of art is that which asks a question which a non-art object such as a wall does not: What am I communicating? The responses, both of the creator artist and of the recipient audience, vary, but they invariably involve a judgement, a response to the invitation to answer. Neil Hallinan, Maynooth, Co. Art consists in the making of meaning through intelligent agency, eliciting an aesthetic response. Art can render visible and known what was previously unspoken. Because what art expresses and evokes is in part ineffable, we find it difficult to define and delineate it. It is known through the experience of the audience as well as the intention and expression of the artist. The meaning is made by all the participants, and so can never be fully known. It is multifarious and on-going. Even a disagreement is a tension which is itself an expression of something. Art drives the development of a civilisation, both supporting the establishment and also preventing subversive messages from being silenced "art leads, mirrors and reveals change in politics and morality. Art plays a central part in the creation of culture, and is an outpouring of thought and ideas from it, and so it cannot be fully understood in isolation from its context. Paradoxically, however, art can communicate beyond language and time, appealing to our common humanity and linking disparate communities. Another inescapable facet of art is that it is a commodity. This fact feeds the creative process, whether motivating the artist to form an item of monetary value, or to avoid creating one, or to artistically commodify the aesthetic experience. However, this commodification and the consequent closely-guarded role of the art critic also gives rise to a counter culture within art culture, often expressed through the creation of art that cannot be sold. The stratification of art by value and the resultant tension also adds to its meaning, and the meaning of art to society. So in the olden days, art meant craft. It was something you could excel at through practise and hard work. You learnt how to paint or sculpt, and you learnt the special symbolism of your era. Through Romanticism and the birth of individualism, art came to mean originality. To do something new and never-heard-of defined the artist. His or her personality became essentially as important as the artwork itself. During the era of Modernism, the search for originality led artists to reevaluate art. What could art do? What could it represent? Could you paint movement Cubism, Futurism? Could you paint the non-material Abstract Expressionism? A way of trying to solve this problem was to look beyond the work itself, and focus on the art world: Institutionalism has been the prevailing notion through the later part of the twentieth century, at least in academia, and I would say it still holds a firm grip on our conceptions. One example is the Swedish artist Anna Odell. Her film sequence Unknown woman , for which she faked psychosis to be admitted to a psychiatric hospital, was widely debated, and by many was not regarded as art.

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## Chapter 7 : Architecture Department Philosophy - Cranbrook Academy of Art

*Yet it is not merely by fuccellion that your majesty now {lands at the head of thefe. Their fame was never higher in the modern world than that which is now their claim in this coun try; and that fame is wholly the growth of your own reign. How old foever may have been the hil'tory of tliofe footl.*

The department is an experimental laboratory to explore human needs as expressed in the furniture and products we live with. Thirty years ago the field of design was primarily about mass production. This wider scope recognizes that human needs are multi-dimensional – they can be practical, emotional, intellectual, psychological, social, real or imagined. It is the designers and artists themselves who will position their work within this expanded field of ideas, audiences, and industries. It is imperative, then, that they understand their cultural context, their methods, and the intentions of their work. Accordingly, Cranbrook 3D is committed to the idea of design authorship – where good design comes from an informed designer with a mature vision. Like an author of literature, a designer must clearly understand her subject and let a strong concept drive the form of her work – carefully aligning form and concept to give the work a human voice. More broadly, it also views culture as a system of linguistic, visual, and behavioral codes that designers use to mix, mutate, and re-imagine our shared objects, spaces and stories. Work in the studio covers both of these approaches, so the program is best suited to designers with an interest in both practices. Our program is for designers who wish to develop an architectural and spatial awareness in their work, so there is an emphasis on objects for the interior, including furniture, lighting, and electronic products. The program is best suited to hands-on makers who have already demonstrated some facility in crafting materials. Our group is a deliberate mixture of industrial designers, architects, craftspeople and sculptors so that a diverse set of critical perspectives can inform the discourse. Our conversations draw on theories and strategies from related disciplines including literary theory, psychology, philosophy, and the social sciences – all fields that provide essential tools for expanding the parameters of design thinking. Through a process of questioning, making and discussing, our graduates develop a broad critical framework for evaluating design, and the cultural maturity and creative vision required to lead the emerging design professions. The program is free of the formal course structure typical of most art schools and universities. Instead the studio environment is the core of the curriculum with emphasis on developing an individual body of work. Because of this open course structure, students are strongly motivated to enter the department with a purposefulness that fuels the pursuit of independent growth. A highly charged studio environment allows individuals to work in the spirit of an ongoing experiment, with the focus on rigorous interaction among fellow designers and other Academy students. The department head consults with students to build individual programs based on their specialized goals and interests. In response to student needs, faculty coordinate projects that vary in duration and conduct reading and discussion groups with students. Additionally, designers and critics of national and international stature visit the department to conduct critiques and occasionally assign short-term projects. The work undertaken by design students over the course of their two years of study is a combination of self-initiated research, grant-funded, team and collaborative projects, faculty assignments and industry-sponsored projects. In addition students develop an independent reading and writing program that requires the critical analysis and creative synthesis of ideas. As part of the only school devoted exclusively to graduate art education in the U. Ending a two year period of study, outgoing students mount a museum installation of their thesis work for faculty review, and subsequently enter all areas of design with the critical skills necessary for generating meaningful contributions to our complex social and material culture. Major technological resources in the Detroit metropolitan area provide other rapid prototyping services and opportunities for outsourcing. The shop facilities include an industrial-size spray booth for finishing large-scale work and a model shop. Students also have access to equipment in other departments at the Academy, with a wide range of woodworking, metalworking, ceramics, printmaking and photography facilities. Vineta Chugh Global Population:

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## Chapter 8 : Deconstructivism - Wikipedia

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Tschumi stated that calling the work of these architects a "movement" or a new "style" was out of context and showed a lack of understanding of their ideas, and believed that Deconstructivism was simply a move against the practice of Postmodernism, which he said involved "making doric temple forms out of plywood". Since their exhibitions, some architects associated with Deconstructivism have distanced themselves from it; nonetheless, the term has stuck and has come to embrace a general trend within contemporary architecture. Deconstructivism took a confrontational stance to architectural history, wanting to "disassemble" architecture. It argues against the purity, clarity and simplicity of modernism. With its publication, functionalism and rationalism, the two main branches of modernism, were overturned as paradigms. The reading of the postmodernist Venturi was that ornament and historical allusion added a richness to architecture that modernism had foregone. Some Postmodern architects endeavored to reapply ornament even to economical and minimal buildings, described by Venturi as "the decorated shed. The basic building was the subject of problematics and intricacies in deconstructivism, with no detachment for ornament. Rather than separating ornament and function, like postmodernists such as Venturi, the functional aspects of buildings were called into question. Geometry was to deconstructivists what ornament was to postmodernists, the subject of complication, and this complication of geometry was in turn, applied to the functional, structural, and spatial aspects of deconstructivist buildings. This subverts the functional aspects of modernist simplicity while taking modernism, particularly the international style, of which its white stucco skin is reminiscent, as a starting point. The Wexner Center takes the archetypal form of the castle, which it then imbues with complexity in a series of cuts and fragmentations. A three-dimensional grid, runs somewhat arbitrarily through the building. The grid, as a reference to modernism, of which it is an accoutrement, collides with the medieval antiquity of a castle. The Wexner Center deconstructs the archetype of the castle and renders its spaces and structure with conflict and difference. An archetype of deconstructivist architecture, it comprises three fragmented, intersecting curved volumes, symbolizing the destruction of war. Some Deconstructivist architects were influenced by the French philosopher Jacques Derrida. Eisenman was a friend of Derrida, but even so his approach to architectural design was developed long before he became a Deconstructivist. For him Deconstructivism should be considered an extension of his interest in radical formalism. Some practitioners of deconstructivism were also influenced by the formal experimentation and geometric imbalances of Russian constructivism. There are additional references in deconstructivism to 20th-century movements: Eisenman drew some philosophical bases from the literary movement Deconstruction, and collaborated directly with Derrida on projects including an entry for the Parc de la Villette competition, documented in Chora I Works. Both Derrida and Eisenman, as well as Daniel Libeskind [6] were concerned with the "metaphysics of presence," and this is the main subject of deconstructivist philosophy in architecture theory. The presupposition is that architecture is a language capable of communicating meaning and of receiving treatments by methods of linguistic philosophy. Both Derrida and Eisenman believe that the locus, or place of presence, is architecture, and the same dialectic of presence and absence is found in construction and deconstructivism. Any architectural deconstructivism requires the existence of a particular archetypal construction, a strongly-established conventional expectation to play flexibly against. His starting point was a prototypical suburban house embodied with a typical set of intended social meanings. Daniel Libeskind envisioned many of his early projects as a form of writing or discourse on writing and often works with a form of concrete poetry. He made architectural sculptures out of books and often coated the models in texts, openly making his architecture refer to writing. The notions of trace and erasure were taken up by Libeskind in essays and in his project for the Jewish Museum Berlin. The museum is conceived as a trace of the erasure of the

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Holocaust , intended to make its subject legible and poignant. Constructivism and Russian Futurism[ edit ] Another major current in deconstructivist architecture takes inspiration from the Russian Constructivist and Futurist movements of the early twentieth century, both in their graphics and in their visionary architecture, little of which was actually constructed. Both Deconstructivism and Constructivism have been concerned with the tectonics of making an abstract assemblage. Both were concerned with the radical simplicity of geometric forms as the primary artistic content, expressed in graphics, sculpture and architecture. The Constructivist tendency toward purism , though, is absent in Deconstructivism: Also lessened or absent is the advocacy of socialist and collectivist causes. The primary graphic motifs of constructivism were the rectangular bar and the triangular wedge, others were the more basic geometries of the square and the circle. In his series Prouns, El Lizzitzky assembled collections of geometries at various angles floating free in space. They evoke basic structural units such as bars of steel or sawn lumber loosely attached, piled, or scattered. They were also often drafted and share aspects with technical drawing and engineering drawing. Similar in composition is the deconstructivist series Micromegas by Daniel Libeskind. The symbolic breakdown of the wall effected by introducing the Constructivist motifs of tilted and crossed bars sets up a subversion of the walls that define the bar itself. This apparent chaos actually constructs the walls that define the bar; it is the structure. The internal disorder produces the bar while splitting it even as gashes open up along its length. Analytical cubism had a sure effect on deconstructivism, as forms and content are dissected and viewed from different perspectives simultaneously. A synchronicity of disjointed space is evident in many of the works of Frank Gehry and Bernard Tschumi. Synthetic cubism , with its application of found object art, is not as great an influence on deconstructivism as Analytical cubism , but is still found in the earlier and more vernacular works of Frank Gehry. Deconstructivism also shares with minimalism a disconnection from cultural references. With its tendency toward deformation and dislocation, there is also an aspect of expressionism and expressionist architecture associated with deconstructivism. At times deconstructivism mirrors varieties of expressionism, neo-expressionism , and abstract expressionism as well. The angular forms of the Ufa Cinema Center by Coop Himmelb 1 au recall the abstract geometries of the numbered paintings of Franz Kline , in their unadorned masses. The work of Wassily Kandinsky also bears similarities to deconstructivist architecture. His movement into abstract expressionism and away from figurative work, [12] is in the same spirit as the deconstructivist rejection of ornament for geometries. Several artists in the s and s contributed work that influenced or took part in deconstructivism. Maya Lin and Rachel Whiteread are two examples. Its shard-like form and reduction of content to a minimalist text influenced deconstructivism, with its sense of fragmentation and emphasis on reading the monument. Mark Wigley wrote the accompanying essay and tried to show a common thread among the various architects whose work was usually more noted for their differences. The projects in this exhibition mark a different sensibility, one in which the dream of pure form has been disturbed. It is the ability to disturb our thinking about form that makes these projects deconstructive. The show examines an episode, a point of intersection between several architects where each constructs an unsettling building by exploiting the hidden potential of modernism. Three-dimensional modelling and animation virtual and physical assists in the conception of very complicated spaces, while the ability to link computer models to manufacturing jigs CAM - Computer-aided manufacturing allows the mass production of subtly different modular elements to be achieved at affordable costs. Also, Gehry is noted for producing many physical models as well as computer models as part of his design process. Though the computer has made the designing of complex shapes much easier, not everything that looks odd is "deconstructivist.

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## Chapter 9 : Architecture - Theory of architecture | [www.nxgvision.com](http://www.nxgvision.com)

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There is no subject matter, formal exploration, material investigation or means of representation that is outside the realm of critical production at Cranbrook. Architectural making and thinking are invariably applied to domains within and beyond the discipline in order to posit the way architecture effects change in the world. In the department, we seek to respond to the complexities of the ever-changing cultural condition through design, critical thinking and discussions that offer openness, inquisition, rigor and a healthy dose of skepticism. We value diversity of thought and welcome diverging voices into the conversation. Our immediate context within the Academy and expanded relationship with the city of Detroit are both sources of inspiration and laboratories for investigation. While the immersive environment of the Academy offers a place of solitude and focus for the pursuit of individual projects, we believe that architecture is a collaborative process and perhaps the most public of all arts. Cheryl Baxter Jonathon K. Stevens Legacy In a startling departure from tradition, the Architecture Department at Cranbrook has no curriculum—no required courses—no courses at all. Design, research and critique replace assignments and class schedules. This academic freedom is an extraordinary intellectual platform for all students who possess the individual will and dedication required for establishing their own specific agenda and position in relation to architecture. The Architecture Department allows the individual student to develop a body of work not bound by a preconceived educational objective but in accord with their experience, passion, and skills. This open approach to graduate architectural education has produced a legacy exemplary and experimental architectural practices. Students are encouraged to consider the body of work developed in their two years at Cranbrook as an extension of their existing practice, as an opportunity to deeply reflect on that work through new projects, and as a platform for their future practice. The heritage of this place, from Saarinen to Eames to Libeskind to Hoffman, is about making, about engagement, and about experimenting with new solutions through new ways of working. To that end, idiosyncrasy is both welcome and necessarily challenged: In short, Cranbrook is a crucible for ideas. Doug Skidmore Program The department expects that each applicant has earned an undergraduate degree in architecture or related built environment disciplines. Understanding the seminal issues in contemporary architecture and demonstrating a personal motivation for the intensity and rigor of independent design research and graduate architectural study are also essential. Cranbrook offers exceptional students the ability to experiment with ideas and methods that are simultaneously personally compelling and relevant to the history and body of architecture. Each student is encouraged to develop a profound body of work which culminates in a thesis project. To that end, the department seeks independent and highly disciplined students who are invested in the pursuit of contemporary architecture and its relationship to our culture and our physical world. The studio is an around-the-clock home of production, conversation, and exploration. Students gather formally and informally to share their work, ideas, and meals. As a group, we also have a variety of scheduled gatherings. Essential to the development of the work are individual desk critiques with the Architect-in-Residence and more formal pin-ups where students present their work to all members of their department and interested peers from other departments. We also have reading assignments and discussion sessions on subjects that are relevant to the work happening in the studio and topics beyond the department. Doug Skidmore Benediktas Benas Burdulis Each semester we invite numerous visiting lecturers and architects who offer new points of view, review student work and sometimes spend multiple consecutive days with students to conduct workshops. We invite established and emerging voices in order to connect us with the breadth of architectural production happening in the world. We take an annual department trip to another part of the country where significant cultural and societal engagement is taking place. During the spring semester of , the Architecture Department visited Marfa, Texas for five days. Students also have access to equipment in

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other departments at the Academy, with a wide range of state-of-the-art woodworking, metalworking, ceramics, printmaking and photography facilities. The metro Detroit business and manufacturing community offers many possibilities for outsourcing of work if needed.