

Homo Faber

Walter Faber is an emotionally detached engineer forced by a string of coincidences to embark on a journey through his past. The basis for director Volker Schlöndorff's movie *Voyager*. Translated by Michael Bullock. A Helen and Kurt Wolff Book

Originally published in 1951, *Homo Faber* is an examination of the scientific outlook on human mental evolution through the lens of parapsychology. The book aims to undermine what its terms, the 'scientific outlook' examining the human interpretation of the world, and the preconceived scientific concepts that reality does not extend beyond the realm that our senses reveal. The book expands upon this and moves to examine the broader human understanding of the entire cosmos, challenging the scientific conception that this can be grasped in principle by human intellect, arising from the chance combination of material particles. The book argues that the scientific outlook prevents humans from discovering in the Universe the meaning and purpose which are everywhere to be found if sought in the appropriate contemplative states of mind. This book provides a unique take on the examination of human psychology and the evolution of the brain from an alternative scientific stance. It will be of interest to anthropologists, historians and psychologists alike.

Homo Faber
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Homo Faber
A Study of Man's
Mental Evolution
Routledge

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Max Frisch's *Homo faber* is one of the most important and most read books of the 20th century: The engineer Walter Faber believes in his rational world view, which is shattered by a ›love story‹.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an information company.

Max Frisch's candid story of his affair with a young woman illuminates a lifetime of relationships. Casting himself as both subject and observer, Frisch reflects on his marriages, children, friendships, and careers; a holiday weekend in Long Island is a trigger to recount and question events and aspects of his own life, along with creeping fears of mortality. He paints a bittersweet portrait that is sometimes painful and sometimes humorous, but always affecting. Emotionally raw and formally innovative, Frisch's novel collapses the distinction between art and life, but leaves the reader with a richer understanding of both.

In *Homo Faber* Paolo Benanti seeks to provide a philosophical and theological understanding of the technological phenomenon by casting light contemporaneously on the ethical dimensions connected to it. In constructing a holistic vision of technique-technology, he asks himself how to look at the technological artifacts, how it was possible that the West has undergone an incomparable technological development in respect to any other human culture

and what this reveals and means for technology and what is the context in which technology is implemented and understood today. As a result of his journey Benanti shows how Technology is not a simple human activity, but human nature is a techno-human condition.

Presents John Dewey as very much at home in the busy mix of contemporary philosophy - as a thinker whose work, more than fifty years after his death, still furnishes fresh insights into philosophical debates. This book provides novel interpretations of Dewey's views of religious belief, the psychology of habit, and philosophical anthropology.

This book provides a comprehensive investigation into Hans Morgenthau's life and work. Identifying power, knowledge, and dissent as the fundamental principles that have informed his worldview, this book argues that Morgenthau's lasting contribution to the discipline of International Relations is the human condition of politics.

This volume discusses gardens as designed landscapes of mediation between nature and culture, embodying different levels of human control over wilderness, defining specific rules for this confrontation and staging different forms of human dominance. The contributing authors focus on ways of rethinking the garden and its role in contemporary society, using it as a crossover platform between nature,

science and technology. Drawing upon their diverse fields of research, including History of Science and Technology, Environmental Studies, Gardens and Landscape Studies, Urban Studies, and Visual and Artistic Studies, the authors unveil various entanglements woven in the past between nature and culture, and probe the potential of alternative epistemologies to escape the predicament of fatalistic dystopias that often revolve around the Anthropocene debate. This book will be of great interest to those studying environmental and landscape history, the history of science and technology, historical geography, and the environmental humanities.

Masculinist and feminist worldviews in post-1945 German literature, and the possibility of a dynamic reconceptualization of human subjectivity.

Hannah Arendt and the Challenge of Modernity explores the theme of human rights in the work of Hannah Arendt. Parekh argues that Arendt's contribution to this debate has been largely ignored because she does not speak in the same terms as contemporary theoreticians of human rights. Beginning by examining Arendt's critique of human rights, and the concept of "a right to have rights" with which she contrasts the traditional understanding of human rights, Parekh goes on to analyze some of the tensions and paradoxes within the modern conception of human rights that Arendt brings to light, arguing that Arendt's perspective

must be understood as phenomenological and grounded in a notion of intersubjectivity that she develops in her readings of Kant and Socrates. Futurists are certain that humanlike AI is on the horizon, but in fact engineers have no idea how to program human reasoning. AI reasons from statistical correlations across data sets, while common sense is based heavily on conjecture. Erik Larson argues that hyping existing methods will only hold us back from developing truly humanlike AI.

A study of 28 films by the major postwar German director, Volker Schlöndorff, examining them in historical, economic and artistic contexts. The authors seek to reveal a complexity and formal ambitiousness of Schlöndorff that is comparable to that found in Wenders, Herzog and Fassbinder.

On pp. 28-36, "The Holocaust, " and pp. 125-141, "Eichmann, " discusses a reinterpretation of the controversy over Arendt's views on the origins of totalitarianism, the "guilt" of the Jews and the "evilness" of Eichmann. Suggests that one has to interpret Eichmann's behavior as that of a "private" man entering the public realm, aiming to achieve private self-interests. Contends that use of this terminology and way of thinking can explain Arendt's apparent inconsistencies in her views on the Holocaust.

Play art' or interactive art is becoming a central concept in the contemporary art world,

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disrupting the traditional role of passive observance usually assumed by audiences, allowing them active participation. The work of 'play' artists - from Carsten Holler's 'Test Site' at the Tate Modern to Gabriel Orozco's 'Ping Pond Table' - must be touched, influenced and experienced; the gallery-goer is no longer a spectator but a co-creator. *Time to Play* explores the role of play as a central but neglected concept in aesthetics and a model for ground-breaking modern and postmodern experiments that have intended to blur the boundary between art and life. Moving freely between disciplines, Katarzyna Zimna links the theory and history of 20th and 21st century art with ideas developed within play, game and leisure studies, and the philosophical theories of Kant, Gadamer and Derrida, to critically engage with current discussion on the role of the artist, viewers, curators and their spaces of encounter. She combines a consideration of the philosophical implications of play with the examination of how it is actually used in modern and postmodern art - looking at Dada, Surrealism, Fluxus and Relational Aesthetics. Focusing mainly on process-based art, this bold book proposes a fresh approach - reaching beyond classical cultural theories of play.

George Baird probes into the conceptual lineage and current expressions of postmodernism and the critique of postmodern architecture over the past four decades.

Jan Fabre, born in Antwerp in 1958, is one of the most innovative and versatile artists of his generation. Over the past 30 years, he has produced work as a visual artist, performance artist, director and author, expanding the horizons of every genre. *Homo Faber* is the first comprehensive overview to deal with all aspects of Fabre's visual art. It discusses key themes and ideas in his performance, drawing, sculpture, installation, photography and film work, including the concept of metamorphosis, his use of human bones and echoes of the Old

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Masters in his work. This volume covers the whole of Fabre's artistic career, starting from works of the 1970s and 80s, when he exhibited himself in a shop window and staged performances in which he burned spectators' money and leading up to his most recent sculptural still lifes of owls' heads and Pushpin Men.

In *The Crisis of Meaning and the Life-World*, U?n?k examines the existential conflict that formed the focus of Edmund Husserl's final work, which she argues is very much with us today: how to reconcile scientific rationality with the meaning of human existence. To investigate this conundrum, she places Husserl in dialogue with three of his most important successors: Martin Heidegger, Hannah Arendt, and Jan Pato?ka. For Husserl, 1930s Europe was characterized by a growing irrationalism that threatened to undermine its legacy of rational inquiry. Technological advancement in the sciences, Husserl argued, had led science to forget its own foundations in the primary "life-world": the world of lived experience. Renewing Husserl's concerns in today's context, U?n?k first provides an original and compelling reading of his oeuvre through the lens of the formalization of the sciences, then traces the unfolding of this problem through the work of Heidegger, Arendt, and Pato?ka. Although many scholars have written on Arendt, none until now has connected her philosophical thought with that of Czech phenomenologist Jan Pato?ka. U?n?k provides invaluable access to the work of the latter, who remains understudied in the English language. She shows that together, these four thinkers offer new challenges to the way we approach key issues confronting us today, providing us with ways to reconsider truth, freedom, and human responsibility in the face of the postmodern critique of metanarratives and a growing philosophical interest in new forms of materialism.

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Dismissed by some as the last of the anti-Darwinians, his fame as a rigorous biologist even tainted by an alleged link to National Socialist ideology, it is undeniable that Jakob von Uexküll (1864-1944) was eagerly read by many philosophers across the spectrum of philosophical schools, from Scheler to Merleau-Ponty and Deleuze and from Heidegger to Blumenberg and Agamben. What has then allowed his name to survive the misery of history as well as the usually fatal gap between science and humanities? This collection of essays attempts for the first time to do justice to Uexküll's theoretical impact on Western culture. By highlighting his importance for philosophy, the book aims to contribute to the general interpretation of the relationship between biology and philosophy in the last century and explore the often neglected connection between continental philosophy and the sciences of life. Thanks to the exploration of Uexküll's conceptual legacy, the origins of cybernetics, the overcoming of metaphysical dualisms, and a refined understanding of organisms appear variedly interconnected. Uexküll's background and his relevance in current debates are thoroughly examined as to appeal to undergraduate and postgraduate students, as well as postdoctoral researchers in fields such as history of the life sciences, philosophy of biology, critical animal studies, philosophical anthropology, biosemiotics and biopolitics.

Four men who are related to each other but became estranged during World War II are reunited in Rome after the war.

A book tracing the rise of the antihero in modern literature. The author defines him as someone whose courage displays our own needs and deficiencies. For example, he achieves dignity through humiliation, or suffers a reversal through his honesty.

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This book contains a collection of twenty-one essays in honour of Professor Franco Montanari by eminent specialists on Homer, ancient Homeric scholarship, and the reception of the Homeric Epics in both ancient and modern times. It covers a wide range of important subjects, including neoanalysis and oral poetry, the Doloneia, the Homeric scholia, the theoretical premises of Aristarchean scholarship, and Homer in Sappho, Pindar, Comedy, Plato, and Hellenistic Poetry. As a whole, the contributions demonstrate the vitality of modern scholarship on Homeric poetry.

A preeminent thinker redefines the meaning of city life and charts a way forward. *Building and Dwelling* is the definitive statement on cities by the renowned public intellectual Richard Sennett. In this sweeping work, he traces the anguished relation between how cities are built and how people live in them, from ancient Athens to twenty-first-century Shanghai. He shows how Paris, Barcelona, and New York City assumed their modern forms; rethinks the reputations of Jane Jacobs, Lewis Mumford, and others; and takes us on a tour of emblematic contemporary locations, from the backstreets of Medellín, Colombia, to the Google headquarters in Manhattan. Through it all, he laments that the “closed city”—segregated, regimented, and controlled—has spread from the global North to the exploding urban agglomerations of the global South. As an alternative, he argues for the “open city,” where citizens actively hash out their differences and planners experiment with urban forms that make it easier for residents to cope. Rich with arguments that speak directly to our moment—a time when

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more humans live in urban spaces than ever before—Building and Dwelling draws on Sennett's deep learning and intimate engagement with city life to form a bold and original vision for the future of cities.

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