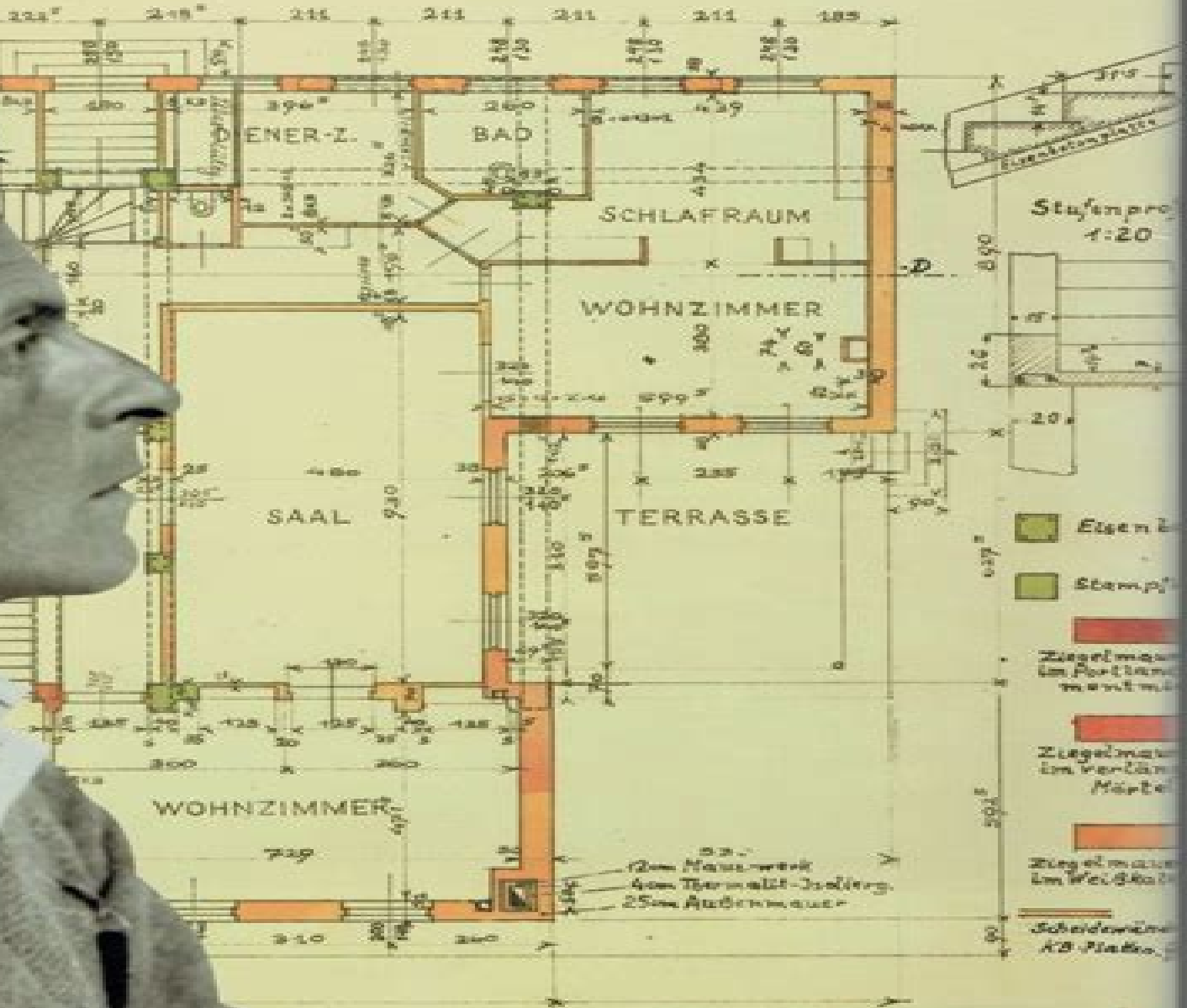
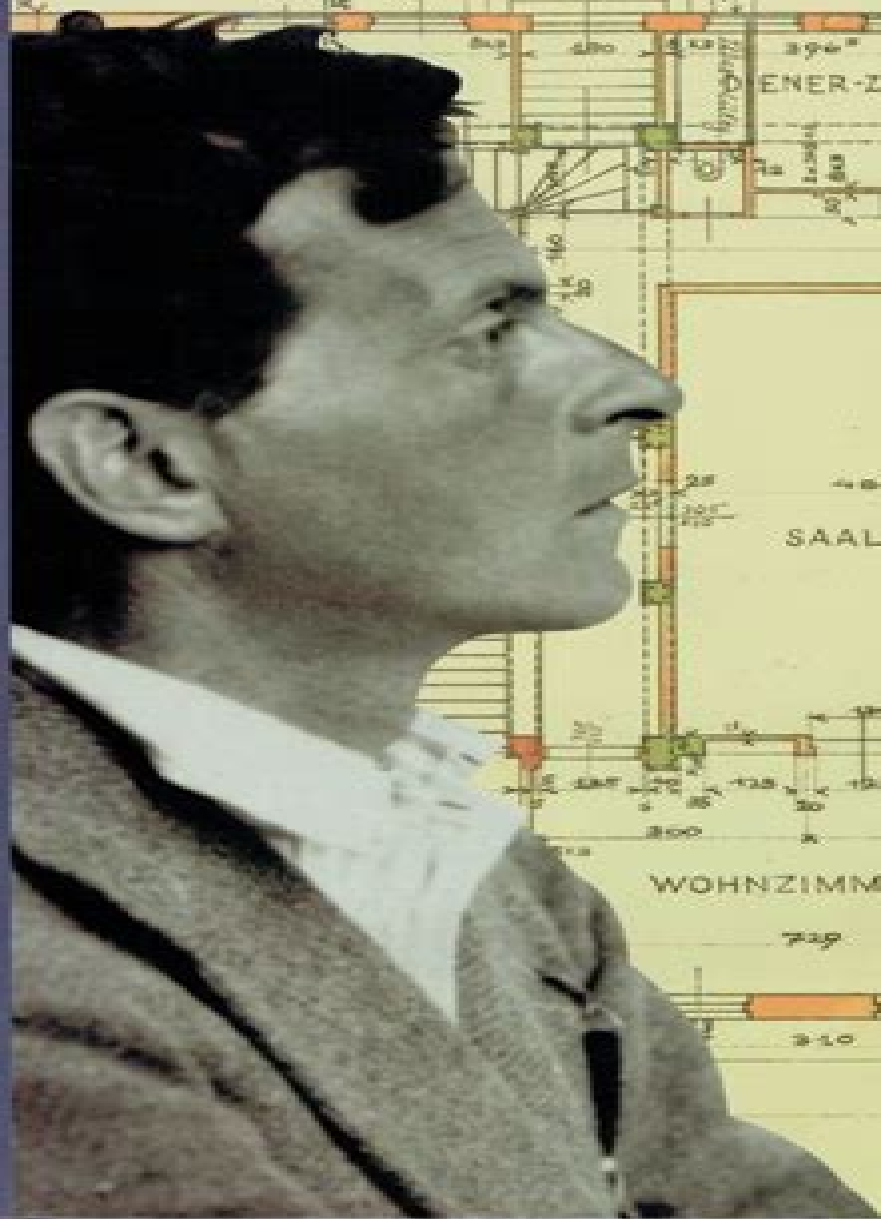


LUDWIG WITTGENSTEIN, Architect



Paul Wijdeveld

Ludwig Wittgenstein Architect

Bernhard Leitner (Künstler)



Ludwig Wittgenstein Architect:

The Wittgenstein House Bernhard Leitner, 2000-12 Related to author's Architecture of Ludwig Wittgenstein 1973
Ludwig Wittgenstein, Architect Paul Wijdeveld, 1993* **Ludwig Wittgenstein, architect** Paulus Petrus Hubertus Wijdeveld, 1993 *Ludwig Wittgenstein, Architect* Paul Wijdeveld, 1994 The power of Ludwig Wittgenstein's genius which had such a significant effect upon the course of Western philosophy meant that for him nothing was trivial or of secondary importance Between 1926 and 1928 in partnership with the architect Paul Engelmann he designed and built a house in Vienna the Kundmannngasse for his sister Margaret Stonborough Although Engelmann was an experienced architect and a former pupil of Adolf Loos Wittgenstein dominated the project and is credited with the design which is described as an elegant and austere example of early Modernism *Architektur Von Ludwig Wittgenstein* Bernhard Leitner, 1995 First published in 1973 this text features the Wittgenstein House in Vienna Declared a national monument in 1972 by the Vienna Landmark Commission it was faithfully restored in 1973 Ludwig Wittgenstein designed the house in 1927-1928 for his sister Although he had no professional architectural qualification the interior of this building is quite unique every detail has been rethought and appears to be uninfluenced by any building convention or style whilst the cubic forms of the building's exterior reveal the influence of Adolf Loos **Wittgenstein's House** Nana Last, 2008 The book advances the radical proposition that the field in which architecture and philosophy operate includes linguistic and spatial practices It develops innovative forms of interdisciplinary analyses to demonstrate that the philosophical positions put forth by Wittgenstein's two main works are literally unthinkable outside of their respective conceptions of space the view from above in the early work and the view from within constructed by the later work BOOK JACKET **Architektur Von Ludwig Wittgenstein** Bernhard Leitner, 1976-01-01 *Architektur Von Ludwig Wittgenstein* Bernhard Leitner, 1976-01-01 *Architecture Language Critique*, 2021-10-01 Paul Engelmann was Adolf Loos's favorite pupil private secretary to Karl Kraus and Ludwig Wittgenstein's most important interlocutor in the years between 1916 and 1928 as well as his partner in building the Stonborough House Thus it was that the trenchant critique of modernity associated with Wittgenstein's Vienna originated around Paul Engelmann The present volume of essays from an international symposium in Aarhus Denmark in 1999 offers an interdisciplinary perspective on issues bearing upon architecture language and cultural criticism as they relate to the life's work of Paul Engelmann **Ludwig Wittgenstein, architect** Paulus P. Wijdeveld, 1993 *Mysticism and Architecture* Roger Paden, 2007-01-04 *Mysticism and Architecture* Wittgenstein and the Palais Stonborough is a multi disciplinary study of the Viennese palais that the philosopher Ludwig Wittgenstein helped design and build for his sister shortly after he abandoned philosophy for more practical activities and during the period that supposedly separates his early from his late philosophy Weaving together discussions of a number of social political and cultural developments that helped to give fin de siècle Vienna its character including the late modernization of Austrian society industry and economy the construction of

Vienna's Ringstrasse the slow decay of the Hapsburg monarchy and the failure of Austrian liberalism as well as Tolstoy's religiously based ethical views Adolf Loos's critique of architectural ornament Karl Kraus's analysis of Vienna's decadence Kierkegaard's and Nestor's views on the importance of indirect communication Otto Weininger's theory of the nature and duty of genius Camillo Sitte and Otto Wagner's dispute over good urban form Schopenhauer's aesthetic theories and his Eastern philosophy of life and Russell and Frege's philosophical and logical theories the book presents a philosophical biography of Wittgenstein reminiscent of but substantially different from Janik and Toulmin's *Wittgenstein's Vienna* This philosophical biography underpins a new interpretation of the house which argues that the house belongs to neither architectural Modernism nor Postmodernism but is instead caught between those two movements This analysis of the house in turn grounds a new interpretation of Wittgenstein's philosophical works that emphasizes their mystical nature and practical purpose Finally this interpretation shows the unity of these works while simultaneously suggesting an underlying flaw namely that they arise from two fundamentally opposed worldviews present in Vienna during Wittgenstein's youth aesthetic modernism and critical modernism

Self-understanding in the Tractatus and Wittgenstein's Architecture Raimundo Henriques, 2024-07-16 Between 1926 and 1928 the philosopher Ludwig Wittgenstein designed a house for his sister in Vienna the Kundmannngasse This book aims to clarify the relation between that house and Wittgenstein's early philosophy The starting point of its main argument is a remark from Diktat für Schlick c 1932/33 in which Wittgenstein proposes an analogy between ornaments and nonsensical sentences The attempt to extract from it an account of the relation between the Kundmannngasse and the *Tractatus Logico Philosophicus* 1921 leads to the writings of Adolf Loos whose influence Wittgenstein recognized The discussion of Loos's writings suggests that the analogy should be understood not as one between actual ornaments and nonsensical sentences but as one between Loos's and Wittgenstein's uses of these notions So understood it favors the so called resolute reading of the *Tractatus* and reveals that both Wittgenstein's use of nonsense and Loos's use of ornaments are means to the end of promoting self understanding The book concludes that both the Kundmannngasse and the *Tractatus* are results of Wittgenstein's efforts at this kind of self understanding These can be construed as ways of acknowledging our humanity which in turn can be seen as a unifying element of Wittgenstein's philosophy

An Architecture of Invitation Sarah Menin, Stephen Kite, 2018-12-13 First published in 2005 *An Architecture of invitation* Colin St John Wilson is a distinctive study of the life and architectural career of one of the most significant makers theorists and teachers of architecture to have emerged in England in the second half of the twentieth century Exceptionally in an architectural study this book interweaves biography critical analysis of the projects and theory in its aims of explicating the richness of Wilson's body of work thought and teaching Drawing on the specialisms of its authors it also examines the creative and psychological impulses that have informed the making of the work an oeuvre whose experiential depth is recognised by both users and critics

Die Architektur von Ludwig Wittgenstein Bernhard Leitner (Künstler), 1973

Interpreting Environments Robert Mugerauer,2014-10-14 In this pioneering book Robert Mugerauer seeks to make deconstruction and hermeneutics accessible to people in the environmental disciplines including architecture planning urban studies environmental studies and cultural geography Mugerauer demonstrates each methodology through a case study The first study uses the traditional approach to recover the meaning of Jung's and Wittgenstein's houses by analyzing their historical intentional contexts The second case study utilizes deconstruction to explore Egyptian French neoclassical and postmodern attempts to use pyramids to constitute a sense of lasting presence And the third case study employs hermeneutics to reveal how the American understanding of the natural landscape has evolved from religious to secular to ecological since the nineteenth century

The Meaning of Modern Architecture Hans Rudolf Morgenthauer,2016-03-09 Using empathy as established by the Vienna School of Art History complemented by insights on how the mind processes visual stimuli as demonstrated by late 19th century psychologists and art theorists this book puts forward an innovative interpretative method of decoding the forms and spaces of Modern buildings This method was first developed as scholars realized that the new abstract art appearing needed to be analysed differently than the previous figurative works Since architecture experienced a similar development in the 1920s and 30s this book argues that the empathetic method can also be used in architectural interpretation While most existing scholarship tends to focus on formal and functional analysis this book proposes that Modern architecture is too diverse to be reduced to a few common formal or ornamental features Instead by relying on the viewer's innate psycho-physiological perceptive abilities sensual and intuitive understandings of composition form and space are emphasized These aspects are especially significant because Modern Architecture lacks the traditional stylistic signs Including building analyses it shows how by visually reducing cubical forms and spaces to linear configurations the exteriors and interiors of Modern buildings can be interpreted via human perceptive abilities as dynamic movement systems commensurate with the new industrial transportation age This reveals an inner necessity these buildings express about themselves and their culture rather than just an explanation of how they are assembled and how they should be used The case studies highlight the contrasts between buildings designed by different architects rather than concentrating on the few features that relate them to the zeitgeist It analyses the buildings directly as the objects of study not indirectly as designs filtered through a philosophical or theoretical discourse The book demonstrates that with technology and science affecting culture

Wittgenstein's Ladder Marjorie Perloff,2012-06-12 Perloff has brilliantly adapted Wittgenstein's conception of meaning and use to an analysis of contemporary language poetry Linda Voris Boston Review Marjorie Perloff among our foremost critics of twentieth century poetry argues that Ludwig Wittgenstein provided writers with a radical new aesthetic a key to recognizing the inescapable strangeness of ordinary language Taking seriously Wittgenstein's remark that philosophy ought really to be written only as a form of poetry Perloff begins by discussing Wittgenstein the poet What we learn is that the poetics of everyday life is anything but banal This book has the lucidity and

the intelligence we have come to expect from Marjorie Perloff Linda Munk American Literature Wittgenstein's Ladder offers significant insights into the current state of poetry literature and literary study Perloff emphasizes the vitality of reading and thinking about poetry and the absolute necessity of pushing against the boundaries that define and limit our worlds David Clippinger Chicago Review Majorie Perloff has done more to illuminate our understanding of twentieth century poetic language than perhaps any other critic Entertaining witty and above all highly original Willard Bohn SubStance

Linguistic Turns, 1890-1950 Ken Hirschkop, 2019-04-04 Linguistic Turns rewrites the intellectual and cultural history of early twentieth century Europe In chapters that study the work of Saussure Russell Wittgenstein Bakhtin Benjamin Cassirer Shklovskii the Russian Futurists Ogden and Richards Sorel Gramsci and others it shows how European intellectuals came to invest language with extraordinary force at a time when the social and political order of the continent was itself in question By examining linguistic turns in concert rather than in isolation the volume changes the way we see them no longer simply as moves in individual disciplines but as elements of a larger constellation held together by common concerns and anxieties In a series of detailed readings the volume reveals how each linguistic turn invested language as such with powers that could redeem not just individual disciplines but Europe itself It shows how in the hands of different writers language becomes a model of social and political order a tool guaranteeing analytical precision a vehicle of dynamic change a storehouse of mythical collective energy a template for civil society and an image of justice itself By detailing the force linguistic turns attribute to language and the way in which they contrast language as such with actual language the volume dissects the investments made in words and sentences and the visions behind them The constellation of linguistic turns is explored as an intellectual event in its own right and as the pursuit of social theory by other means **Utopia's Debris** Gary Indiana, 2008-11-11 The very finest from the scabrous satirical and always sublime Gary Indiana **Remembrance of Things Past?** Michael J. Thate, 2013 In this book Michael J Thate offers an experiment in reception criticism in its consideration of the formation and reception of the historical Jesus discourse He also attempts to historicize Leben Jesu Forschung within debates and narratives of secularization These two foci guide the book through its two parts First Thate explicates Schweitzer's dominant archival function in Leben Jesu Forschung while aiming to make fragile the grand architect's receptive hegemony Then he combines critical memory theory and other theoretical readings of the material in an attempt to refocus the study of the historical Jesus as early Christian memory politics in the service of identity explication He attempts to problematize Schweitzer's legacy of a tidy systematic approach in which much of historical Jesus scholarship continues to operate

Enjoying the Tune of Expression: An Psychological Symphony within **Ludwig Wittgenstein Architect**

In a global consumed by monitors and the ceaseless chatter of fast connection, the melodic splendor and mental symphony produced by the written word often fade into the background, eclipsed by the constant sound and disturbances that permeate our lives. Nevertheless, situated within the pages of **Ludwig Wittgenstein Architect** a marvelous fictional prize full of organic emotions, lies an immersive symphony waiting to be embraced. Constructed by an outstanding musician of language, that fascinating masterpiece conducts readers on a mental trip, skillfully unraveling the concealed tunes and profound affect resonating within each cautiously crafted phrase. Within the depths of the poignant assessment, we shall investigate the book is main harmonies, analyze its enthralling writing design, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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