

Gaston bachelard the poetics of space summary

Gaston Bachelard – The Poetics of Space - summary and review part 1 - 2 - 3 - 4 Gaston Bachelard's The Poetics of Space (La Poétique de l'Espace, 1958) Phenomenological interrogation means spaces that occupy poetry, intimate spaces such as houses, drawers, night cloakrooms and wide-ranging spaces such as vista and forest. In the opening chapter of Gaston Bachelard's book of poetry, space has a special emphasis on interiors and its components: different rooms and all kinds of furniture in it. Bachelard tries to trace the acceptance of the poetic image in mental consciousness, the reception he demands, so Bachelard keeps, great openness and focus on the present experience while destroying transient time. The house, for Bachelard, is the object of five phenomenology, meaning that this is where personal experience reaches its epitome. Bacherad sees the house as a kind of early universe, stating that all truly residential space is the basis of the imagination of the house (Space Poems, p.5). Through poetic image and literary illustrations found in poetry, Bachelard explores the house as a manifestation of the soul. He explores the places of the house as places of intimacy and memory manifested in poetry. Bachelard explores the places of the house as places of the house as a manifestation of the soul. pre-thought conscious, does not require knowledge and is a direct product of heart and soul. This direct relationship between poetry and reality, for Bachelard, exacerbates the reality of perceived objects (the imagination reinforces the values of reality, the poems of space, p.3). Poetry keeps Bacheletrad, at one and the same time directed both in and out, thus consolidating his upcoming debate about inside and outside, which is very familiar to anyone who deals with space theory. Bachelard determines that the house has both unity and complexity, is made up of memories and experiences, its various parts create different feelings at the same time and bring a unified and intimate experience of life. Such experienced qualities are what Bachelard sees as the poetry and prose he analyzes. Household objects for Bachelard are charged with mental experience. An open cabinet is a world that unfolds, drawers are places of secrets, and with every habitual action we open up the endless dimensions of our existence. In space poems, Bachelard introduces his concept of Topovanellis, which defines the systematic psychological study of our intimate of all spaces, protects the royger, and that's why understanding the house for Bachelard is a way to understand the spirit. Gaston Bachelard -Space Poems - Summary & amp; Review Page 2 Gaston Bachelard – The Poetics of Space - summary and review part 1 - 2 - 3 - 4 In his The Poetics of Space, p.8). He then proceeds to say that in past theatre formed by memory, stage setting retains characters in their dominant roles (as). Bachelard's meaning is that the memories of the house and its various parts are not remembered but something intertwined with the present, part of our on-the-do current experience. Bachelard writes about the desire to stop time. The way beyond history is to produce that suspends time, through imaging and illusion. Irreversible history becomes fossilized, memories. So Bacherad searches, through it, topoanalysis, experience and not process, the basis and not the ephemeral. To provide a description of mental life, a biography is not enough for Bachelard, who mentally requests the apocalypse of places, homes. Topoanalysis explores the intimacy of the house room after room, space after space. These are not real material spaces or spaces, but dreamy, imagined, remembered and readable places that allow us to be closer to the core of the mental experience. The psychoanalytic subconscious, Bachelard holds, is normal whenever he settles comfortably and blissfully in his place. Bachelard does not elaborate in this respect, but what implies in the introduction of space poetry is that such a blissful housing is a sense of feeling at ease, feeling at home. It calls unconscious psychoanalysis to the conscious to help the homeless find their sense of place. Topoanalysis, will explore the spaces being bliss spaces, topoanalysis relates to topophilia (love of place) - love of those exposed places of topoanlysis. And through the concept of topoanlysis relates to topophila Bachelard holds, for subconscious summons is not dependent on its ability to describe space, but to direct or adjust a bearing toward it. Just an implicit description will enable us to follow those after feelings that might disappear if the intellectual. To his imagination of topoanalysis and topophilia introduced in Bachelard's space poetry adds a physical later, arguing that our house is carved into our flesh. The It is better than the mind in preserving detailed memories. It's harder to trace other memories, and these can only be revealed using poetic image. For Bachelard, the main function of poetry is to give us back the dreaming state, which is something that history, psychology and geography are incapable of. Gaston Bachelard - Poetry of Space - summarizes and reviews sections 1 - 2 - 3 - 4 Gaston Bachelard is a French philosopher and author of Poetry of Space. Bachelard lived from 1884 to 1962. He is called one of Europe's leading philosophers and author of many other books. The author is known as a modest and unusual man, who matures from a young man who works in public office to become head of philosophy at the Sorbonne, where he is loved and admired by students. Bachelard spends the majority of his career as a scientist and university instructor looking for specific scientific methods of observation, experimentation, analysis and reasoning. In the twilight of his career, he decides to take a new approach by reflecting on literature and poetry and using imagination to discover a reality that is not subject to reasoning. During this change, he knows his acquired knowledge of science, insufficient understanding of poetic imagination. Science studied objective phenomena as one of the most visible facts or events. Bachelard decides to study the mentality of the spirit expressed in poetic images. Poetry uses images that touch his soul without apparent cause or visible reality. Poetic images from their scientists (psychoanalytics and psychologists) interpret images from their analytical and biased perspective. In contrast, Bachelard observes that imagination is a great power of human nature. The fact that poetic images are not subject to the rules of logic does not make its reality less so. The author uses a house filled with the indigenous feeling and mental imagination of everyone who lives in one to illustrate the reality of poetic images. The term tapophile is used to describe his views on happy spaces. Bachelard comments on felicity or cheerful atmosphere is not considered hostile. Bachelard begins with images of intimacy in human homes and is then followed by things in those houses, hidden things and the homes of other animals, nests and shells. He finishes his study of poetic images with comments on the size and ideas of interior, open and closed spaces, roundness and book subjects. Poems of Space is a 241-page philosophical and nonfiction study of residential space. The book contains ten chapters plus an introduction but no glossary or index. Chapters are from nine to thirty-six pages in size. Chapter titles are called subject aspects of the chapter. This work has been translated into English from its native French. The quoted verses appear in the original language, followed by an English translation. Two-copy pre-words provide biography and other information about the author. The content is complex vocabulary skills. Many of the specific words of an academic discipline, for example, histology, phenomenology, are used that have no frequent common use. This is a challenging and provocative research study in poetic images. But any imaginary doctrine is necessarily surplus philosophy.1 Three or four decades ago a book titled Poems of Space could hardly have failed to break the architectural imagination. First published in French in 1957 and translated into English in 1964, Gaston Bachelard's philosophical meditation appeared on the Oanirik space at a moment when phenomenology and the pursuit of iconic and archaic meanings in architecture seemed to open up fertile ground within the dried culture of late modernism. We have been far removed from any mention of simple geometric shapes, Bachelard wrote in a chapter titled Home and the Cosmos. The house that has been experienced is not an ineffective box. The residential space transcends geometric space. 2 In the lyrical chapters in the topography of our intimate existence—from nests, drawers, shells, corners, miniatures, forests, and above all the house, with its vertical pole of crypt and underground room—he conducts a systematic study, or topoanalysis, of the space we love. Although Bachelard was particularly concerned about the psychology of literary image, architects saw structuralism in his excavation of the space-counter fantasy for both technoscientific positivism and abstract formalism, as well as an alternative to the other schematicism of the emerging intellectual tendency of the day. In his book Existence, Space and Architecture (1971), Kristian Norberg-Scholes, the most prolific and long-term proponent of a phenomenological architecture, stated that further research on architectural space depends on a better understanding of the existing space, citing To Bachelard's Poem of Space along with Otto Friedrich Bollnow's Mensch und Raum (1963), Chapter on Space in Maurice Merleau-Ponty Phenomenology of Perception (1962; original French, 1945), and two key works by Martin Heidegger, Being and Time (1962; German, 1927) and the essay Building Dwelling Thinking (1971; German, 1954), as fundamental texts.3Yet if Bachelard's phenomenological orientation was already evident before the Second World War, the philosophy of science—the subject of his initial formation—remained a central preoccupation throughout his career. To read only So the space is to lose its originality according to the philosophical tradition from which it emerged, as well as the historical characteristic of its development. His work on the creative imagination, along with his writings on science and rationality, should be considered to appreciate the dialectics that inform his mind. Indeed, in today's Bachelard rendition, it is the connection between science and poetry, experimentation and experience, which seems to have the most radical potential, while his well-known vision of Oniery's House, with its relatively nostalgic and essential world of vision. comes across as historical history. Bachelard (1884–1962) was. in his time. a remarkable intellectual figure who was authentically the reader of six books a day and author of twenty-three books at the time of his death, not counting the scores of articles, prophecies and post-death pieces. At the Sorbonne, where he occupied the seat of history and philosophy of science from 1940 to 1955, he was a popular pedagog who made his flowing beard, earthy accents and long-thought flights something of a guru. Born to a family of modest shopkeepers and shoemakers in a provincial town on the outskirts of Idilik Champagne, about 200 miles southeast of Paris, he initially intended to pursue a career in engineering. However, after three years in the trenches of World War I, he changed his sights on philosophy and eventually moved to Paris, winning a Sorbonne doctorate in 1927 with two theses, one on acquiring scientific knowledge with almost the other on solid thermodynamics. Over the next decade he produced eight more volumes dealing with the epistemology of knowledge in various sciences and increasingly engaged in the dangers of a previous thought and guestions of objectivity and empirical evidence. In L'Expérience de l'espace dans la physique contemporaine (1937), confronting the philosophical implications of Einstein's memorial breakthrough in physics and the principle of Heisenberg's uncertainty, Bachelard took the contradictions between Descartes and Newton's concepts of physical space experimental, spatial and sustainable, and the abstract and anti-experimental structures of space-time that are being theorized by 20th-century microphysics. But Bachelard's inquiry of the revolutionary character of the new scientific mind gradually prepared his colleagues for an unconventional turn, his job was to take over at the end of the 1930s. Influenced by psychoanalysis of Fire (1938) and Latheramont (1939), showed a shift in his focus from physical science to phenomena of consciousness, from objectivity axis to subjective axis. With fire psychoanalysis—a book in which Bachelard eschewed Questions To escape the strictness of mental habits formed by contact with familiar experiences4—he began a series of research on the psychological meanings of the four cosmic elements, conceived as the repertoire formation of poetic respect, material imagination. The loi des guatre éléments detection project occupied him until his death, resulting in a series of remarkable volumes on fire, earth, air, and water.5 in Lautréamont, another excursion into the field of depth psychology-more Yongyan than Freudian, as noted by Deleuze and Guattari, book admirers 6-Bachelard set up to study the phenomenology of aggression in the wild., animalizing imagery of the 19th-Century Uruguayan poet Isidore Ducasse, author of Les Chants de Maldoror, one of the sacred texts of the surrealists (and later of the Cobra group, whom Bachelard was to be deeply influential). As Bachelard acknowledged in psychoanalysis of fire, The axes of poetry and science are opposed from the beginning. All philosophy can hope for is to complement poetry and science, unite them as two well-defined adsies. 7 Yet what deeply links Bachelard's philosophy of knowledge to his poems of imagination, his scientific epistemology to his study of psychological phenomena, his concern of how creative thought arises. Like Michelle Foucault after her (and thomas Cohen's prediction of paradigm shift), Bachelard led the epistemological inquiry away from the continuuty within the knowledge systems toward obstacles and events that cut the continuum, thereby forcing new ideas to appear and change the course of thought. Bachelard's concept of epistemological barrier—a concept that Foucault absorbed in the archaeology of knowledge of errors and divisions perserated itself. The epistemological profile of each scientific idea included several obstacles that had to be dissected or transcended in terms of the dialyctical—and thus absorbed—in the process of reaching more rational levels of knowledge. Countering the formulation of collective mindsets, as Foucault put it, were events and thresholds that suspended the linear advancement of knowledge, forcing thought into disconnected rhythms and transforming or moved concepts along exquisite ways of inquiring.8 For Bachelard about Foucault, such epistemological barriers had a very important and creative function in the history of thinking. Therefore, scientific inquiry must remain untellogical and remain open to the possibility of such arrangements and reversals. In this way, modern rationalism will be a transcendent rationalism called suratalism. If no one put their reason stake in an experiment is not worth attempting. 9For Bachelard, the role played by the epistemological obstacle in experimental science is exactly paralleled by the image of poetic in literary language. In Bachelard's view, the authentic poetic image comes out of a form of oblivion or unknowing that is not ignorance but difficult excellence of knowledge, so it constantly outslis its origins, so neither history nor psychology can ever fully determine or explain it. As he put it in space poetry the emphasis on sarcasm in the title of his previous book on Fire—the problem with psychoanalysis (as with the Marxist interpretation of history) is that it seeks to explain flowers by .10 fertilizer for Bachelard, the poetic image of no past; 11. Bachelard's thinking of the role that luck and mutantism play in the emergence of poetic image is practically identical to the creative principle of surrealists. For Bachelard, surrealism is associated with realism because surration is rationalism. Explicit in its ontology of poetic image, such as surrealist literature and art, is a critique of eye privilege in accordance with enlightenment philosophy to geometry and visual evidence. Despite its perceptual complexity, the eve cannot necessarily go beyond describing the surface; Vision says a lot at one time, Being doesn't see itself, 12 spaces, for this reason, housing phenomenology has little to do with an analysis of architecture or design in this way; It's not about describing houses, or what makes their beautiful features and analysis comfortable for some reason. 13 Rather, space is the abadi of human consciousness, and the problem for the phenomenologist is to study how to call it rather than consciousness, and the problem for the phenomenologist is to study how to call it rather than consciousness. application of Bachelard's ideas to architecture requires a cautious approach at best. In fact, Bachelard undoubtedly argued that almost everything we can know about housing poetry. But precisely from the point of view of sticking to traditional state of thought, Bachelard's vision of The Onier House-influencer as it has been in a certain part of the architectural discourse since the 60s-itself To form a blind spot or epistemological barrier. His radical will to question all the ideas and experiences received, his concept of dynamism of the creative imagination, and the philosophy of post-Newtonia science he contradicts the notion of housing rooted in the soil of pre-French industry. It is no coincidence that Bachelard first provoked this atavist dream world—the house that comes out of the earth, rooted in its black land—in his book La Terre et les rêveries du repos published in 1948, just after World War II.14, Bachelard's resort to the poems of Space Felicity seems to be a way to counter the modernity of the trespasser. His anti-urbanism and technology of the 20th century receives his strongest expression in space poetry. There is no home in Paris, and the inhabitants of the big city live in extraordinary boxes... They have no roots, and what is completely unthinkable for the occupant of the houses, the skyscrapers have no crypts. From street to ceiling, rooms piled one above the other, while sky-skyless tents enclosed the entire city. But the height of the city's buildings is a completely outer building. Elevators are turned away by climbing championships so that there is no longer any virtue in life near the sky. The house has been converted into a mere horizontal. The different rooms that compose neighborhoods living to a clogged floor all lack one of the basic principles for distinguishing and classing intimacy values. But in addition to the intimate nature of being vertical, a house in a big city lacks cosmology. For here that houses are no longer regulated in the natural environment, the relationship between home and space becomes an artificial relationship. It's all about mechanical and, on each side, intimate life escapes.15 Buchlard's provocation from a rural village in champagne is almost exactly contemporary with Heidegger's paean to peasant cottage in the Black Forest.16 Henry Lefebvre, who admires both philosophers, is among the first to point out the common aura of nostalgia that his lyrics of housing are enough. The special space, still sacred, quasi-religious and indeed almost absolute, linked by both Bachelard and Heidegger with the idea of home, reflects the terrible reality of the city that instituted it in the 20th century. 17 respect of the motherhood, womb-like, and stable, sheltering and remote, is, as Anthony Yedler has recently suggested, 18 signal responses to the experience of unheimlich modernity. From this perspective, Foucault's work begins—consciously—where Bachelard leaves, Instead of Bachelard's timeless respect for Felicity's atmosphere, Foucault prefers to confront the coefficient of inequisitivity in the phenomenology of human habitations. In this way, space poetry, by at least one directed to Seminal Foucault's 1967

essay on Heterotopia, in which Foucault proposes to change the problematic Bachelardian apocalypse from intimate space to other spaces of crisis, deviation, exclusion and illusion;

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