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Questions Of Phenomenology Of Architecture

Introduction to
Phenomenology is
an outstanding and
comprehensive
guide to

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phenomenology.

Phenomenology
Of Architecture
Dermot Moran
lucidly examines the
contributions of
phenomenology's
nine seminal
thinkers: Brentano,
Husserl, Heidegger,
Gadamer, Arendt,
Levinas, Sartre,
Merleau-Ponty and
Derrida. Written in a
clear and engaging

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style, Introduction to
Phenomenology
charts the course of
the
phenomenological
movement from its
origins in Husserl to
its transformation by
Derrida. It describes
the thought of
Heidegger and
Sartre,
phenomonology's

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most famous thinkers, and introduces and assesses the distinctive use of phenomenology by some of its lesser known exponents, such as Levinas, Arendt and Gadamer. Throughout the book, the enormous

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influence of
phenomenology on
the course of
twentieth-century
philosophy is
thoroughly explored.
This is an
indispensable
introduction for all
unfamiliar with this
much talked about
but little understood
school of thought.

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Technical terms are explained throughout and jargon is avoided.

Introduction to Phenomenology will be of interest to all students seeking a reliable introduction to a key movement in European thought.

Introduction to

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Phenomenological
Research, volume
17 of Martin

Heidegger's
Gesamtausgabe,
contains his first
lectures given at
Marburg in the
winter semester of
1923–1924. In these
lectures, Heidegger
introduces the
notion of

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phenomenology by tracing it back to Aristotle's treatments of phainomenon and logos. This extensive commentary on Aristotle is an important addition to Heidegger's ongoing interpretations which accompany

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his thinking during the period leading up to Being and Time. Additionally, these lectures develop critical differences between Heidegger's phenomenology and that of Descartes and Husserl and elaborate questions of facticity,

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everydayness, and flight from existence that are central in his later work. Here, Heidegger dismantles the history of ontology and charts a new course for phenomenology by defining and distinguishing his own methods.

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Buddhist philosophy
of Anicca

(impermanence),
Dukkha (suffering),
and

Phenomenology or
Deconstruction?

challenges
traditional

understandings of
the relationship
between

phenomenology and

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deconstruction through new readings of the work of Maurice Merleau-Ponty, Paul Ricur and Jean-Luc Nancy. A constant dialogue with Jacques Derrida's engagement with phenomenological themes provides the impetus to

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establishing a new understanding of 'being' and 'presence' that exposes significant blindspots inherent in traditional readings of both phenomenology and deconstruction. In reproducing neither a stock phenomenological

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reaction to
deconstruction nor
the routine
deconstructive
reading of
phenomenology,
Christopher Watkin
provides a fresh
assessment of the
possibilities for the
future of
phenomenology,
along with a new

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reading of the
deconstructive
legacy. Through
detailed studies of
the philosophy of
Merleau-Ponty,
Ricur and Nancy, he
shows how a
phenomenological
tradition much wider
and richer than
Husserlian or
Heideggerean

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thought alone can
take account of
Derrida's critique of
ontology and yet still
hold a commitment
to the ontological.

This new reading of
being and presence
fundamentally re-
draws our
understanding of the
relation of
deconstruction and

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phenomenology,
and provides the
first sustained
discussion of the
possibilities and
problems for any
future

'deconstructive
phenomenology'.
The Philosophy of
Perception
An Introduction
The Other in

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Phenomenology
Of Architecture

Perception

A Philosophy of
Perception

Perception and the
Inhuman Gaze

Perception and its
Development in
Merleau-Ponty's
'Phemenology'

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popular titles,
Anchoring
presents New**

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York architect
Steven Holl's
projects from
1975 to the
present. Among
the
works featured
are Void
Space/Hinged
Space Housing,
Fukuoka; School
of Architecture,
University of
Minnesota; Pace

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Showroom, New
York;

StrettoHouse,

Dallas; and the
Berkowitz House,
Martha's
Vineyard.

Questions of Per
ceptionPhenomeno
logy of Architec
tureWilliam K

Stout Pub

Selected essays
of Maurice

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Merleau-Ponty
Phenomenology
Of Architecture
published from
1947 to 1961.

The
Phenomenological
Mind is the
first book to
properly
introduce
fundamental
questions about
the mind from
the perspective
of

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phenomenology.

Key questions
and topics
covered include:

What is
phenomenology?
naturalizing
phenomenology
and the
empirical
cognitive
sciences
phenomenology
and

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consciousness

consciousness

and self-

consciousness,

including

perception and

action time and

consciousness,

including

William James

intentionality

the embodied

mind action

knowledge of

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Phenomenology
Of Architecture

other minds
situated and
extended minds
phenomenology
and personal
identity
Interesting and
important
examples are
used throughout,
including
phantom limb
syndrome,
blindsight and

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self-disorders
in Phenomenology

Of Architecture,
making The
Phenomenological
Mind an ideal
introduction to
key concepts in
phenomenology,
cognitive
science and
philosophy of
mind.

Architecture and

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the Senses
Phenomenology
Of Architecture
Investigations
into the
Character of
Cognitive
Experiences
A Memoir with
Letters from
Louis Kahn
Merleau-Ponty
and the Art of
Perception
Perspectives

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from Philosophy,
Phenomenology
Of Architecture
and the Sciences
Introduction to
Phenomenology

*The
Phenomenological
Mind is the
first book to
properly
introduce
fundamental
questions about
the mind from*

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*the perspective
of
phenomenology.*

*Key questions
and topics
covered include:*

- what is
phenomenology? •*
- naturalizing
phenomenology
and the
cognitive
sciences •*
- phenomenology*

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and

consciousness •

consciousness

and self-

consciousness •

time and

consciousness •

intentionality •

the embodied

mind • action •

knowledge of

other minds •

situated and

extended minds •

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Phenomenology
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*phenomenology
and personal
identity. This
second edition
includes a new
preface, and
revised and
improved
chapters. Also
included are
helpful features
such as chapter
summaries,
guides to*

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*further reading,
and a glossary,
making The
Phenomenological
Mind an ideal
introduction to
key concepts in
phenomenology,
cognitive
science and
philosophy of
mind.*

*Introductory
volume,*

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*presenting the
major
philosophical*

*doctrines of
phenomenology.*

*This volume is
composed chiefly
of papers first
presented and
discussed at the
Research
Symposium on
Feminist
Phenomenology*

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*held November
18-19, 1994 in
Delray Beach,
Florida. Those
papers have been
revised and
expanded for
publication in
the present
volume and
several essays
have been added.
We would like to
thank very much*

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all the participants in the symposium, including the session chairs and others in attendance, whose interest and enthusiasm contributed greatly. The symposium and this volume, including the

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*name for it,
were conceived
of by Lester
Embree, who also
arranged
sponsorship,
local
arrangements,
and publication
through the
William F.*

*Dietrich Eminent
Scholar Chair at
Florida Atlantic*

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Phenomenology
Of Architecture

*University and
the Center for
Advanced
Research in
Phenomenology,
Inc. The
invitees were
decided upon
jointly. Linda
Fisher has been
chiefly
responsible for
the editing and
the preparation*

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of the camera-
ready copy.

Linda Fisher

Lester Embree

Acknowledgments

The editing and
preparation of
this volume has
spanned several
cities and two
continents and I
am indebted to
many people from
each place.

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Through accessible analyses of Merleau-Ponty's views of linguistic expression and understanding, and by tracing the evolution of these views throughout the course of his philosophical

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career, Merleau-
Ponty's

Phenomenology of
Language offers
a comprehensive
picture of his
engagement with
the philosophy
of language.

Theories and
Experimental
Evidence

Sensory Design
Introduction to

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*Phenomenological
Research*

Handbook of

*Phenomenology
and Cognitive
Science*

*Merleau-Ponty's
Phenomenology of
Language*

*Questions of
Perception:*

*Phenomenology of
Architecture:*

phenomenology of

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*architecture +
Archetypal
experiences of
architecture +
Phenomenal zones*

***First published
in 1996, The
Eyes of the Skin
has become a
classic of
architectural
theory. It asks***

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***the far-reaching
question why,
when there are
five senses, has
one single sense
- sight - become
so predominant
in architectural
culture and
design? With
the ascendancy
of the digital***

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***and the all-
pervasive use of
the image***

***electronically, it
is a subject that
has become all
the more
pressing and
topical since the
first edition's
publication in
the mid-1990s.***

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**Juhani
Pallasmaa**
*argues that the
suppression of
the other four
sensory realms
has led to the
overall
impoverishment
of our built
environment,
often*

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***diminishing the
emphasis on the
spatial***

***experience of a
building and
architecture's
ability to
inspire, engage
and be wholly
life enhancing.
For every
student***

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Phenomenology
Of Architecture

***studying
Pallasmaa's
classic text for
the first time,
The Eyes of the
Skin is a
revelation. It
compellingly
provides a
totally fresh
insight into
architectural***

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Phenomenology
Of Architecture

***culture. This
third edition
meets readers'
desire for a
further
understanding
of the context of
Pallasmaa's
thinking by
providing a new
essay by
architectural***

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***author and
educator Peter
MacKeith. This
text combines
both a
biographical
portrait of
Pallasmaa and
an outline of his
architectural
thinking, its
origins and its***

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***relationship to
the wider
context of***

***Nordic and
European
thought, past
and present.
The focus of the
essay is on the
fundamental
humanity,
insight and***

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Phenomenology
Of Architecture

***sensitivity of
Pallasmaa's
approach to
architecture,
bringing him
closer to the
reader. This is
illustrated by
Pallasmaa's
sketches and
photographs of
his own work.***

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***The new edition
also provides a
foreword by the
internationally
renowned
architect Steven
Holl and a
revised
introduction by
Pallasmaa
himself.***

Philosophers

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***and artists
consider the
relevance of
Maurice
Merleau-Ponty's
philosophy for
understanding
art and
aesthetic
experience. This
collection of
essays brings***

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***together diverse
but interrelated
perspectives on
art and
perception
based on the
philosophy of
Maurice
Merleau-Ponty.
Although
Merleau-Ponty
focused almost***

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Perception
**exclusively on
painting in his
writings on**

**aesthetics, this
collection also
considers
poetry, literary
works, theater,
and
relationships
between art and
science. In**

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Perception

***addition to
philosophers,
the contributors
include a
painter, a
photographer, a
musicologist,
and an
architect. This
widened scope
offers important
philosophical***

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Perception

***benefits, testing
and providing
evidence for the
empirical
applicability of
Merleau-Ponty's
aesthetic
writings. The
central
argument is that
for Merleau-
Ponty the***

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Phenomenology
Of Architecture

account of perception is also an account of art and vice versa. In the philosopher's writings, art and perception thus intertwine necessarily rather than contingently

***such that they
can only be
distinguished by
abstraction. As a
result, his
account of
perception and
his account of
art are organic,
interdependent,
and dynamic.
The***

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Perception

**contributors
examine various
aspects of this
intertwining
across different
artistic media,
each ingeniously
revealing an
original
perspective on
this
intertwining.**

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***Demonstrates
the unique,
pervasive, and
overwhelmingly
important role
of other people
within our lived
experience.***

***Drawing on the
original phenom
enological work
of Maurice***

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*Perception
Phenomenology
Of Architecture*

**Merleau-Ponty,
Edmund
Husserl, Simone
de Beauvoir,
and John
Russon, as well
as recent
research in
child
psychology, The
Other in
Perception**

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Of Architecture

argues for perception's inherently existential significance: we always perceive a world and not just objective facts. The world is the rich domain of our personal and

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Of Architecture

***interpersonal
lives, and
central to this
world is the role
of other people.
We are “paired”
with others such
that our
perception is
really the
enactment of a
coinhabiting of***

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***a shared world.
These relations
with others
shape the very
way in which we
perceive our
world. Susan
Bredlau
explores two
uniquely
formative
domains in***

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***which our
pairing relations
with others are
particularly
critical:
childhood
development
and sexuality. It
is through
formative
childhood
experience that***

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***the essential,
background
structures of
our world are
instituted,
which has
important
consequences
for our
developed
perceptual life.
Sexuality is an***

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Perception
*analogous
domain of
formative*

*intersubjective
experience.*

*Taken as a
whole, Bredlau
demonstrates
the unique,
pervasive, and
overwhelmingly
important role*

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***of other people
within our lived
experience.***

***This volume
explores the
essential issues
involved in
bringing
phenomenology
together with
the cognitive
sciences, and***

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***provides some
examples of
research located
at the
intersection of
these
disciplines. The
topics addressed
here cover a lot
of ground,
including
questions about***

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***naturalizing
phenomenology,
the precise
methods of
phenomenology
and how they
can be used in
the empirical
cognitive
sciences,
specific analyses
of perception,***

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***attention,
emotion,
imagination,
embodied
movement,
action and
agency,
representation
and cognition,
inters- jectivity,
language and
metaphor. In***

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***addition there
are chapters
that focus on
empirical
experiments
involving
psychophysics,
perception, and
neuro- and psyc
hopathologies.
The idea that
phenomenology,***

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***understood as a
philosophical
approach taken
by thinkers like
Husserl,
Heidegger,
Sartre, Merleau-
Ponty, and
others, can offer
a positive
contribution to
the cognitive***

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sciences is a relatively recent idea. Prior to the 1990s, phenomenology was employed in a critique of the first wave of cognitivist and computational approaches to the mind (see

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Dreyfus 1972).

***What some
consider a
second wave in
cognitive
science, with
emphasis on
connectionism
and neuro-
ence, opened up
possibilities for
phenomenologic***

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***al intervention
in a more
positive way,
resulting in
proposals like n
europhenomeno
logy (Varela
1996). Thus,
bra- imaging
technologies
can turn to phen
omenological***

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**insights to
guide
experimen- tion**

**(see, e. g. , Jack
and Roepstorff
2003; Gallagher
and Zahavi
2008).**

**Feminist
Phenomenology
A Phenomenolo
gical Account of**

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Phenomenology

Of Architecture

***Our Experience
of Other Persons
Our Days Are***

***Like Full Years
Selected***

***Readings in the
Philosophy of
Perception***

***Questions of
Perception***

***An Introduction
to Philosophy of***

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***Mind and
Cognitive
Science***
Phenomenology
Of Architecture

**Phenomenology:
The Basics is a
concise and
engaging
introduction to one
of the dominant
philosophical
movements of the
20th century. This
lively and lucid**

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**book provides an
introduction to the
essential
phenomenological
concepts that are
crucial for
understanding
great thinkers such
as Husserl,
Heidegger, and
Merleau-Ponty.
Written by a
leading expert in
the field, Dan**

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Phenomenology
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**Zahavi examines
and explains key
questions such as:**

- **What is a phenomenological analysis?**
- **What are the methodological foundations of phenomenology?**
- **What does phenomenology have to say about embodiment and**

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**intersubjectivity? •
How is
phenomenology
distinguished from,
and related to,
other fields in
philosophy? • How
do ideas from
classic
phenomenology
relate to ongoing
debates in
psychology and
qualitative**

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**research? With a
glossary of key
terms and
suggestions for
further reading,
the book considers
key philosophical
arguments around
phenomenology,
making this an
ideal starting point
for anyone seeking
a concise and
accessible**

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**introduction to the
rich and complex
study of**

phenomenology.

**Third printing of
the classic A+U**

1994 special

edition covering

the work of Holl,

Pallasmaa, and,

Perez-Gomez,

titled Questions of

Perception. Their

three individual

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**essays presented in
the book, are
thematically
linked; each one
tries to explain the
role man's
perception plays in
architecture and
also explores
phenomenal
accounts. In their
original
introduction, the
authors write: "The**

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**endless cultural
limitations and
contradictions
inherent in artistic
work, revealed with
impeccable clarity
and logic by the
critics'
deconstructive
theory, are
ultimately of
limited use for the
generation of
architecture. The**

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**architect must take
a position, one that
necessarily has
ethical
consequences, and
for which words, a
theoretical
discourse is
nevertheless
indispensable."**

**This is a
translation of
Edmund Husserl's
lecture course**

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from the Summer semester 1907 at the University of Gottingen. The German original was published posthumously in 1973 as Volume XVI of Husserliana, Husserl's opera omnia. The translation is complete, including both the

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**main text and the
supplementary
texts (as
Husserliana
volumes are
usually organized),
except for the
critical apparatus
which provides
variant readings.
The announced
title of the lecture
course was "Main
parts of the**

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**phenomenology
and critique of
reason." The
course began with
five, relatively inde
pendent,
introductory
lectures. These
were published on
their own in 1947,
bearing the title
The idea
of phenomenology.
The "Five Lectures"**

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comprise a general orientation by proposing the method to be employed in the subsequent working out of the actual problems (viz., the method of "phenomenological reduction") and by clarifying, at least provisionally, some technical terms

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**that will be used in
the labor the
subsequent
lectures will carry
out. The present
volume, then,
presents that
labor, i.e., the
method in action
and the results
attained. As such,
this text dispels
the abstract
impression which**

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**could not help but
cling to the first
five lectures taken
in isolation. Accord
ingly, we are here
given genuine
"introductory
lectures," i.e., an
introduction to
phenomenology in
the genuine
phenomenological
sense of engaging
in the work of**

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**phenomenology,
going to the
"matters at issue
themselves," rather
than remaining
aloof from them in
abstract
considerations of
standpoint and
approach.**

**Perception and Its
Development in
Merleau-Ponty's
Phenomenology**

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**brings together
essays from fifteen
leading Merleau-
Ponty scholars to
demonstrate the
continuing
significance of
Merleau-Ponty's
analysis.**

**Perception and the
Phenomenology of
Musical Experience
Metal, Rock, and
Jazz**

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**Seeing Things as
They Are**

Phenomenology:

The Basics

Anchoring

The

Transcendental

Turn

'In simple prose

Merleau-Ponty

touches on his

principle themes.

He speaks about

the body and the

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**world, the
coexistence of
space and
things, the
unfortunate
optimism of
science - and
also the insidious
stickiness of
honey, and the
mystery of
anger.' - James
Elkins Maurice
Merleau-Ponty**

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was one of the most important thinkers of the post-war era. Central to his thought was the idea that human understanding comes from our bodily experience of the world that we perceive: a deceptively

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**simple
argument,
perhaps, but one
that he felt had
to be made in
the wake of
attacks from
contemporary
science and the
philosophy of
Descartes on the
reliability of
human
perception. From**

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**this starting
point, Merleau-
Ponty presented
these seven
lectures on The
World of
Perception to
French radio
listeners in 1948.
Available in a
paperback
English
translation for
the first time in**

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Phenomenology
Of Architecture

**the Routledge
Classics series to
mark the
centenary of
Merleau-Ponty's
birth, this is a
dazzling and
accessible guide
to a whole
universe of
experience, from
the pursuit of
scientific
knowledge,**

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Phenomenology
Of Merleau-Ponty
through the
psychic life of
animals to the
glories of the art
of Paul Cézanne.
For fifty years
Hubert Dreyfus
has addressed
an astonishing
range of issues
in the fields of
phenomenology,
existentialism,
cognitive

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science, and the
phenomenology
philosophical
study of mind.

**Dreyfus has
inspired a whole
generation of
philosophers as
he has creatively
drawn on and
clearly
articulated the
seminal works of
thinkers like
Kierkegaard,**

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**Husserl,
Heidegger,
Merleau-Ponty
and Foucault.**

**This volume
presents a
selection of
Dreyfus's most
influential essays
on mind and
action. The book
begins with a
model of skillful
engaged human**

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action, which informs much of Dreyfus's philosophy, and was developed in collaboration with Stuart Dreyfus. The volume then presents articles developing a critique of the representational model of the

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**mind in
analytical
philosophy of
mind and
mainstream
cognitive
science. Dreyfus
argues that
representational
models of mind
offer an
impoverished
and distorting
account of**

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**human
engagement with
the world. The
chapters show
this by
addressing
issues in
philosophy of
mind and the
cognitive
sciences through
the skill model.
Phenomenology
of Perception:**

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**Theories and
Experimental
Evidence
presents an
interpretation of
phenomenology
as a set of
commitments to
discover the
immanent
grammar of
perception by
reviewing
arguments and**

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**experimental
results that are
still important
today for
psychology and
the cognitive
sciences.**

**This book draws
connections
between recent
advances in
analytic
philosophy of
mind and**

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insights from the rich phenomenological tradition concerning the nature of thinking. By combining both analytic and continental approaches, the volume arrives at a more comprehensive understanding of

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Phenomenology

**the mental
process of
"thinking" and
the experience
and manipulation
of objects of
thought.**

**Contributors
scrutinize
aspects of
thinking that
have a common
grounding in
both the phenom**

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Phenomenology
Of Architecture
**enological and
analytic
tradition:
perception,
language, logic,
embodiment and
situatedness due
to individual
history or
current
experience. This
collection serves
to broaden and
enrich the**

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**current debate
over "cognitive
phenomenology,
" and lays the
foundations for
further dialogue
between analytic
and continental
approaches to
the phenomenal
character of
thinking.**

**Phenomenology
of Perception**

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Phenomenology
Architecture
**Phenomenology
and the Problem
of Time
Materialist
Phenomenology
The World of
Perception
Phenomenology
and Image
Theory**

Lambert
Wiesing's The
Philosophy of

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**Perception
challenges
current theories
of perception.
Instead of
attempting to
understand how a
subject
perceives the
world, Wiesel
starts by taking
perception to be
real. He then
asks what this**

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reality means
for a subject.

In his original
approach, the
question of how
human perception
is possible is
displaced by
questions about
what perception
obliges us to be
and do. He
argues that
perception

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requires us to
be embodied, to
be visible, and
to continually
participate in
the public and
physical world
we perceive.

Only in looking
at images, he
proposes, can we
achieve
something like a
break in

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participation, a
temporary
respite from
this, one of
perception's
relentless
demands.

Wiesing's
methods chart a
markedly new
path in
contemporary
perception
theory. In

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**addition to
identifying
common ground
among diverse
philosophical
positions, he
identifies how
his own,
phenomenological
approach differs
from those of
many other
philosophers,
past and**

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present. As part
of the argument,
he provides a
succinct but
comprehensive
survey of the
philosophy of
images His
original
critical
exposition
presents
scholars of
phenomenology,

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**perception and
aesthetics with
a new, important
understanding of
the old**

**phenomenon, the
human being in
the world.**

**This vivid
ethnography of
the musical
lives of heavy
metal, rock, and
jazz musicians**

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in Cleveland and
Akron, Ohio
shows how
musicians engage
with the world
of sound to
forge meaningful
experiences of
music. Unlike
most popular
music studies,
which only
provide a
scholar's view,

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Phenomenology
Of Architecture

**this book is
based on
intensive
fieldwork and
hundreds of
hours of in-
depth
interviews. Rich
descriptions of
the musical life
of metal bars
and jazz clubs
get readers
close to the**

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Pharmacology
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people who make
and listen to
the music. Of
special interest
are Harris M.
Berger's
interviews with
Timmy "The
Ripper" Owens,
now famous as
lead singer for
the pioneering
heavy metal
band, Judas

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Priest. Owens
and other
performers share
their own
experiences of
the music,
thereby
challenging
traditional
notions of
harmony and
musical
structure. Using
ideas from

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Perception
and

phenomenology,
Berger shows
that musical
perception is a
kind of
practice, both
creatively
achieved by the
listener and
profoundly
informed by
social context.

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This book provides a comprehensive account of the intentionality of perceptual experience. With special emphasis on vision Searle explains how the raw phenomenology of perception sets the content and

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**the conditions
of satisfaction
of experience.**

**The central
question
concerns the
relation between
the subjective
conscious
perceptual field
and the
objective
perceptual
field.**

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Everything in the objective field is either perceived or can be perceived.

Nothing in the subjective field is perceived nor can be perceived precisely

because the events in the subjective field consist of the

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**perceivings ,
whether
veridical or
not, of the
events in the
objective field.
Searle begins by
criticizing the
classical
theories of
perception and
identifies a
single fallacy,
what he calls**

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the Bad

**Argument, as the
source of nearly
all of the
confusions in
the history of
the philosophy
of perception.**

**He next
justifies the
claim that
perceptual
experiences have
presentational**

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Phenomenology
Of Architecture
**intentionality
and shows how
this justifies
the direct
realism of his
account. In the
central
theoretical
chapters, he
shows how it is
possible that
the raw
phenomenology
must necessarily**

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Phenomenology
Of Artifacts

**determine
certain form of
intentionality.**

**Searle
introduces, in
detail, the
distinction
between
different levels
of perception
from the basic
level to the
higher levels
and shows the**

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**internal
relation between
the features of
the experience
and the states
of affairs
presented by the
experience. The
account applies
not just to
language
possessing human
beings but to
infants and**

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**conscious
animals. He also
discusses how
the account
relates to
certain
traditional
puzzles about
spectrum
inversion, color
and size
constancy and
the brain-in-the-
vat thought**

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**experiments. In
the final
chapters he
explains and
refutes
Disjunctivist
theories of
perception,
explains the
role of
unconscious
perception, and
concludes by
discussing**

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**traditional
problems of
perception such
as skepticism.**

**What if we
designed for all
of our senses?
Suppose for a
moment that
sound, touch,
and odor were
treated as the
equals of sight,
and emotion**

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**considered as
important as
cognition. What
would our built
environment be
like if sensory
response,
sentiment, and
memory were
critical design
factors, the
equals of
structure and
program? In**

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Sensory Design,
Phenomenology
of Architecture

Malnar and Frank
Vodvarka explore
the nature of
our responses to
spatial
constructs--from
various sorts of
buildings to
gardens and
outdoor spaces,
to constructions
of fantasy. To

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**the degree that
this response
can be
calculated, it
can serve as a
typology for the
design of
significant
spaces, one that
would sharply
contrast with
the Cartesian
model that
dominates**

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**architecture
today. In
developing this
typology, the
authors consult
the
environmental
sciences,
anthropology,
psychology, and
architectural
theory, as well
as the spatial
analysis found**

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in literary
Phenomenology
depiction.

Finally, they
examine the
opportunities
that CAVE and
other immersive
virtual reality
technologies
present in
furthering a
new, sensory-
oriented design
paradigm. The

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**result is a new
philosophy of
design that both
celebrates our
sensuous
occupation of
the built
environment and
creates more
humane design. A
revolutionary
approach to the
built
environment that**

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**embraces all of
our senses and
modes of
understanding.**

**Psychological
Themes in the
School of
Alexius Meinong
The Primacy of
Perception
Thing and Space
The Eyes of the
Skin**

Phenomenology or

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**Deconstruction?
And Other Essays
on Architecture**

**Phenomenological
Psychology, the
Philosophy of
Art, History,
and Politics**

Phenomenology, the philosophical method that seeks to uncover the taken-for-granted presuppositions, habits, and norms that

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structure everyday
experience, is
increasingly framed by
ethical and political
concerns. Critical
phenomenology
foregrounds
experiences of
marginalization,
oppression, and power
in order to identify and
transform common
experiences of
injustice that render

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“the familiar” a site of
oppression for many.

In Fifty Concepts for a
Critical

Phenomenology,
leading scholars
present fresh readings
of classic

phenomenological
topics and introduce
newer concepts
developed by feminist
theorists, critical race
theorists, disability

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theorists, and queer and trans theorists that capture aspects of lived experience that have traditionally been neglected. By centering historically marginalized perspectives, the chapters in this book breathe new life into the phenomenological tradition and reveal its ethical, social, and

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political promise. This volume will be an invaluable resource for teaching and research in continental philosophy; feminist, gender, and sexuality studies; critical race theory; disability studies; cultural studies; and critical theory more generally. Bringing together phenomenology and

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materialism, two perspectives seemingly at odds with each other, leading international theorist, Manuel DeLanda, has created an entirely new theory of visual perception. Engaging the scientific (biology, ecological psychology, neuroscience and robotics), the philosophical (idea of

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'the embodied mind')
Phenomenology
Of Architecture
(dynamic systems
theory) to form a
synthesis of how to
see in the 21st
century. A
transdisciplinary and
rigorous analysis of
how vision shapes
what matters.

In this book, Robert
Sokolowski argues
that being a person

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means to be involved with truth. He shows that human reason is established by syntactic composition in language, pictures, and actions and that we understand things when they are presented to us through syntax. Sokolowski highlights the role of the spoken word in human reason

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Phenomenology

and examines the bodily and neurological basis for human experience.

Drawing on Husserl and Aristotle, as well as Aquinas and Henry James, Sokolowski here employs phenomenology in a highly original way in order to clarify what we are as human agents.

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Phenomenology
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An intimate glimpse into the professional and romantic relationship between Harriet Pattison and the renowned architect Louis Kahn On a winter day in 1953, a mysterious man in a sheepskin coat stood out to Harriet Pattison, then a theater student at Yale. She would later learn he was the

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architect Louis Kahn (1901–1974). This chance encounter served as preamble to a fifteen-year romance, with Pattison becoming the architect's closest confidante, his intellectual partner, and the mother of his only son. Here for the first time, Pattison recounts their

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passionate and sometimes searing relationship. Married and twenty-seven years her senior, Kahn sent her scores of letters—many from far-flung places—until his untimely death. This book weaves together Pattison's own story with letters, postcards, telegrams, drawings, and photographs that

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reveal Kahn's inner life and his architectural thought process, including new insight into some of his greatest works, both built and unbuilt. What emerges is at once a poignant love story and a vivid portrait of a young woman striving to raise a family while forging an artistic path in the shadow of her

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famous partner.

Hume's True

Scepticism

Skillful Coping

The Question of

Ontology in Maurice

Merleau-Ponty, Paul

Ricoeur and Jean-Luc

Nancy

50 Concepts for a

Critical

Phenomenology

Phenomenology of

Architecture ; Steven

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Holl, Juhani
Pallasmaa, Alberto
Pérez-Gómez

Heidegger's
Phenomenology of
Perception
*This important
new book offers
an introduction
to Heidegger's
phenomenology
of perception,
interpreting*

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Of Architecture

*and explaining
five key words,
'Sein',
'Dasein',
'Ereignis',
'Lichtung', and
'Geschick'.*

*David Kleinberg-
Levin argues
that, besides
preparing the
ground for a
major critique*

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Phenomenology
Of Architecture
of metaphysics
and the Western
world,

Heidegger's
phenomenology
of perception
lays the
groundwork for
understanding
perception—in
particular,
seeing and
hearing, as

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*capacities the
historical
character of
which is
capable of
overcoming and
significantly
ameliorating
the most
menacing, most
devastating
features of the
Western world*

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that Heidegger subjected to critique. He proposes that the development of these capacities is not only a question of learning certain skills, but also a question of

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learning new
Phenomenology
character and
Of Architecture
that

*Heidegger's
critique of the
Western world
suggests ways
in which we
might learn and
develop new,
more sensitive,
poetic and
mindful ways of*

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relating to the
phenomenology
of architecture
perceived
world.

*This book
explores the
problem of time
and immanence
for
phenomenology
in the work of
Edmund Husserl,
Martin
Heidegger,*

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Maurice Merleau-
Ponty, and
Of Architecture
Jacques
Derrida.

*Detailed
readings of
immanence in
light of the
more familiar
problems of tim
e-consciousness
and temporality
provide the*

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*framework for
evaluating both
Husserl's
efforts to
break free of
modern
philosophy's
notions of
immanence, and
the influence
Heidegger's
criticism of
Husserl*

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*exercised over
Merleau-Ponty's
and Derrida's
alternatives to
Husserl's
phenomenology.
Ultimately
exploring
various notions
of
intentionality,
these in-depth
analyses of*

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*immanence and
temporality
suggest a new
perspective on
themes central
to
phenomenology's
development as
a movement and
raise for
debate the
question of
where*

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*phenomenology
begins and
ends.*

*Kant's
influence on
the history of
philosophy is
vast and
protean. The
transcendental
turn denotes
one of its most
important*

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forms, defined by the notion that Kant's deepest insight should not be identified with any specific epistemological or metaphysical doctrine, but rather concerns the fundamental standpoint and

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*terms of
reference of
philosophical
enquiry. To
take the
transcendental
turn is not to
endorse any of
Kant's specific
teachings, but
to accept
that the
Copernican*

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*revolution
announced in
the Preface of
the Critique of
Pure Reason
sets philosophy
on a new
footing and
constitutes the
proper starting
point of
philosophical
reflection. In*

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*this volume a
team of leading
philosophers
explore the
concept of the
transcendental
as it developed
through
history,
focusing on
approaches to
the
transcendental*

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*project by
Kant, Fichte,
Hegel,
Nietzsche,
Husserl,
Heidegger,
Merleau-Ponty,
and Bernard
Williams. By
giving
systematic
shape to
historical*

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material, the volume provides a unique resource for systematic reflection on transcendental philosophy.

This volume addresses key aspects of the philosophical psychology

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*elaborated by
Alexius Meinong
and some of his
students. It
covers a wide
range of
topics, from
the place of
psychological
investigations
in Meinong's
unique
philosophical*

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*program to his
thought-
provoking views
on perception,
colors, "Vorste
llungsproduktio
n,"
assumptions,
values, truth,
and emotions.
Phenomenology
of Architecture
A Theory of*

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*Phenomenology
Of the Human*

Person

*Phenomenology
of Thinking*

Vision and Mind

Essays on the

phenomenology

of everyday

perception and

action

The diverse essays in

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this volume speak to the relevance of phenomenological and psychological questioning regarding perceptions of the human. This designation, human, can be used beyond the mere identification of a

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species to
underwrite
exclusion,
denigration,
dehumanization and
demonization, and to
set up a pervasive
opposition in
Othering all deemed
inhuman, nonhuman,
or posthuman. As
alerted to by

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Merleau-Ponty, one
crucial key for a
deeper

understanding of
these issues is
consideration of the
nature and scope of
perception.

Perception defines
the world of the
perceiver, and
perceptual

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capacities are constituted in engagement with the world – there is co-determination.

Moreover, the distinct

phenomenology of perception in the spectatorial mode in contrast to the reciprocal mode,

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deepens the intersubjective and ethical dimensions of such investigations.

Questions

motivating the

essays include: Can

objectification and

an inhuman gaze

serve positive ends?

If so, under what

constraints and

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conditions? How is an inhuman gaze achieved and at what cost? How might the emerging insights of the role of perception into our interdependencies and essential sociality from various domains challenge not only

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theoretical
phenomenology,
frameworks, but also
Of Architecture
the practices and
institutions of
science, medicine,
psychiatry and
justice? What can
we learn from
atypical social
cognition,
psychopathology
and animal

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cognition? Could distortions within the gazer's emotional responsiveness and habituated aspects of social interaction play a role in the emergence of an inhuman gaze?

Perception and the Inhuman Gaze will interest scholars and

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advanced students

working in

phenomenology,

philosophy of mind,

psychology,

psychiatry, sociology

and social cognition.

The philosophy of

perception is a

microcosm of the

metaphysics of mind.

Its central

Its central

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problems—What is perception? What is the nature of

perceptual

consciousness? How

can one fit an

account of

perceptual

experience into a

broader account of

the nature of the

mind and the

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world?—are at the heart of metaphysics. Rather than try to cover all of the many strands in the philosophy of perception, this book focuses on a particular orthodoxy about the nature of visual perception.

The central problem

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for visual science has been to explain how the brain bridges the gap between what is given to the visual system and what is actually experienced by the perceiver. The orthodox view of perception is that it is a process whereby

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the brain, or a dedicated subsystem of the brain, builds up representations of relevant figures of the environment on the basis of information encoded by the sensory receptors. Most adherents of the orthodox view also

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believe that for every conscious perceptual state of the subject, there is a particular set of neurons whose activities are sufficient for the occurrence of that state. Some of the essays in this book defend the orthodoxy; most

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criticize it; and some propose alternatives to it. Many of the essays are classics.

Contributors G.E.M.

Anscombe, Dana

Ballard, Daniel

Dennett, Fred

Dretske, Jerry

Fodor, H.P. Grice,

David Marr,

Maurice Merleau-

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Ponty, Zenon
Pylyshyn, Paul
Snowdon, and P.F.
Strawson

David Hume is famous as a sceptical philosopher but the nature of his scepticism is difficult to pin down. Hume's True Scepticism

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provides the first sustained interpretation of Part 4 of Book 1 of Hume's Treatise: his deepest engagement with sceptical arguments, in which he notes that, while reason shows that we ought not to believe the verdicts

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of reason or the senses, we do so nonetheless. Donald C. Ainslie addresses Hume's theory of representation; his criticisms of Locke, Descartes, and other predecessors; his account of the imagination; his understanding of

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perceptions and
sensory belief, and

his bundle theory of
the mind and his
later rejection of it.

Lectures of 1907

The

Phenomenological

Mind