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C. R. Mackintosh: The Poetics of Workmanship (Essays in Art Culture)

David Brett

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David Brett : C. R. Mackintosh: The Poetics of Workmanship (Essays in Art Culture) before purchasing it in order to gage whether or not it would be worth my time, and all praised C. R. Mackintosh: The Poetics of Workmanship (Essays in Art Culture):

1 of 1 people found the following review helpful. An Aesthetic of Beauty PleasureBy M L MDavid Brett's scholarly and readily accessible work is a delight for those who already are acquainted with CRM and an excellent point of introduction for those who are not. His stated aim is that readers will "find this book pleasurable" (p. 15) and this

absolutely achieved. Central to the book is his elaboration of what he terms 'poetics of workmanship' which means, "a consistent and orderly set of associations deliberately evoked in order to body forth a coherent value system" (p. 76). Mackintosh's original and highly individual stylistics of both his architecture and decorative arts designs and the interconnections of these are examined through this idea of the coherence of associations and then situated into their contemporary social context. As example, the contrasts of built exteriors and their internal decoration are related to then prevailing gender ideas of male exteriority/female interiority within an overarching theme of beauty that so defined the work and life partnership of Charles Rennie Mackintosh and Margaret Macdonald Mackintosh. Brett's work leaves the reader with deeper understandings of why Charles Rennie Mackintosh and Margaret Macdonald Mackintosh continue to fascinate and delight. He says that during the course of working on the book that he "developed a tenderness for C.R. and M. Mackintosh". I'm indebted to David Brett for providing a basis to explore the philosophy and principles that underpin associationism and then to relate these to what was previously my emotive response to the beauty and aesthetics of the work of Charles Rennie Mackintosh and Margaret Macdonald Mackintosh. For that reason I have developed tenderness that now includes David Brett with his subject couple. 0 of 0 people found the following review helpful. Well pleased By Carlo A. Martinelli I want to add another positive comment to those here above: for lovers of good writing and absolutely brilliant architecture, this book is an apt addition to their collection. I haven't yet finished reading it because, just as for a good whiskey, I like to savour it drop by drop. Other reviewers have done a fine job already. I simply add my two bits. This article reached me ahead of time and in absolutely perfect condition, exceeding the seller's description in fact, while as is their wont, are living up to their reputation of excellence in service. Congratulations are due all around, thank you.

Between 1896 and 1906, Charles Rennie Mackintosh (1868–1928) produced a series of buildings and interiors in and around Glasgow of such startling invention that he immediately established himself as one of the truly great figures in early twentieth-century architecture and design. David Brett argues that Mackintosh's originality was grounded in a highly subjective 'poetics of workmanship', in which the structure, features, interiors and furnishings of each individual building became subject to a unifying system of forms, metaphors and unconscious associations. The system Mackintosh evolved allowed the formulation of an almost infinite series of ensembles. After focusing on the various decorative details and interior spaces of Mackintosh's buildings the author reaches to the heart of Mackintosh's poetic system - the suffused eroticism of the sleek, 'feminine' and intensely private 'white interiors'. A notable feature of this persuasive reappraisal of Mackintosh's work is the wealth of photographs by the author showing rarely featured details of buildings, interiors and furnishings.

'Informative and exciting... it makes compulsive reading' - Journal of Design History
From the Back Cover
Between 1896 and 1906 Charles Rennie Mackintosh (1868-1928) produced a series of buildings and interiors in and around Glasgow of such startling invention that he immediately established himself as one of the truly great figures in early twentieth-century architecture and design. David Brett argues that Mackintosh's originality was grounded in a highly subjective "poetics of workmanship", in which the structure, features, interiors and furnishings of each individual building became subject to a unifying system of forms, metaphors and unconscious associations. The system Mackintosh evolved--which began with his early drawing shaped by the Victorian tradition of art botany--allowed for the formulation of an almost infinite series of ensembles. After focusing on the various decorative details and interior spaces of Mackintosh's buildings, the author reaches to the heart of Mackintosh's poetic system--the diffused eroticism of the sleek, "feminine" and intensely private white interiors. A notable feature of this persuasive reappraisal of Mackintosh's work is the wealth of photographs by the author showing rarely featured details of buildings, interiors and furnishings. About the Author David Brett is Reader in the History of Design at the University of Ulster, Belfast. He is also a playwright, novelist and mountaineer.