

Homo Faber

Where Are We Heading? Homo Faber Trinity, Freedom and Love Homo Faber Jakob von Uexküll and Philosophy Perspectives on Max Frisch Technik und Emotion in Max Frisch's 'Homo Faber' Ecce Homo! Mircea Eliade's Vision for a New Humanism Max Frisch, Homo faber Die zeitliche Struktur von Max Frisch's "Homo Faber" (1957) Der Mensch als homo faber Homo Ludens IIs 86 The Synthetic Age Death in Rome Homo Faber Homo Faber A Companion to the Works of Max Frisch Transcendent Mystery in Man Homo Faber Classification and Human Evolution Perspectives on Gender in Post-1945 German Literature Homo Faber The Human Condition Hannah Arendt on Banal Evil Man in the Holocene The Natural and the Artefactual The Appropriation of Nature Gardens and Human Agency in the Anthropocene Work, what it Has Meant to Men Through the Ages (Homo Faber) Symbolic Landscapes Homo Faber Homo Sapiens und Homo Faber Homo Faber Homo Faber Homo Ludens Max Frisch's "Homo faber" Homo Faber: Die narrative Struktur der Literaturverfilmung von Volker Schlöndorff Homo faber. Traditional crafts and skills. Life and work in mediaeval and Renaissance times. By Václav Husa, Josef Petráň, Alena Šubrtová. (Translated by Iris Unwin.). Homo Faber

Where Are We Heading?

This volume reviews the meaning of taxonomic statements and considers our present knowledge regarding the number and characteristics of species among living and extinct primates, including man and his ancestors. They also examine the relationship of behaviour changes and selection pressures in evolutionary sequences. First published in 1964.

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A research study on Theantropy (including shamanism) as the foundation of spiritual life in world religions.

Trinity, Freedom and Love

The influential scholar of religion Mircea Eliade envisioned a spiritually destitute modern culture coming into renewed meaning through the recovery of archetypal myths and symbols. Eliade defined this restoration of meaning as a "new humanism" of existential meaning and cultural-religious unity. Through a biographical exegesis of Eliade's life and writings from his earliest years in Romania to his final ones as professor of the history of religions at the University of Chicago, Cave sets forward a structural description of what this "new humanism" might have meant for Eliade, and what it signifies for modern culture. Cave

concludes by endorsing Eliade's radically pluralistic vision which, he argues, offers a key to the revitalization of our demythologized and material culture. This study repositions previous Eliadean studies and places the "new humanism" as the paradigm in relation to which future readings of Eliade should be evaluated.

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

Jakob von Uexküll and Philosophy

"An exhibition studying the link between physical and digital models in the design process. In this, the final volume of the Homo Faber trilogy on architectural models, the focus of the work is power of digital modelling and the digitally controlled model making. This volume, which includes interviews with a range of Australasian architectural and design practices, investigates the impact of affordable digital manufacturing and modelling tools on the design process. The words "post-digital" in the title are used to describe the present state in the design professions where digital and computer models are so ubiquitous that they are no longer a novelty and, for the first time, might begin to be critically assessed for

their strengths and weaknesses." -- Book jacket.

Perspectives on Max Frisch

Technik und Emotion in Max Frischs 'Homo Faber'

The past year has seen a resurgence of interest in the political thinker Hannah Arendt, “the theorist of beginnings,” whose work probes the logics underlying unexpected transformations—from totalitarianism to revolution. A work of striking originality, *The Human Condition* is in many respects more relevant now than when it first appeared in 1958. In her study of the state of modern humanity, Hannah Arendt considers humankind from the perspective of the actions of which it is capable. The problems Arendt identified then—diminishing human agency and political freedom, the paradox that as human powers increase through technological and humanistic inquiry, we are less equipped to control the consequences of our actions—continue to confront us today. This new edition, published to coincide with the sixtieth anniversary of its original publication, contains Margaret Canovan’s 1998 introduction and a new foreword by Danielle Allen. A classic in political and social theory, *The Human Condition* is a work that has proved both timeless and perpetually timely.

Ecce Homo!

Symbolic Landscapes presents a definitive collection of landscape/place studies that explores symbolic, cultural levels of geographical meanings. Essays written by philosophers, geographers, architects, social scientists, art historians, and literati, bring specific modes of expertise and perspectives to this transdisciplinary and interdisciplinary study of the symbolic level human existential spatiality. Placing emphasis on the pre-cognitive genesis of symbolic meaning, as well as embodied, experiential (lived) geography, the volume offers a fresh, quasi-phenomenological approach. The editors articulate the epistemological doctrine that perception and imagination form a continuum in which both are always implicated as complements. This approach makes a case for the interrelation of the geography of perception and the geography of imagination, which means that human/cultural geography offers only an abstraction if indeed an aesthetic geography is constituted merely as a sub-field. Human/cultural geography can only approach spatial reality through recognizing the intimate interrelative dialectic between the imaginative and perceptual meanings of our landscapes/place-worlds. This volume reinvigorates the importance of the topic of symbolism in human/cultural geography, landscape studies, philosophy of place, architecture and planning, and will stand among the classics in the field.

Mircea Eliade's Vision for a New Humanism

"A luminous parable . . . A masterpiece." The New York Times

Max Frisch, Homo faber

Imagining a future in which humans fundamentally reshape the natural world using nanotechnology, synthetic biology, de-extinction, and climate engineering. We have all heard that there are no longer any places left on Earth untouched by humans. The significance of this goes beyond statistics documenting melting glaciers and shrinking species counts. It signals a new geological epoch. In *The Synthetic Age*, Christopher Preston argues that what is most startling about this coming epoch is not only how much impact humans have had but, more important, how much deliberate shaping they will start to do. Emerging technologies promise to give us the power to take over some of Nature's most basic operations. It is not just that we are exiting the Holocene and entering the Anthropocene; it is that we are leaving behind the time in which planetary change is just the unintended consequence of unbridled industrialism. A world designed by engineers and technicians means the birth of the planet's first Synthetic Age. Preston describes a range of technologies that will reconfigure Earth's very metabolism: nanotechnologies that can restructure natural forms of matter; "molecular

manufacturing” that offers unlimited repurposing; synthetic biology's potential to build, not just read, a genome; “biological mini-machines” that can outdesign evolution; the relocation and resurrection of species; and climate engineering attempts to manage solar radiation by synthesizing a volcanic haze, cool surface temperatures by increasing the brightness of clouds, and remove carbon from the atmosphere with artificial trees that capture carbon from the breeze. What does it mean when humans shift from being caretakers of the Earth to being shapers of it? And in whom should we trust to decide the contours of our synthetic future? These questions are too important to be left to the engineers.

Die zeitliche Struktur von Max Frischs "Homo Faber" (1957)

A man who strives for pure rationality and control finds himself at the mercy of fate, in a “novel that speaks tellingly of loneliness, love, and despair” (Booklist). Walter Faber, engineer, is a man for whom only the tangible, calculable, verifiable exists. He is devoted to the service of a purely technological world. His associates have nicknamed him Homo Faber—“Man the Maker.” But during a flight to South America, Faber succumbs to what he calls “fatigue phenomena,” losing touch with reality—and soon he finds himself crisscrossing the globe, from New York to France to Italy to Greece. He also finds himself in the company of a woman who—for reasons he cannot explain or understand—strongly attracts him. The basis for the film *Voyager* starring Sam Shepard, this novel “capture[s] that essential anguish of

modern man which we find in the best of Camus” (Saturday Review). Translated by Michael Bullock

Der Mensch als homo faber

This fascinating lexicon presents a compilation of approximately a thousand labels with which man has referred to himself in literary history. This is an indispensable reference tool for anyone interested in the accomplishments of Homo.

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The Synthetic Age

Wissenschaftliches Wissen wird durch tätigen Eingriff in die Natur gewonnen: Um Homo Sapiens sein zu können, muss der Mensch zugleich Homo Faber sein. Im Anschluss an das philosophische Werk von Jürgen Mittelstraß begründen und differenzieren die Beiträge des Bandes diese These sowohl in ihrer historischen als auch in ihrer systematischen Dimension (einschließlich ihrer praktisch-philosophischen Implikationen).

Death in Rome

Homo Faber

Siamo abituati a concepire la Storia come il susseguirsi sanguinoso di imperi e dinastie. Ma il cammino dell'uomo può essere studiato anche in ambiti specifici del suo ingegno - nell'arte, nella filosofia o nelle scienze. Questo libro propone una chiave molto stimolante attraverso cui ricapitolare la storia dell'umanità: quella che vede l'essenza del nostro genere nell'essere artefice. Perché, a pensarci bene, dietro ogni passo dell'uomo c'è sempre un'invenzione o un manufatto che ha avuto nei secoli imprevedibili sviluppi. Dall'agricoltura è nata la produzione di tessuti. Metallurgia e alchimia sono gli antenati dell'odierna chimica. Non ci sarebbero state scoperte di nuovi mondi senza i progressi nella navigazione oceanica, e senza i primi aerei di legno non saremmo sbarcati sulla Luna. Dalla clava come arma siamo arrivati all'atomica, e dal libro stampato alla comunicazione multimediale.

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A Companion to the Works of Max Frisch

A Study of the Play-Element in Culture

Transcendent Mystery in Man

In this book, philosopher Keekok Lee challenges one of the central assumptions of contemporary environmentalism: that if we could reduce or eliminate pollution we could 'save' the planet without unduly disrupting our modern, industrialized societies. Lee argues instead that the process of modernization, with its attendant emphasis on technological innovation, has fundamentally transformed 'nature' into just another manmade 'artefact.' Ultimately, what needs to be determined is if nature has value above and beyond human considerations, whether aesthetic, spiritual, or biological. This provocative book attempts to reconfigure environmental ethics, positing the existence of two separate ontological categories--the 'natural' and the 'artefactual.' Natural entities, be they organisms or inert matter, are 'morally considerable' because they possess the ontological value of independence, whereas artefacts are created by humans expressly to serve their own interests and ends.

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Studienarbeit aus dem Jahr 2005 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,2, Universität Osnabrück, Veranstaltung: Seminar: Erzahlsituation in Literatur und Film, 5 Quellen im Literaturverzeichnis, Sprache: Deutsch, Anmerkungen: Arbeit mit breitem Rand, Abstract: Mit der Verfilmung von Max Frischs "Homo faber" hat sich Volker Schlöndorff an die Aufgabe heran gewagt, einen erzählten Bericht zu visualisieren. Die kinematographische Umsetzung der subjektiven Gedankenwelt des Protagonisten, des Rationalisten Walter Faber, erfordert die besondere Aufmerksamkeit des Regisseurs hinsichtlich der narrativen Struktur. Der Aufbau des Filmes "Homo Faber" entfernt sich von der literarischen Vorlage; trotzdem wird versucht, sowohl die Subjektivität, als auch den Berichtcharakter derselben, durch die stilistischen filmischen Mittel beizubehalten. Wie die Erzählstruktur von Schlöndorffs Film im Einzelnen aussieht und in wie weit die Umsetzung von Frischs Bericht durch die kinematographischen Mittel gelungen, beziehungsweise möglich, ist, soll Gegenstand der vorliegenden Arbeit sein. Ausserdem stellt sich die Frage, welche thematische Akzentuierung der Regisseur seinem Film durch die verwendete narrative Struktur verleiht. Zunächst soll der Inhalt des Films kurz dargestellt werden, um einen ersten Einblick in den zu behandelnden Sachverhalt zu bekommen. Dann wird der Aufbau von Schlöndorffs "Homo Faber" mittels einer schematischen Darstellung beschrieben und die Struktur der Erzählung analysiert, wobei auch eine inhaltliche, sowie zeitliche Einteilung der einzelnen Szenen vorgenommen wird. Aufgrund dieser Fakten folgt eine Untersuchung der Dramaturgie des Films, welche Aufschluss geben soll über

den genauen narrativen Ablauf dieses Werkes, Länge und Gewichtung der einzelnen Szenen und der daraus resultierenden thematischen Akzentuierung des Regisseurs. Anschliessend wird die Erzahlsituation und ihre visuelle Umsetzung durch die filmische Gestaltung behandelt"

Classification and Human Evolution

Perspectives on Gender in Post-1945 German Literature

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

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The Human Condition

A comprehensive advanced introduction to and scholarly commentary on the work of the Swiss writer Max Frisch, one of the leading German-language dramatists and novelists of the late twentieth century.

Hannah Arendt on Banal Evil

Studienarbeit aus dem Jahr 2009 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,7, Universität Koblenz-Landau (Germanistik), Veranstaltung: Seminar: Erzählungen der Postmoderne, Sprache: Deutsch, Abstract: In der Arbeit wird ausgehend von der auffälligen Erzählweise des Romans eine Analyse der Chronologiebrüche vorgenommen. Die diskontinuierliche Erzählform wird anhand der Erzähltheorie des französischen Literaturwissenschaftlers Gerard Genette untersucht. Da der Roman durch seinen Aufbau, die Aneinanderfügung zweier in sich geschlossener Erzählteile (erste und zweite Station), eine sehr deutliche Binnengliederung aufweist, soll auch die Analyse diesem durch den Primartext implizierten Schema folgen. Dies erweist sich vor allem aufgrund der Tatsache, dass in den beiden Romanteilen unterschiedliche Erzähltechniken angewandt werden, als sinnvoll."

Man in the Holocene

The Natural and the Artefactual

A theory of human evolution and history based on ever-increasing mutual

dependency between humans and things In this engaging exploration, archaeologist Ian Hodder departs from the two prevailing modes of thought about human evolution: the older idea of constant advancement toward a civilized ideal and the newer one of a directionless process of natural selection. Instead, he proposes a theory of human evolution and history based on “entanglement,” the ever-increasing mutual dependency between humans and things. Not only do humans become dependent on things, Hodder asserts, but things become dependent on humans, requiring an endless succession of new innovations. It is this mutual dependency that creates the dominant trend in both cultural and genetic evolution. He selects a small number of cases, ranging in significance from the invention of the wheel down to Christmas tree lights, to show how entanglement has created webs of human-thing dependency that encircle the world and limit our responses to global crises.

The Appropriation of Nature

Gardens and Human Agency in the Anthropocene

Work, what it Has Meant to Men Through the Ages (Homo

Faber)

In Homo Faber Paolo Benanti seeks to provide a philosophical and theological understanding of the technological phenomenon by casting light contemporaneously on the ethical dimensions connected to it. In constructing a holistic vision of technique-technology, he asks himself how to look at the technological artifacts, how it was possible that the West has undergone an incomparable technological development in respect to any other human culture and what this reveals and means for technology and what is the context in which technology is implemented and understood today. As a result of his journey Benanti shows how Technology is not a simple human activity, but human nature is a techno-human condition.

Symbolic Landscapes

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

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

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

Homo Sapiens und Homo Faber

Max Frisch, with his countryman Friederich Diirrenmatt, shares the place of eminence in contemporary Swiss literature. Indeed, he ranks high among the recent leading writers in the German language. But, although several of his works -- novels and plays -- have been translated into English, he remains little known in America. In this collection of essays an international group of scholars provides a

fresh introduction to this noted author. The three leading essays review Frisch's work in the forms he has used most extensively -- drama, narrative fiction, and the personal diary. The remaining nin.

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

well as postdoctoral researchers in fields such as history of the life sciences, philosophy of biology, critical animal studies, philosophical anthropology, biosemiotics and biopolitics.

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Homo Ludens

Max Frischs "Homo faber"

By critically engaging Eberhard Jüngel's doctrine of the Trinity, this volume makes a broader, constructive contribution to contemporary trinitarian thought. The argument centers on the question - posed by the inconsistencies uncovered in Jüngel's doctrine of God - of how one can assert both divine freedom and the inter-subjectivity of God's trinitarian self-determination. Can one maintain God's freedom in the interest of divine spontaneity and creativity, while remaining committed to inter-subjective vulnerability which the Cross entails as an event of divine love? Malysz suggests that a resolution to this problem lies in a logic of divine freedom, which, next to the trinitarian logic of love, constitutes a different

and simultaneous mode of trinitarian relationality. To develop this logic, Malysz draws on Jüngel's understanding of human freedom as rooted in the "elemental interruption" of the self-securing subject. Malysz thus not only brings Jüngel's view of divine freedom into correspondence with the anthropological effects that Jüngel ascribes to it, but, above all, offers an imaginative, new way of closely integrating the doctrine of God and theological anthropology.

Homo Faber: Die narrative Struktur der Literaturverfilmung von Volker Schlöndorff

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

the examination of human psychology and the evolution of the brain from an alternative scientific stance. It will be of interest to anthropologists, historians and psychologists alike.

Homo faber. Traditional crafts and skills. Life and work in mediaeval and Renaissance times. By Václav Husa, Josef Petráň, Alena Šubrtová. (Translated by Iris Unwin.).

Studienarbeit aus dem Jahr 2004 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,7, Westfälische Wilhelms-Universität Münster, 18 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Diese Analyse von Max Frischs Roman Homo faber konzentriert sich auf den Protagonisten des Romans, Walter Faber. Bei der Untersuchung dieses Charakters wird die Fragestellung im Vordergrund stehen, welche Rolle die Technik in seinem Leben einnimmt und welche Rolle Emotionen spielen. Dabei wird es wichtig sein, zu unterscheiden, was Faber als Erzähler vorgibt zu sein und welche Eigenschaften ihm tatsächlich zugeordnet werden. Zunächst wird untersucht, wie wichtig Technik auf der einen Seite und Emotionen auf der anderen in Fabers Alltag sind. Ein weiterer Schwerpunkt der Arbeit wird die Entwicklung Fabers und die Entwicklung seiner Haltung sein. Hierzu wird es nötig sein, die Ereignisse, die Faber widerfahren und die Auslöser für mögliche Veränderungen sein können, genauer in Augenschein zu

nehmen. Im selben Sinne wird Fabers (Liebes-) Beziehung zu seiner Tochter darauf hin untersucht, ob sie einen blossen Unfall, der dem Technikfanatiker zufällig geschieht, darstellt. Zuletzt wird auf den Einfluss, den die Person Sabeth, Fabers Tochter, auf die Erzählweise und Erzählperspektive des Romans hat, eingegangen. Die Vorgehensweise wird hierbei hermeneutisch sein. Dabei wird davon ausgegangen, dass es eine Autorenintention Frischs gibt und innerhalb eines vorausgesetzten Auslegungsspielraumes wird dieser intendierte Sinn zu erschliessen versucht. In den Worten Vogts wird somit eine Hermeneutik des Vertrauens dem Autor gegenüber praktiziert

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The existence of evil and suffering in our world seems to pose a serious challenge to belief in the existence of a perfect God. If God were all-knowing, it seems that God would know about all of the horrible things that happen in our world. If God were all-powerful, God would be able to do something about all of the evil and suffering. Furthermore, if God were morally perfect, then surely God would want to do something about it. And yet we find that our world is filled with countless instances of evil and suffering. These facts about evil and suffering seem to conflict with the orthodox theist claim that there exists a perfectly good God. The challenge posed by this apparent conflict has come to be known as the problem of evil.

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