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Home Today

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Preface

Home is an enlightening tribute to architecture, containing rich illustrative photos, technical drawings, and descriptive text. The pages depict the cultural traditions of housing throughout history, featuring a broad range of innovative homes of the present day, and a guide to architects who are leading in their field.

In the introduction, Professor Philip Good tells readers on a quest to find a unique and recognizable Australian style. He looks at the influences that have shaped the country's architecture and pulls the Australian homes featured in the book into context.

In Part 1, Professor Alexander Guthart considers the home as the universal physical medium of expression for humans. Drawing examples from across the globe and across time, he considers the cultural, symbolic, religious, and spiritual dimensions of home.

Part 2 of the book is devoted to exploring an international array of homes, designed by some of the most significant architects of the modern era. A wide selection of images provides a spatial context by plans, elevations, and section drawings. The home descriptions are written by the architects themselves, or a nominated writer, and these provide invaluable insights into the architects' design intents and their creative solutions to logistic, heritage, and environmental problems. The descriptions also provide an appreciation of the architects' design philosophy.

The homes have been ordered alphabetically by name within broad categories, including In the City, Outer City, Future City, in the Country, By the Water, and In Your Dreams. Readers can seek out their favorite architects in the book's index.

Part 3 of the book is set out in an easy-to-use A-Z format and includes profiles of significant architects and designers who have shaped architectural trends in the past century.

Enjoy viewing some of today's most significant, architecturally designed homes from around the world created by the artists of modern-day architecture.
Chapter 6
Home as Art

Throughout history, home for people in many simple traditional cultures has always had a symbolic function. The reason for this is obvious: People lived not only in the material world of their own physical requirements, but also in environments where societies expressed their collective history, beliefs, aspirations, emotions, the exhibition of power and authority, and even fears and taboos. From the time humanity first came into consciousness, the imagination has been harnessed as the mechanism by which representation of other worlds could be realized. Today, we call the "art" and it is a concept of modality, an idea that a small painting by the French impressionist Vincent Van Gogh can sell for upwards of 100 million dollars. In this age, art has simply become part of contemporary investment strategies for the wealthy. In the process of living in front of any practical function into collector's items for state-controlled art galleries and private entreprenuers.

AN IDEA OF BEAUTY

Although the word "art" is most often used in describing certain functions of home, it can also be misleading. Art as a concept has little validity past history unless we consider both its context and practice. In ancient times, art did not exist as we know it today. An Impressionist was the first to conceptualize it as a separate "bit" of history—what we now call "Art," an independent, defendable from the rest. It was the first to reappropriate the concept of art from the symbolic to the materialistic, from the sacred to the profane, and from the world of the spirit to that of money, wealth and power.

When learning how art is, it is important to consider the relationships between "art" and "aesthetics." While these terms are sometimes used together, there is no necessary relationship between them. The ancient Greeks referred to "perceptible" things and even until the eighteenth century that aesthetics became related to the idea of beauty, first in German and then in English. Therefore, the concepts of beauty, art, and aesthetics are a direct product of our time and can't exist in isolation with history as dealt with systems for representing consciousness. There is a famous Bolano saying: "No hay nin art, no existe ninguna cosa as well as we can." This indicates a condition that has existed for millennia, where the function of art was to support the only life of people and where it had no exchange value.

But simply, the best anyone could do is whatever activity they were undertaking. Without doubt, home was organized around material processes and needs structured around these activities—fire for cooking, animal skins for blanket and sleeping places to sell fuel, and other items that made their home and household functional. However, the symbolic world was at least equal to the material and often more important. What was always associated with the birth of children, rites of passage, marriage, and the journey beyond life into the worlds of gods and spirits. In each case, home as art was fully integrated. It did not occupy a separate space of abstraction and contemplation, and the world of "otherworld" was experienced both through the human body in trance, trance or meditation, or through thought, painting, objects carved from wood, metal and stone, and even the layout of space, both the dwelling and its relationship to other buildings in the community. The ancient caves of Lascaux in France have highly decorated murals, as do the Navajo hogan houses in cave dwellings of the Anasazi desert. In contrast to the idea that art was dependent on a complex division of labor required to produce them from raw materials, in Lascaux we find that an aesthetic life and was necessary to its success.

LEFT

Lascaux cave painting, Lascaux. We know of the ancient forms of home—many many decorated with highly stylized and symbolic painting, in contrast those that are dependant on a complex division of labor required to produce them from raw materials. The Lascaux painting is a prime example of the importance of the aesthetic in human society.

RIGHT

A magnificent view of Lascaux, New Zealand Traditional Maori carvings are works of art, carved in great detail and skill from wood, stone, and bone. These objects and their designs serve to represent the culture and beliefs of the society that created it.
ART IS CULTURE

Home as art has many dimensions. One of the most basic is the relationship to the universe, where the positioning of home frequently reflected religious or spiritual dimensions. Positioning was often directly related to compass points, or the rising and setting of the sun. In the ancient Chinese practice of feng shui, particular geographic features and astronomically aligned structures called "chi" (life force) were positioned in relation to the home to align with these natural phenomena.

A film called "Where the Green Ants Dream" (1988) by the German director Wim Wenders portrayed the ongoing conflict between traditional and modern communities. In this film, the Tooraji Aboriginal community retained its traditional way of life, while the modern world encroached upon their lifestyle. The relationship between technology and nature was a constant theme throughout the film.

Home as art can also represent a form of societal expression. In the film "Green Ants Dream," the filmmaker Wim Wenders used the landscape and natural elements to create a unique visual narrative. The film's depiction of the intersection between nature and technology highlighted the ongoing tension between traditional and modern lifestyles.

The relationship between mythology and art was also evident in the film "Green Ants Dream." The film depicted the Ancient Aboriginal culture, with its superstitious beliefs and traditions, which were often intertwined with the natural environment. The filmmakers used this technique to create a sense of unity between the characters and their surroundings.

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billionaires such as Bill Gates, Warren Buffett, and Karl Albrecht laid into obsolescences which compared to those of the last 50 years. For example, the Palace of Versailles near Paris, commissioned by Louis XIV, was started in 1662, and was built over the next 75 years by architects Louis Le Vau and Jules Hardouin-Mansart, with the world-famous gardens designed by Le Nôtre. The landscape. Approximately 35,000 workers were employed in its construction. Later, Buckingham Palace in London was started by King George IV around 1820, and was designed and supervised by the architect John Nash. But such extravagant homes were not uncommon, and the nobility of Europe and Asia are replete with the most incredible examples of home architecture. The Chateau of Stansted in the Loire Valley (1528–37) designed by Domenico da Cesma, Italian, Renaissance Palaces in Venice (1713–20) by Giovanni Battista da Sevres, Biron-Palace in England (1706–7) by Sir John Vanbrugh, and the Wolver Palace in St. Petersburg (1721–23) by Balthasar Neumann. At these palaces are consummate examples of humanism in architecture. The interior painting, carving, woodwork, and architectural detailing.

Home is the art of architecture really come into being with the creation of modern professions and institutions. The Royal Institute of British Architects being the first such establishment to take concrete form in 1834. Since then, the development of home as the art of architecture has been influenced by recent history, social development, and technological advances. Many architects also continued the tradition of designing everything in the building including furniture and fittings, as they counted on an easily identifiable style. Picasso examples were Frank Lloyd Wright (Fallingwater, Bear Run, Pennsylvania, 1936), Charles Eames (Eames House, Beverly Hills, California, 1949), and the Trueblood apartment building in San Francisco (1972). Home as art is a social movement limited to individual buildings, and some remarkable housing complexes have also held a large influence, such as Auguste Perret's apartment building on the rue Froideville in Paris (1913). Le Corbusier's Unite d'Habitation in Marseille (1947–52), Ralph Erskine's.

Boron Art 58