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World-Making by

Yuriko Saito, Rhode

Island School of

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hides and how to

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~~The~~

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Aesthetics of the
Everyday 1. Recent
History. With the
establishment of
environmental
aesthetics, efforts
to open the field of
aesthetics
beyond... 2.

'Everyday' and
'Aesthetics' in
Everyday
Aesthetics.

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Because everyday aesthetics was initially proposed as a way of... 3. Defamiliarization of the ...

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Everyday \(Stanford
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The aesthetics of everyday life, originally developed by Henri

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Everyday Life
Lefebvre and other
modernist
theorists, is an
extension of
traditional
aesthetics, usually
confined to works
of art. It is not
limited to the study
of humble objects
but is rather
concerned with all
of the undeniably
aesthetic

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experiences that
arise when one
contemplates
objects or performs
acts that are
outside the
traditional realm of
aesthetics.

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The aesthetics of

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but is rather

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Everyday Life concerned with all of the undeniably aesthetic experiences that arise when one contemplates objects or performs acts that are outside the traditional realm of aesthetics.

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lefebvre and other
modernist theorists
is an extension of
traditional
aesthetics usually
confined to works
of art as a new
trend in aesthetics

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the aesthetics of
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Andrew, Smith,
Jonathan:

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Andrew ...

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Aesthetics is a recent subfield of philosophical aesthetics focusing on everyday events, settings and activities in which the faculty of sensibility is saliently at stake.

Alexander
Baumgarten
established

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Aesthetics as a discipline and defined it as scientia cognitionis sensitivae, the science of sensory knowledge, in his foundational work Aesthetica. This field has been dedicated since then to the clarification of fine arts, beauty and

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marginally referring
to the aesthetics

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Aesthetics -
Wikipedia

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experiences that
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objects or performs
acts that are
outside the
traditional ...

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University Press
Haapala's position
is that everyday

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Everyday Life is a form of experience, and everyday aesthetics consists of the rhythm of everyday life, and the security created by its predictability and pleasantness. One of Arto Haapala's most recent international endeavours is the

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academic journal.

Aesthetics in
everyday Life? -
375 Humanists

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aesthetics.

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...

This book explores
the aesthetics of
the objects and
environments we

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encounter in daily
life. Thomas Leddy
stresses the close
relationship
between everyday
aesthetics and the
aesthetics of art,
but places special
emphasis on
neglected aesthetic
terms such as
'neat, ' 'messy, '
'pretty, ' 'lovely, '
'cute, ' and

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The Extraordinary
in the Ordinary:
The Aesthetics of

...

Saito has recently
appealed to a
distinction between
art-centered and
non-art centered
approaches to
everyday
aesthetics

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According to which
the former take art
and its
appreciation as
core to our
aesthetic life, and
tend to focus on
how art objects and
their experiences
differ from other
objects and
experiences. L

The Extraordinary

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In everyday life,
some experiences
take on value from
the overall practice
of daily life, the
everyday routines,
habits, or
practices. Everyday
aesthetics is
defined more by

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Everyday Life
form than content,
in other words,
more by the doing
than its product.
Many works of art
have the everyday
as theme or
subject matter.

The Definition of
Everyday
Aesthetics

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by Liu
Yuedi, Liu Yuedi,
Curtis L. Carter
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and West:
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This book explores the aesthetics of the objects and environments we encounter in daily life. Thomas Leddy stresses the close relationship between everyday aesthetics and the aesthetics of art, but places special emphasis on neglected aesthetic

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terms such as
'neat,' 'messy,'
'pretty,' 'lovely,'
'cute,' and
'pleasant.'

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traditional aesthetics, usually confined to works of art. It is not limited to the study of humble objects but is rather concerned with all of the undeniably aesthetic experiences that arise when one contemplates objects or performs

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acts that are outside the traditional realm of aesthetics. It is concerned with the nature of the relationship between subject and object. One significant aspect of everyday aesthetics is environmental aesthetics, whether

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constructed, as a building, or manipulated, as a landscape. Others, also discussed in the book, include sport, weather, smell and taste, and food.

This book explores the aesthetics of the objects and environments we

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encounter in daily
life. Thomas Leddy
stresses the close
relationship
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aesthetics of art,
but places special
emphasis on
neglected aesthetic
terms such as
'neat,' 'messy,'
'pretty,' 'lovely,'
'cute,' and

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'pleasant.' The author advances a general theory of aesthetic experience that can account for our appreciation of art, nature, and the everyday.

Yuriko Saito
explores the nature
and significance of
the aesthetic

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dimensions of people's everyday life. Everyday aesthetics has the recognized value of enriching one's life experiences and sharpening one's attentiveness and sensibility. Saito draws out its broader importance for how we make our

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worlds, environmentally, morally, as citizens and consumers.

Saito urges that we have a social responsibility to encourage cultivation of aesthetic literacy and vigilance against aesthetic manipulation.

Yuriko Saito argues

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that ultimately,
everyday
aesthetics can be
an effective
instrument for
directing the
humanity's
collective and
cumulative world-
making project for
the betterment of
all its inhabitants.
Everyday
aesthetics has

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been seen as a challenge to contemporary Anglo-American aesthetics discourse, which is dominated by the discussion of art and beauty. Saito responds to controversies about the nature, boundary, and status of everyday

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aesthetics and argues for its legitimacy. She highlights the multi-faceted aesthetic dimensions of everyday life that are not fully accounted for by the commonly-held account of defamiliarizing the familiar.

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Everyday aesthetic experiences and concerns occupy a large part of our aesthetic life.

However, because of their prevalence and mundane nature, we tend not to pay much attention to them, let alone examine their significance. Western aesthetic

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Everyday Life
Theories of the past few centuries also neglect everyday aesthetics because of their almost exclusive emphasis on art. In a groundbreaking new study, Yuriko Saito provides a detailed investigation into our everyday aesthetic experiences, and

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reveals how our everyday aesthetic tastes and judgments can exert a powerful influence on the state of the world and our quality of life. By analysing a wide range of examples from our aesthetic interactions with nature, the

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environment, everyday objects, and Japanese culture, Saito illustrates the complex nature of seemingly simple and innocuous aesthetic responses. She discusses the inadequacy of art-centered aesthetics, the

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an appreciation of the distinctive characters of objects or phenomena, responses to various manifestations of transience, and the aesthetic expression of moral values; and she examines the

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moral, political, existential, and environmental implications of these and other issues.

As a new trend in aesthetics appearing concurrently in the West and the East in the last ten years, the

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aesthetics of everyday life points to a growing diversification among existing methodologies for pursuing aesthetics, alongside the shift from art-based aesthetics. The cultural diversity manifest in global aesthetics offers

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Everyday Life for
the collaborative
efforts of
aesthetics in both
the West and the
East. Given the
rapidly growing
interest and its
potential for
attracting new
audiences
extending beyond
the more narrowly
focused traditions

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of twentieth-century analytic and environmental aesthetics, it stands to command its own share of attention in the future of aesthetic studies. The aesthetics of everyday life has become a stream of thought with a global ambition.

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This interest has led to numerous systematic and in-depth works on this topic, some of which were conducted by the authors represented in this volume. A salient feature of this book is that it not only represents the recent

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developments of
the aesthetics of
everyday life in the
West, but also
highlights the
interaction
between scholars
in the West and the
East on this topic.
Thus, the project is
a contribution
toward mutual
progress in the
collaboration

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between Western
and Eastern
aesthetics. What
distinguishes this
book from other
anthologies and
monographs on
this topic is that it
reconstructs the
aesthetics of
everyday life
through cultural
dialogue between
the West and the

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Everyday Life to building a new form of aesthetics of everyday life, as seen from a global perspective. At present, the aesthetics of everyday life as a newly emergent approach to aesthetics may encounter skepticism among

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accustomed to the rigors of analytic philosophers who prefer to discuss aesthetics at the level of abstract concepts and argument, and who tolerate the particulars of experience mainly as illustrations. But, there is no

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reason to abandon
the pursuit of the
aesthetics of
everyday life in the
face of such
objections. On the
contrary, there are
many benefits to
gain in bringing
aesthetics to bear
on a wider sphere
of human life,
made possible
through efforts to

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Show the relevance
of aesthetics to a
broader range of
human actions.

Joseph Kupfer
removes aesthetics
from the exclusive
province of
museums, concert
halls, and the
periphery of human
interests to reveal
the impact of

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aesthetic experience on daily living. He combines philosophical aesthetics and critical analysis to indicate the status of aesthetic values in ordinary life, showing how aesthetic qualities and relations contribute to social, moral, and

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Everyday Life. In examining the practical implications of aesthetic values for sports, sexual relationships, violence, and education, Kupfer also looks at the effect of aesthetic deprivation.

Katya Mandoki

Page 69/93

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advances in this book the thesis that it is not only possible but crucial to open up the field of aesthetics (traditionally confined to the study of art and beauty) toward the richness and complexity of everyday life. She argues that in

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Everyday Life of communication, whether face to face or through the media, fashion, and political propaganda, there is always an excess beyond the informative and functional value of a message. This excess is the aesthetic.

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Following Huizinga's view of play as an ingredient of any social environment, Mandoki explores how various cultural practices are in fact forms of playing since, for the author, aesthetics and play are Siamese twins. One of the unique

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contributions of
this book is the
elaboration and
application of a
semiotic model for
the simultaneous
analysis of social
interactions in the
four registers,
namely visual,
auditory, verbal
and body language,
to detect the
aesthetic strategies

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deployed in specific situations. She argues that since the presentation of the self is targeted towards participants' sensibilities, aesthetics plays a key role in these modes of exchange.

Consequently, the

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author updates important debates in this field to clear the way for a socio-aesthetic inquiry through contexts such as the family, school, medical, artistic or religious traditions from which social identities emerge.

Building upon her

Page 75/93

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Everyday Life on
everyday

aesthetics, Yuriko
Saito argues in this
book that the
aesthetic and
ethical concerns
are intimately
connected in our
everyday life.

Specifically, she
shows how
aesthetic
experience

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embodies a care relationship with the world and how the ethical relationship with others, whether humans, non-human creatures, environments, or artifacts, is guided by aesthetic sensibility and manifested through aesthetic means.

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Weaving together insights gained from philosophy, art, design, and medicine, as well as artistic and cultural practices of Japan, she illuminates the aesthetic dimensions of various forms of care in our management of

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Emphasis is placed on the experience of interacting with others including objects, a departure from the prevailing mode of aesthetic inquiry that is oriented toward judgment-making from a spectator's point of view. Saito shows

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that when
everyday activities,
ranging from
having a
conversation and
performing a care
act to engaging in
self-care and
mending an object,
are ethically
grounded and
aesthetically
informed and
guided, our

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Everyday Life to
a good life.

Yuriko Saito
explores the nature
and significance of
the aesthetic
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people's everyday
life. Everyday
aesthetics has the
recognized value of
enriching one's life
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encourage
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Yuriko Saito argues
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collective and cumulative world-making project for the betterment of all its inhabitants.

Everyday aesthetics has been seen as a challenge to contemporary Anglo-American aesthetics discourse, which is dominated by the

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about the nature,
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status of everyday
aesthetics and
argues for its
legitimacy. She
highlights the multi-
faceted aesthetic
dimensions of
everyday life that

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are not fully accounted for by the commonly-held account of defamiliarizing the familiar.

The Aesthetics of Design offers the first full treatment of design in the field of philosophical aesthetics.

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Aesthetic theory has traditionally occupied itself with fine art in all its forms, sometimes with craft, and often with notions of beauty and sublimity in art and nature. In so doing, it has largely ignored the quotidian and familiar objects and

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experiences that make up our daily lives. Yet how we interact with design involves aesthetic choices and judgements as well as practical, cognitive and moral considerations. This work challenges the discipline to

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broaden its scope to include design, and illustrates how aesthetics helps define our human concerns.

Subjecting design to as rigorous a treatment as any other aesthetic object exposes it to three main challenges that form the core of

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this book. First, design must be distinguished from art and craft as a unique kind of object meriting separate philosophical attention, and is here defined in part by its functional qualities. Second, the experience of

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design must be defended as having a particularly aesthetic nature. Here Forsey adapts the Kantian notion of dependent beauty to provide a model for our appreciation of design as different from our judgements of art, craft and natural

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beauty. Finally, design is important for aesthetics and philosophy as a whole in that it is implicated in broader human concerns. Forsey situates her theory of design as a constructive contribution to the recent movement of Everyday

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Aesthetics, which
seeks to re-
enfranchise
philosophical
aesthetics as an
important part of
philosophy at large.

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