

Grundlinien einer philosophie der technik

Zur entstehungsgeschichte der kultur aus neuen gesichtspunkten

Ernst Kapp



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Grundlinien Einer Philosophie Technik Entstehungsgeschichte

Rapp



Grundlinien Einer Philosophie Technik Entstehungsgeschichte:

Grundlinien einer Philosophie der Technik Ernst Kapp, 2015-08-18 In seinem umfassenden Hauptwerk *Grundlinien einer Philosophie der Technik* 1877 unternimmt der Pädagoge, Geograph und Philosoph Ernst Kapp den folgenreichen Versuch alle technischen Artefakte als eine Organprojektion des menschlichen Körpers zu begreifen. Damit ist gemeint, dass der Mensch unbewusst Form, Funktionsbeziehung und Normalverhältnis seiner leiblichen Gliederung auf die Werke seiner Hand überträgt und dass er dieser ihrer analogen Beziehungen zu ihm selbst erst hinterher sich bewusst wird. Kapp leitet die Erfindung der technischen Dinge also aus dem Vorbild des menschlichen Organismus vor allem, aber aus der menschlichen Hand ab, die gleichsam als ein natürliches Werkzeug Form und Zweck aller mechanischen Werkzeuge bestimmt. Die bis ins 19. Jahrhundert vorherrschende cartesianische Metaphorik des Organischen als eines bloß Mechanischen wird bei Kapp also geradezu umgedreht. Kapp wurde damit nicht nur zum Begründer der Technikphilosophie, sondern biete darüber hinaus großen Einfluss auf die Kultur und Medientheorie aus der weit ins 20. Jahrhundert hineinreicht. Das liegt nicht zuletzt daran, dass sich Kapps Anspruch keineswegs auf einen begrenzten Bereich des menschlichen Aktionsraums beschränkt, sondern neben techniktheoretischen auch geschichtsphilosophische und vor allem epistemologische Überlegungen einschließt wie der programmatische Untertitel seines Werkes nahelegt. Trotz seiner Bedeutung als erstes genuin technikphilosophisches Werk der Moderne wurde Kapps Abhandlung bis dato nie wieder aufgelegt und erscheint erst jetzt in einer neuen Ausgabe. Die ausführliche Einleitung der Herausgeber zeichnet Kapps Argumentationsschritte nach und verortet den Text in der aktuellen technikphilosophischen und medientheoretischen Diskussion. *Wie aus der Kunstgeschichte eine Bildwissenschaft wurde* Thomas Hensel, 2012-09-17 Mit Aby Warburg widmet sich der vorliegende Band dem Spiritus Rector einer Kunstgeschichte, die sich als Bildwissenschaft begreift und wirft damit ein neues Licht auf einen der meist beschworenen, aber noch immer am wenigsten erschlossenen Kunsthistoriker. Bezogen auf jenen ersten selbsternannten Bildwissenschaftler beleuchten einzelne Kapitel die wichtigsten bildgebenden Verfahren um 1900: Photographie, Bildtelegraphie, Kinematographie und Röntgenographie sowie Warburgs Autographie, seine Notationsfiguren und Verzettelungsgesten, seine Diagrammatik und Metaphorik, wie auch nicht zuletzt seinen Bilderatlas und zeigen die zentrale Rolle technischer Medien bei der Formierung der modernen Kunst und Bildwissenschaft auf. Zu diesem Zweck hat der Verfasser nicht nur zahlreiche unpublizierte Quellen ausgewertet, sondern auch bis dato unentdeckte Dokumente gehoben. Indem der Band Überlegungen von Kunstwissenschaft, Mediengeschichte und Wissenschaftstheorie bündelt, leistet er nicht nur einen maßgeblichen Beitrag zur Warburg-Forschung, sondern eröffnet auch der Diskussion über die Bildwissenschaft weitreichende neue Perspektiven. *Technik und Philosophie* Rapp, 2013-03-08 Die Technik, ihre Leistungen für die Gesellschaft und ihr Preis sind zu einem wichtigen Thema der philosophischen Forschung geworden. Die Frage nach der Verantwortung für die Auswirkung der Technik und die Suche nach neuen ethischen Maßstäben rücken in den Mittelpunkt philosophischer Betrachtungen. **Beiträge zur Geschichte der**

Technik und Industrie ,1917 **Technikphilosophie im Zeitalter der Informationstechnik** Alois Huning,2013-03-08
Mitteilungen zur Geschichte der Medizin, der Naturwissenschaften und der Technik ,1916 **After Taste. Critique of**

insufficient reason Slavko Kacunko,2021-06-02 After Taste is an inquiry into a field of study dedicated to the reconsideration reconstruction and rehabilitation of the concept of Taste Taste is the category whose systematic historical and actual dimensions have traditionally been located in a variety of disciplines The actuality and potential of the study is based on a variety of collected facts from readings and experiences which materialize in the following features One concept figurative Taste two thinking traditions analytic and synthetic continental and three interrelated dimensions systematic historic and actual are presented in three volumes As such the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time Moreover After Taste is intended for anyone who hopes to make a further contribution to the subject Since its appearance and apparently short triumph some 250 years ago the concept of non literary Taste remained the linchpin of aesthetic theory and practice but also a category outreaching aesthetics Taste as the personal unity of the production theory and criticism of art and literature which was still largely taken as a given in the eighteenth century has meanwhile given way to a highly differentiated art world in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making The critical role of Taste judges ratings and rankings in the feuilleton politics and social media on the one hand and the responding search for new canons on the other have had a huge impact on the academic and popular discourse today However Taste s impact on society is in fact all encompassing and yet without getting even close to the magnetic North of the academic compass After Taste fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day The guiding goal is a post disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts Three intertwined research hypotheses form the guiding goal of an overall study of the agencies of Taste its institutionalizations and expert cultures The 1 first part provides a missing systematic perspective on the concept of Taste as a key factor for understanding the human faculties value theories and practices of valuating The 2 second part traces the events at the peak of Taste s systematic and historical trajectories up until the late eighteenth century and verifies the historiographical hypothesis about the instrumentality of Taste for the production reception and distribution of culture The 3 third part reconstructs the major moments in which the contested concept of Taste experiences its post disciplinary rehabilitation in preparation for its future productive usage in the academic and popular discourses and practices It shows how the category of Taste became the foundation legitimation and the catalyst for the emerging division of labour faculties and disciplines confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world *Wagner's Melodies* David

Trippett,2013-05-02 Since the 1840s critics have lambasted Wagner for lacking the ability to compose melody But for him melody was fundamental music s only form This incongruity testifies to the surprising difficulties during the nineteenth century of conceptualizing melody Despite its indispensable place in opera contemporary theorists were unable even to agree on a definition for it In Wagner s *Melodies* David Trippett re examines Wagner s central aesthetic claims placing the composer s ideas about melody in the context of the scientific discourse of his age from the emergence of the natural sciences and historical linguistics to sources about music s stimulation of the body and inventions for automatic composition Interweaving a rich variety of material from the history of science music theory music criticism private correspondence and court reports Trippett uncovers a new and controversial discourse that placed melody at the apex of artistic self consciousness and generated problems of urgent dimensions for German music aesthetics

From the 'Rivers of Babylon' to the 'Rivers of the Internet' Hans-Martin Sass,2022-09-21 The rivers of Babylon were built 3500 years ago by technical and political leaders between Euphrates and Tigris creating the high culture of Mesopotamia cultivating dry desert lands into fertile soil built central cities and the Gardens of Semiramis using the waterways for exchange of communication commerce and control The rivers of the Internet are built in the 21st century creating integrated cultures of people of things and everything of geospaces and cyberspaces of artificial intelligence AI and artificial sensuality AS changing individuals cultures and politics creating newly integrated state and non state bodies of culture commerce control politics and power New tools and technologies have changed our ideational environmental economic political and cultural biotopes but people and communities are still good or bad as they were 3500 years ago Hegel measured progress in world history via the progress of the consciousness of freedom in communities and civilizations The Hegelian geography teacher and 1848 rebel Ernst Kapp measured progress in world history via the cultivation of lands and communities by tools and technologies Should we understand World History as unilinear Hegel or rotating Polybius or spiraling Burckhardt or conditional on tools and techniques Kapp or based on trends and fashions

The Server Markus Krajewski,2018-01-01 A cutting edge media history on a perennially fascinating topic which attempts to answer the crucial question Who is in charge the servant or the master Though classic servants like the butler or the governess have largely vanished the Internet is filled with servers web ftp mail and others perform their daily drudgery going about their business noiselessly and unnoticed Why then are current day digital drudges called servers Markus Krajewski explores this question by going from the present back to the Baroque to study historical aspects of service through various perspectives be it the servants relationship to architecture or their function in literary or scientific contexts At the intersection of media studies cultural history and literature this work recounts the gradual transition of agency from human to nonhuman actors to show how the concept of the digital server stems from the classic role of the servant

The Connectivity of Things Sebastian Giessmann,2024-10-15 A media history of the material and infrastructural features of networking practices a German classic translated for the first time into English Nets

hold connect and catch They ensnare bind and entangle Our social networks owe their name to a conceivably strange and ambivalent object But how did the net get into the network And how can it reasonably represent the connectedness of people things institutions signs infrastructures and even nature The Connectivity of Things by Sebastian Giessmann the first media history that addresses the overwhelming diversity of networks attempts to answer all these questions and more Reconstructing the decisive moments in which networking turned into a veritable cultural technique Giessmann takes readers below the street to the Parisian sewers and to the Suez Canal into the telephone exchanges of Northeast America and on to the London Underground His brilliant history explains why social networks were discovered late how the rapid rise of mathematical network theory was able to take place how improbable the invention of the internet was and even what diagrams and conspiracy theories have to do with it all A primer on networking as a cultural technique this translated German classic explains everything one ever could wish to know about networks

Information Beyond Borders

Professor W Boyd Rayward, 2014-03-28 This book analyses the dynamics of the emerging networks of individuals organizations technologies and publications by which means information was exchanged across and through all kinds of borders and boundaries in this period It extends the frame within which historical discourse about information can take place by bringing together scholars not only from different disciplines but also from different national and linguistic backgrounds It will be of interest to scholars and students of information history and the emergence of the information society as well as to social and cultural historians concerned with the late 19th and early 20th century

Information Beyond Borders W. Boyd Rayward, 2016-05-23 The period in Europe known as the Belle Epoque was a time of vibrant and unsettling modernization in social and political organization in artistic and literary life and in the conduct and discoveries of the sciences These trends and the emphasis on internationalization that characterized them necessitated the development of new structures and processes for discovering disseminating manipulating and managing access to information This book analyses the dynamics of the emerging networks of individuals organizations technologies and publications by which means information was exchanged across and through all kinds of borders and boundaries in this period It extends the frame within which historical discourse about information can take place by bringing together scholars not only from different disciplines but also from different national and linguistic backgrounds As a result the volume offers new and surprising ways of looking at the historical period of the Belle Epoque It will be of interest to scholars and students of information history and the emergence of the information society as well as to social and cultural historians concerned with the late 19th and early 20th century

The Hand at Work Susanne Strätling, 2021-12-14 Art New Vision This formula shaped the avant garde With moving images abruptly expanding the boundaries of the visible world new printing techniques triggering a pictorial turn in graphic art and literature becoming almost inseparable from visual media we still regard the avant garde as heyday for modernism s obsession with the eye But what are the blind spots of this optocentrism Focusing on the gestures of giving touching showing

and handcrafting this study examines key scenes of tactile interaction between subject and artifact Hand movements manual maneuvers and manipulations challenge optics and expose the crises of a visually dominated perspective on the arts The readings of this book call for a revision of an optically obscured aesthetics and poetics to include haptic experience as an often overlooked but pivotal part of the making as well as the perception of literature and the arts

Informational Pragmatism David Krieger, 2025-02-24 This thought provoking book explores the philosophical ideas from antiquity to today that influence our understanding of the digital transformation that is ushering in a global network society Digital transformation is understood as a profoundly philosophical issue reflecting humanity's ongoing socio technical evolution Traditional philosophical issues such as the meaning of being the nature of knowing and the place of the autonomous rational subject in modern thought are challenged and redefined from the perspective of an informational pragmatism The book presents a philosophy of information based on a critique of neo pragmatism from the perspective of actor network theory A major revision of pragmatism in the form of informational pragmatism is proposed as a philosophy capable of addressing the fundamental questions of the 21st century arising from the emergence of a global network society and the digital transformation

Diphtheria Serum as a Technological Object Jonathan Simon, 2016-12-27 Introduced in 1894 as a treatment for a deadly childhood disease the diphtheria serum stands as a milestone in pharmaceutical history Diphtheria Serum as a Technological Object A Philosophical Analysis of Serotherapy in France 1894 1900 considers the production and use of this serum in France analyzing the drug in terms of a technological object To do this Jonathan Simon draws on the philosophy of technology exploring the application of this approach to medical drugs and suggesting how such an analysis can in turn contribute to this domain of philosophy Starting with the manufacture of the serum from horses blood Simon then considers the processes involved in transforming the blood serum into a legal medical drug and establishing its efficacy as a treatment against diphtheria The book looks at the place the drug assumed in French society at the time as well as the legal and political implications of its manufacture and use All these elements are deployed to characterize a specifically French serum as the author argues that the constitution of the drug in its full sense is not only technical but also social political and legal Considering the serum as technological object facilitates a philosophical reflection on the nature of medical drugs in general by means of a thorough analysis of this particular historical example The insights offered in this book will be of interest to students and scholars working on the philosophy of technology particularly the medical sciences as well as to historians of medicine particularly those interested in the history of pharmacy

Mapping the Moving Image Pasi Väliäho, 2010 In Mapping the Moving Image Pasi Väliäho offers a compelling study of how the medium of film came to shape our experience and thinking of the world and ourselves By locating the moving image in new ways of seeing and saying as manifest in the arts science and philosophy at the turn of the twentieth century the book redefines the cinema as one of the most important anthropological processes of modernity Moving beyond the typical understanding of cinema based on optical

and linguistic models Mapping the Moving Image takes the notion of rhythm as its cue in conceptualizing the medium's morphogenetic potentialities to generate affectivity behaviour and logics of sense It provides a clear picture of how the forms of early film while mobilizing bodily gestures and demanding intimate affective engagement from the viewer emerged in relation to bio political investments in the body The book also charts from a fresh perspective how the new gestural dynamics and visuality of the moving image fed into our thinking of time memory and the unconscious The Great Adaptation

Guilherme Pratti,2024-12-09 This timely book puts forward a novel understanding of the ongoing relationship between the law regulation technology and science with the goal of helping to mitigate and adapt to the severe environmental and societal impacts of climate change **Philosophie der Technik: Von den Anfängen bis zur Gegenwart** Michael P. Veit,2013-04

In der Geschichte der Menschheit existiert kein Phänomen das die Situation von Individuen Gesellschaften und letztlich der gesamten Weltbevölkerung so stark bis in alle Bereiche des täglichen Lebens hinein beeinflusst hat und immer noch beeinflusst wie die moderne Technik Diese Tatsache wird allgemein akzeptiert auch in philosophischen Kreisen Von daher ist es im Grunde nicht nachvollziehbar und auch dieser Situation in jeder Hinsicht unangemessen dass Technikphilosophie nach wie vor lediglich ein Nischendasein in der philosophischen Wahrnehmung und Forschung aber auch in der Gesellschaft insgesamt führt Bis in die Achtziger Jahre des vorigen Jahrhunderts war die Philosophie der Technik eine fast ausschließlich deutsche Domäne wurde dann aber in ihrer führenden Rolle von zahllosen US amerikanischen Veröffentlichungen abgelöst Diese neue Flut englischsprachiger Publikationen war Folge der Ausfaserung von Technik in immer weitere Unterdisziplinen Die meisten deutschsprachigen Veröffentlichungen zur Philosophie der Technik kapitulierten vor dieser schier unerschöpflichen Fülle aber auch die englischsprachigen Veröffentlichungen orientierten sich zunehmend an immer spezielleren Einzelthemen Der vorliegende Band hat es sich zur Aufgabe gemacht die Technikphilosophie in ihrer ganzen Bandbreite von den Anfängen bis zur Gegenwart ins Blickfeld des Lesers zu bringen und dabei das Ganze dieser immer mehr an Bedeutung gewinnenden philosophischen Disziplin nicht aus den Augen zu verlieren The Future as Catastrophe Eva Horn,2018-09-18

Why do we have the constant feeling that disaster is looming Beyond the images of atomic apocalypse that have haunted us for decades we are dazzled now by an array of possible catastrophe scenarios climate change financial crises environmental disasters technological meltdowns perennial subjects of literature film popular culture and political debate Is this preoccupation with catastrophe questionable alarmism or complacent passivity Or are there certain truths that can be revealed only in apocalypse In The Future as Catastrophe Eva Horn offers a novel critique of the modern fascination with disaster which she treats as a symptom of our relationship to the future Analyzing the catastrophic imaginary from its cultural and historical roots in Romanticism and the figure of the Last Man through the narratives of climatic cataclysm and the Cold War's apocalyptic sublime to the contemporary popularity of disaster fiction and end of the world blockbusters Horn argues that apocalypse always haunts the modern idea of a future that can be anticipated and planned Considering works by Lord Byron

J G Ballard and Cormac McCarthy and films such as 12 Monkeys and Minority Report alongside scientific scenarios and political metaphors she analyzes catastrophic thought experiments and the question of survival the choices legitimized by imagined states of exception and the contradictions inherent in preventative measures taken in the name of technical safety or political security What makes today's obsession different from previous epochs is the sense of a catastrophe without event a stealthily creeping process of disintegration Ultimately Horn argues imagined catastrophes offer us intellectual tools that can render a future shadowed with apocalyptic possibilities affectively epistemologically and politically accessible

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