1.	Record Nr.	UNINA9910808072403321
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	Titolo	C. R. Mackintosh : the poetics of workmanship / / David Brett
	Pubbl/distr/stampa	London, : Reaktion Books, [2004]
	ISBN	1-283-33351-1
		9786613333513
		1-86189-839-8
	Edizione	[1st ed.]
	Descrizione fisica	1 online resource (152 pages) : illustrations
	Collana	Essays in art and culture
	Disciplina	720/.92
	Soggetti	Decoration and ornament - Scotland - Art nouveau
		Arts and crafts movement - Scotland
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	Bibliographic Level Mode of Issuance: Monograph
	Nota di bibliografia	Includes bibliographical references.
	Nota di contenuto	The Poetics of Workmanship Cover -- Contents -- Acknowledgements -- Introduction -- 1-The City and the Context -- 2-Decoration into Structure: The Role of Drawing -- 3-The Poetics of Workmanship -- 4-Modernity and the Interior -- References -- Chronology -- List of Illustrations.
	Sommario/riassunto	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 allowing 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 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.