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CONRAD HARRISON

Fetishism in Fashion Springer Nature
 An account of Western visual technologies since the Renaissance traces a history of the increasing control of light's intrinsic excess. Light is the condition of all vision, and the visual media are our most important explorations of this condition. The history of visual technologies reveals a centuries-long project aimed at controlling light. In this book, Sean Cubitt traces a genealogy of the dominant visual media of the twenty-first century—digital video, film, and photography—through a history of materials and practices that begins with the inventions of intaglio printing and oil painting. Attending to the

specificities of inks and pigments, cathode ray tubes, color film, lenses, screens, and chips, Cubitt argues that we have moved from a hierarchical visual culture focused on semantic values to a more democratic but value-free numerical commodity. Cubitt begins with the invisibility of black, then builds from line to surface to volume and space. He describes Rembrandt's attempts to achieve pure black by tricking the viewer and the rise of geometry as a governing principle in visual technology, seen in Dürer, Hogarth, and Disney, among others. He finds the origins of central features of digital imaging in nineteenth-century printmaking; examines the clash between the physics and psychology of color; explores the representation of space in shadows, layers, and projection; discusses modes of temporal order in still photography,

cinema, television, and digital video; and considers the implications of a political aesthetics of visual technology. **Surface and Apparition** Lulu.com
 Ubiquitous computing--almost imperceptible, but everywhere around us--is rapidly becoming a reality. How will it change us? how can we shape its emergence? Smart buildings, smart furniture, smart clothing... even smart bathtubs. networked street signs and self-describing soda cans. Gestural interfaces like those seen in Minority Report. The RFID tags now embedded in everything from credit cards to the family pet. All of these are facets of the ubiquitous computing author Adam Greenfield calls "everyware." In a series of brief, thoughtful meditations, Greenfield explains how everywhere is already reshaping our lives, transforming our

understanding of the cities we live in, the communities we belong to--and the way we see ourselves. What are people saying about the book? "Adam Greenfield is intense, engaged, intelligent and caring. I pay attention to him. I counsel you to do the same." --HOWARD RHEINGOLD, AUTHOR, SMART MOBS: THE NEXT SOCIAL REVOLUTION "A gracefully written, fascinating, and deeply wise book on one of the most powerful ideas of the digital age--and the obstacles we must overcome before we can make ubiquitous computing a reality."--STEVE SILBERMAN, EDITOR, WIRED MAGAZINE "Adam is a visionary. he has true compassion and respect for ordinary users like me who are struggling to use and understand the new technology being thrust on us at overwhelming speed."--REBECCA MACKINNON, BERKMAN CENTER FOR INTERNET AND SOCIETY, HARVARD UNIVERSITY Everywhere is an AIGA Design Press book, published under Peachpit's New Riders imprint in partnership with AIGA.

Singular Multiples Cambridge University Press

Surface is one of the most intensely debated topics in recent arts, humanities and social science scholarship. The changing technologies which manufacture the actual and virtual surfaces of today are radically altering our perception of thresholds and borders. In contrast to the responses to preceding industrial revolutions, contemporary concerns with surface seem preoccupied with its function of mediation or passage, rather than with that of separation or boundary. In *Surface and Apparition*, each chapter explores a different meaning and function of the material and immaterial qualities of 'surface'. Case studies include various surfaces from computer screens, 'artisanal' engines and glass architecture to gauzy veils, the planetary surface of supply chain capitalism, and spatial embodiment in street markets. International scholars of design, architecture, film, media, fine art, fashion, textiles, silversmithing, woodworking and archival practices account for how the material and the immaterial draw attention to each other in both their everyday and artistic practice. Each chapter addresses particular systems (from the human body to manually operated tools and machines); materials (for instance cloth, wood and light); modes of attention, movement and engagement. 'Surface' therefore functions in this book as a multidisciplinary method for attending to critical issues concerning human creative and technological endeavours.

Everyware Listlab

For 50 years, educator and sociologist Geoff Whitty resolutely pursued social justice through education, first as a classroom teacher and ultimately as the Director of the Institute of Education in London. The essays in this volume - written by some of the most influential authors in the sociology of education and critical policy studies - take Whitty's work as the starting point from which to examine key contemporary issues in education and the challenges to social justice that they present. Set within three themes of knowledge, policy and practice in education, the chapters tackle the issues of defining and accessing 'legitimate' knowledge, the changing nature of education policy under neoliberalism and globalization, and the reshaping of teacher workplaces and professionalism - as well as attempts to realize more emancipatory practice. Whitty's scholarship on what constitutes quality and impact in educational research is also explored. Together, the essays open a window on a life in the sociology of education, the scholarly community of which it was part, and the facets of education policy, practice and research that they continue to reveal and challenge in pursuit of social justice. They celebrate Whitty as one of the foremost sociologists of education of his generation, but also as a friend and colleague. And they highlight the continued relevance of his contribution to those seeking to promote fairer and more inclusive education systems.

Postdigital Artisans New Riders Manus x Machina ("Hand x Machine") features exceptional fashions that reconcile traditional hand techniques with innovative machine technologies such as 3-D printing, laser cutting, circular knitting, computer modeling, bonding and laminating, and ultrasonic welding. Featuring 90 astonishing pieces, ranging from Gabrielle "Coco" Chanel's iconic tweed suit to Karl Lagerfeld's 3-D-printed version, and from Yves Saint Laurent's bird-of-paradise dress to Iris van Herpen's silicone adaptation - all beautifully photographed by Nicholas Alan Cope - this fascinating book is an exploration of both the artistry and the future of fashion. Featuring interviews with Sarah Burton (Alexander McQueen), Hussein Chalayan, Maria Grazia Chiuri and Pierpaolo Piccioli (Valentino), Nicolas Ghesquière (Louis Vuitton), Lazaro Hernandez and Jack McCollough (Proenza Schouler), Iris van Herpen, Christopher Kane, Karl Lagerfeld (Chanel), Miuccia Prada, and Gareth Pugh. *Art as We Don't Know it* Bloomsbury Publishing

This book presents the outcomes of recent

endeavors that are expected to foster significant advances in the areas of communication design, fashion design, interior design, and product design, as well as overlapping areas. The fourteen chapters highlight carefully selected contributions presented during the 6th EIMAD conference, held on February 22-23, 2018 at the School of Applied Arts, Campus da Talagueira, in Castelo Branco, Portugal. They report on outstanding advances that offer new theoretical perspectives and practical research directions in design, and which are aimed at fostering communication in a global, digital world, while also addressing key individual and societal needs.

Looking Closer 5 Springer

Postdigital Artisans profiles 60 contemporary artists and designers, accompanied by rich illustrations of their postdigital work.

BTES 2017 Proceedings National Geographic Books

A critical overview of contemporary design and its place within the broader context of art history *A Companion to Contemporary Design since 1945* introduces readers to a collection of specially commissioned essays exploring the complex areas of design that emerged through the latter half of the twentieth century, design history, design methods, design studies and more recently, design thinking. The book delivers a thoughtful overview of all design disciplines and also strives to stimulate inter-disciplinary debate and examine unconsidered convergences among design applications in different fields. By offering a new perspective on design, the articles assembled here present a challenging account of the boundaries between design history and its cognate disciplines, especially art history. The volume comprises five sections—Time, Place, Space, Objects and Audiences—that discuss environments for design and how we interact with designed objects and spaces. Notable features include: 24 new essays reflecting the current state of design history and theory, and examining developments on a global basis Contributions by eminent scholars and practitioners from around the globe Enriched throughout with illustrations *A Companion to Contemporary Design since 1945* provides a new and thought-provoking revision of our conception and understanding of contemporary design that will be essential reading for students at both undergraduate and graduate levels as well as researchers and teachers working in design history, theory and practice, and in related fields.

Making Futures Metropolitan Museum of

Art

The New Aesthetic and Art: Constellations of the Postdigital is an interdisciplinary analysis focusing on new digital phenomena at the intersections of theory and contemporary art. Asserting the unique character of New Aesthetic objects, Contreras-Koterbay and Mirocha trace the origins of the New Aesthetic in visual arts, design, and software, find its presence resonating in various kinds of digital imagery, and track its agency in everyday effects of the intertwined physical world and the digital realm. Contreras-Koterbay and Mirocha bring to light an original perspective that identifies an autonomous quality in common digital objects and examples of art that are increasingly an important influence for today's culture and society.

Architectural Modelmaking IGI Global

To understand jewelry design, a good starting point are the multiple relations between art and industry. Moving forward from the obsolete notion of industrial seriality, modern jewelry is characterized by strongly innovative research and its ability to conceive objects through new aesthetics, meanings and materials, towards the idea of 'singular multiples'. This research begins with a project for a jewel designed to be not only 'consumed' but also to stimulate intellectually, as it expands its meanings to a broad spectrum of subjects and purposes, from sustainability to the innovation in materials and technologies, and including contemporary political and social debates. Moving away from a rational analysis, this research studies modern digital technologies as points of reflection through which the more sensitive and human components of the project find their space, with the establishment of an intimate relationship with the human being. From digital to post-digital, while mixing atoms and bits, modern jewelry creates new scenarios too: innovative softwares, 3D scanners, materials? manipulation and transdisciplinary contamination expand the limits of research. The book ends with the story about a collective project experience which has involved several stakeholders of contemporary Italian jewelry, through the organization of projects and workshops aiming to disclose this new culture of design which is particularly careful to the new technologies and digital processes.

Engineering the Future Springer

The final installment in this acclaimed series offers astute and controversial discussions on contemporary graphic design from 2001 to 2005. This collection

of essays takes stock of the quality and profundity of graphic design writing published in professional and general interest design magazines, as well as on blogs and Internet journals. Prominent contributors include Milton Glaser, Maud Lavin, Ellen Lupton, Victor Margolin, Mr. Keedy, David Jury, Alice Twemlow, Steven Heller, Jessica Helfand, William Drenttel, Michael Bierut, Michael Dooley, Nick Curry, Emily King, and more. Among the important themes discussed: design as popular culture, design as art, politics, aesthetics, social responsibility, typography, the future of design, and more. Students, graphic designers beginning their careers, and veterans seeking fresh perspective will savor this anthology gathered from some of today's top graphic design writers and practitioners, as well as commentators from outside the profession. From the series that helped launch the design criticism movement and was the first to anthologize graphic design criticism from key sources, this volume promises to be the most provocative of all! Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

Automania Springer

Postdigital Aesthetics is a contribution to questions raised by our newly computational everyday lives and the aesthetics which reflect both the postdigital nature of this age, but also critical perspectives of a post-internet world.

The Camera as Actor Intellect Books
Speed, regulation and mass production defined the first Industrial Revolution, but we have entered a new era. Today's revolution has been driven by digital technologies and tools, giving rise to entirely new working methods, skill sets and consumer products. Spearheading this movement is a new generation of creatives who fuse the precision and flexibility of computing and digital fabrication with the skill and tactility of the master artisan to create unexpected and

desirable objects and products. For the first time on a global scale, "Digital Handmade" selects a group of 80 pioneering designers, artists and craftsmen who represent the best of this new trend. Profiles of each artisan's techniques are featured alongside the objects they produce, each conceived and made through a multifaceted process of hand and digital means and unique to its maker. Examples range from the affordable and obtainable to the extraordinary and priceless. Welcome to the next industrial revolution.

Perspective on Design MIT Press

Weaving, as a traditional technique of interlacing yarns or fiber, has a long history and has been given many forms over the years. This book will invite 20 DIYers, designers, artists, and craftsmen to talk about their weaving stories. These projects are diverse, from traditional basket weaving in eastern Asia, woven wall hangings made by self-taught craftspeople, to artistic pieces done by designers and artists. Readers are able to look into the production process and detailed patterns of these projects. Featured projects include: Bamboo, grass, and rattan weaving; DIY textile weaving, such as wall hangings, rugs, and home decorations; artistic installations.

The Future of Art in a Postdigital Age

Simon and Schuster

This book explores the intricate relationship between luxury and craftsmanship, using brand-based case studies and consumer behavior to do so. In addition to revealing how the artification of luxury affects consumer behavior with branding and traditions, it discusses how sustainable luxury could not only offer a vehicle for more respect for the environment and social development, but could also be a metaphor for the cultures, art traditions, and innovations of various nationalities, continuing the legacy of local craftsmanship.

Convergence John Wiley & Sons

This book delves into the fetishistic world of contemporary fashion to reveal a daring and instinctive future for style and culture. It investigates topics including the evolution of taste from birth to adulthood, the elevation of shoes through ever-higher heels, the psychology of branding, the effects of infantilism, the power of the color black, the fetishizing of objects, and the interaction of architecture, fashion, and the body. The avant garde art performances of Leigh Bowery are highlighted in honor of his continually growing influence on contemporary culture. Talent is sourced from around the globe, focusing on innovative and original

content that illustrates a dramatic shift in aesthetics. Bolder, crazier, and more outlandish styles are on the fashion horizon, making this book a key reference in a new era of experimentation and intense creativity.

Sustainable Luxury and

Craftsmanship Bloomsbury Publishing
This book explores technologies related to bodily interaction and creativity from a multi-disciplinary perspective. By taking such an approach, the collection offers a comprehensive view of digital technology research that both extends our notions of the body and creativity through a digital lens, and informs of the role of technology in practices central to the arts and humanities. Crucially, *Digital Bodies* foregrounds creativity, the interrogation of technologies and the notion of embodiment within the various disciplines of art, design, performance and social science. In doing so, it explores a potential or virtual new sense of the embodied self. This book will appeal to academics, practitioners and those with an interest in not only how digital technologies affect the body, but also how they can enhance human creativity.

The Alphabet and the Algorithm Gingko Press

Architects write a lot, especially now when conceptual aspects have become central in the advanced reflections and narrative forms increasingly intersect the quest of design practices far an ultimate legitimation. In the growing mass of the publishing offer, these keywords try to highlight recurrent issues, tracking synthetic paths of orientation between different critical positions, with particular attention to what happens in the neighbouring fields of the arts and sciences.

Postdigital Aesthetics MIT Press

This book describes experiments in innovation, design, and democracy, undertaken largely by grassroots organizations, non-governmental organizations, and multi-ethnic working-class neighborhoods. These stories challenge the dominant perception of what constitutes successful innovations. They recount efforts at social innovation, opening the production process,

challenging the creative class, and expanding the public sphere. The cases considered include a collective of immigrant women who perform collaborative services, the development of an open-hardware movement, grassroots journalism, and hip-hop performances on city buses. They point to the possibility of democratized innovation that goes beyond solo entrepreneurship and crowdsourcing in the service of corporations to include multiple futures imagined and made locally by often-marginalized publics.

Media Art Lettera Ventidue Edizioni
Canadian Critical Luxury Studies: Decentering Luxury is a dynamic new contribution to the study of luxury. The essays in this collection challenge Euro- and US-centric perceptions that bind luxury to either a colonial past or a consumerist present. The book announces a new collective of thinkers who focus on Indigenous and Canadian instances of luxurious production, experiences and sites to propose a new definition of luxury that includes a plurality of regional practices highlighting that Canadian luxury centres on community and connection. Each of the interdisciplinary contributions analyse luxury from different vantage points to understand why luxury has succeeded or failed in the Canadian context. From the history of the fur trade to the latest Indigenous fashion movement, from the T. Eaton Co.'s 1920s Made-in-Canada campaign to the on-again-off-again Toronto Fashion Week, from Vancouver public art commissions to Montréal's future-forward fashiontech sector, the essays in this volume explain what makes and breaks Canadian luxury. These original case studies redefine luxury for Canada – a former colonial possession and contemporary second-tier cultural market – and lay the foundation for the critical study of luxury in other historically secondary geographies that produce, consume and circulate material and symbolic luxuries. The collection ultimately challenges old myths and the mystique surrounding European luxury to give it a new lustre that shines light on those actors who have been historically excluded from its privilege: Indigenous peoples, immigrants, the working classes.

It sheds light on the reasons that conventional expressions of luxury may fail in secondary markets and offers guidance for fashiontech innovations that invest in the individual without imposing dehumanizing values of efficiency and rational measurement. Although focused on the Canadian context, the book will appeal to an international audience of scholarly and industry readers. Its interventions about broadening the focus of luxury studies beyond traditional sites in Western Europe make it an important text for global audiences. It offers an alternate reading of conventional luxury histories, sites and practices; in doing so, it models a national approach to luxury that can be applied to alternate national markets. Jessica P. Clark is a historian of Britain and empire, with a focus on gender, consumption and labour, and an associate professor of history at Brock University, Ontario, Canada. Nigel Lezama is an associate professor of French studies at Brock University and works at the intersection of fashion, luxury, literary and cultural studies. Contributions are drawn from a number of fields including, but not limited to, Indigenous studies, museum studies, business management, cultural studies, fashion studies, technology and industry. Contributors include Kathryn Franklin, University of Toronto; Rebecca Halliday, Toronto Metropolitan University; Riley Kucheran, Toronto Metropolitan University; Valérie Lamontagne, Concordia University; Marie O'Mahony, Ontario College of Art and Design; Julia Polyck-O'Neill, York University, Ontario. This is a primarily an academic book. It is of great relevance to scholars within the subfield of critical luxury studies, as well as scholars of consumer and commodity cultures more broadly, and those working or interested in Canadian studies, media studies, critical studies, and historians. Researchers and postgraduate students studying luxury as well as those studying the history of the development of Canada, its colonial past and the marginalization of Indigenous people, and with the development of fashion technologies will also find it useful. Academics and practitioners concerned with the development of city and nation branding will find the book of value.