

Contagious Architecture Computation Aesthetics And

Eventually, you will unquestionably discover a additional experience and execution by spending more cash. still when? reach you understand that you require to acquire those all needs gone having significantly cash? Why dont you try to get something basic in the beginning? Thats something that will lead you to comprehend even more vis--vis the globe, experience, some places, behind history, amusement, and a lot more?

It is your no question own era to appear in reviewing habit. along with guides you could enjoy now is **Contagious Architecture Computation Aesthetics And** below.

Contagious Architecture Computation Aesthetics And

2023-09-04

OROZCO CANTRELL

Digital Architecture Beyond Computers Routledge

This book presents cutting-edge methods and findings that are expected to contribute to significant advances in the areas of communication design, fashion design, interior design and product design, as well as musicology and other related areas. It especially focuses on the role of digital technologies, and on strategies fostering creativity, collaboration, education, as well as sustainability and accessibility in the broadly-intended field of design. Gathering the proceedings of the 8th EIMAD conference, held on July 7-9, 2022, and organized by the School of Applied Arts of the Instituto Politécnico de Castelo Branco, in Portugal, this book offers a timely guide and a source of inspiration for designers of all kinds, advertisers, artists, and entrepreneurs, as well as educators and communication managers.

Mobile Computing and Wireless Networks: Concepts, Methodologies, Tools, and Applications IGI Global

Essays, photo-essays, interviews, manifestos, diagrams, and a play explore the varied legacies, influences, and futures of the Bauhaus. What would keep the Bauhaus up at night if it were practicing today? A century after its founding by Walter Gropius in Weimar, Germany, as an "experimental laboratory of the future," who are the pioneering experimentalists who reinscribe or resist Bauhaus traditions? This book explores the varied legacies, influences, and futures of the Bauhaus. Many of the animating issues of the Bauhaus—its integration of research, teaching, and practice; its experimentation with materials; its democratization of design; its open-minded, heterogeneous approach to ideas, theories, methods, and styles—remain relevant. The contributors to Bauhaus Futures address these but go further, considering issues that design has largely ignored for the last hundred years: gender, race, ethnicity, class, sexuality, and disability. Their contributions take the form of essays, photo-essays, interviews, manifestos, diagrams, and even a play. They discuss, among other things, the Bauhaus curriculum and its contemporary offshoots; Bauhaus legacies at the MIT Media Lab, Black Mountain College, and elsewhere; the conflict between the Bauhaus ideal of humanist universalism and current approaches to design concerned with race and justice; designed objects, from the iconic to the precarious; textile and weaving work by women in the Bauhaus and the present day; and design and technology. Contributors Alice Arnold, Jeffrey Bardzell, Shaowen Bardzell, Karen Kornblum Berntsen, Marshall Brown, Stuart Candy, Jessica Charlesworth, Elizabeth J. Chin, Taeyoon Choi, B. Coleman, Carl DiSalvo, Michael J. Golec, Kate Hennessy, Matthew Hockenberry, Joi Ito, Denisa Kera, N. Adriana Knouf, Silvia Lindtner, Shannon Mattern, Ramia Mazé, V. Mitch McEwen, Oliver Neumann, Paul Pangaro, Tim Parsons, Nassim Parvin, Joanne Pouzenc, Luiza Prado de O. Martin, Daniela K. Rosner, Natalie Saltiel, Trudi Lynn Smith, Carol Strohecker, Alex Taylor, Martin Thaler, Fred Turner, Andre Uhl, Jeff Watson, Robert Wiesenberger

Technólogos in Being Springer Nature

If art, science, and the humanities have shared one thing, it was their common engagement with constructions and representations of the human. Under the pressure of new contemporary concerns, however, we are experiencing a "posthuman condition"; the combination of new developments—such as the neoliberal economics of global capitalism, migration, technological advances, environmental destruction on a mass scale, the perpetual war on terror and extensive security systems— with a troublesome reiteration of old, unresolved problems that mean the concept of the human as we had previously known it has undergone dramatic transformations. The Posthuman Glossary is a volume providing an outline of the critical terms of posthumanity in present-day artistic and intellectual work. It builds on the broad thematic topics of Anthropocene/Capitalocene, eco-sophies, digital activism, algorithmic cultures and security and the inhuman. It outlines potential artistic, intellectual, and activist itineraries of working through the complex reality of the 'posthuman condition', and creates an understanding of the altered meanings of art vis-à-vis critical present-day developments. It bridges missing links across disciplines, terminologies, constituencies and critical communities. This original work will unlock the terms of the posthuman for students and researchers alike.

Creative Ecologies Bloomsbury Publishing

We live in a wireless society, one where convenience and accessibility determine the efficacy of the latest electronic gadgets and mobile devices. Making the most of these technologies—and ensuring their security against potential attackers—requires increased diligence in mobile technology research and development. *Mobile Computing and Wireless Networks: Concepts, Methodologies, Tools, and Applications* brings together a comprehensive range of voices and research in the area of mobile and wireless technologies, exploring the successes and failures, advantages and drawbacks, and benefits and limitations of the technology. With applications in a plethora of different research and topic areas, this multi-volume reference work benefits researchers, service providers, end-users, and information technology professionals. This four-volume reference work includes a diverse array of chapters and authors covering topics such as m-commerce, network ethics, mobile agent systems, mobile learning, communications infrastructure, and applications in fields such as business, healthcare, government, tourism, and more.

Fragmentation of the Photographic Image in the Digital Age Routledge

Futures and Fictions is a book of essays and conversations that explore possibilities for a different 'political imaginary' or, more simply, the imagining and imaging of alternate narratives and image-worlds that might be pitched against the impasses of our neoliberal present. In particular, the book contributes to prescient discussions around decolonization, post-capitalism and new kinds of social movements – exploring the intersections of these with contemporary art practice and visual culture. Contributions range from work on science, sonic and financial fictions and alternative space-time plots to myths and images generated by marginalized and 'minor' communities, queer-feminist strategies of fictioning, and the production of new Afro- and other futurisms. Contributors to this volume include Ursula K. Le Guin, Theo Reeves-Evisson, Bridget Crone, Kodwo Eshun, Louis Moreno, Latoria Cuboniks, Luciana Parisi, Stefan Helmreich, Mark Fisher, Judy Thorne, Annett Busch, Harold Offeh, Robin Mackay, Elvira Dyangani Ose, Kemang Wa Lehulere, and Oreet Ashery.

Choreomata Rowman & Littlefield

This edited collection highlights the valuable ontological and creative insights gathered from anticipation studies, which orients itself to the future in order to recreate the present. The gathered essays engage with many writers from speculative metaphysics to poetic philosophy, ancient writing systems to the fringes of pataphysics. The book situates itself as a creative intervention in and with

various thinkers, designers, artists, scientists and poets to offer insight into ways of anticipating. It brings together philosophical practices for which creativity is both a fundamental area of consideration and a mode of working, a characterization of recent Continental Philosophy which takes a departure from traditional futures studies thinking. This book will be of interest to scholars and research in futures studies, anticipation, philosophy, creative practice and theories about creative practice, as well as the intersections between philosophy, creativity and business.

Sound Worlds of Japanese Gardens John Wiley & Sons

Architects are now taking advantage of the computer in new ways through experimentation with algorithmic and simulation-driven design. *Computation Works: The Building of Algorithmic Thought* focuses on this emerging theme in design practice, showcasing built and soon-to-be-built projects and providing a state of the art in computational design. Computational design is considered to be first a design tool, and second a series of instruments that can be applied in the creation of architecture. It allows architects to incorporate performance analysis and knowledge about material, tectonics and the parameters of production machinery. Moving towards a new role as hybrid practitioners, architects are taking concepts from other disciplines and customising architectural and other CAD software. In addition to the discussion of built projects, a further series of texts examines new custom software instruments. New digital tools provide new modes of representation, new methods of evaluation, and new techniques for design exploration. The development of new computational tools can create more responsive designs, allowing architects to explore new design options and to analyse architectural decisions during the design process. This issue raises important questions such as: How is computation changing the way architects design? Are the design tools and methods related to the result? What is computational design in the context of architectural practice? and How is computation changing the processes of design and construction?

Contagious Architecture McGill-Queen's Press - MQUP

Fragmentation of the Photographic Image in the Digital Age challenges orthodoxies of photographic theory and practice. Beyond understanding the image as a static representation of reality, it shows photography as a linchpin of dynamic developments in augmented intelligence, neuroscience, critical theory, and cybernetic cultures. Through essays by leading philosophers, political theorists, software artists, media researchers, curators, and experimental programmers, photography emerges not as a mimetic or a recording device but simultaneously as a new type of critical discipline and a new art form that stands at the crossroads of visual art, contemporary philosophy, and digital technologies.

Algorithmic Architecture WIT Press

The ubiquitous nature of mobile and pervasive computing has begun to reshape and complicate our notions of space, time, and identity. In this collection, over thirty internationally recognized contributors reflect on ubiquitous computing's implications for the ways in which we interact with our environments, experience time, and develop identities individually and socially. Interviews with working media artists lend further perspectives on these cultural transformations. Drawing on cultural theory, new media art studies, human-computer interaction theory, and software studies, this cutting-edge book critically unpacks the complex ubiquity-effects confronting us every day. The companion website can be found here: <http://ubiquity.dk>

Pedagogical Explorations in a Posthuman Age Routledge

In the wake of labor market deregulation during the 2000s, online content sharing and social networking platforms were promoted in Japan as new sites of work that were accessible to anyone. Enticed by the chance to build personally fulfilling careers, many young women entered Japan's digital economy by performing unpaid labor as photographers, net idols, bloggers, online traders, and cell phone novelists. While some women leveraged digital technology to create successful careers, most did not. In *Invisibility* by Design Gabriella Lukács traces how these women's unpaid labor became the engine of Japan's digital economy. Drawing on interviews with young women who strove to sculpt careers in the digital economy, Lukács shows how platform owners tapped unpaid labor to create innovative profit-generating practices without employing workers, thereby rendering women's labor invisible. By drawing out the ways in which labor precarity generates a demand for feminized affective labor, Lukács underscores the fallacy of the digital economy as a more democratic, egalitarian, and inclusive mode of production.

Architectural and Urban Reflections after Deleuze and Guattari LetteraVentidue Edizioni

A proposal that algorithms are not simply instructions to be performed but thinking entities that construct digital spatio-temporalities. In *Contagious Architecture*, Luciana Parisi offers a philosophical inquiry into the status of the algorithm in architectural and interaction design. Her thesis is that algorithmic computation is not simply an abstract mathematical tool but constitutes a mode of thought in its own right, in that its operation extends into forms of abstraction that lie beyond direct human cognition and control. These include modes of infinity, contingency, and indeterminacy, as well as incomputable quantities underlying the iterative process of algorithmic processing. The main philosophical source for the project is Alfred North Whitehead, whose process philosophy is specifically designed to provide a vocabulary for "modes of thought" exhibiting various degrees of autonomy from human agency even as they are mobilized by it. Because algorithmic processing lies at the heart of the design practices now reshaping our world—from the physical spaces of our built environment to the networked spaces of digital culture—the nature of algorithmic thought is a topic of pressing importance that reraises questions of control and, ultimately, power. *Contagious Architecture* revisits cybernetic theories of control and information theory's notion of the incomputable in light of this rethinking of the role of algorithmic thought. Informed by recent debates in political and cultural theory around the changing landscape of power, it links the nature of abstraction to a new theory of power adequate to the complexities of the digital world.

Utopia Computer. The "New" in Architecture? MIT Press

Making Another World Possible offers a broad look at an array of socially engaged cultural practices that have become increasingly visible in the past decade, across diverse fields such as visual art, performance, theater, activism, architecture, urban planning, pedagogy, and ecology. Part I of the book introduces the reader to the field of socially engaged art and cultural practice, spanning the past ten years of dynamism and development. Part II presents a visually striking summary of key events from 1945 to the present, offering an expansive view of socially engaged art throughout history, and Part III offers an overview of the current state of the field, elucidating some of the key issues facing practitioners and communities. Finally, Part IV identifies ten global issues and, in turn, documents 100 key artistic projects from around the world to illustrate the various critical, aesthetic and political modes in which artists, cultural workers, and communities are responding to these

issues from their specific local contexts. This is a much needed and timely archive that broadens and deepens the conversation on socially engaged art and culture. It includes commissioned essays from noted critics, practitioners, and theorists in the field, as well as key examples that allow insights into methodologies, contextualize the conditions of sites, and broaden the range of what constitutes an engaged culture. Of interest to a wide range of readers, from practitioners and scholars of performance to curators and historians, *Making Another World Possible* offers both breadth and depth, spanning history and individual works, to offer a unique insight into the field of socially engaged art.

Ubiquitous Computing, Complexity and Culture MIT Press

Citizens of networked societies are almost incessantly accompanied by ecologies of images. These ecologies of still and moving images present a paradox of uncertainties emerging along with certainties. Images appear more certain as the technical capacities that render them visible increase. At the same time, images are touched by more uncertainty as their numbers, manipulabilities, and contingencies multiply. With the emergence of big data, the image is becoming a dominant vehicle for the construction and presentation of the truth of data. Images present themselves as so many promises of the certainty, predictability, and intelligibility offered by data. The focus of this book is twofold. It analyses the kinds of images appearing today, showing how they are marked by a return to modern photographic emphases on high resolution, clarity, and realistic representation. Secondly, it discusses the ways in which the uncertainty of images is increasingly underscored within such reiterated emphases on allegedly certain visual truths. This often involves renewed encounters with noise, grain, glitch, blur, vagueness, and indistinctness. This book provides the reader with an intriguing transdisciplinary investigation of the uncertainly certain relation between the cultural imagination and the techno-aesthetic regime of big data and ubiquitous computing. This book was originally published as a special issue of *Digital Creativity*.

Invisibility by Design Springer

Architect and philosopher Hélène Frichot examines how the discipline of architecture is theorized and practiced at the periphery. Eschewing a conventionally direct approach to architectural objects – to iconic buildings and big-name architects – she instead explores the background of architectural practice, to introduce the creative ecologies in which architecture exists only in relation to other objects and ideas. Consisting of a series of philosophical encounters with architectural practice that are neither neatly located in one domain nor the other, this book is concerned with 'other ways of doing architecture'. It examines architecture at the limits where it is muddled by alternative disciplinary influences – whether art practice, philosophy or literature. Frichot meets a range of creative characters who work at the peripheries, and who challenge the central assumptions of the discipline, showing that there is no 'core of architecture' – there is rather architecture as a multiplicity of diverse concerns in engagement with local environments and worlds. From an author well-known in the disciplines of architecture and philosophy for her scholarship on Deleuze, this is a radical, accessible, and highly-original approach to design research, deftly engaging with an array of current topics from the Anthropocene to affect theory, new materialism contemporary feminism.

Frictionlessness Bloomsbury Publishing

Ecology has become one of the most urgent and lively fields in both the humanities and sciences. In a dramatic widening of scope beyond its original concern with the coexistence of living organisms within a natural environment, it is now recognized that there are ecologies of mind, information, sensation, perception, power, participation, media, behavior, belonging, values, the social, the political... a thousand ecologies. This proliferation is not simply a metaphorical extension of the figurative potential of natural ecology: rather, it reflects the thoroughgoing imbrication of natural and technological elements in the constitution of the contemporary environments we inhabit, the rise of a cybernetic natural state, with its corresponding mode of power. Hence this ecology of ecologies initiates and demands that we go beyond the specificity of any particular ecology: a general thinking of ecology which may also constitute an ecological transformation of thought itself is required. In this ambitious and radical new volume of writings, some of the most exciting contemporary thinkers in the field take on the task of revealing and theorizing the extent of the ecologization of existence as the effect of our contemporary sociotechnological condition: together, they bring out the complexity and urgency of the challenge of ecological thought-one we cannot avoid if we want to ask and indeed have a chance of affecting what forms of life, agency, modes of existence, human or otherwise, will participate-and how-in this planet's future.

Computation Works Bloomsbury Publishing USA

The social consequences of anti-parasitic urbanism, as efforts to expunge supposedly biological parasites penalize those viewed as social parasites. According to French philosopher Michel Serres, ordered systems are founded on the pathologization of parasites, which can never be fully expelled.

In *Paris and the Parasite*, Macs Smith extends Serres's approach to Paris as a mediatic city, asking what organisms, people, and forms of interference constitute its parasites. Drawing on French poststructuralist theory and philosophy, media theory, the philosophy of science, and an array of literary and cultural sources, he examines Paris and its parasites from the early nineteenth century to today, focusing on the contemporary city. In so doing, he reveals the social consequences of anti-parasitic urbanism.

The Routledge Companion to Art and Politics Routledge

Variable Conditions recovers and explores early Canadian encounters between computational media and contemporary art in the late twentieth century, charting a network of developments linking meteorology, computation, and the arts that arose long before the age of cloud computing. Essays uncover the material conditions that shaped the emergence of computational arts in Canada, from projects executed by mainframe to digital paintings and analog synthesizer performances. A surprising number of institutional circumstances granted access to early computer hardware – government nuclear and hydroelectric infrastructure, agencies as diverse as the National Film Board and the National Research Council, and a myriad of university settings across the country – and creative conditions varied from benign administrative neglect to the artistic exploration of randomness or a distinct emphasis on thematizing transformation as a motor for graphic visualization and auditory exploration. Interviews featuring leading artists give first-hand insight into artistic practices and the historical moment in which they occurred. The book provides valuable new perspectives on computer art pioneers such as Leslie Mezei, Robert Adrian X, Suzanne Duquet, Roger Vilder, and Vera Frenkel, as well as new contexts for understanding Michael Snow and IAIN BAXTER. Not limiting their explorations to art generated using computers, contributors outline the integration of computational techniques and concepts into artistic methods across disciplines and trace computation's emergence as a matter of interest and concern for a range of contemporary cultural producers. Combining historical analyses with theoretical approaches to computation and its entanglement with contemporary cultural discourses and social movements, *Variable Conditions* excavates the origins of computational arts and, in the process, sketches a new landscape of interdisciplinary creation and surprising connections between scientific and artistic institutions.

General Ecology MIT Press

This volume brings together architects, urban designers and planners and asks them to reflect and report on the (built) place and the city to come, in the wake of Deleuze and Guattari.

The Imaginary App MIT Press

Wolfgang Ernst's new work, *Technológos in Being*, in its explicit media-scientific approach, aligns with the politics of the thinking media series to publish innovative works that advance media studies towards the 'new sciences.' Ernst's invites readers to re-adjust their ideas of Media Studies: the conviction that an extended understanding of "medium" needs to include a concept of materiality that focuses on "non-human" agencies as well. The book grounds media analysis radically in the technological apparatuses, relays, transistors, hard- and software, to precisely locate the scenes, operations and frictions where reasoning logos and 'informable' matter interfere.

Contagious Architecture transcript Verlag

Frictionlessness provides an examination of the environmentally destructive digital design philosophy of "frictionlessness" and the critical significance of a technological aesthetic of imperfection. If there is one thing that defines digital consumer technologies today, it is that they are designed to feel frictionless. From smart technologies to cloud computing, from one-click shopping to the promise of seamless streaming-digital technology is framed to host ever-faster operations while receding increasingly into the background of perception. The environmental costs of this fetishization of frictionlessness are enormous and unevenly distributed; the frictionless experience of the end user tends to be supported by opaque networks of exploited labor and extracted resources that disproportionately impact the Global South. This situation marks an urgent need for alternate, less destructive aesthetic relations to technology. As such, this book examines imperfection, as an aesthetic concept that highlights existential conditions of finitude and fragility, as a particularly powerful counterweight to the dominant digital design philosophy of frictionlessness. While frictionlessness aims to draw the user's perception away from the exploitative and destructive conditions of digital production, imperfection forms an aesthetic source of friction that alerts users to the fragile nature of technology and the finite resources on which it relies. These arguments are elaborated through a close reading of three technological objects-a video game that was programmed to expire, an audiovisual performance that laments the fate of disused technology and a collection of music albums that dramatize a techno-cultural logic of relentless consumerism. Together, these case studies underline the value of technological aesthetics of imperfection and point to the need for a renewed ethics of care in relation to technology.