

Access Free David History Of
Modern Design 2nd Edition

*David History Of
Modern Design 2nd
Edition*

Surveying applied arts
and industrial design

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from the 18th century to the present day, this book explores the dynamic relationship between design and manufacturing, and the technological, social

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and commercial context in which this relationship developed. The effects of a vastly enlarged audience for the products of modern design and the complex

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dynamic of mass consumption are also discussed. Part of this dynamic reveals that products serve as signs for desires that have little to do with need

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or function. The book also explores the impact of a wealth of new man-made industrial materials and tools on the course of modern design - from steel to

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titanium, plywood to
plastic, cotton to
nylon, wire to
transistors, and
microprocessors to
nanotubes. The research,
development and

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applications of these technologies are shown as depending upon far-reaching lines of communication stretching across geographical and linguistic boundaries.

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Reviews of the first edition: "...Raizmans book awakens you to examples of design that surround us everywhere, all the time. By the end, the History of

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Modern Design manages
the rare trick of being
an authoritative
textbook that fuels the
imagination.." Blueprint
NEW YORK TIMES
BESTSELLER The complete,

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uncensored history of
the award-winning The
Daily Show with Jon
Stewart, as told by its
correspondents, writers,
and host. For almost
seventeen years, The

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Daily Show with Jon Stewart brilliantly redefined the borders between television comedy, political satire, and opinionated news coverage. It

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launched the careers of some of today's most significant comedians, highlighted the hypocrisies of the powerful, and garnered 23 Emmys. Now the show's

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behind-the-scenes gags, controversies, and camaraderie will be chronicled by the players themselves, from legendary host Jon Stewart to the star cast

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members and writers—
including Samantha Bee,
Stephen Colbert, John
Oliver, and Steve Carell
— plus some of The Daily
Show's most prominent
guests and adversaries:

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John and Cindy McCain, Glenn Beck, Tucker Carlson, and many more. This oral history takes the reader behind the curtain for all the show's highlights, from

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its origins as Comedy Central's underdog late-night program to Trevor Noah's succession, rising from a scrappy jester in the 24-hour political news cycle to

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become part of the
beating heart of
politics—a trusted
source for not only
comedy but also
commentary, with a
reputation for calling

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bullshit and an ability
to effect real change in
the world. Through years
of incisive election
coverage, passionate
debates with President
Obama and Hillary

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Clinton, feuds with Bill O'Reilly and Fox, and provocative takes on Wall Street and racism, The Daily Show has been a cultural touchstone. Now, for the first time,

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the people behind the show's seminal moments come together to share their memories of the last-minute rewrites, improvisations, pranks, romances, blow-ups, and

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moments of Zen both on and off the set of one of America's most groundbreaking shows. One of the worlds most important collections of twentiethcentury

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designThe Stewart
Collection in
Montrealcelebrates its
thirtieth anniversary in
2010. The Stewart
Collection incorporates
iconic furniture,

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ceramics, textiles,
posters, graphic art,
jewelry, and everyday
objects from the 1930s
to today. This book
presents items
chronologically,

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highlighting contrasts
and parallels between
works including posters
by Max Bill, an armchair
by Frank Lloyd Wright,
and a drawing for the
Bakelite Corporation by

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Rolf Scarlett. Striking contrasts abound in the juxtaposition of such diverse works as silverware by Puiforcat, glassware by Alvar Aalto, ceramics by

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Russel Wright, textiles by Marianne Straub, and a lamp by Karl Trabert. Each decade of the twentieth century is introduced by an essay giving the context that

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shaped the works, providing a history of modern design. Great designers, including lesser-known but highly influential figures, are presented alongside

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their signature
creations that retain a
prominent place in the
design world today.

The phenomenally
creative musician and
filmmaker David Byrne

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presents new artwork
that explores daily life
in surprising ways, with
unique reflections on
shared human experiences
- a book for our time
from a highly

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influential artist
Through striking and
humorous figurative
drawings, the iconic
artist and musician
David Byrne depicts
daily life in intriguing

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ways. His illustrations, created while under quarantine, expand on the dingbat, a typographic ornament used to illuminate or break up blocks of text,

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to explore the nuances of life under lockdown and evoke the complex, global systems the pandemic cast in bright light. Edited and designed by Alex Kalman

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in close collaboration with Byrne, this unique book reflects on shared experiences and presents history as a story that is continually undergoing revision.

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Design 1945-1970

Reading Graphic Design
History

The Century of Modern
Design

Architecture and Modern
Literature

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The Epic Story of the
Building of the Brooklyn
Bridge

The Art History of
Surfing

What Modern Was

David Stark is one of New York's

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most creative and sought-after event designers. This book explores forty of Stark's elaborate yet eco-friendly events—corporate, non-profit, and private—with 200 exquisite photographs and descriptive text. Organized according to the designer's quirky

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phraseology—"Animate the Inanimate"
"Don't Take It So Seriously . . . At the
End of the Day, It's a Party" "From
Many Little Things Make One Big
Thing" "It's Not What You Use, But
How You Use It" and "Make
Packaging the Prize"—this book is

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unique in both its presentation and its content. Stark considers his events “art installations” and when guests enter his spaces, that is exactly how they feel—surrounded by the kind of creative input and passion that can only be described as art. Clients include Condé

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Nast Publications, Cooper Hewitt
National Design Museum, Hearst
Corporation, Michael Graves, Michael
J. Fox Foundation, Minneapolis
Institute of the Arts, Museum of Arts
and Design, Rachael Ray, Tory Burch,
Saks Fifth Avenue, Sephora, Sundance

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Institute, and Target.

One of the most important books on the modernist movement in architecture, written by a founder of the Bauhaus school. One of the most important books on the modern movement in architecture, The New Architecture and

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The Bauhaus poses some of the fundamental problems presented by the relations of art and industry and considers their possible, practical solution. Gropius traces the rise of the New Architecture and the work of the now famous Bauhaus and, with

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splendid clarity, calls for a new artist and architect educated to new materials and techniques and directly confronting the requirements of the age.

Making Disability Modern: Design Histories brings together leading scholars from a range of disciplinary

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and national perspectives to examine how designed objects and spaces contributes to the meanings of ability and disability from the late 18th century to the present day, and in homes, offices, and schools to realms of national and international politics.

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The contributors reveal the social role of objects - particularly those designed for use by people with disabilities, such as walking sticks, wheelchairs, and prosthetic limbs - and consider the active role that makers, users and designers take to reshape the material

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environment into a usable world. But it also aims to make clear that definitions of disability-and ability-are often shaped by design.

A detailed account of the construction of the Brooklyn Bridge providing background on its engineering history

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as well as the political and social
climate of the late-nineteenth century.

Reissue. 10,000 first printing.

Modern Art: A Very Short Introduction

The Industrial Design Reader

Old World Interiors

A Social History of Industrial

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Automation

David King

Design Histories

Alfred H. Barr Jr. and Philip Johnson

*As public interest in
modern art continues to
grow, as witnessed by the*

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spectacular success of Tate Modern and the Bilbao Guggenheim, there is a real need for a book that will engage general readers, offering them not only information and ideas

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about modern art, but also explaining its contemporary relevance and history. This book achieves all this and focuses on interrogating the idea of 'modern' art

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by asking such questions as: What has made a work of art qualify as modern (or fail to)? How has this selection been made? What is the relationship between modern and

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contemporary art? Is 'postmodernist' art no longer modern, or just no longer modernist - in either case, why, and what does this claim mean, both for art and the idea of

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'the modern'? Cottingham examines many key aspects of this subject, including the issue of controversy in modern art, from Manet's Dejeuner sur L'Herbe (1863) to

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*Picasso's Les Demoiselles,
and Tracey Emin's Bed,
(1999); and the role of
the dealer from the main
Cubist art dealer
Kahnweiler to Charles
Saatchi. ABOUT THE SERIES:*

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The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the

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perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and

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challenging topics highly readable.

Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century of cinema. The author

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examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change. Hailed a "significant contribution" by The New

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York Times, David Noble's book America by Design describes the factors that have shaped the history of scientific technology in the United States. Since the beginning, technology

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and industry have been undeniably intertwined, and Noble demonstrates how corporate capitalism has not only become the driving force behind the development of technology

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*in this country but also
how scientific
research—particularly
within universities—has
been dominated by the
corporations who fund it,
who go so far as to*

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influence the education of the engineers that will one day create the technology to be used for capitalist gain. Noble reveals that technology, often thought to be an

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independent science, has always been a means to an end for the men pulling the strings of Corporate America—and it was these men that laid down the plans for the design of

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*the modern nation today.
This history by celebrated
Africanist David
Birmingham begins in 1820
with the Portuguese
attempt to create a third,
African, empire after the*

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virtual loss of Asia and America. In the nineteenth century the most valuable resource extracted from Angola was agricultural labor, first as privately owned slaves and later as

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conscript workers. The colony was managed by a few marine officers, by several hundred white political convicts, and by a couple of thousand black Angolans who had adopted

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Portuguese language and culture. The hub was the harbor city of Luanda which grew in the twentieth century to be a dynamic metropolis of several million people.

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The export of labor was gradually replaced when an agrarian revolution enabled white Portuguese immigrants to drive black Angolan laborers to produce sugar cane,

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cotton, maize and above all coffee. During the twentieth century Congo copper supplemented this wealth, by gem-quality diamonds, and by offshore oil. Although much of the

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countryside retained its dollar-a-day peasant economy, new wealth generated conflict which pitted white against black, north against south, coast against

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*highland, American allies
against Russian allies.
The generation of warfare
finally ended in 2002 when
national reconstruction
could begin on Portuguese
colonial foundations.*

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*Objects, Audiences, and
Literatures*

*Decorative Arts and
Material Culture,
1400?2000*

*A Theological Meditation
on Pain and Suffering*

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*The New Architecture and
The Bauhaus*

Forces of Production

David Hicks

*On the History of Film
Style*

This text is a comprehensive, in-depth

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examination of the influence of surfing and surf culture on the modern cultural landscape, from film, music, fashion, photography, art, skateboarding and lifestyle. The book examines the history of modern surfboard design and culture from

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1900 to the present day, and features over 100 surfboards. The myth of surfing as promoted through related activities and by-products such as skateboarding, photography, film, clothing and music are explored and assessed in terms of their socio-

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economic impact.

Why the Internet was designed to be the way it is, and how it could be different, now and in the future.

How do you design an internet? The architecture of the current Internet is the product of basic design decisions

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made early in its history. What would an internet look like if it were designed, today, from the ground up? In this book, MIT computer scientist David Clark explains how the Internet is actually put together, what requirements it was designed to meet,

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and why different design decisions would create different internets. He does not take today's Internet as a given but tries to learn from it, and from alternative proposals for what an internet might be, in order to draw some general conclusions about

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network architecture. Clark discusses the history of the Internet, and how a range of potentially conflicting requirements—including longevity, security, availability, economic viability, management, and meeting the needs of society—shaped its

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character. He addresses both the technical aspects of the Internet and its broader social and economic contexts. He describes basic design approaches and explains, in terms accessible to nonspecialists, how networks are designed to carry out

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their functions. (An appendix offers a more technical discussion of network functions for readers who want the details.) He considers a range of alternative proposals for how to design an internet, examines in detail the key requirements a

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successful design must meet, and then imagines how to design a future internet from scratch. It's not that we should expect anyone to do this; but, perhaps, by conceiving a better future, we can push toward it.

Looks at the history of design from

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*the eighteenth century to the present
day.*

Architecture and Modern

*Literature explores the representation
and interpretation of architectural
space in modern literature from the
early nineteenth century to the*

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present, with the aim of showing how literary production and architectural construction are related as cultural forms in the historical context of modernity. In addressing this subject, it also examines the larger questions of the relation between literature and

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architecture and the extent to which these two arts define one another in the social and philosophical contexts of modernity. Architecture and Modern Literature will serve as a foundational introduction to the emerging interdisciplinary study of

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architecture and literature. David Spurr addresses a broad range of material, including literary, critical, and philosophical works in English, French, and German, and proposes a new historical and theoretical overview of this area, in which

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*modern forms of "meaning" in
architecture and literature are related
to the discourses of being, dwelling,
and homelessness.*

*A Modern Interpretation
Ecological Houses by David Hertz*

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*Alternative Narratives in the History
of Design*

Drawings and Words

An Anthology

*Selections from the Liliane and David
M. Stewart Collection*

Reading Graphic Design History uses

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a series of key artifacts from the history of print culture in light of their specific historical contexts. It encourages the reader to look carefully and critically at print advertising, illustration, posters, magazine art direction and typography, often addressing issues of

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class, race and gender. David Raizman's innovative approach intentionally challenges the canon of graphic design history and various traditional understandings of graphic design. He re-examines 'icons' of graphic design in light of their local contexts, avoiding generalisation to

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explore underlying attitudes about various social issues. He encourages new ways of reading graphic design that take into account a broader context for graphic design activity, rather than broad views that discourage the understanding of difference and the means by which

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graphic design communicates cultural values. With a foreword by Steven Heller.

David Hicks is considered to be among the foremost interior designers of the 20th century. From the decoration of his own house in London in 1956--in powerful colors that

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heralded an end to the drab, postwar English look--he set the pace for interior design both in Europe and America. David Hicks: Designer looks at the most vital period of his career, from 1958 to 1979. Presenting 200 original color photos, many never before published, it displays a

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decorating oeuvre that ranged from apartments for Helena Rubinstein, the Niarchos children, and the Prince of Wales to yachts, private jets, and the glamorous New York offices of British Steel. Central to the book are the interiors of his own houses, where he mixed antique and modern with a

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groundbreaking command of style and color. This book is a splendid overview of the entire range of the designer's vision and talents, with chapters on English and New York interiors interspersed with sections on his designs for stores and offices, furniture and carpets, fabrics and wallpapers,

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tablescapes, graphics, and books. Rebuilding the Houses of Parliament explores the history of the UK Houses of Parliament in Westminster from an environmental design perspective, and the role David Boswell Reid played in the development of the original ventilation and climate control system

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in parliament. This book retraces and critically examines the evolution of the environmental principles underlying the design of the Houses of Parliament, engaging with fundamental questions about air quality, energy efficiency and thermal comfort. This yields insights into the

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historic methods of environmental design that were characterised by physical experimentation and post-occupancy evaluation. Rebuilding the Houses of Parliament examines the history of the buildings ' operation, studying the practical reality of its performance in use and offers the

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opportunity to reflect on current challenges faced by architects and engineers adapting to the realities of climate change. This book is an ideal read for academics, politicians and practitioners with an interest in architectural history and heritage, theory, engineering and conservation.

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1960, following as it did the last CIAM meeting, signalled a turning point for the Modern Movement. From then on, architecture was influenced by seminal texts by Aldo Rossi and Robert Venturi, and gave rise to the first revisionary movement following Modernism. Bringing together leading

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experts in the field, this book provides a comprehensive, critical overview of the developments in architecture from 1960 to 2010. It consists of two parts: the first section providing a presentation of major movements in architecture after 1960, and the second, a geographic survey that

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covers a wide range of territories around the world. This book not only reflects the different perspectives of its various authors, but also charts a middle course between the 'aesthetic' histories that examine architecture solely in terms of its formal aspects, and the more 'ideological' histories that

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subject it to a critique that often skirts
the discussion of its formal aspects.

Principles for UX and Interaction
Design

Design History

Making Disability Modern

Francois Catroux

An Oral History as Told by Jon

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Stewart, the Correspondents, Staff
and Guests

Modern Theatres 1950-2020

David Stark Design

This monograph

represents over a dozen

houses selected from the

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last 30 years, from one
of the pioneers in
sustainable
architecture. With a
forward by Michael Webb
this large landscape
formatted book is

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beautifully laid out
with striking
photographs depicting
not only the finished
works, but some showing
the unique construction
process as well. Each

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residence has a detailed
project description and
select drawings that
explain the design
process and how modern
materials can be
exploited to create

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self-sustaining homes,
which work to restore
not just the environment
around them, but the
people who call them
home.

An exploration of the

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parallel development of
product and graphic
design from the 18th
century to the 21st. The
effects of mass
production and
consumption, man-made

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industrial materials and
extended lines of
communication are also
discussed.

When we're young, it's
easy to believe in the
supernatural. But as we

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grow older, even as
Christians who believe
in the resurrection, we
live as if reality is
merely what we can see.
Mike Cospers has
discovered disciplines

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that awaken the
possibility of living
again in an enchanted
world. With thoughtful
practices woven
throughout, this book
will feed your soul and

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help you recapture the
wonder of your Christian
walk.

Kelly M. Kopic meditates
on how our
suffering—particularly
our physical

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suffering—relates to the
Christian faith. This is
not a theodicy or a book
of easy answers. It is
an invitation to reshape
our understanding of
suffering into the image

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of Jesus. What we discover is that in Christ and through his church, God displays his deep love and provision for his people.

A Critical History of

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Contemporary

Architecture

Partners in Design

AMERICA BY DESIGN

Transcendent Faith in a

Disenchanted World

The Great Bridge

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1960-2010

History of Design

This first volume on François Catroux is a comprehensive consideration of the work and life of an international master of interior design. François Catroux

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is an innovator and explorer in interior design, who has always been a master of contemporary style. From his early days as a design prodigy, creating space-age boutiques for a house of couture and apartments that

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drew from Art Deco and modern design, to chic, mirror-studded interiors rich with glamour and elegant refinement in residences in Hong Kong, New York, and London, Catroux is at home in the vast world of design. His

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spaces may surprise with the introduction of irregular elements—a chandelier of elk horn or pink florescent lighting in a hallway—but Catroux ' s hallmark sensibility combines the majesty and grandeur of high

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ceilings, elegant moldings, and gossamer draperies with elements that suggest comfort and tasteful, restrained opulence. Go-to accoutrements include sumptuous sofas, rich carpeting, gentle lighting, rooms

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lined with books, and ship staterooms in warm wood paneling with brass lamps, all measured according to a modern eye. This book looks at Catroux ' s career chronologically, featuring his first projects in 1968 through

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his latest, completed only this year, and includes the interiors of houses and apartments around the globe, from Paris to New York, Hong Kong to Los Angeles. Luxuriously photographed, this volume is

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more than just a design monograph on one of the great, and so far relatively untold, careers in the history of design—it is also a lively and intimate read about a life lived in great style.

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his anthology compiled from volumes 3-10 of Design Issues, includes material from areas seldom discussed in existing surveys and will facilitate the general discourse within the design community on a wide

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range of conceptual and methodological issues of contemporary design history. Design history has emerged in recent years as a significant field of scholarly research and critical reflection. With their interest in

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the conceptualization, production, and consumption of objects (large and small, unique or multiple, anonymous or signed) and environments (ephemeral or enduring, public or private), design historians

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investigate the multiple ways in which intentionally produced objects, environments, and experiences both shape and reflect their historical moments. This anthology compiled from volumes 3-10 of Design Issues,

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includes material from areas seldom discussed in existing surveys and will facilitate the general discourse within the design community on a wide range of conceptual and methodological issues of

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contemporary design history. Individual essays investigate various aspects of design in the modern era. They provide fresh insights on familiar figures such as Harley Earl and Norman Bel Geddes and shed new light on

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neglected aspects of design history such as the history of women in early American graphic design or the history of modern design in China. The essays are grouped in three broad categories: Graphic

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Design, Design in the American Corporate Milieu, and Design in the Context of National Experiences. Contributors David Brett, Bradford R. Collins, Dennis P. Doordan, David Gartman, Gyorgy Haiman, Larry D.

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Luchmansingh, Roland
Marchand, Enric Satué, Mitchell
Schwarzer, Paul Shaw, Svetlana
Sylvestrova, Ellen Mazur
Thomson, Matthew Turner, John
Turpin, Shou Zhi Wang. A
Design Issues Reader

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The 1920s and 1930s saw the birth of modernism in the United States, a new aesthetic, based on the principles of the Bauhaus in Germany: its merging of architecture with fine and applied arts; and rational, functional

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design devoid of ornament and without reference to historical styles. Alfred H. Barr Jr., the then 27-year-old founding director of the Museum of Modern Art, and 23-year-old Philip Johnson, director of its architecture

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department, were the visionary young proponents of the modern approach. Shortly after meeting at Wellesley College, where Barr taught art history, and as Johnson finished his studies in philosophy at Harvard, they set

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out on a path that would transform the museum world and change the course of design in America. The Museum of Modern Art opened just over a week after the stock market crash of 1929. In the depths of

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the Depression, using as their laboratories both MoMA and their own apartments in New York City, Barr and Johnson experimented with new ideas in museum ideology, extending the scope beyond painting and

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sculpture to include architecture, photography, graphic design, furniture, industrial design, and film; with exhibitions of ordinary, machine-made objects (including ball bearings and kitchenware) elevated to art by their elegant

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design; and with installations in dramatically lit galleries with smooth, white walls. Partners in Design, which accompanies an exhibition opening at the Montreal Museum of Fine Arts in April 2016, chronicles their

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collaboration, placing it in the larger context of the avant-garde in New York—1930s salons where they mingled with Julien Levy, the gallerist who brought Surrealism to the United States, and Lincoln Kirstein, co-founder

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of the New York City Ballet; their work to help Bauhaus artists like Josef and Anni Albers escape Nazi Germany—and the dissemination of their ideas across the United States through MoMA ' s traveling exhibition

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program. Plentifully illustrated with icons of modernist design, MoMA installation views, and previously unpublished images of the Barr and Johnson apartments—domestic laboratories for modernism, and

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in Johnson ' s case, designed and furnished by Ludwig Mies van der Rohe—this fascinating study sheds new light on the introduction and success in North America of a new kind of modernism, thanks to the

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combined efforts of two uniquely discerning and influential individuals.

Exploring an unjustly overlooked figure in 20th-century British visual culture This book offers a comprehensive overview to the

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work and legacy of David King (1943-2016), whose fascinating career bridged journalism, graphic design, photography, and collecting. King launched his career at Britain's Sunday Times Magazine in the 1960s, starting

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as a designer and later branching out into image-led journalism. He developed a particular interest in revolutionary Russia and began amassing a collection of graphic art and photographs--ultimately

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accumulating around 250,000 images that he shared with news outlets. Throughout his life, King blended political activism with his graphic design work, creating anti-Apartheid and anti-Nazi posters, covers for books on

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Communist history, album artwork for The Who and Jimi Hendrix, catalogues on Russian art and society for the Museum of Modern Art in Oxford, and typographic covers for the left-wing magazine *City Limits*. This

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well-researched and finely
illustrated publication ties
together King's accomplishments
as a visual historian, artist,
journalist, and activist.

Cold War Modern

Graphics and Products Since the

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Industrial Revolution
From William Morris to Walter
Gropius
The Daily Show (The Book)
Recapturing the Wonder
A History of the World (in
Dingbats)

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The Restorative Home
In Objects, Audiences,
and Literatures:
Alternative Narratives
in the History of
Design, five art
historians tap a variety

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of unexpected literary sources to reveal the dynamic relationship between intention and reception in architecture, interior design, costume, and the

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decorative arts. The essays consider both handcrafted and serially produced objects from the eighteenth to the mid-twentieth centuries, including a japanned

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high chest from colonial
Boston, German and
Austrian Artistic Dress,
Tiffany lamps, the
architecture of the 1925
Exposition
Internationale des Arts

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Décoratifs et
Industriels in Paris,
and the “dream homes”
portrayed in two popular
postwar American films.
The five chapters
demonstrate that a

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complex and even
contradictory mixture of
stakeholders determines
the meanings of designed
objects. Each author
examines popular forms
of literature in order

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to reveal the preconceptions that viewers brought with them to the experience of looking at and using objects. The authors' attentiveness to

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viewers' class and gender provides a methodological model for approaching the study of reception within the field of design history. "Objects, Audiences, and

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Literatures introduces a new generation of historians of design and decorative arts with five superb case studies. Looking beyond the laconic historical

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data that has formed the backbone of scholarship in this field these authors plumb popular culture—films, advertisements, and especially novels—to

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understand
contemporaneous meanings
of objects. Using these
polyglot sources with an
eye particularly on
narrative and gender
they suss out heretofore

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unnoticed dissonances between the prescriptive pronouncements of avant-garde “insiders” and the reception that design innovation found in broader publics. These

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wide-ranging essays are marked by imagination, exuberance, and acuity; I look forward to using it in my teaching."

—Margaretta M. Lovell,
University of

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California, Berkeley

"This is a welcome
addition to the
literature that
addresses the growing
scholarly and popular
interest in design and

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design history. Drawing on an impressive array of examples, the authors explore how class, gender, and cultural context shaped the reception of

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architecture, interior design, costume, and the decorative arts at various moments in the modern era. The collection is noteworthy for the way each of the

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contributors draws upon literary sources for insights into design and material culture that transcend the specific examples under review. Models of methodological

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rigor, these essays
should appeal to
scholars in multiple
disciplines." –Dennis P.
Doordan, University of
Notre Dame
Modern Theatres

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1950–2020 is an investigation of theatres, concert halls and opera houses in Asia, Europe, the Middle East and North and South America. The book

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explores in detail 30 of the most significant theatres, concert halls, opera houses and dance spaces that opened between 1950 and 2010. Each theatre is reviewed

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and assessed by experts
in theatre buildings,
such as architects,
acousticians,
consultants and theatre
practitioners, and
illustrated with full-

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colour photographs and comparative plans and sections. A further 20 theatres that opened from 2009 to 2020 are concisely reviewed and illustrated. An

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excellent resource for
students of theatre
planning, theatre
architecture and
architectural design,
Modern Theatres
1950–2020 discusses the

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role of performing arts
buildings in cities,
explores their public
and performances spaces
and examines the
acoustics and
technologies needed in a

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great building.

With the coming flood of
connected products, many
UX and interaction
designers are looking
into hardware design, a
discipline largely

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unfamiliar to them. If you're among those who want to blend digital and physical design concepts successfully, this practical book helps you explore seven

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long-standing principles of industrial design.

Two present and former design directors at IDEO, the international design and innovation firm, use real-world

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examples to describe industrial designs that are sensorial, simple, enduring, playful, thoughtful, sustainable, and beautiful. You'll learn how to approach,

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frame, and evaluate your designs as they extend beyond the screen and into the physical world. Sensorial: create experiences that fully engage our human senses

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Simple: design simple products that provide overall clarity in relation to their purpose
Enduring: build products that wear well and live on as classics

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Playful: use playful design to go beyond functionality and create emotional connections
Thoughtful: observe people's struggles and anticipate their needs

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Sustainable: design
products that reduce
environmental impact
Beautiful: elevate the
experience of everyday
products through beauty
Liliane, who is, and

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David M. Stewart, who is president of the Château Dufresne until 1984, founded the collection of mostly post-war 20th century decorative arts, which is housed in the

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Château Dufresne as part
of the Musée des Arts
Décoratifs de Montréal.
American Glamour and the
Evolution of Modern
Architecture
Designing an Internet

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Image, Text, and Context
Designer, Activist,
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Design 1935-1965
Embodied Hope
History of Modern
Mathematics

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**Modern life after 1945
seemed to promise both
utopia and catastrophe.
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be achieved at the 'push
of a button'. Published
to accompany a major V &**

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**'classic' designs and
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**History of Modern
Design Graphics and
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Industrial**

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**Revolution Laurence King
Publishing**

**A survey of spectacular
breadth, covering the
history of decorative
arts and design
worldwide over the past**

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**six hundred years
Interior designer David
Naylor embraces the
broad range of
possibilities presented
by a world of materials
old and new, of objects**

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**both found and
manufactured. He calls
his approach "infusion
design," by which he
means capturing the
ideas of the Old World
without forgetting about**

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**the present, stirring
melting pots of cultures
and allowing opposites
to coexist, and pulling
together objects from
around the world. The
timelessness, natural**

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warmth, and adaptability
of the popular
Southwesternstyle
aesthetic provide an
appealing backdrop for
his interpretations,
which eschew the clichés

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**while retaining the
essence. The
architectural elements
of the region-round
beams, adobe walls,
natural wood finishes-
create a versatile**

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**aesthetic that can
embrace an infinite
variety of designs,
while the nomadic nature
of Americans generally,
who move freely about
the country bringing**

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**their favorite decor
items with them, makes
for limitless
opportunities to infuse
designs with intriguing
juxtapositions and
unexpected placements.**

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**Chapters include: Old
World, New World Luxe
Americana Contemporary
Comfort Mixing It Up
Trained as a painter and
visual artist, David
Naylor turned to**

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furniture and interior design and has opened his own workrooms and showroom to feature pieces that he incorporates into his design commissions. He

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**has studied at
Philadelphia College of
Art and later the
Pennsylvania Academy of
Fine Arts. His
designstudio, Visions
Design Group, is located**

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**in Santa Fe, NM.
David Boswell Reid and
Disruptive
Environmentalism
History of Modern Design
Designer
Understanding Industrial**

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Design

A Short History of

Modern Angola

Pioneers of Modern

Design

Surf Culture

One of the most widely read

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***books on modern design,
Nikolaus Pevsner's
landmark work today
remains as stimulating as it
was when first published in
1936. This expanded edition
of Pioneers of Modern***

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Design provides Pevsner's original text along with significant new and updated information, enhancing Pevsner's illuminating account of the roots of Modernism. The book now

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***offers many beautiful
colour illustrations;
updated biographies and
bibliographies of all major
figures; illustrated short
essays on key themes,
movements, and***

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***individuals; a critique of
Pevsner's analysis from
today's perspective;
examples of works after
1914 (where the original
study ended); a biography
detailing Pevsner's life and***

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achievements; and much more. Pevsner saw Modernism as a synthesis of three main sources: William Morris and his followers, the work of nineteenth-century engineers, and Art

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Nouveau. The author considers the role of these sources in the work of early Modernists and looks at such masters of the movement as C.F.A. Voysey and Charles Rennie

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***Mackintosh in Britain,
Sullivan and Frank Lloyd
Wright in America, and
Adolf Loos and Otto Wagner
in Vienna. The account
concludes with a discussion
of the radical break with***

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***the past represented by the
design work of Walter
Gropius and his future
Bauhaus colleagues.***

***Nikolaus Pevsner
(1902-1983), a
distinguished scholar of art***

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and architecture, was best known as editor of the 46-volume series The Buildings of England and as founding editor of The Pelican History of Art. Focusing on the design and

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***implementation of
computer-based automatic
machine tools, David F.
Noble challenges the idea
that technology has a life of
its own. Technology has
been both a convenient***

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scapegoat and a universal solution, serving to disarm critics, divert attention, depoliticize debate, and dismiss discussion of the fundamental antagonisms and inequalities that

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***continue to beset America.
This provocative study of
the postwar automation of
the American metal-
working industry—the heart
of a modern industrial
economy—explains how***

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dominant institutions like the great corporations, the universities, and the military, along with the ideology of modern engineering shape, the development of technology.

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Noble shows how the system of "numerical control," perfected at the Massachusetts Institute of Technology (MIT) and put into general industrial use, was chosen over competing

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systems for reasons other than the technical and economic superiority typically advanced by its promoters. Numerical control took shape at an MIT laboratory rather than

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in a manufacturing setting, and a market for the new technology was created, not by cost-minded producers, but instead by the U. S. Air Force. Competing methods, equally promising, were

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rejected because they left control of production in the hands of skilled workers, rather than in those of management or programmers. Noble demonstrates that

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***engineering design is
influenced by political,
economic, managerial, and
sociological considerations,
while the deployment of
equipment—illustrated by a
detailed case history of a***

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***large General Electric plant
in Massachusetts—can
become entangled with
such matters as labor
classification, shop
organization, managerial
responsibility, and patterns***

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***of authority. In its
examination of technology
as a human, social process,
Forces of Production is a
path-breaking contribution
to the understanding of this
phenomenon in American***

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society.

Alice Friedman argues that the aesthetics of mid-20th century modern architecture reflect an increasing fascination with 'glamour', a term used in

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***those years to characterise
objects, people, &
experiences as luxurious,
expressive & even magical.
This groundbreaking
anthology is the first to
focus exclusively on the***

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***history of industrial design.
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***the history of industrial
design, industrialization,
and mass production in the
United States and
throughout the world.
Rebuilding the Houses of
Parliament***