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Displacements ...

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around you, from the building you are in, the lights
illuminating the interior, the computational devices
mediating your life, the music in the background, ...

Studio Studies : Operations, Topologies &
Displacements ...

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Consider the vast array of things around you, from the building you are in, the lights illuminating the interior, the computational devices mediating your life, the music in the background, even the crockery, furniture and glassware you are in the presence of. Common to all these objects is that their concrete, visual and technological forms were invariably conceived, modelled, finished and tested in sites characterised as studios. Remarkably, the studio remains a peculiar lacuna in our understanding of how cultural artefacts are brought into being and how ‘ creativity ’ operates as a located practice. Studio Studies is an agenda setting volume that presents a set of empirical case studies that explore and examine the studio as a key setting for aesthetic and material production. As such, Studio Studies responds to three contemporary concerns in social and cultural thought: first, how to account for the situated nature of creative and cultural production; second, the challenge of reimagining creativity as a socio-materially distributed practice rather than the

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Cognitive privilege of the individual; and finally, to unravel the parallels, contrasts and interconnections between studios and other sites of cultural-aesthetic and technoscientific production, notably laboratories. By enquiring into the operations, topologies and displacements that shape and format studios, this volume aims to demarcate a novel and important object of analysis for empirical social and cultural research as well to develop new conceptual repertoires to unpack the multiple ways studio processes shape our everyday lives.

In the last fifteen years we witnessed a new ethnographic wave of studies that focused on practising architecture. This body of research aimed at grasping the socio-material dimension of architectural practice. They all relied on the assumption that architecture is collective but it is shared with a variety of nonhumans. These “ new ethnographies ” generated “ thick descriptions ” of the knowledge practices of different participants in design. This issue of “ Ardeth ” collects contributions that will address the ecology of contemporary architectural practice, scrutinizing it as involving actors with variable ontology, scale and politics; exploring empirically different formats of design and reflecting on the importance of ethnography for understanding contemporary architectural practices.

Topologies of Power amounts to a radical departure in the way that power and space have been understood. It calls into question the very idea that power is simply extended across a given territory or network, and argues that power today has a new found ‘ reach ’ . Topological shifts have subtly altered the reach of

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power, enabling governments, corporations and NGOs alike to register their presence through quieter, less brash forms of power than domination or overt control. In a world in which proximity and distance increasingly play across one another, topology offers an insight into how power remains continuous under transformation: the same but different in its ability to shape peoples' lives. Drawing upon a range of political, economic and cultural illustrations, the book sets out a clear and accessible account of the topological workings of power in the contemporary moment. It will be invaluable for both students and academics in human geography, politics, sociology, and cultural studies.

It has always been the case that the teaching of art has had to deal with social changes. We are currently facing historic challenges and phenomena which we could never have imagined – the global financial crisis, the massive migration flows, and the ubiquitous spread of new technologies in our everyday life. Creative competence is needed for overcoming the disciplinary boundaries and in order to make equal opportunities for education possible in a diverse society. This publication takes a critical look at the role of art and design education amidst these social changes – using theoretical reflection, practical experience, and empirical analysis.

The fourth edition of an authoritative overview, with all new chapters that capture the state of the art in a rapidly growing field.

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Rapidly growing field. Science and Technology Studies (STS) is a flourishing interdisciplinary field that examines the transformative power of science and technology to arrange and rearrange contemporary societies. The Handbook of Science and Technology Studies provides a comprehensive and authoritative overview of the field, reviewing current research and major theoretical and methodological approaches in a way that is accessible to both new and established scholars from a range of disciplines. This new edition, sponsored by the Society for Social Studies of Science, is the fourth in a series of volumes that have defined the field of STS. It features 36 chapters, each written for the fourth edition, that capture the state of the art in a rich and rapidly growing field. One especially notable development is the increasing integration of feminist, gender, and postcolonial studies into the body of STS knowledge. The book covers methods and participatory practices in STS research; mechanisms by which knowledge, people, and societies are coproduced; the design, construction, and use of material devices and infrastructures; the organization and governance of science; and STS and societal challenges including aging, agriculture, security, disasters, environmental justice, and climate change.

This book brings together cutting-edge research from leading international scholars to explore the geographies of making and craft. It traces the geographies of making practices from the body, to the workshop and studio, to the wider socio-cultural, economic, political, institutional and historical contexts. In doing so it considers how these geographies of making are in and of themselves part of the making of

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Geographies. As such, contributions examine how making bodies and their intersections with matter come to shape subjects, create communities, evolve knowledge and make worlds. This book offers a forum to consider future directions for the field of geographies of making, craft and creativity. It will be of great interest to creative and cultural geographers, as well as those studying the arts, culture and sociology.

Is another future possible? So called 'late modernity' is marked by the escalating rise in and proliferation of uncertainties and unforeseen events brought about by the interplay between and patterning of social – natural, techno – scientific and political-economic developments. The future has indeed become problematic. The question of how heterogeneous actors engage futures, what intellectual and practical strategies they put into play and what the implications of such strategies are, have become key concerns of recent social and cultural research addressing a diverse range of fields of practice and experience. Exploring questions of speculation, possibilities and futures in contemporary societies, *Speculative Research* responds to the pressing need to not only critically account for the role of calculative logics and rationalities in managing societal futures, but to develop alternative approaches and sensibilities that take futures seriously as possibilities and that demand new habits and practices of attention, invention, and experimentation.

"What does your research sound like? Do you yell or whisper it? How does it feel to wear it, close to the skin? Can you meter its rhythm? What games does it call for? Do you perform it? How do modes of making

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and communicating inform your practice, shape your stories and constitute your publics? These are some of the questions at the heart of this book. Social science's continued impact and relevance relies not only on what it says but also on how it tells stories about social worlds. The availability of digital technologies has expanded topics for study and along with it, the possibilities of circulating findings to different audiences in forms and formats beyond conventional talk and text. Yet, while creative new methods are gaining traction, with researchers and practitioners using a range of devices and platforms, debate and discussion about the tactics and techniques of transmission--how researchers make, curate and communicate their findings--have lagged behind their widespread use. This volume takes up the challenge to attend to other ways of "telling about society" (Becker 2007). The book comprises a collection of richly textured projects that share interdisciplinary concerns and critical interests in experimenting with new approaches for the purpose of showing and sharing research. Fifteen scholars discuss their tactics of transmission and translation of research. While each acknowledges the persuasive power of text and talk (this is a book after all), they critically reflect on less conventional forms of knowledge exchange in their fields, pushing against disciplinary edges--sometimes politically, often physically--through the unexpected use of creative combinations of materials, platforms and practice, pushing research and disciplines into new territories"--

Design for Global Challenges and Goals charts the developments, opportunities and challenges for design

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Research in addressing global challenges facing developing contexts focusing on the UN ' s Sustainable Development Goals. The book explores the role that design and social responsibility play in the UN Sustainable Development Goals and how design works in developing contexts. It presents 10 design-led case studies addressing different Sustainable Development Goals ranging from reducing poverty and hunger, improving health and wellbeing, promoting gender equality, developing more sustainable cities and communities, encouraging more responsible consumption and production, and tackling climate change. Design for Global Challenges and Goals also addresses the future, offering foresight into the research in global challenges by identifying the opportunities and emerging trends for researchers. Providing a guide to the state of the art of design research that addresses the Sustainable Development Goals, this book will be of interest to researchers, practitioners and students who want their research to address global challenges.

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