Being Digital By Nicholas Negroponte

Architects who engaged with cybernetics, artificial intelligence, and other technologies poured the foundation for digital interactivity. In Architectural Intelligence, Molly Wright Steenson explores the work of four architects in the 1960s and 1970s who incorporated elements of interactivity into their work. Christopher Alexander, Richard Saul Wurman, Cedric Price, and Nicholas Negroponte and the MIT Architecture Machine Group all incorporated technologies—including cybernetics and artificial intelligence—into their work and influenced digital design practices from the late 1980s to the present day. Alexander, long before his famous 1977 book A Pattern Language, used computation and structure to visualize design problems; Wurman popularized the notion of “information architecture”; Price designed some of the first intelligent buildings; and Negroponte experimented with the ways people experience artificial intelligence, even at architectural scale. Steenson investigates how these architects pushed the boundaries of architecture—and how their technological experiments pushed the boundaries of technology. What did computational, cybernetic, and artificial intelligence researchers have to gain by engaging with architects and architectural problems? And what was this new space that emerged within these collaborations? At times, Steenson writes, the architects in this book characterized themselves as anti-architects and their work as anti-architecture. The projects Steenson examines mostly did not result in constructed buildings, but rather in design processes and tools, computer programs, interfaces, digital environments. Alexander, Wurman, Price, and Negroponte laid the foundation for many of our contemporary interactive practices, from information architecture to interaction design, from machine learning to smart cities.

Celebrants and skeptics alike have produced valuable analyses of the Internet’s effect on us and our world, oscillating between utopian bliss and dystopian hell. But according to Robert W. McChesney, arguments on both sides fail to address the relationship between economic power and the digital world. McChesney’s award-winning Rich Media, Poor Democracy skewered the assumption that a society drenched in commercial information is a democratic one. In Digital Disconnect McChesney returns to this provocative thesis in light of the advances of the digital age, incorporating capitalism into the heart of his analysis. He argues that the sharp decline in the enforcement of antitrust violations, the increase in patents on digital technology and proprietary systems, and other policies and massive indirect subsidies have made the Internet a place of numbing commercialism. A small handful of monopolies now dominate the political economy, from Google, which garners an astonishing 97 percent share of the mobile search market, to Microsoft, whose operating system is used by over 90 percent of the world’s computers. This capitalistic colonization of the Internet has spurred the collapse of credible journalism, and made the Internet an unparalleled apparatus for government and corporate surveillance, and a disturbingly anti-democratic force. In Digital Disconnect Robert McChesney offers a groundbreaking analysis and critique of the Internet, urging us to reclaim the democratizing potential of the digital revolution while we still can.

Edited contributions from the World Trade Forum 2010.

This book develops the thesis that the transition from premodernism to postmodernism in art of the digital age represents a paradigm shift from the Hellenistic to the Hebraic roots of Western culture. Semiotic and morphological analysis of art and visual culture demonstrate the contemporary confluence between the deep structure of Hebraic consciousness and new directions in art that arise along the interface between scientific inquiry, digital technologies, and multicultural expressions. Complementing these two analytic methodologies, alternative methodologies of kabbalah and halakhah provide postmodern methods for extending into digital age art forms. Exemplary artworks are described in the text and will be illustrated with photographs.

Being DigitalVintage

This book offers a comprehensive new analysis of the contemporary media landscape, looking at the central theories of the digital society, and the hot topics and key research methods in the field.

Since the late-1980s the rise of the Internet and the emergence of the Networked Society have led to a rapid and profound transformation of everyday life. Underpinning this revolution is the computer – a media technology that is capable of not only transforming itself, but almost every other machine and media process that humans have used throughout history. In Philosophy of Media, Hassan and Sutherland explore the philosophical and technological trajectory of media from Classical Greece until today, casting a new and revealing light upon the global media condition. Key topics include: the mediation of politics the question of objectivity automata and the metaphor of the machine analogue and digital technological determinism. Laid out in a clear and engaging format, Philosophy of Media provides an accessible and comprehensive exploration of the origins of the network society. It is essential reading for students of philosophy, media theory, politics, history and communication studies.

In the late 1990s, the MP3 became the de facto standard for digital audio files and the networked computer began to claim a significant place in the lives of more and more listeners. The dovetailing of these two circumstances is the basis of a new mode of musical production and distribution where new practices emerge. This book is not a definitive statement about what the new music industry is. Rather, it is devoted to what this new industry is becoming by examining these practices as experiments, dedicated to negotiating what is replacing an "object based" industry oriented around the production and exchange of physical recordings. In this new economy, constant attention is paid to the production and licensing of intellectual property and the rise of the "social musician" who has been encouraged to become more entrepreneurial. Finally, every element of the industry now must consider a new type of audience, the "end user", and their productive and distributive capacities around which services and musicians must orient their practices and investments.

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First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

A collection of essays on where computer and communications technology is taking us. He explores the underlying social and political implications of the Internet and its associated technologies, based on his contention that the cyberspace experience is far more complex than it is commonly assumed.

David Harvey’s The Condition of Postmodernity rationalised capitalism’s transformation during an extraordinary year: 1989. It gave theoretical expression to a material and cultural reality that was just then getting properly started – globalisation and postmodernity – whilst highlighting the geo-spatial limits to accumulation imposed by our planet. However this landmark publication, author Robert Hassan argues, did not address the arrival of digital technology, the quantum leap represented by the move from an analogue world to a digital economy and the rapid creation of a global networked society. Considering first the contexts of 1989 and Harvey’s work, then the idea of humans as analogue beings he argues this arising new human condition of digitality leads to alienation not only from technology but also the environment. This condition he suggests, is not an ideology of time and space but a reality stressing that Harvey’s time-space compression takes on new features including those of ‘outward’ and ‘inward’ globalisation and the commodification of all spheres of existence. Lastly the author considers culture’s role drawing on Rahel Jaeggi’s theories to make the case for a post-modern Marxism attuned to the most significant issue of our age. Stimulating and theoretically wide-ranging The Condition of Digitality recognises post-modernity’s radical new form as a reality and the urgent need to assert more democratic control over digitality.

Fuses design fundamentals and software training into one cohesive book! Teaches art and design principles with references to contemporary digital art alongside basic digital tools in Adobe's Creative Cloud Addresses the growing trend of compressing design fundamentals and design software into the same course in universities and design trade schools. Lessons are timed to be used in 50 to 90 minute class sessions with additional materials available online Free video screencasts demonstrate key concepts in every chapter All students of digital design and production—whether learning in a classroom or on their own—need to understand the basic principles of design. These principles are often excluded from books that teach software. Foundations of Digital Art and Design reinvigorates software training by integrating design exercises into tutorials fusing design fundamentals and core Adobe Creative Cloud skills. The result is a comprehensive design learning experience. This book is organized into six sections that focus on vector art, photography, image manipulation, typography, web design, and effective habits. Design topics and principles include: Bits, Dots, Lines, Shapes, Rule of Thirds, Zone System, Color Models, Collage, Appropriation, Gestalt, The Bauhaus Basic Course Approach, The Grid, Remix, Automation, and Revision.

A lively exploration of the mysteries of modern technology examines the realities of multimedia, virtual reality, the Internet, CD-ROM, and other innovations; speculates about technology's future; and analyzes the social implications of technology. Reprint. 125,000 first printing.

Through the figure of the "heterological historian", this text creates a framework for the understanding of history and the ethical duties of the historian. It also weighs the impact of modern archival methods, such as film and the Internet, which add new constraints to the writing of history.

Mediating Misogyny is a collection of original academic essays that foregrounds the intersection of gender, technology, and media. Framed and informed by feminist theory, the book offers empirical research and nuanced theoretical analysis about the gender-based harassment women experience both online and offline. The contributors of this volume provide information on the ways feminist activists are using digital tools to combat harassment, raise awareness, and organize for social and political change across the globe. Lastly, the book provides practical resources and tips to help students, educators, institutions, and researchers stop online harassment.

Offers the first look at the aesthetics of contemporary design from the theoretical perspectives of media theory and 'software studies'.

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Lowell Martin gives an overview of the notable events and underlying trends that either furthered or deterred the growth of libraries in 19th century America. The book is organized in chronological order.

Examining the development and design of regulatory structures in the online environment, The Regulation of Cyberspace considers current practices and suggests a regulatory model that acknowledges its complexity and how it can be used by regulators to provide a more comprehensive regulatory structure for cyberspace. Drawing on the work of cyber-regulatory theorists, such as Yochai Benkler, Andrew Shapiro and Lawrence Lessig, Murray explores and analyzes how all forms of control, including design and market controls, as well as traditional command and control regulation, are applied within the complex and flexible environment of cyberspace. It includes chapters on: the role of the cyberlawyer environmental design and control online communities cyber laws and cyber law-making. This book is an essential read for anyone interested in law and information technology.

Watson's win on Jeopardy came as no surprise to those who had read Deus ex Machina sapiens. It was written largely during the 1990s, around the time that another IBM supercomputer--Deep Blue--was trouncing world chess grandmaster Garry Kasparov. The book has since been updated on a few points of detail but its primary message remains intact: the Machine is rapidly evolving as Man's rival if not replacement for the job of Steward of the Earth. Building upon the work of some of the world's greatest scientists, philosophers, and religious thinkers, and drawing particularly from developments in the computing and cognitive sciences--particularly, the field of artificial intelligence, or AI--the book reveals the evolutionary emergence of a machine that is not just intelligent but also self-conscious, emotional, and free-willed. In the 1980s and '90s you used to hear grandiose claims about AI. Machines would soon surpass humans in intelligence, it was claimed by some. The Japanese government spent a billion dollars on one project to make it happen. Well, it didn't happen, but that didn't stop the development of intelligence in machines. AI research simply went underground, and has ever since been quietly incorporated into the "ordinary" programs we use every day, without fanfare, without hype.

There is still no machine that rivals Homo sapiens in overall intelligence, but today there are machines that far exceed human intellectual capacity in specific domains, from games to engineering to art, and the number of domains is growing exponentially big and exponentially fast. The disappearance of AI from front stage was good insofar as it allowed machines to develop in the right way; that is, through an evolutionary process, which is the only way for something of such complexity to develop. But it was bad insofar as we lost sight of the development of the intelligent machine. Deus brings Machina sapiens back to front stage, where it belongs. After describing the evolutionary development of intelligence in machines it goes on to describe the emotional, intellectual, and ethical attributes of what is no less than an emergent new life form. It asks the Big Question that can only be asked if you accept the very possibility of the new life form: Will it be serpent or savior? The question is answered in the book's title, which is intended to mean "God Emerging From the Intelligent Machine." The author confesses to having never studied Latin and to have concocted the title from two known Latin phrases: "Deus ex Machina" and "Homo sapiens." The concoction could be grammatically incorrect. The author would be pleased to be corrected.

China's extraordinary economic development is explained in large part by the way it innovates. Through case studies and policy analysis, this book reveals how China's innovation machine acts in a similar way to a natural ecosystem, in which the best fitting innovations that are initially random and isolated are selected by the market and amplified.

Evaluates thought-leaders in e-commerce. This book explores the impact and significance of e-business as illustrated by the work and thinking of a number of key players in the field. Its aim is to be a guide for business people who are looking to make optimal and profitable use of e-business, as well as to students.

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A sociological interpretation of the collective vision that shaped the origins and evolution of the Internet from the 1990s to the present day analyzes the founding myths of cyberculture, the visions of a technical utopia that informed a technological program, design experiments, virtual reality, and other related topics.

This book, with contributions by both leading scholars and industry experts, provides a coherent framework for understanding complex determinants and patterns of industry competitiveness. Divided into eight parts, it covers both quantitative and qualitative research on the following topics: technologies, economic development, and human resources in Industry 4.0; management in the digital economy; artificial intelligence and knowledge management approaches; drivers of sustainable and innovative development in corporations; resilient and competitive systems in the energy sector; compliance and anti-corruption mechanisms; and competence networks and technological integration. Thanks to its highly stimulating discussions on the determinants and patterns of industry competitiveness, this book appeals to a wide readership.

The Critical Dictionary of Film and Television Theory clearly and accessibly explains the major theoretical approaches now deployed in the study of the moving image, as well as defining key theoretical terms. This dictionary provides readers with the conceptual apparatus to understand the often daunting language and terminology of screen studies. Entries include: *audience * Homi K. Bhabha * black cinema * the body * children and media * commodification * cop shows * deep focus * Umberto Eco * the gaze * Donna Haraway * bell hooks * infotainment * master narrative * medical dramas * morpheme * myth * panopticon * pastiche * pleasure * real time * social realism * sponsorship * sport on television * subliminal * third cinema * virtual reality Consultant Editors: David Black, USA, William Urricchio, University of Utrecht, The Netherlands, Gill Branston, Cardiff University, UK ,Elayne Rapping, USA

The career-oriented focus of Principles of Electronic Media provides readers with a sound introduction to both basic concepts and emerging changes in the broadcasting field today. The professional broadcasting experience of this talented author team offers anyone considering careers in television, radio, or the Web a firm grounding in the field. Readers will gain a basic understanding of the history and technical foundations of electronic media as well as the daily business realities and likely future challenges facing today's media professionals. The authors' accessible and engaging writing style fosters understanding and encourages critical thinking on the complex issues that surround the way our culture interacts with the broadcasting media. For anyone interested in launching a career in the broadcasting industry.

Between September 2006 and May 2007, the online networking site Facebook doubled its number of visitors to 26 million. Today, it has more than 300 million active users worldwide. Though Facebook is just one tool people use to connect with each other, the myriad of other Web sites such as MySpace and the estimated 2 billion cellphones in use worldwide mean that more people than ever are using digital communication. Digital Communications: From E-mail to the Cyber Community looks at the digital tools used during interpersonal communication, such as cell phones, electronic mail, chat rooms, and social networking Web sites and how personal Web logs (blogs) and personally produced audio programs (podcasts) can serve to relay messages to the masses. This engaging volume also reveals the dangers of digital communication among people with bad intentions (i.e. spam and scams) and takes a look at future trends in digital communication and the effects of these tools on those people who have grown up with this digital communication access.

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The very word "digital" has acquired a status that far exceeds its humble dictionary definition. Even the prefix digital, when associ ated with familiar sectors such as radio, television, photography and telecommunications, has reinvented these industries, and provided a unique opportunity to refresh them with new start-up companies, equipment, personnel, training and working practices - all of which are vital to modern national and international economies. The last century was a period in which new media stimulated new job opportunities, and in many cases created totally new sectors: video competed with film, CDs transformed LPs, and computer graphics threatened traditional graphic design sectors. Today, even the need for a physical medium is in question. The virtual digital domain allows the capture, processing, transmission, storage, retrieval and display of text, images, audio and animation without familiar materials such as paper, celluloid, magnetic tape and plastic. But moving from these media to the digital domain intro duces all sorts of problems, such as the conversion of analog archives, multimedia databases, content-based retrieval and the design of new content that exploits the benefits offered by digital systems. It is this issue of digital content creation that we address in this book. Authors from around the world were invited to comment on different aspects of digital content creation, and their contributions form the 23 chapters of this volume.

Digital Delirium is a manifest against the right-wing politics of cyberlibertarianism and for rewiring the question of ethics to digital reality. Bringing together the most creative minds of the digital generation, it explores what is lost and what is gained by being digital.

This book explains exactly how new technologies are changing the learning environment in and out of the classroom with a focus on the effects on K-12 education.

Since the late 1990s, Information and Communication Technologies (ICTs) have been hailed as a potentially revolutionary feature of the planning and management of Western cities. Economic regeneration and place promotion strategies have exploited these new technologies; city management has experimented with electronically distributed services, and participation in public life and democratic decision-making processes can be made more flexible by the use of ICTs. All of these technological initiatives have often been presented and accessed via an urban front-end information site known as 'digital city' or 'city network.' Illustrated by a range of European case studies, this volume examines the social, political and management issues and potential problems in the establishment of an electronic layer of information and services in cities. The book provides a better understanding of the direction European cities are going towards in the implementation of ICTs...

The aim of this book is to expand the subject and matter of architecture, and to explore their interdependence. There are now many architectures. This book acknowledges architecture far beyond the familiar boundaries of the discipline and reassesses the object at its centre: the building. Architectural matter is not always physical or building fabric. It is whatever architecture is made of, whether words, bricks, blood cells, sounds or pixels. The fifteen chapters are divided into three sections - on buildings, spaces and bodies - which each deal with a particular understanding of architecture and architectural matter. The richness and diversity of subjects and materials discussed in this book locates architecture firmly in the world as a whole, not just the domain of architects. In stating that architecture is far more than the work of architects, this book aims not to deny the importance of architects in the production of architecture but to see their role in more balanced terms and to acknowledge other architectural producers. Architecture can, for example, be found in the incisions of a surgeon, the instructions of a choreographer or the movements of a user. Architecture can be made of anything and by anyone.

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Building on the work of Jacques Ellul, Marshall McLuhan and Neil Postman, as well as a wide range of Reformed thinkers, Derek Schuurman provides a brief theology of technology—rooted in the Reformed tradition and oriented around the grand themes of creation, fall, redemption and new creation.

Hervé Fischer believes that the digital revolution is a definitive moment in human history, as important as the discovery of fire. Deceptively quiet, it is invasive, radical and affects all aspects of human activity. Fischer cautions that we need to develop a cyber-philosophy to confront this new reality. In Digital Shock, the first English translation of his critically acclaimed Le Choc du numérique: Á l'aube d'une nouvelle civilization, le triomphe des cyberprimitifs, Fischer warns that we must take a critical approach to these immensely beneficial, yet potentially devastating, technologies. The challenge, argues Fischer, is to avoid falling into cyber-primitivism - into allowing new technologies to enslave us by enshrining a symbolic, virtual cyber-world and powerful techno-scientific utopia. This could lead to another Middle Ages, destroying the modern idea of a political and social utopia. From cyberspace to artificial intelligence to genetic engineering, Digital Shock exposes the relationships between human beings and digital technology and examines our response to the myths and promises of the digital revolution.

What will prove to be the lasting impact of New Media on film and television? What kinds of transformations of moving image media are really already under way? The term 'new media' has become an effective catch word both as a description of the digital delivery of media via the Internet, DVD, and digital television and as a reference to the "newness" such technologies have brought to media more generally. And yet the nature of this transformation has been over-hyped and too little understood. The New Media Book provides an accessible, critical intervention into the field of moving image studies and features 20 newly commissioned and thought-provoking essays in a format designed to be of wide use to a range of courses in digital media, film and television studies. The book is divided into five thematic sections: Technologies, Production, Texts, Consumption, and Contexts and addresses how "new media" is both embracing and altering the existing media landscape. Topics discussed include the ways in which we interact with digital television, the changing methods of production, distribution, and exhibition within the media industry, and how the histories of traditional media have influenced the development of new media. The New Media Book examines the corresponding influences that 'traditional' media and 'new' media are having upon each other as well as revisiting central, continuing issues surrounding the moving image and the contexts in which all the media operate. The collected essays present and redefine these crucially important topics providing the most systematic analysis of both change and continuity in the contemporary media landscape yet published in the field of screen studies.

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