

## The Craftsman Richard Sennett

The sense of touch is common to all people--indeed, to all animals-- yet our experiences of touch are among our most intimate and difficult to communicate. *Feeling Pleasures* argues that the sense of touch assumed a new and unique importance in the sixteenth and seventeenth centuries in England, and that this importance can be seen in a variety of spheres: from religion, in which the question of whether Christ could and should be touched was fiercely debated, to emerging science, where touch assumed an important role in conducting experiments. This book shows that touch mattered to major poets, including Edmund Spenser, William Shakespeare and John Milton. It also argues that we must read their poetic interest in touch alongside an unusual variety of other areas, including the philosophical history of tickling, the actions of faith healers, and the early reception of Chinese medicine in England.

Why do people work hard, and take pride in what they do? This book, a philosophically-minded enquiry into practical activity of many different kinds past and present, is about what happens when people try to do a good job. It asks us to think about the true meaning of skill in the 'skills society' and argues that pure competition is a poor way to achieve quality work. Sennett suggests, instead, that there is a craftsman in every human being, which can sometimes be enormously motivating and inspiring - and can also in other circumstances make individuals obsessive and frustrated. *The Craftsman* shows how history has drawn fault-lines between craftsman and artist, maker and user, technique and expression, practice and theory, and that individuals' pride in their work, as well as modern society in general, suffers from these historical divisions. But the past lives of crafts and craftsmen show us ways of working (using tools, acquiring skills, thinking about materials) which provide rewarding alternative ways for people to utilise their talents. We need to recognise this if motivations are to be understood and lives made as fulfilling as possible. The book divides into three parts- the first addresses the craftsman at work. This is a story of workshops - the guilds of medieval goldsmiths, the ateliers of musical instrument makers, modern laboratories - in which masters and apprentices work together but not as equals. In its second part the book explores the development of skill- knowledge gained in the hand through touch and movement. A diverse group of case studies illustrates the grounding of skill in physical practice - from striking a piano key to the use of imperfect scientific instruments like the first telescopes or the anatomist's scalpel. The argument of the third part is that motivation counts for more than talent. Enlightenment thinkers believed that everyone possesses the ability to do good work, and that we are more likely to fail as craftsmen due to our motivation than because of our lack of ability. The book assesses and challenges this belief, concluding by considering craftsmanship as more than a technical practice, and considering the ethical questions that craftsmen's sustaining habits raise about how we anchor ourselves in

the world around us.

Bringing together top specialists in the field, this edited volume challenges the theory that the eighteenth-century British intellectual women known as the Bluestockings were an isolated phenomenon spanning the period from the 1750s through the 1790s. On the contrary, the contributors suggest, the Bluestockings can be conceptualized as belonging to a chain of interconnected networks, taking their origin at a threshold moment in print media and communications development and extending into the present. The collection begins with a definition of the Bluestockings as a social role rather than a fixed group, a movement rather than a static phenomenon, an evolving dynamic reaching into our late-modern era. Essays include a rare transcript of a Bluestocking conversation; new, previously unknown Bluestockings brought to light for the first time; and descriptions of Bluestocking activity in the realms of natural history, arts and crafts, theatre, industry, travel, and international connections. The concluding essay argues that the Blues reimagined and practiced women's work in ways that adapted to and altered the course of modernity, decisively putting a female imprint on economic, social, and cultural modernization. Demonstrating how the role of the Bluestocking has evolved through different historical configurations yet has structurally remained the same, the collection traces the influence of the Blues on the Romantic Period through the nineteenth century and proposes the reinvention of Bluestocking practice in the present.

From the author of *Small Change* comes this engaging guide to placemaking, packed with practical skills and tools that architects, planners, urban designers and other built environment specialists need in order to engage effectively with development work in any context. Drawing on four decades of practical and teaching experience, the author offers fresh insight into the complexities faced by practitioners when working to improve the communities, lives and livelihoods of people the world over. The book shows how these complexities are a context for, rather than a barrier to, creative work. The book also critiques the single vision top down approach to design and planning. Using examples of successful professional practice across Europe, the US, Africa, Latin America and post-tsunami Asia, the author demonstrates how good policy can derive from good practices when reasoned backwards, as well as how plans can emerge in practice without a preponderance of planning. Reasoning backwards is shown to be a more effective and inclusive way of planning forwards with significant improvements to the quality of process and place. The book also offers a variety of methods and tools for analyzing the issues, engaging with communities and other stakeholders for design and settlement planning and for improving the skills of all involved in placemaking. Ultimately the book serves as an inspiring guide, and a distillation of decades of practical wisdom and experience. The resulting practical handbook is for all those involved in doing, learning and teaching placemaking and urban development world-wide. (publisher)

Gadamer's *Hermeneutics and the Art of Conversation* covers the nature of dialogue and understanding in Hans-Georg Gadamer's linguistically oriented hermeneutics and its relevance for contemporary philosophy. This timely collection of essays stresses the fundamental significance of the other for a further development of Heidegger's analytics of *Dasein*. By recognizing the priority of the other over oneself, Gadamerian hermeneutics finds a culture of dialogue sorely needed in our multi-cultural globalized community. The essays solicited for this volume are presented in three thematic blocks: "Hermeneutic Conversation," "Hermeneutics, Aesthetics, and Transcendence," "Hermeneutic Ethics, Education, and Politics." The volume proposes a dynamic understanding of hermeneutics as putting into practice the art of conversation.

The book promotes the use of formal methods in the creation of new explicit languages for problem solving in architecture and urbanism. Formal methods bring advantages to human actions and involve the use of theoretically driven techniques, expressed in languages stemmed from mathematics. Formalization seeks to guarantee that solutions for daily problems are produced in a manner that ensures their greatest possible adequacy and the least test time in direct confrontation with reality. This book contributes to the progress of formalization in architectural methodologies by finding points of convergence between state of the art research on ontologies in architecture, BIM/VDC, CAD/CAM, cellular automata, GIS, parametric processes, processing and space syntax presented within the 3rd Symposium of Formal Methods in Architecture. The contents reach from millennial geometry to current shape grammars, engaging several formal approaches to architecture and urbanism, with different points of view, fields of application, grades of abstraction and formalization.

Challenging the theory that the Bluestockings spanned only the period from the 1750s through the 1790s, this collection argues for a new vision of the Bluestockings as belonging to a chain of interconnected networks that can be traced from the early eighteenth century to the present. The contributors explore the activities of the Bluestockings in a variety of cultural and social realms, trace their influence through the nineteenth century, and propose that Bluestocking practice be reinvented in the present.

Reissue of the classic text on how cities should be planned When first published in 1970, *The Uses of Disorder*, was a call to arms against the deadening hand of modernist urban planning upon the thriving chaotic city. Written in the aftermath of the 1968 student uprising in the US and Europe, it demands a reimagination of the city and how class, city life and identity combine. Too often, this leads to divisions, such as the middle class flight to the suburbs, leaving the inner cities in desperate straits. In response, Sennett offers an alternative image of a "dense, disorderly, overwhelming cities" that allow for change and the development of community. Fifty years later this book is as essential as it was when





now live in, and the decline of involvement in political life in recent decades, Richard Sennett discusses the causes of our social withdrawal. His landmark study of the imbalance of modern civilization provides a fascinating perspective on the relationship between public life and the cult of the individual. 'Brilliant ... One admires the breadth of Professor Sennett's erudition, the reach of his historical imagination, the doggedness of his analysis ... Buy this book and read it. Ironically, it may provide a key to happiness' Christopher Lehmann-Haupt, *The New York Times* 'A powerful argument for a more formal public culture and a swipe against the rise of a self-indulgent counter-culture' Melissa Benn, *Guardian* 'A provocative book ... Sennett brings us to an undeniably recognizable place, the contemporary urban scene' Richard Todd, *Atlantic Monthly* Richard Sennett's previous books include *The Fall of Public Man*, *The Corrosion of Character*, *Flesh and Stone* and *Respect*. He was founder director of the New York Institute for the Humanities, and is now University Professor at New York University and Academic Governor and Professor of Sociology at the London School of Economics.

Building on Richard Sennett's recent work this book tries to clarify the ethical significance of craftsmanship. According to Sennett, 'learning to work well is a deep source of personal meaning and of fruitful cooperation. Moreover provides the foundation of citizenship. Learning to master a craft is learning to be curious and patient, to focus on relationships and learn the skills of anticipation and revision, in a continual dialogue with material that resists 'quick fixes and turns the craftsman 'outward. In the contemporary search for practically relevant perspectives that point beyond the moral poverty of a market driven society, 'the ethics of craftsmanship thus offers an intriguing and fruitful perspective, worth of in depth exploration. This book contains the following chapters: Introduction: Craftsmanship and Normative Professionalization, Harry Kunneman (ed.) PART I: CONCEPTUAL AND PRACTICAL QUESTIONS 1. The Corrosion of Character and Society. Sennett's Quest for morality, Joseph Dohmen 2. Parenthood and professional Work with Parents in Neoliberal Times: The Need for a subjunctive and Dialogical Approach, Katie-Lee Weille 3. Parenting as Craftsmanship. Moving between an Awareness of Being Responsible and 'Good Parent-Experiences, Margreth Hoek 4. The Challenge of Organizing Social Work in the Episode of the Civil Society, Gerdien Blom 5. Local Welfare and the Rise of the Crafting Community, Willem Trommel 6. The 'Workshop of social Work: Towards an Ethnography of Social Professionalism, Martijn van Lanen 7. The Art of E-care: Virtuous Care Work, Skills ad Information Technology, Mark Coeckelbergh 8. Good Work in a University Hospital. Professional Responsibility Revisited, Yolande Witman 9. Cynical Free Speech and Righteous Change, Rob Hundman PART II METHODOLOGICAL QUESTIONS 10. Handling Domestic Violence. The Power and Fragility of Tacit Knowing, Sietske Dijkstra 11. Between an 'Undoable Science and a 'New Kind of Research:Life Course Methods to Study Turnings Points and Landmarks, Magda Nico & Wander van der Vaart 12. Do Proxies Know as Much as their Partners? Similarities and Differences of personal Event Ratings, Ales Neusar & Wander van der Vaart 13. Application of Mixed Methods and Third party Help in a Hard-to-Reach Population, Melissa Quetulio-Navarra, Wander van der Vaart & Anke Niehof

Are there differences between design practice and the practice of design research? What alliances between text and artefact are possible in the search for new knowledge? How does design research translate and transform theories and methods from other disciplines? Is design research moving towards becoming a formal discipline and, if so, would this really be an advantage? 16 international authors address these four different aspects in the form of personal statements, and 19 researchers share their reflections based on their experience of having carried out a practice-based PhD. This book investigates the status quo of things in the multi-faceted and constantly evolving field of design research, and outlines the elementary issues faced by researchers. The compendium is a survey of a fast-growing field and, at the same time, provides pointers for personal orientation. With statements from: Uta Brandes, Rachel Cooper, Clive Dilnot, Michael Erlhoff, Alain



often get hampered by government interventions, by a bureaucratic mentality and by failure to spread good practice. The general argument of the book, therefore, will be illustrated throughout with detailed references to practical developments in schools, colleges, the third sector, youth work, independent training providers and professional bodies – across several countries. The book builds on *Education for All*, which was based on 14-19 research into secondary education, this book transcends the particularities of England and Wales and digs more deeply into those issues which are at the heart of educational controversy, policy and practices and which survive the transience of political change and controversy. The issues (the aims of education, standards of performance, the consequent vision of learning, the role of teachers, progression from school to higher or further education and into employment, the provision of such education and training and the control of education) are by no means confined to the UK, or to this day and age. Pring identifies similar problems in other countries such as the USA, Germany and France – and indeed in the Greece of Plato and Aristotle and offers solutions with a comparative perspective. It is a critical time. Old patterns of education and its provision are less and less suitable for facing the twenty-first century. The patterns and modes of communication have changed radically in a few years and those changes are quickening in pace. The economic context has been transformed, affecting the skills and knowledge needed for employment. The social world of young people raises fresh demands, hopes and fears. A global recession has affected young people disproportionately making quality of life and self-fulfilment ever more difficult to attain. In addressing ‘learning’ and the ‘learners’ first and foremost, the book will argue for a wider vision of learning and a more varied pattern of provision. Old structures must give way to new.

Scott Bader-Saye Frederick Christian Bauerschmidt Michael Baxter Daniel M. Bell Jr. Jana Marguerite Bennett Michael G. Cartwright William T. Cavanaugh Peter Dula Chris K. Huebner Kelly S. Johnson D. Stephen Long M. Therese Lysaught David Matzko McCarthy Joel James Shuman J. Alexander Sider Jonathan Tran Paul J. Wadell Theodore Walker Jr.

*The Selling and Self-Regulation of Contemporary Poetry* is the first book-length study of the contemporary poetry industry. By documenting radical changes over the past decade in the way poems are published, sold, and consumed, it connects the seemingly small world of poetry with the other, wider creative industries. In reassessing an art form that has been traditionally seen as free from or even resistant to material concerns, the book confronts the real pressures – and real opportunities – faced by poets and publishers in the wake of economic and cultural shifts since 2008. The changing role of anthologies, prizes, and publishers are considered alongside new technologies, new arts policy, and re-conceptions of poetic labour. Ultimately, it argues that poetry’s continued growth and diversification also leaves individuals with more responsibility than ever for sustaining its communities.

Our relationship with the digital has fundamentally changed within the past decade. A mesh of outside interests have

been efficiently folding themselves into our lives. These exist as either a legion of hosted “free” web services touting the promise of a new-found collective intimacy, or a set of tightly coupled IOT(Internet of Things) applications that are slowly being pulled away from our fully capable hardware-all causing us to rely heavily on a virtual infrastructure that demands to host our work and place us at arm's length of tools that we no longer own or control. This new bargain includes a view into our work and habits so that we can be better understood, tokenized, categorized, mapped, and finally monetized. While many today may be OK with this relationship, I'll be frank, it unsettles me. I believe something fundamental is lost in this unravelling long-distance relationship. This thesis is a response. It pushes for a more intimate connection with technology within the backdrop of digital design and its many processes. In *The Craftsman*, Richard Sennett writes: “Making is Thinking,” and in his text he explores the close relationship between head and hand for a small set of traditional craftsmen: a cook, a musician and a glass blower. To elevate the digital within today's architectural practice, I feel its use must also be seen as craft. But how might a relationship between head and hand manifest itself? Is there some similarity in thinking between Sennett's craftsmen and the processes of successful digital design? I propose to investigate the mechanisms of digital Making, and hence digital Thinking through three design problems, inspired by the works of Neri Oxman, deskriptiv, Michael Hansmeyer, as well as the methods of D'Arcy Thompson, Shinichi Maruyama, Pina Bausch, and Frei Otto. By mindfully observing my exploration of these from a digital perspective, I believe it will be possible to get a sense of what makes craft possible within this realm.

This book disturbs the 'normal' and depoliticized meaning of virtue through a genealogical reading of the debates, conceptual struggles, and ambiguities that were cleansed by virtue ethicists to produce today's conception of excellence. This approach provides the narrative raw material to craft a new meaning of excellence as a creative actualization of the potentials for human prosperity. The fundamental question asked and addressed about excellence is how communities can use excellence as the organizing principle for political and economic development. The author explores how large-scale modern societies can be better administered in environments characterized by contingency and possibilities. At the very least, excellence in societal governance practice should involve the creation of possibilities for community and participation by all its members so that their potentialities can be drawn out for the common good. The book also explores the connection between excellence and creativity. If excellence is the drive toward actualization of potentialities for all human beings, it follows that human creativity is an adequate form for that movement. The author not only attempts to trace and clarify the mystique of the creative functions of persons and social groups, but also shows how the creative functions of human life can express the unconditional eros of divine creativity. In the process of doing all this, the author offers a fresh and provocative perspective of philosophy and theology's oldest concerns: the good, truth, beauty, justice,



animations, in his installations, which surround them as a visual or musical frames. With photographs, writings, and interviews by Georg Elben, Johann Wolfgang von Goethe, Annette Hans, Victor Hugo, Mme Dogdo, Sabine Schaschl, Sven Seibel, Rudolf Steiner, Oliver Tepel, Robert Venturi, and others.

Screenwriting in a Digital Era examines the practices of writing for the screen from early Hollywood to the new realism. Looking back to prehistories of the form, Kathryn Millard links screenwriting to visual and oral storytelling around the globe, and explores new methods of collaboration and authorship in the digital environment.

Living with people who differ - racially, ethnically, religiously or economically - is one of the most urgent challenges facing civil society today. Together argues that co-operation needs more than good will: it is a craft that requires skill. In modern society traditional bonds are waning, and we must develop new forms of secular, civic ritual that make us more skilful in living with others. From Medieval guilds to today's social networks, Richard Sennett's visionary book explores the nature of co-operation, why it has become weak and how it can be strengthened. 'I envy any reader coming fresh to Sennett's work . . . To call this captivating writer an academic sociologist makes as much, or as little, sense as labelling Mozart a court musician.' Boyd Tonkin, Independent 'Sennett is a true heir to John Ruskin and William Morris.' Terry Eagleton, The Times Literary Supplement 'I like Richard Sennett in the way some people like Bob Dylan . . . he has such style and heart.' Jenny Turner, London Review of Books 'Brilliant and beautifully written.' Jon Cruddas, The Tablet 'A whirlwind of big ideas. Sennett is a worthy warrior, armed with abundant evidence of our better natures.' Connie Schultz, Washington Post

In this provocative and timely book, Richard Sennett examines the forces that erode respect in modern society. Respect can be gained by attaining success, by developing talents, through financial independence and by helping others. But, Sennett argues, many who are not able to achieve the demands of today's meritocracy lose the esteem that should be given to them. From his childhood in a poor Chicago housing project to the contrasting methods of care practised by a nun and a social worker, from the harmonious interaction of musicians to the welfare system, Sennett explores the ways in which mutual respect can forge bonds across the divide of inequality.

[Copyright: 5b4e04002debcd3f3aa945a9a9ce066d](#)