

The Craftsman Richard Sennett

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 reimagining 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 it first came out, and remains an inspiration to architects, planners and urban thinkers everywhere.

Do Less, Live More, Get Accepted What if getting into your reach schools didn't require four years of excessive A.P. classes, overwhelming activity schedules, and constant stress? In *How to Be a High School Superstar*, Cal Newport explores the world of relaxed superstars—students who scored spots at the nation's top colleges by leading uncluttered, low stress, and authentic lives. Drawing from extensive interviews and cutting-edge science, Newport explains the surprising truths behind these superstars' mixture of happiness and admissions success, including:

- Why doing less is the foundation for becoming more impressive.
- Why demonstrating passion is meaningless, but being interesting is crucial.
- Why accomplishments that are hard to explain are better than accomplishments that are hard to do.

These insights are accompanied by step-by-step instructions to help any student adopt the relaxed superstar lifestyle—proving that getting into college doesn't have to be a chore to survive, but instead can be the reward for living a genuinely interesting life.

A preeminent thinker redefines the meaning of city life and charts a way forward *Building and Dwelling* is the definitive statement on cities by the renowned public intellectual Richard Sennett. In this sweeping work, he traces the anguished relation between how cities are built and how people live in them, from ancient Athens to twenty-first-century Shanghai. He shows how Paris, Barcelona, and New York City assumed their modern forms; rethinks the reputations of Jane Jacobs, Lewis Mumford, and others; and takes us on a tour of emblematic contemporary locations, from the backstreets of Medellín, Colombia, to the Google headquarters in Manhattan. Through it all, he laments that the "closed city"—segregated, regimented, and controlled—has spread from the global North to the exploding urban agglomerations of the global South. As an alternative, he argues for the "open city," where citizens actively hash out their differences and planners experiment with urban forms that make it easier for residents to cope. Rich with arguments that speak directly to our moment—a time when more humans live in urban spaces than ever before—*Building and Dwelling* draws on Sennett's deep learning and intimate engagement with city life to form a bold and original vision for the future of cities.

Research on the frontiers of urban studies was the subject of a conference on nineteenth-century cities held in November 1968 at Yale University. These papers from the conference attempt to define what is coming to be known as the "new urban history." The cities studied range from small communities - such as Springfield, Massachusetts, and Poughkeepsie, New York - to giants like Philadelphia, Chicago, and Boston. While the majority of the contributions deal with American cities, four essays examine cities in Canada, England, France, and Colombia. The studies focus on the dimensions of mobility and stability in the social structure of nineteenth-century cities. Within this general frame, the essays explore such areas as urban patterns of class stratification, changing rates of occupational and residential mobility, social origins of particular elite groups, the relations between political control and social class, differences in opportunities for various ethnic groups, and the relationships between family structure and city life. In all these fields, the authors relate sociological theory to the historical materials; a complex yet readable, interdisciplinary portrait of the origins of modern city life is the result.

A manifesto for the Open City: vibrant, disordered, adaptable. In 1970 Richard Sennett published the ground breaking *The Uses of Disorder*, that the ideal of a planned and ordered city was flawed, likely to produce a fragile, restrictive urban environment. Fifty years later, Sennett returns to these still fertile ideas and alongside campaigner and architect, Pablo Sendra, sets out an agenda for the design and ethics of the Open City. The public spaces of our cities are under siege from planners, privatisation and increased surveillance. Our streets are becoming ever more lifeless and ordered. What is to be done? Can disorder be designed? Is it possible to maintain the public realm as a flexible space that adapts over time? In this provocative essay Sendra and Sennett propose a reorganisation of how we think and plan the social life of our cities. What the authors call 'Infrastructures of disorder' combine architecture, politics, urban planning and activism in order to develop places that nurture rather than stifle, bring together rather than divide up, remain open to change rather than closed off. The book proves that ideas of disorder are still some of the most radical and transformative in debates on 21st century cities.

This book introduces the author's collection of wisdom under one umbrella: Software Craftmanship. This approach is unique in that it spells out a programmer-centric way to build software. In other words, all the best computers, proven components, and most robust languages mean nothing if the programmer does not understand their craft.

In *Disciplining Statistics* Libby Schweber compares the science of population statistics in England and France during the nineteenth century, demonstrating radical differences in the interpretation and use of statistical knowledge. Through a comparison of vital statistics and demography, Schweber describes how the English government embraced statistics, using probabilistic interpretations of statistical data to analyze issues related to poverty and public health. The French were far less enthusiastic. Political and scientific élites in France struggled with the "reality" of statistical populations, wrestling with concerns about the accuracy of figures that aggregated heterogeneous groups such as the rich and poor and rejecting probabilistic interpretations. Tracing the introduction and promotion of vital statistics and demography, Schweber identifies the institutional conditions that account for the contrasting styles of reasoning. She shows that the

different reactions to statistics stemmed from different criteria for what counted as scientific knowledge. The French wanted certain knowledge, a one-to-one correspondence between observations and numbers. The English adopted an instrumental approach, using the numbers to influence public opinion and evaluate and justify legislation. Schweber recounts numerous attempts by vital statisticians and demographers to have their work recognized as legitimate scientific pursuits. While the British scientists had greater access to government policy makers, and were able to influence policy in a way that their French counterparts were not, ultimately neither the vital statisticians nor the demographers were able to institutionalize their endeavors. By 1885, both fields had been superseded by new forms of knowledge. *Disciplining Statistics* highlights how the development of "scientific" knowledge was shaped by interrelated epistemological, political, and institutional considerations.

The author argues that we have reached the nadir of the adaptive range of our industrialised world. Now faced with an unsustainable trilemma of social, organisational and economic complexity, we have entered an era in which the rules we have previously organised our lives around no longer apply. Leaving us with both a design problem and a design challenge which we must urgently solve. By describing an entirely new way for true social, economic and organisational innovation to happen, *No straight lines* presents a revolutionary logic and an inspiring plea for a more human-centric world.

In this moving account, Peter Korn explores the nature and rewards of creative practice. We follow his search for meaning as an Ivy-educated child of the middle class who finds employment as a novice carpenter on Nantucket, transitions to self-employment as a designer/maker of fine furniture, takes a turn at teaching and administration at Colorado's Anderson Ranch Arts Center, and finally founds a school in Maine: the Center for Furniture Craftmanship, an internationally respected, non-profit institution. Furniture making, practiced as a craft in the twenty-first century, is a decidedly marginal occupation. Yet the view from the periphery can be illuminating. For Korn, the challenging work of bringing something new and meaningful into the world through one's own volition – whether in the arts, the kitchen, or the marketplace – is exactly what generates the authenticity, meaning, and fulfillment for which many of us yearn. This is not a "how-to" book in any sense. Korn wants to get at the why of craft in particular, and the satisfactions of creative work in general, to understand their essential nature. How does the making of objects shape our identities? How do the products of creative work inform society? In short, what does the process of making things reveal to us about ourselves? Korn draws on four decades of hands-on experience to answer these questions eloquently, and often poignantly, in this personal, introspective, and revealing book.

Since humans migrated from Africa and dispersed throughout the world, they have found countless ways and reasons to reconnect with each other. In this entertaining book, Nayan Chanda follows the exploits of traders, preachers, adventurers, and warriors throughout history as they have shaped and reshaped the world. For Chanda, globalization is a process of ever-growing interconnectedness and interdependence that began thousands of years ago and continues to this day with increasing speed and ease. In the end, globalization—from the lone adventurer carving out a new trade route to the expanding ambitions of great empires—is the product of myriad aspirations and apprehensions that define just about every aspect of our lives: what we eat, wear, ride, or possess is the product of thousands of years of human endeavor and suffering across the globe. Chanda reviews and illustrates the economic and technological forces at play in globalization today and concludes with a thought-provoking discussion of how we can and should embrace an inevitably global world.

A philosopher/mechanic's wise (and sometimes funny) look at the challenges and pleasures of working with one's hands "This is a deep exploration of craftsmanship by someone with real, hands-on knowledge. The book is also quirky, surprising, and sometimes quite moving." —Richard Sennett, author of *The Craftsman* Called "the sleeper hit of the publishing season" by *The Boston Globe*, *Shop Class as Soulcraft* became an instant bestseller, attracting readers with its radical (and timely) reappraisal of the merits of skilled manual labor. On both economic and psychological grounds, author Matthew B. Crawford questions the educational imperative of turning everyone into a "knowledge worker," based on a misguided separation of thinking from doing. Using his own experience as an electrician and mechanic, Crawford presents a wonderfully articulated call for self-reliance and a moving reflection on how we can live concretely in an ever more abstract world.

Discusses why people tend to avoid social engagement with those unlike themselves, why increased cooperation is necessary to make society prosper, and the skills necessary for strengthening cooperation.

Axes, drills, chisels, shaping tools, and more are examined by masters of handmade trades, from blacksmiths, silversmiths, and spoon makers to sculptors, gardeners, and architects. Tools make our lives better. They help us to measure, plan, create, maintain, repair, and make our ideas a reality. They are empowering, giving us the potential to do things for ourselves. Since pre-historic man sharpened his first stone into a cutting implement, we have relied on tools to help us in carrying out even simple tasks. Nowadays, every industry has its own set of tools. What would a painter be without a brush, or a gardener without his fork? Divided into three beautifully photographed chapters--Wood and Stone; Earth, Metal, and Glass; and Material, Cloth, and Decoration--this book tells the story of its 25 featured tools through the eyes of those whose craft and livelihood depend on them. It seeks to explore our relationship with these most fundamental of objects. Many are rightfully considered as design icons, while others reveal the improvisational skills of their owners, tweaked and adjusted to suit specific jobs through trial-and-error. Celebrating culture, skill, time, and dedication, this is the perfect read for anyone with a penchant for tools, crafts, and beautiful design.

Defining craftsmanship far more broadly than "skilled manual labor," Richard Sennett maintains that the computer programmer, the doctor, the artist, and even the parent and citizen engage in a craftsman's work. Craftsmanship names the basic human impulse.

In this investigation of the possibility of craft in the digital realm, the author discusses the emergence of computation as a medium, rather than just a set of tools, suggesting a growing correspondence between digital work and traditional craft.

We live in a world drowning in objects. But what do they tell us about ourselves? In *The Language of Things*, Deyan Sudjic charts our relationship - both innocent and knowing - with all things designed. From the opulent excesses of the catwalk, or the technical brilliance of a laptop computer, to the subtle refinement of a desk lamp, he shows how we can be manipulated and seduced by our possessions. Sudjic delivers an exhilarating insider's history of design as he introduces us to the world's most original innovators

and reveals the hidden meanings in their work. How did the design of a pistol influence a car? Why did a chair make a cafe the most fashionable place in Paris? What can we learn from a banknote, a police uniform or a typeface? And why can't any of us decide what size to wear our trousers? In an age when the word 'designer' has become synonymous with the cynical and manipulative, Sudjic examines the qualities behind successful design and explores the conflicting tensions between high art and mass production. Brilliant and courageous, *The Language of Things* defines the visual vocabulary of our time and gives us a powerful new way of seeing the world.

Named a Best Gift Book of 2019 by *InStyle*, *Real Simple*, *Better Homes & Gardens*, and the *Wall Street Journal* "If coffee tables could make . . . wish lists, [this book] would certainly be on them." —*Better Homes & Gardens* A singular, personal celebration of the beauty and possibilities of nature Amy Merrick is a rare and special kind of artist who uses flowers to help us see the familiar in a completely new way. Her gift is to revel in the unexpected—like a sunny spring arrangement housed in a paper coffee cup—and to overturn preconceptions, whether she's transforming a bouquet of supermarket carnations into a breathtaking centerpiece or elevating wild and weedy blooms foraged from city sidewalks. She uses the beauty that is waiting to be discovered all around us—in leaves, branches, seedpods, a fallen blossom—to tell a story of time and place. Merrick begins *On Flowers* with a primer containing all her hard-won secrets on the art of flower arranging, from selecting materials to mastering pleasing proportions. Then she brings readers along on her journey, with observations on flowers in New York City and at her family's summer home in rural New Hampshire, working on a flower farm off the coast of Washington State, and studying ikebana in a jewel-box flower shop in Kyoto. We learn how to send flowers like a florist, and how to arrange them like a farm girl. We discover the poignancy in humble wildflowers, and also celebrate the luxury of fragrant blousy blooms. Collected here is an anthology of floral inspiration, a love letter to nature by an exceptional, accidental florist.

Global risks, mobilities and interdependencies transnationalize local life and working worlds. These processes lead to an inner globalization of societies in which worldwide constellations of »reflexive« (Ulrich Beck), »multiple« (Shmuel N. Eisenstadt), »entangled« (Shalini Randeria) and »global« (Arjun Appadurai) modernities simultaneously and immediately clash in social action: a process of cosmopolitanization in which »the global« is localized and »the local« is globalized in radical new ways. In this book, an international selection of prominent critical thinkers address this premise and provide their interpretations of imminent challenges, concomitant social dynamics and political implications. With contributions by Arjun Appadurai, Zygmunt Bauman, Ulrich Beck, Elisabeth Beck-Gernsheim, Edgar Grande, Maarten Hajer, Ronald Hitzler, Wolf Lepenies, Anna Tsing, Angela McRobbie, Bruno Latour, Ted Nordhaus & Michael Shellenberger, Hans-Georg Soeffner, Natan Sznaider, Anja Weiß and Yunxiang Yan.

The Journal of Modern Craft is the first peer-reviewed academic journal to provide an interdisciplinary and international forum in its subject area. It addresses all forms of making that self-consciously set themselves apart from mass production—whether in the making of designed objects, artworks, buildings, or other artefacts. The journal covers craft in all its historical and contemporary manifestations, from the mid-nineteenth century, when handwork was first consciously framed in opposition to industrialization, through to the present day, when ideas once confined to the 'applied arts' have come to seem vital across a huge range of cultural activities. Special emphasis is placed on studio practice, and on the transformations of indigenous forms of craft activity throughout the world. The journal also reviews and analyses the relevance of craft within new media, folk art, architecture, design, contemporary art, and other fields. *The Journal of Modern Craft* is the main scholarly voice on the subject of craft, conceived both as an idea and as a field of practice in its own right.

FABRICATE is an international peer reviewed conference that takes place every three years with a supporting publication on the theme of Digital Fabrication. Discussing the progressive integration of digital design with manufacturing processes, and its impact on design and making in the 21st century, FABRICATE brings together pioneers in design and making within architecture, construction, engineering, manufacturing, materials technology and computation. Discussion on key themes includes: how digital fabrication technologies are enabling new creative and construction opportunities from component to building scales, the difficult gap that exists between digital modelling and its realisation, material performance and manipulation, off-site and on-site construction, interdisciplinary education, economic and sustainable contexts. FABRICATE features cutting-edge built work from both academia and practice, making it a unique event that attracts delegates from all over the world. FABRICATE 2011, 2014 and 2017 are now all available to download free from UCL Press.

Model-making: Materials and Methods focuses primarily on the wide variety of materials that can be employed to make models; those which have been favoured for a while and those which are relatively new. The book looks at how these materials behave and how to get the best out of them, then illustrates a range of relatively simple methods of building, shaping, modelling, surfacing and painting with them. Useful features of the book include: the different uses of models in various disciplines; the sequence of making; planning and construction, creating surfaces, painting and finishing; methods of casting, modelling and working with metals; step-by-step accounts of the making of specially selected examples; simple techniques without the need for expensive tools or workshop facilities; a 'Directory' of a full range of materials, together with an extensive list of suppliers. This book is intended for students of theatre production, art & architecture, animation and theatre/television set designers where accurate scale models are necessary, and is also of interest to anyone involved with the process of making forms in 3D and the challenge of making small-scale forms in general. Superbly illustrated with 185 colour photographs.

"A fascinating evocation of changing styles of personal and public expression. . . ."--Robert Lekachman, *Saturday Review*

In *Making is Connecting*, David Gauntlett argues that, through making things, people engage with the world and create connections with each other. Both online and offline, we see that people want to make their mark on the world, and to make connections. During the previous century, the production of culture became dominated by professional elite producers. But today, a vast array of people are making and sharing their own ideas, videos and other creative material online, as well as engaging in real-world crafts, art projects and hands-on experiences. Gauntlett argues that we are seeing a shift from a 'sit-back-and-be-told culture' to a 'making-and-doing culture'. People are rejecting traditional teaching and television, and making their own learning and entertainment instead. Drawing on evidence from psychology, politics, philosophy and economics, he shows how this shift is necessary and essential for the happiness and survival of modern societies.

A *Business Week* Best Book of the Year.... "A devastating and wholly necessary book."—Studs Terkel, author of *Working In The Corrosion of Character*, Richard Sennett, "among the country's most distinguished thinkers . . . has concentrated into 176 pages a profoundly affecting argument" (*Business Week*) that draws on interviews with dismissed IBM executives, bakers, a bartender turned advertising executive, and many others to call into question the terms of our new economy. In his 1972 classic, *The Hidden Injuries of Class* (written with Jonathan Cobb), Sennett interviewed a man he called Enrico, a hardworking janitor whose life was structured by a union pay schedule and given meaning by his sacrifices for the future. In this new book—a #1 bestseller in Germany—Sennett explores the contemporary scene characterized by Enrico's son, Rico, whose life is more materially successful, yet whose work lacks long-term commitments or loyalties. Distinguished by Sennett's "combination of broad historical and literary learning and a reporter's willingness to walk into a store or factory [and] strike up a conversation" (*New York Times Book Review*), this book "challenges the reader to decide whether the flexibility of modern capitalism . . . is merely a fresh form of oppression" (*Publishers Weekly*, starred review). Praise for *The Corrosion of Character*: "A benchmark for our time."—Daniel Bell "[A]n incredibly insightful book."—William Julius Wilson "[A] remarkable synthesis of acute empirical observation and serious moral reflection."—Richard Rorty "[Sennett] offers abundant fresh insights . . . illuminated by his concern with people's struggle to give meaning to their lives."—[Memphis] *Commercial Appeal*

Keeping up with the American elite can be tiring. This is the layman's guide to how the wealthy maintain control.

This is David Pye's classic book on the theory of design. In it, he explores the many facets of good design, including the relationship of aesthetics with function.

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The authors conclude that in the games of hierarchical respect, no class can emerge the victor; and that true egalitarianism can be achieved only by rediscovering diverse concepts of human dignity. Examining personal feelings in terms of a totality of human relations, and looking beyond the struggle for economic survival, *The Hidden Injuries of Class* takes an important step forward in the sociological critique of everyday life.

'Craftsmanship has again become fashionable in high places, just as it did in the last few recessions.' The concept of craftsmanship has never been as relevant and timely as it is today. Assailed on all sides by – among many other tendencies - flexible working, short-termism, portfolio careers, quick-fix training and the cult of celebrity, it has recently re-entered public debate with a new sense of urgency. Why? A bestseller in hardback, this series of linked essays by the man who ran the Royal College of Art for many years is now available in paperback, and explores the crafts in education, in history and literature, in the contemporary arts landscape, in the language, in the digital age, taking an unsentimental, hard-headed look at craftsmanship today. Only when the romantic cobwebs have been blown away, it argues, can the key importance of the crafts be fully understood.

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.

From a writer hailed as an American original -- and the author of the national bestsellers *All the Pretty Horses* and *The Crossing* -- comes a taut, expansively imagined drama about four generations of an African American family. The setting is Louisville, Kentucky, in the 1970s. The Telfairs are stonemasons and have been for generations. Ben Telfair has given up his education to apprentice himself to his grandfather, Papaw, a man who knows that "true masonry is not held together by cement but...by the warp of the world." Out of the love that binds these two men and the gulf that separates them from the Telfairs who have forsaken -- or dishonored -- the family trade, Cormac McCarthy has crafted a drama that bears all the hallmarks of his great fiction: precise observation of the physical world; language that has the bite of common speech and the force of Biblical prose; and a breathtaking command of the art of storytelling.

A book for makers, for seekers of all kinds, an exhilarating look into the heart and soul of artisans—and how their collective wisdom can inspire us all. "Despite our technological advances, we're busier than ever, our lives more frazzled. That's why the handmade object, created with care and detail, embodying a history and a tradition, is enormously powerful. It can cut through so much and speak in ways that we don't often hear, or that we've forgotten." —Eric Gorges, from *A Craftsman's Legacy* In this joyful celebration of skilled craftsmen, Eric Gorges, a corporate-refugee-turned-metal-shaper, taps into a growing hunger to get back to what's real. Through visits with fellow artisans—calligraphers, potters, stone carvers, glassblowers, engravers, woodworkers, and more—many of whom he's profiled for his popular television program, Gorges identifies values that are useful for all of us: taking time to slow down and enjoy the process, embracing failure, knowing when to stop and when to push through, and accepting that perfection is an illusion. Most of all, *A Craftsman's Legacy* shows how all of us can embrace a more creative and authentic life and learn to focus on doing what we love.

Richard Sennett is an articulate writer whose style reveals a fascinating mind and above all, a keen pair of eyes. In relating our visual organ to the conscience, he implores us to start seeing our lives as wholly related to and organically integrated with, the cities that we live in. In this thoroughly original and important book, Sennett successfully avoids the tendency of many writers on urbanism to proffer 'well meaning' solutions, but instead takes us on a historical and psychological journey. He convinces his readers to focus on impulses and 'spiritual' reasons behind the creation of cities, ranging from the Greek ideals of 'grace' and 'balance' that produced the 'Agora' to the dilemmas of the modern soul that creates walls made of sheer glass. In chapter after chapter of engrossing reading anyone deeply interested in the well-being of urban life will begin to share his insights on urban forms. He articulates his views using descriptions of ordinary people's lives through history.

The powerful case for a society of mutual respect. As various forms of social welfare were dismantled though the last decade of the twentieth century, many thinkers argued that human well-being was best served by a focus on potential, not need. Richard Sennett thinks differently. In this dazzling blend of personal memoir and reflective scholarship, he addresses need and social responsibility across the gulf of inequality. In the uncertain world of "flexible" social relationships, all are troubled by issues of respect: whether it is an employee stuck with insensitive management, a social worker trying to aid a resentful client, or a virtuoso artist and an accompanist aiming for a perfect duet. Opening with a memoir of growing up in Chicago's infamous Cabrini Green housing project, Richard Sennett looks at three factors that undermine mutual respect: unequal ability, adult dependency, and degrading forms of compassion. In contrast to current welfare "reforms," Sennett proposes a welfare system based on respect for those in need. He explores how self-worth can be nurtured in an unequal society (for example, through dedication to craft); how self-esteem must be balanced with feeling for others; and how mutual respect can forge bonds across the divide of inequality. Where erasing inequality was once the goal of social radicals, Sennett seeks a more humane meritocracy: a society that, while accepting inequalities of talent, seeks to nurture the best in all its members and to connect them strongly to one another.

A description of urban life from a body sense perspective spans 2,500 years through ancient Athens, Hadrian's Rome, medieval and revolutionary Paris, Renaissance Venice, Edwardian London, and contemporary New York

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.

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