

1. Record Nr.	UNINA9910461970903321
Autore	Leonardi Paul M. <1979->
Titolo	Car crashes without cars : lessons about simulation technology and organizational change from automotive design // Paul M. Leonardi
Pubbl/distr/stampa	Cambridge, Massachusetts : , : MIT Press, , c2012 [Piscataway, New Jersey] : , : IEEE Xplore, , [2012]
ISBN	1-283-58722-X 9786613899675 0-262-30577-1
Descrizione fisica	1 online resource (345 p.)
Collana	Acting with technology
Disciplina	629.28/26
Soggetti	Automobiles - Design and construction - Data processing Automobiles - Computer simulation Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Perceptions of inevitability -- Toward a theory of sociomaterial imbrication -- Crashworthiness analysis at autoworks -- Developing problems and solving technologies -- Articulating visions of technology and organization -- Interpreting relationships between the social and the material -- Appropriating material features to change work -- Organizing as a process of sociomaterial imbrication.
Sommario/riassunto	Every workday we wrestle with cumbersome and unintuitive technologies. Our response is usually "That's just the way it is." Even technology designers and workplace managers believe that certain technological changes are inevitable and that they will bring specific, unavoidable organizational changes. In this book, Paul Leonardi offers a new conceptual framework for understanding why technologies and organizations change as they do and why people think those changes had to occur as they did. He argues that technologies and the organizations in which they are developed and used are not separate entities; rather, they are made up of the same building blocks: social agency and material agency. Over time, social agency and material agency become imbricated--gradually interlocked--in ways that

produce some changes we call "technological" and others we call "organizational." Drawing on a detailed field study of engineers at a U. S. auto company, Leonardi shows that as the engineers developed and used a new computer-based simulation technology for automotive design, they chose to change how their work was organized, which then brought new changes to the technology. Each imbrication of the social and the material obscured the actors' previous choices, making the resulting technological and organizational structures appear as if they were inevitable. Leonardi suggests that treating organizing as a process of sociomaterial imbrication allows us to recognize and act on the flexibility of information technologies and to create more effective work organizations.

2. Record Nr.	UNINA9910453282603321
Autore	Hamilton Andy <1957->
Titolo	Aesthetics and music // Andy Hamilton
Pubbl/distr/stampa	London ; ; New York : , : Continuum, , 2007
ISBN	1-4725-4536-2 1-283-20768-0 1-4411-9150-X 9786613207685
Descrizione fisica	1 online resource (257 p.)
Collana	Bloomsbury Aesthetics
Disciplina	781.1/7
Soggetti	Music - Philosophy and aesthetics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (pages 218-233) and index.
Nota di contenuto	1. Aesthetics and Music in Ancient Greece -- 2. The Concept of Music -- 3. The Aesthetics of Form, the Aesthetics of Expression, and 'Absolute Music': aesthetics of music in the late eighteenth and nineteenth centuries -- 4. The Sound of Music -- 5. Rhythm and Time -- 6. Adorno and Modernism: Music as autonomous and 'social fact' -- 7. Improvisation and Composition -- Bibliography -- Index
Sommario/riassunto	The Continuum Aesthetics Series looks at the aesthetic questions and

issues raised by all major art forms. Stimulating, engaging and accessible, the series offers food for thought not only for students of aesthetics, but also for anyone with an interest in philosophy and the arts. *Aesthetics and Music* is a fresh and often provocative exploration of the key concepts and arguments in musical aesthetics. It draws on the rich heritage of the subject, while proposing distinctive new ways of thinking about music as an art form. The book looks at: The experience of listening Rhythm and musical movement What modernism has meant for musical aesthetics The relation of music to other 'sound arts' Improvisation and composition as well as more traditional issues in musical aesthetics such as absolute versus programme music and the question of musical formalism. Thinkers discussed range from Pythagoras and Plato to Kant, Nietzsche and Adorno. Areas of music covered include classical, popular and traditional music, and jazz. *Aesthetics and Music* makes an eloquent case for a humanistic, democratic and genuinely aesthetic conception of music and musical understanding. Anyone interested in what contemporary philosophy has to say about music as an art form will find this thought-provoking and highly enjoyable book required reading.
