

The Organizational Complex Architecture Media And

Vitrines and glass cabinets are familiar apparatuses that have in large part defined modern modes of display and visibility, both beyond the museum. They separate objects from their contexts, group them with other objects, both similar and dissimilar, and reinforce their intrinsic or aesthetic values. The vitrine has much in common with the picture frame, the plinth and the gallery. This volume received the kind of detailed art historical and theoretical discussion that has been brought to these other modes of formal display. The contributors to this volume examine some of the points of origin of the vitrine and the various relations it brokers with sculpture, Wunderkammer and cabinet of curiosities and then in dialog with the development of glazed architecture beginning with Paxton's Crystal Palace (1851). The collection offers close discussions of the role of the vitrine and shop window in the rise of commodity culture, its opposition with Constructivist design in the work of Frederick Kiesler; as well as original readings of the use of vitrines in Surrealism, Fluxus, and in work by Joseph Beuys, Paul Thek, Claes Oldenburg and his collaborators, Jeff Koons, Mike Kelley, Dan Graham, Valerio Olgiati, Damien Hirst and Josephine Meckseper, among others. Sculpture and the Vitrine also raises key questions about the nature of a vitrinous space, including its fronts onto desire and the spectacle; transparency and legibility; and onto ideas and practices associated with the archive: collecting, preserving and ordering.

An innovative look at the contribution of montage to twentieth-century architecture Graphic Assembly unearths the role played by collage in the development of architectural culture over the past century, revealing their unexamined yet crucial significance. The book brings together experimental architectural practices based in London, Paris, Vienna, and Florence, showing how breakthroughs in media and printing technologies enabled avant-garde architects to reimagine their field. Graphic Assembly considers a range of movements from the 1950s through the early '70s, including Theo Crosby, Hans Hollein, and John McHale; the magazine Clip; groups Archigram, Superstudio, and Utopie. It gives a thorough account of how montage concepts informed the design of buildings, models, exhibitions, and multimedia environments, accompanied by Buckley's insightful interpretations of the iconic images, especially the buildings of the 1960s that mark how the decade is remembered. Richly illustrated with never-before-published material from a dozen archives and private collections, Graphic Assembly offers a comparative overview of the network of experimental architecture in Europe. It provides a deep historical account of the cut-and-paste techniques now prevalent with architecture's digital turn, and the great importance of montage to architecture past, present, and future.

On Surface and Place is a rich and poetic exploration of surfaces which foregrounds their significance in our understanding of a place. Adopting weaving as its overarching metaphor, it departs from Gottfried Semper's discussion of correspondences between architecture and textiles, and emerges from the reading of photographs, a swatch of Harris Tweed and curtain wall façade juxtaposed. In weaving the fabric of the city with the weave of Harris Tweed the book charts an original course across a range of connected ideas and practices, combining many different themes, writers and disciplines. It presents integrated and innovative reworkings on a number of familiar relationships, including correlations between body and building, word and image, and between the rural and the metropolitan, the hand-crafted and the mass-reproduced. In doing so, it seeks to foreground the very interrelationship of surface and place, as it maps the relational nature of the world in which we live.

The Optimum Imperative examines architecture's multiple entanglements within the problematics of Socialist lifestyle in post-war Czechoslovakia. Situated in the period loosely bracketed by the signing of the Munich accords in 1938, which affected Czechoslovakia's entrance into World War II, and the Warsaw Pact troops' occupation of Prague in 1968, the book investigates three decades of architectural practice, highlighting a diverse cast of protagonists. Key among them are the theorist and architect Karel Honzík and a series of his colleagues in the Club for the Study of Consumption; the award-winning Czechoslovak Pavilion at the 1958 World Expo in Brussels; and a group of architects from Liberec that emerged from the national network of Stavoprojekt offices during the reform years, only to be thrown back into it in the wake of Czechoslovak normalization. This episodic approach enables a long view of the way that the project of Socialism was made disciplinarily specific for architecture, through the constant interpretation of Socialist lifestyle, both as a framework and as a historical goal. Without sanitizing history of its absurd contortions in discourse and in daily life, the book explores the subject of the complex and dynamic relationships between Cold War politics, state power, disciplinary legitimating narratives, and architects' optimism for Socialism. It proposes that these key dimensions of practicing architecture and building Socialism were often, and even commensurate at times, through the framework of Socialist lifestyle.

On Surface and Place

Media, Architecture and Urban Space

Between Architecture, Textiles and Photography

Facing Complexity in Post-9/11 New York

Donald Judd

A History of the United States

Motivating Form after Modernism

Providing an overview of Japanese media theory from the 1910s to the present, this volume introduces English-language readers to Japan's rich body of theoretical and conceptual work on media for the first time. The essays address a wide range of topics, including the work of foundational Japanese thinkers; Japanese theories of mediation and the philosophy of media; the connections between early Japanese television and consumer culture; and architecture's intersection with communications theory. Tracing the theoretical frameworks and paradigms that stem from Japan's media ecology, the contributors decenter Eurocentric media theory and demonstrate the value of the Japanese context to reassessing the parameters and definition of media theory itself. Taken together, these interdisciplinary essays expand media theory to encompass philosophy, feminist critique, literary theory, marketing discourse, and art; provide a counterbalance to the persisting universalist impulse of media studies; and emphasize the need to consider media theory situationally. Contributors. Yuriko Furuhashi, Aaron Gerow, Mark Hansen, Marilyn Ivy, Takeshi Kadobayashi, Keisuke Kitano, Akihiro Kitada, Thomas Looser, Anne McKnight, Ryoko Misono, Akira Mizuta Lippit, Miryam Sas, Fabian Schäfer, Marc

Steinberg, Tomiko Yoda, Alexander Zahlten

In summer 1969, astronauts landed on the moon and hippie hordes descended on Woodstock—two era-defining events that are not entirely coincidental. Neil M. Maher shows how NASA's celestial aspirations were tethered to terrestrial concerns of the time: the civil rights struggle, the antiwar movement, environmentalism, feminism, and the culture wars. *Revolt and Reform in Architecture's Academy* uniquely addresses the complicated relationship between architectural education and urban renewal in the 1960s, which paved the way for what is today known as public interest design. Through an examination of curricular reforms at Columbia University's and Yale University's schools of architecture in the 1960s, this book translates the "urban crisis" through the experiences of two influential groups of architecture students, as well as their contributions to design's lexicon. The book argues that urban renewal and campus expansion half a century ago recast architectural education at two schools whose host cities, New York and New Haven, were critical sites for political, social, and urban upheaval in America. The urban challenges of that time are the same challenges rapidly growing cities face today—access, equity, housing, and services. As architects, architects in training, and architecture students continue to wrestle with questions surrounding how design may serve a broadly defined public interest, this book is a timely assessment of the forces that have shaped the debate.

This book examines artists' engagements with design and architecture since the 1980s, and asks what they reveal about contemporary capitalist production and social life. Setting recent practices in historical relief, and exploring the work of Dan Graham, Rita McBride, Tobias Rehberger and Liam Gillick, Bill Roberts argues that design is a singularly valuable lens through which artists evoke, trace and critique the forces and relations of production that underpin everyday experience in advanced capitalist economies.

Network Practices

The Oxford Handbook of Media, Technology, and Organization Studies

Urban Renewal, Race, and the Rise of Design in the Public Interest

Media Theory in Japan

Architecture, Media and the Production of Centrality

Covert Capital

Modernism and Media in the Eames Era

The twin revolutions of the global economy and omnipresent Internet connectivity have had a profound impact on architectural design. Geographical gaps and, in many cases, architecture's tie to the built world itself have evaporated in the face of our new networked society. Form is now conceptualized by architects, engineers, and artists as reflexive, contingent, and distributed. The collected essays in *Network Practices* capture this unique moment in the evolution of design, where crossing disciplines, spatial interactions, and design practices are all poised to be reimagined. With contributions by architects, artists, computer programmers, and theorists and texts by Reinhold Martin, Dagmar Richter, Michael Speaks, and others, *Network Practices* offers an interdisciplinary analysis of how art, science, and architecture are responding to rapidly changing mobile, wireless, and information embedded environments

Wherever we turn, we find creative practices and creative spaces, creative organizations and creative subjects. At work or in public places, in media representations and in advertisements, on social platforms, in schools and universities: There is a demand to be new and special, conspicuous and singular. How did this creativity complex and its imperative to be creative come about? Which terms and concepts enable us to understand its multiple and partly contradictory forms and processes? Where are its limits? Gathering and interweaving 40 short and incisive essays, this companion maps, investigates and illuminates the contemporary creativity complex.

The eighteenth century struggled to define architecture as either an art or a science—the image of the architect as a grand figure who synthesizes all other disciplines within a single master plan emerged from this discourse. Immanuel Kant and Johann Wolfgang Goethe described the architect as their equal, a genius with godlike creativity. For writers from Descartes to Freud, architectural reasoning provided a method for critically examining consciousness. The architect, as philosophers liked to think of him, was obligated by the design and construction process to mediate between the abstract and the actual. In *On the Ruins of Babel*, Daniel Purdy traces this notion back to its wellspring. He surveys the volatile state of architectural theory in the Enlightenment, brought on by the newly emerged scientific critiques of Renaissance cosmology, then shows how German writers redeployed Renaissance terminology so that "harmony," "unity," "synthesis," "foundation," and "orderliness" became states of consciousness, rather than terms used to describe the built world. Purdy's distinctly new interpretation of German theory reveals how metaphors constitute interior life as an architectural space to be designed, constructed, renovated, or demolished. He elucidates the close affinity between Hegel's Romantic aesthetic of space and Daniel Libeskind's deconstruction of monumental architecture in Berlin's Jewish Museum. Through a careful reading of Walter Benjamin's writing on architecture as myth, Purdy details how classical architecture shaped Benjamin's modernist interpretations of urban life, particularly his elaboration on Freud's archaeology of the unconscious. Benjamin's essays on dreams and architecture turn the individualist sensibility of the Enlightenment into a collective and mythic identification between humans and buildings.

This inspiring and thought-provoking book explores how recent innovations in landscape architecture have uniquely positioned the practice to address complex issues and technologies that affect our built environment. The changing and expanding nature of "landscape" make it more important than ever for landscape architects to seek innovation as a critical component in the forward development of a contemporary profession that merges expansive ideas and applications. The editors bring together leading contributors who are experts in new and pioneering approaches and technologies within the fields of academic and professional landscape architecture. The chapters explore digital technology, design processes and theoretical queries that shape the contemporary practice of landscape architecture. Topics covered include: Digital design Fabrication and prototyping Emerging technology Visualization of data System theory Concluding the book are case studies looking at the work of two landscape firms (PEG and MYKD) and two academic departments (Illinois Institute of Technology and the Rhode Island School of Design), which together show the novel and exciting directions that landscape is already going in.

Surveillance, Architecture and Control

The Creativity Complex

On the Ruins of Babel

The Oxford Handbook of Communist Visual Cultures

Neoliberalism on the Ground

Utopia's Ghost

Apollo in the Age of Aquarius

Over the last decade, 'parametricism' has been heralded as a new avant-garde in the industries of architecture, urban design, and industrial design, regarded by many as the next grand style in the history of architecture, heir to postmodernism and deconstruction. From buildings to cities, the built environment is increasingly addressed, designed and constructed using digital software based on parametric scripting platforms which claim to be able to process complex physical and social modelling alike. As more and more digital tools are developed into an apparently infinite repertoire of socio-technical functions, critical questions concerning these cultural and technological shifts are often eclipsed by the seductive aesthetic and the alluring futuristic imaginary that parametric design tools and their architectural products and discourses represent. The Politics of Parametricism addresses these issues, offering a collection of new essays written by leading international thinkers in the fields of digital design, architecture, theory and technology. Exploring the social, political, ethical and philosophical issues at stake in the history, practice and processes of parametric architecture and urbanism, each chapter provides different vantage points to interrogate the challenges and opportunities presented by this latest mode of technological production.

Managing Media Work provides a comprehensive, cross-national overview of the theory and practice of working in the media in the digital age. Focusing on three key areas—new media work, media professions, and media management—this text prepares students to effectively manage their own media careers and to manage human capital in creative companies. Written by leading international scholars, the book addresses the increasingly global, networked, and unpredictable nature of the media industry as well as the growing complexities of media work.

Increasingly the world around us is becoming 'smart.' From smart meters to smart production, from smart surfaces to smart grids, from smart phones to smart citizens. 'Smart' has become the catch-all term to indicate the advent of a charged technological shift that has been propelled by the promise of safer, more convenient and more efficient forms of living. Most architects, designers, planners and politicians seem to agree that the smart transition of cities and buildings is in full swing and inevitable. However, beyond comfort, safety and efficiency, how can 'smart design and technologies' assist to address current and future challenges of architecture and urbanism? Architecture and the Smart City provides an architectural perspective on the emergence of the smart city and offers a wide collection of resources for developing a better understanding of how smart architecture, smart cities and smart systems in the built environment are discussed, designed and materialized. It brings together a range of international thinkers and practitioners to discuss smart systems through four thematic sections: 'Histories and Futures', 'Agency and Control', 'Materialities and Spaces' and 'Networks and Nodes'. Combined, these four thematic sections provide different perspectives into some of the most pressing issues with smart systems in the built environment. The book tackles questions related to the future of architecture and urbanism, lessons learned from global case studies and challenges related to interdisciplinary research, and critically examines what the future of buildings and cities will look like.

Architecture, Media and Memory examines the wide range of urban sites impacted by September 11 and its aftermath - from the spontaneous memorials that emerged in Union Square in the hours after the attacks, to the reconstruction at Ground Zero, to vast ongoing landscape urbanism projects beyond. Yet this is not simply a book about post-9/11 architecture. It instead presents 9/11 as a multifaceted case study to explore a discourse on memory and its representation in the built environment. It argues that the reconstruction of New York must be considered in relation to larger issues of urban development, ongoing global conflicts, the rise of digital media, and the culture, philosophy and aesthetics of memory. It shows how understanding architecture in New York post-9/11 requires bringing memory into contact with a complex array of political, economic and social forces. Demonstrating an ability to explain complex philosophical ideas in language that will be accessible to students and researchers alike in architecture, urban studies, cultural studies and memory studies, this book serves as a thought-provoking account of the intertwining of contemporary architecture, media and memory.

Architectural Theories of the Environment

Happiness by Design

Automatic Architecture

Art, Design and Capital since the 1980s

Media, Materiality, and the Making of the Modern University

A Media Theory of Logistical Nightmares

Posthuman Territory

"If only more new media commentators had this level of historical-critical reference, engaging, good stories, and a degree of wonder at what media and windows bring to the city, to life." - John Hutnyk, Goldsmiths, University of London
"Just when you thought the last word had been said about cities and media, along comes Scott McQuire to breathe new life into the debate. When revisiting existing pathways,

his always ingenious eyes produce startling and original insights. When striking out into new territory, he opens up before us inspiring new vistas. I love this book." - James Donald, University of New South Wales "A book that crams into a single chapter more insights and illustrations than seems feasible, yet which ties all threads together through a consistent, theoretically rich analysis of the interplay of media and city... Writing with effusiveness uncharacteristic of back-cover blurbs on academic tomes, James Donald says 'I love this book'. But I will end by echoing his praise, and make a promise to readers: you will love *The Media City*, too." - *European Journal of Communication* "Refreshingly clear, getting to grips with some of the key concepts of urban sociology in a way that moves beyond the wistful evocation and splatter of undigested terms that characterises so much academic writing on culture and cities." - *Media, Culture & Society* Significant changes are occurring in the spaces and rhythms of contemporary cities and in the social functioning of media. This forceful book argues that the redefinition of urban space by mobile, instantaneous and pervasive media is producing a distinctive mode of social experience. Media are no longer separate from the city. Instead the proliferation of spatialized media platforms has produced a media-architecture complex - the media city. Offering critical and historical analysis at the deepest levels, *The Media City* links the formation of the modern city to the development of modern image technologies and outlines a new genealogy for assessing contemporary developments such as digital networks and digital architecture, web cams and public screens, surveillance society and reality television. Wide-ranging and thoughtfully illustrated, it intersects disciplines and connects phenomena which are too often left isolated from each other to propose a new way of understanding public and private space and social life in contemporary cities. It will find a broad readership in media and communications, cultural studies, social theory, urban sociology, architecture and art history. Winner of the 2009 Jane Jacobs Urban Communication Award, awarded by the Urban Communication Association.

"Gathers the main monographic essays written on the work of one of the most influential American artists of the postwar era"--

The Routledge Companion to Women in Architecture illuminates the names of pioneering women who over time continue to foster, shape, and build cultural, spiritual, and physical environments in diverse regions around the globe. It uncovers the remarkable evolution of women's leadership, professional perspectives, craftsmanship, and scholarship in architecture from the preindustrial age to the present. The book is organized chronologically in five parts, outlining the stages of women's expanding engagement, leadership, and contributions to architecture through the centuries. It contains twenty-nine chapters written by thirty-three recognized scholars committed to probing broader topographies across time and place and presenting portraits of practicing architects, leaders, teachers, writers, critics, and other kinds of professionals in the built environment. The intertwined research sets out debates, questions, and projects around women in architecture, stimulates broader studies and discussions in emerging areas, and becomes a catalyst for academic programs and future publications on the subject. The novelty of this volume is in presenting not only a collection of case studies but in broadening the discipline by advancing an incisive overview of the topic as a whole. It is an invaluable resource for architectural historians, academics, students, and professionals.

Infrastructure makes worlds. Software coordinates labor. Logistics governs movement. These pillars of contemporary capitalism correspond with the materiality of digital communication systems on a planetary scale. Ned Rossiter theorizes the force of logistical media to discern how subjectivity and labor, economy and society are tied to the logistical imaginary of seamless interoperability. Contingency haunts logistical power. Technologies of capture are prone to infrastructural breakdown, sabotage, and failure. Strategies of evasion, anonymity, and disruption unsettle regimes of calculation and containment. We live in a computational age where media, again, disappear into the background as infrastructure. Software, Infrastructure, Labor intercuts transdisciplinary theoretical reflection with empirical encounters ranging from the Cold War legacy of cybernetics, shipping ports in China and Greece, the territoriality of data centers, video game design, and scrap metal economies in the e-waste industry. Rossiter argues that infrastructural ruins serve as resources for the collective design of blueprints and prototypes demanded of radical politics today.

Architectural Metaphor in German Thought

Digital Technologies in Architecture

Graphic Assembly

The Routledge Companion to Women in Architecture

New Strategies in Architecture and Design

Reflections on Architecture, Society and Politics

Managing Media Work

A cultural history of modern lifestyle viewed through film and multimedia experiments of midcentury designers Charles and Ray Eames For the designers Charles and Ray Eames, happiness was both a technical and ideological problem central to the future of liberal democracy. Being happy demanded new things but also a vanguard life in media that the Eameses modeled as they brought film into their design practice. Midcentury modernism is often considered institutionalized, but Happiness by Design casts Eames-era designers as innovative media artists, technophilic humanists, change managers, and neglected film theorists. Happiness by Design offers a fresh cultural history of midcentury modernism through the film and multimedia experiments of Charles and Ray Eames and their peers—Will Burtin, László Moholy-Nagy, and György Kepes, among others—at a moment when designers enjoyed a new cultural prestige. Justus Nieland traces how, as representatives of the American Century's exuberant material culture, Cold War designers engaged in creative activities that spanned disciplines and blended art and technoscience while reckoning with the environmental reach of media at the dawn of the information age. Eames-era modernism, Nieland shows, fueled novel techniques of culture

administration, spawning new partnerships between cultural and educational institutions, corporations, and the state. From the studio, showroom floor, or classroom to the stages of world fairs and international conferences, the midcentury multimedia experiments of Charles and Ray Eames and their circle became key to a liberal democratic lifestyle—and also anticipated the look and feel of our networked present.

Nineteenth-century press barons in New York City helped to invent the skyscraper. Early newspaper buildings in the country's media capital were designed to communicate both commercial and civic ideals, provide public space and prescribe discourse, and speak to class and mass in equal measure. Wallace illustrates how the media have continued to use the city as a space in which to inscribe and assert their power. She considers how architecture contributed to the power of the press, the nature of the reading public, the commercialization of media, and corporate branding in the media industry.

As architects and designers, we struggle to reconcile ever increasing environmental, humanitarian, and technological demands placed on our projects. Our new geological era, the Anthropocene, marks humans as the largest environmental force on the planet and suggests that conventional anthropocentric approaches to design must accommodate a more complex understanding of the interrelationship between architecture and environment. Here, for the first time, editor Ariane Lourie Harrison collects the essays of architects, theorists, and sustainable designers that together provide a framework for a posthuman understanding of the design environment. An introductory essay defines the key terms, concepts, and precedents for a posthuman approach to architecture, and nine fully illustrated case studies of buildings from around the globe demonstrate how issues raised in posthuman theory provide rich terrain for contemporary architecture, making theory concrete. By assembling a range of voices across different fields, from urban geography to critical theory to design practitioners, this anthology offers a resource for design professionals, educators, and students seeking to grapple the ecological mandate of our current period. Case studies include work by Arakawa and Gins, Arons en Gelauff, Casagrande, The Living, Minifie van Schaik, R & Sie (n), SCAPE, Studio Gang, and xDesign. Essayists include Gilles Clément, Matthew Gandy, Francesco Gonzáles de Canales, Elizabeth Grosz, Simon Guy, Seth Harrison, N. Katherine Hayles, Ursula Heise, Catherine Ingraham, Bruno Latour, William J. Mitchell, Matteo Pasquinelli, Erik Swynghedouw, Sarah Whatmore, Jennifer Wolch, Cary Wolfe, and Alben Yaneva

An illustrated examination of laboratory architecture and the work that it does to engage the public, recruit scientists, and attract funding. The laboratory building is as significant to the twenty-first century as the cathedral was to the thirteenth and fourteenth centuries. The contemporary science laboratory is built at the grand scales of cathedrals and constitutes as significant an architectural statement. The laboratory is a serious investment in architectural expression in an attempt to persuade us of the value of the science that goes on inside. In this lavishly illustrated book, Sandra Kaji-O'Grady and Chris L. Smith explore the architecture of modern life science laboratories, and the work that it does to engage the public, recruit scientists, and attract funding. Looking at the varied designs of eleven important laboratories in North America, Europe, and Australia, all built between 2005 and 2019, Kaji-O'Grady and Smith examine the relationship between the design of contemporary laboratory buildings and the ideas and ideologies of science. Observing that every laboratory architect and client declares the same three aspirations—to eliminate boundaries, to communicate the benefits of its research programs, and to foster collaboration—Kaji-O'Grady and Smith organize their account according to the themes of boundaries, expression, and socialization. For instance, they point to the South Australian Health and Medical Institute's translucent envelope as the material equivalent of institutional accountability; the insistent animal imagery of the NavarraBioMed laboratory in Spain; and the Hillside Research Campus's mimicry of the picturesque fishing village that once occupied its site. Through these and their other examples, Kaji-O'Grady and Smith show how the architecture of the laboratory shapes the science that takes place within it.

Software, Infrastructure, Labor

Architecture and Postmodernism, Again

This Thing Called Theory

Ages of American Capitalism

The Organizational Complex

Knowledge Worlds

A Research Agenda for Management and Organization Studies

In the 1960s and '70s, architects, influenced by recent developments in computing and the rise of structuralist and poststructuralist thinking, began to radically rethink how architecture could be created. Though various new approaches gained favor, they had one thing in common: they advocated moving away from the traditional reliance on an individual architect's knowledge and instincts and toward the use of external tools and processes that were considered objective, logical, or natural. Automatic architecture was born. The quixotic attempts to formulate such design processes extended modernist principles and tried to draw architecture closer to mathematics and the sciences. By focusing on design methods, and by examining evidence at a range of scales—from institutions to individual buildings—Automatic Architecture offers an alternative to narratives of this period that have presented postmodernism as a question of style, as the methods and techniques traced

here have been more deeply consequential than the many stylistic shifts of the past half century. Sean Keller closes the book with an analysis of the contemporary condition, suggesting future paths for architectural practice that work through, but also beyond, the merely automatic.

A historical and theoretical analysis of corporate architecture in the United States after the Second World War. The Organizational Complex is a historical and theoretical analysis of corporate architecture in the United States after the Second World War. Its title refers to the aesthetic and technological extension of the military-industrial complex, in which architecture, computers, and corporations formed a network of objects, images, and discourses that realigned social relations and transformed the postwar landscape. In-depth case studies of architect Eero Saarinen's work for General Motors, IBM, and Bell Laboratories and analyses of office buildings designed by Skidmore, Owings & Merrill trace the emergence of a systems-based model of organization in architecture, in which the modular curtain wall acts as both an organizational device and a carrier of the corporate image. Such an image—of the corporation as a flexible, integrated system—is seen to correspond with a "humanization" of corporate life, as corporations decentralize both spatially and administratively. Parallel analyses follow the assimilation of cybernetics into aesthetics in the writings of artist and visual theorist Gyorgy Kepes, as art merges with techno-science in the service of a dynamic new "pattern-seeing." Image and system thus converge in the organizational complex, while top-down power dissolves into networked, pattern-based control. Architecture, as one among many media technologies, supplies the patterns—images of organic integration designed to regulate new and unstable human-machine assemblages.

This edited collection examines the culture of surveillance as it is expressed in the built environment. Expanding on discussions from previous collections; Spaces of Surveillance: States and Selves (2017) and Surveillance, Race, Culture (2018), this book seeks to explore instances of surveillance within and around specific architectural entities, both historical and fictitious, buildings with specific social purposes and those existing in fiction, film, photography, performance and art. Providing new readings of, and expanding on Foucault's work on the panopticon, these essays examine the role of surveillance via disparate fields of enquiry, such as the humanities, social sciences, technological studies, design and environmental disciplines. Surveillance, Architecture and Control seeks to engender new debates about the nature of the surveilled environment through detailed analyses of architectural structures and spaces; examining how cultural, geographical and built space buttress and produce power relations. The various essays address the ongoing fascination with contemporary notions of surveillance and control.

Reflections on Architecture, Society and Politics brings together a series of thirteen interview-articles by Graham Cairns in collaboration with some of the most prominent polemic thinkers and critical practitioners from the fields of architecture and the social sciences, including Noam Chomsky, Peggy Deamer, Robert A.M. Stern, Daniel Libeskind and Kenneth Frampton. Each chapter explores the relationship between architecture and socio-political issues through discussion of architectural theories and projects, citing specific issues and themes that have led to, and will shape, the various aspects of the current and future built environment. Ranging from Chomsky's examination of the US–Mexico border as the architecture of oppression to Robert A.M. Stern's defence of projects for the Disney corporation and George W. Bush, this book places politics at the center of issues within contemporary architecture.

Sculpture and the Vitrine

The Optimum Imperative: Czech Architecture for the Socialist Lifestyle, 1938–1968

Montage, Media, and Experimental Architecture in the 1960s

The Media City

Architecture, Media, and Memory

Media Houses

Media Capital

Architecture and urbanism have contributed to one of the most sweeping transformations of our times. Over the past four decades, neoliberalism has been not only a dominant paradigm in politics but a process of bricks and mortar in everyday life. Rather than to ask what a neoliberal architecture looks like, or how architecture represents neoliberalism, this volume examines the multivalent role of architecture and urbanism in geographically variable yet interconnected processes of neoliberal transformation across scales—from China, Turkey, South Africa, Argentina, Mexico, the United States, Britain, Sweden, and Czechoslovakia. Analyzing how buildings and urban projects in different regions since the 1960s have served in the implementation of concrete policies such as privatization, fiscal reform, deregulation, state restructuring, and the expansion of free trade, contributors reveal neoliberalism as a process marked by historical contingency. Neoliberalism on the Ground fundamentally reframes accepted narratives of both neoliberalism and postmodernism by demonstrating how architecture has articulated changing relationships between state, society, and economy since the 1960s.

The Palace of Culture and Science is a massive Stalinist skyscraper that was "gifted" to Warsaw by the Soviet Union in 1955. Framing the Palace's visual, symbolic, and functional prominence in the everyday life of the Polish capital as a sort of obsession, locals joke that their city suffers from a "Palace of Culture complex." Despite attempts to privatize it, the Palace remains municipally owned, and continues to play host to a variety of public institutions and services.

The Parade Square, which surrounds the building, has resisted attempts to convert it into a

money-making commercial center. Author Michał Murawski traces the skyscraper's powerful impact on 21st century Warsaw; on its architectural and urban landscape; on its political, ideological, and cultural lives; and on the bodies and minds of its inhabitants. The Palace Complex explores the many factors that allow Warsaw's Palace to endure as a still-socialist building in a post-socialist city.

What do the technical practices, procedures, and systems that have shaped institutions of higher learning in the United States, from the Ivy League and women's colleges to historically black colleges and land-grant universities, teach us about the production and distribution of knowledge? Addressing media theory, architectural history, and the history of academia, Knowledge Worlds reconceives the university as a media complex comprising a network of infrastructures and operations through which knowledge is made, conveyed, and withheld. Reinhold Martin argues that the material infrastructures of the modern university—the architecture of academic buildings, the configuration of seminar tables, the organization of campus plans—reveal the ways in which knowledge is created and reproduced in different kinds of institutions. He reconstructs changes in aesthetic strategies, pedagogical techniques, and political economy to show how the boundaries that govern higher education have shifted over the past two centuries. From colleges chartered as rights-bearing corporations to research universities conceived as knowledge factories, educating some has always depended upon excluding others. Knowledge Worlds shows how the division of intellectual labor was redrawn as new students entered, expertise circulated, science repurposed old myths, and humanists cultivated new forms of social and intellectual capital. Combining histories of architecture, technology, knowledge, and institutions into a critical media history, Martin traces the uneven movement in the academy from liberal to neoliberal reason.

The capital of the U.S. Empire after World War II was not a city. It was an American suburb. In this innovative and timely history, Andrew Friedman chronicles how the CIA and other national security institutions created a U.S. imperial home front in the suburbs of Northern Virginia. In this covert capital, the suburban landscape provided a cover for the workings of U.S. imperial power, which shaped domestic suburban life. The Pentagon and the CIA built two of the largest office buildings in the country there during and after the war that anchored a new imperial culture and social world. As the U.S. expanded its power abroad by developing roads, embassies, and villages, its subjects also arrived in the covert capital as real estate agents, homeowners, builders, and landscapers who constructed spaces and living monuments that both nurtured and critiqued postwar U.S. foreign policy. Tracing the relationships among American agents and the migrants from Vietnam, El Salvador, Iran, and elsewhere who settled in the southwestern suburbs of D.C., Friedman tells the story of a place that recasts ideas about U.S. immigration, citizenship, nationalism, global interconnection, and ethical responsibility from the post-WW2 period to the present. Opening a new window onto the intertwined history of the American suburbs and U.S. foreign policy, Covert Capital will also give readers a broad interdisciplinary and often surprising understanding of how U.S. domestic and global histories intersect in many contexts and at many scales. American Crossroads, 37

Social and Cultural Tectonics in the 21st Century

Architecture, Media, and Corporate Space

Revolt and Reform in Architecture's Academy

Discourses on Spatial Culture

Speaking of Science and Its Architecture

Architecture and the Smart City

Our most basic relationship with the world is one of technological mediation. Nowadays our available tools are digital, and increasingly what counts in economic, social, and cultural life is what can be digitally stored, distributed, replayed, augmented, and switched. Yet the digital remains very much materially configured, and though it now permeates nearly all human life it has not eclipsed all older technologies. This Handbook is grounded in an understanding that our technologically mediated condition is a condition of organization. It maps and theorizes the largely uncharted territory of media, technology, and organization studies. Written by scholars of organization and theorists of media and technology, the chapters focus on specific, and specifically mediating, objects that shape the practices, processes, and effects of organization. It is in this spirit that each chapter focuses on a specific technological object, such as the Battery, Clock, High Heels, Container, or Smartphone, asking the question, how does this object or process organize? In staying with the object the chapters remain committed to the everyday, empirical world, rather than being confined to established disciplinary concerns and theoretical developments. As the first sustained and systematic interrogation of the relation between technologies, media, and organization, this Handbook consolidates, deepens, and further develops the empirics and concepts required to make sense of the material forces of organization. In much recent theory, the media are described as ephemeral, ubiquitous, and de-localized. Yet the activity of modern media can be traced to spatial centers that are tangible enough – some even monumental. This book offers multidisciplinary and historical perspectives on the buildings of some of the world's major media institutions. Paradoxically, as material and aesthetic manifestations of «mediated centers» of power, they provide sites to the siteless and solidity to the immaterial. The authors analyse the ways that architectural form and organization reflect different eras, media technologies, ideologies, and relations with the public in media houses from New York and Silicon Valley

to London, Moscow, and Beijing.

In the age of post-digital architecture and digital materiality, This Thing Called Theory explores current practices of architectural theory, their critical and productive role. The book is organized in sections which explore theory as an open issue in architecture, as it relates to and borrows from other disciplines, thus opening up architecture itself and showing how architecture is inextricably connected to other social and theoretical practices. The sections move gradually from the specifics of architectural thought – its history, theory, and criticism – and their ongoing relation with philosophy, to the critical positions formulated through architecture's specific forms of expression, and onto more recent forms of architecture's engagement and self-definition. The book's thematic sessions are concluded by and interspersed with a series of shorter critical position texts, which, together, propose a new vision of the contemporary role of theory in architecture. What emerges, overall, is a critical and productive role for theory in architecture today: theory as a proposition, theory as task and as a 'risk' of architecture.

What is Architectural History? considers the questions and problems posed by architectural historians since the rise of the discipline in the late nineteenth century. How do historians of architecture organise past time and relate it to the present? How does historical evidence translate into historical narrative? Should architectural history be useful for practicing architects? If so, how? Leach treats the disciplinarity of architectural history as an open question, moving between three key approaches to historical knowledge of architecture: within art history, as an historical specialisation and, most prominently, within architecture. He suggests that the confusions around this question have been productive, ensuring a rich variety of approaches to the project of exploring architecture historically. Read alongside introductory surveys of western and global architectural history, this book will open up questions of perspective, frame, and intent for students of architecture, art history, and history. Graduate students and established architectural historians will find much in this book to fuel discussions over the current state of the field in which they work.

A Companion to Contemporary Culture

The Politics of Parametricism

Architecture and Communications in New York City

Landscapes of Denial and the Making of U.S. Empire in the Suburbs of Northern Virginia

The Palace Complex

What is Architectural History?

Innovations in Landscape Architecture

Managing and organizing are now central phenomena in contemporary societies. It is essential they are studied from a variety of perspectives, and with equal attention paid to their past, their present, and their future. This book collects opinions of the trailblazing scholars concerning the most important research topics, essential for study in the next 15–20 years. The opinions concern both traditional functions, such as accounting and marketing, personnel management and strategy, technology and communication, but also new challenges, such as diversity, equality, waste and cultural encounters. The collection is intended to be inspiration for young scholars and an invitation to a dialogue with practitioners.

Written at the intersection of culture, politics & the city, particularly in the context of corporate globalization, 'Utopia's Ghost' challenges dominant theoretical paradigms & opens new avenues for architectural scholarship & cultural analysis.

Stereotypes often cast communism as a defunct, bankrupt ideology and a relic of the distant past. However, recent political movements like Europe's anti-austerity protests, the Arab Spring, and Occupy Wall Street suggest that communism is still very much relevant and may even hold the key to a new, idealized future. In *The Oxford Handbook of Communist Visual Cultures*, contributors trace the legacies of communist ideology in visual culture, from buildings and monuments, murals and sculpture, to recycling campaigns and wall newspapers, all of which work to make communism's ideas and values material. Contributors work to resist the widespread demonization of communism, demystifying its ideals and suggesting that it has visually shaped the modern world in undeniable and complex ways. Together, contributors answer crucial questions like: What can be salvaged and reused from past communist experiments? How has communism impacted the cultures of late capitalism? And how have histories of communism left behind visual traces of potential utopias? An interdisciplinary look at the cultural currency of communism today, *The Oxford Handbook of Communist Visual Cultures* demonstrates the value of revisiting the practices of the past to form a better vision of the future.

A leading economic historian traces the evolution of American capitalism from the colonial era to the present—and argues that we've reached a turning point that will define the era ahead. "A monumental achievement, sure to become a classic." —Zachary D. Carter, author of *The Price of Peace* In this ambitious single-volume history of the United States, economic historian Jonathan Levy reveals how capitalism in America has evolved through four distinct ages and how the country's economic evolution is inseparable from the nature of American life itself. The Age of Commerce spans the colonial era through the outbreak of the Civil War, and the Age of Capital traces the lasting impact of the industrial revolution. The volatility of the Age of Capital ultimately led to the Great Depression, which sparked the Age of Control, during which the government took on a more active role in the economy, and finally, in the Age of Chaos, deregulation and the growth of the finance industry created a booming economy for some but also striking inequalities and a lack of oversight that led directly to the crash of 2008. In *Ages of American Capitalism*, Levy proves that capitalism in the United States has never been just one thing. Instead, it has morphed through the country's history—and it's likely changing again right now. "A stunning accomplishment . . . an indispensable guide to understanding American history—and what's happening in today's economy." —*Christian Science Monitor* "The best one-volume history of American capitalism." —Sven Beckert, author of *Empire of Cotton*

Production by Design

A Stalinist Skyscraper, Capitalist Warsaw, and a City Transfixed

Architecture and Transformation from the 1960s to the Present

LabOratory