

## Extrastatecraft The Power Of Infrastructure Space

How "drowned town" literature, road movies, energy landscape photography, and "death train" narratives represent the brutality of industrial infrastructures. In this book, Michael Truscello looks at the industrial infrastructure not as an invisible system of connectivity and mobility that keeps capitalism humming in the background but as a manufactured miasma of despair, toxicity, and death. Truscello terms this "infrastructural brutalism"—a formulation that not only alludes to the historical nexus of infrastructure and the concrete aesthetic of Brutalist architecture but also describes the ecological, political, and psychological brutality of industrial infrastructures.

With the verve and bite of Ottessa Moshfegh and the barbed charm of Nancy Mitford, Marlowe Granados's stunning debut brilliantly captures a summer of striving in New York City Refreshing and wry in equal measure, Happy Hour is an intoxicating novel of youth well spent. Isa Epley is all of twenty-one years old, and already wise enough to understand that the purpose of life is the pursuit of pleasure. She arrives in New York City for a summer of adventure with her best friend, one newly blond Gala Novak. They have little money, but that's hardly going to stop them from having a good time. In her diary, Isa describes a sweltering summer in the glittering city. By day, the girls sell clothes in a market stall, pinching pennies for their Bed-Stuy sublet and bodega lunches. By night, they weave from Brooklyn to the Upper East Side to the Hamptons among a rotating cast of celebrities, artists, Internet entrepreneurs, stuffy intellectuals, and bad-mannered grifters. Resources run ever tighter and the strain tests their friendship as they try to convert their social capital into something more lasting than precarious gigs as au pairs, nightclub hostesses, paid audience members, and aspiring foot fetish models. Through it all, Isa's bold, beguiling voice captures the precise thrill of cultivating a life of glamour and intrigue as she juggles paying her dues with skipping out on the bill. Happy Hour is a novel about getting by and looking great in a system that wants you to do neither.

Cities are where solutions to the twenty-first century's key challenges—addressing inequality, fostering political participation, responding to climate change—will be tested. And as cities adapt to new developments in technology, infrastructure, public space, transportation, and housing, so too must urban practices and our understanding of how to effect positive change evolve. In *Citymakers*, Cassim Shepard—2019 Guggenheim Fellow for Architecture, Planning, and Design—offers a vivid survey of how urbanism today is no longer the domain of just planners, politicians, and power brokers removed from the effects of their decisions, but an array of citizens working at the vanguard of increasingly diverse practices, from community gardeners to architects to housing advocates. Drawing on six years as the editor of *Urban Omnibus*, one of the leading publications charting innovations in urban practice (launched in 2009 by The Architectural League of New York), Shepard explores a broad variety of projects in New York, a city at the forefront of experimental and practical research: a constructed wetland in Staten Island, a workforce development and technology program in Red Hook, Brooklyn, a public art installation in a Bronx housing project, a housing advocacy initiative in Jackson Heights, Queens. These and a wide variety of other examples in *Citymakers* comprise a cross-disciplinary, from-the-ground-up approach that encourage better choices for cities of the future. By blending intimate portraits of individuals and projects with incisive social analysis, *Citymakers* reports from the front lines of urban practice with up-to-the-minute examples and arguments that reframe our understanding of urbanism. With original photography by Alex Fradkin, the book fuses the rich visual and graphic sensibility of architectural publishing with the informative readability of sophisticated, long-format journalism. Revising traditional notions of urban intervention and providing new directions for the next generation of citizen-practitioners, *Citymakers* is a lasting document of the perspectives driving cities today, and tomorrow.

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.

Set against the background of a 'general crisis' that is environmental, political and social, this book examines a series of specific intersections between architecture and feminisms, understood in the plural. The collected essays and projects that make up the book follow transversal trajectories that criss-cross between ecologies, economies and technologies, exploring specific cases and positions in relation to the themes of the archive, control, work and milieu. This collective intellectual labour can be located amidst a worldwide depletion of material resources, a hollowing out of political power and the degradation of constructed and natural environments. Feminist positions suggest ways of ethically coping with a world that is becoming increasingly unstable and contested. The many voices gathered here are united by the task of putting critical concepts and feminist design tools to use in order to offer experimental approaches to the creation of a more habitable world. Drawing inspiration from the active archives of feminist precursors, existing and re-imagined, and by way of a re-engagement in the histories, theories and projected futures of critical feminist projects, the book presents a collection of twenty-three essays and eight projects, with the aim of taking stock of our current condition and re-engaging in our precarious environment-worlds.

The urban century manifests itself at the peripheries. While the massive wave of present urbanization is often referred to as an 'urban revolution', most of this startling urban growth worldwide is happening at the margins of cities. This book is about the process that creates the global urban periphery – suburbanization – and the ways of life – suburbanisms – we encounter there. Richly detailed with examples from around the world, the book argues that suburbanization is a global process and part of the extended urbanization of the planet. This includes the gated communities of elites, the squatter settlements of the poor, and many built forms and ways of life in-between. The reality of life in the urban century is suburban: most of the earth's future 10 billion inhabitants will not live in conventional cities but in suburban constellations of one kind or another. Inspired by Henri Lefebvre's demand not to give up urban theory when the city in its classical form disappears, this book is a challenge to urban thought more generally as it invites the reader to reconsider the city from the outside in.

When American forces arrived in Vietnam, they found themselves embedded in historic village and frontier spaces already shaped by many past conflicts. American bases and bombing targets followed spatial and political logics influenced by the footprints of past wars in central Vietnam. The militarized landscapes here, like many in the world's historic conflict zones, continue to shape post-war land-use politics. *Footprints of War* traces the long history of conflict-produced spaces in Vietnam, beginning with early modern wars and the French colonial invasion in 1885 and continuing through the collapse of the Saigon government in 1975. The result is a richly textured history of militarized landscapes that reveals the spatial logic of key battles such as the Tet Offensive. Drawing on extensive archival work and years of interviews and fieldwork in the hills and villages around the city of Hue to illuminate wars footprints, David Biggs also integrates historical Geographic Information Systems (GIS) data, using aerial, high-altitude, and satellite imagery to render otherwise placeless sites into living, multidimensional spaces. This personal and multilayered approach yields an innovative history of the lasting traces of war in Vietnam and a model for understanding other militarized landscapes.

A comprehensive political and design theory of planetary-scale computation proposing that *The Stack*—an accidental megastructure—is both a technological apparatus and a model for a new geopolitical architecture. What has planetary-scale computation done to our geopolitical

realities? It takes different forms at different scales—from energy and mineral sourcing and subterranean cloud infrastructure to urban software and massive universal addressing systems; from interfaces drawn by the augmentation of the hand and eye to users identified by self—quantification and the arrival of legions of sensors, algorithms, and robots. Together, how do these distort and deform modern political geographies and produce new territories in their own image? In *The Stack*, Benjamin Bratton proposes that these different genres of computation—smart grids, cloud platforms, mobile apps, smart cities, the Internet of Things, automation—can be seen not as so many species evolving on their own, but as forming a coherent whole: an accidental megastructure called *The Stack* that is both a computational apparatus and a new governing architecture. We are inside *The Stack* and it is inside of us. In an account that is both theoretical and technical, drawing on political philosophy, architectural theory, and software studies, Bratton explores six layers of *The Stack*: Earth, Cloud, City, Address, Interface, User. Each is mapped on its own terms and understood as a component within the larger whole built from hard and soft systems intermingling—not only computational forms but also social, human, and physical forces. This model, informed by the logic of the multilayered structure of protocol “stacks,” in which network technologies operate within a modular and vertical order, offers a comprehensive image of our emerging infrastructure and a platform for its ongoing reinvention. *The Stack* is an interdisciplinary design brief for a new geopolitics that works with and for planetary-scale computation. Interweaving the continental, urban, and perceptual scales, it shows how we can better build, dwell within, communicate with, and govern our worlds. [thestack.org](http://thestack.org)

This provocative book argues that it is high time the practice of architecture moved away from the ego-fuelled grand visions of starchitects to a networked, collaborative, inclusive model inspired by 21st-century trends such as crowd-sourcing, open access and mass customization. But how can collaborative design avoid becoming design-by-committee? Carlo Ratti and Matthew Claudel deftly navigate this and other vital questions, considering along the way the applications of open-source architecture not only conceptually, but also in practice. *Open Source Architecture* is a rallying cry to students and open-minded professionals seeking new perspectives on a profession that the authors passionately believe to be moribund.

A wide-ranging and challenging exploration of design and how it engages with the self *The field of design has radically expanded. As a practice, design is no longer limited to the world of material objects but rather extends from carefully crafted individual styles and online identities to the surrounding galaxies of personal devices, new materials, interfaces, networks, systems, infrastructures, data, chemicals, organisms, and genetic codes. Superhumanity seeks to explore and challenge our understanding of “design” by engaging with and departing from the concept of the “self.” This volume brings together more than fifty essays by leading scientists, artists, architects, designers, philosophers, historians, archaeologists, and anthropologists, originally disseminated online via e-flux Architecture between September 2016 and February 2017 on the invitation of the Third Istanbul Design Biennial. Probing the idea that we are and always have been continuously reshaped by the artifacts we shape, this book asks: Who designed the lives we live today? What are the forms of life we inhabit, and what new forms are currently being designed? Where are the sites, and what are the techniques, to design others? This vital and far-reaching collection of essays and images seeks to explore and reflect on the ways in which both the concept and practice of design are operative well beyond tangible objects, expanding into the depths of self and forms of life. Contributors: Zeynep Çelik Alexander, Lucia Allais, Shumon Basar, Ruha Benjamin, Franco “Bifo” Berardi, Daniel Birnbaum, Ina Blom, Benjamin H. Bratton, Giuliana Bruno, Tony Chakar, Mark Cousins, Simon Denny, Keller Easterling, Hu Fang, Rubén Gallo, Liam Gillick, Boris Groys, Rupali Gupte, Andrew Herscher, Tom Holert, Brooke Holmes, Francesca Hughes, Andrés Jaque, Lydia Kallipoliti, Thomas Keenan, Sylvia Lavin, Yongwoo Lee, Lesley Lokko, MAP Office, Chus Martínez, Ingo Niermann, Ahmet Ögüt, Trevor Paglen, Spyros Papapetros, Raqs Media Collective, Juliane Rebentisch, Sophia Roosth, Felicity D. Scott, Jack Self, Prasad Shetty, Hito Steyerl, Kali Stull, Pelin Tan, Alexander Tarakhovsky, Paulo Tavares, Stephan Trüby, Etienne Turpin, Sven-Olov Wallenstein, Eyal Weizman, Mabel O. Wilson, Brian Kuan Wood, Liam Young, and Arseny Zhilyaev.*

This scholarly account of the various ways in which space is configured by power, and in which space becomes a resource for power, combines insights from social theory, politics, history and geography.

*Up in the Air* meets *Inception* in this smart, innovative, genre-synthesizing novel from the acclaimed author of *Care of Wooden Floors*—hailed as “*Fawlty Towers* crossed with Freud,” by the *Daily Telegraph*—that takes the polished surfaces of modern life, the branded coffee, and the free wifi, and twists them into a surrealistic nightmare of infinite proportions. Neil Double is a “conference surrogate,” hired by his clients to attend industry conferences so that they don’t have to. It’s a life of budget travel, cheap suits, and out-of-town exhibition centers—a kind of paradise for Neil, who has reconstructed his incognito professional life into a toxic and selfish personal philosophy. But his latest job, at a conference of conference organizers, will radically transform him and everything he believes as it unexpectedly draws him into a bizarre and speculative mystery. In a brand new *Way Inn*—a global chain of identikit mid-budget motels—in an airport hinterland, he meets a woman he has seen before in strange and unsettling circumstances. She hints at an astonishing truth about this mundane world filled with fake smiles and piped muzak. But before Neil can learn more, she vanishes. Intrigued, he tries to find her—a search that will lead him down the rabbit hole, into an eerily familiar place where he will discover a dark and disturbing secret about the *Way Inn*. Caught on a metaphysical Möbius strip, Neil discovers that there may be no way out.

“The world will need approximately one billion new housing units in the next twenty years. Given the strain on resources and land, houses as we know them today will no longer be economically or ecologically viable. But what should take the place of contemporary dwelling structures? What will new housing concepts look like? And what prevents us from building them?”--Page [4] of cover.

Many North charts unique, often surreal spatial realities of Canada's arctic regions, documenting the geospatial, infrastructural, technological, and architectural innovations that have enabled modern life in this territory of climatic and cultural extremes. It is a region where the reality of daily life is often stranger and more extraordinary than any fiction one could envision. This unprecedented book documents the region through five themes: settlements, architecture, mobility, monitoring, and resources. *Many North* reveals the challenges and opportunities of building, mobility, and culture in the dispersed communities of the Canadian North, and speculates the emergence of a contemporary northern, or arctic, vernacular. *Many North* offers a unique look at Canada's “many norths,” uncovering the compelling story of northern inhabitation and cultural adaptation through architecture, landscape, and infrastructure development over the past 100 years.

Plotting adventures from London, Paris, Eastern Europe, Detroit, Chicago and Las Vegas, uncovering the tunnels below the city as well as scaling the highest skyscrapers, Bradley Garrett has evaded urban security in order to experience the city in new ways beyond the conventional boundaries of everyday life. *Explore Everything* is both an account of his escapades with the London Consolidation Crew as well as an urbanist manifesto on rights to the city and new ways of belonging in and understanding the metropolis. It is a passionate declaration to “explore everything,” combining philosophy, politics and adventure.

Is infrastructure but the plumbing and wiring of the human environment, or is it the true lifeblood of the spaces we inhabit? Infrastructural systems facilitate the flow of anything from people and goods to resources and information. While engineered to perform specific tasks, such networks also determine the structure of buildings, cities, and metropolitan regions, if not of entire nations and the planet itself. Taking this critical leverage in consideration, this book calls for expanding and renegotiating the roles of infrastructure not only as a technical, but also as a political, economic, social, and even aesthetic matter of concern for all, claimed not only as the means for achieving more resilient forms of development, but moreover as a right to a sustainable way of life. Twenty-five essays by architects, engineers, urban theorists and policy-makers address infrastructure as “thing?”, “networked system?” and “agency?” respectively in three chapters, which are periodically interspersed by a visual atlas of examples, that playfully celebrate infrastructure through the lens of its spatial qualities.

This book and Hypercard Stack on suburbia lets users "modify the built world at will." -E. Ball, *The Village Voice*  
Extrastatecraft The Power of Infrastructure Space Verso Books

Early to mid-twentieth-century America was the heyday of a car culture that has been called an "automobile utopia." In *American Autopia*, Gabrielle Esperdy examines how the automobile influenced architectural and urban discourse in the United States from the earliest days of the auto industry to the aftermath of the 1970s oil crisis. Paying particular attention to developments after World War II, Esperdy creates a narrative that extends from U.S. Routes 1 and 66 to the Las Vegas Strip to California freeways, with stops at gas stations, diners, main drags, shopping centers, and parking lots along the way. While it addresses the development of auto-oriented landscapes and infrastructures, *American Autopia* is not a conventional history, offering instead an exploration of the wide-ranging evolution of car-centric territories and drive-in typologies, looking at how they were scrutinized by diverse cultural observers in the middle of the twentieth century. Drawing on work published in the popular and professional press, and generously illustrated with evocative images, the book shows how figures as diverse as designer Victor Gruen, geographer Jean Gottmann, theorist Denise Scott Brown, critic J.B. Jackson, and historian Reyner Banham constructed "autopia" as a place and an idea. The result is an intellectual history and interpretive roadmap to the United States of the Automobile.

Extrastatecraft is the operating system of the modern world: the skyline of Dubai, the subterranean pipes and cables sustaining urban life, free-trade zones, the standardized dimensions of credit cards, and hyper-consumerist shopping malls. It is all this and more. Infrastructure sets the invisible rules that govern the spaces of our everyday lives, making the city the key site of power and resistance in the twenty-first century. Keller Easterling reveals the nexus of emerging governmental and corporate forces buried within the concrete and fiber-optics of our modern habitat. Extrastatecraft will change how we think about cities—and, perhaps, how we live in them.

Unbuilding is the other half of building. Buildings, treated as currency, rapidly inflate and deflate in volatile financial markets. Cities expand and shrink; whether through the violence of planning utopias or war, they are also targets of uricide. Repeatable spatial products quickly make new construction obsolete; the powerful bulldoze the disenfranchised; buildings can radiate negative real estate values and cause their surroundings to topple to the ground. Demolition has even become a spectacular entertainment. Keller Easterling's volume in the *Critical Spatial Practice* series analyzes the urgency of building subtraction. Often treated as failure or loss, subtraction—when accepted as part of an exchange—can be growth. All over the world, sprawl and overdevelopment have attracted distended or failed markets and exhausted special landscapes. However, in failure, buildings can create their own alternative markets of durable spatial variables that can be managed and traded by citizens and cities rather than the global financial industry. These ebbs and flows—the appearance and disappearance of building—can be designed. Architects—trained to make the building machine lurch forward—may know something about how to put it into reverse.

Revisiting an era when the discipline of architecture staked out a role in global environmental governance and the biopolitical management of populations.

Andrés Jaque and the Office for Political Innovation bring new subjects into the fold of architecture. Documenting a series of performances, research projects, installations, films, characters, and exhibitions, *Superpowers of Scale* demonstrates the breadth of architectural knowledge and its possible representations.

*How to Design the World: Working Without Solutions* In *Medium Design* everyone is a designer. But design, in this case, inverts the typical focus on object over its settings to concentrate on the medium—the matrix space between objects, events, and ideological declarations. It disrupts habitual modern approaches to the world's intractable dilemmas—from climate cataclysm to inequality to concentrations of authoritarian power. In a series of case studies dealing with everything from automation and migration to explosive urban growth and atmospheric changes, *Medium Design* offers spatial tools for innovation and global decision-making to challenge the authority of more familiar legal or economic approaches. From this perspective, solutions are mistakes and ideologies are unreliable guides. Rather than the modern desire for the new, designers find more sophistication in relationships between emergent and incumbent technologies. Encouraging entanglement, medium design does not try to eliminate problems but rather to put them together in productive combinations. And in the process of reconceptualizing design, Easterling puzzles over bulletproof powers, Stanley Kubrick, ISIS recruits, literary characters, and iconic activists in the hope of outwitting political deadlocks and offering forms of activism for modulating power and temperament in organizations of all kinds.

A proposal that algorithms are not simply instructions to be performed but thinking entities that construct digital spatio-temporalities. In *Contagious Architecture*, Luciana Parisi offers a philosophical inquiry into the status of the algorithm in architectural and interaction design. Her thesis is that algorithmic computation is not simply an abstract mathematical tool but constitutes a mode of thought in its own right, in that its operation extends into forms of abstraction that lie beyond direct human cognition and control. These include modes of infinity, contingency, and indeterminacy, as well as incomputable quantities underlying the iterative process of algorithmic processing. The main philosophical source for the project is Alfred North Whitehead, whose process philosophy is specifically designed to provide a vocabulary for "modes of thought" exhibiting various degrees of autonomy from human agency even as they are mobilized by it. Because algorithmic processing lies at the heart of the design practices now reshaping our world—from the physical spaces of our built environment to the networked spaces of digital culture—the nature of algorithmic thought is a topic of pressing importance that reraises questions of control and, ultimately, power. *Contagious Architecture* revisits cybernetic theories of control and information theory's notion of the incomputable in light of this rethinking of the role of algorithmic thought. Informed by recent debates in political and cultural theory around the changing landscape of power, it links the nature of abstraction to a new theory of power adequate to the complexities of the digital world.

Directly confronting the nature of contemporary architectural work, this book is the first to address a void at the heart of architectural discourse and thinking. For too long, architects have avoided questioning how the central aspects of architectural "practice" (professionalism, profit, technology, design, craft, and building) combine to characterize the work performed in the architectural office. Nor has there been a deeper evaluation of the unspoken and historically-determined myths that assign cultural, symbolic, and economic value to architectural labor. *The Architect as Worker* presents a range of essays exploring the issues central to architectural labor. These include questions about the nature of design work; immaterial and creative labor and how it gets categorized, spatialized, and monetized within architecture; the connection between parametrics and BIM and labor; theories of architectural work; architectural design as a cultural and economic condition; entrepreneurialism; and the possibility of ethical and rewarding architectural practice. The book is a call-to-arms, and its ultimate goal is to change the practice of architecture. It will strike a chord with architects, who will recognize the struggle of their profession; with students trying to understand the

connections between work, value, and creative pleasure; and with academics and cultural theorists seeking to understand what grounds the discipline.

The Underdome Guide to Energy Reform is the first book to map the political implications of energy management in architecture. It reenvision collective priorities in the face of climate change, at scales ranging from the microelectronic to macroregional.

Organized into sections covering power, territory, lifestyle, and risk, Underdome catalogs conflicts and affiliations among energy agendas to inform public action and function as a "voter guide." Original illustrations reconsider architecture's symbolic and infrastructural connections to energy politics. Probing essays by urban designer Georgeen Theodore and architectural historians Reinhold Martin, Jonathan Massey, and Michael Osman explore new histories and forms of practice. Transcripts from the Underdome Sessions held at Columbia University Studio-X NYC — which brought together panels of experts in design, policy, economics, and history to attack the climate crisis from multiple angles— create a larger dialogue. Underdome is a call to action, urging citizens and designers to questions how political ecology can reshape architectural objects and objectives.

A radical new history of a dangerous idea Post-Modernity is the creative destruction that has shattered our present times into fragments. It dynamited modernism which had dominated the western world for most of the 20th century. Post-modernism stood for everything modernism rejected: fun, exuberance, irresponsibility. But beneath its glitzy surface, post-modernism had a dirty secret: it was the fig leaf for a rapacious new kind of capitalism. It was also the forcing ground of the 'post truth', by means of which western values got turned upside down. But where do these ideas come from and how have they impacted on the world? In his brilliant history of a dangerous idea, Stuart Jeffries tells a narrative that starts in the early 1970s and continue to today. He tells this history through a riotous gallery that includes David Bowie, the Ipod, Frederic Jameson, the demolition of Pruitt-Igoe, Madonna, Post-Fordism, Jeff Koon's 'Rabbit', Deleuze and Guattari, the Nixon Shock, The Bowery series, Judith Butler, Las Vegas, Margaret Thatcher, Grand Master Flash, I Love Dick, the RAND Corporation, the Sex Pistols, Princess Diana, the Musee D'Orsay, Grand Theft Auto, Perry Anderson, Netflix, 9/11 We are today scarcely capable of conceiving politics as a communal activity because we have become habituated to being consumers rather than citizens. Politicians treat us as consumers to whom they must deliver.

Can we do anything else than suffer from buyer's remorse?

FRONTS uncovers a growing geography of codependence between the global security complex and the urban morphologies of the developing world, which it increasingly incriminates. Military training sites provide a lens through which we can better understand the shape of the city to come. Military doctrine has recently and dramatically shifted to view the world's cities as suspect sites of potential aggression. As the majority of new urban life will manifest in informal development, the world is now more than ever explicitly divided in two camps--those who view the informal city as an opportunity, and those who view the informal city as a threat. This paradigmatic shift has set the stage for impending conflict between security and development interests, which use the informal city as their site.

A visual lexicon of colorful slang terms coined by real estate developers and designers offers insight into land-use practices and the physical elements of American sprawl, in a volume that features color aerial photographs and an analysis of the impact of excessive development.

A foodscape refers to the social and spatial organisation of networks and food supply systems. It is the physical places and practices of food production, processing, distribution, sales, preparation, and consumption. Thinking about food-related problems and challenges is becoming increasingly vital today, as they impact our global way of life. In securing foodscapes for the future, the social, economic, and ecological sustainability of food systems must be considered along with the spatial qualities of the landscape and its use. This book links extensive research, case studies, and spatial designs from projects all over the world to enact a more comprehensive approach to food issues.

How outlaw "spatial products"—resorts, information technology campuses, retail chains, golf courses, and ports—act as cunning pawns in global politics.

In this, the first book-length study of the cultural and political geography of squatting in Berlin, Alexander Vasudevan links the everyday practices of squatters in the city to wider and enduring questions about the relationship between space, culture, and protest. Focuses on the everyday and makeshift practices of squatters in their attempt to exist beyond dominant power relations and redefine what it means to live in the city Offers a fresh critical perspective that builds on recent debates about the "right to the city" and the role of grassroots activism in the making of alternative urbanisms Examines the implications of urban squatting for how we think, research and inhabit the city as a site of radical social transformation Challenges existing scholarship on the New Left in Germany by developing a critical geographical reading of the anti-authoritarian revolt and the complex geographies of connection and solidarity that emerged in its wake Draws on extensive field work conducted in Berlin and elsewhere in Germany

Bridging the gap between architecture and infrastructure, Easterling views architecture as part of an ecology of interrelationships and linkages, and she treats the expression of organizational character as part of the architectural endeavor. The dominant architectures in our culture of development consist of generic protocols for building offices, airports, houses, and highways. For Keller Easterling these organizational formats are not merely the context of design efforts—they are the design. Bridging the gap between architecture and infrastructure, Easterling views architecture as part of an ecology of interrelationships and linkages, and she treats the expression of organizational character as part of the architectural endeavor. Easterling also makes the case that these organizational formats are improvisational and responsive to circumstantial change, to mistakes, anomalies, and seemingly illogical market forces. By treating these irregularities opportunistically, she offers architects working within the customary development protocols new sites for making and altering space. By showing the reciprocal relations between systems of thinking and modes of designing, Easterling establishes unexpected congruencies between natural and built environments, virtual and physical systems, highway and communication networks, and corporate and spatial organizations. She frames her unconventional notion of site not in terms of singular entities, but in terms of relationships between multiple sites that are both individually and collectively adjustable.

Best Book of Fall (Esquire) and a Most Anticipated Book of 2021 (Lit Hub) What Has Happened to Fiction in the Age of Platform Capitalism? Since it was first launched in 1994, Amazon has changed the world of literature. The "Everything

Store” has not just transformed how we buy books; it has affected what we buy, and even what we read. In *Everything and Less*, acclaimed critic Mark McGurl explores this new world where writing is no longer categorized as high or lowbrow, literature or popular fiction. Charting a course spanning from Henry James to E. L. James, McGurl shows that contemporary writing has less to do with writing per se than with the manner of its distribution. This consumerist logic—if you like this, you might also like ...—has reorganized the fiction universe so that literary prize-winners sit alongside fantasy, romance, fan fiction, and the infinite list of hybrid genres and self-published works. This is an innovation to be cautiously celebrated. Amazon’s platform is not just a retail juggernaut but an aesthetic experiment driven by an unseen algorithm rivaling in the depths of its effects any major cultural shift in history. Here all fiction is genre fiction, and the niches range from the categories of crime and science fiction to the more refined interests of Adult Baby Diaper Lover erotica. *Everything and Less* is a hilarious and insightful map of both the commanding heights and sordid depths of fiction, past and present, that opens up an arresting conversation about why it is we read and write fiction in the first place.

*Architecture and Control* addresses the urgent question residing at the intersection of architectural and cultural theory: how can the interplay between designed structures and practices of control foster an emergence of the unforeseen and the uncontrolled in post-2000 architectures and infrastructures?

Cities are the new battleground of our increasingly urban world. From the slums of the global South to the wealthy financial centers of the West, *Cities Under Siege* traces the spread of political violence through the sites, spaces, infrastructure and symbols of the world’s rapidly expanding metropolitan areas. Drawing on a wealth of original research, Stephen Graham shows how Western militaries and security forces now perceive all urban terrain as a conflict zone inhabited by lurking shadow enemies. Urban inhabitants have become targets that need to be continually tracked, scanned and controlled. Graham examines the transformation of Western armies into high-tech urban counter-insurgency forces. He looks at the militarization and surveillance of international borders, the use of ‘security’ concerns to suppress democratic dissent, and the enacting of legislation to suspend civilian law. In doing so, he reveals how the New Military Urbanism permeates the entire fabric of urban life, from subway and transport networks hardwired with high-tech ‘command and control’ systems to the insidious militarization of a popular culture corrupted by the all-pervasive discourse of ‘terrorism.’

What is green infrastructure? Why should we develop it? Who uses it? And what socioeconomic and ecological value does it provide? This useful guide provides an essential introduction to green infrastructure for planners, landscape architects, engineers, and environmentalists keen to understand how we can use landscape principles to deliver more sustainable urban planning. Using multiple examples from practice in the UK, Europe, North America, and Asia, the book illustrates how good policy ideas and innovative planning practice can help create more sustainable and ecologically focused urban landscapes.

Every time you wheel a shopping cart through one of Walmart’s more than 10,000 stores worldwide, or swipe your credit card or purchase something online, you enter a mind-boggling logistical regime. Even if you’ve never shopped at Walmart, its logistics have probably affected your life. *The Rule of Logistics* makes sense of its spatial and architectural ramifications by analyzing the stores, distribution centers, databases, and inventory practices of the world’s largest corporation. *The Rule of Logistics* tells the story of Walmart’s buildings in the context of the corporation’s entire operation, itself characterized by an obsession with logistics. Beginning with the company’s founding in 1962, Jesse LeCavalier reveals how logistics—as a branch of knowledge, an area of work, and a collection of processes—takes shape and changes our built environment. Weaving together archival material with original drawings, LeCavalier shows how a diverse array of ideas, people, and things—military theory and chewing gum, Howard Dean and satellite networks, Hudson River School painters and real estate software, to name a few—are all connected through Walmart’s logistical operations and in turn are transforming how its buildings are conceptualized, located, built, and inhabited. A major new contribution to architectural history and theory, *The Rule of Logistics* helps us understand how retailing today is changing our bodies, brains, buildings, and cities and predicts what future forms architecture might take when shaped by systems that exceed its current capacities.

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