

## Architecture Or Techno Utopia Politics After Modernism

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Erik Swyngedouw Architecture Or Techno Utopia Politics

This is the first history of twentieth-century America's architecture that puts architecture and its institutions into a dialogue with the "underground" - featuring the experiments, practices, and polemics of the 1960s and 1970s. In "Architecture or Techno-Utopia", Felicity Scott traces an alternative genealogy of the postmodern turn in American architecture, focusing on a set of experimental practices and polemics that emerged in the late 1960s and early 1970s.

Architecture or Techno-Utopia: Politics After Modernism ...

At a time of increasing receptiveness to thinking politically about architecture and design, Architecture or Techno-Utopia offers a detailed account of the ways in which the work of architects and designers can speak to the contemporary condition.

Architecture or Techno-utopia (The MIT Press): Amazon.co ...

Felicity Scott's Architecture or Techno-Utopia: Politics after Modernism brilliantly slices through the commonplaces of modern and postmodern architectural history in order to explore the key passageway to the present provided by a cluster of radical practices from the late 1960s and early 1970s. The protagonists of her story extend beyond the usual cast of

characters.

Architecture or Techno-Utopia | The MIT Press

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Architecture Or Techno Utopia Politics After Modernism [EPUB]

Architecture or Techno-Utopia: Politics after Modernism is a book written by Felicity Scott and published in 2007 by the MIT Press. She is director of the new program at Columbia University in Critical, Curatorial and Conceptual Practices in Architecture. This book is a historical exploration and analysis of the evolution of the political ideology that functioned as a motor for architecture since the 1930 ' s.

# ARCHITECTURAL THEORIES /// Architecture or Techno-Utopia ...

Technological utopianism (often called techno-utopianism or technoutopianism) is any ideology based on the premise that advances in science and technology could and should bring about a utopia, or at least help to fulfill one or another utopian ideal. A techno-utopia is therefore an ideal society, in which laws, government, and social conditions are solely operating for the benefit and well-being of all its citizens, set in the near- or far-future, as advanced science and technology will ...

Technological utopianism - Wikipedia

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Felicity Scott traces an alternative genealogy of the postmodern turn in American architecture, focusing on a set of experimental practices and polemics that emerged in the late 1960s and early 1970s.

Revisiting an era when the discipline of architecture staked out a role in global environmental governance and the biopolitical management of populations. In *Outlaw Territories*, Felicity Scott traces the relation of architecture and urbanism to human unsettlement and territorial insecurity during the 1960s and 1970s. Investigating a set of responses to the growing urban unrest in the developed and developing worlds, Scott revisits an era when the discipline of architecture staked out a role in global environmental governance and the biopolitical management of populations. She describes architecture's response to the displacement of persons brought on by migration, urbanization, environmental catastrophe, and warfare, and she traces architecture's relationship to the material, environmental, psychological, and geopolitical transformations brought on by postindustrial technologies and neoliberal capitalism after World War II. At the height of the U.S.-led war in Vietnam and Cambodia, with ongoing decolonization struggles in many parts of the world, architecture not only emerged as a target of political agitation because of its inherent normativity but also became heavily enmeshed with military, legal, and humanitarian apparatuses, participating in scientific and technological research dedicated to questions of international management and security. Once architecture became aligned with a global matrix of forces concerned with the environment, economic development, migration, genocide, and war, its role shifted at times toward providing strategic expertise for institutions born of neoliberal capitalism. Scott investigates this nexus and questions how and to what ends architecture and the environment came to be intimately connected to the expanded exercise of power within the shifting geopolitical frameworks at this time.

This book is about a lost world, albeit one less than 50 years old. It is the story of a grand plan to demolish most of Whitehall, London's historic government district, and replace it with a ziggurat-section megastructure built in concrete. In 1965 the architect Leslie Martin submitted a proposal to Charles Pannell, Minister of Public Building and Works in Harold Wilson's Labour government, for the wholesale reconstruction of London's 'Government Centre'. Still reeling from war damage, its eighteenth- and nineteenth-century palaces stood as the patched-up headquarters of an imperial bureaucracy which had once dominated the globe. Martin's plan - by no means modest in conception, scope or scale - proposed their replacement with a complex that would span the roads into Parliament Square, reframing the Houses of Parliament and Westminster Abbey. The project was not executed in the manner envisaged by Martin and his associates, although a surprising number of its proposals were implemented. But the un-built architecture is examined here for its insights into a distinctive moment in British history, when a purposeful technological future seemed not just possible but imminent, apparently sweeping away an anachronistic Edwardian establishment to be replaced with a new meritocracy forged in the 'white heat of technology'. The Whitehall plan had implications well beyond its specific site. It was imagined by its architects as a scientific investigation into ideal building forms for the future, an important development in their project to unify science and art. For the political actors, it represented a tussle between government departments, between those who believed that Britain needed to discard much of its Victorian and Edwardian decoration in the name of 'professionalization' and those who sought to preserve its ornate finery. Demolishing Whitehall investigates these tensions between ideas of technology and history, science and art, socialism and el

Outlaw Territories: Environments of Insecurity/Architectures of Counterinsurgency traces the relations of architecture and urbanism to forms of human unsettlement and territorial insecurity during the 1960s and '70s. Investigating a set of responses to the growing urban unrest in the developed and developing worlds, Outlaw Territories revisits an era when the discipline of architecture staked out a role in global environmental governance and the biopolitical management of populations. Felicity D. Scott demonstrates how architecture engaged the displacement of persons brought on by migration, urbanization, environmental catastrophe, and warfare, and at the same time how it responded to the material, environmental, psychological, and geopolitical transformations brought on by postindustrial technologies and neoliberal capitalism after World War II. At the height of the US-led war in Vietnam and Cambodia, and ongoing decolonization struggles in many parts of the world, architecture not only emerged as a target of political agitation on account of its inherent normativity but also became heavily imbricated within military, legal, and humanitarian apparatuses, and scientific and technological research dedicated to questions of international management and security. Once architecture became aligned with a global matrix of forces concerned with the environment, economic development, migration, genocide, and war, its conventional role did not remain unchallenged but shifted at times toward providing strategic expertise for institutions responding to transformations born of neoliberal capitalism. Outlaw Territories interrogates this nexus, and questions how and to what ends architecture and the environment came to be intimately connected to the expanded exercise of power within shifting geopolitical frameworks of this time.

Ethno-Architecture and the Politics of Migration explores the interface between migration and architecture. Cities have been substantially affected by transnational migration but the physical manifestations of migration in architecture – and its effect on streetscape,

neighbourhood and city – have so far been understudied. This contributed volume examines how migrants interact with, adapt, and construct new architecture. Looking at the physical, urban and cultural impact of these changes on a variety of sites, the authors explore architecture as an identity category and investigate what buildings and places associated with migration tell us about central questions of belonging, culture, community, and home in regions such as North America, Australia and the UK. An important contribution to debates on place identity and the transformation of places as a result of mobility and globalised economies in the 21st century.

Architecture and Utopia leads the reader beyond architectural form into a broader understanding of the relation of architecture to society and the architect to the workforce and the marketplace. Written from a neo-Marxist point of view by a prominent Italian architectural historian, Architecture and Utopia leads the reader beyond architectural form into a broader understanding of the relation of architecture to society and the architect to the workforce and the marketplace. It discusses the Garden Cities movement and the suburban developments it generated, the German-Russian architectural experiments of the 1920s, the place of the avant-garde in the plastic arts, and the uses and pitfalls of seismological approaches to architecture, and assesses the prospects of socialist alternatives.

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.

This timely volume discusses the experimental documentary projects of some of the most significant artists working in the world today: Hito Steyerl, Joachim Koester, Tacita Dean, Matthew Buckingham, Zoe Leonard, Jean-Luc Moulène, Ilya and Emilia Kabakov, Jon Thomson and Alison Craighead, and Anri Sala. Their films, videos, and photographic series address failed utopian experiments and counter-hegemonic social practices. This study illustrates the political significance of these artistic practices and critically contributes to the debate on the conditions of utopian thinking in late-capitalist society, arguing that contemporary artists' interest in the past is the result of a shift within the temporal organization of the utopian imagination from its futuristic pole toward remembrance. The book therefore provides one of the first critical examinations of the recent turn toward documentary in the field of contemporary art.

The typical town springs up around a natural resource—a river, an ocean, an exceptionally deep harbor—or in proximity to a larger, already thriving town. Not so with “ new towns, ”

which are created by decree rather than out of necessity and are often intended to break from the tendencies of past development. New towns aren't a new thing—ancient Phoenicians named their colonies Qart Hadasht, or New City—but these utopian developments saw a resurgence in the twentieth century. In *Practicing Utopia*, Rosemary Wakeman gives us a sweeping view of the new town movement as a global phenomenon. From Tapiola in Finland to Islamabad in Pakistan, Cergy-Pontoise in France to Irvine in California, Wakeman unspools a masterly account of the golden age of new towns, exploring their utopian qualities and investigating what these towns can tell us about contemporary modernization and urban planning. She presents the new town movement as something truly global, defying a Cold War East-West dichotomy or the north-south polarization of rich and poor countries. Wherever these new towns were located, whatever their size, whether famous or forgotten, they shared a utopian lineage and conception that, in each case, reveals how residents and planners imagined their ideal urban future.

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.

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