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#### When Eero Met His Match

Aline Louchheim Saarinen and the Making of an Architect

Eva Hagberg

A uniquely personal biographical account of Louchheim's life and work that takes readers inside the rarified world of architecture media

Aline B. Louchheim (1914–1972) was an art critic on assignment for the New York Times in 1953 when she first met the Finnish-American architect Eero Saarinen. She would become his wife and the driving force behind his rise to critical prominence. *When Eero Met His Match* draws on the couple's personal correspondence to reconstruct the early days of their thrilling courtship and traces Louchheim's gradual takeover of Saarinen's public narrative in the 1950s, the decade when his career soared to unprecedented heights.

Drawing on her own experiences as an architecture journalist on the receiving end of press pitches and then as a secret publicist for high-end architects, Eva Hagberg paints an unforgettable portrait of Louchheim while revealing the inner workings of a media world that has always relied on secrecy, friendship, and the exchange of favors. She describes how Louchheim codified the practices of architectural publicity that have become widely adopted today, and shows how, without Louchheim as his wife and publicist, Saarinen's work would not have been nearly as well known.

Providing a new understanding of postwar architectural history in the United States, *When Eero Met His Match* is both a poignant love story and a superb biographical study that challenges us to reconsider the relationship between fame and media representation, and the ways the narratives of others can become our own.

#### The Everyday Life of Memorials

Andrew M. Shanken

A timely study, erudite and exciting, about the ordinary—and oftentimes unseen—lives of memorials

Memorials are commonly studied as part of the commemorative infrastructure of modern society. Just as often, they are understood as sites of political contestation, where people battle over the meaning of events. But most of the time, they are neither. Instead, they take their rest as ordinary objects, part of the street furniture of urban life. Most memorials are “turned on” only on special days, such as Memorial Day, or at heated moments, as in August 2017, when the Robert E. Lee monument in Charlottesville was overtaken by a political maelstrom. The rest of the time they are turned off. This book is about the everyday life of memorials. It explores their relationship to the pulses of daily life, their meaning within this quotidian context, and their place within the development of modern cities. Through Andrew Shanken’s close historical readings of memorials, both well-known and obscure, two distinct strands of scholarship are thus brought together: the study of the everyday and memory studies. From the introduction of modern memorials in the wake of the French Revolution through the recent destruction of Confederate monuments, memorials have oscillated between the everyday and the “not-everyday.” In fact, memorials have been implicated in the very structure of these categories. *The Everyday Life of Memorials* explores how memorials end up where they are, grow invisible, fight with traffic, get moved, are assembled into memorial zones, and are drawn anew into commemorations and political maelstroms that their original sponsors never could have imagined. Finally, exploring how people behave at memorials and what memorials ask of people reveals just how strange the commemorative infrastructure of modernity is.
Preservation, Sustainability, and Equity
Erica Avrami

Heritage occupies a privileged position within the built environment. Most municipalities in the United States, and nearly all countries around the world, have laws and policies to preserve heritage in situ, seeking to protect places from physical loss and the forces of change. That privilege, however, is increasingly being unsettled by the legacies of racial, economic, and social injustice in both the built environment and historic preservation policy, and by the compounding climate crisis. Though many heritage projects and practitioners are confronting injustice and climate in innovative ways, systemic change requires looking beyond the formal and material dimensions of place and to the processes and outcomes of preservation policy—operationalized through laws and guidelines, regulatory processes, and institutions—across time and socio-geographic scales, and in relation to the publics they are intended to serve.

This third volume in the Issues in Preservation Policy series examines historic preservation as an enterprise of ideas, methods, institutions, and practices that must reorient toward a new horizon, one in which equity and sustainability become critical guideposts for policy evolution.


Art after Liberalism
Nicholas Gamso

Art after Liberalism is an account of creative practice at a moment of converging social crises. It is also an inquiry into emergent ways of living, acting, and making art in the company of others.

The apparent failures of liberal thinking mark its starting point. No longer can the framework of the nation-state, the figure of the enterprising individual, and the premise of limitless development be counted on to produce a world worth living in. No longer can talk of inclusion, representation, or a neutral public sphere pass for something like equality.

It is increasingly clear that these commonplace liberal conceptions have failed to improve life in any lasting way. In fact, they conceal fundamental connections to enslavement, conscription, colonization, moral debt, and ecological devastation. Now we must decide what comes after.

The essays in this book attempt to register these connections by following itinerant artists, artworks, and art publics as they move across comparative political environments. The book thus provides a range of speculations about art and social experience after liberal modernity.

Featuring a conversation with Amin Husain and Nitasha Dhillon of MTL Collective.
Emerging Global Cities
Origin, Structure, and Significance
Alejandro Portes, Ariel C. Armony

Certain cities—most famously New York, London, and Tokyo—have been identified as “global cities,” whose function in the world economy transcends national borders. Without the same fanfare, formerly peripheral and secondary cities have been growing in importance, emerging as global cities in their own right. The striking similarity of the skylines of Dubai, Miami, and Singapore is no coincidence: despite following different historical paths, all three have achieved newfound prominence through parallel trends.

In this groundbreaking book, Alejandro Portes and Ariel C. Armony demonstrate how the rapid and unexpected rise of these three cities recasts global urban studies. They identify the constellation of factors that allow certain urban places to become “emerging global cities”—centers of commerce, finance, art, and culture for entire regions. The book traces the transformations of Dubai, Miami, and Singapore, identifying key features common to these emerging global cities. It contrasts them with “global hopefuls,” cities that, at one point or another, aspired to become global, and analyzes how Hong Kong is threatened with the loss of this status. Portes and Armony highlight the importance of climate change to the prospects of emerging global cities, showing how the same economic system that propelled their rise now imperils their future. Emerging Global Cities provides a powerful new framework for understanding the role of peripheral cities in the world economy and how they compete for and sometimes achieve global standing.

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Design and Solidarity
Conversations on Collective Futures
Rafi Segal, Marisa Morán Jahn

In times of crisis, mutual aid becomes paramount. Even before the COVID-19 pandemic, new forms of sharing had gained momentum to redress precarity and stark economic inequality. Today, a diverse array of mutualistic organizations seek to fundamentally restructure housing, care, labor, food, and more. Yet design, art, and architecture play a key role in shaping these initiatives, fulfilling their promise of solidarity, and ensuring that these values endure.

In this book, artist Marisa Morán Jahn and architect Rafi Segal converse about the transformative potential of mutualism and design with leading thinkers and practitioners: Mercedes Bidart, Arturo Escobar, Michael Hardt, Greg Lindsay, Jessica Gordon Nembhard, Ai-jen Poo, and Trebor Scholz. Together, they consider how design inspires, invigorates, and sustains contemporary forms of mutualism—including platform cooperatives, digital-first communities, emerging currencies, mutual aid, care networks, social-change movements, and more. From these dialogues emerge powerful visions of futures guided by communal self-determination and collective well-being.

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Ugliness and Judgment
On Architecture in the Public Eye
Timothy Hyde

A novel interpretation of architecture, ugliness, and the social consequences of aesthetic judgment

When buildings are deemed ugly, what are the consequences? In Ugliness and Judgment, Timothy Hyde considers the role of aesthetic judgment—and its concern for ugliness—in architectural debates and their resulting social effects across three centuries of British architectural history. From eighteenth-century ideas about Stonehenge to Prince Charles's opinions about the National Gallery, Hyde uncovers a new story of aesthetic judgment, where arguments about architectural ugliness do not pertain solely to buildings or assessments of style, but intrude into other spheres of civil society.

Hyde explores how accidental and willful conditions of ugliness—including the gothic revival Houses of Parliament, the brutalist concrete of the South Bank, and the historicist novelty of Number One Poultry—have been debated in parliamentary committees, courtrooms, and public inquiries. He recounts how architects such as Christopher Wren, John Soane, James Stirling, and Ludwig Mies van der Rohe have been summoned by tribunals of aesthetic judgment. With his novel scrutiny of lawsuits for libel, changing paradigms of nuisance law, and conventions of monarchical privilege, he shows how aesthetic judgments have become entangled in wider assessments of art, science, religion, political economy, and the state.

Moving beyond superficialities of taste in order to see how architectural improprieties enable architecture to participate in social transformations, Ugliness and Judgment sheds new light on the role of aesthetic measurement in our world.

Moscow Monumental
Soviet Skyscrapers and Urban Life in Stalin’s Capital
Katherine Zubovich

An in-depth history of the Stalinist skyscraper

In the early years of the Cold War, the skyline of Moscow was forever transformed by a citywide skyscraper building project. As the steel girders of the monumental towers went up, the centuries-old metropolis was reinvented to embody the greatness of Stalinist society. Moscow Monumental explores how the quintessential architectural works of the late Stalin era fundamentally reshaped daily life in the Soviet capital.

Drawing on a wealth of original archival research, Katherine Zubovich examines the decisions and actions of Soviet elites—from top leaders to master architects—and describes the experiences of ordinary Muscovites who found their lives uprooted by the ambitious skyscraper project. She shows how the Stalin-era quest for monumentalism was rooted in the Soviet Union’s engagement with Western trends in architecture and planning, and how the skyscrapers required the creation of a vast and complex infrastructure. As laborers flooded into the city, authorities evicted and rehoused tens of thousands of city residents living on the plots selected for development. When completed in the mid-1950s, these seven ornate neoclassical buildings served as elite apartment complexes, luxury hotels, and ministry and university headquarters.

Moscow Monumental tells a story that is both local and broadly transnational, taking readers from the streets of interwar Moscow and New York to the marble-clad halls of the bombastic postwar structures that continue to define the Russian capital today.
**Working-Class Utopias**

A History of Cooperative Housing in New York City

Robert M. Fogelson

One of the nation's foremost urban historians traces the history of cooperative housing in New York City from the 1920s through the 1970s.

As World War II ended and Americans turned their attention to problems at home, union leaders and other prominent New Yorkers came to believe that cooperative housing would solve the city's century-old problem of providing decent housing at a reasonable cost for working-class families. *Working-Class Utopias* tells the story of this ambitious movement from the construction of the Amalgamated Houses after World War I to the building of Co-op City, the world’s largest housing cooperative, four decades later.

Robert Fogelson brings to life a tumultuous era in the life of New York, drawing on a wealth of archival materials such as community newspapers, legal records, and personal and institutional papers. In the early 1950s, a consortium of labor unions founded the United Housing Foundation under the visionary leadership of Abraham E. Kazan, who was supported by Nelson A. Rockefeller, Robert F. Wagner Jr., and Robert Moses. With the help of the state, which provided below-market-rate mortgages, and the city, which granted tax abatements, Kazan’s group built large-scale cooperatives in every borough except Staten Island. Then came Co-op City, built in the Bronx in the 1960s as a model for other cities but plagued by unforeseen fiscal problems, culminating in the longest and costliest rent strike in American history. Co-op City survived, but the United Housing Foundation did not, and neither did the cooperative housing movement.

*Working-Class Utopias* is essential reading for anyone seeking to understand the housing problem that continues to plague New York and cities across the nation.

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**Landscape as Urbanism**

A General Theory

Charles Waldheim

A definitive intellectual history of landscape urbanism

It has become conventional to think of urbanism and landscape as opposing one another—or to think of landscape as merely providing temporary relief from urban life as shaped by buildings and infrastructure. But, driven in part by environmental concerns, landscape has recently emerged as a model and medium for the city, with some theorists arguing that landscape architects are the urbanists of our age. In *Landscape as Urbanism*, one of the field's pioneers presents a powerful case for rethinking the city through landscape.

Charles Waldheim traces the roots of landscape as a form of urbanism from its origins in the Renaissance through the twentieth century. Growing out of progressive architectural culture and populist environmentalism, the concept was further informed by the nineteenth-century invention of landscape architecture as a "new art" charged with reconciling the design of the industrial city with its ecological and social conditions. In the late twentieth and early twenty-first centuries, as urban planning shifted from design to social science, and as urban design committed to neotraditional models of town planning, landscape urbanism emerged to fill a void at the heart of the contemporary urban project.

Generously illustrated, *Landscape as Urbanism* examines works from around the world by designers ranging from Ludwig Hilberseimer, Andrea Branzi, and Frank Lloyd Wright to James Corner, Adriaan Geuze, and Michael Van Valkenburgh. The result is the definitive account of an emerging field that is likely to influence the design of cities for decades to come.
**Signal. Image. Architecture.**

John May, Bruno Latour

Architecture is immersed in an immense cultural experiment called imaging. Yet the technical status and nature of that imaging must be reevaluated. What happens to the architectural mind when it stops pretending that electronic images of drawings made by computers are drawings? When it finally admits that imaging is not drawing, but is instead something that has already obliterated drawing? These are questions that, in general, architecture has scarcely begun to pose?, imagining that somehow its ideas and practices can resist the culture of imaging in which the rest of life now either swims or drowns. To patiently describe the world to oneself is to prepare the ground for an as yet unavailable politics. New descriptions can, under the right circumstances, be made to serve as the raw substrate for political impulses that cannot yet be expressed or lived, because their preconditions have not been arranged and articulated.

*Signal. Image. Architecture.* aims to clarify the status of computational images in contemporary architectural thought and practice by showing what happens if the technical basis of architecture is examined very closely, if its technical terms and concepts are taken very seriously, at times even literally. It is not a theory of architectural images, but rather a brief philosophical description of architecture after imaging.

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**Space Settlements**

Fred Scharmen

In the summer of 1975, NASA brought together a team of physicists, engineers, and space scientists—along with architects, urban planners, and artists—to design large-scale space habitats for millions of people. This Summer Study was led by Princeton physicist Gerard O’Neill, whose work on this topic had previously been funded by countercultural icon Stewart Brand’s Point Foundation. Two painters, the artist and architect Rick Guidice and the planetary science illustrator Don Davis, created renderings for the project that would be widely circulated over the next years and decades and even included in testimony before a Congressional subcommittee. A product of its time, this work is nevertheless relevant to contemporary modes of thinking about architecture. *Space Settlements* examines these plans for life in space as serious architectural and spatial proposals.
A House Is Not Just a House
Projects on Housing
Tatiana Bilbao

A House Is Not Just a House argues precisely that. The book traces Tatiana Bilbao’s diverse work on housing ranging from large-scale social projects to single-family luxury homes. These projects offer a way of thinking about the limits of housing: where it begins and where it ends. Regardless of type, her work advances an argument on housing that is simultaneously expansive and minimal, inseparable from the broader environment outside of it and predicated on the fundamental requirements of living. Working within the turbulent history of social housing in Mexico, Bilbao argues for participating even when circumstances are less than ideal—and from this participation she is able to propose specific strategies learned in Mexico for producing housing elsewhere.

A House Is Not Just a House includes a recent lecture by Bilbao at Columbia University’s Graduate School of Architecture, Planning, and Preservation, as well as reflections from fellow practitioners and scholars, including Amale Andraos, Gabriela Etchegaray, Hilary Sample, and Ivonne Santoyo-Orozco.

Proxemics and the Architecture of Social Interaction
Larry D. Busbea

Architecture is a constant presence in the study of human interaction—acting as both the ground on which human social behavior is performed and a means of shaping subjectivity itself. Proxemics was an attempt to visualize and instrumentalize these dynamics, appealing to both the social sciences and the emerging field of environmental design. Founded by anthropologist Edward T. Hall and taking shape between the departments of architecture and anthropology at the Illinois Institute of Technology, proxemics developed amidst cold war political tensions and intense social and civil unrest.

Proxemics and the Architecture of Social Interaction presents selections from Hall’s extensive archive of visual materials alongside a critical analysis that traces transformations in the fields of design and science. Together these materials illuminate a moment in American history when new spatial practices arose to challenge the environmental conditions of cultural, political, and racial identity.
Nights of the Dispossessed
Riots Unbound
Natasha Ginwala, Gal Kirn, Niloufar Tajeri

Riots are extraordinary events that have been recurring with increasing frequency and occupy a highly controversial space in the political imagination. Despite their often negative portrayals, it is undeniable that riots have played a pivotal role in the confrontation between authority and dissent. Recently, with the deepening crises of capitalism, racial violence, and communal tension, an “age of riots” has powerfully begun. As master fictions of the sovereign nation-state implode, and the hegemonic silencing of the dispossessed reveals the cracks in governability, Nights of the Dispossessed: Riots Unbound brings together artistic works, political texts, critical urban analyses, and research projects from across the world in an endeavor to “sense,” chronicle, and think through recent riots and uprisings—evoking a phenomenology of the multitude and surplus population.


A Year Without a Winter
Dehlia Hannah

Today, weather extremes brought about by anthropogenic climate change pose relentless cognitive and imaginative challenges. Beyond news media, what are the cultural registers of this phenomenon? How can artistic and literary engagements with destabilizing natural patterns summon new planetary imaginaries—reorienting perspectives on humanity’s position within the environment?

A Year Without a Winter brings together science fiction, history, visual art, and exploration. Inspired by the literary ‘dare’ that would give birth to Mary Shelley’s Frankenstein amidst the aftermath of a massive volcanic eruption, and today, by the utopian architecture of Paolo Soleri and the Arizona desert, expeditions to Antarctica and Indonesia, this collection reframes the relationship among climate, crisis, and creation. The 1815 eruption of Mount Tambora, on the Indonesian island of Sumbawa, enveloped the globe in a cloud of ash, causing a climate crisis. By 1816, remembered as the ‘year without a summer,’ the northern hemisphere was plunged into cold and darkness. Amidst unseasonal frosts, violent thunderstorms, and a general atmosphere of horror, Shelley began a work of science fiction that continues to shape attitudes to emerging science, technology, and environmental futures. Two hundred years later, in 2016, the hottest year on historical record, four renowned science fiction authors were invited to the experimental town of Arcosanti, Paolo Soleri’s prototype for arcology, to respond to our present crisis. A Year Without a Winter presents their stories alongside critical essays, extracts from Shelley’s masterpiece, and dispatches from expeditions to extreme geographies. Broad and ambitious in scope, this book is a collective thought experiment retracing an inverted path through narrative extremes.

A Year Without a Winter is edited by Dehlia Hannah in collaboration with science fiction editors Brenda Cooper, Joey Eschrich, and Cynthia Selin. The book includes a suite of commissioned stories by Tobias Buckell, Nancy Kress, Nnedi Okorafor, and Vandana Singh; essays by Dehlia Hannah, Gillen D’Arcy Wood, James Graham, Hilaire Hartnett, David Higgins, Nadim Samman, and Pablo Suarez; artwork by Julian Charrière and Karolina Sobecka; and literary excerpts by Mary Shelley and Lord Byron.
Metropolisarchitecture
Ludwig Hilberseimer

In the 1920s, the urban theory of Ludwig Hilberseimer (1885–1967) redefined architecture’s relationship to the city. His proposal for a high-rise city, where leisure, labor, and circulation would be vertically integrated, both frightened his contemporaries and offered a trenchant critique of the dynamics of the capitalist metropolis. Hilberseimer’s *Großstadtarchitektur* is presented here for the first time in an English translation. Its propositions encourage us to reconsider mobility, concentration, and the scale of architectural intervention in our own era of urban expansion.

Superpowers of Scale
Andres Jaque

The objects of architecture are not simply inert assemblies of material—they are complex entities that unfold their potential agencies (whether political, social, or environmental) in equally complex ways. Exploring these forms of architectural agency has in recent years been a central aspect of the work of Andrés Jaque and the Office for Political Innovation, who, in addition to their built works, pursue a research practice through the many other media of architectural production. Their projects are reactive, intervening on what already exists to demonstrate how design, politics, and criticality operate across different scales and at the intersection of multiple realities. Jaque’s performances, videos, and installations—and this book, which collects a range of recent research projects—bring new subjects into the fold of architecture, focusing on alternative actors, distributions of power and representation, and the sociocultural effects of architecture. These episodes address ideas like genetic manipulation, the necessary requeering of queered spaces of online interaction, and the selling of modern architectural comforts in order to subvert the field from within and to contest capitalism’s flattening-out of public life.

Rather than propose alternative-from-scratch futuristic or idealized realities, Jaque and the Office for Political Innovation claim that reality is produced at the intersection of things like porn, interior design, maintenance, and the territorial distribution of toxicity. 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.
Paths to Prison
On the Architectures of Carcerality
Isabelle Kirkham–lewitt

As Angela Y. Davis has proposed, the “path to prison,” which so disproportionately affects communities of color, is most acutely guided by the conditions of daily life. Architecture, then, as fundamental to shaping these conditions of civil existence, must be interrogated for its involvement along this diffuse and mobile path. Paths to Prison: On the Architectures of Carcerality aims to expand the ways the built environment’s relationship to and participation in the carceral state is understood in architecture. The collected essays in this book implicate architecture in the more longstanding and pervasive legacies of racialized coercion in the United States—and follow the premise that to understand how the prison enacts its violence in the present one must shift the epistemological frame elsewhere: to places, discourses, and narratives assumed to be outside of the sphere of incarceration.

Paths to Prison: On the Architectures of Carcerality offers not a fixed or inexorable account of how things are but rather a set of starting points and methodologies for reevaluating the architecture of carceral society and for undoing it altogether.

Ways of Knowing Cities
Laura Kurgan

Technology mediates how we know and experience cities, and the nature of this mediation has always been deeply political. Today, the production and deployment of data is at the forefront of projects to grasp and reshape urban life. *Ways of Knowing Cities* considers the role of technology in generating, materializing, and contesting urban epistemologies—tracing an arc from ubiquitous sites of “smart” urbanism, to discrete struggles over infrastructural governance, to forgotten histories of segregation now naturalized in urban algorithms, to exceptional territories of border policing. Bringing together architects, urbanists, artists, and scholars of critical migration studies, media theory, geography, anthropology, and literature, the essays stage a deeply interdisciplinary conversation, interrogating the ways in which certain ways of knowing are predicated on the erasure of others. In this opening, the book engages the information systems that structure urban space and social life in it, historically and in the present moment, to imagine alternative practices and generate new critical perspectives on spatial research.


The Revolution Will Be Stopped Halfway
Oscar Niemeyer in Algeria
Jason Oddy

Of all of the Brazilian modernist Oscar Niemeyer’s many built works, his Algerian projects are among the least well known. Beginning in 1968, Algeria’s President Houari Boumediene commissioned Niemeyer to build two universities and an Olympic sports hall, as well as a series of large-scale, never-realized projects across Algeria, in an attempt to forge a modernist, independent nation. In 2013, Jason Oddy produced an in-depth photographic survey of these buildings as they exist in Algeria today. *The Revolution Will Be Stopped Halfway* collects these images alongside archival documents and Oddy’s further research into Niemeyer’s Algerian work in order to explore the revolutionary politics that inspired and formed these buildings.
Biennials/Triennials
Conversations on the Geography of Itinerant Display
Léa-Catherine Szacka

In the forty years since the first iteration of Venice Architecture Biennale, the field of architecture has seen a remarkable change in the role played by exhibition-making. While architecture and display have long been intertwined practices, a rapid proliferation of large-scale perennial exhibitions—particularly in the twenty-first century—has resulted in the biennial/triennial becoming an integral part of our discipline, a new geography of itinerant display that has profoundly altered the contours of architectural thought. Between format, space, and content, what are the various agencies and effects of these events? Biennials/Triennials asks these questions and others of a range of curatorial agents—including After Belonging Agency, Beatriz Colomina and Mark Wigley, Sarah Herda, Adrian Lahoud, Ippolito Pestellini, and Andre Tavares—and visits crucial sites of recent exhibitions that reveal what is at stake in the newfound ubiquity of the architectural-ennial.

Unhoused
Adorno and the Problem of Dwelling
Matt Waggoner

Unhoused: Adorno and the Problem of Dwelling is the first book-length study of Theodor Adorno as a philosopher of housing. Treating his own experience of exile as emblematic of late modern life, Adorno observed that twentieth-century dwelling had been rendered “impossible” by nativism, by the decimations of war, and, in the postwar period, by housing’s increasingly thorough assimilation into private property. Adorno’s position on the meaning and prospects for adequate dwelling—a concept he never wrote about systematically but nevertheless returned to frequently—was not that some invulnerable state of home or dwelling should be revived. Rather, Adorno believed that the only responsible approach to housing was to cultivate an ethic of displacement, to learn “how not to be at home in one’s home.”

Unhoused tracks four figurations of troubled dwelling in Adorno’s texts—homelessness, no man’s lands, the nature theater, and the ironic property relation—and reads them as timely interventions and challenges for today’s architecture, housing, and senses of belonging. Entangled as we are in juridical and financial frameworks that adhere to a very different logic, these figurations ask what it means to organize, design, build, and cohabit in ways that enliven non-exclusive relations to ourselves, others, objects, and place.
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