No Stop City Archizoom Associati

''Pisos Piloto'' recoge una selección de células domésticas en la vivienda colectiva que nacen de una voluntad innovadora y experimental. A menudo utópicas o visionarias y con afán de responder a nuevas formas de vida, estas células domesticas cuestionan el presente e intentan prever el futuro. Este libro presenta una recopilación de ejemplos de todo el mundo de prototipos demostrativos a escala real, vinculados a exposiciones, ferias y concursos de arquitectos de prestigio de la segunda mitad del siglo XX tales como A & P Smithson, Ábalos-Herreros, Coop Himmelblau, Toyo Ito, Ugo La Pietra o el grupo Archigram entre otros

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

Whatever happened to the last utopian dreams of the city? In the late 1960s the world was faced with impending disaster: the height of the Cold War, the end of oil and the decline of great cities throughout the world. Out of this crisis came a new generation that hoped to build a better future, influenced by visions of geodesic domes, walking cities and a meaningful connection with nature. In this brilliant work of cultural history, architect Douglas Murphy traces the lost archeology of the present day through the works of thinkers and designers such as Buckminster Fuller, the ecological pioneer Stewart Brand, the Archigram architects who envisioned the Plug-In City in the '60s, as well as co-operatives in Vienna, communes in the Californian desert and protesters on the streets of Paris. In this mind-bending account of the last avant-garde, we see not just the source of our current problems but also some powerful alternative futures.

Classic texts by thinkers from Althusser to Žižek alongside essays by leaders in interaction design and HCI show the relevance of critical theory to interaction design. Why should interaction designers read critical theory? Critical theory is proving unexpectedly relevant to media and technology studies. The editors of this volume argue that reading critical theory—understood in the broadest sense, including but not limited to the Frankfurt School—can help designers do what they want to do; can teach wisdom itself; can provoke; and can introduce new ways of seeing. They illustrate their argument by presenting classic texts by thinkers in critical theory from Althusser to Žižek alongside essays in which leaders in interaction design and HCI describe the influence of the text on their work. For example, one contributor considers the relevance Umberto Eco's "Openness, Information, Communication" to digital content; another reads Walter Benjamin's "The Author as Producer" in terms of interface designers; and another reflects on the implications of Judith Butler's Gender Trouble for interaction design. The editors offer a substantive introduction that traces the various strands of critical theory. Taken together, the essays show how critical theory and interaction design can inform each other, and how interaction design, drawing on critical theory, might contribute to our deepest needs for connection, competency, self-esteem, and wellbeing. Contributors Jeffrey Bardzell, Shaowen Bardzell, Olav W. Bertelsen, Alan F. Blackwell, Mark Blythe, Kirsten Boehner, John Bowers, Gilbert Cockton, Carl DiSalvo, Paul Dourish, Melanie Feinberg, Beki Grinter, Hrönn Brynjarsdóttir Holmer, Jofish Kaye, Ann Light, John McCarthy, Søren Bro Pold, Phoebe Sengers, Erik Stolterman, Kaiton Williams., Peter Wright Classic texts Louis Althusser, Aristotle, Roland Barthes, Seyla Benhabib, Walter Benjamin, Judith Butler, Arthur Danto, Terry Eagleton, Umberto Eco, Michel Foucault, Wolfgang Iser, Alan Kaprow, Søren Kierkegaard, Bruno Latour, Herbert Marcuse, Edward Said, James C. Scott, Slavoj Žižek

"The Project of Autonomy radically rediscusses the concept of autonomy in politics and architecture by tracing a concise and polemical argument about its history in Italy in the 1960's and early 1970's. Architect and educator Pier Vittorio Aureli analyzes the position of the Operaism movement, formed by a group of intellectuals that produced a powerful and rigorous critique of capitalism and its intersections with two of the most radical architectural-urban theories of the day: Aldo Rossi's redefinition of the architecture of the city and Archizoom's No-stop City. Readers are introduced to major figures like Mario Tronti and Raniero Panzieri who have previously been little known in the English-speaking world, especially in an architectural context, and to the political motivations behind the theories of Rossi and Archizoom. The book draws on significant new source material, including recent interviews by the author and untranslated documents."--PUBLISHER'S WEBSITE.

En architecture, composer signifie concevoir un bâtiment selon des principes de régularité et de hiérarchie, ou selon des principes de mise en équilibre. Toutefois; ce n'est qu'à partir du XIXe siècle que la composition désigne véritablement la conception architecturale, notamment grâce à Jean-Nicolas-Louis Durant et son énonciation de la "Marche à suivre dans la composition d'un projet quelconque". Le concept s'érode rapidement au cours du XXe siècle, l'adoption de dispositifs architecturaux neutres, le recours à des processus agrégatifs, le développement d'opérations "objectives" constituant autant de tentatives de dépassement des principes compositionnels. C'est à cette histoire inédite des théories architecturales qu'invite Composition, non-composition. L'ouvrage permet de comprendre les enjeux d'attitudes qui souvent s'opposent, l'effacement de certaines conceptions, l'émergence de nouvelles, et il donne des clefs de lecture originales pour comprendre l'architecture contemporaine. Il constitue à ce titre une référence didactique pour les étudiants en architecture, ainsi que pour tous les architectes et historiens concernés.

This volume is published in conjunction with an exhibition presenting the radical architects and architect groups who emerged in

Florence in the late 1960s. It was a period characterised by crisis in the city, which extended to the wider political and social tension occurring throughout Italy. The related writings, drawings, and projects produced by these seven actors - Archizoom, Remo Buti, 9999, Gianni Pettena, Superstudio, UFO, and Zziggurat - have influenced generations of architects, historians, designers, and artists around the world. For the first time, all of their theoretical and visual work has been compiled in a single publication, giving renewed insight into their movement.

The latest title of the LiberArs series is dedicated to German artist Thomas Struth (Geldern, 1954), regarded as one of the most prominent contemporary artists, who with the title walking makes us participants of a powerful reflection on architecture and its evocative power. Walking through the streets of different places and countries, Struth fixes his gaze on how architectural spaces inform us about the stances taken by their inhabitants to populate them. Decisions that create the structure and soul of cities. Images that represent a particular way of looking at what is around us. The photographs that are comprised by this project were taken in Berlin, Bethlehem (New Hampshire), Corrubedo, Düsseldorf, Munich, New York, Potsdam and Zürich.

Architects are used to designing visually. In order to expand their basic design tools, this book explores the interactions between sound, space, hearing, and architecture. To this end, the author uses contemporary and historic buildings and projects, but also fictional, philosophical, and theoretical approaches – the idea is not only to define sound as a source, but also as an instrument of architectural space. By introducing a metatheory of "critical hearing", designers are able to acoustically test their projects and contribute to their design with auditive input, already at the design stage.

The first in a series of books that will showcase works from The Museum of Modern Art's superlative holdings in the fields of architecture and design, this text features a range of drawings by great architects such as Frank Lloyd Wright and Alvar Aalto. This long-awaited first title in a new series from design historian Alex

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.

SuperDesign charts the Italian Radicals' bold experimentation in modern design from its birth through its continued influence on design today. Radical Design was launched by art, architecture, and design students in Italy in the mid-1960s. What started as a youthful rally against the establishment and a rejection of design norms became a movement that brought together some of the most dynamic and avant-garde thinkers and makers across the country. Through enigmatic, confrontational, and clever furniture and objects—such as the iconic lip-shaped Bocca sofa, or the Cactus coat-rack in green foam—as well as more public innovations including discotheque interiors and subversive performances, the Radicals projected design's new era as equal parts Pop Art, play, Surrealism, and futurism. Told through exclusive interviews, unreleased photographs, original drawings and artwork unearthed from personal archives, and newly commissioned photography of rarely seen works, SuperDesign explores this fervent period of design that played out against the era's social and political turmoil. Featured designers include Archizoom Associati, Lapo Binazzi (UFO), Pietro Derossi (Gruppo Strum), Piero Gilardi, Ugo La Pietra, Gaetano Pesce, Gianni Pettena, Studio65, and Superstudio. The culmination of a decade of collecting and researching original examples of some of the most important and iconic works of the period, SuperDesign offers a unique new introduction to the legacy of the Italian Radicals.

Architecture and Capitalism tells a story of the relationship between the economy and architectural design. Eleven historians each discuss in brand new essays the time period they know best, looking at cultural and economic issues, which in light of current economic crises you will find have dealt with diverse but surprisingly familiar economic issues. Told through case studies, the narrative begins in the mid-nineteenth century and ends with 2011, with introductions by Editor Peggy Deamer to pull the main themes together so that you can see how other architects in different times and in different countries have dealt with similar economic conditions. By focussing on what previous architects experienced, you have the opportunity to avoid repeating the past. With new essays by Pier Vittorio Aureli, Ellen Dunham-Jones, Keller Easterling, Lauren Kogod, Robert Hewison, Joanna Merwood-Salisbury, Robin Schuldenfrei, Deborah Gans, Simon Sadler, Nathan Rich, and Micahel Sorkin.

The latest volume in this popular series of books which explores the theoretical basis for temporary and transportable structures where permanence is either not possible or desirable. The book provides insight into the wide range of uses of these structures, the varied forms they take and the concerns and ideas for future development, focusing on portability, adaptability, sustainability of the built environment, and technical innovations. A wide range of designed solutions identify and define contemporary directions in design theory and practice. With international examples throughout, this book will be of interest and value to all those involved in the areas of building design, building component manufacture and urban design.

This book explores novel theories, strategies and methods for re-naturing cities. It enables readers to learn from best practice and advances the current theoretical and empirical understanding in the field. The book also offers valuable insights into how planners and policymakers can apply this knowledge to their own cities and regions, exploring top-down, bottom-up and mixed mechanisms for the systemic re-naturing of planned and existing cities. There is considerable interest in 'naturalising' cities, since it can help address multiple global societal challenges and generate various benefits, such as the enhancement of health and well-being, sustainable urbanisation, ecosystems and their services, and resilience to climate change. This can also translate into tangible economic benefits in terms of preventing health hazards, positively affecting health-related expenditure, new job opportunities (i.e. urban farming) and the regeneration of urban areas. There is, thus, a compelling case to investigate integrative approaches to urban and natural systems that can help cities address the social, economic and environmental needs of a growing population. How can we plan with nature? What are the models and approaches that can be used to develop more sustainable cities that

provide high-quality urban green spaces?

Planning Cities with NatureTheories, Strategies and MethodsSpringer

The publication presents the first historical analysis of the tension between the city and architectural form. It introduces 20th century theories to construct a historical context from which a new architecture-city relationship emerged. The book provides a conceptual framework to understand this relationship and comes to the conclusion that urbanization may be filled with potential, i.e. be a Good Metropolis.

This essential survey of Italian Radical design, a movement that interrogated modern living against the turbulent political climate of the 1960s, is lavishly illustrated with new photography, including rarely seen prototypes and limited-production pieces.

What might our cities look like in ten, twenty or fifty years? How may future cities face global challenges? Imagining the city of the future has long been an inspiration for many architects, artists and designers. This book examines how cities of the future have been visualised, what these projects sought to communicate and what the implications may be for us now. It provides a visual history of the future and explores the relationships between different visualisation techniques and ideologies for cities. Thinking about what futures are, who they are for, why they are desirable, and how and when they are to be brought into being is central to this book. Through visualisation we are able to experiment in ways that would be impractical and potentially hazardous in the real world, and this book, therefore, aims to contribute toward a better understanding of the power and agency of visualisations for future cities. In this lavishly illustrated text, the authors apply several critical lenses to consider the subject in different ways: technological futures, social futures, and global futures, providing a comprehensive survey and analysis of visions for future cities, and engaging creatively with how we perceive tomorrow's world and future studies more widely.

Featuring 165 expertly reproduced visionary architectural drawings from The Museum of Modern Art's Howard Gilman Archive, this collection brings together a selection of idealized, fantastic and utopian architectural drawings.

Traces the history of avant-garde architecture and design in Italy and examines the Italian designs for houses, furniture, clothing, and other items

Architectural form reconsidered in light of a unitary conception of architecture and the city. In The Possibility of an Absolute Architecture, Pier Vittorio Aureli proposes that a sharpened formal consciousness in architecture is a precondition for political, cultural, and social engagement with the city. Aureli uses the term absolute not in the conventional sense of "pure," but to denote something that is resolutely itself after being separated from its other. In the pursuit of the possibility of an absolute architecture, the other is the space of the city, its extensive organization, and its government. Politics is agonism through separation and confrontation; the very condition of architectural form is to separate and be separated. Through its act of separation and being separated, architecture reveals at once the essence of the city and the essence of itself as political form: the city as the composition of (separate) parts. Aureli revisits the work of four architects whose projects were advanced through the making of architectural form but whose concern was the city at large: Andrea Palladio, Giovanni Battista Piranesi, Étienne Louis-Boullée, and Oswald Mathias Ungers. The work of these architects, Aureli argues, addressed the transformations of the modern city and its urban implications through the elaboration of specific and strategic architectural forms. Their projects for the city do not take the form of an overall plan but are expressed as an "archipelago" of site-specific interventions.

This collection of essays presents an innovative and provocative set of concepts to understand the spaces of the Americas through local lenses. The disciplines of architecture, urban design, landscape, and planning share the fundamental belief that space and place matter; however, the overwhelming majority of canonical knowledge in these fields originates in another continent and is external to the lived experience in such regions. The book introduces seven new concepts that have not been sufficiently addressed, and would make a significant contribution to the field: namely, gridded spaces; spaces of agriculture; space as image; watered spaces; spaces as labor; racialized spaces; and gendered spaces. This book, thus, introduces a broader conceptual framework to foster the analysis of the spatial histories of the Americas.

The Handbook of Interior Architecture and Design offers a compelling collection of original essays that seek to examine the shifting role of interior architecture and interior design, and their importance and meaning within the contemporary world. Interior architecture and interior design are disciplines that span a complexity of ideas, ranging from human behaviour and anthropology to history and the technology of the future. Approaches to designing the interior are in a constant state of flux, reflecting and adapting to the changing systems of history, culture and politics. It is this process that allows interior design to be used as evidence for identifying patterns of consumption, gender, identity and social issues. The Handbook of Interior Architecture and Design provides a pioneering overview of the ideas and arrangements within the two disciplines that make them such important platforms from which to study the way humans interact with the space around them. Covering a wide range of thought and research, the book enables the reader to investigate fully the changing face of interior architecture and interior design, while offering questions about their future trajectory.

Cover title. Series from head of title. First and last page blank; pasted to cover. Text printed in double columns. Cover and illustrations printed in color by a relief process (zinc etching).

Brings a new approach to the interpretation of the sources used to study the Early Christian era - reading history backwards. This book will interest teachers and students of New Testament studies from around the world of any denomination, and readers of early Christianity and Patristics.

The first book-length critical and historical account of an ultramodern architectural movement of the 1960s that advocated "living equipment" instead of buildings. In the 1960s, the architects of Britain's Archigram group and Archigram magazine turned away from conventional architecture to propose cities that move and houses worn like suits of clothes. In drawings inspired by pop art and psychedelia, architecture floated away, tethered by wires, gantries, tubes, and trucks. In Archigram: Architecture without Architecture, Simon Sadler argues that Archigram's sense of fun takes its place beside the other cultural agitants of the 1960s, originating attitudes and techniques that became standard for architects rethinking social space and building technology. The Archigram style was assembled from the Apollo missions, constructivism, biology, manufacturing, electronics, and popular culture, inspiring an architectural movement—High Tech—and influencing the

postmodern and deconstructivist trends of the late twentieth century. Although most Archigram projects were at the limits of possibility and remained unbuilt, the six architects at the center of the movement, Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron, and Michael Webb, became a focal point for the architectural avant-garde, because they redefined the purpose of architecture. Countering the habitual building practice of setting walls and spaces in place, Archigram architects wanted to provide the equipment for amplified living, and they welcomed any cultural rearrangements that would ensue. Archigram: Architecture without Architecture—the first full-length critical and historical account of the Archigram phenomenon—traces Archigram from its rediscovery of early modernist verve through its courting of students, to its ascent to international notoriety for advocating the "disappearance of architecture."

Michael D. Fowler presents an interdisciplinary approach to investigating the sound world of traditional Japanese gardens by drawing from the diverse fields of semiotics, acoustic ecology, philosophy, mathematical modelling, architecture, music, landscape theory and acoustic analysis. Using projects - ranging from data-visualisations, immersive sound installations, algorithmically generated meta-gardens and proto-architectural form finding missions - as creative paradigms, the book offers a new framework for artistic inquiry in which the sole objective is the generation of new knowledge through the act of spatial thinking.

The city is often depicted as a sort of self-organizing chaos. This collection of essays, edited by Pier Vittorio Aureli, makes the case for the opposite hypothesis: The city is always the result of political intention, often in the form of specific architectural projects. Cities are shaped not only by material forces, but also by cultural and didactic visions. This thesis is substantiated by eight thoroughly researched essays scrutinizing a fascinating line-up of urban conditions across more than two thousands years of history: from the political theology of the Islamic city to the political economy of Renaissance architecture; from the rise of public architecture in 17th-century France to the laissez-faire development of the contemporary Greek city; from the exemplary teachings of Jean-Nicolas-Louis Durand to the collaborative work of Hannes Meyer; and from the plan of the Mesoamerican metropolis to that of the Fordist factory floor. In challenging the split between theory and practice, The City as a Project reveals the powerful ways in which the city arises from the constant interaction between ideas and spatial conditions.

Informality through Sustainability explores the phenomenon of informality within urban settlements and aims to unravel the subtle links between informal settlements and sustainability. Penetrating its global profile and considering urban informality through an understanding of local implications, the authors collectively reveal specific correlations between sites and their local inhabitants. The book opposes simplistic calls to legalise informal settlements or to view them as 'problems' to be solved. It comes at a time when common notions of 'informality' are being increasingly challenged. In 25 chapters, the book presents contributions from well-known scholars and practitioners whose theoretical or practical work addresses informality and sustainability at various levels, from city planning and urban design to public space and architectural education. Whilst previous studies on informal settlements have mainly focused on cases in developing countries, approaching the topic through social, cultural and material dimensions, the book explores the concept across a range of contexts, including former Communist countries and those in the so-called Global North. Contributions also explore understandings of informality at various scalar levels – region, precinct, neighbourhood and individual building. Thus, this work helps reposition informality as a relational concept at various scales of urbanisation. This book will be of great benefit to planners, architects, researchers and policymakers interested in the interplay between informality and sustainability.

The past decade has been witness to a remarkable resurgence of interest in landscape. While this recovery invokes a return of past traditions and ideas, it also implies renewal, invention, and transformation. Recovering Landscape collects a number of essays that discuss why landscape is gaining increased attention today, and what new possibilities might emerge from this situation. Themes such as reclamation, urbanism, infrastructure, geometry, representation, and temporality are explored in discussions drawn from recent developments not only in the United States but also in the Netherlands, France, India, and Southeast Asia. The contributors to this collection, all leading figures in the field of landscape architecture, include Alan Balfour, Denis Cosgrove, Georges Descombes, Christophe Girot, Steen Hoyer, David Leatherbarrow, Bart Lootsma, Sebastien Marot, Anuradha Mathur, Marc Treib, and Alex Wall.

An anthology of the pivotal theoretical texts that have defined architecture culture in the late twentieth century. In the discussion of architecture, there is a prevailing sentiment that, since 1968, cultural production in its traditional sense can no longer be understood to rise spontaneously, as a matter of social course, but must now be constructed through ever more self-conscious theoretical procedures. The development of interpretive modes of various stripes—post-structuralist, Marxian, phenomenological, psychoanalytic, as well as others dissenting or eccentric—has given scholars a range of tools for rethinking architecture in relation to other fields and for reasserting architectures general importance in intellectual discourse. This anthology presents forty-seven of the primary texts of architecture theory, introducing each with an explication of the concepts and categories necessary for its understanding and evaluation. It also presents twelve documents of projects or events that had major theoretical repercussions for the period. Several of the essays appear here in English for the first time. Contributors Diana Agrest, Stanford Anderson, Archizoom, George Baird, Jennifer Bloomer, Massimo Cacciari, Jean-Louis Cohen, Beatriz Colomina, Alan Colquhoun, Maurice Culot, Jacques Derrida, Ignasi de Solá-Morales, Peter Eisenman, Robin Evans, Michel Foucault, Kenneth Frampton, Mario Gandelsonas, Frank Gehry, Jürgen Habermas, John Hejduk, Denis Hollier, Bernard Huet, Catherine Ingraham, Fredric Jameson, Charles A. Jencks, Jeffrey Kipnis, Fred Koetter, Rem Koolhaas, Leon Krier, Sanford Kwinter, Henri Lefebvre, Daniel Libeskind, Mary McLeod, Alberto Pérez-Gómez, José Quetglas, Aldo Rossi, Colin Rowe, Massimo Scolari, Denise Scott Brown, Robert Segrest, Jorge Silvetti, Robert Somol, Martin Steinmann, Robert A. M. Stern, James Stirling, Manfredo Tafuri, Georges Teyssot, Bernard Tschumi, Anthony Vidler, Paul Virilio, Mark Wigley

Studying the relation of architecture to society, this book explains the manner in which the discipline of architecture adjusted itself in order to satisfy new pressures by society. It offers an understanding of contemporary conditions and phenomena, from the ubiquity of landmark buildings to the celebrity status of architects.

'On Farming' reveals the interdependencies of our globalized world, as today information, energy, labour, and landscape, among others, can be farmed.

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 curcial 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.