

Building The City Of Spectacle Mayor Richard M Daley And The Remaking Of Chicago

This collection offers a global perspective on the changing character of cities and the increasing importance that consumer culture plays in defining their symbolic economies. Increasingly, forms of spectacle have come to shape how cities are imagined and to influence their character and the practices through which we know them - from advertising and the selling of real estate, to youth cultural consumption practices and forms of entrepreneurship, to the regeneration of urban areas under the guise of the heritage industry and the development of a WiFi landscape. Using examples of cities such as New York, Sydney, Atlantic City, Barcelona, Rio de Janeiro, Douala, Liverpool, San Juan, Berlin and Harbin this book illustrates how image and practice have become entangled in the performance of the symbolic economy. It also argues that it is not just how the urban present is being shaped in this way that is significant to the development of cities but also that a prominent feature of their development has been the spectacular imagining of the past as heritage and through regeneration. Yet the ghosts that this conjures up in practice offer us a possible form of political unsettlement and alternative ways of viewing cities that is only just beginning to be explored. Through this important collection by some of the leading analysts of consumption, cities and space Consuming the Entrepreneurial City offers a cutting edge analysis of the ways in which cities are developing and the implications this has for their future. It is essential reading for students of Urban Studies, Geography, Sociology, Cultural Studies, Heritage Studies and Anthropology.

War as Spectacle examines the display of armed conflict in classical antiquity and its impact in the modern world. The contributors address the following questions: how and why was war conceptualized as a spectacle in our surviving ancient Greek and Latin sources? How has this view of war been adapted in post-classical contexts and to what purpose? This collection of essays engages with the motif of war as spectacle through a variety of theoretical and methodological pathways and frameworks. They include the investigation of the portrayal of armed conflict in ancient Greek and Latin Literature, History and Material Culture, as well as the reception of these ancient narratives and models in later periods in a variety of media.

The collection also investigates how classical models contribute to contemporary debates about modern wars, including the interrogation of propaganda and news coverage. Embracing an interdisciplinary approach to the study of ancient warfare and its impact, the volume looks at a variety of angles and perspectives, including visual display and its exploitation for political capital, the function of internal and external audiences, ideology and propaganda and the commentary on war made possible by modern media. The reception of the theme in other cultures and eras demonstrates its continued relevance and the way antiquity is used to justify as well as to critique later conflicts.

In (Re)using Ruins, Douglas Underwood presents the history of Roman urban public monuments in the Late Antique West, demonstrating that their vibrant, yet variable, development was closely tied to significant shifts in urban ideologies and euergetic patterns.

From the mid-13th to the mid-18th century the ability to dance was an important social skill for both men and women. Dance performances were an integral part of court ceremonies and festivals and, in the 17th and 18th centuries, of commercial theatrical productions. Whether at court or in the public theater danced spectacles were multimedia events that required close collaboration among artists, musicians, designers, engineers, and architects as well as choreographers. In order to fully understand these practices, it is necessary to move beyond a consideration of dance alone, and to examine it in its social context. This original collection brings together the work of 12 scholars from the disciplines of dance and music history. Their work presents a picture of dance in society from the late medieval period to the middle of the 18th century and demonstrates how dance practices during this period participated in the intellectual, artistic, and political cultures of their day.

The Age of Spectacle

Reading Debord in the Context of Digital Capitalism

War as Spectacle

Document

A Juridical and Functional Approach to Town Life in Roman Gaul, Germania Inferior and Britain

Dance, Spectacle, and the Body Politick, 1250-1750

Public spectacle—from the morning rituals of the Roman noble to triumphs and the shows of the Arena—formed a crucial component of the language of power in ancient Rome. The historian Livy (c. 60 B.C.E.-17 C.E.), who provides our fullest description of Rome's early history, presents his account of the growth of the Roman state itself as something to be seen—a visual monument and public spectacle. Through analysis of several episodes in Livy's History, Andrew Feldherr demonstrates the ways in which Livy uses specific visual imagery to make the reader not only an observer of certain key events in Roman history but also a participant in those events. This innovative study incorporates recent literary and cultural theory with detailed historical analysis to put an ancient text into dialogue with contemporary discussions of visual culture. In Spectacle and Society in Livy's History, Feldherr shows how Livy uses the literary representation of spectacles from the Roman past to construct a new sense of civic identity among his readers. He offers a new way of understanding how Livy's technique addressed the political and cultural needs of Roman citizens in Livy's day. In addition to renewing our understanding of Livy through modern scholarship, Feldherr provides a new assessment of the historian's aims and methods by asking what it means for the historian to make readers spectators of history.

Urban ceremonial in the Middle Ages took various forms and served a number of different ends--private, collegial, political, and religious. Broadly construed, urban ceremonial included public functions of multiple sorts. From private, but public, celebrations of births, marriages, and deaths to the grand entries of rulers into cities, the spectacles were designed to impress events on collective memory. - from the Introduction. Building the City of Spectacle Mayor Richard M. Daley and the Remaking of Chicago Cornell University Press

As the capital of the People's Republic of China, Beijing has become an increasingly important emblem in the new story of China's rise, both domestically and internationally. This is not, however, the first time that the city has had such symbolic importance. Rarely in the history of China has a city been made to manifest world-making and world-transforming power as Beijing. With only rare exceptions, it has been the central motif of political power and authority since it was first built in the thirteenth century. This political and symbolic life has had profound consequences for the unfolding history both of the place and for those who have lived there. Each new era in the unfolding history of Beijing required, in one way or another, the city and its peoples to engage with the complex heritage of its past, and this palimpsest itself now forms part of that very heritage. It is a heritage with which the reconstruction of contemporary

Beijing has had to engage and negotiate. This study examines the relationship between Beijing, a symbol of one or other totalising vision over the course of its modern history, and the physical and figurative 'dusts' both of its past and present. It offers a series of historical and contemporary 'images' of place, weaving together different views and representations of Beijing from on high, and impressions of the city at street level, as a way to explore how these two worlds have engaged with each other over time. Utilising a diverse range of sources, from accounts by historians, historical memoirs and archival materials to sketches and models, official plans, and first-hand accounts of contemporary Beijing, it engages with some of the dialectics and tensions that have emerged from the city's problematic doubling both as a space for the spectacular inscription of power, and a lived-in, constantly remade and contested urban environment. In particular, it examines the design, development and reconstruction of Beijing in dynastic China; western travel writings from the nineteenth and early twentieth centuries; the physical and moral cleaning up of the city following its 'Peaceful Liberation' in 1949; Mao Zedong's war against the Old City, the building of the socialist capital and its subsequent transformation under Deng Xiaoping; the problematic re-emergence of and re-emphasis on the city's heritage in the reform era; and narratives of the future existent during the city's Olympic reconstruction. Undertaken in large part as a negation of its dynastic and imperial past, the transformation of modern Beijing has nonetheless been carried out in its shadow. Furthermore, the city's life as a symbol of power has made it subject more than most Chinese cities to statist concerns regarding physical and figurative hygiene, to efforts to mould and fashion its street life, and to police the historical, social and physical dust that constantly threatens to becloud and disrupt the state-sponsored image of the city.

Report of the City Auditor of the Receipts and Expenditures of the City of Boston and the County of Suffolk, Commonwealth of Massachusetts...

City Record

The Art of Nation-Building

The Roman City and Its Periphery

Ancient and Modern Perspectives on the Display of Armed Conflict

The North-China Herald and Supreme Court & Consular Gazette

"In *The Art of Nation-Building*, H. V. Nelles uses contemporary literary techniques to convey the scope, colour, and intensity of the tercentenary from various perspectives. Drawing on the intimate diaries and letters of leading social and political figures, he leads us behind the scenes, disclosing the politics of memory, the

theatrics of history, and the making of a modern monarchy. Nelles reveals what we actually do when we commemorate, how we use the past, and the multivocal character of mass celebration."--BOOK JACKET.

With Asia's cities undergoing unprecedented growth in the 21st century, lauded the 'urban century' by many, Sustainable Cities in Asia provides a timely examination of the challenges facing cities across the continent including some of the projects, approaches and solutions that are currently being tested. This book uses numerous case studies, analysing topical issues ranging from city cycling in India, to green spaces in China, to the use of community-led energy generation projects in post-Fukushima Japan. Containing contributions from an international team of scholars, it also takes a multi-disciplinary approach and draws on examples from a wide range of countries, including China, India, Japan, Korea, Taiwan, Singapore and the United Arab Emirates. Ultimately, by providing a comprehensive discussion of the broader debates around the shape of sustainable urbanism, it demonstrates that Asia is one of the most active regions in terms of the development of sustainable city strategies. Tackling the contemporary issues of key importance for sustainability, such as property markets, migration and transport, this book will appeal to students and scholars of Urban Geography, Sustainability, Environmental Studies and Asian studies.

Countering the traditional belief that Jews in antiquity were predominantly disinterested in the popular entertainments of the Greek and Roman world, Loren R. Spielman maps the varieties of Jewish engagement with theater, athletics, horse racing, gladiatorial, and beast shows in antiquity. The author argues that Jews from Hellenistic Alexandria to late antique Sepphoris enjoyed and exploited, or alternatively resisted and scorned, popular forms of public entertainment as they adapted to the political, social, and religious realities of imperial rule. Including references to ancient Jewish actors, athletes, promoters, and plays alongside analysis of rabbinic and other early Jewish critique of sport and spectacle, Loren R. Spielman describes the different ways that attitudes towards entertainment might have played a role in shaping ancient Jewish identity.

Yasser Elsheshtawy explores Dubai's history from its beginnings as a small fishing village to its place on the world stage today, using historical narratives, travel descriptions, novels and fictional accounts by local writers to bring colour to his history of the city's urban development. With the help of case studies and surveys this book explores the economic and political forces driving Dubai's urban growth, its changing urbanity and its place within the global city network. Uniquely, it looks beyond the glamour of Dubai's mega-projects, and provides an in-depth exploration of a select set of spaces which reveal the city's 'inner life'.

Adventures in Architecture and the 21st-Century City

Image, Memory, Spectacle

Urban Ruins and the Spectacle of Decay

The Chicago 1893 World's Fair

Space, Synecdoche, and the New Capitals of Asia

The only monograph available on the subject, this book presents archaeological and literary evidence to provide students with a full and detailed treatment of the little-investigated aspect of Roman urbanism - the phenomenon of suburban development.

In 1908 Canada celebrated its 300th anniversary - the tercentenary of Champlain's founding of Quebec City. In two glorious weeks of parades, ceremonies, balls, and festivities, Canadians commemorated their history in a spectacle that would not be surpassed until the centennial of 1967. The climax of the 1908 celebration was an historical pageant in which 4000 sumptuously costumed citizens re-enacted classic events in Canada's history. Canada's leading painters were also there to capture these memorable scenes for posterity. The past was being celebrated, but with the present and the future in mind. In *The Art of Nation-Building*, H.V. Nelles uses contemporary literary techniques

to convey the scope, colour, and intensity of the tercentenary from various perspectives. Drawing on the intimate diaries and letters of leading social and political figures, he leads us behind the scenes, disclosing the politics of memory, the theatrics of history, and the making of a modern monarchy. Nelles reveals what we actually do when we commemorate, how we use the past, and the multivocal character of mass celebration This richly illustrated, thought-provoking interpretation of public celebrations offers a novel perspective on Quebec and on the upcoming celebration of the millennium. Winner of two prestigious prizes: the Sir John A. Macdonald Prize (CHA) and the Prix Lionel-Groulx (IHAF).

'A great storyteller . . . you would be hard pushed to find a more knowledgeable or entertaining [guide]' Icon 'Such an interesting book . . . I cannot recommend it enough.' Lauren Laverne In Dubai, a luxury apartment block is built in the shape of a giant iPod. In China, President Xi Jinping denounces the trend of constructing 'bizarre' new buildings in wacky shapes and colours. In Cincinnati, celebrity architect Zaha Hadid is paid millions to design a single 'iconic' structure - with the hope of single-handedly transforming the region's ailing fortunes. These incidents are all part of the same story: the rise of the age of spectacle. Over the last fifty years, there has been a revolution in how our cities operate. In *The Age of Spectacle*, Tom Dyckhoff tells the story of how architecture became obsessed with the flashy, the monumental and the ostentatious - and how we all have to live with the consequences. Exploring cityscapes from New York to Beijing, and from Bilbao to Portsmouth, Dyckhoff shows that we are not just witnessing a new kind of building: we are living through a fundamental transformation in how our urban spaces work. The corporate explosion of the last few decades has fundamentally shifted the relationship between architects, politicians and cities' inhabitants, fostering innovative new kinds of engineering and design, but also facilitating ill-conceived vanity projects and commercial power-grabs. Timely, passionate and bursting with new ideas, *The Age of Spectacle* is both an examination of how twenty-first century cities work, and a manifesto for a radically new kind of urbanism. Our cities, Dyckhoff shows, can thrive in the age of spectacle - but only if they engage us not just with dazzling structures, but by responding to the needs of the people who inhabit them. 'Engaging . . . The "iconic" building is the most obvious architectural phenomenon of our age yet, somehow, no one has quite done what Tom Dyckhoff does with *The Age of Spectacle*, which is to tell its story clearly and plainly.' Rowan Moore, *Observer* 'First class. Finally, a book that nails the iconic movement - Tom Dyckhoff's *The Age of Spectacle* is the book that I wish I had written.' Simon Jenkins 'Unusually accessible [and] well argued.' *Evening Standard*

This study investigates the development of urbanism in the north-western provinces of the Roman empire. Key themes include continuity and discontinuity between pre-Roman and Roman 'urban' systems, relationships between juridical statuses and levels of monumentality, levels of connectivity and economic integration, and regional urban hierarchies.

Consuming the Entrepreneurial City

The Art of Nation-building

Spectacle in the White City

Comments on the Society of the Spectacle

Rethinking Social Memory in the Age of Information

Engineering Record, Building Record and Sanitary Engineer

The Dead City unearths meanings from such depictions of ruination and decay, looking at representations of both thriving cities

and ones which are struggling, abandoned or simply in transition. It reveals that ruination presents a complex opportunity to envision new futures for a city, whether that is by rewriting its past or throwing off old assumptions and proposing radical change. Seen in a certain light, for example, urban ruin and decay are a challenge to capitalist narratives of unbounded progress. They can equally imply that power structures thought to be deeply ingrained are temporary, contingent and even fragile. Examining ruins in Chernobyl, Detroit, London, Manchester and Varosha, this book demonstrates that how we discuss and depict urban decline is intimately connected to the histories, economic forces, power structures and communities of a given city, as well as to conflicting visions for its future.

Join the conversation with one of sociology's best-known thinkers. It's the 21st century and the world is changing. Today's students have instant access to anyone, anything, anywhere, anytime. They want to be enlightened, entertained, and informed on their terms. They want to be shown the relevance of the introductory sociology course to their lives. Who better than George Ritzer, one of sociology's best-known thinkers, to do just that? While providing a rock-solid foundation of sociology, Ritzer illuminates traditional sociological concepts and theories, as well as some of today's most compelling social phenomena: globalization, consumer culture, and the internet. As technology flattens the globe, students are challenged to apply a sociological perspective to their world. Ritzer brings students into the conversation by bridging the divide between the outside world and the classroom.

By the time he left office on May 16, 2011, Mayor Richard M. Daley had served six terms and more than twenty-two years at the helm of Chicago's City Hall, making him the longest serving mayor in the city's history. Richard M. Daley was the son of the legendary machine boss, Mayor Richard J. Daley, who had presided over the city during the post-World War II urban crisis. Richard M. Daley led a period of economic restructuring after that difficult era by building a vibrant tourist economy. Costas Spirou and Dennis R. Judd focus on Richard M. Daley's role in transforming Chicago's economy and urban culture. The construction of the "city of spectacle" required that Daley deploy leadership and vision to remake Chicago's image and physical infrastructure. He gained the resources and political power necessary for supporting an aggressive program of construction that focused on signature projects along the city's lakefront, including especially Millennium Park, Navy Pier, the Museum Campus, Northerly Island, Soldier Field, and two major expansions of McCormick Place, the city's convention center. During this period Daley also presided over major residential construction in the Loop and in the surrounding neighborhoods, devoted millions of dollars to beautification efforts across the city, and increased the number of summer festivals and events across Grant Park. As a result of all these initiatives, the number of tourists visiting Chicago skyrocketed during the Daley years. Daley has been harshly criticized in some quarters for building a tourist-oriented economy and infrastructure at the expense of other priorities. Daley left his successor, Rahm Emanuel, with serious issues involving a long-standing pattern of police malfeasance, underfunded and uneven schools, inadequate housing opportunities, and intractable budgetary crises. Nevertheless, Spirou and Judd conclude, because Daley helped transform Chicago into a leading global city with an exceptional urban culture, he also left a positive imprint on the city that

will endure for decades to come.

Set against a backdrop of breathtaking natural beauty, Brazil's striking modernist architecture has long garnered international acclaim. But these well-known works are not fully reflective of the built environment of Brazil, and with this volume, Richard Williams unearths the rich architectural heritage of Brazil. Spanning from 1945 through today, the book examines Brazilian architecture beyond the works of renowned architects such as Oscar Niemeyer and the "Carioca" architects of Rio de Janeiro. Williams investigates issues such as the use of historic architecture, the importance of leisure and luxury, the role of the favela as a backdrop and inspiration for development, and the rapid growth of cities. From the designated world heritage site of Brasilia—a capital city that was planned from the ground up—to the installation work of artists such as Hélio Oiticica, Brazil delves into the origins and far-reaching influence of Brazil's architectural modernism. At a moment when Latin America is of increasing importance in global business and culture, Brazil will be an essential read for all scholars of architecture and Latin American history.

Silence, Screen, and Spectacle

Mayor Richard M. Daley and the Remaking of Chicago

The Dead City

Introduction to Sociology

The Situationist City

Spectacle and Society in Livy's History

First published in 1996 Documents a wide range of American yard art and distills from it insights into attitudes and values about places, homes, neighborhoods, communities, mediating relationships between culture and nature, negotiate consumer culture, and reusing and individualizing mass-produced things.

We tend to think cities look the way they do because of the conscious work of architects, planners and builders. But what if the look of cities had less to do with design, and more to do with social, cultural, financial and political processes, and the way ordinary citizens interact with them?

What if the city is a process as much as a design? Richard J. Williams takes the moment construction is finished as a beginning, tracing the myriad processes that produce the look of the contemporary global city. This book is the story of dramatic but unforeseen urban sights: how financial capital spawns empty towering skyscrapers and hollowed-out ghettos; how the zoning of once-illicit sexual practices in marginal areas of the city results in the reinvention of culturally vibrant gay villages; how abandoned factories have been repurposed as creative hubs in a precarious postindustrial economy. It is also the story of how popular urban clichés and the fictional portrayal of cities powerfully shape the way we read and see the bricks, concrete and glass that surround us. Thought-provoking and original, *Why Cities Look the Way They Do* will appeal to anyone who wants to understand the contemporary city, shedding new light on humanity's greatest collective invention.

Simon Sadler searches for the Situationist City among the detritus of tracts, manifestos, and works of art that the Situationist International left behind. From 1957 to 1972 the artistic and political movement known as the Situationist International (SI) worked aggressively to subvert the conservative ideology of the Western world. The movement's broadside attack on "establishment" institutions and values left its mark upon the

libertarian left, the counterculture, the revolutionary events of 1968, and more recent phenomena from punk to postmodernism. But over time it tended to obscure Situationism's own founding principles. In this book, Simon Sadler investigates the artistic, architectural, and cultural theories that were once the foundations of Situationist thought, particularly as they applied to the form of the modern city. According to the Situationists, the benign professionalism of architecture and design had led to a sterilization of the world that threatened to wipe out any sense of spontaneity or playfulness. The Situationists hankered after the "pioneer spirit" of the modernist period, when new ideas, such as those of Marx, Freud, and Nietzsche, still felt fresh and vital. By the late fifties, movements such as British and American Pop Art and French Nouveau Ralisme had become intensely interested in everyday life, space, and mass culture. The SI aimed to convert this interest into a revolution—at the level of the city itself. Their principle for the reorganization of cities was simple and seductive: let the citizens themselves decide what spaces and architecture they want to live in and how they wish to live in them. This would instantly undermine the powers of state, bureaucracy, capital, and imperialism, thereby revolutionizing people's everyday lives. Simon Sadler searches for the Situationist City among the detritus of tracts, manifestos, and works of art that the SI left behind. The book is divided into three parts. The first, "The Naked City," outlines the Situationist critique of the urban environment as it then existed. The second, "Formulary for a New Urbanism," examines Situationist principles for the city and for city living. The third, "A New Babylon," describes actual designs proposed for a Situationist City.

The Society of the Spectacle is a work of philosophy by Guy Debord. In it the author expands on the concept of the Spectacle, coupled with presentations of Marxist critical theory.

The Geopolitics of Spectacle

Auditor's ... Annual Report of the Receipts and Expenditures of the City of Boston, and the County of Suffolk, for the Financial Year ...

American Yard Art and the Vernacular Landscape

Media Spectacle and Insurrection, 2011

From Rome to Gaul

Beijing

In an age of information and new media the relationships between remembering and forgetting have changed. This volume addresses the tension between loud and often spectacular histories and those forgotten pasts we strain to hear. Employing social and cultural analysis, the essays within examine mnemonic technologies both new and old, and cover subjects as diverse as U.S. internment camps for Japanese Americans in WWII, the Canadian Indian Residential School system, Israeli memorial videos, and the desaparecidos in Argentina. Through these cases, the contributors argue for a re-interpretation of Guy Debord's notion of the spectacle as a conceptual apparatus through which to examine the contemporary landscape of social memory, arguing that the concept of spectacle might be developed in an age seen as dissatisfied with the present, nervous about the future, and obsessed with the past. Perhaps now "spectacle" can be thought of not as a tool of distraction employed solely by hegemonic powers, but instead as a device used to answer Walter Benjamin's plea to "explode the continuum of history" and bring our attention to now-time.

A splendid tribute to The World's Columbian Exposition, held in Chicago in 1893, this hardcover volume offers a grand photographic record, printed in a sweeping landscape format. Includes essays and captions by a noted historian. 128 photographs.

First published in 1967, Guy Debord's stinging revolutionary critique of contemporary society, The Society of the Spectacle has since acquired

adult status. Credited by many as being the inspiration for the ideas generated by the events of May 1968 in France, Debord's pitiless attack on commodity fetishism and its incrustation in the practices of everyday life continues to burn brightly in today's age of satellite television and the soundbite. In *Comments on the Society of the Spectacle*, published twenty years later, Debord returned to the themes of his previous analysis and demonstrated how they were all the more relevant in a period when the "integrated spectacle" was dominant. Resolutely refusing to be reconciled to the system, Debord trenchantly slices through the doxa and mystification offered up by journalists and pundits to show how aspects of reality as diverse as terrorism and the environment, the Mafia and the media, were caught up in the logic of the spectacular society. Pointing the finger clearly at those who benefit from the logic of domination, Debord's *Comments* convey the revolutionary impulse at the heart of situationism. For the inaugural book in our *Critical Adventures in New Media* series, Douglas Kellner elaborates upon his well known theory which explores how media spectacle can be used as a key to interpreting contemporary culture and politics. Grounded in both cultural and communication theory, Kellner argues that politics, war, news and information, media events (like terrorist attacks or royal weddings), and now democratic uprisings, are currently organized around media spectacles, and demonstrates how and why this has occurred. Rooting the discussions within key events of 2011 - including the war in Libya, the Arab Uprisings, the wedding of William Windsor to Kate Middleton, the killing of Osama bin Laden, and the Occupy movements - *The Time of the Spectacle* makes a highly relevant contribution to the field of media and communication studies. It offers a fresh perspective on the theme of contemporary media spectacle and politics by adopting an approach that is based around critical social and cultural theory. This series gives students a strong critical grounding from which to examine new media.

City Documents

The Flamingo in the Garden

City of Spectacle, City of Dust

Building the City of Spectacle

Annual Report

City and Spectacle in Medieval Europe

The second edition of *Sport and Spectacle in the Ancient World* updates Donald G. Kyle's award-winning introduction to this topic, covering the Ancient Near East up to the late Roman Empire. • Challenges traditional scholarship on sport and spectacle in the Ancient World and debunks claims that there were no sports before the ancient Greeks • Explores the cultural exchange of Greek sport and Roman spectacle and how each culture responded to the other's entertainment • Features a new chapter on sport and spectacle during the Late Roman Empire, including Christian opposition to pagan games and the Roman response • Covers topics including violence, professionalism in sport, class, gender and eroticism, and the relationship of spectacle to political structures

"Develops a geographic approach to the politics of spectacle and its unspectacular Others through examining recent spectacular capital city development projects in seven authoritarian, resource-rich states of Central Asia, the Arabian Peninsula, and East Asia"--

Spectacle 2.0 recasts Debord's theory of spectacle within the frame of 21st century digital capitalism. It offers a reassessment of Debord's original notion of Spectacle from the late 1960s, of its posterior revisitation in the 1990s, and it presents a reinterpretation of the concept within the scenario of contemporary informational capitalism and more specifically of digital and media labour. It is argued that the Spectacle 2.0 form

operates as the interactive network that links through one singular (but contradictory) language and various imaginaries, uniting diverse productive contexts such as logistics, finance, new media and urbanism. Spectacle 2.0 thus colonizes most spheres of social life by processes of commodification, exploitation and reification. Diverse contributors consider the topic within the book's two main sections: Part I conceptualizes and historicizes the Spectacle in the context of informational capitalism; contributions in Part II offer empirical cases that historicise the Spectacle in relation to the present (and recent past) showing how a Spectacle 2.0 approach can illuminate and deconstruct specific aspects of contemporary social reality. All contributions included in this book rework the category of the Spectacle to present a stimulating compendium of theoretical critical literature in the fields of media and labour studies. In the era of the gig-economy, highly mediated content and President Trump, Debord's concept is arguably more relevant than ever.

(Re)using Ruins: Public Building in the Cities of the Late Antique West, A.D. 300-600

Sustainable Cities in Asia

The Urbanisation of the North-Western Provinces of the Roman Empire

Dubai: Behind an Urban Spectacle

Annual report

Report