So there I was...

A few weeks into my first semester of Architecture School and I was beginning to see everything through the eyes of anarchy, politics and social justice...

But especially Anarchy.

Anarchitecture

writings on architecture from an anarchist perspective

by Brian Heagney
2002 - 2004

Brian Heagney is an Architect specializing in visualization and simulation.

He , his wife, and two cats currently live in Greensboro NC, and hope to one day live with a few chickens, a couple goats, and, oh, how about a few dogs too.

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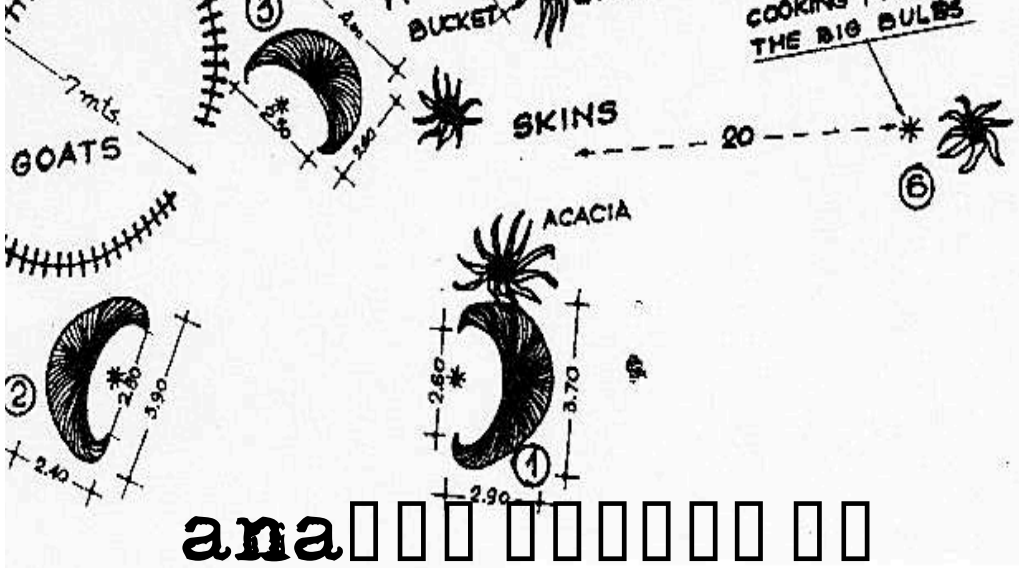

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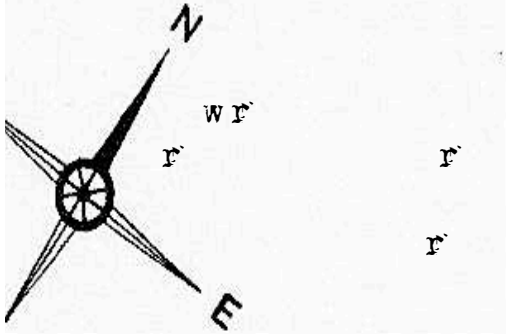

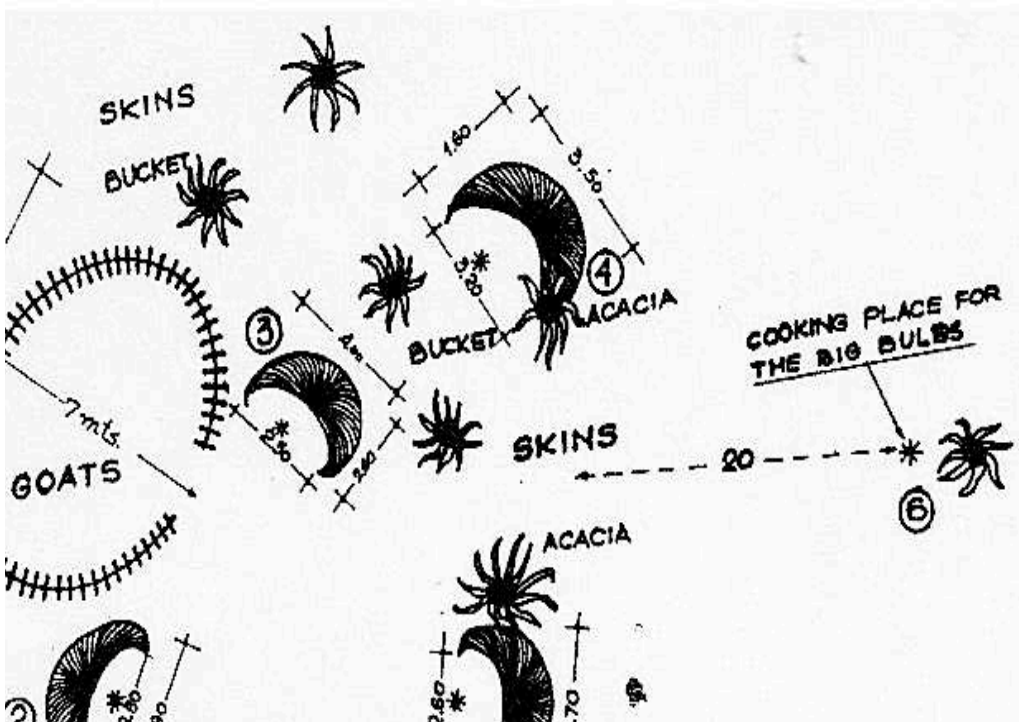

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A Tiny History of Anarchitecture

(2008)

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The Space Hijackers

In Leicester, England, the Space Hijackers are one of a number of post-punk bands that emerged in the mid-2000s. Their sound is a fusion of post-punk and electronic music, with a strong emphasis on rhythm and bass. The band's lineup has changed frequently, but the core members have been Paul Bibby and Paul Bibby. The band's debut album, Space Hijackers, was released in 2008, and was followed by a number of singles and EPs. The band's music has been described as a mix of post-punk, electronic, and dance music. The band's lyrics often deal with themes of alienation and isolation.

The Space Hijackers' music is characterized by a heavy use of synthesizers and drum machines, as well as a strong emphasis on rhythm and bass. The band's sound is often described as a fusion of post-punk and electronic music, with a strong influence from dance music. The band's lyrics often deal with themes of alienation and isolation, and are typically delivered in a deadpan or monotone vocal style. The band's music has been compared to that of New Order, Joy Division, and Depeche Mode.

The band's debut album, Space Hijackers, was released in 2008 on the band's own label, Space Hijackers Records. The album was recorded in a number of different locations, including the band's own studio in Leicester, and was produced by the band themselves. The album received a mixed reception from critics, with some praising its innovative sound and others criticizing its lack of originality. The album's lead single, "Space Hijackers", was released in 2008, and was followed by a number of other singles and EPs. The band's music has been featured in a number of films and television shows, including the 2010 film Space Hijackers and the 2012 television show Space Hijackers.

Sensational Fish

The band's second album, Sensational Fish, was released in 2010 on the band's own label, Space Hijackers Records. The album was recorded in a number of different locations, including the band's own studio in Leicester, and was produced by the band themselves. The album received a mixed reception from critics, with some praising its innovative sound and others criticizing its lack of originality. The album's lead single, "Sensational Fish", was released in 2010, and was followed by a number of other singles and EPs. The band's music has been featured in a number of films and television shows, including the 2010 film Sensational Fish and the 2012 television show Sensational Fish.

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Sensational Fish's lyrics often deal with themes of alienation and isolation, and are typically delivered in a deadpan or monotone vocal style. The band's music has been compared to that of New Order, Joy Division, and Depeche Mode. The band's sound is often described as a fusion of post-punk and electronic music, with a strong influence from dance music. The band's music has been featured in a number of films and television shows, including the 2010 film Sensational Fish and the 2012 television show Sensational Fish.

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Empire, Colonialism and Globalization: A Trinity

> We live in a world in which the power of empire is ubiquitous, in which the power of empire is the only power that matters, in which the power of empire is the only power that is worth anything, in which the power of empire is the only power that is worth having, in which the power of empire is the only power that is worth wanting, in which the power of empire is the only power that is worth fighting for, in which the power of empire is the only power that is worth dying for, in which the power of empire is the only power that is worth killing for.
>
> --*Kwame Anthony Appiah, 2003, p. 710*

The relationship between empire and globalization has been a subject of much debate in recent years. Niall Ferguson (2004) has argued that we are living in an age of empire. The United States, he argues, is the modern empire par excellence, and its global dominance is the defining feature of our time. Others, such as Michael Hardt and Antonio Negri, have argued that the US is not an empire in the traditional sense, but rather a new kind of empire that they call "Empire." (p. 7) What is clear is that the relationship between empire and globalization is complex and multifaceted. On the one hand, empire has been a driving force behind globalization, creating the conditions for the flow of goods, people, and ideas across borders. On the other hand, globalization has also created new challenges for empire, undermining its traditional sources of power and legitimacy. The United States, for example, has been the main beneficiary of globalization, but it has also been the target of much criticism and resentment. The rise of China, India, and other emerging powers has also challenged the US's dominance, and it is unclear how the US will respond to these challenges.

One of the most important works on the relationship between empire and globalization is Michael Hardt and Antonio Negri's book *Empire*, published in 2000. In this book, they argue that we are living in a new kind of empire that is not based on territorial control, but rather on the control of networks and flows. They call this new empire "Empire" with a capital E, and they argue that it is characterized by a number of features, including:

> A decentered and deterritorializing apparatus of rule that progressively incorporates the entire global realm within its open, expanding frontiers. Empire manages hybrid identities, flexible hierarchies, and plural exchanges through modulating networks of command. The distinct colors of the imperialist map of the world merge and blend in the imperial global rainbow. Second, the imperial project has no boundaries: Empire rules the "end of history" and presides over a perpetual present. Its power is not aimed at conquering new territories but at maintaining the existing order.

Brian Heaney

When I first started reading, I was struck by the way in which the author's use of language and imagery created a sense of place and time. I could almost feel the heat of the sun and the dust in the air as I read about the author's journey through the desert. I could also see the vivid colors of the landscape and the people, and I could hear the sounds of the market and the call to prayer. The author's ability to create such a rich and immersive world through words was truly impressive.

As I continued reading, I began to notice the author's use of symbolism. The desert, for example, seemed to represent both the physical and the spiritual journey that the author was undertaking. The author's encounters with different people and cultures also seemed to be symbolic of the different paths that one can take in life. I found myself thinking about the author's journey long after I had finished reading the book.

Overall, I found the book to be a thought-provoking and rewarding read. The author's use of language and imagery was beautiful, and the book's themes were relevant and important. I would recommend this book to anyone who is looking for a book that will make them think and feel.

One of the things that I found most interesting about the book was the author's use of the Greek concept of *kairos*. *Kairos* is a term that refers to the right or opportune moment for action. The author's journey through the desert can be seen as a search for *kairos*, for the moment when he would finally find what he was looking for. The author's encounters with different people and cultures also seemed to be opportunities for him to learn and grow, and to find the *kairos* moments in his own life.

The book's ending was also very powerful. The author finally reaches his destination, but he realizes that the journey was more important than the destination. He has learned so much about himself and about the world, and he is a different person than he was when he started. The book's ending is a reminder that the journey of life is more important than the destination, and that we should all be open to the opportunities for learning and growth that come our way.

An Anarchitecture

(2002)

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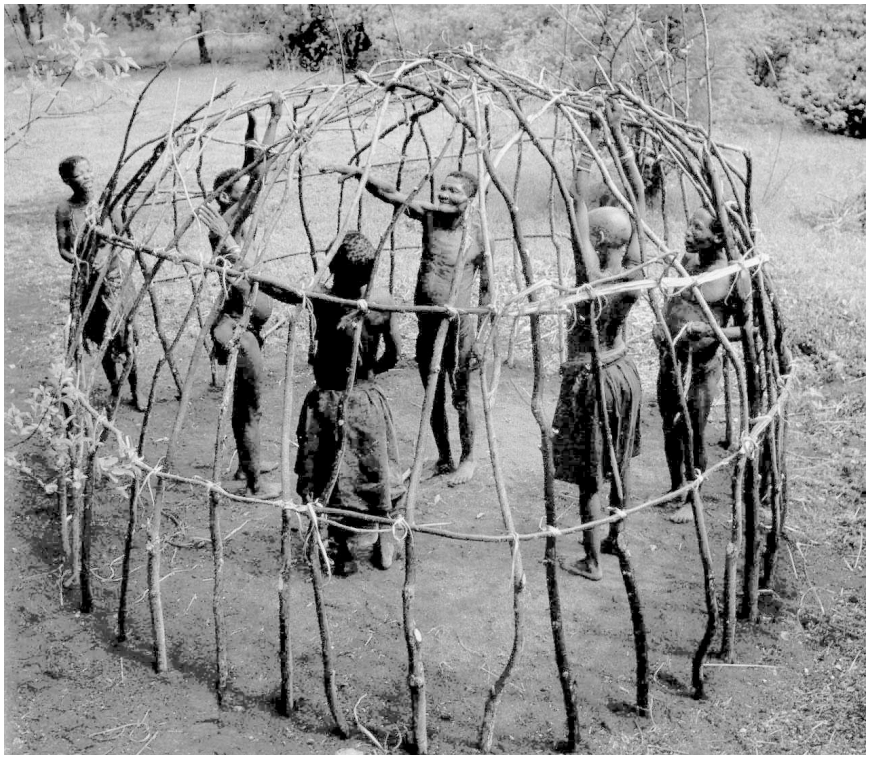

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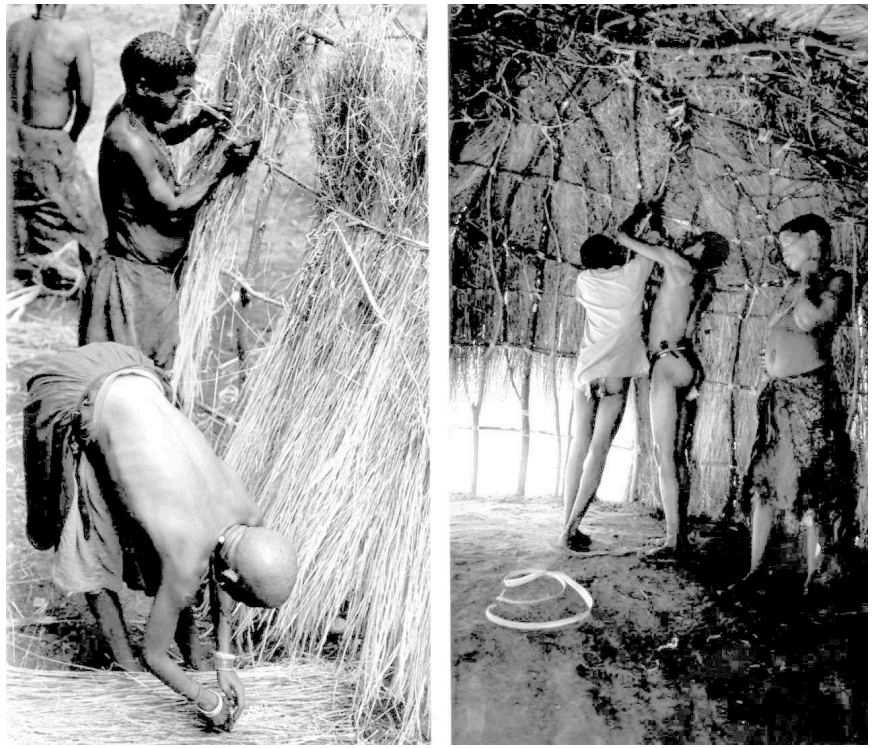

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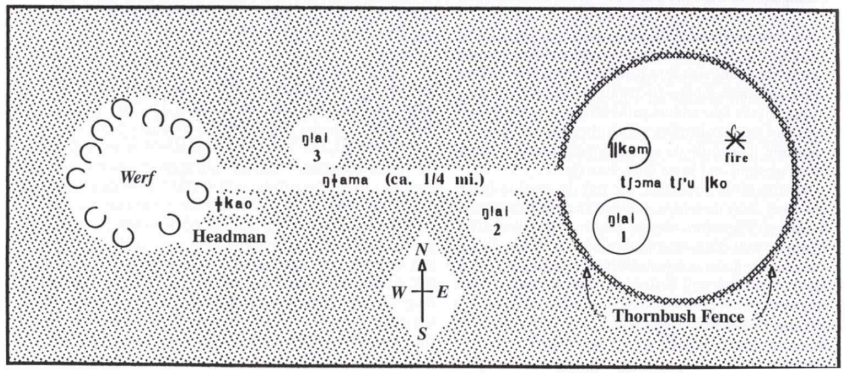

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Figure 7: Map of the Ju|'hoan settlement at Tsi!la, showing the location of houses, boreholes, and other features. From Lee, Richard B. and Irven DeVore, eds. Kalahari Hunter-Gatherers, 1993

Figure 8: Map of the Ju|'hoan settlement at Tsi!la, showing the location of houses, boreholes, and other features. From Lee, Richard B. and Irven DeVore, eds. Kalahari Hunter-Gatherers, 1993

Figure 2. The Herero Kirchplatz in Okahandja, photographed by Franz Fiege, ca. 1901

In 1878, Eugène Casalis published a book in which he described the Basotho as a people who had been transformed by the introduction of Christianity and literacy. He argued that the Basotho had moved from a state of barbarism to one of civilization, and that this transformation was the result of the work of the missionaries. He also argued that the Basotho were a people who had a great deal of potential, and that they were capable of becoming a great nation. He described the Basotho as a people who were "full of life and energy," and who were "eager to learn." He also described the Basotho as a people who were "very fond of their children," and who were "very hospitable." He described the Basotho as a people who were "very fond of their cattle," and who were "very fond of their horses." He described the Basotho as a people who were "very fond of their women," and who were "very fond of their children." He described the Basotho as a people who were "very fond of their country," and who were "very fond of their chiefs." He described the Basotho as a people who were "very fond of their religion," and who were "very fond of their missionaries." He described the Basotho as a people who were "very fond of their schools," and who were "very fond of their teachers." He described the Basotho as a people who were "very fond of their books," and who were "very fond of their reading." He described the Basotho as a people who were "very fond of their writing," and who were "very fond of their printing." He described the Basotho as a people who were "very fond of their newspapers," and who were "very fond of their magazines." He described the Basotho as a people who were "very fond of their libraries," and who were "very fond of their museums." He described the Basotho as a people who were "very fond of their art," and who were "very fond of their music." He described the Basotho as a people who were "very fond of their dancing," and who were "very fond of their singing." He described the Basotho as a people who were "very fond of their games," and who were "very fond of their sports." He described the Basotho as a people who were "very fond of their clothing," and who were "very fond of their jewelry." He described the Basotho as a people who were "very fond of their food," and who were "very fond of their drink." He described the Basotho as a people who were "very fond of their tobacco," and who were "very fond of their snuff." He described the Basotho as a people who were "very fond of their medicine," and who were "very fond of their doctors." He described the Basotho as a people who were "very fond of their laws," and who were "very fond of their courts." He described the Basotho as a people who were "very fond of their police," and who were "very fond of their prisons." He described the Basotho as a people who were "very fond of their army," and who were "very fond of their navy." He described the Basotho as a people who were "very fond of their trade," and who were "very fond of their commerce." He described the Basotho as a people who were "very fond of their agriculture," and who were "very fond of their industry." He described the Basotho as a people who were "very fond of their mines," and who were "very fond of their railways." He described the Basotho as a people who were "very fond of their telegraphs," and who were "very fond of their telephones." He described the Basotho as a people who were "very fond of their steamships," and who were "very fond of their airplanes." He described the Basotho as a people who were "very fond of their automobiles," and who were "very fond of their bicycles." He described the Basotho as a people who were "very fond of their motorcycles," and who were "very fond of their trucks." He described the Basotho as a people who were "very fond of their buses," and who were "very fond of their trains." He described the Basotho as a people who were "very fond of their subways," and who were "very fond of their elevators." He described the Basotho as a people who were "very fond of their escalators," and who were "very fond of their moving sidewalks." He described the Basotho as a people who were "very fond of their skyscrapers," and who were "very fond of their bridges." He described the Basotho as a people who were "very fond of their tunnels," and who were "very fond of their canals." He described the Basotho as a people who were "very fond of their dams," and who were "very fond of their reservoirs." He described the Basotho as a people who were "very fond of their water," and who were "very fond of their electricity." He described the Basotho as a people who were "very fond of their gas," and who were "very fond of their oil." He described the Basotho as a people who were "very fond of their coal," and who were "very fond of their iron." He described the Basotho as a people who were "very fond of their steel," and who were "very fond of their aluminum." He described the Basotho as a people who were "very fond of their copper," and who were "very fond of their gold." He described the Basotho as a people who were "very fond of their silver," and who were "very fond of their diamonds." He described the Basotho as a people who were "very fond of their precious stones," and who were "very fond of their pearls." He described the Basotho as a people who were "very fond of their ivory," and who were "very fond of their ebony." He described the Basotho as a people who were "very fond of their mahogany," and who were "very fond of their teak." He described the Basotho as a people who were "very fond of their rosewood," and who were "very fond of their ebony." He described the Basotho as a people who were "very fond of their sandalwood," and who were "very fond of their cedar." He described the Basotho as a people who were "very fond of their pine," and who were "very fond of their oak." He described the Basotho as a people who were "very fond of their maple," and who were "very fond of their birch." He described the Basotho as a people who were "very fond of their beech," and who were "very fond of their elm." He described the Basotho as a people who were "very fond of their ash," and who were "very fond of their willow." He described the Basotho as a people who were "very fond of their poplar," and who were "very fond of their cypress." He described the Basotho as a people who were "very fond of their juniper," and who were "very fond of their yew." He described the Basotho as a people who were "very fond of their spruce," and who were "very fond of their fir." He described the Basotho as a people who were "very fond of their hemlock," and who were "very fond of their redwood." He described the Basotho as a people who were "very fond of their sequoia," and who were "very fond of their giant sequoia." He described the Basotho as a people who were "very fond of their coast redwood," and who were "very fond of their dawn redwood." He described the Basotho as a people who were "very fond of their monkey puzzle," and who were "very fond of their araucaria." He described the Basotho as a people who were "very fond of their kauri," and who were "very fond of their totara." He described the Basotho as a people who were "very fond of their rimu," and who were "very fond of their kahikatea." He described the Basotho as a people who were "very fond of their matai," and who were "very fond of their miro." He described the Basotho as a people who were "very fond of their podocarp," and who were "very fond of their podocarp

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History: For The Record

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Introduction:
ABG's of Gentrification

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Canon Fodder

The agents and ideologies of gentrification

(as exemplified by the Lower East Side in New York City)

(2003)

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