

1: Portland State University | Profile

"Reshaping the Metropolis" is designed to explore major forces, trends, and ideas that are shaping and reshaping American metropolitan communities. It will deal with "hard" forces such as.

More 0 The HOK-led design of the Kansas City headquarters of large American law firm Polsinelli emphasizes a certain rectilinearity, and offers panoramic views of the surrounding metropolis, collaborative and flexible seating areas, and sit-stand workstations throughout. Polucci talked to Metropolis editor-in-chief Avinash Rajagopal about the many forces reshaping workplace design. What do you think is the most significant way the American office has changed in the last decade or so? Outside of just the traditional thinking around design and construction, I think there is an impact with coworking sites and with how clients are asking for the delivery of design services and space. With smart offices and sensor technology, understanding how the space is performing is becoming more important. In this kind of scenario, where different pieces of the design puzzle are being picked up by different entities, how does interior design stay relevant? We still have to ensure that life safety and other issues are being met. That also includes issues around sustainability, health, and wellness. They come from our understanding, as designers, of holistic solutions. To me, that seems to suggest that interior designers coming into the profession need to be equipped with a whole new set of skills just around the design process. They come to the profession with a level of understanding of how business works and what it means to actually get something approved in an organization. I find those people incredibly compelling to work with. You were one of the first people to head up that division. This was a number of years ago, when there was kind of a call to arms in the firm to ask what other pieces of business we should be in and what other things we should be striving toward. Product Design was the outcome. I remember one of my first times going to NeoCon as a young designer and going to the launch of the Leap Chair for Steelcase and the pomp and circumstance of that launch. Cirque du Soleil-like performers and chairs were hanging from ceilings. The way in which things are introduced to the marketplace has changed, I think for the better. Would you sign an NDA? Would you give us your opinion on this? Would you test this? Courtesy HOK The interior is filled with hospitality-centered corridors, social spaces, and conversation niches, all meant to stimulate collaboration and spontaneous interaction.

2: The Art of Reshaping the Metropolis | ~... Pedro B. Ortiz - www.enganchecubano.com

A video dialogue with World Bank Senior Urban Advisor Pedro Ortiz about the cities of the future and the challenges population growth and urbanization present in providing residents with the resources to live productive lives.

The recession has apparently not hurt attendance. AAMD president Michael Conforti says that visitorship is up, suggesting that in fraught times like these, museums can provide a reassuring setting for visitors to interact with art, with their heritage—and with one another. Wrong, maintain a growing number of museum professionals. From this perspective, they are realizing that no matter how avant-garde their new buildings, their most cutting-edge department is education, which connects with the community in a way the curatorial staff rarely does. Without sacrificing standards, we need to remind people that coming to the museum is not a big deal. Even as they slash budgets, many are increasing marketing efforts, organizing more special events, and expanding hours and free-entry times. But the changes only start at the door. Directors and their staffs are reconsidering how to install collections, curate exhibitions, design galleries, write labels, devise programming—and involve audiences, both current and potential, in the process. Fluent in the lingo of target markets and the interactive possibilities of Web 2. As a result, some have begun reaching out to scientists, futurists, game designers, and other specialists outside the art world. It will have areas where visitors can plug in or tune out, where they can immerse themselves in virtual-reality games or speak to live curators in the galleries, and where they can comment on the art they see—or make their own. To an unprecedented degree, market research about the needs, wants, fears, and anxieties of visitors is shaping how museums are designed. But a bigger change in her plan is connecting people who might never have visited art museums with the people who curate them. Such efforts may mean involving the community in the organization of shows or asking people to vote on the selection of artworks. Marketing and special events are less a core function of museum work than curatorial work is. And how it embraces and engages and educates our community. Campbell cites interactivity as the key to connecting with audiences who are new to the Metropolitan. Modern technology provides the opportunity to provide more information without turning galleries into intrusive didactics. We want to be the ambassadors. Museums, she explains, can create experiences using the same tactics games do to produce a sense of fulfillment: The Smithsonian American Art Museum was the first to offer an alternate-reality game, *Ghosts of a Chance*, which was played on Facebook, on Google, on phones, and in the museum itself. At the North Carolina Museum of Art, education director Susan Glasser is harnessing play theory to turn viewers into participants rather than passive observers in a game called *The Grand Tour*. Information about the artworks and their value is on the back of the card. School programs brought more than 3 million children into AAMD-member museums last year. While the minority population of the United States will be almost the majority by , the study says, only 9 percent of that group are a part of the core museum audience. No directors of the museums at historically black colleges belong to the organization. To some it seems as if the AAMD is turning away the colleagues who know the most about how to connect with diverse audiences. So why not modify the criteria for membership? The organization also needs to do more to bring minorities into the profession, he acknowledges. That may mean providing services for autistic children, a possibility he is discussing with specialists at Johns Hopkins University; or, as AAM director Ford Bell has suggested, it may mean providing space to teach English as a second language to immigrants. But for all the talk of accessibility, the cost of admission remains an elephant in the room. Most directors interviewed for this story defend their entry fees as good value compared with other sorts of entertainment. While a few museums have abolished admission fees entirely—among them the Walters, the Baltimore Museum of Art, the Minneapolis Institute of Arts, the Nelson-Atkins Museum of Art, and the Indianapolis Museum of Art—others are gradually expanding the times when entry is free. The Cincinnati Art Museum recently eliminated charges for special exhibitions. Not everyone enjoys football or Sartre. What makes a vibrant museum community in this country is the vast variety of choices available to everyone. And great museums will always do that, as long we get people through the doors.

3: Metropolis LA | New Development DTLA

The acre mixed-use Metropolis Los Angeles isn't even finished yet, and it's already reshaping the Downtown city skyline. The megaproject, which will include three massive condo towers.

Sugrue Becoming the Motor City: Immigrants, Migrants, and the Auto Industry No technology has had a greater impact on American everyday life than the automobile. Where we live, how we work, how we travel, what our landscape looks like, our environment have all been profoundly shaped by the car. And no place better demonstrates the social, economic, geographic, and political changes wrought by the automobile industry than Detroit, the Motor City. Detroit rose and fell with the automobile industry. Before the invention of the motorized, self-propelled auto car, Detroit was a second-tier industrial city with a diverse, largely regional manufacturing base. The thirteenth largest city in the United States in with , residents, Detroit was compact. Most of its population lived within a few mile radius of downtown. As in the case of most nineteenth-century industrial cities, its manufacturing clustered along the river, whose water provided power and easy transportation for incoming supplies and outgoing goods. No one industry dominated. Leading Detroit industries included stove manufacture, tobacco goods, drugs and chemicals, metal working, and food production. Over the next thirty years, the auto industry took off. By the onset of the Great Depression, car manufacturing completely dwarfed manufacturing concerns in Detroit. The rise of the auto industry utterly transformed Detroit, attracting over a million new migrants to the city and, both through its demographic and its technological impact, reshaping the cityscape in enduring ways. Detroit was ideally situated to be a center of the American automobile industry. All of the raw materials needed for automobile production were easily accessible to the city by the Great Lakes waterways and by rail. The coal regions of mountainous Pennsylvania and West Virginia were no more than a day away by rail. The great steel mills of Pittsburgh, Youngstown, Cleveland, Gary, and Chicago were all within a few hundred miles of the city. The iron and copper ore regions of northern Michigan and Minnesota were easily accessible by ship. Finished in , the River Rouge plant consisted of nineteen separate buildings in a vast industrial complex that sprawled over more than two square miles. The River Rouge plant was a wholly self-contained center of production. At its peak, over 90, workers toiled at the Rouge. The looming plant became an international phenomenon, visited and photographed by thousands of international visitors, the subject of film reels celebrating American industrial might, and an important model for the industrialization of the Soviet Union. Right from the outset, the automobile industry was labor-hungry. Aspiring auto workers flooded into the city from the rural hinterlands of the midwest, which provided a ready supply of workers who had been displaced by the decline of the logging industry and the travails of small farming. Many new autoworkers hailed from Canada--which by had become the leading source of immigration to the Motor City. Increasingly, auto manufacturers cast their nets more widely. Ford led the way. His firm recruited skilled workers from the industrial cities of England and Scotland. Word of mouth was at least as powerful a recruiting tool. Mexican immigrants, many of whom had come to the United States as farmworkers, sought greater opportunities in what they called the "wonderful city of the magic motor. And many lesser skilled workers came from places as far flung as Warsaw, Dublin, Budapest, and Hamburg and countless villages and towns in central and eastern Europe with hopes of getting jobs that required little education or training on the new assembly lines. Many new immigrants, like Tony Leszczynski who immigrated from Poland, reached the United States and headed straight to Detroit to work in the auto industry. World War I and the immigration restriction acts of and dramatically reduced the supply of foreign-born workers to the United States just at a moment when the auto industry grew exponentially and demand for unskilled labor soared. Immigration from southern and eastern Europe came to a near halt. Beginning in World War I, in response to a decline in immigration and a labor shortage, Ford began to hire African American workers. Unlike many employers who shied away from hiring blacks, Ford built relationships with African American church leaders, using them to screen for the most qualified often, because of the lack of good jobs, overqualified workers. Black workers, however, tended to be concentrated in the most menial, difficult, and dangerous jobs, such as auto body painting, where workers breathed harmful paint

fumes, the foundry, where temperatures were often unbearable and where molten steel led to gruesome industrial accidents. Living in the Motor City: Autoworkers, Race, and Urban Geography The city underwent its most rapid growth in the s--not coincidentally, the same period when automobile production skyrocketed. During the boom years of World War II and the late , migration to the city took on a southern accent, as poor whites from the upper south joined a new wave of black migrants from the deep south in making Detroit their home. Although most immigrant groups lived scattered about the city ethnic neighborhoods were never as homogeneous as many believed them to be , ethnic restaurants, shops, and churches tended to cluster together. Polish, German, and Italian immigrants pooled their resources and built grand churches, many of which were architecturally reminiscent of those in their home countries. One group of new city residents, however, stood apart. Blacks--who were closed out of nearly all white neighborhoods--lived together in close proximity, largely in older, deteriorating central neighborhoods that had fallen out of fashion among whites. Real estate agents refused to show houses in "white" neighborhoods to blacks unless they were deemed "blighted" or "transitional" neighborhoods that were expected to lose white population. The result was the creation of two separate cities, one black and one white. Many newcomers to the city chose neighborhoods that were convenient to their workplaces. Little frame houses and bungalows crowded the streets around big plants, like the Dodge Main plant in Hamtramck, which employed over 30, workers at its peak. Growing numbers chose to live in residential neighborhoods distant from the smoke, fumes, and noise of the huge auto factories. The neighborhoods that autoworkers chose were not, however, random. Ford and General Motors workers were more likely to live on the west side, where bus routes led directly to their plants. Only Ford helped construct housing for its workers--but on a very small scale. In one experiment in Northville, then a small town northwest of Detroit, Ford tried to create a small community of skilled artisans, but it was short-lived. Imagine yourself in a small plane or in a hot-air balloon flying over the city in or For miles in every direction, a low rise city sprawled outward. Houses were laid out in neat grids, spreading monotonously outward block by block in an endlessly repeating pattern. Also striking when viewed from above at least on a spring or summer day when the air was not clogged with smoke and coal dust was how green the city was, particularly in contrast to the large industrial cities of the east coast, which were much more densely built up. In New York, workers lived in cramped tenements and apartment buildings; in Philadelphia, they lived in tiny rowhouses, often on treeless streets overshadowed by red-brick factories and warehouses. In Detroit, by contrast, two-thirds of the structures were detached, single family homes and another fifth were two-family homes, nearly all of them with gardens and yards. Rowhouses, high rise apartments, and tenements were rarities in the Motor City. By the mid-twentieth century, Detroit was a city of blue-collar home owners. Rates of homeownership skyrocketed, particularly after World War II. Union-negotiated wage and benefit packages made auto work more secure than ever and allowed auto workers to join the ranks of mortgage holders. With few exceptions, these loan programs excluded African Americans and residents of racially diverse neighborhoods: As a result, far fewer blacks, even relatively well-paid black autoworkers, could own their own homes. Not all auto workers wore blue collars. As the auto industry grew over the course of the twentieth century, it became increasingly bureaucratic. No industry offered a better case study of what mid-twentieth century social observers called the "organization man," corporate paper pushers who had made it into the middle-class through discipline and conformity. With its enormous, pyramid-shaped bureaucracies, the auto industry included tens of thousands of middle-rank managers, designers, and engineers, thousands of upper level managers and supervisors, and hundreds of top-level officials. Serving the corporate headquarters of the major automobile companies was a phalanx of attorneys, advertising executives, and even industrial physicians and psychologists. Flush with the wealth generated by auto production, these white collar workers began to buy homes and move into neighborhoods that were increasingly distant from the blue-collar workers beneath them in the corporate hierarchy. By contrast, in nineteenth century industrial cities, workers and managers tended to live in closer proximity. On the curvilinear streets of Birmingham, Bloomfield Hills, and the Grosse Pointes, leading auto executives built mock French chateaux, southern-style plantation houses, Tudor manors, and staid New England colonials. Ford built his vast estate, Fair Lane, in suburban Dearborn, in an eclectic European style, replete with vaulted ceilings, carved paneling, and leaded glass. Middle

managers spread out over the metropolitan area, particularly to new suburbs like Southfield, Livonia, Farmington, and Sterling Heights. Suburban builders scrambled to meet their demand for modern, substantial houses architecturally and physically distant from the city. Oakland County, north of Detroit, with its gently rolling countryside and profusion of small lakes, became the community of choice for many auto executives. By the second half of the twentieth century it was one of the wealthiest counties in the United States, a place profoundly shaped by the concentration of auto industry derived wealth. Building the Motor Metropolis: Befitting its role as the headquarters of the American automobile industry, Detroit became a true automobile city, a place that by looked more like Los Angeles or Oakland than New York, Boston, or Philadelphia. Metropolitan Detroit was home to two of the earliest expressways in the United States. The Davison Freeway, constructed in , provided easy access to the auto plants in Highland Park and the East Side by directing traffic away from narrow, crowded surface streets. During World War II, federal defense spending subsidized a twenty-five mile long expressway nicknamed "Bomber Road", later incorporated into Interstate 94 that connected the city with the huge Willow Run aircraft plant. Increasingly public policy oriented itself toward car drivers. Funds for public transportation plummeted, leading to a decline in ridership and service cuts that accelerated overtime in a feedback loop. As buses and trolleys languished, expressway construction boomed, particularly after the passage of the Interstate Highway Act of . In Detroit, as in the nation, federally-funded highway construction and later expansion and maintenance projects dwarfed public works projects of the past. Huge swaths of city were demolished to make way for expressways--and as was the case with so many urban redevelopment projects, black working-class neighborhoods were most heavily impacted. By the end of the s, it was possible to pass through vast sections of the city at sixty or seventy miles per hour on submerged, limited access highways. New expressways accelerated the process of suburbanization. New housing developments for both blue and white collar workers sprung up virtually overnight in what had been rural areas on the outskirts of the metropolis. The largest blue-collar suburb and soon the third largest municipality in the state was Warren. A community of truck farms before World War II, by , it was home to over , people who lived on streets lined with block after block of little ranch houses and Cape Cods. Warren and suburban Macomb County of which it was a part became a Mecca for blue-collar whites fleeing the city. Wetlands and farmlands alike became seas of green lawns, divided by ribbons of tarmac. By , more whites in metropolitan Detroit lived in the suburbs than in the city though very few blacks did--because real estate agents refused to sell to them and they faced intense hostility and often violence when they tried to cross suburban boundaries. Over the course of the twentieth century, the Motor City had become the Motor Metropolis, going from twenty square miles to several thousand square miles. As the population spread outward, the whole urban landscape changed.

4: Reshaping the Art Museum -ARTnews

** Introduction: The Fractured Metropolis Improving The New City * Accidental Cities or New Urban Centers * Suburban Sprawl: Its Prevention and Cure * Creating Communities Restoring The Old City * How the Metropolis Split Apart * The Entrepreneurial Center * Bypassed Areas: The New Urban Frontier * Restoring Communities Reshaping The.*

5: About Metropolis - Metropolis

It affects the new metropolis in the Sun Belt or on the West Coast as much as older urban concentrations in the Northeast and Middle West. The new city in metropolitan St. Louis centers on Clayton, still a.

6: HOK's Tom Polucci on the Forces Reshaping Workplace Design

About Metropolis For 35 years, Metropolis has been the architecture and design industry's most compelling storyteller. Metropolis' s editorial scope spans design at all scalesâ€”from the smallest products to city planning.

7: Observatory | Metropolis

Polucci talked to Metropolis editor-in-chief Avinash Rajagopal about the many forces reshaping workplace design. Avinash Rajagopal: You've done so many workplaces over the years. What do you think is the most significant way the American office has changed in the last decade or so?

8: Reshaping Metropolitan America

Reshaping the 21st Century Metropolis. Los Angeles - the nation's with its Department of City Planning (DCP) at the forefront of reshaping the city.

9: Lost LA | www.enganchecubano.com

"Reshaping Metropolitan America is a useful, readable, and provocative book that should interest a diverse set of audiences." Journal of the American Planning Association "Chris Nelson invented the big picture understanding of how we are building metropolitan America.

Difficulties under which the Regular Forces labour as regards Intelligence. New Age Cults and Religions From the intellectual to the cultural : can there be property with a difference? Preparing iLife 09 Missions of old Texas. Cs201 handouts Basic properties of Volterra functions Austin Dobson: Eighteenth century vignettes. The Latins : Hilary and Augustine Anatomy Physiology Revealed CDs 1-4 complete series Chapter 1 roll of thunder Marketing of newspapers 5.1 n-Body solvers The 2007-2012 World Outlook for Girls School Uniforms Postmodern feminist theory and social work Roberta G. Sands and Kathleen Norris Nunca Mbas Never Again My roof, my rules Saint Michaels hymnal choir edition A global neoliberal social structure of accumulation? Aviation safety in Alaska Fit multiple of the same onto one sheet L. Augustine WADDELL: Note on some Ajanta Paintings. . p. 8 Courage and the responsibilities of leadership Philippine history by Gregorio Zaide Broad stripes and bright stars. Corporate and public finance departments Sister Mary Chandy book Edit on Macbook Air Analytical Technology in the Mineral Industries Changing concepts: Sontag, S. One culture and the new sensibility. Fishwick, M. Confessions of an ex-elit Iberia and Latin America The Golden Age of Advertising The 60s Concepts in Protein Engineering and Design Marks of Methodism A catalogue of Sanskrit epic literature in the Australian National University Library. Spontaneous Shrines and the Public Memorialization of Death Inventing for boys Earth-Based Psychology The Mathematical Analysis of Logic (Key Texts) Schaums outline of theory and problems of accounting I-II