

Subway City Riding Trains Reading

This book traces the emergence of modern American poetry at the turn of the nineteenth century. With a particular focus on four "little magazines"--Poetry, The Masses, Others, and The Seven Arts--John Timberman Newcomb shows how each advanced ambitious agendas combining urban subjects, stylistic experimentation, and progressive social ideals. While subsequent literary history has favored the poets whose work made them distinct--individuals singled out usually on the basis of a novel technique--Newcomb provides a denser, richer view of the history that hundreds of poets made.

The Dual System of Rapid Transit set the pattern for growth in New York City for decades to come and helped provide millions of families with a better quality of life.

The Routledge Handbook of Graffiti and Street Art integrates and reviews current scholarship in the field of graffiti and street art. Thirty-seven original contributions are organized around four sections: History, Types, and Writers/Artists of Graffiti and Street Art; Theoretical Explanations of Graffiti and Street Art/Causes of Graffiti and Street Art;

Regional/Municipal Variations/Differences of Graffiti and Street Art; and, Effects of Graffiti and Street Art. Chapters are written by experts from different countries throughout the world and their expertise spans the fields of American Studies, Art Theory, Criminology, Criminal justice, Ethnography, Photography, Political Science, Psychology, Sociology, and Visual Communication. The Handbook will be of interest to researchers, instructors, advanced students, libraries, and art gallery and museum curators. This book is also accessible to practitioners and policy makers in the fields of criminal justice, law enforcement, art history, museum

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studies, tourism studies, and urban studies as well as members of the news media. The Handbook includes 70 images, a glossary, a chronology, and the electronic edition will be widely hyperlinked.

Textbook

Showing the relevance of Hegel's arguments, this book discusses both original texts and their interpretations. This book analyzes how the Global Financial Crisis is portrayed in contemporary popular culture, using examples from film, literature and photography. In particular, the book explores why particular urban spaces, infrastructures and aesthetics – such as skyline shots in the opening credits of financial crisis films – recur in contemporary crisis narratives. Why are cities and finance connected in the cultural imaginary? Which ideologies do urban crisis imaginaries communicate? How do these imaginaries relate to the notion of crisis? To consider these questions, the book reads crisis narratives through the lens of myth. It combines perspectives from cultural, media and communication studies, anthropology, philosophy, geography and political economy to argue that the concept of myth can offer new and nuanced insights into the structure and politics of popular financial crisis imaginaries. In so doing, the book also asks if, how and under what conditions urban crisis imaginaries open up or foreclose systematic and political understandings of the Global Financial Crisis as a symptom of the broader process of financialization.

In the 1980s, America witnessed an explosion in the production, popularity, and influence of literary works by people of color and a decade-long economic downturn that severely affected America's inner cities and the already disadvantaged communities of color that lived there. Marked by soaring levels of unemployment, homelessness, violence, drug abuse, and despair, this urban crisis gave the lie to the

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American dream, particularly when contrasted with the success enjoyed by the era's iconic stockbrokers and other privileged groups, whose fortunes increased dramatically under Reaganomics. In *Urban Triage*, James Kyung-Jin Lee explores how these parallel trends of literary celebration and social misery manifested themselves in fictional narratives of racial anxiety by focusing on four key works: Alejandro Morales's *The Brick People*, John Edgar Wideman's *Philadelphia Fire*, Hisaye Yamamoto's "A Fire in Fontana," and Tom Wolfe's *The Bonfire of the Vanities*. Each of these fictions, he finds, addresses the decade's racial, ethnic, and economic inequities from differing perspectives: Morales's revisions of Chicano identity, Yamamoto's troubled invocation of the affinities between African Americans and Asian Americans, the problematic connections between black intellectuals and the black community aired by Wideman, and Wolfe's satirization of white privilege. Drawing on the fields of literary criticism, public policy, sociology, and journalism, Lee deftly assesses the success with which these multicultural fictions engaged in the debates over these issues and the extent to which they may actually have alienated the very communities that their creators purported to represent. Challenging both the uncritical celebration of abstract multiculturalism and its simpleminded vilification, Lee roots *Urban Triage* in specific instances of multiracial contact and deeply informed readings of works that have been canonized within ethnic studies and of those that either remain misunderstood or were misguided from the start. James Kyung-Jin Lee is assistant professor of English and Asian American studies at the University of Texas at Austin.

"Flat-out one of the most interesting books I've read in years. To say that a book about California might rank with Kevin Starr's *Americans and the California Dream* or Mike Davis'

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City of Quartz is dangerously high praise, but I think Axelrod's book may someday be in that league."—John Ganim, University of California, Riverside "Inventing Autopia thoughtfully weaves together planning and policy history with cultural history to great effect. It is sure to change our understanding of the ways in which Los Angeles not only grew and developed but envisioned itself in the era."—William Deverell, author of *Whitewashed Adobe: The Rise of Los Angeles and the Remaking of Its Mexican Past*

Some seven million people board the New York City subway every day, each one with a story to tell. The *Subway Chronicles* collects twenty-seven of the tales, dramas and comedies that unfold during the daily commute. From the “mole people” living in the subway tunnels, to the transit employees working behind the scenes, to the locals and tourists riding shoulder-to-shoulder in harmony, discord, or indifference, *The Subway Chronicles* offers a kaleidoscope of perspectives on this most public of spaces. Prominent New York writers weigh in: Jonathan Lethem confesses his childhood subway sins Colson Whitehead offers mass-transit tips for newcomers to the city Francine Prose recalls the thrill and apprehension of riding alone as a teenage girl Calvin Trillin pokes fun at the classic New York tendency to be skeptical about everything Stan Fischler delights in memories of riding the open-air train cars to Coney Island as a boy Equal parts hilarious, poignant, and heartbreaking, *The Subway Chronicles* is a journey into New York's underground with some of today's most loved writers.

Nicknamed the International Express, the New York City Transit Authority 7 subway line runs through a highly

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diverse series of ethnic and immigrant neighborhoods in Queens. People from Andean South America, Central America, China, India, Italy, Korea, Mexico, Pakistan, Poland, Romania, and Vietnam, as well as residents of a number of gentrifying blue-collar and industrial neighborhoods, fill the busy streets around the stations. The 7 train is a microcosm of a specifically urban, New York experience, in which individuals from a variety of cultures and social classes are forced to interact and get along with one another. For newcomers to the city, mastery of life in the subway space is a step toward assimilation into their new home. In *International Express*, the French ethnographer Stéphane Tonnelat and his collaborator William Kornblum, a native New Yorker, ride the 7 subway line to better understand the intricacies of this phenomenon. They also ask a group of students with immigrant backgrounds to keep diaries of their daily rides on the 7 train. What develops over time, they find, is a set of shared subway competences leading to a practical cosmopolitanism among riders, including immigrants and their children, that changes their personal values and attitudes toward others in small, subtle ways. This growing civility helps newcomers feel at home in an alien city and builds what the authors call a "situational community in transit." Yet riding the subway can be problematic, especially for women and teenagers. Tonnelat and Kornblum pay particular attention to gender and age relations on the 7 train. Their portrait of integrated mass transit, including a discussion of the relationship between urban density and diversity, is invaluable for social scientists and urban

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planners eager to enhance the cooperative experience of city living for immigrants and ease the process of cultural transition.

This book examines the portrayal of themes of boundary crossing, itinerancy, relocation, and displacement in US genre paintings during the second half of the long nineteenth century (c. 1860–1910). Through four diachronic case studies, the book reveals how the high-stakes politics of mobility and identity during this period informed the production and reception of works of art by Eastman Johnson (1824–1906), Enoch Wood Perry, Jr. (1831–1915), Thomas Hovenden (1840–95), and John Sloan (1871–1951). It also complicates art history's canonical understandings of genre painting as a category that seeks to reinforce social hierarchies and emphasize more rooted connections to place by, instead, privileging portrayals of social flux and geographic instability. The book will be of interest to scholars working in art history, literature, American studies, and cultural geography.

Evil isn't simply an abstract theological or philosophical talking point. In our society, the idea of evil feeds entertainment, manifests in all sorts of media, and is a root concept in our collective psyche. This accessible and appealing book examines what evil means to us. • Includes the insights of scholars from widely different academic fields to inspect evil from various points of view, giving readers a broader perspective on the topic • Compiles expert opinions from American, American expatriate, European, Asian, and Middle Eastern contributors • Covers the portrayal of evil in many

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different forms of media—film, television, music, art, video games, literature, poetry—as well as in politics, current events, and the legal arena

‘Hurry’ is an intrinsic component of modernity. It exists not only in tandem with modern constructions of mobility, speed, rhythm, and time–space compression, but also with infrastructures, technologies, practices, and emotions associated with the experience of the ‘mobilizing modern’. ‘Hurry’ is not simply speed. It may result in congestion, slowing-down, or inaction in the face of over-stimulus. Speeding-up is often competitive: faster traffic on better roads made it harder for pedestrians to cross, or for horse-drawn vehicles and cyclists to share the carriageway with motorized vehicles. Focusing on the cultural and material manifestations of ‘hurry’, the book’s contributors analyse the complexities, tensions, and contradictions inherent in the impulse to higher rates of circulation in modernizing cities. The collection includes, but also goes beyond, accounts of new forms of mobility (bicycles, buses, underground trains) and infrastructure (street layouts and surfaces, business exchanges, and hotels) to show how modernity’s ‘architectures of hurry’ have been experienced, represented, and practised since the mid nineteenth century. Ten case studies explore different expressions of ‘hurry’ across cities and urban regions in Asia, Europe, and North and South America, and substantial introductory and concluding chapters situate ‘hurry’ in the wider context of modernity and mobility studies and reflect on the future of ‘hurry’ in an ever-accelerating world. This diverse collection will be relevant to

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researchers, scholars, and practitioners in the fields of planning, cultural and historical geography, urban history, and urban sociology.

Using examples from architecture, film, literature, and the visual arts, this wide-ranging book examines the significance of New York City in the urban imaginary between 1890 and 1940. In particular, *Imagining New York City* considers how and why certain city spaces—such as the skyline, the sidewalk, the slum, and the subway—have come to emblemize key aspects of the modern urban condition. In so doing, Christoph Lindner also considers the ways in which cultural developments in the late nineteenth and early twentieth centuries set the stage for more recent responses to a variety of urban challenges facing the city, such as post-disaster recovery, the renewal of urban infrastructure, and the remaking of public space.

Since the advent of train travel, railways have compressed space and crossed national boundaries to become transnational icons, evoking hope, dread, progress, or obsolescence in different cultural domains. Spanning five continents and a diverse range of contexts, this collection offers an unprecedentedly broad survey of global representations of trains. From experimental novels to Hollywood blockbusters, the works studied here chart fascinating routes across a remarkably varied cultural landscape.

Traces the development of the subway from its inception to its decline as an overcrowded and dangerous part of city life - Explores how it has been represented in film and art - Gives women's experiences of the subway -

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Examines the city's racial tensions - Skyscrapers - Spatial layout of the city - Urban space.

Traces the history of the development of the New York City subway system at the beginning of the twentieth century.

Thought-provoking case studies on cities, photographs and books
Photographic books are almost as old as photography itself, and the city is one of their first and more recurring themes. Cities have been, and they continue to be, intensely photographed under a wide variety of forms, materialities, intentions and genres. This volume examines how a city can be moulded through the particularities of a photographic book, suggesting how urban portraits configure an overlooked, yet quite specific, photo-textual practice. Ranging from early photography to contemporary works, *Paper Cities* gathers thought-provoking case studies from several international contexts, providing new insights into art, material culture, history, heritage and memory, while simultaneously illuminating the debate on cities, photographs and books.

Contributors: Steven Jacobs (Ghent University), Simon Dell (University of East Anglia), Hugh Campbell (University College Dublin), Steven Humblet (LUCA School of Arts), Chris Balaschak (Flagler College), Annarita Teodosio (University of Salerno), Cecile Laly (Université Paris I), Mónica Pacheco (University College London), Douglas Klahr

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(University of Texas), Johanna M. Blokker (Bamberg University), Philip Goldswain (University of Western Australia).

L'émergence de la Condition Postmoderne, il y a quelque 30 ans, ne marqua pas la fin de la modernité. Bien au contraire, les débats sur la modernité continuent, en parallèle avec ceux sur la question postmoderne. Les deux débats s'enchevêtrent, en fait, ce qui ne fait que complexifier la question de la modernité. S'y ajoute, depuis quelque temps, la problématique de la globalisation dont les liens avec la modernité sont à élucider. De fait, historiquement nous vivons dans les conséquences de la modernité, qu'il s'agisse de ses acquis positifs ou de ses ratés et risques. Nous sommes ses puînés et avons de la sorte à assumer les conditions de cette nouvelle situation historique. Les auteurs de ce volume relèvent le défi de la tâche qui nous incombe dans cette situation et qui consiste à repenser la modernité aujourd'hui. Il s'agit d'articuler critiques, crises, paradoxes et risques de la modernité; sa mise au pluriel et sa complexification; la possibilité d'une « seconde » modernité. Mais tout cela en restant dans le paradigme moderne qui s'avère être encore efficace, toujours en transit. Dans un cadre résolument interdisciplinaire, ce volume réunit quatorze études qui abordent la modernité de multiples points de vue : philosophique, politique,

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sociologique, historique, esthétique, architectural, littéraire.

The main purpose of the eleven contributions to this volume is to reconsider and re-assess the role of cores and peripheries in shaping modern socio-technical systems. From this perspective they explore a terrain of highly complex systems mainly operating on the so-called Western model: Railways, telegraphs, motor vehicles and airports were, in fact, all born in classic cores areas in the West and then spread out into the peripheries. The approach in itself is not new, but this volume has managed to bring out interestingly innovative elements and viewpoints. The contributors are not content with the traditional definitions of peripheries and flows, but tend to put them to the test, revise them and eventually offer critiques. The result is a tempering of the monolithic and traditional concept of a one-way transfer. No longer, therefore, a simple and linear act of adoption, but a recourse to adaptation – changes in meaning, use and perception. The volume is a starting point for future explorations on the subject of science and technology studies and takes part in a wider discussion of globalisation, global and transnational history.

The High Line, an innovative promenade created on a disused elevated railway in Manhattan, is one of the world's most iconic new urban landmarks. Since the opening of its first section in 2009, this unique

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greenway has exceeded all expectations in terms of attracting visitors, investment, and property development to Manhattan's West Side. Frequently celebrated as a monument to community-led activism, adaptive re-use of urban infrastructure, and innovative ecological design, the High Line is being used as a model for numerous urban redevelopment plans proliferating worldwide. Deconstructing the High Line is the first book to analyze the High Line from multiple perspectives, critically assessing its aesthetic, economic, ecological, symbolic, and social impacts. Including several essays by planners and architects directly involved in the High Line's design, this volume also brings together a diverse range of scholars from the fields of urban studies, geography, anthropology, sociology, and cultural studies. Together, they offer insights into the project's remarkable success, while also giving serious consideration to the critical charge that the High Line is "Disney World on the Hudson," a project that has merely greened, sanitized, and gentrified an urban neighborhood while displacing longstanding residents and businesses. Deconstructing the High Line is not just for New Yorkers, but for anyone interested in larger issues of public space, neoliberal redevelopment, creative design practice, and urban renewal.

Urban Machinery investigates the technological dimension of modern European cities, vividly

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describing the most dramatic changes in the urban environment over the last century and a half. Written by leading scholars from the history of technology, urban history, sociology and science, technology, and society, the book views the European city as a complex construct entangled with technology. The chapters examine the increasing similarity of modern cities and their technical infrastructures (including communication, energy, industrial, and transportation systems) and the resulting tension between homogenization and cultural differentiation. The contributors emphasize the concept of circulation--the process by which architectural ideas, urban planning principles, engineering concepts, and societal models spread across Europe as well as from the United States to Europe. They also examine the parallel process of appropriation--how these systems and practices have been adapted to prevailing institutional structures and cultural preferences. *Urban Machinery*, with contributions by scholars from eight countries, and more than thirty illustrations (many of them rare photographs never published before), includes studies from northern and southern and from eastern and western Europe, and also discusses how European cities were viewed from the periphery (modernizing Turkey) and from the United States. Contributors Hans Buitter, Paolo Capuzzo, Noyan Dinkal, Cornelis Disco, Pi Germuska, Mikael Hrd, Martina Heler, Dagmara

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Jajesniak-Quast, Andrew Jamison, Per Lundin, Thomas J. Misa, Dieter Schott, Marcus Stippak

Mikael Hrd is Professor of History at Darmstadt University of Technology. His books include *The Intellectual Appropriation of Technology: Discourses on Modernity, 1900-1939* (coedited with Andrew Jamison; MIT Press, 1998). Thomas J. Misa is ERA-Land Grant Professor of the History of Technology at the University of Minnesota, where he directs the Charles Babbage Institute. His books include *Modernity and Technology* (coedited with Philip Brey and Andrew Feenberg; MIT Press, 2003).

Introducing readers to the far-reaching global orientation that is now taking place in urban China, an international team of contributors describe overarching globalization through a detailed examination of the transformation of the built environment. A range of urban development processes are analyzed including urbanization, real estate development, changing landscapes, the industrial restructuring of the second-tier city, and the formation of the city-region in the context of global and local interactions. In examining city development and local practices as part of globalization processes, the global city is treated as a collection of microcosms and concrete places, overcoming the analytical tension of the dichotomy of the perceived 'East versus West' divide.

As twentieth-century city planners invested in new

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transportation systems to deal with urban growth, they ensured that the automobile rather than mass transit would dominate transportation. Combining an exploration of planning documents, sociological studies, and popular culture, Paul Fotsch shows how our urban infrastructure developed and how it has shaped American culture ever since. *Watching the Traffic Go By* emphasizes the narratives underlying our perceptions of innovations in transportation by looking at the stories we have built around these innovations. Fotsch finds such stories in the General Motors "Futurama" exhibit at the 1939 World's Fair, debates in *Munsey's* magazine, films such as *Double Indemnity*, and even in footage of the O. J. Simpson chase along Los Angeles freeways. Juxtaposed with contemporaneous critiques by Lewis Mumford, Theodor Adorno, and Max Horkheimer, Fotsch argues that these narratives celebrated new technologies that fostered stability for business and the white middle class. At the same time, transportation became another system of excluding women and the poor, especially African Americans, by isolating them in homes and urban ghettos. A timely, interdisciplinary analysis, *Watching the Traffic Go By* exposes the ugly side of transportation politics through the seldom-used lens of popular culture.

This work examines the challenges faced by those wishing to develop progressive visions of transparent

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global governance and civil society. It traces the history and development of the institutions of global governance as well as the emergence of the anti-globalization movement.

This book explores how social fragmentation led to pluralistic public policies in Chicago, Moscow, and Osaka.

This title was first published in 2003. *Suburbanizing the Masses* examines how collective forms of transport have contributed to the spatial and social evolution of towns and cities in various countries since the mid nineteenth century. Divided into two sections, the volume develops first the classic tradition on transport and the city, public transport's 'impact' on urban development. The contextualisation of transport is one important factor in the historical debates surrounding urban development. As well as analysing the discourse employed by urban political and business elites in favour of public transport, these contributions show the degree to which practice often fell short of ideals. The second section tackles the professional paradigms of urban transport: the circulation of traffic in cities and the technological modes appropriate to its realization. In particular these contributions explore the paradigms held by professional planners and managers, and the political classes associated with them. From a variety of perspectives *Suburbanizing the Masses* demonstrates the continuing relevance of socio-historical inquiry on the relationship between public transport and urban development. By differentiating between the many roles of urban transport in the nineteenth century, it confirms that public transport

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was not directly linked to urban growth, and instead often had only a limited effect on the wider urban structure. Suburbanizing the Masses forces a reassessment of the received historiography that maintains cheap public transport was essential to the spectacular growth of cities in the nineteenth century.

Drive the streets of Nairobi and you are sure to see many matatus colorful minibuses that transport huge numbers of people around the city. Once ramshackle affairs held together with duct tape and wire, matatus today are name-brand vehicles maxed out with aftermarket detailing. They can be stately black or come in extravagant colors, sporting names, slogans, or entire tableaux, with airbrushed portraits of everyone from Kanye West to Barack Obama, of athletes, movie stars, or the most famous face of all: Jesus Christ. In this richly interdisciplinary book, Kenda Mutongi explores the history of the matatu from the 1960s to the present. As Mutongi shows, matatus offer a window onto many socioeconomic and political facets of late-twentieth-century Africa. In their diversity of idiosyncratic designs they express multiple and divergent aspects of Kenyan life including rapid urbanization, organized crime, entrepreneurship, social insecurity, the transition to democracy, chaos and congestion, popular culture, and many others at once embodying both Kenya's staggering social problems and the bright promises of its future. Offering a shining model of interdisciplinary analysis, Mutongi mixes historical, ethnographic, literary, linguistic, and economic approaches to tell the story of the matatu as a powerful expression of the entrepreneurial

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aesthetics of the postcolonial world

The Cambridge Introduction to Contemporary American Fiction explores fiction written over the last thirty years. It addresses the profound political, historical, and cultural changes that have distinguished the contemporary period. Focusing on both established and emerging writers, with chapters devoted to the American historical novel, regional realism, the American political novel, the end of the Cold War and globalization, 9/11, borderlands and border identities, race, and the legacy of postmodern aesthetics, this Introduction locates contemporary American fiction at the intersection of a specific time and traditions. In the process, it investigates the entire concept of what constitutes an 'American' author while exploring the vexed, yet resilient, nature of what the concept of home has come to signify in so much of today's fiction. This wide-ranging study will be invaluable to students and tutors.

Across all the boroughs, *The Long Crisis* shows, New Yorkers helped transform their broke and troubled city in the 1970s by taking the responsibilities of city governance into the private sector and market, steering the process of neoliberalism. Newspaper headlines beginning in the mid-1960s blared that New York City, known as the greatest city in the world, was in trouble. They depicted a metropolis overcome by poverty and crime, substandard schools, unmanageable bureaucracy, ballooning budget deficits, deserting businesses, and a vanishing middle class. By the mid-1970s, New York faced a situation perhaps graver than the urban crisis: the city could no longer pay its bills

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and was tumbling toward bankruptcy. The Long Crisis turns to this turbulent period to explore the origins and implications of the diminished faith in government as capable of solving public problems. Conventional accounts of the shift toward market and private sector governing solutions have focused on the rising influence of conservatives, libertarians, and the business sector. Benjamin Holtzman, however, locates the origins of this transformation in the efforts of city dwellers to preserve liberal commitments of the postwar period. As New York faced an economic crisis that disrupted long-standing assumptions about the services city government could provide, its residents--organized within block associations, non-profits, and professional organizations--embraced an ethos of private volunteerism and, eventually, of partnership with private business in order to save their communities' streets, parks, and housing from neglect. Local liberal and Democratic officials came to see such alliances not as stopgap measures but as legitimate and ultimately permanent features of modern governance. The ascent of market-based policies was driven less by a political assault of pro-market ideologues than by ordinary New Yorkers experimenting with novel ways to maintain robust public services in the face of the city's budget woes. Local people and officials, The Long Crisis argues, built neoliberalism from the ground up, creating a system that would both exacerbate old racial and economic inequalities and produce new ones that continue to shape metropolitan areas today.

American Literature in Transition, 1920–1930 examines

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the dynamic interactions between social and literary fields during the so-called Jazz Age. It situates the era's place in the incremental evolution of American literature throughout the twentieth century. Essays from preeminent critics and historians analyze many overlapping aspects of American letters in the 1920s and re-evaluate an astonishingly diverse group of authors. Expansive in scope and daring in its mixture of eclectic methods, this book extends the most exciting advances made in the last several decades in the fields of modernist studies, ethnic literatures, African-American literature, gender studies, transnational studies, and the history of the book. It examines how the world of literature intersected with other arts, such as cinema, jazz, and theater, and explores the print culture in transition, with a focus on new publishing houses, trends in advertising, readership, and obscenity laws. If asked, most people would agree that there are deep connections between technology and the modern world, and even that technology is the truly distinctive feature of modernity. Until recently, however, there has been surprisingly little overlap between technology studies and modernity theory. The goal of this ambitious book is to lay the foundations for a new interdisciplinary field by closely examining the co-construction of technology and modernity. The book is divided into three parts. Part I lays the methodological groundwork for combining studies of technology and modernity, while integrating ideas drawn from feminism, critical theory, philosophy, sociology, and socioeconomics. Part II continues the methodological discussion, focusing on specific

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sociotechnical systems or technologies with prominent relations to modernity. Part III introduces practical and political issues by considering alternative modes of technology development and offering critiques of modern medicine, environmental technology, international development, and technology policy. The book as a whole suggests a broad research program that is both academic and applied and that will help us understand how contemporary societies can govern technologies instead of being governed by them.

Women's Issues in Transportation: Summary of the 4th International Conference, Volume 2: Technical Papers includes 27 full peer-reviewed papers that were presented at the October 2009 conference. The conference highlighted the latest research on changing demographics that affect transportation planning, programming, and policy making, as well as the latest research on crash and injury prevention for different segments of the female population. Special attention was given to pregnant and elderly transportation users, efforts to better address and increase women's personal security when using various modes of transportation, and the impacts of extreme events such as hurricanes and earthquakes on women's mobility and that of those for whom they are responsible. TRB's Conference Proceedings 46: Women's Issues in Transportation, Volume 1: Conference Overview and Plenary Papers includes an overview of the October 2009 conference and six commissioned resource papers, including the two keynote presentations.

A history of New York subway passengers as they navigated the system's constraints while striving for individuality, or at least a smooth ride. When the subway first opened with much fanfare on October 27, 1904, New York became a city of underground passengers almost overnight. In this book,

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Stefan Höhne examines how the experiences of subway passengers in New York City were intertwined with cultural changes in urban mass society throughout the twentieth century. Höhne argues that underground transportation--which early passengers found both exhilarating and distressing--changed perceptions, interactions, and the organization of everyday life.

In an era when ease of travel is greater than ever, it is also easy to overlook the degree to which voyages of the body – and mind – have generated an outpouring of artistry and creativity throughout the ages. Exploration of new lands and sensations is a fundamental human experience. This volume in turn provides a stimulating and adventurous exploration of the theme of travel from an art-historical perspective. Topical regions are covered ranging from the Grand Tour and colonialism to the travels of Hadrian in ancient times and Georgia O’Keeffe’s journey to the Andes; from Vasari’s Neoplatonic voyages to photographing nineteenth-century Japan. The scholars assembled consider both imaginary travel, as well as factual or embellished documentation of voyages. The essays are far-reaching spatially and temporally, but all relate to how art has documented the theme of travel in varying media across time and as illustrated and described by writers, artists, and illustrators. The scope of this volume is far-reaching both chronologically and conceptually, thereby appropriately documenting the universality of the theme to human experience.

Robert A. Van Wyck, mayor of the greater city of New York, broke ground for the first subway line by City Hall on March 24, 1900. It took four years, six months, and twenty-three days to build the line from City Hall to West 145th Street in Harlem. Things rarely went that quickly ever again. The Routes Not Taken explores the often dramatic stories behind the unbuilt or unfinished subway lines, shedding light on a

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significant part of New York City's history that has been almost completely ignored until now. Home to one of the world's largest subway systems, New York City made constant efforts to expand its underground labyrinth, efforts that were often met with unexpected obstacles: financial shortfalls, clashing agendas of mayors and borough presidents, battles with local community groups, and much more. After discovering a copy of the 1929 subway expansion map, author Joseph Raskin began his own investigation into the city's underbelly. Using research from libraries, historical societies, and transit agencies throughout the New York metropolitan area, Raskin provides a fascinating history of the Big Apple's unfinished business that until now has been only tantalizing stories retold by public-transit experts. *The Routes Not Taken* sheds light on the tunnels and stations that were completed for lines that were never fulfilled: the efforts to expand the Hudson tubes into a fullfledged subway; the Flushing line, and why it never made it past Flushing; a platform underneath Brooklyn's Nevins Street station that has remained unused for more than a century; and the 2nd Avenue line—long the symbol of dashed dreams—deferred countless times since the original plans were presented in 1929. Raskin also reveals the figures and personalities involved, including why Fiorello LaGuardia could not grasp the importance of subway lines and why Robert Moses found them to be old and boring. By focusing on the unbuilt lines, Raskin illustrates how the existing subway system is actually a Herculean feat of countless political compromises. Filled with illustrations of the extravagant expansion plans, *The Routes Not Taken* provides an enduring contribution to the transportation history of New York City.

A lively, immersive history by an award-winning urbanist of New York City's transformation, and the lessons it offers for the city's future. Dangerous, filthy, and falling apart, garbage

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piled on its streets and entire neighborhoods reduced to rubble; New York's terrifying, if liberating, state of nature in 1978 also made it the capital of American culture. Over the next thirty-plus years, though, it became a different place—kinder and meaner, richer and poorer, more like America and less like what it had always been. New York, New York, New York, Thomas Dyja's sweeping account of this metamorphosis, shows it wasn't the work of a single policy, mastermind, or economic theory, nor was it a morality tale of gentrification or crime. Instead, three New Yorks evolved in turn. After brutal retrenchment came the dazzling Koch Renaissance and the Dinkins years that left the city's liberal traditions battered but laid the foundation for the safe streets and dotcom excess of Giuliani's Reformation in the '90s. Then the planes hit on 9/11. The shaky city handed itself over to Bloomberg who merged City Hall into his personal empire, launching its Reimagination. From Hip Hop crews to Wall Street bankers, D.V. to Jay-Z, Dyja weaves New Yorkers famous, infamous, and unknown—Yuppies, hipsters, tech nerds, and artists; community organizers and the immigrants who made this a truly global place—into a narrative of a city creating ways of life that would ultimately change cities everywhere. With great success, though, came grave mistakes. The urbanism that reclaimed public space became a means of control, the police who made streets safe became an occupying army, technology went from a means to the end. Now, as anxiety fills New Yorker's hearts and empties its public spaces, it's clear that what brought the city back—proximity, density, and human exchange—are what sent Covid-19 burning through its streets, and the price of order has come due. A fourth evolution is happening and we must understand that the greatest challenge ahead is the one New York failed in the first three: The cures must not be worse than the disease. Exhaustively researched, passionately told,

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New York, New York, New York is a colorful, inspiring guide to not just rebuilding but reimagining a great city.

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