



urban history.

Designed for Digital-Jeanne W. Ross 2019-09-24 Practical advice for redesigning “big, old” companies for digital success, with examples from Amazon, BNY Mellon, LEGO, Philips, USAA, and many other global organizations. Most established companies have deployed such digital technologies as the cloud, mobile apps, the internet of things, and artificial intelligence. But few established companies are designed for digital. This book offers an essential guide for retooling organizations for digital success. In the digital economy, rapid pace of change in technology capabilities and customer desires means that business strategy must be fluid. As a result, the authors explain, business design has become a critical management responsibility. Effective business design enables a company to quickly pivot in response to new competitive threats and opportunities. Most leaders today, however, rely on organizational structure to implement strategy, unaware that structure inhibits, rather than enables, agility. In companies that are designed for digital, people, processes, data, and technology are synchronized to identify and deliver innovative customer solutions—and redefine strategy. Digital design, not strategy, is what separates winners from losers in the digital economy. Designed for Digital offers practical advice on digital transformation, with examples that include Amazon, BNY Mellon, DBS Bank, LEGO, Philips, Schneider Electric, USAA, and many other global organizations. Drawing on five years of research and in-depth case studies, the book is an essential guide for companies that want to disrupt rather than be disrupted in the new digital landscape. Five Building Blocks of Digital Business Success Shared Customer Insights Operational Backbone Digital Platform Accountability Framework External Developer Platform

Into the White-Christopher P. Heuer 2019-05-14 How the far North offered a different kind of terra incognita for the Renaissance imagination. European narratives of the Atlantic New World tell stories of people and things: strange flora, wondrous animals, sun-drenched populations for Europeans to mythologize or exploit. Yet, as Christopher Heuer explains, between 1500 and 1700, one region upended all of these conventions in travel writing, science, and, most unexpectedly, art: the Arctic. Icy, unpopulated, visually and temporally “abstract,” the far North—a different kind of terra incognita for the Renaissance imagination—offered more than new stuff to be mapped, plundered, or even seen. Neither a continent, an ocean, nor a meteorological circumstance, the Arctic forced visitors from England, the Netherlands, Germany, and Italy, to grapple with what we would now call a “non-site,” spurring dozens of previously unknown works, objects, and texts—and this all in an intellectual and political milieu crackling with Reformation debates over art’s very legitimacy. In *Into the White*, Heuer uses five case studies to probe how the early modern Arctic (as site, myth, and ecology) affected contemporary debates over perception and matter, representation, discovery, and the time of the earth—long before the nineteenth century Romanticized the polar landscape. In the far North, he argues, the Renaissance exotic became something far stranger than the marvelous or the curious, something darkly material and impossible to be mastered, something beyond the idea of image itself.

Data Action-Sarah Williams 2020-12-08 How to use data as a tool for empowerment rather than oppression. Big data can be used for good—from tracking disease to exposing human rights violations—and for bad—implementing surveillance and control. Data inevitably represents the ideologies of those who control its use; data analytics and algorithms too often exclude women, the poor, and ethnic groups. In *Data Action*, Sarah Williams provides a guide for working with data in more ethical and responsible ways. Too often data has been used—and manipulated—to make policy decisions without much stakeholder input. Williams outlines a method that emphasizes collaboration among data scientists, policy experts, data designers, and the public. This approach creates trust and co-ownership in the data by opening the process to those who know the issues best.

Thirtyfour Campgrounds-Martin Hogue 2016-09-30 Camping can make us feel a powerful connection to nature and our rugged backwoods forebears. Campers once confronted the elemental facts of life, but now, the millions of Americans taking to the road on camping trips are more likely to drive to a campground, hook up service conduits, connect to WiFi, drop their awnings, and set out patio chairs. It is as if, Martin Hogue observes, each campsite functions as a stage upon which campers perform a series of ritualized activities (pitching the tent, building a fire, cooking over flames). In *Thirtyfour Campgrounds*, Hogue investigates these sites, individually and in multiples, offering a photographic and typological survey of nearly 6,500 American campsites, mapping subtle differences within the apparently identical. The central part of the book consists of color photographs of individual campsites, downloaded from such online reservation websites as [reserveamerica.com](#) and [recreation.gov](#), organized by zip code, and arranged in grids across the pages. Hogue nods to artist Ed Ruscha’s *Thirtyfour Parking Lots* for his title and its attitude, and to the work of Bernd and Hilla Becher for the serial arrangement of images in grids. The campsite pictures seem at first endlessly repetitious; but then the repetition makes way for difference. Time reveals itself in fading light and passing clouds, the weather changes between photographs of neighboring sites, leaves turn color and fall, in an unexpected kind of time-lapse photography. This is a book that was made so seriously that it must (not) be taken too seriously. More scientific than any campground literature, *Thirtyfour Campgrounds* calls the very nature of scientific survey, research, and publication into question.

Trump and the Media-Pablo J. Boczkowski 2018-03-23 The election of Donald Trump and the great disruption in the news and social media. Donald Trump’s election as the 45th President of the United States came as something of a surprise—to many analysts, journalists, and voters. The *New York Times*’s *The Upshot* gave Hillary Clinton an 85 percent chance of winning the White House even as the returns began to come in. What happened? And what role did the news and social media play in the election? In *Trump and the Media*, journalism and technology experts grapple with these questions in a series of short, thought-provoking essays. Considering the disruption of the media landscape, the disconnect between many voters and the established news outlets, the emergence of fake news and “alternative facts,” and Trump’s own use of social media, these essays provide a window onto broader transformations in the relationship between information and politics in the twenty-first century. The contributors find historical roots to current events in Cold War notions of “us” versus “them,” trace the genealogy of the assault on facts, and chart the collapse of traditional news gatekeepers. They consider such topics as Trump’s tweets (diagnosed by one writer as “Twitterosis”) and the constant media exposure given to Trump during the campaign. They propose photojournalists as visual fact checkers (“lessons of the paparazzi”) and debate whether Trump’s administration is authoritarian or just authoritarian-like. Finally, they consider future strategies for the news and social media to improve the quality of democratic life. Contributors Mike Ananny, Chris W. Anderson, Rodney Benson, Pablo J. Boczkowski, danah boyd, Robyn Caplan, Michael X. Delli Carpini, Josh Cows, Susan J. Douglas, Keith N. Hampton, Dave Karpf, Daniel Kreiss, Seth C. Lewis, Zoey Lichtenheld, Andrew L. Mendelson, Gina Neff, Zizi Papacharissi, Katy E. Pearce, Victor Pickard, Sue Robinson, Adrienne Russell, Ralph Schroeder, Michael Schudson, Julia Sonnevend, Keren Tenenboim-Weinblatt, Tina Tucker, Fred Turner, Nikki Usher, Karin Wahl-Jorgensen, Silvio Waisbord, Barbie Zelizer

American Illuminations-David E. Nye 2019-03-29 How Americans adapted European royal illuminations for patriotic celebrations, spectacular expositions, and intensely bright commercial lighting to create the world’s most dazzling and glamorous cities. Illuminated fêtes and civic celebrations began in Renaissance Italy and spread through the courts of Europe. Their fireworks, torches, lamps, and special effects glorified the monarch, marked the birth of a prince, or celebrated military victory. Nineteenth-century Americans rejected such monarchical pomp and adapted spectacular lighting to their democratic, commercial culture. In *American Illuminations*, David Nye explains how they experimented with gas and electric light to create illuminated cityscapes far brighter and more dynamic than those of Europe, and how these illuminations became symbols of modernity and the conquest of nature. Americans used gaslight and electricity in parades, expositions, advertising, elections, and political spectacles. In the 1880s, cities erected powerful arc lights on towers to create artificial moonlight. By the 1890s they adopted more intensive, commercial lighting that defined distinct zones of light and glamorized the city’s White Ways, skyscrapers, bridges, department stores, theaters, and dance halls. Poor and blighted areas disappeared into the shadows. American illuminations also became integral parts of national political campaigns, presidential inaugurations, and victory celebrations after the Spanish-American War and World War I.

Immersed in Technology-Banff Centre for the Arts 1996 Produced as part of the Art and Virtual Environment Project conducted at the Banff Centre for the Arts in Banff, Canada from 1991 to 1994.

Organization Space-Keller Easterling 1999 Bridging the gap between architecture and infrastructure, Easterling views architecture as part of an ecology of interrelationships and linkages, and she treats the expression of organizational character as part of the architectural endeavor. The dominant architectures in our culture of development consist of generic protocols for building offices, airports, houses, and highways. For Keller Easterling these organizational formats are not merely the context of design efforts—they are the design. Bridging the gap between architecture and infrastructure, Easterling views architecture as part of an ecology of interrelationships and linkages, and she treats the expression of organizational character as part of the architectural endeavor. Easterling also makes the case that these organizational formats are improvisational and responsive to circumstantial change, to mistakes, anomalies, and seemingly illogical market forces. By treating these irregularities opportunistically, she offers architects working within the customary development protocols new sites for making and altering space. By showing the reciprocal relations between systems of thinking and modes of designing, Easterling establishes unexpected congruencies between natural and built environments, virtual and physical systems, highway and communication networks, and corporate and spatial organizations. She frames her unconventional notion of site not in terms of singular entities, but in terms of relationships between multiple sites that are both individually and collectively adjustable.