In the wake of its early twentieth-century civil wars, Mexico strove to present itself to the world as unified and prosperous. The preparation in Mexico City for the 1968 Summer Olympics was arguably the most ambitious of a sequence of design projects that aimed to signal Mexico's arrival in the developed world. In Spectacular Mexico, Luis M. Castañeda demonstrates how these projects were used to create a spectacle of social harmony and ultimately to guide the nation's capital into becoming the powerful megalcity we know today. Not only the first Latin American country to host the Olympics, but also the first Spanish-speaking country, Mexico's architectural transformation was put on international display. From traveling exhibitions of indigenous archaeological artifacts to the construction of the Mexico City subway, Spectacular Mexico details how these key projects placed the nation on the stage of global capitalism and revamped its status as a modernized country. Surveying works of major architects such as Félix Candela, Pedro Ramírez Vázquez, Ricardo Legorreta, and graphic designer Lance Wyman, Castañeda illustrates the use of architecture and design as instruments of propaganda and nation branding. Forming a kind of “image economy,” Mexico’s architectural projects and
artifacts were at the heart of the nation’s economic growth and cultivated a new mass audience at an international level. Through an examination of one of the most important cosmopolitan moments in Mexico’s history, Spectacular Mexico positions architecture as central to the negotiation of social, economic, and political relations. Joseph Hartman focuses on the public works campaign of Cuban president, and later dictator, Gerardo Machado. Political histories often condemn Machado as a US-puppet dictator, overthrown in a labor revolt and popular revolution in 1933. Architectural histories tend to catalogue his regime’s public works as derivatives of US and European models. Dictator’s Dreamscape reassesses the regime’s public works program as a highly nuanced visual project embedded in centuries-old representations of Cuba alongside wider debates on the nature of art and architecture in general, especially in regards to globalization and the spread of US-style consumerism. The cultural production overseen by Machado gives a fresh and greatly broadened perspective on his regime’s accomplishments, failures, and crimes. The book addresses the regime’s architectural program as a visual and architectonic response to debates over Cuban national identity, US imperialism, and Machado’s own cult of personality. In the history of the early twentieth-century Americas, visions of hemispheric unity flourished, and the notion of a transnational American identity was embraced by artists, intellectuals, and government institutions. In The Pan American Imagination, Stephen Park explores the work of several Pan American modernists who challenged the body of knowledge being produced about Latin America, crossing the disciplinary boundaries of academia as well as the formal boundaries of artistic expression—from literary texts and travel writing to photography, painting, and dance. Park invests in an interdisciplinary approach, which he frames as a politically resistant intellectual practice, using it not only to examine the historical phenomenon of Pan Americanism but also to explore the implications for current transnational scholarship. Simón Bolívar is the preeminent symbol of Latin America and the subject of seemingly endless posthumous attention. Interpreted and reinterpreted in biographies, histories, political writings, speeches, and works of art and fiction, he has been a vehicle for public discourse for the past two centuries. Robert T. Conn follows the afterlives of Bolívar across the Americas, tracing his presence in a range of competing but interlocking national stories. How have historians, writers, statesmen, filmmakers, and institutions reworked his life and writings to make cultural and political claims? How has his legacy been interpreted in the countries whose territories he liberated, as well as in those where his importance is symbolic, such as the United States? In answering these questions, Conn illuminates the history of nation building and hemispheric globalism in the Americas. “Latin America” is a concept firmly entrenched in its philosophical, moral, and historical meanings. And yet, Mauricio Tenorio-Trillo argues in this landmark book, it is an obsolescent racial-cultural idea that ought to have vanished long ago with the banishment of racial theory. Latin America: The Allure and Power of an Idea makes this case persuasively.
Tenorio-Trillo builds the book on three interlocking steps: first, an intellectual history of the concept of Latin America in its natural historical habitat—mid-nineteenth-century redefinitions of empire and the cultural, political, and economic intellectualism; second, a serious and uncompromising critique of the current “Latin Americanism”—which circulates in United States–based humanities and social sciences; and, third, accepting that we might actually be stuck with “Latin America,” Tenorio-Trillo charts a path forward for the writing and teaching of Latin American history. Accessible and forceful, rich in historical research and specificity, the book offers a distinctive, conceptual history of Latin America and its many connections and intersections of political and intellectual significance. Tenorio-Trillo’s book is a masterpiece of interdisciplinary scholarship. "The Unsettlement of America explores the career and legacy of Don Luis de Velasco, an early modern indigenous translator of the sixteenth-century Atlantic world who traveled far and wide and experienced nearly a decade of Western civilization before acting decisively against European settlement. The book attends specifically to the interpretive and knowledge-producing roles played by Don Luis as a translator acting not only in Native-European contact zones but in a complex arena of inter-indigenous transmission of information about the hemisphere. The book argues for the conceptual and literary significance of unsettlement, a term enlisted here both in its literal sense as the thwarting or destroying of settlement and as a heuristic for understanding a wide range of texts related to settler colonialism, including those that recount the story of Don Luis as it is told and retold in a wide array of diplomatic, religious, historical, epistolary, and literary writings from the middle of the sixteenth century to the middle of the twentieth. Tracing accounts of this elusive and complex unfounding father from the colonial era as they unfolds across the centuries, The Unsettlement of America addresses the problems of translation at the heart of his story and speculates on the implications of the broader, transhistorical afterlife of Don Luis for the present and future of hemispheric American studies"—Latin American Modern Architectures: Ambiguous Territories has thirteen new essays from a range of distinguished architectural historians to help you understand the region’s rich and varied architecture. It will also introduce you to major projects that have not been written about in English. A foreword by historian Kenneth Frampton sets the stage for essays on well-known architects, such as Lucio Costa and Félix Candela, which will show you unfamiliar aspects of their work, and for essays on the work of little-known figures, such as Uruguayan architect Carlos Gómez Gavazzo and Peruvian architect and politician Fernando Belaúnde Terry. Covering urban and territorial histories from the nineteenth and twentieth centuries, along with detailed building analyses, this book is your best source for historical and critical essays on a sampling of Latin America's diverse architecture, providing much-needed information on key case studies. Contributors include Noemí Adagio, Pedro Ignacio Alonso, Luis Castañeda, Viviana d'Auria, George F. Flaherty, María González Pendás, Cristina López Uribe, Hugo Mondragón López, Jorge
Diversity and Design explores how design - whether of products, buildings, landscapes, cities, media, or systems - affects diverse members of society. Fifteen case studies in television, marketing, product design, architecture, film, video games, and more, illustrate the profound, though often hidden, consequences design decisions and processes have on the total human experience. The book not only investigates how gender, race, class, age, disability, and other factors influence the ways designers think, but also emphasizes the importance of understanding increasingly diverse cultures and, thus, averting design that leads to discrimination, isolation, and segregation. With over 140 full-color illustrations, chapter summaries, discussion questions and exercises, Diversity and Design is a valuable tool to help you understand the importance of designing for all. An essential overview of this blossoming field, The Routledge Companion to Inter-American Studies is the first collection to draw together the diverse approaches and perspectives on the field, highlighting the importance of Inter-American Studies as it is practiced today. Including contributions from canonical figures in the field as well as a younger generation of scholars, reflecting the foundation and emergence of the field and establishing links between older and newer methodologies, this Companion covers: Theoretical reflections Colonial and historical perspectives Cultural and political intersections Border discourses Sites and mobilities Literary and linguistic perspectives Area studies, global studies, and postnational studies Phenomena of transfer, interconnectedness, power asymmetry, and transversality within the Americas. This edited collection explores the genesis of scientific conceptions of race and their accompanying impact on the taxonomy of human collections internationally as evidenced in ethnographic museums, world fairs, zoological gardens, international colonial exhibitions and ethnic shows. A deep epistemological change took place in Europe in this domain toward the end of the eighteenth century, producing new scientific representations of race and thereby triggering a radical transformation in the visual economy relating to race and racial representation and its inscription in the body. These practices would play defining roles in shaping public consciousness and the representation of “otherness” in modern societies. The Invention of Race provides contextualization that is often lacking in contemporary discussions on diversity, multiculturalism and race. Many African nations are now described as ‘fourth world nations’, ones which essentially have no future. How could this have happened? Through the scope of the 1960’s, the first decade of African independence, Peter Schwab presents a compelling and provocative answer to this question. Designing West Africa tells the story of a pivotal decade in African history, when the fate of the continent was decided. Focusing on the six most visible leaders of the period - painting detailed portraits of them both as leaders and as people - Schwab looks at how Africa served as a ground to play out larger international conflicts, namely the Cold War. He does not fall back on blaming non-African involvement for the failure to build a visible leadership
for the continent, rather he critiques the African leaders themselves for their individual failings. Focusing on Black Americans' participation in world’s fairs, Emancipation expositions, and early Black grassroots museums, Negro Building traces the evolution of Black public history from the Civil War through the civil rights movement of the 1960s. Mabel O. Wilson gives voice to the figures who conceived the curatorial content: Booker T. Washington, W. E. B. Du Bois, Ida B. Wells, A. Philip Randolph, Horace Cayton, and Margaret Burroughs. Originally published in 2012, the book reveals why the Black cities of Chicago and Detroit became the sites of major Black historical museums rather than the nation’s capital, which would eventually become home for the Smithsonian's National Museum of African American History and Culture, which opened in 2016. This volume gathers together recent research from leading scholars specializing in the history of collecting. American Southern art collections, both public and private, contain rich and representative holdings of Renaissance and Baroque art which remain understudied, compared to the collections bracketing the east and west coasts of the United States. This anthology considers how these works of art were acquired for both prominent public and private collections, how they have been curated and displayed in exhibitions, and how they have also been preserved historically. Individual essays address a variety of art media representative of the early modern period in Europe and the Americas. Case studies of specific works of art, collections, and collectors address the broad geographic scope of Southern collections, inclusive of Washington, DC, the Carolinas, Georgia, Alabama, Louisiana, Arkansas, and Texas. Highlights the histories and cultural expressions of the Dominican people Using a blend of historical and literary analysis, Colonial Phantoms reveals how Western discourses have ghosted—miscategorized or erased—the Dominican Republic since the nineteenth century despite its central place in the architecture of the Americas. Through a variety of Dominican cultural texts, from literature to public monuments to musical performance, it illuminates the Dominican quest for legibility and resistance. Dixa Ramírez places the Dominican people and Dominican expressive culture and history at the forefront of an insightful investigation of colonial modernity across the Americas and the African diaspora. In the process, she untangles the forms of free black subjectivity that developed on the island. From the nineteenth century national Dominican poet Salomé Ureña to the diasporic writings of Julia Alvarez, Chiqui Vicoso, and Junot Díaz, Ramírez considers the roles that migration, knowledge production, and international divisions of labor have played in the changing cultural expression of Dominican identity. In doing so, Colonial Phantoms demonstrates how the centrality of gender, race, and class in the nationalisms and imperialisms of the West have profoundly impacted the lives of Dominicans. Ultimately, Ramírez considers how the Dominican people negotiate being left out of Western imaginaries and the new modes of resistance they have carefully crafted in response. Published on the occasion of the expo's 75th anniversary, Into the Void Pacific is the first architectural history of the 1939 San Francisco World’s Fair. While fairs of the
1930s turned to the future as a foil to the Great Depression, the Golden Gate
International Exposition conjured up geographical conceits to explore the
nature of the city's place in what organizers called "Pacific Civilization."
Andrew Shanken adopts D.H. Lawrence's suggestive description of California
as a way of thinking about the architecture of the Golden Gate International
Exposition, using the phrase “void Pacific” to suggest the isolation and novelty
of California and its habit of looking West rather than back over its shoulder to
the institutions of the East Coast and Europe. The fair proposed this vision of
the Pacific as an antidote to the troubled Atlantic world, then descending into
chaos for the second time in a generation. Architects took up the theme and
projected the regionalist sensibilities of Northern California onto Asian and
Latin American architecture. Their eclectic, referential buildings drew widely
on the cultural traditions of ancient Cambodia, China, and Mexico, as well as
the International Style, Art Deco, and the Bay Region Tradition. The book
explores how buildings supported the cultural and political work of the fair and
fashioned a second, parallel world in a moment of economic depression and
international turmoil. Yet it is also a tale of architectural compromise,
contingency, and symbolism gone awry. With chapters organized around the
creation of Treasure Island and the key areas and pavilions of the fair, this
study takes a cut through the work of William Wurster, Bernard Maybeck,
Timothy Pflueger, and Arthur Brown, Jr., among others. Shanken also looks
closely at buildings as buildings, analyzing them in light of local circumstances,
regionalist sensibilities, and national and international movements at that
crucial moment when modernism and the Beaux-Arts intersected dynamically.
A History of Architecture and Urbanism in the Americas is the first
comprehensive survey to narrate the urbanization of the Western Hemisphere,
from the Arctic Circle to Antarctica, making it a vital resource to help you
understand the built environment in this part of the world. The book combines
the latest scholarship about the indigenous past with an environmental history
approach covering issues of climate, geology, and biology, so that you'll see the
relationship between urban and rural in a new, more inclusive way. Author
Clare Cardinal-Pett tells the story chronologically, from the earliest-known
human migrations into the Americas to the 1930s to reveal information and
insights that weave across time and place so that you can develop a complex
and nuanced understanding of human-made landscape forms, patterns of
urbanization, and associated building typologies. Each chapter addresses
developments throughout the hemisphere and includes information from
various disciplines, original artwork, and historical photographs of everyday
life, which - along with numerous maps, diagrams, and traditional building
photographs - will train your eye to see the built environment as you read
about it. Author Greg Votolato presents the intricate story of how design
evolved as a profession and a leisure activity. Votolato demonstrates that
design in affluent American culture is as much about personalization of the
material world as it is about the performance and appearance of manufactured
goods. 114 illustrations.
varied account of the relationship between theatre in the United States and the social, cultural, and political forces that shaped it during one of the most formative periods in the nation’s history. Joshua E. Polster applies key thematic perspectives – Colonialism, Religion, Race and Ethnicity, Gender and Sexuality, Economic Systems, and Systems of Government – to seminal moments in US history. In doing so he explores the ways in which the theatre has responded to these turning points, through the work of some of its principal dramatists, directors, designers, and theatre companies. His approach tackles questions such as: • How did the plays of this period reflect the nation’s concerns and anxieties? • How did theatre, culture, and politics interconnect as the United States took to the world stage? • Which critical viewpoints are most useful to us when examining these cultural phenomena? • How did performances and productions attempt to influence their audiences' social and civic engagement?

On its own, or in tandem with its companion volume The Routledge Anthology of US Drama 1898–1949, this is the ideal text for any course in US Theatre. By examining each cultural moment from a range of critical perspectives and drawing upon a diverse range of sources, it is designed specifically for today’s interdisciplinary and multicultural curriculum. The rise of suburbs and disinvestment from cities have been defining features of life in many countries over the course of the twentieth century. In Victorian Visions of Suburban Utopia, Nathaniel Walker asks: why did we abandon our dense, complex urban places and seek to find "the best of the city and the country" in the flowery suburbs? While looking back at the architecture and urban design of the 1800s offers some answers, Walker argues that a great missing piece of the story can be found in Victorian utopian literature. The replacement of cities with high-tech suburbs was repeatedly imagined and breathlessly described in the socialist dreams and science-fiction fantasies of dozens of British and American authors. Some of these visionaries — such as Robert Owen, Edward Bulwer-Lytton, Edward Bellamy, William Morris, Ebenezer Howard, and H. G. Wells — are enduringly famous, while others were street vendors or amateur chemists who have been all but forgotten. Together, they fashioned strange and beautiful imaginary worlds built of synthetic gemstones, lacy metal colonnades, and unbreakable glass, staffed by robotic servants and teeming with flying carriages. As varied as their futuristic visions could be, Walker reveals how most of them were unified by a single, desperate plea: for humanity to have a future worth living, we must abandon our smoky, poor, chaotic Babylonian cities for a life in shimmering gardens.

When it was built in 1937, Treasure Island was considered to be one of the largest man-made islands in the world. Located in the middle of San Francisco Bay, the 400-acre island was constructed out of dredged bay mud in a remarkable feat of Depression-era civil engineering by the US Army Corps of Engineers. Its alluring name is an allusion to the fabled remnants of the California Gold Rush found in the ocean sediment that formed the island. This collection of essays tells the story of San Francisco’s Treasure Island—an artificial, disconnected island that has paradoxically been central to the city’s urban ambitions. Conceived as a site for
San Francisco’s first airport in an age of automobile and air transport, Treasure Island hosted the Golden Gate International Exposition (GGIE) in 1939 and 1940, celebrating the completion of the Golden Gate and the San Francisco-Oakland Bay Bridges. With particular focus on Asia and Latin America, the GGIE promoted peace, harmony, and commerce in the Pacific. Treasure Island’s planned use as an airport was scuttled when World War II abruptly reversed the exposition’s message of Pacific unity, and the US government developed Treasure Island and the adjacent Yerba Buena Island into a naval training and transfer station, which processed 4,500,000 military personnel on their way to the Pacific theater. In the midst of a twenty-first-century high-tech boom and in one of the most expensive real-estate markets in the world, the city of San Francisco and its developers have proposed an ambitious model of military base reuse and green urbanism—a new eco-city of about 19,000 residents on Treasure Island and Yerba Buena Island. The project is synonymous with a growing global trend toward large-scale, capital-intensive land developments envisioned around ideas of sustainability and spectacular place making. Seen against the successive history of development, future visions for Treasure Island are part of a process of building and erasure that Horiuchi and Sankalia call urban reinventions. This is a process of radical change in which artificial, detached, and delimited sites such as Treasure Island provide an ideal plane for tabula rasa planning driven by property, capital, and state control. With essays by contributors well known for their interdisciplinary work, Urban Reinventions demonstrates how a single site may be interpreted in multiple ways: as an artificial island, world’s fair site, military installation, a semi-derelict relic of past lives, a toxic site of nuclear waste, and a future eco-city and major real estate development. The volume offers a wide spectrum of critiques of race, imperialism, gendered Orientalism, military land use, property capital exchange, new eco-cities, sustainability, and waste as a byproduct of development. The book will be of interest to general readers as well as teachers, scholars, and practitioners in the fields of geography, architecture, city planning, urban design, history, environmental studies, American studies, Asian studies, and military history, among others. In the Cold War era, the confrontation between capitalism and communism played out not only in military, diplomatic, and political contexts, but also in the realm of culture—and perhaps nowhere more so than the cultural phenomenon of sports, where the symbolic capital of athletic endeavor held up a mirror to the global contest for the sympathies of citizens worldwide. The Whole World Was Watching examines Cold War rivalries through the lens of sporting activities and competitions across Europe, Asia, Africa, Latin America, and the U.S. The essays in this volume consider sport as a vital sphere for understanding the complex geopolitics and cultural politics of the time, not just in terms of commerce and celebrity, but also with respect to shifting notions of race, class, and gender. Including contributions from an international lineup of historians, this volume suggests that the analysis of sport provides a valuable lens for understanding both how individuals experienced the Cold War in their daily
lives, and how sports culture in turn influenced politics and diplomatic relations. Pan Am: History, Design & Identity is a captivating story of an airline company that refused to consider anything impossible and single-handedly revolutionized air travel despite innumerable technical, political and organizational obstacles. From modest beginnings in the late 1920s, Pan Am developed into the world's best known airline company and served as an ambassador of American values and leadership. No other company has had a comparable influence on the airline industry, continually finding solutions for problems considered insolvable by others. Pan Am's rapid rise was accompanied by highly effective publicity campaigns which featured some of the best design and advertising in the industry. This book takes the reader on a journey into the elite world of early air travel and into the jet age when a plane ticket became affordable for the general public and mass tourism took off. The blue globe symbol, developed in the mid 1950s, gained fame around the world. An icon and legend, it has remained in our collective visual memory down to the present day. Numerous images in this book have never been published. Great care was taken not only in developing a spell-binding visual storyline to complement the text, but also in reproducing and digitally restoring all images as accurately as possible. The book is a tribute to one of the most important companies of the 20th century and to its visionary founder.

What is Pan-Americanism? People have been struggling with that problem for over a century. Pan-Americanism is (and has been) an amalgam of diplomatic, political, economic, and cultural projects under the umbrella of hemispheric cooperation and housed institutionally in the Pan-American Union, and later the Organization of American States. But what made Pan-Americanism exceptional? The chapters in this volume suggest that Pan-Americanism played a central and lasting role in structuring inter-American relations, because of the ways in which the movement was reinvented over time, and because the actors who shaped it often redefined and redeployed the term. Through the twentieth century, new appropriations of Pan-Americanism structured, restructured, and redefined inter-American relations. Taken together, these chapters underscore two exciting new shifts in how scholars and others have come to understand Pan-Americanism and inter-American relations. First, Pan-Americanism is increasingly understood not simply as a diplomatic, commercial, and economic forum, but a movement that has included cultural exchange. Second, researchers, political leaders, and the media in several countries have traditionally conceived of Pan-Americanism as a mechanism of US expansionism. This volume reimagines Pan-Americanism as a movement built by actors from all corners of the Americas. The Pan-American Games, begun officially in 1951 in Buenos Aires and held in every region of the western hemisphere, have become one of the largest multi-sport games in the world. 6,132 athletes from 41 countries competed in 48 sports in the 2015 Games in Toronto, Canada. The Games are simultaneously an avenue for the spread of the Olympic Movement across the Americas, a stage for competing ideologies of Pan-American unity, and an occasion for host city infrastructural stimulus.
and economic development. And yet until this volume, the Games have never been studied as a single entity from a scholarly viewpoint. Historicizing the Pan-American Games presents 12 original articles on the Games. Topics range from the origins of the Games in the period between the world wars, to their urban, hemispheric and cultural legacies, to the policy implications of specific Games for international sport. The entire collection is set against the shifting economic, social, political, cultural, sporting and artistic contexts of the turbulent western hemisphere. Historicizing the Pan-American Games makes a significant contribution to the literature on major games, Olympic sport and sport in the western hemisphere. This book was previously published as a special issue of The International Journal of the History of Sport.

We live in an age in which expressive, informational, and technological subject matter are becoming increasingly important. Intellectual property is the primary means by which the law seeks to regulate such subject matter. It aims to promote innovation and creativity, and in doing so to support solutions to global environmental and health problems, as well as freedom of expression and democracy. It also seeks to stimulate economic growth and competition, accounting for its centrality to EU Internal Market and international trade and development policies. Additionally, it is of enormous and increasing importance to business. As a result there is a substantial and ever-growing interest in intellectual property law across all spheres of industry and social policy, including an interest in its legal principles, its social and normative foundations, and its place and operation in the political economy. This handbook written by leading academics and practitioners from the field of intellectual property law, and suitable for both a specialist legal readership and an intelligent but non-specialist legal and non-legal readership, provides a comprehensive account of the following areas: - The foundations of IP law, including its emergence and development in different jurisdictions and regions; - The substantive rules and principles of IP; and - Important issues arising from the existence and operation of IP in the political economy. This is a significant contribution to the field of critical `orientalist' studies as applied to architecture. . . . This text breaks new scholarly ground by examining a topic that has never been proposed before: the construction of an ideological landscape involving Pan-Americanism." STEPHEN FOX, Fellow of the Anchorage Foundation of Texas and Adjunct Lecturer in Architecture, University of Houston and Rice University--In the eyes of both contemporaries and historians, the United States became an empire in 1898. By taking possession of Cuba and the Philippines, the nation seemed to have reached a watershed moment in its rise to power—spurring arguments over whether it should be a colonial power at all. However, the questions that emerged in the wake of 1898 built on long-standing and far-reaching debates over America’s place in the world. Andrew Priest offers a new understanding of the roots of American empire that foregrounds the longer history of perceptions of European powers. He traces the development of American thinking about European imperialism in the years after the Civil War, before the United States
embarked on its own overseas colonial projects. Designs on Empire examines responses to Napoleon III’s intervention in Mexico, Spain and the Ten Years’ War in Cuba, Britain’s occupation of Egypt, and the carving up of Africa at the Berlin Conference. Priest shows how observing and interacting with other empires shaped American understandings of the international environment and their own burgeoning power. He highlights ambivalence among American elites regarding empire as well as the prevalence of notions of racial hierarchy. While many deplored the way powerful nations dominated others, others saw imperial projects as the advance of civilization, and even critics often felt a closer affinity with European imperialists than colonized peoples. A wide-ranging book that blends intellectual, political, and diplomatic history, Designs on Empire sheds new light on the foundations of American power.

The Dinner at Gonfarone’s covers five years in the life of the Nicaraguan poet, Salomón de la Selva, but it also offers a picture of Hispanic New York in the years around the First World War. De la Selva is the forerunner of Latino writers like Junot Díaz and Julia Álvarez.

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