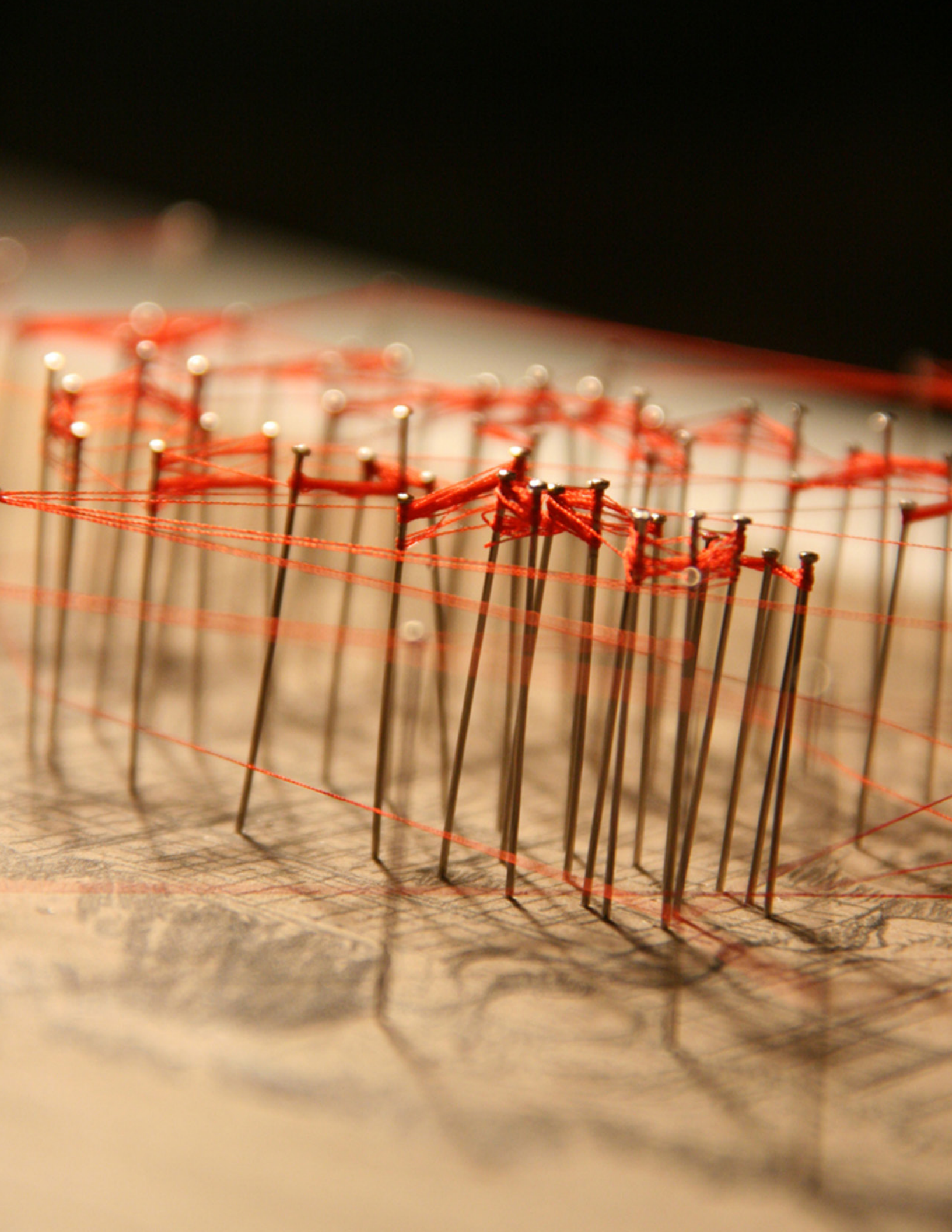


AFFECTIVE CITIES

Scenes of Innovation II

Aug. 5-7 2014 Toronto

PROGRAM



CONTENT

Introduction

Organizers

Schedule

Exhibition

Abstracts

Map

Notes

INTRODUCTION

IASCC 2014

This year's conference *Affective Cities: Scenes of Innovation II* is the second annual meeting of The International Association for the Study of the Culture of Cities (IASCC). The conference events are hosted by The Culture of Cities Centre (CCC) at The Centre for Social Innovation (CSI New York in 2013 and CSI Toronto—Annex Building in 2014) and are produced in partnership with York University, and the University of Waterloo. We coordinate scholars, artists, entrepreneurs, institutions, and urban research centres across the globe to engage thematic issues related to scenes of urban innovation.

The Culture of Cities Centre is celebrating its fourteenth year and is active in engaging local and international academic scholars, artists and social entrepreneurs in the interdisciplinary study of culture and the city. The *Affective Cities* conference includes diverse paper presentations, panels and social activities organized around theoretic and applied practices across a range of disciplines in the social sciences, humanities and fine arts.

Our breakfast plenary speakers represent four continents, speaking to a range of affect and its application for studying the city and urban culture in the context of a globalized world. The artistic exhibition explores affect in relation to visual and documentary form and will be on display during the opening Wine and Cheese reception. On the second evening we ask you to join us for Dinner in the historic Mirvish Village, a sixty year old neighbourhood currently undergoing plans for demolition and redevelopment. We invite you to a special closing roundtable discussion on the final day of the program to dialogically engage thematic panels and shape future collaborations, publications and projects.



Dear Colleagues:

I would like to take this opportunity to welcome you to the second annual Conference of the International Association for the Study of the Culture of Cities. This conference follows and seeks to extend the discussion initiated last year at the Conference in New York on the place, prospects, and conditions of Scenes of Innovation in engaging social change in cities. In this conference we anticipate developing and diversifying this beginning by addressing affect in the global city, its trajectory and many different shapes as a force of influence in urban life, as a resource to manage, and as a topic for research. We resist treating affect as a shibboleth or unproblematic notion and want to begin approaching its many implications, both positive and negative, as a fruitful constellation of factors that have been studied under different guises and yet seem to share certain common threads. This three day conference and its organization of panels, presentations, workshops, and social activities was made possible through The Social Sciences and Humanities Research Council (SSHRC) Connections Grant Program. With SSHRC's funding support we expect to move from beginnings such as this to deepen our interdisciplinary and international collaboration by continuing to ground it theoretically and as a medium for future research that can be disseminated with significant impact.

ALAN BLUM

Executive Director

Culture of Cities Centre

ORGANIZERS



CULTURE OF CITIES CENTRE.

The Culture of Cities Centre is located in downtown Toronto at The Centre for Social Innovation (CSI Annex) and in the Faculty of Arts at the University of Waterloo. The Centre's primary function is to engage an international public through book series, journals, research projects and conferences. Our publications, workshops and special events are devoted to new ways of representing, shaping and defining urban culture. The Centre's character is at once public and private, reflective and engaged, but always oriented to the very social order that it seeks to elucidate. Now in its thirteenth year of operation, the Centre launched this website to showcase the collective's work, starting from the inception of the SSHRC-funded Culture of Cities Project in 1999, to the founding of the Culture of Cities Centre in 2000, to the collective's branching out in 2005 to study discourses of health in the Grey Zone of Health and Illness project, to work on the city that continues to this day. The Culture of Cities Centre is a member of the Consortium of Humanities Centres and Institutes, a network of humanities-based centres and institutes that foster cross-disciplinary dialogue among faculty and researchers the world over.

IASCC INTERNATIONAL ASSOCIATION FOR THE STUDY OF THE CULTURE OF CITIES

The International Association for the Study of the Culture of Cities is an international and interdisciplinary forum for colleagues who share intellectual interests in developing innovative approaches to interpretive arts, methods, strategies and programs of inquiry for representing qualitative vectors of urban life. The Association organizes a structure of collegial encounters through an annual conference, workshops and special events, exhibitions, film series, and on-line presentations. As part of its commitment to fostering and developing new research, The Association sponsors two book series devoted to publishing experimental and innovative research in qualitative studies of everyday life and is committed to encouraging publishing opportunities for scholars, artists, and practitioners of the city.

SCHEDULE

DAY

1

Location: Creation Lab, CSI Annex, 4th Floor

Tuesday
August 5th

9:00-9:30AM

Registration

Bagel Breakfast, fruit, coffee and tea

9:30-10:30AM

Welcoming & Keynote

The Provocative Uses of Affect in Imagining the Life of the City
Alan Blum, Executive Director, Culture of Cities Centre; Senior Scholar, Department of Sociology, Social and Political Thought, Communication and Culture, York University; Adjunct Faculty, Faculty of Arts, University of Waterloo (Ontario CA).

10:30-11:15AM

Morning Plenary Speaker

Dreamland America/Arrivals in New York
James Donald, Dean, Faculty of Arts and Social Sciences (University New South Wales AU)

11:15-11:30AM Break

11:30-12:30AM

Session 1: Interdisciplinary Interventions

Chair: Han Zhang

Ellen Moffat, Independent Artist, Saskatoon, Saskatchewan, CA; **Kim Morgan**, Nova Scotia College of Art and Design (NSCAD) University, Halifax, Nova Scotia CA; **Martha Radice and Derek Reilly**, Dalhousie University, Halifax, Nova Scotia CA.

Tracing Urban Affect: A Collaboration in Art, Technology, and Anthropology

12:30-01:30PM Lunch Break

01:30-02:45PM

Session 2: Heritage and Reinvention

Chair: Stephanie Hemelryk Donald

Kieran Bonner, St. Jerome's University and The University of Waterloo (Waterloo, Ontario CA).

The Local and the Cosmopolitan: Is Joyce part of Dublin or is Dublin part of Joyce?

Alevtina Naumova, York/Ryerson Universities (Toronto, Ontario CA).

Nostalgia and the Uncanny: Exploring the Role of Historic House Museums within the Contemporary Urbanscape

Emma Stein, University of New Mexico (New Mexico, USA).
Heavenly Structures: Conflicting Ideologies of High-Rise Architecture in Chicago

02:45-03:00PM Break

03:00-05:00PM

Session 3: Practicing Urban Affect

Chair: Steven Bailey

Han Zhang, York University (Toronto, Ontario CA).
From Intervention to Internalization

Daniel P. Karpinski and Lauren Haein An, Chang School of Architecture, Ryerson University, Centre for Social Innovation Toronto, and University of Toronto John H. Daniels Faculty of Architecture, Landscape and Design (Toronto, Ontario CA).
An Accidental Urbanism or an Instant Urban Affect

Sheraz Khan and Scott Kobewka (Toronto, Ontario CA)
Texture/Tone: Processes and Experiments in Sensory Translation

Helen Yung, Independent Artist (Toronto, Ontario CA).
Affective Malls: The Transmission of Appetite, Energy, Appreciation

Andrea Nann, Artistic Director, Dreamwalker Dance Company (Toronto, Ontario CA).

The Conscious Body and Shared Experience

05:00 - 07:00PM

Wine & Cheese and Art Exhibition

(The Garage, CSI Annex)

Precipitations

Elaine Wing-Ah Ho, (Hong Kong CN) and **Fotini Lazaridou-Hatzigoga**, (Berlin DE)

Texture/Tone

Sheraz Khan and Scott Kobewka, (Toronto, Ontario CA)

DAY

2

Location: Creation Lab, CSI Annex, 4th Floor

Wednesday
August 6th

10:00-11:30AM

Breakfast Plenary Speakers

Bagel Breakfast, fruit, coffee and tea

Bruce Janz, University of Central Florida, Director, Center for Humanities and Digital Research (CHDR) USA.

Hacking the Urban Unconscious – Code, Cities, and Place-Making Imagination

Francisco Cruces Villalobos, Founder of the Urban Culture Study Group at UNED, ES.

Living Through Blurred Genres

11:30-11:40AM Break

11:40-01:00PM

Session 4: Virtual Affectivities

Chair: Bruce Janz

David Toews, York University, (Toronto, Ontario CA).

Suggestibility and Social Media

Anne Marie Galang, University of Waterloo (Waterloo, Ontario CA).

Navigating the Networked City: How Mobile Communications Technologies Have Reshaped Our Experience of Urban Space

Amelia Ruby Howard, University of Waterloo (Waterloo, Ontario CA).

The City as Text: Theorizing on a Blog

Aruna Handa, Alimentary Initiatives (Toronto, Ontario CA).

Curating the City

01:00-02:00PM Lunch Break

02:00-03:30PM Session 5A & 5B

Session 5A: Theoretic Encounters

Chair: Kieran Bonner

(Conference Room, 2nd Floor, CSI)

Stanley Harvey Raffel, Edinburgh University (Edinburgh, Scotland GB).

Jane Jacobs as a Theorist

Jessica Elaine Reilly, Western University, (London, Ontario CA).

The City and the Spectacle: Affective Resistance and the Urban Commons

Maggie FitzGerald-Murphy and Jon Careless, Carleton University (Ottawa, Ontario CA).

Locating Affect in Lewis Mumford's Theory of the City: the Antidote to the Rise of 'Post-Historic Man'?

Benjamin Waterman, University of Waterloo. (Waterloo, Ontario CA).

City Traffic and Avoidance

Session 5B: Risk and Resistance

Chair: Elke Grenzer

(Conference Room, 3rd Floor, CSI)

Magda Maaoui, University of California at Berkeley (Berkeley California, USA).

Mapping Distress in North American Suburbs: An Obstacle to Urban Transformation

Hafsa Imtiaz, National College of Arts (Lahore, PK).

The Valiant City: How Fear and Paranoia Shape the Image of the City

Nancy Regina Gomez, Universidad del Norte (Athens, Ohio US).

The Interruption of the Normality of Street Harassment: Hollaback Movement as a Form of Resistance

Farideh Gholami and Hassan Sadeghi Naeini, School of Architecture Iran University of Science and Technology (Tehran IR)

Investigating the Effect of Age, Style and Social Restrictions Factors on the Colour Diversity of Women's Clothing in Public Environments

03:30-03:40PM Coffee Break

03:40-05:00PM Session 6A & 6B

Session 6A: Sensory Disorders

Floor, CSI Chair: James Donald

(Conference Room, 2nd Floor, CSI)

Christopher Gutierrez, McGill University (Montreal, Quebec CA).

Material Reminders: Debt and Anxiety across the Urban Landscape

SCHEDULE

DAY

2

Location: Creation Lab, CSI Annex, 4th Floor

Wednesday
August 6th

Monika Lemke, Carleton University (Ottawa, Ontario CA).
“With Bated Breath”: Death, Odour, and Room to Breathe in the Victorian City

Philippa Nicole Barr, University of Sydney (Sydney, New South Wales AU).
Vagrant Odours

Saeed Hydaralli, York University (Toronto, Ontario CA).
The City of Din: Affect and the Urban Soundscape

Session 6B: Selves and Scenes

Chair: Francisco Cruces

(Conference Room, 3rd Floor, CSI)

Steven Bailey, York University (Toronto, Ontario CA).
Affect as Infrastructure: Folding and Unfolding the City

David Lynes, St. Francis Xavier University (Antigonish, Nova Scotia CA).
Moral Space & The City: The Question of the Self in the Urban Milieu

Jan Plecash, Independent Scholar (Toronto, Ontario CA).
Thinking Amateur Choral Singing as an Affective Scene: Urban Vocalise

03:30-03:40PM Delegate Dinner

Alan Gasser

Musical Culture worker:
singer, songleader, choral conductor

Southern Accent Restaurant, Mirvish Village

(Held adjacent to the Conference Site on Markham Rd.) Address: 595 Markham St, Toronto, ON M6G 2L7, Canada. Phone: +1 416-536-3211

DAY

3

Location: Conference Room, "The Garage", First Floor, CSI

Thursday
August 7th

10:00-11:30AM

Breakfast Plenary Speakers

Bagel Breakfast, fruit, coffee and tea

Jean-François Côté, Université du Québec à Montréal, Sociologie; Co-Investigator of the Montreal-based project Médialités urbaines/Urban medialities, (Montreal, Quebec CA).

Exciting and Boring: Rhetorics of City Life in the Contemporary Metropolis

Stephanie Hemelryk Donald, Future Fellow and Distinguished Professor, iCinema Research Centre, The University of New South Wales, (Sydney, AU).

Forced Inertia: Mobility, Interruption, and Stasis

11:30-11:40AM Break

11:40-01:00PM

Session 7: Spatial Transformations

Chair: Jean-François Côté

Yiping Li, The University of Hong Kong, (Hong Kong, CN).
From a Communist Military Factory to an Urban Tourism Attraction: 798 Art Zone in Beijing, China

Shahrazad Faryadi, University of Tehran (Tehran, IR)
Suggestions of a Local Urban Design Language in the Process of the Globalization of Cities, Case Study: Iranian City

Jenny Donovan, Principal, Inclusive Design (Melbourne, AU)

Designing to Heal

Elke Grenzer, Culture of Cities Centre, York University (Toronto, Ontario CA).

Trajectories of Affect: In the Ruins of the Theatre of Cruelty at New York's 9/11 Memorial and National Museum

01:00-02:30PM

Hot Buffet Lunch

Chair: Bruce Janz

Connecting with Research Centres

WISER Plenary (Virtual)

Johannesburg as an "Elusive Metropolis"

Sarah Nuttall & Achille Mbembe, Wits Institute for Social & Economic Research (WISER), University of the Witwatersrand, (Gauteng, ZA).

02:30-04:40PM

Closing Roundtable

Collecting the talk, publications, peer review network, IASCC 2015.

EXHIBITION



Texture/Tone

Sheraz Khan and Scott Kobewka, (Toronto, Ontario CA)

Urban spaces are experienced through all senses; one depends not merely on sights but also sounds, smells, textures, and even tastes, proximity and memories to interpret a space. We will present our most recent work which explores the sensory experiences of cities particularly in reference to visual and tactile texture. In this work, the artists focused on the experience of the texture of the streetscape of Moabit, a neighbourhood in Berlin. The work is comprised of a variety of prints, photographs, a map, and a 'texture to tone translator', which, when moved along the ground, translates the surface into sound. These pieces probe the unconscious experience of texture in the urban environment by translating it from one sensory experience to another with the hopes of calling to attention one's personal experience of these sensory elements. The project thus trains the senses towards the texture of urban environments and away from the often-dominant senses of vision and hearing by translating texture into these sensory fields. In the presentation the artists will discuss their work and the process of sensory translation.



Precipitations

Elaine Wing-Ah Ho, (Hong Kong CN) and Fotini Lazaridou-Hatzigoga, (Berlin DE)

Precipitations is a video work filmed in Kowloon, Hong Kong, during the rainy spring of 2013, less a forecast than a portrait of the city, drawn via the journeys of several people involved to varying degrees with art and social activism. It falls within the precipices of an everyday and the realm of change, where such change comes about by the breadth of a footstep, with the crossing of a threshold, through the struggle for sociopolitical transformation.

Focusing on four groups spread around the vicinities of Yaumatei, one of the last remaining neighbourhoods of the city with vestiges of the old, precipitation occurs as the speed and density of Hong Kong's way of life and as movement in search of another direction.

ABSTRACTS

Morning Plenary Speaker Day 1

Dreamland America/Arrivals in New York

James Donald, Dean, Faculty of Arts and Social Sciences at University New South Wales (UNSW) AU.

You don't have to be there to experience the affect of cities. To many artists and intellectuals in 1920s Europe, the rhythm of America cities, as mediated through the movies and popular music, especially jazz, seemed to embody modernity's promise of freedom, creativity and sensuality. Having this fantasy relationship to a city inevitably determines the nature of one's actual arrival in that city. It is not so much that reality drives out fantasy, but that the affective register changes. The arrivals of Jean-Paul Sartre and Siegfried Kracauer in New York in the 1940s provide examples of how the process works.

James Donald became Dean of the Faculty of Arts and Social Sciences at UNSW in 2007, having been appointed Professor of Film Studies in 2003. He was previously Professor of Media at Curtin University of Technology in Western Australia, and before that, in England, he had worked in the School of Education at the Open University and helped to establish Media Studies at the University of Sussex. In the late 1970s, James Donald was editor of the journal *Screen Education*, and went on to found *New Formations*. He has written books about modern education and the modern city, and co-authored the *Penguin Atlas of Media and Information*. He has edited over a dozen books on cinema, the media, education, and cultural and social theory, as well as contributing to a variety of books and journals. His current research includes a project, supported in its early stages by an ARC Discovery Grant, on the significance of two Black American stars, Josephine Baker and Paul Robeson, in the transnational culture of modernism between the World Wars, and a comparative and historical account of universities and the media as modern institutions. He is still trying to work out what sort of thing cinema is going to be in the twenty-first century.

He is a graduate of Oxford University (BA Hons in English), Goldsmiths' College, London (MSc in Education) and the Open University (PhD in Sociology). In 2003, he was Visiting Fellow at the Internationales Forschungszentrum Kulturwissenschaften in Vienna. In 2006, he was elected a Fellow of the Australian Academy of the Humanities. In 2008, he was appointed a Special Professor in the School of Modern Languages and Cultures at the University of Nottingham in the UK. He serves on

the boards of UNSW Press and the Confucius Institute at UNSW

SESSION 1: Interdisciplinary Interventions

Tracing Urban Affect: A Collaboration in Art, Technology, and Anthropology

Ellen Moffat, Kim Morgan, Martha Radice, Derek Reilly

As we move through the city, encounters and experiences insinuate themselves into our bodies, provoking feelings like disturbance, comfort, puzzlement, efficiency or pleasure. How can we capture and re-present this urban affect? As part of a SSHRC-funded research-creation project, *Tracing the City*, we explore this question through a combination of artistic practice, mobile and locative technology and ethnographic methods. We have developed customized wearable devices and adapted smartphones to record video, sound, biodata (heartbeat) and GPS coordinates of small journeys in cities. People using these devices can move through the same urban space, generating and gathering multisensorial data in an immersive, quasi-ethnographic way. The data can then be processed, edited, synchronized and presented as a media art installation. Juxtaposing embodied viewpoints sensitizes us to what is shared and what is unique about our experiences of the urban. Do other people sense the city in the same way we do? It also raises questions about the indicators of affect. Can we interpret an accelerating pulse as emotion, or is it mere medical information? Our work turns the outside in and the inside out, troubling the boundary between body and city.

We propose two 20-minute papers. In the first, we situate our research-creation theoretically within the affective turn in urban studies and empirically as a potential public art intervention. In the second, we show our work-in-progress and focus on process, discussing how the devices evolved and how we work across the disciplines of art, computer science and urban anthropology. Industrial, creative, leisurely, and the privileged as well as the laboring and migrant class. By applying this metaphor and its surrounding debates on globalization of the urban commons to its virtual counterpart, the digital commons, we can better confront the architecting of the contemporary social sphere.

SESSION 2: Heritage and Reinvention

The Local and the Cosmopolitan: Is Joyce part of Dublin or is Dublin part of Joyce?

Kieran Bonner

Joyce's alter ego, Stephen Dedalus, was asked if he foresaw his entry into the pantheon of Irish writers; he replied that Ireland would be part of his history. Apart from artistic hubris, what does it mean to ask the question of the relation of the part to the whole in this case? This paper addresses the culture of Dublin in light of its recent cosmopolitanism. In particular it addresses the way contemporary Dublin appropriates exiled writers in general and Joyce in particular, writers who wrote of a provincial and narrow city. Does the embrace of a writer who characterized Dublin as a center of paralysis show an ironic form of cosmopolitanism? Dublin has embraced Joyce in particular through the annual celebration of the day Joyce set his masterpiece, *Ulysses*, commonly known as Bloomsday (June 16). This event was initiated in the 1950s by Irish writers who wanted to celebrate Joyce's accomplishment by re-achieving the travels of Bloom and Dedalus during the day that memorializes his meeting with Nora Barnacle. This local initiative has turned into an international celebration of both a writer and a city; it is both a tourist event and a self-celebration. In particular, this paper will address the tension between Dublin as an Irish city and Dublin as a European cosmopolitan city, a tension foreshadowed in the argument between Miss Ivors' and Gabriel Conroy in the final story of *Dubliners*, "The Dead." Drawing on my reflective and experiential participation in some of these events in 2014, I will address the tension between the local and the cosmopolitan as contemporary Dublin's way of working out the relation between the particular and the universal.

Nostalgia and the Uncanny: Exploring the Role of Historic House Museums within the Contemporary Urbanscape

Alevtina Naumova

The paper draws on Freud's interpretation of the uncanny, nostalgia, and repression and considers how the concept of the uncanny explains the relationship between a human psyche and the lived environment, other persons, and the modern metropolis. The analysis focuses on the cultural role of historic house museums within the contemporary urbanscape as sites that embody the special conditions of the uncanny. Central to establishing the idea of the uncanny is the thought that the environment is endowed with a kind of a bodily characteristic, that it is, in fact, an extension of the body into its lived space. The interpretive trope of the uncanny, thus, problematizes the identity of the self in relation to the body and the space. It also offers the analysis of spatial conditions

of urban modernity as a setting, where the workings of the uncanny assume tangibility. The paper suggests that the idea of the unhomey, of one's estrangement and alienation from the familiar and safe lived environment, translates into the discussion on the social uncanny that permeates the life world of a modernist human being. This contextualizes the discussion of the uncanny in the larger discourse on the meanings and uses of lived environments in urban modernity and frames the notion of the uncanny as a metaphor for a fundamentally unlivable modern condition.

Heavenly Structures: Conflicting Ideologies of High-Rise Architecture in Chicago

Emma Stein

Even in the earliest years of its development, the skyscraper in Chicago was consistently tied to a specifically American modernist rhetoric of entrepreneurialism. Not only was the structure itself symbolic of economic resurgence and the modern efficiency necessary for a booming city, it also maintained an existential relationship to the growing economy. These utopian modern associations with the skyscraper persisted through the 20th century, and were explored in Chicago by a group of artists working within a similarly utopian formalist methodology at the Illinois Institute of Design. The ease with which the ideologies of High Modernism were mapped onto art photography by way of largescale architecture in Chicago during the Henry Callahan/Aaron Siskind era at the institute is not surprising, considering the congruity of these ideologies, especially in regard to the centrality of Americanness.

This paper examines how the ideological forces of high Modernism and state control are revealed in the visual rhetoric of architectural height in Chicago. While the symbolic rhetoric representing the Chicago skyscraper as icon necessarily ties height to utopian tropes of American modernity, the very same structural element of height was consistently used in the form of public housing buildings to subjugate the city's African-American population. This paper aims to examine diverse discourses that mobilize imagined meanings for the overdetermined visualizations of high-rise architecture, drawing from Chicago's architectural history, the city's own modern art photography scene and journalistic representations of public housing structures in order to contrast these contradictory yet necessarily overlapping histories of the high-rise.

SESSION 3: Practicing Urban Affect

From Intervention to Internalization

Han Zhang

乐在其中 (Le Zai Qi Zhong), translated as happiness within, is a Confucian phrase that expresses a strong sense of pleasure found within a person in a particular situation, not affected by any external factors. This phrase was expressed multiple times by performers who participated in the Energy Dispersion for the Attraction of Good Spirits Project at the Art Gallery of Ontario (AGO) - an art intervention project that both celebrated and questioned AGO's historical relation with its surrounding Chinatown community. Under deliberate conceptual and artistic direction, more than 40 Chinese senior Tai Chi practitioners were positioned throughout the AGO building to "integrate the energies of the neighborhood with the building's energies." My role as a translator for this project and my own practice as an artist brought me to a scene of problematic ethno-cultural translation. This paper documents my observation, interaction and interviews with the performing subjects; how they came to understand their role in the project through affective, rather than symbolic, relation to the artist, the space and the gallery visitors.

An Accidental Urbanism or an Instant Urban Affect

Daniel P. Karpinski and Lauren Haein An

In our presentation we would like to examine an experiment by Lauren Haein An at Bay and King, Toronto and use the results to propose an "Instant Urban Affect" project. The initial experiment was designed as an "urban picnic" in public space downtown or in the "Privately Owned Public Space" (POPS). The theoretical inspiration for this even was drawn from the work of Walter Benjamin and William Whyte. This experiment was recorded and is published on Vimeo <http://vimeo.com/80517600>.

We would like to bring to this a method used by us in a paper "Architecture of power: tension in post-contact architecture and an attempt at its resolution through reconciliatory design" presented at the 12th Hawaii International Conference on Arts and Humanities. The method was analyzing urban interventions through lenses of Jacques Derrida philosophy who was looking at the city and its changing architecture as: An event - "the possibility of the future (to come) in its non-foreseeable oth-

erness, as the irreducible condition where the relation to the other can take place;" as Incompleteness - "what makes the living community of generations who live or build the city possible, is to give up the total city touching the sky;" as Heritage - "A city is a whole which must remain indefinitely, structurally not saturable, open to its transformation".

Being a part of Center for Social Innovation we would like to propose a practical approach to the results of our investigation as a project of an Instant Urban Affect."

Texture/Tone: Processes and Experiments in Sensory Translation

Sheraz Khan and Scott Kobewka

Urban spaces are experienced through all senses; one depends not merely on sights but also sounds, smells, textures, and even tastes, proximity and memories to interpret a space. We will present our most recent work which explores the sensory experiences of cities particularly in reference to visual and tactile texture. In this work, the artists focused on the experience of the texture of the streetscape of Moabit, a neighbourhood in Berlin. The work is comprised of a variety of prints, photographs, a map, and a 'texture to tone translator', which, when moved along the ground, translates the surface into sound. These pieces probe the unconscious experience of texture in the urban environment by translating it from one sensory experience to another with the hopes of calling to attention one's personal experience of these sensory elements. The project thus trains the senses towards the texture of urban environments and away from the often-dominant senses of vision and hearing by translating texture into these sensory fields. In the presentation the artists will discuss their work and the process of sensory translation.

Affective Malls: The Transmission of Appetite, Energy, Appreciation

Helen Yung

Throughout 2012 - 2013, I led a small cohort of artists on 12 expeditions to shopping centres in and around the Toronto area. On each expedition, artists were asked to experiment and create in the

mall space as if it were a rehearsal hall or creation (studio) space. Specifically, they were asked to not perform finished, polished work. They were to first be present in the situation of the mall, be sensitive to the time/space/setting, then invent, play, provoke, and follow their curiosity to improvise their way into aesthetic connections with strangers in the mall. For everyone, it was a terrifying experience. For most, it was exhilarating. We stood in the middle of these shopping centres, standing with our sensitive artistic selves at the ready, watching people passing us by, heedless of great Art about to unfurl upon them, minds bent on other concerns like dinner and something to unblock the drain. It was tantamount to standing in front of a yawning abyss or a rushing chasm of water, considering how to make the first move: The sheer mass and force, stunningly indifferent... the crushing fear... the combative, begrudging, blessed foolish will to, nonetheless, step out, to take action.

In my report to the Ontario Arts Council which funded this pilot research project, I concluded that our favourite definition of what we managed to do in these 12 shopping centres was, as suggested by a mall patron, simply "Life." To borrow the witness' words: "[We] bring life. This place has no life. It's dead. [We] bring energy, beauty, life." This paper extends this conjecture, elaborating on the mall patron's assessment of our work by re-examining the documents of our experiment through the lens of affect.

The Conscious Body and Shared Experience

Andrea Nann

Breakfast Plenary Speakers Day 2

Hacking the Urban Unconscious - Code, Cities, and Place-Making Imagination

Bruce Janz

Both Freud and Lacan spoke of the city as if it was structured like the unconscious. It had manifest surface, but the vast majority of the system, both real and imagined, were hidden from view. There were structures hidden away, necessary for the operation of the city, or in some cases, relics from earlier times. This

paper considers urban exploration as a form that attempts to access the unconscious of the city and develops how the practices of digital-systems hacking extend to urban exploration. The relevance for the same justifications used for both forms — whether urban or digital— and the questioning of systems as objects of public domain that are not and should not be owned and controlled, define specific patterns of subversion aimed at providing a common benefit that extends beyond the resident/user.

Prof. Janz is an expert in the area of digital culture and globalization, from the perspective of contemporary philosophy. He has worked extensively in and on Africa and African philosophy and culture. His plenary talk will build connections between digital culture and the city as the space of imagination and action. He will thus address several themes central to the conference theme and relevant to numerous participants.

Living Through Blurred Genres

Francisco Cruces Villalobos

As a result of metropolization and cosmopolitanization, key distinctions that once gave foundation to a modern urban experience are eroded and questioned by new distinctions that blur previous distinctions between work and home. With the rise of creative industries and corporate doctrines based on total quality and on-demand production, the mandate for "work to become home" cuts across every aspect of daily life, including friendship, inspiration, emotion and play. Conversely, the domestic realm of a "home that becomes work" is increasingly pressured by tendencies towards commoditization, taylorization and outsourcing (Hochschild, 2013). This blurring of urban realms provides an opportunity to critically examine how oppositions, such as public/private, professional/amateur, life/system and production/consumption are reimagined and repositioned by new affective structures of urban living.

Francisco Cruces Villalobos is Professor and Director of the Dept. of Social Anthropology, at the National University of Distance Education (UNED) in Madrid. He is a European scholar in the field of urban cultural studies, with extensive experience researching the arts within a variety of cities and with a particular emphasis on festivals and other ritualistic elements of cultural expression. His research has included fieldwork in Colombia, Mexico, and Spain and he is the founder of the Urban

Culture Study Group at UNED in Spain.

SESSION 4: Virtual Affectivities

Suggestibility and Social Media

David Toews

Borch has shown that the suggestibility of crowds and masses forms the repressed other within classical sociology with its emphasis on stable sociality and standardized forms of social change. Today, citing such phenomena as informational diffusion, networked individualism, and norms of play, many have linked social media with human suggestibility. A baseline conception of social media users as, at best, victims of time-wasting curiosity and at worst, cultural dupes of new media industries, has been formed, which has been more or less accepted by social media's proponents as well as its critics. It is against this baseline that ethnographically informed theorists have worked to assert the existence and value of online communities, while conceding that social media does promote distractions that represent strains on these new groups. Suggestibility – this time of the isolated computer user – has thus continued as an uncritical presupposition in studies of contemporary sociality. Yet many scholars in the 19th and early 20th century had foregrounded suggestibility and pursued it with a high level of critical scrutiny; a number of scholars recently have addressed the silencing of this problematic and have proposed a return to it as a way of addressing the persistence of affectivity and vitalism as preoccupations in contemporary social theory. In this paper I want to put forward the idea that suggestibility is often dismissed because it is linked with the ephemerality of cultural content as contrasted with cultural form. It is, apparently, only on the level of form that one can observe how suggestibility is channelled this way and that, in the interests of the powerful. However, I argue, following Lisa Blackman, for the relevance of William James's 'problem of personality' in which the wide-ranging suggestible (and irrepressible: contra Freud) unconscious in confrontation with more narrow social identities creates an internal negotiation: this dynamic founds a self that anchors identities but is also open to surprising amounts of change accompanied by perceptions of increased 'psychic energy'. With such a premise in place, I argue, one can employ an interpretive approach to the status of cultural content in the context of social media practices that refuses to make form the determination of the expert, while at the same time recognizing the vulnerability to manipulation of the subject by powerful media-savvy

actors. I argue, following Gabriel Tarde, for a discovery of how actors hesitate and negotiate with social forms, using popular calculations of likes, shares, comments, and friends on a site like Facebook as experimentations with beliefs and desires. The key, I argue, is to treat such experiences – using Facebook, for example – not on the traditional phenomenological axis of authentic versus distorted experience, but rather in terms of an imposition of experience, a surplus of information and meaning, that contributes to ambivalence about the modernity of the technology while at the same time demanding and shaping creative responses."

Navigating the Networked City: How Mobile Communications Technologies Have Reshaped Our Experience of Urban Space

Anne Marie Galang

Mobile communications technologies and devices such as cell phones and tablets are reshaping our experience of urban spaces. These technologies allow us to take the Internet with us as we move about the city, embedding the Internet onto physical space. Locative media, such as GPS, mapping apps and social media that allow geotagging, link digital information to real points in physical space, creating a digital overlay on the city. Twenty-first century cities can thus be characterized as hybrid or "networked" cities, with mobile devices acting as interfaces that bridge physical and digital space, allowing movement between these layers of the city. This paper explores the reimagining of urban space in today's networked cities, and examines both the opportunities and potential dangers. It revisits Charles Baudelaire's flâneur of nineteenth-century Paris within the context of twenty-first century networked cities. The object of observation for the flâneur, the crowd, is now both physically and digitally present, allowing for new spaces to observe and new methods of documenting these observations. While Baudelaire celebrates the beauty of everyday urban life, critic Walter Benjamin notes its profoundly alienating quality. This same critique can be applied today, as social media in the networked city can be viewed as phantasmagoria. Networked cities are in danger of creating what Guy Debord calls a culture of spectacle, in which representation becomes more important than real experience. This paper concludes with examples of attempts to subvert the growing threat of the digital spectacle and thoughts on the future of networked cities

The City in Text: Theorizing on a Blog

Amelia Ruby Howard

Recently there has been a proliferation of blogs and bloggers in the academy. While academics use blogs to have conversations, the blog format produces a publicly available archive of academic conversation in text. In this sense, the conversation becomes something of a knowledge product in and of itself. In this paper, I examine the form of knowledge that belongs specifically to the academic blog, and I ask whether and how we might go about evaluating this knowledge. I argue that blogs are like places, in the sense that each has a unique culture that is constituted by those who are oriented to it and who act in it, and on its behalf. Insofar as blogs provide a place for versions of inquiry that do not necessarily need to answer to the rules of professional discourse or disciplinary norms, I imagine them as “cities in text,” representing ideal versions of inquiry for their authors. In this sense, like Plato’s *City in Speech*, blogs can be explored as kinds of answers to the needs and desires of their authors and community (Strauss 1952). Through a case study of a high profile debate that took place on the blog *orgtheory.net*, I experiment with ways to theorize the theorizing that takes place on academic blogs. I treat the posts and comments that make up the debate as a single text — a dialogue — and offer an argument for reading the academic blog as a cultural artifact generated through a conversation that is at once intellectual and emotional. I focus specifically on how things like emotion, affect, and mood, are mediated through the blog platform as a culture and a place, and how because of this, the academic blog has a different kind of permanence (Pachuki and Brieger, 2010) than traditional academic publications.

Curating the City

Aruna Handa

What is the future of affect in a world in which the poles of “virtual reality” and “non-virtual reality” seem poised to shift? While we have always lived our lives in both a private and public realm, the private seems on the cusp of deepening to the point of overwhelming the public life, and public life, in turn, seems on the cusp of being turned inside out. The messiness of living, the “cost of living”, is minimized in an exchange that offers not only simulacrum but also fantastic experiences of the city. Like intimacy itself, participation in the city is becoming increasingly remote, offering possibilities without stepping foot in the city. My discussion of curation and the city is grafted onto a tour of a transect of the city in both

the virtual and non-virtual spheres.

SESSION 5A: Theoretic Encounters

Jane Jacobs as a Theorist

Stanley Harvey Raffel

It may seem improbable that anything novel remains to be said about Jane Jacobs’ classic *The Death and Life of Great American Cities*. In contrast to her image and, even it has to be said self-image, as someone who was merely applying common-sense, I will argue that what has been overlooked is both her status as a theorist and, in particular, the method of theorizing that has made her work both possible and, for so many, compelling. Examining the book in systematic-chapter by chapter-fashion, a pattern emerges. Significant others, typically but not always orthodox city planners, are depicted as having a plausible but mistaken impression of what various things are. Her work always consists in remedying their confusion by offering her own-alternative and more credible because more considered -interpretation of these self-same things. The most obvious example is in the Introduction where she points to the confusion of those who treat the North End of Boston as a slum. But the point will be that this is no isolated example but nothing less than just one instance of her overall method. Besides endeavouring to make it credible that Jacobs does depend on this method, the paper will consider the extent to which it is the use of it that accounts for the book’s continuing relevance, even for those who find her concrete conclusions outmoded. The paper will also discuss the provenance of the method, which, no doubt unwittingly, places this author in surprising company.

The City and the Spectacle: Affective Resistance and the Urban Commons

Jessica Elaine Reilly

Since the economic crisis of 2008, there has been an increasing interest in the thought of Situationist thinker Guy Debord. While his unique Marxist position moves outside more orthodox parameters of production to address the sociopolitical consequences of consumerism and what he termed “the colonization of everyday life”, Debord’s preoccupation with capital’s spatial and economic impact upon cities acutely assessed the conditions of exploitation—and its many forms of cultural abundance—that Andy Merrifield has described as “dialectical urbanism” (2002). While the complexity of advertising messages and commodity choices that he was

witness to has only increased, Debord's discussions of psychogeography and the situationist practices of *dérive* and *détournement* explicitly recognized the presence of affect and the role of sensual, emotional, and aesthetic modes in urban culture as a means of resisting the alienation that the modern city was founded upon. Although Debord's *Society of the Spectacle* (1967) is often inaccurately reduced to a critique of mass media, I assert that Debord's thought presents an analysis of capital's historical evolution and its consequences for contemporary urban life. My paper concentrates on Debord's 'Environmental Planning' theses in *Society of the Spectacle* (as well as the SI journals) to argue that the accumulation of urban capital has been an advancing process caused by the historical moment that Marx described as "primitive accumulation", which instigated the abolishment of the commons and the displacement of the peasantry into the city, creating the proletariat as an overtly "urban" social class.

Locating Affect in Lewis Mumford's Theory of the City: the Antidote to the Rise of 'Post-Historic Man'?

Maggie FitzGerald-Murphy and Jon Careless

Mumford's acclaimed book *The City in History* (1961) argues that humanity must make a conscientious choice regarding the development, structure, and organization of urban areas: either humanity must actively commit to fostering urban spaces which nurture an organic and fruitful relationship with its residents, or humanity can surrender to the 'automatic forces' which are (re)shaping cities into controlled centres, devoid of feeling, emotion, and creativity. This, Mumford contends, will result in the transformation of humanity into 'Post-historic Man,' an automatized, obedient creature.

In this paper, we reassess Mumford's argument in light of recent literature on affect. In particular, we argue that what Mumford describes as the decline of the city as an emotive, flourishing, creative space for human development is parallel to a loss of affect in urban areas, often resulting from political and economic organizations and institutions seeking to render cities into controlled and predictable places. We further assert that this understanding of Mumford's work creates space for resistance to the decline of the city. By locating affect as a key component in the city, and specifically as a key component to the city's potential to nurture human development, we believe that residents can strategically use affect to counteract the forces that are working to (re)structure the city into a control centre, which Mumford argues contributes

to the rise of 'Post-historic Man.'

City Traffic and Avoidance

Benjamin Waterman

Discussion of a city's traffic conditions typically focuses upon the degree of problems they create for everyday life. If these conditions inspire innovation then this is usually directed towards lessening the strain brought on by traffic congestion. This is apparent in the strategies individuals devise of "knowing the best route to take" in order to avoid getting caught in a traffic jam, the collective decision making that goes into forming policy initiatives related to public transit, and etc. Innovation also occurs in relation to the experience of being in traffic and the attempts to bring "value" to the time spent stuck in a jam. Traffic jams are perceived like many other aspect of city life in that they provide an opportunity for entertainment (radio shows and music players), for education (language learning/books on tape) or for being productive by staying connected with home/office life through the use of cell phones and other forms of mobile technology. This presentation will focus on the experience of being in traffic and how it continues to be portrayed as something to be avoided in spite of efforts to incorporate into this experience opportunities that are characteristic of life in the city. The interests of this conference in the "management...of the turbulent landscape of cities" will be used as a starting point to ask: If one of the challenges of city life is the "turbulence" it generates then why is an experience that generally lacks turbulent events portrayed as one for city-goers to avoid?

SESSION 5B: Risk and Resistance

Mapping Distress in North American Suburbs: An Obstacle to Urban Transformation

Magda Maaoui

context of digital age, both in the United States and in other parts of the globe, while centering on the role which planning and design can (or cannot) play in the changing peripheries of cities. One case study is particularly explored: East Palo Alto, in the suburban heart of the Silicon Valley, once capital of the crime in the 1990s, still suffers from its bad reputation and still hangs high in online crime mapping and ranking sources, a set of open data which highly influences representations, as well as local housing and development strategies. Most local development projects try to come up with what East Palo Alto's future should look like. They try

to handle industrial land, infrastructure, warehouses, housing, rail-lines and depots. These dystopias of modernity constitute an inventory of abandonment seeking temporary and permanent re-use.

When metropolitan planning departments or private developers come up with new approaches to urban and regional transformation, implementation of new guidelines is not immediately followed with the set of representations the city is expected to generate. Through the investigation of urban areas described as 'official danger zones,' we intend to show how revitalization and local development projects are not followed with an immediate response in the field of perceptions, which are in the end strongly influenced by open source safety rankings. Therefore, the way stakeholders conduct urban transformation in the digital age shows that the obstacles to planning and design strategies need to be defined through the postmodern lens."

The Valiant City: How Fear and Paranoia Shape the Image of the City
Hafsa Imtiaz

"It's not safe to go there", "Don't travel on that road", "Don't stop", "Lock your car"

Post 9/11 saw a shift in the way people started behaving, using and even looking at the city of Lahore, although the transformation remained subtle and slow. In 2006 Lahore saw malicious terrorist attacks that targeted government buildings, public and religious places. It has been recorded by "CIRCLE" that the attacks in "Punjab account for only 18% of attacks in the whole of the country, yet in terms of deaths, Punjab is 18 percent of the casualty figure of KPK and 19 percent of the casualty figure of FATA". The past decade has taken its toll on the city of Lahore, impacting the physical as well as the social fabric of the city. Terrorism has given rise to an environment of "insecurity" in Lahore, which is rapidly reshaping not only the fabric of the city but the everyday life of the residents and the socio-economic dynamics as well. The strength of this fear can be measured by understanding how people behave, move (in the city), interact, use and reminisce about public spaces. In such conditions fear and paranoia becomes one of the most important tool for its people to map the city and in order to understand society in its true form it becomes imperative to understand the fabric of the city within such a realm.

The Interruption of the Normality of Street Harassment: Hollaback Movement as a Form of Resistance

Nancy Regina Gomez

Women are not passive subjects in public spaces but active individuals who question and answer back to the oppressive male gaze. This paper explores the Hollaback movement as an active form of women's resistance in public spaces against street harassment. The argument of this paper is based on the act of sharing stories and pictures as a symbolic action that resists the normality of this phenomenon. By doing so, I identify three rhetorical characteristics that accomplish the resistance of the normality of street harassment by altering the reversal observer/observed, provoking shame, and promoting solidarity. In this essay, I use the Hollaback movement as a creative form of resistance to problematize contemporary connections between women and resistance in public spaces.

Investigating the Effect of Age, Style, and Social Restrictions Factors on the Color Diversity of Women's Clothing in Public Environments

Farideh Gholami and Hassan Sadeghi Naeini

We conducted a case study to clarify the factors affecting the color diversity of women's clothing in public environments. One of the most considerable characteristics of clothing is its colors and the way it has been used. Although, nowadays a wide spectrum of colors could be observed in the presented fabrics in the women's clothing market, but the rate of using this diversity in the public environments is less observable, such that sometimes Iranian public women's clothing brings dark, black and neutral colors in mind. In this research, the volunteer women have been asked to complete a prepared questionnaire form on three factors; age, style, and social restrictions that are affecting the color spectrum of public women's clothing in Tehran/ Iran. This ongoing study shows that approximately half of respondents mentioned growing age as one of the effective factors in decreasing color diversity of women clothing in public environments. Also, they considered style as an effective factor in color diversity. Volunteers' responses show no significant relation between the social restriction and the color spectrum of public women's clothing in Tehran.

SESSION 6A: Sensory (Dis)Orders

Material Reminders: Debt and Anxiety across the Urban Landscape

Christopher Gutierrez

This paper explores the affective relationship between home ownership, levels of individual debt, and collective anxiety around real estate speculation and pricing in the city. By mapping the parallels between debt and anxiety, as equally affective and temporal states of being where in both cases the individual is tasked with taking responsibility for an uncertain present and unknowable future, it will consider the spatial distribution of debt as a symbol for a particular form of attachment to urban living and as a speculative investment in the hopeful image of a city. Building upon Jeff Walks 2013 work mapping the urban debtscape and by using Vancouver's current status as both an exceptionally planned urban center and as Canada's most indebted metropolitan area, this paper will argue that the ideational structure of Vancouver (and of Vancouverism as a model) allows for the development of an increasingly anxious, and uncertain, atmosphere through the city. Here, it will consider the relationship between Vancouver's fantastic image to the city's "Empty Condo Syndrome" and its increasing indebtedness as a site of speculative real estate investment. Finally, the paper closes by rethinking the June 15th Stanley Cup riots in Vancouver as a moment where these particular neoliberal projects of both city planning and subject building are momentarily halted and the anxiety of the subject in the city is snapped into the present material reality. In this lens, the events of that night operate as an affective worlding; as a moment where the intuitive shortcut through anxiety to a hopeful future was interrupted and a moment where the subject encountered only the violent present of indebted uncertainty in the city

"With Bated Breath": Death, Odour, and Room to Breathe in the Victorian City

Monika Lemke

In the Victorian period, two main waves of deathway reform, the 1839-1852 burial reform period and the 1874-1900 cremation reform period, marked shifts in way the corpse was conceptualized as a sanitary concern. An interest in public health and sanitation in urban areas predominated the discourse of reform in both periods, problematizing an urbanizing and overcrowded London. Focusing on the earlier period, I highlight the

way in which sanitary reformers, in particular burial reformers, located overcrowding of the city by the living and dead alike by reference to a lack of circulating air. I highlight the concerns of Victorian burial reformers featured in public debate and reform literature as organized around a concern for "the emanations of the dead," which took rhetorical form through the many descriptions of scent that empowered nascent scientific theories of decay within public debate. By drawing the associations between scent, air, and the illicit instance of cremation highlighted in G.A. Walker's *Burial-Grounds Incendiarism: The Last Fire at the Bone-House in the Spa-Fields Golgotha* (1846), I highlight the way in which the burning of bodies was decried by earlier reformists and their sanitary theory who sought burial reform as a means to remove the dead's "exhalations" from the city's polluted atmosphere. While on the one hand, I highlight the impact of rhetoric relating to scent, air, and breath on the conceptualization of public health in mid-Victorian London, I also use this instance to contrast the burial reform paradigm with that of the cremation paradigm.

Vagrant Odors

Philippa Nicole Barr

This paper will examine the peculiar nature of the affect of disgust in relation to atmospheres produced by sanitation and urban development, looking specifically at significance of disgust in the context of the rapidly transforming urban landscape of Sydney during a disease epidemic in 1901. To be disgusted is to be offended at a presence, while to smell is to breathe in another presence, literally. By implicating the object in the subject, odors overcome all boundaries. These free floating airborne particles are completely out of control. The sense of smell is the sense least able to locate a given stimuli in relation to you, odors waft and somersault through the currents of the air. Given the permeability of the body, the individual may be anxious that the foul odor of a place or another person will be incorporated into their identity. Only the state is invested with the capacity to purify and deoderise space. In the rapidly urbanizing environment of Sydney in 1901 an outbreak of the bubonic plague prompted a particularly energetic project of sanitation, quarantine and renewal, removing slums and the businesses of Chinese immigrants, as well as connecting the suburbs to the sanitation system, forever changing the way that we come to understand the atmosphere of public and private – of which odor came to be the measure. This paper examines these historical processes to argue that both the practice of design and our understanding of the

public sphere regard the production of intangible and collective atmospheres.

The City of Din: Affect and the Urban Soundscape

Saeed Hydaralli

The cacophonous character of cities has long been a source of complaint by those who find it excessive, and consequently hear the urban soundscape as so much noise. Today, more than ever, that view is ascendant, resulting in the claim that contemporary cities the world over suffer from noise pollution, a condition that is said to make city life, at best, intolerable, and, at its worst, harmful to health and well-being. Yet, many would agree, including those who are deeply unsettled by the urban soundscape, that a good deal of the vitality and allure of the city is a function of the sensory stimulation that is provoked by the urban din. It is precisely that tension between the urban soundscape as simultaneously overwhelming and stimulating that this paper will explore.

SESSION 6B: Selves and Scenes

Affect as Infrastructure: Folding and Unfolding the City

Steven Bailey

Drawing upon Massumi's notion of affect as a kind of infrastructure, while also critiquing some of his development of the concept, I explore the ways that an infrastructural sense of urban affect might fuse with the notion of subjectivity as a "fold" in the social plane. The latter concept, developed through Foucault and Deleuze and having certain resemblances to neo-pragmatist philosophy (e.g., Mead, Joas), retains a reflexive subject without defaulting to a behaviorism or to a post-structural elimination of subjectivity as a meaningful object. Understanding the urban subject as fold that necessarily draws in material, symbolic, and affective economies could ground analyses of urban culture and the subjects it produces in a less reductive way and with greater attention to the phenomenological character of city life. The paper then briefly explores two cinematic trilogies—Stan Brakhage's "Pittsburgh Trilogy" (*Eyes*, *Deus Ex*, *The Act of Seeing with One's Own Eyes*) and Paul Schrader's city films (*Hardcore*, *The Comfort of Strangers*, *Light Sleeper*)—as aesthetic works that model the process of subjective folding in a "before and after" sense, in the rendering of sensation into subject within distinctly urban milieux (Pittsburgh, Los Angeles, Venice, New

York). The paper concludes with some critical reflection on affect studies (and particularly the Massumi version of it) while suggesting that affect-based perspectives might nonetheless be useful as a complement to material and symbolically-oriented approaches.

Moral Space & The City: The Question of the Self in the Urban Milieu

David Lynes

Charles Taylor's book, *Sources of the Self: The Making of the Modern Identity* (1989) serves as the occasion to consider how confrontations with moral dilemmas often associated with the experience of city life participates not only in the process of understanding ourselves as moral actors, but presents as well the opportunity to conceive of the city as a continuous and continuing moral conundrum. The paper endeavours to show in what sense conceiving of a conundrum as an opportunity makes sense and is related in essential ways to how the pursuit of understanding the self is necessarily a collectively significant undertaking.

Thinking Amateur Choral Singing as an Affective Scene: Urban Vocalise

Jan Plecash

This paper examines the renewal of amateur choral singing in recent decades, primarily in North America and Europe. Such singing is one possible relation the urban dweller may take up with regard to affect, involving both bodily and intellectual engagement with the self that sings; with others who are singing in common; and with the commons that is sung to, where concertizing occurs. Most music theories hold that the vocal instrument is primordial, its art fundamentally popular and as intimate as the human voice is at all times and places. The discourse of amateur singing also builds on this foundation, differentiating vocal pleasure and community from the many ways in which the voice can be routinized, exoticized, socially elevated, marginalized or commercialized in everyday life as an object of use or consumption.

Doing singing then speaks to actions bearing as much on artistic production as on lived experience, and both musical and social theory tend to address the phenomenology of music-making in this double register. The relevant language is of technique and interpretive understanding or of subjectivity and intersubjectivity as regards learning and participation; and here is found a

particular relation to the tension intrinsic to the voice, as that which is capable in its affective economy of everything from demagoguery to prayer. The affirmative character of choral singing relates to this economy with an implicit model of performance as a salutary contrast to the various forms of objectification that can otherwise answer to it. The paper will address this model through examples of the practice and relevant theory in music.

Breakfast Plenaries Day 3

Exciting and Boring: Rhetorics of City Life in the Contemporary Metropolis

Jean-François Côté

Starting with Simmel's seminal reflection on Metropolis and Mental Life, with further elaborations coming from Lacan's interest in Simmelian sociology, this paper will examine the conditions according to which emotions are unconsciously generated by city life, according to a scalar measure that spans from "exciting" to "boring" while cutting across a range of "personal" and "impersonal" dispositions. This will be an occasion to criticize Richard Sennett's reductive views on contemporary metropolitan life, borrowing from Peter Berger's and Anselm Strauss's approaches on the matter, while paying attention to the way discursive practices shape the actual significance of the city. The influence of rhetorics, both unconscious and stated, will be developed to examine how the desire for mass tourism mixes with the promise of a new metropolitan environment.

Jean-François Côté is Full Professor in the Sociology Department of the University of Quebec in Montreal (UQAM) and is the Co-Investigator of the Montreal-based project Médialités urbaines/Urban medialities, (Montreal, Quebec CA). He specializes in cultural sociology and is particularly interested in the Americas. His publications include books and articles on the theory of sociology, urban studies and the literature of the Americas. He has been a visiting professor to France, Mexico, Brazil and Austria. Currently, his research interests focus on intermediality in the theatre and theatricality at large within metropolitan contexts.

Forced Inertia: Mobility, Interruption, and Stasis

Stephanie Hemelryk Donald

This discussion essays a contradiction at the heart

of urban affect: the push and pull of mobility and immobility. Urban living and global flows are subject to stoppage, delay, and torpor. Here, I argue that this incongruous conflation may be exemplified by cinematic treatments of the migrant child. In these cases, instances of immobility reveal the inconsistency of development and the radical inequality of progress. Given the overwhelming expectation that a child embodies the kinaesthetic qualities of the modern city, the seemingly impossible spectre of the inert child is both shocking and deeply affective. That concept is explored here in relation to a number of films where migrant children are rendered literally inert or blocked – through injury, sickness, stoppage or death. Through a reading of films where the migrant child's inertia organizes both the narrative logic and the emotional power of the film concerned, and where both combine to describe the negative energy of human society towards such children, I investigate the folds of inertia that enable and elicit the affective dimensions of the global city.

Stephanie Hemelryk Donald is ARC Future Fellow and Professor of Comparative Film and Cultural Studies at the University of New South Wales. She is writing a book, *There's No Place Like Home*, on children and migration in world cinema, for IB Tauris. Her books include: *Inert Cities: Globalisation, Suspension and Mobility in Visual Culture* (with C.P.Lindner, 2014) *Branding Cities: Cosmopolitanism, Parochialism and Social Change* (with E Kofman and C Kevin, 2012/2009); *Tourism and the Branded City Film and Identity on the Pacific Rim* (with J.G.Gammack, 2007); *Public Secrets, Public Spaces: Cinema and Civility in China* (2000); and *Little Friends: Children's Film and Media Culture in China* (2005). Most recent publications include: 'Monumental Memories: Xu Weixin's Chinese Historical Figures, 1866-1976' *New Formations*, No.75, 2012, 'Beijing time, Black Snow and magnificent Chaoyang: sociality, markets and temporal shift in China's capital', *Theory, Culture and Society*, Vol.28: 7-8 (December), 2011; and 'Tang Wei: Sex, the City, and the Scapegoat in Lust, Caution', *Theory, Culture and Society*, 2010.

SESSION 7: Spatial Transformations

From a Communist Military Factory to an Urban Tourism Attraction: 798 Art Zone in Beijing, China

Yiping Li

This study examines the transformation of an abandoned

military factory to an urban tourism attraction in Beijing, China—798 Art Zone. Beijing is known to the world for the grand heritage sites including the Forbidden City, the Great Wall; or the powerful political symbol—the Tiananmen Square. Not too further northeast to Tiananmen sits a popular tourist attraction—798 Art Zone—right on the strategic corridor between Beijing International Airport and the city centre. This one-square-kilometer space used to be occupied by a state-run military factory built in 1950s as a commitment of the communist brotherhood between East Germany and China. The factory complex ceased production and became abandoned afterwards due to gradually deprived government funding. In late 1990s, an increasing number of artists were attracted, by the left-behind Bauhaus-style factory workshops and substantial indoor space, to open private galleries in this abandoned factory complex. This transformed the place into a zone of art galleries, museums, studios, as well as bars, cafes, cinemas, and various other kinds of recreation and entertainment units. Our study examines the process of this transformation to investigate the extent to which this seemingly bottom-up urban development zone would sustain in a dominantly top-down political system of China. The results indicate, despite its representation of a modern history and a uniquely living heritage of the Chinese contemporary urban culture, it is yet to be determined if 798 Art Zone would become a symbol of contemporary culture renaissance in China.

Suggestions of a Local Urban Design Language in the Process of the Globalization of Cities, Case Study: Iranian City
Shahrazad Faryadi

Transforming historical big cities into similar global spaces which may not any more identified as a specific local place is one of the main concerns of urban planning and design field. The aim of this research is to develop a “general” and “creative” procedure to apply both benefits of globalization for local urban cities and neighborhoods (as Iranians) from one hand and improve their cultural characteristics of places from the other. So the research is based on the “both/and” logic. Comparative methods have been used to extract urban needs, forms and functions of communities in local places such as Iranian cities in the era of globalization which would be identified as the substantive components of desired procedure. Then language and linguistics concepts have been used for regulating the local and global urban components in the framework of an innovative urban

design language. The suggested language consists of three main parts. First, the “deep structures” or significant and value structure of the city; second, surface structure consisting of “vocabularies” or urban signs which are signifier of deep structure; and third, “grammatical rules” for making meaningful sentences or texts (urban spaces) by synthesizing the urban signs. Furthermore “interpretation” has been suggested as a tool to explain how the urban signs and their new synthetics could signify the value structure of the city.

Designing to Heal
Jenny Donovan

When a community is severely disrupted, whether it be because of a disaster, conflict (declared and undeclared) or economic decline the relationship between people and place can become unbalanced and the bonds of community can fray. Familiar and valued surroundings are destroyed, economic structures unravel and the survivors may find the people they shared their lives with are killed, displaced or incapacitated, physically or emotionally. Furthermore disasters and conflicts can also destroy intangible but critical things such as hope, trust and security. This can present people with challenges of not just rebuilding their own lives but also re-establishing their community and dealing with their loss when their usual support: their family, friends, professional circles are also lost or unavailable. In these circumstances distress and despondency can become endemic. People face a daunting challenge to overcome their wounds – emotional and physical – and re-establish the built and social structures on which their communities depend. The presentation will examine the critical role that town planners and urban designers can have in working with communities to establish a sense of positive momentum, nurturing real hope and creating the optimal circumstances for people to help themselves. The presentation will illustrate this with some observations about the process and product of urban design and explore some of the impacts of well meant mistakes as well as the successes. The presentation will focus on projects that have sought to provide hope and address a range of major disruptions to a community. These include conflicts, pandemics, tsunamis earthquakes, fires and economic decline.

Trajectories of Affect: In the Ruins of the Theatre of Cruelty at New York's 9/11 Memorial and National Museum

Elke Grenzer

In his 1938 manifesto *No More Masterpieces*, Artaud railed against an erudite theatre and poetry out of touch with “a public that shudders at train wrecks, that is familiar with earthquakes, plagues, revolutions, wars; that is sensitive to the disordered anguish of love”. This paper considers the oppositional form of Artaud's theatre of cruelty as a strategy, both deployed and co-opted, in the dramaturgical spaces and encounters created in the newly opened 9/11 Memorial and National Museum in New York. The realization of a theater of memory designed to commemorate and make vivid the events of September 11, 2001 — its approximately 3,000 American victims, as well as the physical ruins of the World Trade Center — is an opportunity to consider how the recent affective turn in museal practices both emulates and departs from the affective engagement first promoted by Artaud's call for a theatre that “wakes us up. Nerves and heart”. By tracing the haptic medial forms and the theatrical “interspaces” of the exhibition's physical spaces, this presentation questions how interactive technologies, their sensory apparatuses, and cathartic narrative renderings serve to enplace a globalized subject already (de)sensitized by catastrophe and disaster.

Connecting with Research Centres WISER Plenary (Virtual)

Johannesburg as an “Elusive Metropolis”

Sarah Nuttall & Achille Mbembe

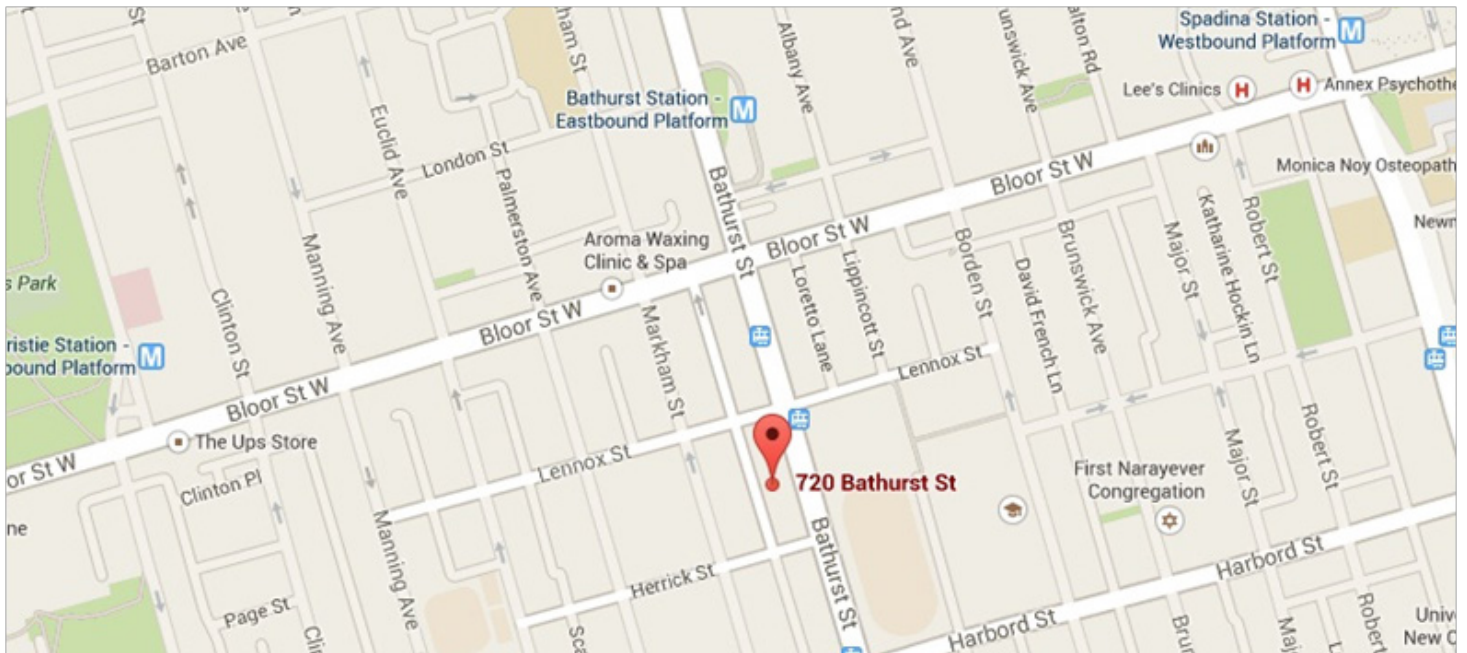
Johannesburg as ‘elusive metropolis’, this presentation will begin with some remarks about planning and violence: to what extent is urban planning key to the ways in which violence is calculated, and inflicted on certain categories of people? What forms of destruction and remaking do current conceptions of ‘planning’ involve? How does this play out in a context in which, more so than ever, the market, rather than the state, is the ‘planner’ of so much in the urban landscape? In the course of my presentation, I will discuss the move from speculation to renovation in Johannesburg, the ambiguities of finding common ground on the edge city, the task of building an ‘open stage’ for performance in this city, and the politics and poetics of infrastructure.

Prof. Sarah Nuttall took up the Directorship of WISER in January 2013, and has been a prominent Senior Researcher there from 2000 until 2010. A literary scholar by training, her varied research interests and prolific publication record have established her as a leading cultural commentator and critic. She has lectured at the University of Stellenbosch and, for the past five years, has been a Visiting Professor at Yale University and Duke University. Sarah Nuttall has edited several path-breaking books; her influential monograph, *Entanglement: Literary and Cultural Reflections on Post-apartheid*, explores mutuality, transgression and embodiment in contemporary South Africa. Her works have been published in various journals including *Cultural Studies*, *Interventions: International Journal of Postcolonial Studies*, *Journal of South African Studies*, *Public Culture*, *Third Text* and *Social Dynamics*. She is a member of the editorial boards of *Journal of Southern African Studies*, *Humanity*, *Cultural Studies*, *Social Dynamics*, *English Studies in Africa*, and *English Academy Review*.

Achille Mbembe is Research Professor in History and Politics at WISER. He is the author of *On the Postcolony* and *La naissance du maquis dans le Sud-Cameroun* and a co-editor of *Le politique par le bas en Afrique noire*. Born in Cameroon, he obtained his Ph.D in History at the Sorbonne in Paris in 1989 and a D.E.A. in Political Science at the Institut d'Etudes Politiques (Paris). He was Assistant Professor of History at Columbia University, New York, from 1988-1991, a Senior Research Fellow at the Brookings Institute in Washington, D.C., from 1991 to 1992, Associate Professor of History at the University of Pennsylvania from 1992 to 1996, Executive Director of the Council for the Development of Social Science Research in Africa (Codesria) in Dakar, Senegal, from 1996 to 2000. Achille was also a visiting Professor at the University of California, Berkeley, in 2001, and a visiting Professor at Yale University in 2003. He has written extensively in African history and politics, including *La naissance du maquis dans le Sud-Cameroun* (Paris, Karthala, 1996). His latest work *On the Postcolony* was published in Paris in 2000 in French and the English translation has been published by the University of California Press, Berkeley, in 2001.

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