CURRICULAR GUIDE

embodied placemaking in urban public spaces I
FALL 2010 • FRI 10.08.2010 • 9 am - 5 pm • Curtin 175

with Swati Chattopadhyay, Jennifer Cousineau, Charlotte Fonrobert, James Rojas, Joseph Sciorra, and Karen E. Till

organized by UWM faculty Joe Austin (History), Arijit Sen (Architecture), and Lisa Silverman (History)

FREE & OPEN TO THE PUBLIC

embodied placemaking in urban public spaces II
SPRING 2011 • FRI 04.29.2011 • 9 am - 5 pm • Curtin 175

with Rachel Breunlin, Elizabeth Currid-Halkett, Emanuela Guano, Jennifer Geigel Mikulay, Carl Nightingale, and Janet Zweig

organized by Kate Kramer (C21) and Merry Wiesner-Hanks (History)

An interdisciplinary symposium focusing on our engagement with the urban environment in its material and social contexts

FALL 2010 • FRI 10.08.2010 • 9 am - 5 pm • Curtin 175
SPRING 2011 • FRI 04.29.2011 • 9 am - 5 pm • Curtin 175
a Center for 21st Century Studies two-part symposium

Sponsored by the University of Wisconsin-Milwaukee's Center for 21st Century Studies (College of Letters & Science, with support from the Graduate School), Buildings-Landscapes-Cultures Initiative, Center for Jewish Studies, Cultures & Communities Program, Departments of Anthropology and Geography, Peck School of the Arts, and Urban Studies Program. The symposium organizers offer a special thank you to Simone Ferro (Dance, UWM).
About This Curricular Guide

To promote participation in the Embodied Placemaking symposium, and to encourage instructors to integrate the symposium with their Fall 2010 and Spring 2011 course syllabi, the Center for 21st Century Studies and the symposium organizers are pleased to offer this curricular guide. In this guide, you’ll find

- overviews to both parts of the symposium
- titles and abstracts of conference presentations
- professional information on speakers
- recommended background readings for speakers’ presentations, some of which are accessible as PDFs by links provided in this curricular guide
- an extended definition of “embodied placemaking,” with suggestions for further reading
- a bibliography of scholarship in the field of embodied placemaking

The curricular guide will be updated regularly, but the most recent version of the guide can always be found at the conference page of the Center for 21st Century Studies web site:

http://www.uwm.edu/c21/pages/events/conferences.html

For more information, please contact the Center at 414.229.4141 or c21@uwm.edu.

Version History:
First Issue: August 27, 2010
Revision 1: April 5, 2011
Revision 2: April 11, 2011
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMBODIED PLACEMAKING IN URBAN PUBLIC SPACES, PARTS I AND II</td>
<td>3</td>
</tr>
<tr>
<td>EMBODIED PLACEMAKING, PART I: PROGRAM</td>
<td>5</td>
</tr>
<tr>
<td>SPEAKERS, PART I</td>
<td>7</td>
</tr>
<tr>
<td>Swati Chattopadhyay</td>
<td>7</td>
</tr>
<tr>
<td>Jennifer Cousineau</td>
<td>9</td>
</tr>
<tr>
<td>Charlotte Fonrobert</td>
<td>11</td>
</tr>
<tr>
<td>James Rojas</td>
<td>13</td>
</tr>
<tr>
<td>Joseph Sciorra</td>
<td>15</td>
</tr>
<tr>
<td>Karen E. Till</td>
<td>17</td>
</tr>
<tr>
<td>EMBODIED PLACEMAKING, PART II: PROGRAM</td>
<td>19</td>
</tr>
<tr>
<td>SPEAKERS, PART II</td>
<td>21</td>
</tr>
<tr>
<td>Rachel Breunlin</td>
<td>21</td>
</tr>
<tr>
<td>Elizabeth Currid-Halkett</td>
<td>22</td>
</tr>
<tr>
<td>Emanuela Guano</td>
<td>23</td>
</tr>
<tr>
<td>Jennifer Geigel Mikulay</td>
<td>25</td>
</tr>
<tr>
<td>Carl Nightingale</td>
<td>26</td>
</tr>
<tr>
<td>Janet Zweig</td>
<td>28</td>
</tr>
<tr>
<td>EMBODIED PLACEMAKING: AN EXTENDED DEFINITION</td>
<td>29</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>end of guide</td>
</tr>
</tbody>
</table>
Embodied Placemaking in Urban Public Spaces, Parts I and II

A Center for 21st Century Studies Symposium
co-sponsored by UWM Buildings-Landscapes-Cultures Initiative, Center for Jewish Studies, Cultures & Communities Program, Peck School of the Arts, Departments of Anthropology and Geography, and the Urban Studies Program

Part I: Friday, October 8, 2010
With Swati Chattopadhyay, Jennifer Cousineau, Charlotte Fonrobert, James Rojas, Joseph Sciorra, and Karen E. Till
Organized by Arijit Sen (Architecture) and Lisa Silverman (History)

Part II: Friday, April 29, 2011
With Rachel Breunlin, Elizabeth Currid-Halkett, Emanuela Guano, Jennifer Geigel Mikulay, Carl Nightingale, and Janet Zweig
Organized by Merry Wiesner-Hanks (History) and Kate Kramer (C21)

On the face of it, time and place are obvious units of analysis. Recent scholarship and theoretical reflection in anthropology, history, architecture, urban studies, and other fields have centered on them. Much of this has focused on the ways in which we stop and take notice of extraordinary places, or write about special events and buildings. Ordinary moments rarely enter these narratives, yet time and place frame the experience of the everyday world and reality of today’s cities.

This symposium will focus on how people engage the material and social worlds of the urban environment via the rhythms of everyday life and the ways physiological bodily responses get implicated in the making and experiencing of place. We call this process “embodied placemaking.” It is embodied because it is intensely experienced and interpreted at the level of the human body via sensory responses. These processes frame the ways we remember places and events, engaging our bodies physiologically, psychologically, and socially. Embodied placemaking is a temporal process, often ephemeral and transient. It occurs on streets, edges of buildings, interiors, and in plazas. It happens momentarily or persists over days, repeats seasonally or remains a historical memory of an event from the past. Its very ordinariness and ethereality speak of deeply engrained cultural practices and knowledges that are so integral to our experiences and expectations of a city that we never question them.
Our speakers address embodied placemaking from a range of disciplinary perspectives and at multiple spatial and temporal scales. Several explore how buildings and cities can be designed in order to encourage and enhance possibilities of such engagements; others present case studies of such processes in contemporary cities. Several theorize on the cognitive and sensory processes by which individuals make place while others study the politics of embodied placemaking.

General issues that will be raised include:

- How can embodied placemaking help us understand the production of the public realm in a diverse multicultural society?

- Do embodied placemaking practices and processes change if we change the way we think of space (urban, street, building, interiors) and time (momentary, seasonal, historical)?

- What are the methods that can help us study these transient moments and incorporate momentary, performative, and episodic social events into our urban histories?

- How can a study of the urban public domain as constructed and construed by citizens via everyday experiences sustain and encourage the development of positive urban environments?
Embodied Placemaking, Part I: Program
Friday, October 8, 2010
Curtin 175
3243 North Downer Avenue

9 am
Welcomes
Richard Grusin (C21)
Arijit Sen (Architecture, Buildings-Landscapes-Cultures Initiative)

9:15 – 10:45 am
Politics of Place
Swati Chattopadhyay (UCSB): Visualizing the Body Politic
Joseph Sciortra (Queens College): Vernacular Exegesis of the Gentrifying Gaze: Saints, Hipsters, and Public Space in Williamsburg, Brooklyn

Moderator: Arijit Sen (Architecture)

11:00 am – 12:30 pm
Making Jewish Space
Jennifer Cousineau (Parks Canada): Rabbinic Urbanism as an Index to Popular Belief in Late 20th-Century London

Moderator: Lisa Silverman (History)

12:30 – 1:30 pm
Lunch

1:45 – 3:15 pm
Civic Performances
James Rojas (Latino Urban Forum): Interactive Planning: Engaging the Public in Placemaking
Karen E. Till (Virginia Tech): Witnessing and Performing Place: Memory Traces of Displacement in Wounded Cities

Moderator: Ryan Holifield (Geography)

3:30 pm
Plenary Discussion
Speakers, Part I

Swati Chattopadhyay
University of California, Santa Barbara

Title and Abstract
Visualizing the Body Politic

This paper is about the materiality of political space. It takes the recent ban on political wall writing in India to ensure “cleaner elections” to question the instituting of a normative urban visuality and the notion of political subjectivity that informs such a vision. Studying the visual culture of anti-colonial insurgency in the early twentieth century, mainly posters and pamphlets, and the eventual popularization of political wall writing in the 1960s, I argue that these ephemera, as instances of embodied making of political space enable us to rethink the relation between materiality, space, and political subjectivity.

Biography
Swati Chattopadhyay is an architect and architectural historian at the University of California Santa Barbara, specializing in modern architecture and the cultural landscape of British colonialism. She is the author of Representing Calcutta: Modernity, Nationalism, and the Colonial Uncanny (2005), and co-editor of a special issue of PostColonial Studies (Nov 2005) focusing on “the subaltern and the popular.”

Recommended Background Readings

James Mensch, Embodiments: From the Body to the Body Politic (Evanston, IL: Northwestern University Press, 2009), especially Introduction, Chs. 1 and 11.
Jennifer Cousineau  
Historical Research Branch of Parks Canada

**Title and Abstract**  
Rabbinic Urbanism as an Index to Popular Belief in Late 20th-Century London

In earlier research, I developed a theory of Rabbinic urbanism through the prism of the eruv. I primarily analyzed the processes by which rabbinic actors and thinkers theorize and construct urban space and limited my study to controversies surrounding the planning and construction of the eruv.

Scholars of material religion have recently focused closely on material culture (I read the city as a unit of material culture) as a vehicle for popular religious beliefs. Moving away from approaches that interpret religious structures as expressions of the social, racial, economic or political, a material religion approach seeks to interpret ritual objects and their use for what they can tell us about the religious beliefs of ordinary people. Scholars of material religion have thus returned value to the experiences of faith practitioners.

Inspired by this scholarship, and by anthropological models interested in intimate, bodily experiences of place, this paper will expand my earlier work by focusing on the weekly practice of the eruv by the Jews for whom it was constructed. A close examination of the London eruv as an expression of Jewish belief, specifically as regards the Sabbath, can tell us much about what Jews think about their collective and individual relationships to the divine. Given that Jewish law prioritizes human interrelationships, the eruv can also provide insight into the way that late twentieth-century London Jews relate to each other within a distinctly urban environment.

**Biography**

Jennifer Cousineau is an architectural historian with the Historical Research Branch of Parks Canada. Her most recent article “The Domestication of Urban Jewish Space and the North-West London Eruv” appeared in Jews at Home: The Domestication of Identity, Jewish Cultural Studies, Volume 2 (2010), Simon J. Bronner, ed.
Recommended Background Readings

Charlotte Fonrobert
Stanford University

Title and Abstract
Marking Boundaries: The Politics of Mapping Neighborhoods

In the long history of Jewish diasporas, urban Jewish communities have often been clustered in neighborhoods, in spatially marked areas variously referred to as Jewish quarter, Jewish street (Judengasse in Frankfurt, Germany), ghetto, or mellah (in Morocco), to name but a few examples. These urban Jewish spaces of diaspora were variously walled and marked off, regulating accessibility in multiple ways. Historians have mostly considered this phenomenon in terms of confinement, segregation, and exclusion, exclusion from “the right to the city” (David Harvey, Don Mitchell). While these dynamics were definitely at play in various historical periods and locals, they should not serve as the only explanatory model to account for Jewish urban dwelling in its historical dimension. At the critical juncture of reinventing themselves as a diasporic people, I argue, Jews devised ritual practices (largely summarized under the umbrella term of eruv) that lent coherence to collective dwelling in towns and cities not their own. In other words, Jewish neighborhood can be read not merely as enforced by others but as a tactic of diaspora, extending de Certeau’s notion of tactic to communal action.

For the symposium on Embodied Placemaking, I focus on one particular aspect of this tactic, which concerns the marking of the neighborhood boundaries in the city, which is one part of the ritualization of the neighborhood. For various reasons, this practice has turned into the most contested in a number of contemporary Jewish attempts to establish the ritual boundaries of Jewish neighborhoods. These controversies have a long history, which I will map briefly. In light of this history the contemporary discussions will be read as contestations over the symbolic meanings of public space, and thereby as ongoing contestations of “the right to the city.”

Biography
Charlotte Fonrobert is an associate professor of Religious Studies at Stanford University. Her most recent publication is “Introduction: Jewish Conceptions and Practice of Space,” with Vered Shemtov, a special edition of Jewish Social Studies 11 (Spring/Summer 2005) edited by Fonrobert and Shemtov.
Recommended Background Readings


James Rojas
Latino Urban Forum (LUF)

Title and Abstract
Interactive Planning: Engaging the Public in Placemaking

Since 2007 I have facilitated over sixty interactive planning workshops that engage the public in placemaking opportunities. These opportunities range from planning for light-rail stations to designing new recreational facilities. Participants and stakeholders include non-profits, schools, public agencies and arts organizations.

Interactive planning simplifies the planning process and helps participants translate conceptual planning ideas into physical forms. It is a method that taps into the public’s creative thinking by allowing them use their hands to build small models of urban environments. These physical and visual tools help the public articulate ideas and needs regarding the neighborhoods and cities they live in.

There are two means by which this interactive planning approach can inform and educate constituents:

1. On-site models. We set up a model in a park, gallery, train stations, or on the sidewalk. These spaces become impromptu public urban forums where everyone including children and non-native English speakers can participate by reacting to and adding to the models. For many participants, this is the first time they have had the opportunity to think critically about the built environment in such a dynamic way. The vivid use of materials, colors, textures and details attracts their eyes and draws them in.

2. Interactive workshops. These are one-hour-plus community workshops that are designed for people who have little time to participate in the planning process and by necessity must bring their children along. These workshops increase the public’s design fluency by allowing them to use their hands and minds to, in 20 minutes, create three-dimensional solutions from a variety of materials. The creation of small models allows participants of any age or linguistic background to articulate their needs and desires publicly. Since there are no right or wrong answers, social barriers are broken down, thereby creating a friendly exchange of ideas. Participants leave the exercises feeling a sense of accomplishment and with a better understanding of the planning process.

Interactive planning mimics the dynamic and collective nature of urban life. The process is similar to how various groups of players—strangers, neighbors, friends—interact to create a sense of place in cities. This tool can be used by communities as an opportunity for them to reflect on their values
and needs vis a vis planning. At the same time, policymakers, urban planners, and architects can use this tool for information-gathering.

**Biography**

James Rojas is an urban planner, community activist, and artist. One of the few nationally recognized urban planners to examine U.S. Latino cultural influences on urban planning and design, he holds a Master of City Planning and a Master of Science of Architecture Studies from MIT. His influential thesis on the Latino built environment has been widely cited. Growing out of his research, Rojas founded the Latino Urban Forum (LUF), a volunteer advocacy group, dedicated to understanding and improving the built environment of Los Angeles’ Latino communities.

List of art installations:

List of interactive workshops:

**Recommended Background Readings**

[http://www.uwm.edu/c21/pdfs/conferences/2010_embodiedplacemaking/Rojas_NoHo.pdf](http://www.uwm.edu/c21/pdfs/conferences/2010_embodiedplacemaking/Rojas_NoHo.pdf)


Alissa Walker, “Putting Urban Planning In the Hands of the People,” *Good Magazine Blog* (www.good.is), August 14, 2009,
Joseph Sciorra
Queens College, CUNY

Title and Abstract
Vernacular Exegesis of the Gentrifying Gaze: Saints, Hipsters, and Public Space in Williamsburg, Brooklyn

Super-gentrification has transformed the physical, economic, and cultural landscapes of the once multi-ethnic, working-class neighborhood of Williamsburg, Brooklyn. The bohemian culture of “hipsters” has shifted power relationships concerning public life and local identity. This is most evident in the staging of religious processions by Italian-American Catholics who have sponsored such neighborhood peripatetic performances since the 1880s. The paper explores the religious dynamics of global change on locality by highlighting vernacular interpretation and knowledge.

Biography

Recommended Background Readings


Karen E. Till
Virginia Tech University, School of Public and International Affairs

Title and Abstract
Witnessing and Performing Place: Memory Traces of Displacement in Wounded Cities

Through everyday routines and social interactions, our selves and intimate relationships to place are continuously performed, recognized, and reinvented. However, in cities marked constitutively by acts of violence and injustice, what happens to such unspoken stories and place-based ways of knowing in the context of displacement? When families and communities living in so-called “blighted” neighborhoods are systematically removed, for example, how might the memory traces of displacement be represented and respected in a way that is recognizable to those who were, and in some instances continue to be, excluded from what Henri Leibvire calls the “right to the city”? In this paper, I discuss the creative practices of Colombian-based artistic collaborative Mapa Teatro who invite residents to communicate the stories of once-inhabited places, as well as the attachments individuals have to these places. I examine artistic practices that treat ground as inhabited space rather than property, and place as a threshold through which the living can make contact with those who have gone before. Through embodied creative processes, residents and visitors, even if only momentarily, become witnesses to, rather than spectators of, practices of memory and placemaking.

Biography
Karen E. Till, an associate professor of Urban Affairs and Planning, School of Public and International Affairs, Virginia Tech, is the author of The New Berlin: Memory, Politics, Place (2005). Till’s current book in progress, “Interim Spaces: Memory-Work, Place and Artistic Practice in the City,” focuses on cities in which urban and settlement clearances have produced spaces steeped in oppression.

Recommended Background Readings


Embodied Placemaking, Part II: Program
Friday, April 29, 2011
Curtin 175
3243 North Downer Avenue

9 am 12:30 – 1:30 pm
Welcome Lunch

9:15 – 10:45 am 1:45 – 3:30 pm
Theorizing Space Transnationally Engaging Visual Culture

Emanuela Guano (Georgia State U): Inside the Magic Circle: Conjuring the Terrorist Enemy at the 2001 Group of Eight Summit

Carl Nightingale (SUNY-Buffalo): What Does an Urban Color Line Feel Like? Transnational Sensations from Johannesburg and Chicago, 1900-1920

Moderator: Merry Wiesner-Hanks (History)

Janet Zweig (Brooklyn, NY): Public Art and Embodied Placemaking: An Artist’s Perspective

Jennifer Geigel Mikulay (Alverno): On Wikis, Public Art, and Agency

Moderator: Polly Morris (Lynden Sculpture Garden)

11:00 am – 12:30 pm 3:45 pm
Mapping Urban Space Plenary

Rachel Breunlin (U of New Orleans): “Shotgun Life”: Embodied Placemaking in New Orleans

Elizabeth Currid-Halkett (USC): The Warhol Economy: The Social Life of Creativity and the Importance of Place

Moderator: Kate Kramer (C21)
Speakers, Part II

Rachel Breunlin
University of New Orleans

Title and Abstract
“Shotgun Life”: Embodied Placemaking in New Orleans

shotgun rooms/that run into each other/ like all of us all day long . . .
– Mona Lisa Saloy, from “Shotgun Life I: Home”

In New Orleans, around sixty percent of the housing is considered part of the “shotgun” family. It is said if a gun were fired in the front of these long, narrow homes without hallways, a bullet would fly through the rooms without piercing a wall. There has been a great deal of architectural research on the history of the housing type, but much less on how New Orleanians have lived in them historically, and the ways we are using them today. Through ethnography, in-depth interviews, as well as an analysis of literature and contemporary conversations about architecture in the city, I look at how we buy and sell, abandon and renovate, build and bulldoze shotguns, and how these practices shape the ways we embody place. Further, I explore how our ways of inhabiting shotguns creates and recreates homes and neighborhoods, and how they are influenced by our different experiences of race, class, and family in the city.

Biography
Rachel Breunlin, an assistant professor of Anthropology (U of New Orleans), is co-director of The Neighborhood Story Project, a documentary book-making project in New Orleans, where she works with residents in turning their interviews with the Story Project team into stories. She is the author of Cornerstones: Celebrating the Everyday Monuments & Gathering Places of New Orleans (2009).

Recommended Background Readings

http://www.neighborhoodstoryproject.org/
Elizabeth Currid-Halkett
University of Southern California

Title and Abstract
The Warhol Economy: The Social Life of Creativity and the Importance of Place

In recent years, art and culture have become important parts of the policy and economic development agenda. Scholars and practitioners have demonstrated the economic importance of the arts in the form of jobs, contributions to “nonart” industries, and payroll and tax revenues. Undoubtedly, art matters to urban economies, large and small. However, little is understood about how art “works” and what drives artists, musicians and other creative workers to concentrate overly in particular cities, namely New York, Los Angeles, and London. Currid-Halkett argues that due to the taste-driven nature of the arts and their natural inclination to cross-fertilize, creative workers need to be physically proximate to one another. Moreover, within the arts many economic activities emerge out of their social lives, thus socializing in ad hoc, in situ environments is essential to their career. The mechanisms underpinning their social and economic lives are what I call the “Warhol Economy.” These creative processes are embedded in particular places; understanding these dynamics is essential for other places wishing to cultivate an artistic milieu.

Biography
Elizabeth Currid-Halkett is assistant professor in the School of Policy, Planning & Development at USC. She is the author of Starstruck: The Business of Celebrity (2010) and The Warhol Economy: How Fashion, Art, and Music Drive New York City (2007), and co-author of the study “The Geography of Buzz,” with Sarah Williams (director, Spatial Information Design Lab, Graduate School of Architecture, Planning & Preservation at Columbia University).

For Additional Reading and Viewing
http://joeg.oxfordjournals.org/content/10/3/423.full.pdf

Elizabeth Currid-Halkett speaking about her recent book, Starstruck: The Business of Celebrity, at the 2011 Literary Luncheon hosted by Friends of the USC Libraries:
http://www.youtube.com/watch?v=PQi8UXZV-o4

Emanuela Guano  
Georgia State University

Title and Abstract
Inside the Magic Circle: Conjuring the Terrorist Enemy at the 2001 Group of Eight Summit

Held in Italy shortly after the election of Silvio Berlusconi’s conservative government, the 2001 Group of Eight summit went down in history as the battle of Genoa. From July 20 through July 22, the leaders of the eight wealthiest countries in the world conducted their debates inside Genoa’s “red zone”: a militarized citadel at the heart of this city’s downtown. In the meantime, the surrounding “yellow zone” became the theater of a guerrilla warfare and a police and army violence that had few antecedents in recent Italian history. As a state of exception was established in Genoa for the duration of the summit, hundreds of protesters were injured, just as many were apprehended illegally (and, in some cases, tortured), and one was killed under circumstances that were never fully clarified.

For this talk, Guano argues that the events that took place in Genoa were precipitated by the inscription of a political imaginary into a peculiar spatiality: a magic circle where the suspension of normal social life, the crystallization of conservative media narratives, and the spectacularization and militarization of political action enabled the performance of a highly abstract, and yet devastatingly real, social drama featuring the confrontation between righteous selves and their evil foes.

Biography
Emanuela Guano is associate professor of Anthropology at Georgia State University. Her research interests range from the study of ideology and the built environment to the analysis of spatial practice and discourse, and from the critique of citizenship and the public sphere to the exploration of how gendered subjectivities are crafted in the public realm. In her ethnographies of Buenos Aires, Argentina, she explored how the city functions as a locus, a medium, and a tool of hegemony and social and political struggle. Her current ethnographic project focuses on how residents of a north Italian city negotiate citizenship and the state through their everyday life.
Recommended Background Readings


Jennifer Geigel Mikulay
Alverno College

Title and Abstract
On Wikis, Public Art, and Agency

Public artworks are never just objects or images. They are forms of address that generate loci for engagement in the urban environment. Permeating the social realm, always present and available, and creating multidirectional flows of information and exchange, public art’s work is often indirect, asynchronous, and anonymous. The meaning of public art does not reside fully in the object itself or the response registered in its immediate surrounding; rather, appropriations that circulate well beyond the public space of the artwork can index understanding and prompt new creative engagement. Mikulay’s work positions wikis as an important new venue for public art’s remixing; her presentation sketches a case study in how wiki technology and locative media shift our sense of public art’s relationship to civic agency.

Biography
As a specialist in public art and new media, Jennifer Geigel Mikulay teaches writing and media studies at Alverno College. She earned the first PhD in visual culture studies from the University of Wisconsin-Madison in 2007, and is co-founder of Wikiproject Public Art.

Recommended Background Readings

http://www.journalofmoderncraft.com/docs/Mikulay.pdf


Carl Nightingale  
State University of New York, Buffalo

Title and Abstract  
What Does an Urban Color Line Feel Like? Transnational Sensations from Johannesburg and Chicago, 1900-1920

An age of “segregation mania” engulfed the world’s cities during the two decades after 1900. Three types of institutions were involved: imperial governments, globe-spanning urban reform networks, and international urban real estate markets. People active in these institutions invented, reinvented, imported, and exported both justifications and practices of urban residential segregation by race to important cities on virtually all of the world’s continents. In two countries, South Africa and the United States, local segregationists adapted ideas and tools of city-splitting honed elsewhere to large-scale white settler societies that were also rapidly developing industrial powerhouses. There they created two forms of what I call arch-segregation: city-dividing tools that were able to sustain residential color lines even in the face of large city-ward migrations of black and brown people and which ultimately survived the combined force of the world’s anti-colonial and anti-racist movements during the mid-twentieth century.

How did color lines feel in Johannesburg and Chicago, the two most important centers of segregationist innovation during this period? In white settler societies, I argue, segregation took especially virulent forms in part because of the ways whites experienced race in interpersonal contact, negotiation, and conflict in their daily lives as they made their way through ordinary spaces in the city. Visceral sensations of fear, disgust, desire, pride and shame were written into the political dramas that played out in all of these spaces, helping to explain their potential explosiveness. The geography of these sensations involves the smallest, most local, and even the most intimate spaces of the city, many of which were imperfectly segregated: streets, sidewalks, parks, and neighborhoods, tearooms, bars, public advertisements, public transport, homes, kitchens, and even bedrooms. But the same feelings and dramas were also linked to much larger institutions of popular cultural transmission, which had achieved an increasing reach across oceans and hemispheres in the early twentieth century. These make up a fourth source of transnational inspiration for urban segregationist politics—one that was especially powerful in settler societies. Global mass media sensations, such as those unleashed by the victories of the black boxer Jack Johnson over white opponents, both filtered through and stirred up whites’ everyday sensations of urban color lines in cities ten thousand miles from each other.

For residential color lines to achieve increased political and institutional support and for imported tools of city-splitting to be adapted for local contingencies, whites needed to constantly try their urban color lines on, and see how well they felt. Only in this way could complex white settler communities argue out the specifics of their segregationist visions and put them into place in the real urban fabric.
Biography

Carl Nightingale, an associate professor of American Studies at SUNY-Buffalo, is currently working on his next book, “Segregation is Everywhere: A World History of Urban Color Lines,” to be published by the University of Chicago Press. This book will offer a history of urban racial inequality and segregation as phenomena that have taken shape not only at the local and national level, but that have transnational dynamics as well. It will focus on the early twentieth century when efforts to segregate cities by race took place on all inhabited continents, driven by international traffic in ideas about racial conflict and race mixing, urban reformism, and the internationalization of urban real estate markets. The book will also look backward and forward from this moment of convergence, situating it within the context of other large-scale changes in urban structure, and reflecting on its meaning to contemporary concerns that American-style ghettos have appeared in Western Europe and elsewhere. The larger goal is to excavate how cities contribute to institutions of racial inequality that operate on a global scale. Primary research on cities as diverse as Madras and Calcutta, India; Johannesburg, South Africa; and Baltimore and Chicago in the United States will be set amidst a synthetic reading of urban histories from across the world.

Professor Nightingale is also co-convener of the Buffalo Seminar on Racial Justice. A Working Group of SUNY-Buffalo’s Baldy Center on Law and Social Policy, the Seminar serves as a forum for racial justice issues on campus, in Buffalo, and in the greater Western New York/Niagara region. Every year the Seminar sponsors an eclectic mix of programs on subjects of academic and activist interest that address institutionalized racial inequalities in all their many forms. These programs include works-in-progress sessions, conferences, community forums, community action learning classes, student research projects, and the ongoing exhibit “Buffalo Divided and Unequal: The Racial Segregation of a City—How it Happened and What People are Doing About It.”
Janet Zweig
Artist, Brooklyn, New York

Title
Public Art and Embodied Placemaking: An Artist’s Perspective

Janet Zweig will show and discuss the public artworks she has installed over the past ten years, and will describe her process of developing work in relation to the site and the community. Zweig’s work often creates an intimate experience for individual viewers; she’ll discuss how she considers the viewer in relation to the space and to the experience of the artwork.

Biography
Janet Zweig is an artist who lives in Brooklyn, NY. She is currently working on several public art commissions around the United States, including the streetscape, Pedestrian Drama, in Milwaukee.

Her most recently installed public works include a moving light sculpture for a library in Washington, a sentence-generating sculpture for an engineering school in Orlando, a memorial in the lawn of Mellon Park in Pittsburgh, and two sculptures for a bridge in St. Louis. Other public works include a 1200-foot frieze at the Prince Street subway station in New York, and a system-wide interactive project for eleven Light Rail train stations in Minneapolis, incorporating the work of over a hundred Minnesotans.

Her sculpture and books have been exhibited widely in such places as the Brooklyn Museum of Art, Exit Art, PS1 Museum, the Walker Art Center, and Cooper Union. She has won numerous awards including the Rome Prize Fellowship, NEA fellowships, and residencies at PS1 Museum and the MacDowell Colony. She teaches at the Rhode Island School of Design and at Brown University.

For Additional Information
http://www.janetzweig.com/
Embodied Placemaking: An Extended Definition

The roots of our use of the term *embodied placemaking* lie in Heidegger’s foregrounding of the dialectical, constitutive relationship between people and their physical environment in his notion of *Dasein* (being-in-the-world). The term suggests that the world around us cannot exist independently of the people who inhabit it. It is only through our consciousness, actions, and interactions that the physical landscape is brought into being.

In describing this physical landscape, scholars of the built environment carefully distinguish between their use of the terms *space* and *place*, though their interpretations can differ. One common view defines space as a boundless, empty, three-dimensional abstraction within which a set of inter-related events or objects exist. Others, however, stress the socially constructed nature of “space,” thus drawing attention to the material qualities that delimit its bounds. Space may exist in the abstract, but as a social construction it necessarily entails divisions, borders, and boundaries. For seminal thinkers such as French theorist Henri Lefebvre, social orders are so crucial to the construction of spaces that according to his definition, the material, political and ideological conditions of those who produce space are its most important constitutive elements.

The term *place* always refers to a physical location, though its existence can be either real or imagined. Unlike the abstract *space*, *place* denotes a material world limited by real and socially constructed boundaries. But, as Heidegger’s dialectical relationship reminds us, a physical environment cannot exist without human inhabitants. The necessary components of *places* are the people who engage the socially constructed boundaries that define their worlds within its geographical ones.

Central to the discussion of placemaking has been the contested nature of its authorship—who produces this meaningful world? Anthropologist Setha Low and historian Dolores Hayden translate the complex relationship between space and its production from Lefebvre. Low argues that social practices and social relations are often located physically, historically and conceptually in actual material sites, or places. The making of such places (*placemaking*) involves two complementary processes, social production and social construction. The former refers to a materialist concept that emphasizes “all those factors—social, economic, ideological, and technological—that result, or seek to result, in the physical creation of the material setting” (Low, 127-128).

The term *social construction*, however, has more symbolic references. The term refers to “the actual transformation of space—through people’s social exchanges, memories, images, daily use of the material setting—into scenes and actions that convey meaning” (Low, 128). Both these social processes, despite their material outcomes, are political in nature and fraught with ideological, economic, and symbolic conflicts. As many recent geographers (Don Mitchell, Richard Schien, Nancy and James Duncan, Gillian Rose, Liz Bondi, Kay Anderson, Doreen Massey, and Gill...
Valentine to name a few) have shown, placemaking can be an intensely contested phenomenon. Hence the question, “whose place?” and “who makes place” are key unresolved questions within the scholarship of placemaking.

Architects, landscape architects and urban planners—“professional placemakers” according to Lynda H. Schneekloth and Robert G. Shibley (2)—started to use the word *placemaking* during the 1970s. Its phenomenological origins can be traced to the writings of Christian Norberg Schultz and also to work by geographers such as Yi Fu Tuan. These scholars refer to the human experience of place as discussed by Heidegger but concentrate on the experiential and symbolic aspects of the term. The term *placemaking* used in this context focuses on the engagement of the human body with the material world (physiological) and the individual’s investment of meaning, identity and sensory experiences (psychological). “One could argue that such a reading de-emphasizes the politics of placemaking, rendering the insidious workings of social inequities and power invisible.”

*Embodied placemaking* carries multiple references. On the one hand, to embody something is to express, personify and give concrete and perceptible form to something that may be an abstraction. This act of making an abstract idea corporeal and incarnate occurs when we read place as a material product of human imagination and experience. Embodiment in the context of placemaking allows us to identify human agency in the social production and construction of place. And yet, as we mentioned above, place is not a neutral site into which human beings enter. The experience of place remakes human subjects.

On the other hand, *to embody* also suggests an act of becoming a part of a body. This act of incorporation allows us to see the powerful ideological role played by place in the formation of human subjects. By that, we mean that the experience of place can in turn influence our identity, sense of self and community, and locate us vis-à-vis larger social contexts.

Embodied placemaking, we suggest, is the primary way by which societies and social systems reproduce themselves. While it is true that placemaking and experience of place is always embodied, by juxtaposing the two words, we clearly signal a certain epistemological position. Our intention is to explore the notion of “authorship” in the production of place. The question “who makes place” is central to the way we understand placemaking and read places. For instance, architectural histories cite historic buildings and places as the product of patrons and communities who built them. In these official narratives the place and its makers are noted. However, polysemic stories of inhabitants who lived and used these places are erased. Also missing in canonical discourses are fleetingly enacted occasions that, despite being short-lived, produce permanent memories among individuals. These memories and events are individual spatial experiences that have very powerful resonance in the way we understand places. (Connerton, 72)

Embodied placemaking also refers to the role of the individual, often the subaltern, in the production of place. Individuals are constrained by the powerful social, cultural, and economic circumstances of the societies in which they live. We tend to downplay the experience of individuals as we study larger aggregates, viz. cultural practices. The ability to read and engage the physical
worlds via individual embodied experiences alerts us to emancipatory possibilities. It helps us understand what de Certeau calls “tactics,” everyday forms of engagement that empower individuals to resist, counter, circumvent and transform the world around them. Embodied placemaking becomes, using James C. Scott’s term, a weapon of the weak, or suggests possibilities of radical citizenship and urbanism as suggested by Lefebvre in his article, “The Right to the City.”

Works Cited . . . and Suggestions for Further Reading
The following lists some books and articles, some of which were referenced above, for further reading on the topic of “embodied placemaking.” We have provided links to PDFs of articles and book excerpts where those were available.


http://www.uwm.edu/c21/pdfs/conferences/2010_embodiedplacemaking/Low_Spatializing.pdf
http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb02471


Embodied Placemaking Bibliography

Prepared by:

Caitlin Boyle, Architecture, UWM

CONTENTS

Anthropology & Sociology 2
Architecture & Planning 7
Geography 12
Social Theory 14
Anthropology & Sociology


Dall’Alba, Gloria and Robyn Barnacle. “Embodied Knowing in Online Environments.” *Educational Philosophy & Theory* 37, no. 5 (Oct 2005): 719-744.


Woronov, T. E. “Performing the Nation: China’s Children as Little Red Pioneers.” *Anthropological Quarterly* 80, no. 3 (Summer 2007): 647-672.

**Architecture & Planning**


Geography


Guano, Emanuela. “She looks at him with the eyes of a camera: female visual pleasures and the polemic with fetishism in Sally Potter’s Tango Lesson.” *Third Text* 18, no. 5 (Sep, 2004): 461-474.


Social Theory


———. “Milk Bars, Starbucks and the Uses of Literacy.” Cultural Studies 20, no. 6 (Nov 2006): 552-573.


Powell, Kimberly. “Drumming Against the Quiet.” Qualitative Inquiry 14, no. 6 (Sep 2008): 901-925.