“Spatiality and Temporality”
International Conference:

*Time, Space and Identity*

24 June 2017 – London

Abstracts

London Centre for Interdisciplinary Research
Interdisciplinary Research Foundation
09:00 – 09:30 Registration

**09:30 – 11:15 Parallel Sessions**

**Session 1A: Fictional and Transitional Identities in Literary Space**
Chair: Elise Eimre

**Davide Cerfeda, University of Melbourne (Australia)**
An Unfinished Novel? Kafka’s *Amerika* and the Theory of Relativity

**Julia Kula, Maria Curie-Skłodowska University (Poland)**
“We are not where we are, [...] but in a false position”. Paul Auster’s *City of Glass & Ghosts*: Looking for Signs That Will Not Be Found

**Michael Soares, Illinois State University (USA)**
From Trafalgar Square to the Secondary Classroom: Resistance and Pedagogy of Orwellian Spaces

**Aliki Iovita, National Technical University of Athens (Greece)**
Spatiotemporal Transitions. The Metamorphosis of Alice

**Session 1B: Contemporary Artworks and Spatial Policies**
Chair: Janet Ward

**Nickolas Lambrianou, University of London (UK)**
Matter in Time: The *Granitschale*, Temporality and Displacement
Domingo Martinez, Nebrija University (Spain)
The Spectator’s Experiences of Time. Memory, History and Temporality in Counter-Monuments and Contemporary Artworks

Elif Balam Sızan, Feriştah Yılmaz, Gazi University (Turkey)
Utopia of The Turkish Republic: “State Neighbourhood” Past and Present

Aylin Şentürk, Nuran Zeren Gülersoy, Istanbul Technical University (Turkey)
Heritage Conservation by Attaching the Neighbourhood

11:15 – 11:30 Tea/Coffee

11:30 – 01:00 Parallel Sessions

Session 2A: Architectural Tools in Building National Identity
Chair: Maurizio Cinquegrani

Miho Nakagawa, University of East London (UK)
Japanese National Identity and the Recurrent Re-interpretation of the Concept of ‘Ma: Space-Time’ in Architecture

Oren Ben Avraham, Iris Kashman, Oryan Shachar, Chanan Rudich, Israel Institute of Technology (Israel)
Conflictual Spaces. Reinterpreting Contested Narratives Through the Architecture of the Old City of Jerusalem
Elise Eimre, Estonian Academy of Arts (Estonia)
Remnants Framed as Niche Monuments: Soviet Era Architecture in Contemporary Estonian Films

Session 2B: Technological Representations of Space Creation
Chair: Aliki Iovita

Natalie Koerner, The Royal Danish Academy of Arts (Denmark)
Planetary Archives

Megan B. Ratliff, University of Edinburgh (UK)
Postmortem Photography: Shifting Social and Technological Representations

Jingjing Sun, Southeast University (China)
The Change of Therapeutic Landscape from the Past to the Future

01:00 – 02:00 Lunch

02:00 – 03:30 Session 3: Commemoration Strategies and Urban Transformations
Chair: Jingjing Sun

Alessandra Ferrighi, Università Iuav di Venezia (Italy)
The Venetian Ghetto in the Early 19th Century. Urban Transformations over Space and Time
Janet Ward, University of Oklahoma (USA)
Lublin, Poland: Mapping and Commemorating the Final Solution’s Administrative Epicenter

Maurizio Cinquegrani, University of Kent (UK)
Documentary Landscapes of the Holocaust

03:30 – 03:45 Tea/Coffee

03:45 – 05:15 Session 4: Temporality in Landscapes
Chair: Feriştah Yılmaz

Karl Tizzard-Kleister, Chichester University (UK)
#HipstersTour: a Performative Cartography of Camden

Samar Al-Zwaylif, University of Sharjah (United Arab Emirates)
Vibrant Ruins: A Study of a Low-Income Neighbourhood in Dubai

Filipa Matos Wunderlich, Bartlett School of Planning, University College London (UK)

05:15 – 05:30 Closing Remarks
Kafka’s *Amerika* is usually regarded as an unfinished novel and, thanks to diary entries and letters, we know Kafka was planning to finish it. However, why did he not, considering he would have had enough time to do so?

In this paper I maintain that the novel can be considered finished. In my analysis, I observe that Kafka would have denatured his own work, he had filled the gaps or finished the story as planned. In the existing parts of the novel, there are several instances in which standard understanding of time and space are perverted. Karl Rossmann, the novel’s hero, influences these dimensions in the same way as a centre of gravity does, according to the theory of relativity: when his self is not present because he has either lost consciousness or is day-dreaming, time and place behave unexpectedly. When he is focused and grounded, time slows to a stop. The perspective and experience resulting from this change from character to character.

The main instances suggesting the novel is incomplete (before Karl finds a job for the Hotel Occidental, after he lives with the three crooks and the ending) are consistent with the style. Before the first two, Karl loses touch with reality and before the last he experiences an idyllic, heaven-like environment. Here, the notions of time and space lose meaning and there would have been no reason to end, as Kafka originally thought, in a cliché and unkafkian style with the reconciliation between Karl and his parents.
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“We are not where we are, [...] but in a false position”.  
Paul Auster’s *City of Glass & Ghosts*: Looking for Signs That Will Not Be Found  
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The following research paper is going to examine Paul Auster’s *City of Glass* and *Ghosts* in terms of the representations of urban space and the link between space and identity. I shall primarily discuss the fundamental importance of the chronotope of the city in defining the detective novel genre and how Auster manipulates with the traditional function of the metropolis which should offer the investigator necessary clues for solving ‘cases’. I shall argue that the urban spaces construed by the author in the aforementioned narratives can be regarded as postmodern cities – maze-like, fragmented and disorienting constructs – that considerably affect the identity of the metropolitan subject who seeks some answers.

Auster’s New York, as portrayed in these two novels is no longer a metropolitan environment that might be associated with surroundings explored in traditional detective narratives. The streets and buildings cannot be regarded as the ‘carriers’ of urban texts enabling the characters to reach their firmly established goals. In *City of Glass* and *Ghosts* the protagonists – the fictitious sleuth Daniel Quinn and the private eye Blue respectively – fail to read the signs inscribed in the cityscape and, therefore, to successfully accomplish their urban investigations. Instead of clear hints, they are provided with more questions. What also arises is the sense of dislocation, alienation and loss of stable identity, widely determined by the postmodern urban space.
As privacy, security, and personal autonomy face new challenges in fluctuating political climates, more than ever students need to be equipped for an uncertain future. I recognize an urgency to incorporate dystopian texts into the secondary English classroom to help students grapple with and potentially resist the state of dystopia that already exists. Likewise, texts themselves can be informed by acts of resistance; among the most influential is Orwell’s *1984*, a novel informed by the author’s own spatial practices, particularly in Trafalgar Square, a material space with a long history of protests and countless smaller acts of resistance. My presentation examines a particular blurring of the boundaries between material space and fictional space, demonstrating intersections of rhetoric, literature/composition and pedagogy in the practices of dystopian texts and their impact in the secondary English classroom. I make the case that the study of dystopian texts, fictional accounts of futuristic societies suffering under the oppression of totalitarian governments and manipulated by technology, can be instrumental in the transfer of spatial practices to pedagogical practices. Pedagogical application creates links between the text and the student, connecting the student to practices of resistance in the space of the classroom. The legacy of Trafalgar Square as a space of resistance, manifested in Orwell’s writing, creates what I call "Orwellian Spaces” that should be considered Thirdspace, as defined by Soja, to demonstrate how the trajectories of spatial practices are taken up both in lived material space as well as in fictional space.
In this paper I am trying to investigate how the factors of space and time construct the identity of the subject through the reality they induce by the chain of events evoked. In order to do so I am using as a case study the literary novel of Lewis Carroll, Through the Looking Glass and What Alice Found There.

The entire dream reality is structured on a chess game. Therefore, I focus on the chess battle among the main subject Alice, the Red and White Queen, which is seen as a process of continuous becoming until the satiation of the main subject’s desire. The element of the chessboard acts as a system of Cartesian coordinates, which allows me to step with precision over the mapping of the data sets the dream events provide.

Firstly, I try to approach the space factor. I produce one map for each movement of Alice on the chessboard, which also includes the movements of all the other pawns and the spatiotemporal events occurred.

Secondly I continue over the time factor. I produce three diagrams to represent the relation of subjective and objective time for the three main chess figures (Queens and Alice).

The results of the above analysis lead me to the second stage of my investigation, where I pass over to the field of topology. I project the Euclidean event map made on the topological model of the Möbius strip, observing how the factors of space, time, and type of movement alter and how Alice affects it now.

Finally, through this procedure it seems that the dream process is conceived as a continuous topological transformation expressed through a flow of movement. This proves that the process of dreaming deconstructs the subject of the dreamer into a multitude of expressions, which are reassembled, transforming subconsciously its identity.
What can a rather neglected – and seeming quite static - public monument of the Biedermeier period tell us about aesthetic and philosophical discourses around nature, motion and displacement?

S C G Cantian’s monumental granite bowl in front of Schinkel’s *Altes Museum* in Berlin (1829) embodies what we might think of as a typical Biedermeier aesthetic: still, calm, well proportioned, its abstract geometric simplicity making a strong contrast with the dramatic and mythological sculptural content of the *Altes* itself. At the time however, the bowl was a very public technological spectacle. The process of transportation and shaping and even the ‘cultic’ rock from which it was hewn were symbolically charged. Its status as *displaced* and *manipulated* matter was made famous by contemporary paintings by Hummel, in which even its highly reflective surface acted as a sort of quasi-cinematic, fluid panorama reflecting the contemporary urban milieu.

I will argue here that the value of this object lies partly in its uncanny, culturally ambiguous, status: Neither monument nor sculpture in any straightforward sense, it can be read in the in the context of contemporary philosophical debates around the *spatialization of time* and the *temporalisation of nature* as found in Goethe and German Romanticism in particular. Key aesthetic categories of the time – the fragment, reflection, caesura - emphasise movement and becoming over being and identity. These debates anticipate late-modernist sculptural discourses of material displacement, particularly as found in earth works such as Michael Heizer’s *Levitated Mass*. 
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The Spectator’s Experiences of Time. Memory, History and Temporality in Counter-Monuments and Contemporary Artworks
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This paper will explore the notion of James E. Young’s ‘counter-monument’ (1992) as a catalyst to identify the use of temporality and space in contemporary artworks addressing the issue of identity and memory.

Young defines the counter-monument as the display of new monuments, initially in Germany, that can be defined by a range of both formal and conceptual patterns and characteristics that challenge the traditional monument’s iconography. One of the main features in such memorials is the use of temporality and space as agents to activate memory in the viewer, a feature also embraced by contemporary artists. Artists working in this field have generated an aesthetic that instils time experiences on the spectator. As a result, a major re-articulation of temporal categories takes place, in which art, memory, identity and memorial practices merge.

The works of Micha Ullman, Boltanski, Whiteread, Wodiczko, Shimon Attie and Mirosława Balka are just some examples of contemporary artists working in this field and will be used to explore temporality and space and its relation to memory and historical change. Their artworks represent an undesirability of leaving the past and present behind, as well as the related requirement to figure out the most productive way not to leave these temporal categories behind. Such works tackle the ways in which personal and collective identity can be constructed in relation to specific locations and historical accounts.

A formal and conceptual analysis concluding in an iconographic examination of the aforementioned artworks will enable me to assess their social, cultural and aesthetic value and explain the equivalence they produce between the temporalization of space and the spatialization of time.
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Utopia of The Turkish Republic:  
“State Neighbourhood” Past and Present  
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The place and the recollection are related to being established. However, Ankara, which is produced as a capital of a modern nation state, emerges as a city built on the abandonment and forgetting. The Turkish Republic has consciously shaped its own space by leaving behind Ottoman Empire experience. Because of a new regime, new spatial policies are used in the establishment of a new government, in the transition to new values and new state order. In this framework, Ankara has become both an object and an instrument of these policies. The transformation of a small Anatolian town into the capital of the Turkish Republic is not only an issue of ideology but also necessitates urgent spatial decisions. These spatial decisions are related its silhouette, monuments, squares, and streets as well as to the residence of the new capital. The Saraçoğlu Neighbourhood, also known as the State Neighbourhood of our work, represents the housing of the state bureaucracy, which is supposed to fulfill the breakthroughs and build a new nation-state of the republic. The Neighbourhood was built in accordance with the Housing Act, dated 1944, to provide a living space for the bureaucrats. Nowadays the “State Neighbourhood” is in an abandoned state. Abandoned spaces have a mysterious and romantic side attracting many. This study is about the spatial utopia of the Republic of Turkey and the abandoned space of utopian actors. This recollection effort is related to the production of the space and the effort of belonging to the produced space.
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**Heritage Conservation by Attaching the Neighbourhood**  
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Sustainable urban development requires the recognition of the “sense of belonging” to all citizens as the core principle. The conservation process defines the urban identity and the character of the space, and it will only be entirely successful if it is initiated by the user. Therefore, it is possible to say that urban identity, sense of belonging and conservation work together and constitute the system.

The aim of this study is to answer the following questions from a conservation perspective: What is the contribution to the urban identity of the continuity of users’ profile? Is a continuing urban identity a factor that enhances the sense of belonging to the user to the place? How much does the users’ sense of belonging contribute to the conservation process?

A very aggressive urban renovation process began in Istanbul with the promulgation of a new law (6306) on urban renewal in 2012. This research is based on a case study of the Kadıköy Bağdat Street which experiencing this transformation quite rapidly. Residents of Bağdat Street are unhappy with this rapid transformation, especially since the concept of ‘neighbourhood’ is disappearing.

This situation affects the identity of the area by causing the current user to leave and erodes the sense of belonging for those who choose to stay. On the field, a questionnaire is prepared for users with different usage periods to measure their senses of belonging, identity, and conservation. Identity-related questions are based on emotional accumulation and comparability, belonging-related questions are based on continuity, self-efficacy and self-esteem, and finally, a sense of conservation related questions are based on the applications that take place in the field.
Japanese National Identity and the Recurrent Reinterpretation of the Concept of ‘Ma: Space-Time’ in Architecture
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The concept of ‘ma’ is known to the world as the traditional Japanese understanding of space and time. There have been various interpretations of this concept by different architects or architectural historians. However, the history of the investigation into this concept did not begin until after the Second World War defeat and during the subsequent Allied Occupation. Therefore, there is a strong relationship between the identification of this concept and the awakening of national identity which lead to increasing cultural nationalism in Japan; ever since the end of the occupation in 1952, Japan’s position in the world has directly reflected the interpretations of this concept.

This paper will reveal four different events in which the concept of ‘ma’ was acknowledged: first, in the early twentieth century researchers gained access to previously private treatises which mentioned ‘ma’; second, ‘ma’ was given a postwar role in adapting a Western Modernist idea, ‘Mass Production Housing’; third, one researcher used ‘ma’ to argue against the trend towards minimising room size in the postwar construction boom; and finally, the “Ma” exhibitions held in Western countries to demonstrate how ‘ma’ differed from the Western understanding of space.

One purpose of this paper is to examine the establishment of national identity through reinvention of “traditional value”. Another purpose is to identify and clarify the existing gap between Western understanding of space and Japanese interpretation of ‘ma’. There is no intention to discredit the concept as a phantasm projected by ambitious architects or researchers.
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Conflictual Spaces. Reinterpreting Contested Narratives Through the Architecture of the Old City of Jerusalem  
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All through history did new built layers of victors conceal older layers of losers' narratives. The old city of Jerusalem, one of the most fought over cities in human history, is intensively assembled of such layers of building and erasure – a pattern that stretches back more than 3,000 years. To this very day the discipline of architecture is often drafted, by a different group of interest each time, to express certain historic layers while neglecting others.

On this occasion we would like to discuss how architecture can play a role in connecting different layers of contested narratives, instead of representing a tendentious limited tale, and thus break the often one dimensional interpretation of spaces in conflict. This will be demonstrated by three spatial proposals, developed by Chanan Rudich in a final project urban preservation studio at the Faculty of Architecture and Town Planning, Technion – Israel Institute of Technology.

Through this critical thesis project Rudich explores traditional architectural tools, adjusts them to the complex context at hand in order to develop relevant innovative design strategies. Space was "folded" in order to create new everyday connections between spaces that are ascribed to a single political identity. Imagining this and additional architectural scenarios within these three sites, adjacent to the Temple Mount in Jerusalem, may provide insights to architecture's ability to break conceptual boundaries within politically charged urban environments.
Architecture imposes the space where it is built on with echoes of the time surrounding its construction. On many occasions those buildings tend to last longer than political regimes behind them. This happens to be the case with the iconic flats of the Soviet Union that were put together with panel blocks and communist ideas of hard-labouring bedroom communities. Looking around in now independent Estonia it is impossible to unsee how those Soviet era flats still stand tall in the midst of ever changing perceptions towards them. Estonian film art of the past decade has offered through skilful directing, production design and cinematography artistically compelling new views on this Soviet era architectural legacy. I would like to present how visual studies about the recent Estonian film history are abling us to analyse with numerous feature film examples those changing approaches towards the panel block districts that can be transmuted from conventional environments into peculiarly poetic mise-en-scène elements of Estonian films, especially in those that are primarily oriented towards international film festivals. What are the key purposes of emphasizing this architectural legacy and what kind of effects are they helping to establish dramaturgically? These questions help to guide the analysis of historically charged images in feature films where different artistic concepts can remarkably change prevailing attitudes towards our everyday surroundings.
The perception and creation of space is increasingly influenced by the “planetary imaginary.”\(^1\) Temporal and spatial characteristics of natural phenomena now inform designed spatial constellations. This paper examines the climatic connotations of the digital cloud in light of its development out of archival spaces.

The investigatory line leading up to the digital cloud begins with three 19\(^{th}\) century scholars and traverses Diller and Scofidio’s *Blur Building* (2002), a pavilion that exemplifies a manmade, climatic and archival heterotopia.

The radical geologist Charles Lyell (1797-1875) combed through the geological entries of the planetary archive to reach the concept of deep time and of a history of the planet that drastically exceeded previous timeframes. Lyell’s friend, Charles Babbage (1791-1871), originator of the notion of the programmable computer, declared, “the air itself is one vast library.” In 1802, the air and its meteorological manifestations had become significantly more intelligible, with Luke Howard’s (1772-1864) nomenclature for clouds, the momentary archives of atmospheric conditions.

The *Blur Building* is a perfect analogy for today’s ephemeral digital archivist practices culminating in the information cloud. Conceived for the Swiss EXPO, this structure on Lake Geneva consisted of an infrastructure of 30000 nozzles that redistributed lake water as mist. The resulting artificial cloud is a visionary

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\(^1\) See also: James Graham, ed., *Climates: Architecture and the Planetary Imaginary* (Zurich: Lars Müller, 2016).
imagination of architecture in a time when archives surround us like the climate: writing and rewriting themselves three-dimensionally as point clouds of data. *Blur Building* interrelates geology, archival studies and architecture to elucidate the planetary imaginary – characterized by spatial inaccessibility and temporal otherness.

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**Postmortem Photography: Shifting Social and Technological Representations**  
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Photographing the recently deceased during the turn of the 19th century, and its resulting material culture, is expressive of several overlapping issues during this time. These concerns revolve around Western notions of death in relation to photographic technology, and a rapidly changing social relationship with both. Postmortem photography reveals shifting paradigms in association with the use of technology and conflicting dualities regarding how the deceased were dealt with as simultaneously a person and non-person. It offers a platform to explore the embedded contradictions within the photographic medium as both a harbinger of truth, yet non-truths, as well as a technological tool sitting somewhere between the sciences and arts. The essay unpacks three overlapping and shifting issues regarding the relationship of general conceptions of death, as acted out within the medium of photography. Firstly, the text lays out the practice and reasons for photographing the deceased. Secondly, the text explores how memory is manifested in the deceased and the photographic object. Lastly, how postmortem photography captures shifting cultural paradigms in relation to new technology. Postmortem photographs are objects
which embody both historical means of grieving the dead and reveal a new ever-changing relationship with it. It is simultaneously dealing with the present, past, and future, in which the photographic object allows access to some essence of the original sitter. Tracing the reasons and practices for postmortem photography reveal how the intimate connectedness of memory and objecthood influence each other, while trying to negotiate evolving technologies and conceptions of handling the deceased.

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The Change of Therapeutic Landscape from the Past to the Future
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Therapeutic landscape is not a new term. From the sleeping gardens of ancient Greece to Cloister Garden in Middle Ages, natural landscapes have always been used for healing. Numerous studies have shown that the natural environment has positive impact on health. However, along with the development of medical technology, hospitals have become isolated treatment machine, which only focus on the functionality of architectural design and interior environment, and neglect the outside environment. By exploring and discussing the history of hospital development from the past till now, as well as the changing form of therapeutic landscape associated with it, this paper summarizes and concludes design suggestions for the development of future medical environment.
On the fall of the Venetian Republic in 1797, the Ghetto gates went up in flames, ending three centuries of Jewish segregation. Today’s Ghetto is a far cry from how it looked then: the Ghetto Nuovo circled by porticoed houses rising to nine floors, the Ghetto Vecchio a maze of narrow alleys. Reconstituting with digital technology the 19th-century transformations, from a close analysis of the sources, I arrived at a snapshot of the Ghetto when the gates came down. Moving backwards in time, trawling through the copious documentation, adding and subtracting buildings and calli, we were able to achieve via 3D modelling a comprehensive image of the enclosure, which was then shown in video form at the Venice, the Jews and Europe 1516-2016 exhibition in the Ducal Palace in Venice (closed November 2016). By ensuring an accessible and readily understandable reading of urban phenomena in relation to changes over time, we have, we believe, achieved our aim of making available findings that would otherwise remain between the covers of history books.

The aims of my research were twofold. First, to present an overall picture of the transformations over time of a unique area in the city of Venice, on the basis of the sources analysed. And second, to provide basic material for future investigations into earlier phases before the opening of the Ghetto gates, in historical epochs for which the sources are very fragmentary.
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Lublin, Poland: Mapping and Commemorating the Final Solution’s Administrative Epicenter
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The spatial planning of ethnic cleansing across Nazi-occupied central and Eastern Europe became a prime arena in which Nazi ideology (the "Ostrausch" in the "Ostraum") was visually relayed: on maps, plans, and diagrams the regime’s geopolitics were spelled out in motivational format. This paper will look at visual examples, mostly pertaining to the Nazi occupation of the Polish city of Lublin and the resulting urban memory of that occupation legacy, of what political theorist Michael Freeden terms the “thought-edifices” of everyday practice, in order to help us contextualize one of the most extreme urban articulations of Freeden’s point as applied to planning and memorials: “What does an ideology look like? How does it ‘behave’?” And how is it subsequently understood, recalled, and experienced? Nazi-occupied Lublin offers a particularly powerful localized context of National Socialist “racial+spatial” discourse -- and an equally powerful example of the relative neglect of its Nazi perpetrator sites in post-war decades. It is both the former managerial epicentre of the Final Solution, and the city with the oldest Jewish cemetery in Poland. This paper will apply geo-visualization techniques to relay ongoing efforts in Lublin to re-configure the city’s Nazi-era urban memory for visitors and citizens alike.
Nostalgia and longing for a lost world, excruciating pain bound to harrowing memories, individual and collective struggles for survival in the context of the Holocaust are all associated with specific places. However, space has seldom been used as an analytical framework in scholarly discussions of the destruction of the Jews until a very recent surge in this particular approach. My work belongs to this particular field of research and this paper looks at the ways in which the juxtaposition between archival footage and location shooting has been used in Holocaust documentaries to establish a transgenerational connection between survivors and the postgeneration. It focuses on a series of sites of memory where traces of the past are still inscribed in the built environment and on the process of bridging the gap between past and present articulated in the course of cinematic journey to Eastern Europe. Documentaries filmed in Vilnius, Lublin, Lviv, and Łódź will be discussed in relation to their attempt to provide answers to questions of identity and to exhume and unlock personal memories of persecution. This papers uses Marianne Hirsch's idea of postmemory, Pierre Nora's lieux de mémoire, and Michael Rothberg's multidirectional memory as frameworks of analysis and case studies include Return to my Shetl Delatyn (Willy Lindwer, 1992), Tango of Slaves (Ilan Ziv, 1994), The Holocaust Tourist (Jes Benstock, 2006), Loving the Dead (Mira Hamermesh, 1991), Łódź Ghetto (Alan Adelson and Kate Taverna, 1989), and Bałuckie getto (The Ghetto in Bałuty, Pavel Štingl, 2008).
This paper will explore the #HipstersTour as a piece of sociological research and seeks to explicate the methods, results and new directions propagated by the activity. The #HipstersTour was a day long practice-as-research project led by multi-disciplinary theatre company Broken Perspectives, the project forms part of the company's ongoing research and development exploring the sociological, aesthetic and experiential effects of gentrification and urban regeneration strategies and the individual's autonomous potential within and without these strategies.

The #HipstersTour aimed specifically to capture a performative cartography of an area of London that has undergone dramatic urban regeneration, but importantly has reached the late stages of modern gentrification. Professor of Geography Venessa Mathews describes 'artist displacement' from the area that they have enriched as a key factor in this stage, creating an area where local companies are able 'to capitalize upon the memory of artists and the commodity of the artist milieu' (Mathews, 2010: 666). The area of choice for the company become Camden Town, an area which relies on a memory of now missing creativity and self-led artistic activity.

This paper will explore the methodology of the tour, including its ancestry through psychogeography as a sociological and artistic act, as well as exploring the effects that the research has had on the practice and praxis of the company.

The paper will also address similar sociological studies of urban space, such as those by Youkhana and Löw, including geographic inquiries into contemporary performance such as the
studies of Beswick, Mathews and Mclean. Finally, the paper will seek to contextualise the research in a modern psychogeographic praxis through exploring similar artistic projects such as the Changing Metropolis festival, the work of Carl Lavery and others (such as Wrights and Sites, Hannah Nicklin and Uninvited Guests) in order to determine the effect and ability to affect, if any, of the project now and into the future.

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Samar Al-Zwaylif
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Vibrant Ruins: A Study of a Low-Income Neighbourhood in Dubai
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This paper investigates the urban conditions and the residents’ experiences of a densely-populated neighbourhood in the North-Eastern part of Dubai. Seeking to uncover the inhabitants’ attachment to their neighbourhood despite its poor physical conditions, the study draws on original ethnographic case study in Hor Al Anz neighbourhood, including interviews, field observations and local press news.

Findings show a threefold story that unravels to describe the urban morphology, peoples’ experiences, and their attachment to the place. The oxymoron of vibrant ruins is used to describe the situation in Hor Al Anz as its residents struggle with and endure deteriorating architecture, and lack of maintenance from the landlords’ part; while at the same time enjoy one of the most vibrant spaces and rich experiences in the city of Dubai. An analysis of users, activities and urban fabric of the district is employed to recognise the aspects that connect deteriorating conditions of a neighbourhood, to its vibrant nature and the residents’ attachment to it. A key construct
developed in this study is the notion of appropriated spaces as defined by Henri Lefebvre where the low-income inhabitants resist the consumption influences by creating their own spaces and appropriating them to suit their needs. Hor Al Anz acts as a bold statement against the city’s extravagant image and spectacular architecture while at the same time providing alternative experiences that most of the city lacks.

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Places are temporal milieus and the tempo of a place is inherently rhythmical. In an urban place, patterns of people movements, encounters, and rest, recurrently negotiating with natural cycles and architectural patterns, merge into expressive bundles of rhythms, which give a place its temporal distinctiveness.

This paper investigates the aesthetics of place-temporality, focusing on its expression and representation; it explores its principal experiential attributes – such as its vivid sense of time, soundscape and rhythmicity, and its significance. And, building on an analogy with musical aesthetics, the paper brings forward a conceptual framework for the understanding and analysis of temporality in urban space, with a focus on place-rhythms and the triad of place-temporal performance, place-tonality and a sense of time. These are the principal aesthetic processes through which place-temporality expresses and represents itself in urban space.
Notes
The Place of Memory and Memory of Place
edited by Olena Lytovka

Memory is fundamental to a sense of self, a key to personal, social and cultural identity. The concept of “memory” has been investigated across a wide range of academic disciplines from the natural and social sciences, to humanities and arts. However, what yields most significant benefit to the study of memory is placing it within an interdisciplinary context. The Place of Memory and Memory of Place aims to spark new conversations across the field of memory and place studies. The topics discussed include nonlinearity and spatial thinking, memory and trauma, historic sites and collective (non)memories, cyberspace and talking places, literary landscapes and spatial representations of the Other.
Spatiality and Temporality: 
An Interdisciplinary Approach

edited by Ingrida Eglė Žindžiuvienė

This volume discloses diverse and interdisciplinary views on spatiality and temporality – two very broad concepts. The first one suggests the endless boundaries (both in time and space), while the latter points to fragility and brevity. The articles analyse major aspects of these concepts and discuss their presence in all spheres of life: philosophy, culture, globalization, urbanity, literature, music and many others. The reader will be definitely involved into answering the questions posed by the authors of the articles: What is the relationship between spatiality and temporality? What is their role in contemporary life or the past? What is our understanding of these two concepts?
Narratives of Displacement
edited by Olena Lytovka

The book seeks to explore the narratives of displacement and to demonstrate the validity of a cross-disciplinary approach which brings together the historical, cultural, social and literary expertise in the handling of text. It particularly focuses on time and space representations and on treatment of the theme of cultural ambivalence and identity conflict. In the following chapters of the book, the subject of displacement is regarded as both a migration, voluntary or forced, and a sense of being socially or culturally “out of place.”
Gender (In)Equality: Literary, Linguistic, And Artistic Responses To Gendered Dominance

Edited by Nikica Mihaljević

Focusing primarily on the expression of role, position and rights of women from literary, linguistic, and artistic perspectives, this collection of academic papers however covers a heterogeneous array of topics. The contributors deal with both past and contemporary societies, as well as socio-political structures at power in the analysed contexts. What seems to stand out as being of crucial importance to literary and artistic responses to often institutionalized gender-based social injustice is the indisputable power of language and art, as stimuli of cultural and political changes, i.e. as empowerment tools and a powerful mechanism of resistance to masculinized (hi)stories. But mostly, this book discusses the persistence of gender roles and challenges the possibility of degendering literary texts, as well as speeches, leadership, etc. Therefore, while examining the perception and the stereotypes related to ‘gender roles’ and while investigating the changes regarding the role of women in society, Gender (In)Equality: Literary, Linguistic, and Artistic Responses to Gendered Dominance uncovers the gendered aspects of the society as well as it calls attention to the question to which extent the society is still shaped by gender.
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