

CONFERENCE ABSTRACTS

CITY

MARGINS

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MEMORIES

Monday 7 & Tuesday 8 April, 2014
Institute of Modern Languages Research (IMLR)
University of London, School of Advanced Study, Senate House




CITY MARGINS

An International, Interdisciplinary Conference organized by the School of Modern Languages and the School of Philosophy and Religion, Bangor University, and the Institute of Modern Languages Research

CITY MEMORIES

Confirmed Keynote Speakers:
Professor Bill Marshall (IMLR / University of Stirling)
Professor Hugh Campbell (University College Dublin)

My first proclamation of love, 30th of June '06
The things will never change

English Literature

Keynote: Professor Bill Marshall, IMLR/University of Stirling

(Chair Nicki Frith)

Charms and Perils of Verticality

This lecture will explore tensions in the concept of the vertical to be found in theorists such as Benjamin and de Certeau as they apply to the contemporary (counter-)cultural urban practices of parkour and building. The former will be examined mainly in its representations by (participant) photographic artist, for its resistance to a panoptic, totalising view of the city in favour of a view not only from below but one that drills down into domains of haptic perception but also where past and future potentially converge, awakening memories but also discovering new pathways through the city. The related phenomenon of building (along with its photographic representations) seems to stray into panoptic territory, but when it is combined with urban sculpture it may point to new arrangements of art, built environment, perception and bodies.

SESSION A

Panel 1: Margins on the Move: (Re)Negotiating meanings in Urban Space (Chair: Owen Evans)

Abstract Title: **City Margins as Spaces of the Becoming. Inclusions, Exclusions and Intersections.**

Author: **Martina Orsini**

The city has always been articulated through a series of dichotomies such as inside/outside, public/private, open/close, volume/surface. Although constantly overlapped and subjected to an incessant process of redefinition, they persistently characterized the urban space and its materials, uses, operations, meanings, values and relationships. In the contemporary city, is on the margin of new dichotomies that most of the political, social and economic inclusion and exclusion strategies are played today.

Background: A society that has built its foundation on the limitless paradoxically lives in cities whose spatial articulation appears frozen in infinite sequences of impermeable boundaries, ruptures, paratactic combinations, missing relationships.

The complex margins that characterize new dichotomies such as individual/collective, similar/different, fluid/separate, globalization/personalization, concentrated/diffuse, determine the existence of a “space in between” filled with tension due to the forced indifference required to hold the yet immature coexistence of such contrasts.

The continuous and paradoxical reversals of a dimension into the other, prevent us from recognizing the margin as a place upon which to shape the city emancipating from the many fractures of today's urban space.

The fragments of the diffuse city, the *enclave* of the sprawl, or the new urban realities organizing themselves according to these models, find in their margins -as they are defensively designed in most of our cities – a further reinforce of the separation, the inability to share the limit, to compare the difference.

Implications: Linking the concept of the margin to different urban contexts, materials, disciplinary sights, scales, it's aimed to suggest critical points as well as potentialities from which to imagine it as a precious device able to develop more democratically the space of the contemporary city.

Biographical note: Martina Orsini, PhD, teaches Urban Design and Urban Studies at the Faculty of Architecture, Polytechnic of Milan, Milan (Italy). She is a designer at urban and territorial scale and author of essays and articles about the contemporary city and its design.

Her research interests are structuring potentialities of urban materials such as infrastructures, high or low density habitats, transitional spaces at various urban scales, voids in the urban spread or diffusion, urban fractures, each of deepening both design and theoretical aspects. She recently focused on Public Spaces in the Contemporary City highlighting physical and conceptual privatization dynamics and the fallout of global design practices in terms of de-materialization of the city form.

On-going academic activities can be viewed at: www.mix-cities.com

Abstract Title: **“Creating a new community in the “zone”: Borders, Foreignness and the Cité Universitaire in interwar Paris”**

Author: **Jehnie Reis**

Abstract: When educational entrepreneurs looked for a location to build dormitory-style housing for university students in 1920s Paris, one logical venue under consideration was the “zone.” The zone, site of military defence walls, had become shanty towns in need of modernization. By constructing brand-new buildings designed for foreign students on this border, the Cité Universitaire founders allied themselves with urban planners and hygienists. The construction of the Cité used location and architecture to redefine otherness. Foreigners became acceptable outsiders while the poor were removed from public sight, highlighting the social transformation of the era.

The Paris zone had existed in some form since the Middle Ages. By the end of World War I urbanization pushed the edge of Paris past this long-standing border, forcing people to rethink the size, shape, and boundaries of the city. The Cité created a barrier between the city proper and the growing banlieue. Hygienists, urban planners, and educators focused on the location because it both offered easy access to the Latin Quarter and offered fresh air because it was removed from the decaying urban centre. This dichotomy demonstrated the relevance of the margins as both connected to and separate from the city.

This paper will highlight the justifications for creating a modern, hygienic, patriotic foundation on the south eastern edge of Paris in the mid-1920s while simultaneously pushing out the zoniers who had inhabited the area previously. The story of the Cité Universitaire de Paris dovetails with current history and historiography about, urban planning, otherness, and the meaning of modernization.

Biographical note: Dr. Jehnie Reis is an Assistant Professor of History at Point Park University in Pittsburgh, PA where she teaches History and French. Her research interests include French identity and otherness, particularly in the interwar period. She is currently working on a transnational project examining the role of university architecture in defining national allegiances. Reis’s publications include “Cultural internationalism at the Cité Universitaire: international education between the First and Second World Wars,” in *History of Education* and “La mobilisation des immigrés pour la décolonisation. France, 1930-1970” in *Migrance*.

Abstract Title: **Through Memory back from the Margins. The Return of Berlin-Kreuzberg**

Author: **Hanno Hochmuth**

The district of Kreuzberg used to be a central locality of Berlin. Around 1900 it was the heart of Berlin's press, an economic stronghold of the dynamic industrialization of the German capital, and the site of the city's export quarter that sold high-end goods to international costumers. In 1945, however, the district was largely destroyed as a result of the war waged by the Nazis. Kreuzberg became part of the American sector in the divided city. When the Berlin Wall was built in 1961, the district shifted to a very remote position. Surrounded from three sides by the Berlin Wall, Kreuzberg reached like a peninsula into East-Berlin and was cut from its economic hinterland. All major companies left the district. The old tenement houses were abandoned and fell into neglect. Kreuzberg found itself at the margins. And it remained home to predominantly marginalized people like workers, old people and migrants.

When the Berlin Wall came down in 1989, things changed rapidly in Kreuzberg. The district was back to the centre of the reunified city that became the German capital again. Houses were renewed, rents rose, and people changed. Today, Kreuzberg is largely gentrified and an outstanding example for demographic change. However, as I want to argue in my paper, this process reaches back to the 1970s. The urban renaissance of Kreuzberg is not so much the result of Berlin's reunification, but of a cultural change. In the late 1970s urban activists, students, and squatters rediscovered the old district. They tried to protect its old urban structure and former urbanity by exploring its history. History workshops investigated the stories of streets, occupied tenements were carefully restored, and local museums were founded. These initiatives made the district attractive to young urban elites. Memory brought Kreuzberg back from the margins, but eventually served as an unintended premise for today's gentrification.

Biographical note: Hanno Hochmuth is Research Fellow and Assistant Director at the Zentrum für Zeithistorische Forschung/Center for Contemporary History in Potsdam. He studied History, Theater Studies, and Communications at the Free University Berlin, the Humboldt-University Berlin and at the University of Minnesota. From 2005-2011 he was Research Fellow at the Free University Berlin, where he planned and managed Germany's first Public History Master's program. His research focuses on GDR, Berlin and Public History.

Panel 2: Writing the City (Chair: Lucy Huskinson)

Abstract Title: **Canadian City Spaces: Imagining Montréal and Toronto**

Author: **Dunja Mohr**

This paper addresses the shift in the conceptualization of space in Canadian literature in the 20th and 21st century. Initially as the eminent Canadian critic Northrop Frye ("garrison mentality") and the prolific Canadian author Margaret Atwood ("survival") have noted, Canadian literature very much dealt with the small town, survival in nature, and the experiences in the wilderness (and up North) when US-American and European modernist fiction established city fiction. Thus, the representation of the Canadian city, the exploration of the urban cultural space, is a relatively new phenomenon in Canadian literature, beginning in the 1960s.

In my paper I first trace this development from wilderness to urban space and then explore how the city is experienced, memorized, and transformed in two exemplary novels, Leonard Cohen's novel *The Favorite Game* (1963) and Dionne Brand's *What We All Long For* (2005). Intersections of the body, the text, and the city (Cohen), the figure of the artist as city scribe (Cohen) and of the cyclist as postmodern *flanêur* (Brand), and the representations of diasporization (Brand, Toronto) and biculturalism (Cohen, Montréal) will be topics the paper deals with.

Biographical note: Dunja M. Mohr is Assistant Professor of English Literature and Cultural Studies at Erfurt University, Germany, and is an ambassador scientist of the Hans-Böckler-Foundation (HBF), Düsseldorf. Her academic endeavours took her from London, UK, via Marburg, Germany, to both Concordia University and McGill University in Montréal, Canada. She held a doctoral scholarship of the HBF at Trier University and a postdoctoral fellowship of the German Research Foundation at Erlangen University, Germany. Her monograph *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias* (McFarland, 2005) won the *Margaret Atwood Award for Best PhD Thesis*. She has published on utopia/dystopia, hybrid bodies, Canadian and British literature, transdifference, postcolonialism, and on transculturalism and is the editor of *Embracing the Other: Addressing Xenophobia in the New Literatures in English* (Amsterdam: Rodopi, 2008), co-editor of *9/11 as Catalyst: American and British Cultural Responses*, a special issue of *Zeitschrift für Anglistik und Amerikanistik* (with Sylvia Mayer, 2010), and of *Radical Planes: Refiguring Crisis and Continuity in Post/9-11 Literature* (Amsterdam, Rodopi, forthcoming 2014, with Birgit Daewes). Her current projects focus on Margaret Atwood's speculative fiction, intersections of literature and science, and on City Spaces in Canadian and British literature.

Abstract: **Suburban Archives. Narrating fantastic memories in places without a past.**

Author: **Caroline Merkel**

"There was a town center. There were spacious playgrounds allotted to children. Large green spaces around the corner. There were many pedestrian-only walking paths.

A good place; that's what people said to each other over the kitchen table a month or so after they had moved in. [...]

Only one thing was missing. A past."

(Ajvide Lindqvist, *Låt den rätte komma in*)

The post-war housing estates build in Western Europe in the 1960s and 1970s were spaces planned and perfected on the drawing board – the urban frontier of a modern, functional future. They were not, however, *places of memory* (Assmann), as Swedish author John Ajvide Lindqvist brings out on the example of Stockholm suburb Blackeberg, which is the setting of his vampire-novel *Let the right one in* (2005).

Using the examples of Lindqvist's text as well as German author Georg Klein's *Roman unserer Kindheit* (2010), I would like to show how texts located at these apparent *non-places* (Augé) deal with writing about memory and the processes of remembering on three different levels. Firstly, they let their protagonists discover the hidden monsters of the past, literally lurking in the cracks and holes of the suburbs' architecture. Secondly, both novels also comment on their own genre as autobiographical inspired childhood memories that combine the realistic and detailed description of a certain era and a concrete local area with fantastic elements. Thirdly, it becomes clear that the stories themselves contribute to the establishment of a certain kind of local archive, narrating the post-war suburbs not as anonymous and non-historic places, but as contact zones, where the past meets the present and where the real meets the fantastic.

Literature:

Ajvide Lindqvist, John: *Låt den rätte komma in*. Stockholm 2005. (UK: *Let the right one in*. London 2007)

Klein, Georg: *Roman unserer Kindheit*. Reinbek bei Hamburg 2010.

Augé, Marc, *Non-places: introduction to an anthropology of supermodernity*. London [u.a] 1995.

Assmann, Aleida, *Geschichte findet Stadt*. In: Moritz Csáky/ Christoph Leitgeb (eds.): *Kommunikation - Gedächtnis - Raum. Kulturwissenschaften nach dem „Spatial Turn“*. Bielefeld 2009, pp. 13-27.

Biographical note: Caroline Merkel studied German and Swedish Literature as well as History at Eberhard-Karls-University Tuebingen and Stockholm University. She recently finished her doctoral thesis on suburbs in German and Scandinavian Literature, analysing them as productive peripheries in the sense of Lotmans concept of the *semiosphere*. In 2013, she was a young researcher at the HKFZ (*Historisch Kulturwissenschaftliches Forschungszentrum*) Trier and is currently a lecturer and research assistant at the German Department, University of Tuebingen.

Abstract Title: **“If Ever You go to Dublin Town: Boundary, Space and Poesis in a Modern Ancient City.”**

Author: **Dr. Reamonn Ó Donnchadha**

Using the work of Edward Delaney ,and Rowan Gillespie sculptors, the work of writers Patrick Kavanagh, and James Joyce, all of whom were inspired by the memories contained in the collective unconscious of the city of Dublin, my paper will explore the poesis and creative healing contained within the boundaries of an ‘old modern’ city. Taking the old Irish name for Dublin, Dubh Linn , meaning Dark Pool, as the well for all the archetypes of the collective unconscious of the city.

The old city wall stands guard to images of famine and invasion, rebellion and defeat. It watches over the resonant street names of Ulysses and Kavanagh, and at this stage the idea is that the paper will focus on the way in which the boundary and space of the city is at once the painful trauma and the healing poesis, signified by the literary bridges, Beckett , O Casey James Joyce. It is as if the margins contain the memories which infiltrate them, and allow the transformative memories to flow from past to future.

Kavanagh’s line about the ‘*inch-wide chasm*’ comes to mind, with its juxtaposition of the seemingly ‘*impossible possible*’ bridging of illness and wellness.

Biographical note: I am Dr. Reamonn Ó Donnchadha, psychotherapist, University teacher and writer, living in Connemara, where Irish is the spoken language. I practice as a Jungian therapist at the Institute of Psychosocial Medicine in Dublin. I teach developmental psychology to trainee doctors and student teachers in Dublin. My books include: *The Confident Child* (Gill and Macmillan 2000); *A True Note on a Slack String* (Spring Journal Books 2011); *Chopin’s Grave* (Boland Press 2012).

SESSION B

Panel 3: Archetypal Shadows Within City Margins (Chair: Daniel Phillips)

Abstract Title: **Reclaiming the City for Psyche: Resetting a Cornerstone of Archetypal Psychology**

Author: **Lucy Huskinson**

The natural environment is often idealised and romanticised within discourses of depth psychology as something to protect and venerate at all cost. Most notably within analytical and archetypal psychology we are told it is within the natural world that we find ourselves mental stable and more ‘in tune’ with life.

By contrast, the built environment is often blamed for the corruption, traumas and disturbances of psychic life, and for creating its very own anxiety disorders (such as we find with agoraphobia, or 'market place phobia').

This paper examines ambiguities and tensions within James Hillman's ideas about the psychological value of the city and its architecture in relation to the natural world. In his published works he often describes them as having equivalent value, but at other times, he strongly celebrates the natural world to the detriment of the built environment. These contradictory approaches have significant philosophical implications for his renowned and fêted conception of anima mundi, where psyche is found both within our individual minds, and in the world 'outside'. The ultimate question therefore is whether psyche can be found within the built environment as much as the natural world.

This paper argues from the position that such a split is unwarranted: that the city facilitates our wellbeing no less so than the natural world. After describing further instances of Hillman's apparent denigration of the value of the built environment that are recorded in his unpublished notes and personal letters,¹ the paper outlines a potential resolution to the perceived split through a consideration of Hillman's own conceptions of 'pathologizing,' and aesthetics. The paper concludes that it is not all, but most, buildings that fail to house psyche in the world. For Hillman, only a built environment that is able to engage our aesthetic sensibilities can succeed in doing so, but the vast majority of urban spaces remain anaesthetised by the ego's preoccupation with all things simple, mindless, pleasurable, pretty, and functional.

Biographical note: Lucy Huskinson PhD is Senior Lecturer in the School of Philosophy and Religion at Bangor University, UK. She is co-Editor-In-Chief of the *International Journal of Jungian Studies*, and author of *Nietzsche and Jung* (Routledge, 2004), and *Introduction to Nietzsche* (SPCK, 2010). She is editor, and contributor to *Dreaming the Myth Onwards: New Interpretations of Jungian Therapy and Thought* (Routledge, 2009), and *New Interpretations of Spirit Possession and Trance* (Continuum, 2010). She has also authored numerous papers on psychoanalysis, analytical psychology, and philosophy. She is currently writing a monograph on the interplay of psychoanalytic theory and architectural design (*Architecture of the Psyche: How Buildings Make and Break our Lives*, contracted to Routledge).

Abstract Title: Memories from the Margins in Oxford: Dreams, Nightmares and Morse

Author: Dr. Ruth Meyer, Pacifica Graduate Institute, California

Oxford is a city of paradox. Architecturally it is the city of dreaming spires, lofty intellectual turrets and thrusting Apollonian ambition. Yet behind the golden stone of the college walls there lurks a darker energy, reflected in the popularity of modern detective fiction. "Oxford is the most murderous city in the UK." (P.D. James)

This paradox plays out in student dreams and memories of the city. In 1979 my college, Corpus Christi opened its gates to female undergraduates for the first time since its foundation in 1517. In spite of our high hopes, working class women like me were unexpectedly marginalized.

I will be utilizing the methodology laid out by Jungian analyst Murray Stein in his pioneering work on Zurich.

This paper will use the lens of depth psychology to examine three facets of the city.

1. The City's Persona or public face as seen in her monuments, such as the dome of the Radcliffe camera, the Pelican sundial in Corpus Christi quad and the Sheldonian theater.

¹ From the Hillman archives at *Opus: Archives and Research Center*, California.

2. The City's Shadow or hidden side, embodied in hidden posters and underground graffiti in toilets, the nightmares of her students, and the numerous murders in detective fiction.
3. The City as an Alma Mater or nourishing mother as seen in the nostalgic longing in literature of her past students, and in the forgotten mythological origins of the city as the legend of the Holy Well.

Biographical note:

Institutional Affiliation: Pacifica Graduate Institute

Dr. Ruth Meyer was one of the first female undergraduates admitted to Corpus Christi College, Oxford in 1979. Her Master's research at the University of London focused on the field of psychohistory and eventually led her to California where she is a pioneer in Jungian psychohistory. Her first book, *Clio's Circle: Entering the Imaginal World of Historians* (Spring Journal Books, 2007), focusses on role of dreams in the creative process of historians.

Abstract Title: **This Hated City**

Author: **Hessen Zoeller**, University of Alberta, Edmonton, AB Canada

This proposal discusses the notion of city-as-shadow by drawing on the myths and narratives that have made Edmonton, Alberta an urban centre that occupies the realm of shadow in Canada's national psyche. Located east of the Canadian Rockies, Edmonton is known for producing hockey heroes, government bureaucrats, and providing the work force and support industries for controversial oil sand development. The projection of Edmonton as a "blue collar town" along with its proximity to the oil sands and factors associated with Canadian regionalism have contributed to the city being located on the margins of national discourse.

Singer's (2004) description of the way cultural complexes support simplistic group self-understanding informs the way in which discourses surrounding a "shadow city" may be perpetuated. Despite being home to renowned theatre and music festivals, reputable educational institutions, an internationally recognized waste management system and the largest urban green space in North America, Edmonton continues to be regarded with a sense of disdain by residents and non-residents alike. As such, perspectives expressed outside city limits alter the self-understanding of those living inside city limits. The idea of Edmonton as home has in this sense become an imagined condition.

Exploring the notion of city-as-shadow raises questions about how national and municipal psyches reconcile current and past transgressions while also negotiating their own collective identities. The topic also prompts consideration around how urban centers become scapegoated, and how these centers negotiate their identity in the broader national narrative. Here, borders rendered unconscious shape the psyche of urban centers and speak to the way myth intersects with reality and labels perpetuate myth.

Reference

Singer, T. (2004). The cultural complex and the archetypal defenses of the group spirit: Baby Zeus, Elian Gonzales, Constantine's Sword, and other holy wars (with special attention to "the axis of evil"). In T. Singer & S.L. Kimbles (Eds.), *The Cultural Complex: Contemporary Jungian perspectives on psyche and society* (pp.13-34). Hove and New York: Brunner-Routledge.

Biographical note: Hessen Zoeller, B.A. (Hons), B.Ed., M.Ed. (in progress), has completed an Honours Sociology degree and a Bachelor of Education degree. She has recently embarked on starting her Masters of Education degree, taking courses in Jungian Studies. Her research interests centre around the meaning of home, self, and sense of place. She has lived in Japan and Germany, but at present, chooses to call Edmonton, Alberta home.

Panel 4: Re-inscribing City Spaces (Chair: Carol Anne Costabile-Heming)

Abstract Title: **Imagining a City of Their Own: Freed Slaves and Discursive Constructions of Space in Early Nineteenth-Century New York**

Author: **Jennifer Hull**

When New York City finally emerged from its unenviable position as home to the second largest concentration of enslaved people in North America, the city faced yet another challenge. Over-crowded, overbuilt, and surrounded on three sides by water, Manhattan Island did not offer spatial options for racial segregation—as much as black and white residents alike might have preferred to live apart. African American New Yorkers would embrace freedom in the same crowded streets that had bounded their enslavement. Community minded yet impoverished, and without property of their own, free black New Yorkers re-narrated and reimagined existing city spaces to create a second city—visible to African Americans yet, for most white city dwellers, invisible in plain site. Where white New Yorkers saw simply an organ factory, free blacks recognized the Infant African School that operated in the factory's basement. A nondescript cigar shop to casual passersby was, to those in the know, an early home of the African Society for Mutual Instruction of Adults of Both Sexes. Streets and sidewalks, public markets and private homes all took on multiple meanings as free black New Yorkers imagined and asserted a city of their own. This paper uncovers the strategies and practices by which a disenfranchised minority created its own legible cityscape through words, spatial negotiation, and re-inscription of contested spaces.

Biographical note: Jennifer Hull, a historian of gender, race and city spaces, is the Visiting Assistant Professor of American History at Colgate University in Hamilton, New York. She is currently working on her first book, based on her PhD dissertation, "Re-Mapping Black Manhattan: Transformations of Space in the Early Republic City" (Wisconsin-Madison, 2012).

Abstract Title: **Musically marking the civic identity: poor processions in 16th century Lyon**

Author: **Jess Herdman**

In 1531, the city councillors of Lyon established one of the 1st European attempts at a social welfare program, in the guise of the Aumône Générale (General Alms) – an institution that presided over both a newly generalized civic alms-giving to the poor, and two 'hospitals' that housed the city's orphans. Only Lyonnaise citizens could benefit from either of these wings of the Aumône – other poor were forcibly removed from the city. From the establishment of this institution, the city of Lyon began to be marked out both sonically and somatically through the act of consistent enforced processions of the poor in their representative role as carriers of the city's spirituality. That is, all recipients of the Aumône and residents of the hospitals were ordered to participate in regular musical processions throughout important parts of the cityscape, during which they would sing litanies to Christ and the Virgin Mary, exhibiting crosses and burning white candles.

This paper will address questions of both civic identity and identification, as it was marked physically and sonically in these forced parades. How was the city marked out musically through these processions? What were the integral economic and spiritual points? For whom were these performances of the poor's place in the civic spiritual economy being enacted? Taking a phenomenological-musicological approach, I will focus on two specific instances where poor processions were deployed throughout the city's key spaces to clearly mark out a political-spiritual position during the most tumultuous moments of the Wars of Religion.

Biographical note: Jessica Herdman is currently completing her PhD in musicology at the University of California, Berkeley with a dissertation on “Music, anarchy and social identity in early modern France,” under the guidance of Kate van Orden. She completed her masters in musicology at the University of British Columbia with a thesis on “Cape Breton Fiddling: Innovation, Preservation, Dancing,” under Alexander Fisher, and continues to work on music as it intersects with celtic identities, marketing, and globalization. Having undertaken a BMus in violin at the University of Ottawa, she also performs as a modern and baroque violinist, Cape Breton and old time fiddler, and indie-folk banjoist and singer. Her current musicological interests focus on identity, transnationalism, and social conflict.

Abstract Title: **Re-appropriating Socialist Monuments in Eastern Germany**

Author: **Anna Saunders**

Monumental statues of socialist martyrs and the ideological fathers of communism marked many GDR cityscapes as unequivocally socialist. Such monuments were carefully designed to occupy symbolic and ritual space at the heart of urban centres, and were intended to serve as the location of political demonstrations and ceremonies – yet in reality became little more than empty ritual symbols. After the fall of the Berlin Wall, these structures rapidly lost their intended political and symbolic functions, and often became marginalised structures slated for demolition. With time, however, these structures adopted a new symbolic potency as ‘unintended’ monuments, standing not only as historic documents, but also as potent sites of memory.

This paper examines the discussions and decision-making processes behind a range of such monuments, focusing specifically on the former Lenin monument in Friedrichshain, Berlin, which was removed in 1991, and the Karl-Marx-Monument in Chemnitz, which remains standing today, and has once again become an icon of the town. Both examples demonstrate a high level of interaction between residents, political parties and the local authorities, all of whom have called on the past to legitimise the present, often using language and imagery symbolic of the demonstrations of 1989. It is significant that in both cases, the monuments began to serve their originally intended purpose as sites of emotional and political engagement with the past only once the GDR regime itself had fallen.

Biographical note: Anna Saunders is Senior Lecturer in the School of Modern Languages at Bangor University. Her research interests include questions of history and memory in eastern Germany, memorialisation in contemporary Germany, and socialist and post-socialist youth culture. Her publications include *Honecker’s Children* (MUP, 2007) and articles on *Ostalgie*, the memory of Rosa Luxemburg, and monuments in post-1990 Berlin; she is co-editor of *Remembering and Rethinking the GDR: Multiple Perspectives and Plural Authenticities* (Palgrave, 2013) and is currently completing a monograph on the memorialisation of the GDR.

SESSION C

Panel 5: City Limits: Walls, Borders and Boundaries (Chair: Deirdre Byrnes)

Abstract Title: **The Demolition of the Berlin Wall and the Reshaping of the former Death Strip**
Author: **Clemens Villinger, Berlin**

Shortly after the Berlin Wall fell in 1989 and the East-German border regime lost its purpose the former “death strip”, which covered more than 660 acres of valuable inner city space, transformed into a huge wasteland. This open and public space served as a “spatial stage” for a variety of local, national and international protagonists to express and communicate their visions for the transforming city. Public disputes about infrastructural and urban development projects on the former border strip reflect the struggle between the needs to physically reconnect the divided city, the notions to re-establish Berlin as the capital of Germany and the efforts to position the city among the competing ‘Global Cities’.

Controversially discussed projects such as the reopening of the Oberbaumbrücke (a bridge, a former border crossing between the districts of Friedrichshain and Kreuzberg) for car traffic or the construction of a new city center at Potsdamer Platz are paradigmatic for the difficult city-development in the unified Berlin. City administration, planning officials, economic reflections and inhabitants tried to prevail their visions of a “new Berlin” by enforcing spatial and/or architectural projects on the death strip. These visions often contain an effort to implement a new but at the same time historically based urban identity in which the wall itself played no role. By analyzing the historical and political discourse about generic urban development projects on the former border strip it is possible to gain an understanding of the difficult mental and physical consolidation process at the former city margin which itself transformed into an area of transition.

Biographical note:

Clemens Villinger

*1984 in Saanichton, Canada

- 2005 to 2009 Study of history, sociology and political science at the TU Dresden

- 2009 to 2012 Student assistant at the Berlin Wall Foundation, working in the area of oral history a biographical research

- 2009 to 2012 Master’s degree studies on recent, modern and contemporary history at the Humboldt University of Berlin

- Since Nov. 2012 Scientific assistant at the Berlin Wall Foundation

Abstract Title: **A TALE OF TWO CITY WALLS: TRANSIENT BERLIN AND INTRACTABLE NICOSIA**

Author: **Catherine L. Dollard, Denison University Granville, Ohio, USA**

Capitals are visual and bureaucratic embodiments of the values and myths that support a nation-state. The Cypriot capital of Nicosia and the once-and-again capital of Germany, Berlin, offer compelling cases with which to examine the meanings of contested geography in European cities divided by twentieth-century walls. This paper shares in Edward Casey’s view that peripheries offer an intense

arena of historical development.² Both Berlin and Nicosia vividly have exhibited the scars of contestation. This analysis explores cultural identities formed in the shadows of city walls and considers the notion of “geographies of loss”³ through a comparison of the vacated tourist quarter of Varosha in the Turkish Republic of Northern Cyprus and the deserted train stations (*Geisterbahnhöfe*) of Cold War East Berlin. The paper argues that the denizens of divided capitals wrestle with the desire to have place conform to memory, experiencing a perpetual mental return to what might have been – thus yielding ghost spaces like Varosha, the *Geisterbahnhöfe*, and the traces of the Wall entombed in the sidewalks of today’s Berlin. The paper concludes with a discussion of the changing nature of the two walls in question: Berlin’s barrier eradicated and replaced by 21st- century kitsch, while Nicosia’s border becomes increasingly porous amidst a more intractable underlying conflict.

Biographical note: Catherine Dollard is a historian of modern Germany and an Associate Professor of History at Denison University, Ohio, USA. Professor Dollard’s research engages historical questions related to gender, social movements, cultural identity, and the impact of war upon society. Her book, *The Surplus Woman: Unmarried in Imperial Germany, 1871-1918* (Berghahn, 2009), examines the ways in which anxiety over female marital status served as a central leitmotif in the culture and society of the *Kaiserreich*. Dr. Dollard has published articles in *German Studies Review*, *Women’s History Review*, and *Women in Germany*. She is currently working on a comparative analysis of the World War I correspondence of German and North American soldiers. Dr. Dollard has been the recipient of a Chancellor’s Fellowship and a Renewal Grant from the Alexander von Humboldt Foundation, a Robert C. Good Fellowship, and a Lilly Faculty Foundation Fellowship. In 2010, she was co-recipient of a Mellon Faculty Career Enhancement Grant in support of a two-week Faculty Travel Seminar on “Divided Cities: Berlin and Nicosia.”

Abstract Title: Where does “Paris” End? The Changing Role of the Margin in Official Twentieth-Century French Cartography

Author: Kory Olson, Richard Stockton College

What is the role of Paris’s margins and how do they define the city? In the Middle Ages, Philippe Auguste’s wall established the first physical border, which helped foster Paris’s identity. On a more practical level, later fortifications have identified where the city starts and stops and supplied tax income. Adolphe Their’s 1840 version offered little actual protection, but established the ultimate administrative city limit. With walls providing little protective value, what would define the new urban border? Governments eventually turned to legislation to delineate the French capital. In the early twentieth century two laws and their accompanying cartography provide a unique insight into how leaders and residents understood, used and envisioned the future of Paris. The “loi du 14 mars 1919,” immediately after World War I, defined a French metropolitan area by population. Thirteen years later the “la loi du 14 mai 1932,” established ‘la région parisienne’ geographically, limiting it to the area within 35 kilometers from Notre Dame.

What did these maps show? Leon Jaussely’s cartographic vision for the 1919 law, similar to those before it, shows Paris as the integrated center of the growing modern metropolitan area. Thirteen years later, how much has changed? Henri Prost used color on his map for the 1932 legislation to mark a power shift. His grey central city appears lifeless next to the green, yellow and red suburban ring. Growth and development – the city’s economic engine – appears to have shifted there. Yet was this accurate? This paper seeks to examine how these laws, along with their accompanying cartography, attempted to present not only a

² Edward S Casey, “Boundary, Place, and Event in the Spatiality of History,” *Rethinking History* 11 (4) (2007): 507-512.

³ Rebecca Bryant, *The Past in Pieces: Belonging in the New Cyprus* (Philadelphia: University of Pennsylvania, 2010), 79.

viable definition of Paris but also acknowledge the changing dynamics of the center/periphery relationship of the French capital.

Biographical note: Kory Olson is Associate Professor of French at Richard Stockton College. His research focuses on cartographic discourse in official government maps of the French Third Republic.

Panel 6: The Body in Urban Space (Chair: Laura Rorato)

Abstract Title: **Organs, extensions, and urban space: Don DeLillo's *Cosmopolis***

Author: **Daan Wesselman**

Conceptions of the individual in the city have traditionally privileged mental or discursive aspects over the physical and the material. A classic early 20th century example is Simmel's focus on the mental life in the metropolis, with his call for a new "protective organ" to come to terms with urban life: the city is conceived as encroaching upon the individual, whose deficient body needs to be overcome. About a century after Simmel's influential text, Don DeLillo's novel *Cosmopolis* (2003) can be read to provide a way of thinking about the body and urban space that is better suited for contemporary urban questions. The novel zeroes in on questions of boundaries between the subject and the city, and on the irreducibility of the body. Moving away from the familiar model, which conceptually pushes the body into the margins, the novel suggests a framework that allows for an embodied subject to also extend into a city that is just as much a material environment as an informational city, as a center of global capital. This is exemplified in the limousine – a property of both the wealthy individual and the wealthy city – in which the cybercapitalist protagonist moves through the city, which simultaneously serves as a prosthetic skin protecting against the city and as a technological interface for the body to engage the city. Accordingly, the novel suggests a contemporary urban subjectivity that can be understood as posthuman (cf. Hayles), in which the city and the subject extend into each other.

Biographical note: Daan Wesselman recently completed his PhD in Literary Studies at Leiden University, entitled *Reflections of/on the City: Literature, Space, and Postmodernity*. His research focuses on (literary) representations of the city and the position of an urban subject, and aims to bring together theoretical approaches from the humanities and the field of urban studies. He is currently a lecturer at the University of Amsterdam.

Abstract title: **Margins of Mumbai: Through the Lens of an Indian *Flâneur***

Author: **Raphael Joseph**

Abstract: Arun Kolatkar's *Kala Ghoda Poems* brought about a shift in Indian English poetry by heralding a specific urban and late 20th century social reality to the purview of poetic process. This paper is an attempt to read the underrated poet's oeuvre within the Urban Cultural Studies framework. Kolatkar was keen on writing about the urban space of Bombay (now Mumbai) city from his sub-cultural ethos, giving life to the marginalized inhabitants of Kala Ghoda neighborhood; from Dalits who suffer caste discrimination to the beggar women on the streets. I would like to analyze the way he captured the life-forms of the city with his photorealistic verse form. Kolatkar through the narrative voice of the 'loafer' has created an Indian flâneur much like what Baudelaire did in *Les Fleurs du mal*. The poems that I am considering in this paper are not mere apolitical statements about the city, but are powerful testimonials of resistance and humanism from

deep within the poet's creative ambit. His poems are poetic historical records of the last two decades of 20th century Mumbai. The political organization of space in his poems is a remarkable feature as he uses spatial codes like the street, a roadside vendor's shop, a teashop and the small hut where a woman sells drugs. As the scholarship on Kolatkar's works is meager and since there is no specific cultural theoretical framework to analyze Indian cities, I will be drawing from various theoretical sources to examine his poems.

Biographical note: I am an Assistant Professor at the Department of English, St. Thomas' College, Thrissur, Kerala, India. 680001. For 4 years (2007 to 2011) I was a full-time PhD Scholar at the Department of Humanities and Social Sciences, IIT Madras, Chennai and later converted to part-time course. My areas of interests are Modernist Literature and its interface with urban realities. I have also published two papers on urban cultural studies.

Abstract Title: **Memorizing Borders in the City: Crime Solving in China Mieville's *The City and the City***

Author: **Elizabeth Floyd**

China Mieville's novel *The City and the City* is an examination of a murder involving the fictional cities of Beszel and Ul Qoma; however, these two cities are spatially one in the same. Each city has a distinct border and status of nation-state, but what makes them unique is their design: they are literally one in the same, divided only by self-imposed borders within the same physical city. For example, certain sides of the street belong to one while the other side belongs to the opposite city, the differences only indicated by material objects, language, and clothing. Depending on which "city" an individual lives and works in, that is the one in which they are forced to participate; in fact, it is the only one they can "see". It is this process of seeing, and not seeing, that becomes integral to memory of creating distinct cities and the creation of a collective history. However, this overlay of cities becomes problematic when solving crimes, rewriting how the detective and protagonist of the novel, Inspector Borlu, must search out his killer. The typical police procedural depends on both the discovery of details and the eyewitnesses' memories; but if the borders of both cities impede the physical body and what one can see, the detective can no longer rely on his own memory or that of others to offer an insight into the realm of crime and the underworld. Thus Borlu becomes the bad detective, unable to see beyond the borders at hand.

Biographical note: Elizabeth Floyd is a graduate student in English Literature at Michigan State University with an emphasis in Modernism. She is currently working on her Master's Thesis on the concept of noir and its relationship to underworlds in the novels of Graham Greene, J.G. Ballard, and Nathanael West.

SESSION D

Panel 7: Space and the Struggle for Identity (Chair: Laura Rorato)

Abstract Title: **Cities of the Dead in Post-Revolutionary Paris**

Author: **Erin-Marie Legacey, Texas Tech University**

In 1780, Paris' dead were banished from the city's center when the ancient, large, and centrally located *cimetière des Innocents* was condemned as insalubrious. Although plans for burial reform began almost immediately, the French Revolution of 1789 quickly halted any progress. By the beginning of the nineteenth century, however, the Revolution was over and two new spaces for the dead opened on the margins of Paris: Père Lachaise Cemetery on the Eastern border, and the Catacombs ninety meters below ground. Both of these novel spaces attracted regular crowds and soon became popular destinations for Parisians and visitors alike.

This paper examines the important role that these two "cities of the dead" played at a critical moment in French history. The early nineteenth-century in France was a time of intense political and social reconstruction, as individuals and the state struggled to process the trauma of the French Revolution. Spaces for the dead provided the population with a venue to confront, understand, and attempt to resolve some of the most difficult legacies of the Revolution such as fractured social networks, historical dislocation, and political division. Parisians used cemeteries and Catacombs to rebuild connections with the past, their city, and each other. This paper posits that the liminal nature of these spaces (on the margins of the city, but also at the boundary between life and death) contributed to this cohesive effect. It also suggests points of intersection between this phenomenon and the gothic in early nineteenth-century France.

Biographical note: Dr. Erin-Marie Legacey received her PhD in History from Northwestern University in 2011. She is currently working on a manuscript based on her doctoral dissertation, "Living with the Dead in Post-Revolutionary Paris." She is an Assistant Professor of History at Texas Tech University in Lubbock, Texas.

Abstract Title: **"Là dove c'era ... ora c'è ..." the threat of kebab shops to Italian culture**

Author: **Chiara Giuliani**

The arrival of migrants in Italy in the last few decades has been portrayed by newspapers as a negative phenomenon which has undermined both national security and national identity. The present situation in some neighbourhoods is often described through references to what those areas used to represent for Italians and Italian culture, highlighting what migrants and particularly shops for and owned by migrants are threatening. The aim of this paper is to investigate how those references have become a recurrent pattern in the Italian press, through the analysis of a collection of articles and the contribution of some Italian postcolonial novels such as *Milano fin qui tutto bene* by Gabriella Kuruvilla and *La mia casa è dove sono* by Igiaba Scego.

According to some Italian newspapers, the confluence of migrants and more precisely of their commercial activities in specific neighbourhoods is particularly problematic. In order to represent how the changes

that the cities are facing has had a damaging effect on Italy and Italian identity, certain journalists have deemed migrants' activities a threat to the preservation of indigenous Italian traditions and heritage. A common and effective way of demonstrating this threat is the recurrent nostalgic allusion to "the way a place was" and how that same space (neighbourhood, street, shops...) has been adversely transformed following the arrival of migrants. This transformation is considered the confirmation of the fact that the surge in migrant-owned businesses has caused the distortion of Italian memory, and a serious threat to Italian national identity.

Biographical note:: Chiara Giuliani graduated in 2010 in *Comparative Literatures and Postcolonial Cultures* at the University of Bologna; currently a PhD student at the *University of St. Andrews* working on Italian postcolonial literature and the issue of space, focusing on the transformation of Italian cities in the light of contemporary migration.

Abstract Title: **Committed to Memory: official versus popular memory in Dublin city and suburbs.**

Author: **Dr Ciarán Wallace**

Dublin's imperial past sits uncomfortably with the official memory evoked by its nationalist statues and street names. The tension between official and popular memory stretches back to the nineteenth century, when the loyal city council unveiled imperial monuments to Nelson and Wellington. In the 1840s nationalists took control of the council, choosing statues and street names which reflected a more popular Irish memory. As a result, Unionists left the city centre, establishing self-governing townships on the city's margins whose iconography commemorated British battles and heroes.

The tension between official state memory and popular municipal memory intensified during the late nineteenth and early twentieth centuries. Unionist organisations erected prominent city centre memorials to the British military and Queen Victoria, jostling with monuments to O'Connell the Catholic Liberator and Parnell the leader of nationalism. The dominant imperial memory was suddenly marginalised after Irish independence in 1922, when a retrieved Gaelic memory became central to the national identity.

Street names and memorials recalling the Boer War, the Great War and the Irish War of Independence reflect these divergent memories. Recent research, however, indicates the blurred boundaries between these sites, and between the memories they represent. This paper will consider the challenge posed by conflicting memories in the centre of Dublin and on its margins. Using the built environment, from street furniture to formal monuments, it will examine the intersection of public space, civic memory and changing state identity.

Biographical note: Dr Ciarán Wallace is a researcher and associate lecturer with the Centre for Contemporary Irish History in Trinity College, Dublin. His research interests include Urban History, civil society and national identities in Ireland. He is currently working on a monograph *Divided City: competing identities in Dublin 1900-1916*. His publications and conference papers are listed at: <http://tcd.academia.edu/CiaranWallace>

Panel 8: The Politics of Urban Space & Remembrance (Chair: Anna Saunders)

Abstract Title: The Humboldtforum in Berlin: Restoring Architectural Identity or Distorting the Memory of Historic Spaces?

Author: Dr. Carol Anne Costabile-Heming

Since the unification of Germany in 1990, the city of Berlin has undergone drastic reconstruction. As remnants of the past are unearthed and vestiges of the GDR are dismantled, the city struggles to redefine its identity. Nowhere is this more apparent than in the historic city center, where construction of the *Humboldtforum* is underway. Intended to restore a missing architectural link to the historic center, the reconstruction of the Prussian Palace nonetheless has been fraught with controversy. Damaged during the bombings of Berlin in World War II, the GDR demolished the structure in 1950. By 1976, the GDR had constructed the *Palast der Republik* (Palace of the Republic) on the site. In 2003, the German government decided to raze the structure, making way for the decision to reconstruct the Palace. Contrasted with other more forward looking construction projects such as Potsdamer Platz and the Hauptbahnhof (Central Train Station), the Palace seeks to restore an architectural identity to the historic center, while at the same time covering up aspects of that urban identity which do not conform to the image of the city that politicians would like to present. This paper will examine the various debates about the Palace's reconstruction and analyze the political, social and cultural values that have sparked these debates. In my analysis, I will pose the following questions: How does this reconstruction project confront Berlin's historical legacies? What symbolism is inherent in the construction of a palace? How will this reconstruction influence other remembrance projects in the city center?

Biographical note: Dr. Carol Anne Costabile-Heming is Professor of German and Chair of the Department of World Languages, Literatures and Cultures at the University of North Texas. She has published widely on post-unification literature and culture. Relevant recent publications include the co-edited volume *Berlin. The Symphony Continues: Orchestrating Architectural, Social and Artistic Change in Germany's New Capital* (de Gruyter, 2004) as well as "The Stasi on Display in Berlin: The Role of the Museum in the GDR's Contested Legacy." *Glossen* 32 (2011). <http://blogs.dickinson.edu/glossen/most-recent-issue-322011/> and "History in Context: The *Spreebogen* and *Das Haus am Werderschen Markt* in the Context of the Architectural Debates." *After the Berlin Wall: Germany and Beyond*. Eds. Katharina Gerstenberger and Jana Braziel. New York: Palgrave Macmillan, 2011.

Abstract Title: Two national narratives, one urban historiography: Expression of memory and identity in Berlin's central district Mitte after German reunification

Author: Mary Dellenbaugh, BSc, MLA

The fight for memory and identity is played out intensely on the site of one of the most famous borders of the modern era: the Berlin Wall. In Berlin's central district Mitte, similar to in other eastern European cities, the definition of a post-Wall identity and historiography is a thorny issue. However, contrary to other examples from Eastern Europe, East Berlin's and East Germany's accession to West Berlin and West Germany meant not the creation of a new identity within a continuum of development including the socialist period, but rather the reinterpretation and difficult reconciliation of two parallel (and often contradictory) narratives and their toponymic inscription (Rose-Redwood, Alderman, & Azaryahu, 2010).

These conflicts are played out in the urban landscape through street names, architecture, planning, and monuments, above all in Berlin's historic center, Mitte. The research conducted for this paper used interviews, discourse analysis and historical research, and a combination of colonial and post-colonial theory, post-cold-war nation building, and Germany's troubled national identity form a fitting explanatory model for these developments.

Biographical note: Dr. des. Mary Dellenbaugh graduated in 2006 with a BSc with honours in Forest Science from the University of New Hampshire. Funded in part by a two-year German Academic Exchange Service (DAAD) scholarship, she relocated in 2007 to Germany to pursue her master of arts in landscape architecture at the Hochschule Anhalt in Bernburg. In November 2013, she successfully defended her dissertation in geography at the Humboldt-Universität zu Berlin, and currently specialises in post-socialist urban dynamics, European real estate markets and the relationship between space, place and power.

Abstract Title: **Beyond the Monument: The *Stumbling Stones* Project and the Spatial Politics of Memory in Germany, 1990-2000**

Author: **JENNIFER ALLEN, UNIVERSITY OF CALIFORNIA-BERKELEY, DEPARTMENT OF HISTORY, PH.D. CANDIDATE**

In spring of 1996, German artist Gunter Demnig illegally laid 51 small, brasstopped cobblestones along one sidewalk in Berlin's Kreuzberg district. Each stone was engraved with the name, birthday and death information of an individual victim of Nazi persecution and installed directly before the entrance to their last willfully chosen place of residence. He called them "Stumbling Stones" for the way they cause passers-by to stumble—metaphorically—upon the memory of the Holocaust. In just over two decades since the project's conception in 1992, over 38,000 stones have been laid in Germany and a growing number of other European countries. With each stone privately initiated, researched, funded, and installed, together they constitute the largest grassroots memorial project in the world. More importantly, though, they have radically changed the boundaries of commemoration in Germany.

By tracing the history of the Stumbling Stone project, I aim in my talk to document a major shift in the topography of memory in Germany after the fall of the Berlin Wall. Commemorative sites moved away from the city center to driveways and doorsteps, occupying a liminal space that blurs the line between public and private. And the commemorative act—orchestrated from below by a diverse, often international community—challenged the traditional rules and authorities of local, national and transnational memorial practices. The Stumbling Stones are just one example, though, of a decentralized memorial¹ movement in Germany, which since the 1990s has radically redefined accepted spaces, media, and agents of commemoration.

BIOGRAPHICAL NOTE: Jennifer Allen is a Ph.D. candidate in history at the University of California Berkeley, where she is writing her dissertation on cultural politics of decentralization in Germany. Her research focuses on the intersection of artists, politicians, and intellectuals who, in the 1980s and 90s, rejected traditional hierarchies and spaces of authority (i.e. the gallery, the state house, and the university) and substitute for them new, local grassroots organizations. Their work redistributed agency, reassessed the bounds of work deemed legitimate, and ultimately redefined German cultural identity more broadly. Jennifer's research has been funded by grants from the German Academic Exchange Service, the Thyssen Foundation, and from U.C. Berkeley's Institute for International Studies, Institute for European Studies, and German Department.

SESSION E

Panel 9: Musealising the Margins (Chair: Nicki Frith)

Abstract Title: **Remembering at the Margins: the Berlin-Hohenschönhausen Memorial**

Author: **Deirdre Byrnes**

The Gedenkstätte Berlin-Hohenschönhausen is located on the site of a Soviet internment camp, set up at the end of World War II. With the establishment of the GDR, it became a remand prison for people detained by the Ministry for State Security („Stasi“). The memorial site was established in 1994, as a response to calls from former prisoners to establish a place of commemoration for victims of communist tyranny, and it became an independent foundation („Stiftung“) in 2000.

This paper will consider the significance of the site’s location in Berlin’s north-eastern Lichtenberg, on the city’s periphery – the victims of state surveillance and control were literally and metaphorically marginalised. The fact that many of the guided tours are conducted by former inmates invites consideration of the memorial as a subversive site of memory.

This paper offers an exploration of the relationship between marginality and memorialisation in East Berlin.

Biographical note: Deirdre Byrnes teaches German language and literature at the National University of Ireland, Galway. She was awarded her PhD from University College Dublin. She is the author of the monograph *Rereading Monika Maron: Text, Counter-Text and Context* (Peter Lang, 2011). Her research interests include GDR literature, post-GDR writing, the literature and architecture of the New Berlin Republic, and memory discourses.

Abstract Title: **Remembering Algeria in France: From the Margins to the Museum**

Author: **Dr Isabel Hollis**

2011-2012 marked a significant milestone in the commemoration of French colonialism, as 50 years had passed since the war for Algerian independence and its acquisition. Several key events occurred in Paris over the course of this commemorative period. This paper will discuss two exhibitions held in central Paris in 2012 - *Paris en Guerre d'Algérie* held at the *Réfectoire des Cordeliers* at Odéon, and *Algérie 1830-1962* held at the *Musée de l'Armée* at Invalides.

The paper will consider how these exhibitions, and the symbolic spaces in which they were held, marked a turning point in bringing a marginalised memory into the city centre. In the aftermath of the Algerian conflict, defining a neutral and inclusive cultural heritage has been a political minefield. Key players have vied for space – politicians, activists, representatives from minority groups; heritage and museum workers, to name but a few. As the site which is frequently chosen to accommodate this discourse, Andreas Huyssen has shown that the museum can serve both “as burial chamber of the past – with all that entails

in terms of decay, erosion, forgetting – and as site of possible resurrections”.⁴ The paper will ask what role both exhibitions played in redefining the dominant discourse surrounding colonialism in France, and in giving a new centrality to a past that has been pushed to the margins.

BIOGRAPHICAL NOTE: Isabel Hollis completed her PhD on representations of North African migration in 2009. Since then, she has worked as a lecturer at Queen's University Belfast and at the University of London Institute in Paris. She is currently a research fellow for the new Institute for Collaborative Research in the Humanities at Queen's University Belfast. She has published on recent debates surrounding migration in France, the body in migration, and the diverse 'crossings' made by the displaced subject. She is completing a monograph entitled *Belonging Together: Narratives of Family Migration from North Africa to France*. Her current research project, 'Remembering North Africa in France', looks at the commemoration of North African independence in France in recent years.

Abstract Title: **Remembering on the City's Margins: the *Musée de l'histoire de l'immigration*⁵ in Paris**
Author: **Dr Nadia Kiwan, University of Aberdeen, UK**

This paper seeks to explore the role played by the *Musée de l'histoire de l'immigration* (formerly known as *La Cité Nationale de l'Histoire de l'Immigration*) in the broader political debates relating to collective memories of colonialism and immigration in France. In particular, this paper will focus on the ways in which the *Musée de l'histoire de l'immigration* engages with diverse publics, in particular, local visitors from Paris and the Ile-de-France *banlieues*⁶ which have historically seen significant migrant settlement. This paper will therefore explore the manner in which the museum's national project of remembering immigration is inscribed in localised urban or sub-urban contexts. How and to what extent is a 'dialogic' approach to the history of immigration in France reflected in the networks and partnerships which the institution fosters with diverse urban populations?

Biographical note: Nadia Kiwan is Senior Lecturer in French and Francophone Studies at the University of Aberdeen, UK. With an academic background in Francophone Studies and Sociology her main research interests focus on migration, new forms of urban cultural production and citizenship. Her main publications include *Discourses and Experiences: Young people of North African origin in France* (Manchester University Press 2009) and *Cultural Globalization and Music: African Artists in Transnational Networks* (co-authored with Ulrike H. Meinhof, Palgrave Macmillan 2011).

⁴ Andreas Huysmans, *Twilight Memories: Marking Time in a Culture of Amnesia* (Routledge: New York and London, 1995).

⁵ The Museum of the History of Immigration.

⁶ Suburbs.

Panel 10: Visualising the Invisible: Collective Memories of the City (Chair: Bill Marshall)

Abstract Title: **Going Underground: Margins and Memories in Metaphorical Spaces Beneath the City in Nimród Antal's *Kontroll* (2003)**

Author: **Prof Owen Evans, Dept of Media , Edge Hill University**

Likened on its release to *Run Lola Run*, Antal's *Kontroll* appears at first glance to have nothing in common with Tom Tykwer's masterpiece. Where the former is colourful, brightly lit and characterised by a hyperkinetic vitality, the latter is steeped in an expressionist gloom, and an inertia, which is only occasionally punctuated by bursts of dark energy. As Philip French has commented, this is a film essentially without a plot, and yet like its German predecessor it manages to engage audiences aesthetically and cinematically in the way it moves seamlessly between genre boundaries, conjuring a liminal space on screen where past and present collide on the margins of, *beneath* the city. It is a city film in which the city is never seen. Although the setting is nominally the Budapest underground system, as a disclaimer by the director of the city's transportation authority makes clear at the outset, the geographical space at the heart of the film operates metaphorically, much as the Berlin of Tykwer's fairy tale bears only superficial similarity to the actual city. Both films therefore work within, but simultaneously transcend, their urban, and indeed national, boundaries. This paper will explore the aesthetics of Antal's ambitious debut feature, investigating the metaphorical spaces beneath the city through which the large, disparate cast drift. The surreal *flânerie* of the main protagonist might be interpreted, in particular, as an attempt to bury memories of the recent past by losing himself in a disconnected present, which he never wants to leave since he never ventures above ground. Thus, while some have seen the film as a carefully constructed attempt to garner an audience for Hungarian cinema on the world stage, which resulted in success at Cannes in 2004, the film could be seen more significantly as a meditation on life in post-communist Hungary, where the surreal, nightmarish currents taking place underneath the capital city hint at the way past problems have been buried, hidden away? In this respect, despite the opening disclaimer, the underground cityscape in *Kontroll* can be seen as a reflection of post-communist *angst* in the former Soviet bloc as a whole, where the adjustments to the present have meant confronting, and contesting, painful memories of the past.

Biographical note: Owen Evans is Professor of Film in the Department of Media at Edge Hill University. He has published on German literature and film, with special interest in the GDR and post-GDR narratives, as well as representations of history and cultural memory on screen. His most recent article looked at the German film *Novemberkind*, exploring the GDR's legacy in the present. He is co-founding editor of the international journal *Studies in European Cinema*.

Abstract: **Title: Does Digitalizing Make Collective Urban Memory Borderless?**

Author: **Carol Yi-Hsuan Lai**

The Vancouver Memory Festival, founded in 2006, creates public spaces for discussing issues regarding the production and preservation of collective and individual memory, the nature of memory, and the politics of remembering and forgetting. The festival contains various public events: exhibitions, filmic and theatrical performances, and a workshop in which the public are invited to join local artists for a collaborative and creative installation inscribed with personal memories. Additionally, there is digital production of collective urban memory — "Memories of Vancouver," a digital archive constructed by a

Canadian literary magazine, *Geist Magazine*. Since 2010, annual competitions for gathering “one-sentence”(s) from unforgettable personal moments have been organized for creating a portrait of Vancouver ordinary urban experience.

Reading the digitalized 2010 “finalists,” I analyze “Memories of Vancouver” from two aspects: the definition of collective memory and (in)appropriateness of creating collective memory. First, a transformation from personal/private to collective/public memories is embedded throughout the competition and digital archiving. This is also a transition from “communicative memory,” which is formed by everyday language and short-lived to “cultural memory,” which is objectified and textualized (Jan Assmann). Second, while digital archiving seemingly preserves and publicizes short-lived personal everyday memories, this preservation is unavoidably highly selective because “one-sentence” limits and thematizes the representation of memory, and certain standards are imposed to decide “the properly representative.

Biographical Note: "I am Carol Yi-Hsuan Lai, who is a MA student in the Department of English at the University of British Columbia, Vancouver, Canada. My current research focuses on Asian North American cultural and literary studies, critical memory and trauma studies, and the discourse of urban commemoration. Born in Taiwan, finishing my undergraduate work in Taipei, being a visiting student in Madison, Wisconsin, USA, and doing my graduate work in Vancouver, I have a chance to observe how people in different cities preserve urban collective memories in different forms of cultural production and how collective memory is discussed in the public, in schools, and in academia. My recent project is to examine the inter-generational traumatic memory transmission within family, in literary texts and museological practices. I keep questioning whether traumatic memory studies potentially create alternative historical consciousness.

Abstract Title: Life in the Margins: Exploring the Cinematic Suburbs of Finland

Author: Essi Viitanen PhD Candidate Department of Scandinavian Studies | School of European Languages, Culture and Society, UCL, UK

The paper examines how the constructions of cinematic space in Finnish films of 1960-1990 reflect and engage with city margins. This era of rapid urbanization and the development of the Finnish welfare nation marked the birth of the Finnish suburb. Functionalist architecture and new housing policies transformed outer edges of cities from woodland to high-rise show homes of the welfare state, such as Tapiola garden city.

Drawing on Michel de Certeau’s notion of the reappropriation of space by misapprehension, the paper examines how the contrast between the idealistic design of the suburbs and the everyday use of them is juxtaposed on screen. The imagined suburbs in these films draw out a parallel world that can be used to better understand the concrete reality. The films examined, though influential in their time, are rarely seen outside of Finland. The films discussed are Jaakko Pakkasvirta’s *Vihreä Leski* (The Green Widow, 1962) and *Jouluksi Kotiin* (Home for Christmas, 1975), and Tapio Suominen’s *Täältä Tullaan Elämä!* (Right on, Man!, 1989). These films portray the position of the suburbs on the margins of the city as not only a physical location, but its inhabitants caught between rural and urban; traditional and contemporary. The anxieties of a generation of Finns adjusting to a new suburban way of life are made visible on screen, raising questions of belonging and identity on the edges of the city.

Biographical note: Essi Viitanen is a PhD candidate at the Department of Scandinavian Studies at UCL. Her research project explores representations of architecture and space in film. Previous studies include MA in Graphic Design from University of the Creative Arts and BA in Media Arts from Royal Holloway, University of London.

Keynote: Professor Hugh Campbell (University College Dublin)
(Chair: Lucy Huskinson)

Shooting in the Margins: The Realm of the Urban Photographer

For as long as the city has been photographed, it is to its margins that photographers have most often been attracted. Here, the life of the city – whatever that might be taken to constitute - seems to present itself most readily to view and here the photographer is free to operate with a degree of freedom and autonomy not easily available in the urban centre. This paper will discuss the various ways in which this marginal realm has been inhabited and depicted by the urban photographer, offering a number of case studies spanning from the 1930s to the present, dealing with figures including Helen Levitt, Saul Leiter, Lee Friedlander, William Eggleston, Doug Rickard and Broomberg & Chanarin. In these and many other photographers' work, the margin becomes not just the subject matter but also a key formal determinant, guiding the location and stance of the photographer, the framing of the subject matter, the composition of the image, and, ultimately, the messages being conveyed.

In progressing through these case studies, what emerges is a constantly evolving need to cultivate and sustain the marginal, because it is precisely the quality of marginality which gives the resulting photographs their power. The paper will conclude by considering the collective significance of these pictorial strategies. Why is it that the city is often most vividly rendered through a sideways glance at its edge rather than a careful contemplation of its centre? Might it be that the momentary glimpse equates more closely to how we absorb and remember the city than the measured gaze? Thus, in occupying the margins, photography is also allying itself with the collective urban memory.

Hugh Campbell is Professor of Architecture and Head of the School of Architecture at UCD. His research spans a number of areas from Irish architecture and urbanism to the visual culture of cities to the psychology of space. He maintains an involvement in design and exhibition work, and , with Nathalie Weadick, curated Ireland's pavilion at the 2008 Venice Biennale of Architecture. Most recently he has been developing a series of papers and essays on the photography of architecture and landscape, which are planned to come together as a book, *Space Framed*, in 2015. He is also joint editor of Volume 4 of *The Art and Architecture of Ireland, Architecture 1600-2000* a long-running project which will be published by Yale University Press in late 2014.

SESSION F

Panel 11: Reading Architecture, Building Interpretations (Chair: Nadia Kiwan)

Abstract Title: **Commemoration in a time of consumerism: Peripheral palimpsests in post-dictatorship Uruguay**

Author: **Dr Cara Levey, University College Cork**

Nearly thirty years after the Uruguayan civil-military dictatorship (1973–1985) ended, the ways in which memory of this period is treated remains the subject of considerable contestation. In early 2010, controversy erupted over the filming of an advertisement for Sprite. During the shoot, the Memorial de los Detenidos Desaparecidos, completed in 2001 in homage to the dictatorship’s victims, was covered up by the production company, rendering it camouflaged against the landscape. The Sprite episode reveals not only the different meanings which can be attributed to the Memorial in shifting judicial and political contexts, but also raises important questions about the threat that consumerism and privatisation of urban space – characteristic of the Uruguayan dictatorship and post-dictatorship period - pose to memorialisation. The rapid changes inherent to the neoliberal city may lead to the invisibilisation (temporary or permanent), desecration or destruction of memorials, rendering them and their intended connection with past atrocity obsolete. In this paper, I explore the Memorial’s peripheral location, which could, on one hand, be considered part of a broader state policy to marginalise memory and confine it to the periphery of the city. On the other hand, however, the choice of location endorses a link between past and present, and permits different levels of engagement with the Memorial. In the second part of this paper, I will examine the challenges facing the Memorial, and draw on the example of the former dictatorship prison Punta Carretas, now a shopping centre, to reflect on the meaning ascribed to memory sites in the neoliberal city.

Biographical note: Cara Levey is a Lecturer in Hispanic Studies at University College Cork. Her main research interests lie in Latin American human rights, memory and justice and the activism and cultural production related to these themes. She is particularly interested in the relationship between memorialisation and justice and the role of state and society in the construction and completion of “sites of memory” (including marches, memorials and museums). She is currently working on her monograph, entitled “Commemoration and Contestation in Post-dictatorship Argentina and Uruguay: Fragile Memory, Shifting Impunity” and is the author of a number of articles in peer-reviewed journals such as *Journal of Latin American Cultural Studies*, *Encounters* and *ACME*. She holds a PhD from the University of Leeds and MA from the Institute for the Study of the Americas.

Abstract Title: **Reading the City as Memory in Benjamin’s Paris and Koolhaas’s New York**

Author: **Ben Moore**

In this paper I explore the possibility of reading the architecture of the city as a kind of spatially embedded memory which preserves, but can also erase, traces of the city’s past. I approach this question through Walter Benjamin’s Arcades Project and Rem Koolhaas’s *Delirious New York*, suggesting that both texts offer accounts of the city in which form and memory become inseparable. In Koolhaas’s *New York*, skyscrapers bear the traces of the city planning regulations which determined the limits of the city’s growth, while in Benjamin’s *Paris*, the modern city is mirrored by an underground echo of its past, what he calls the ‘primal history [Urgeschichte] of the nineteenth century’ (*Arcades*, p. 88).

In both texts, though, the city complicates chronology. The theme parks of New York and the arcades of Paris preserve, at least for a time, the dreams of the future which the past generated. Memory in the city is, I suggest, an anticipation of the future as much as a preservation of the past. At the same time, what remains of the past is continually re-contextualised as the shape of the city is altered (by Haussmanisation in Paris, for instance), meaning the city offers an account of memory in which present and past always react upon one another. Finally, the material memory offered by the city might contradict the memory of its inhabitants, causing disjunction and alienation, as in Benjamin's account of Baudelaire.

Biographical note: Ben Moore, University of Manchester (Ben.Moore@Manchester.ac.uk) I am a third year PhD student in the department of English Literature, American Studies and Creative Writing at the University of Manchester, working on a thesis entitled *Invisible Architecture: Ideologies of Space in the Nineteenth Century City* which focuses on the city in Gaskell, Dickens and Zola.

Abstract Title: **Delicate Interpretations.**

Author: **Sanderson, L.**

“To live is to leave traces.”

Walter Benjamin.

“Those simple transformations are what really affect the life of the building. That is why we are opposed to the tendency in architecture which says that the way to cheer something up is by putting a new badge on it.”

Shelia O'Donnell.

This paper is an examination of how a destructive past can be negotiated through the reuse of buildings and structures which have, at some point, housed a sinister use. By examining the relationship between the past use of a building and its new counterparts, we can begin to outline how negativity can be redefined within the shell of an existing structure, uncovering the architectural strategies of reuse as an alternative to demolition and the necessary decisions to be made when such a building is reused. Beginning with Rodolfo Machado's theory of 'Old Buildings as Palimpsest' this project will aim to assess to what extent architecture has the ability to accommodate and interpret these histories.

Buildings are engrained with the stories and histories of the people who use them and by looking at a number of key examples, this paper shall explore the connection between the destructive or traumatic past use of a building and the architectural elements which are inserted into it to create a changed use. The disturbing quality of the past use is something that should not necessarily be ignored or hidden, it is part of the narrative of the remodelling. This paper will document and catalogue ways in which this use is delicately understood and then carefully interpreted.

Biographical note: Laura Sanderson. BA Architecture BArch ADPP RIBA. Senior Lecturer. Manchester School of Architecture. As a senior lecturer and qualified architect at Manchester School of Architecture, Laura has developed an interest in the process of site reading and the idea of relating the concept of architecture to the wider ideal of the city. This is examined at the smallest scale in the development of live projects and built interventions in the city and on a slightly larger scale by exploring the connection of memory and place through building reuse. It is these delicate site issues which have been the main influence of her academic exploits to date which focus on the reading of sites and existing buildings which

have been used for negative endeavours throughout history. These ideas have been expanded in writings which examine the architecture and ethics required to reuse structures with sinister pasts. In all her research endeavours Laura begins with the principals of the postgraduate atelier Continuity in Architecture at Manchester School of Architecture. In 2014 the atelier will celebrate 20 years of research and design projects at the School under the direction of Senior Lecturer Sally Stone. Continuity in Architecture is an approach to architecture and the design of the urban environment that uses the process of analysing and understanding the nature and the qualities of place to develop new elements. In both her teaching and research projects, Laura works on the delicacy of place and the fundamental importance of understanding site.

Panel 12: Mythological Wanderings through City Paths (Chair: Lucy Huskinson)

Abstract Title: **The Wandering Architecture of City and Psyche**

Author Title: **Phyllis Mazzocchi**

This deliberation examines the significance of the nonlinear as integral to the linear, proffering the notion that “wandering” from a fixed point or known path is an essential component mirrored in the architecture of city and psyche.

The Theory of the *Dérive* (also known as “Drift”) emerged as an avant-garde movement in 1950’s Paris, France under the leadership of the French philosopher Guy DeBord. Connoting a seemingly aimless walk directed solely at whim, *Dérive* was the primary technique employed by DeBord as an alternative way to regard the urban landscape by adding an element of “play” to the otherwise routine city streets. In *Dérive*, one or more persons drops all plans for a minute, an hour or a day to permit themselves to be drawn extemporaneously by the allure of environment. DeBord believed that mapping the results of this drifting behavior in relationship to the geography of the terrain could have far reaching effect, not only upon the manner in which we see and experience a city, but also upon the future of urban planning and architectural design. This contemporary slant is an example of the free play of an imaginal psyche redefining boundary and space by something so simple as a meandering stroll.

Hermes, the Greek God of Boundary and Space was an errant wanderer without a fixed locus, prompting us to consider the pervasiveness of wanderers in Greek mythology and their relationship to psyche. Recent neuroscientific research affirming the creative benefits of a wandering mind serves a supportive parallel.

That deviation from boundary is vital to topography, as factored into our architecture and urban planning, embodies an innately human paradox that seeks to objectify itself while providing a semblance of the nonlinear dynamic that informs consciousness.

Biographical note: Phyllis Mazzocchi was born and raised in New York City and makes her home in Los Angeles, California. She received her PhD in Mythological Studies from Pacifica Graduate Institute in Santa Barbara, California. Her doctoral dissertation is titled *The Wanderer as Metaphor for the Paradoxical Dynamic of Imaginal Psyche*. She has previously published *Something Lost Behind the Ranges*, *Memoirs of a Traveler in Peru*, and is currently at work on her forthcoming book, *We the Wanderers: Navigating through a Paradoxical Dynamic*.

Abstract Title: **The Labyrinthine Metropolis: Archetypal Cities of Order and Chaos**

Author: **Daniel Phillips**

The city is paradoxically chaotic and ordered in its representative aspect of landscape symbolism and embrace of symbols of height and situation. The city has the labyrinth as its archetypal symbol; the mythical Greek labyrinth (similar to the modern conception of the maze) and the Christian labyrinth (a single, uninhibited path). In this paper I deconstruct these images with reference to the ideas of Walter Benjamin, Friedrich Nietzsche, Carl Jung, and James Joyce, to explain how they represent opposing but necessary creative tensions of the city. In particular, I shall demonstrate how their different structures and notions of order and boundedness inform our understanding of the nature of the city, and, furthermore, how this impacts on the inhabitants' identity and their desire to discover who they are within it.

I argue that the city is essentially disordered as symbolised in the Greek mythical labyrinth. Conversely, the conception of the city as neither 'arbitrary or fortuitous' but preordained by the society that formed it is symbolised by the Christian labyrinth image.

The mythical labyrinth retains its terrifying association and heroic sense of conquest in the modern metropolis. I demonstrate that the loss of oneself and one's way within the Greek labyrinthine nature of the city is essential to the true discovery of one's identity.

I contrast the above with an analysis of the Christian labyrinth as a depiction of urban life where it is not possible to lose oneself. I argue that it is a symbol of our dwelling in both the worldly and eternal cities, and as such, this labyrinthine metropolis is structured as a path leading from the one city to the other.

Biographical note: Daniel Phillips is a current Study of Religion MA student in the School of Philosophy and Religion at Bangor University. He is embarking on PhD research into both multicursal and unicursal images of the labyrinth symbol from a philosophical perspective. His research interests on the labyrinth are diverse and inclusive of a wide range of literary, philosophical, psychological and architectural perspectives.

Notes