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The City and its People | Fall 2018 Studio Course

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**THE CITY AND ITS PEOPLE
A GLOBAL URBAN HUMANITIES
INTERDISCIPLINARY COLLOQUIUM**

**FALL 2018
COLLOQUIUM**



COLLOQUIUM POSTER



GLOBAL URBAN HUMANITIES INITIATIVE

THE CITY AND ITS PEOPLE

FALL COLLOQUIUM SPEAKER SERIES
TUESDAYS 12-1:30PM | 170 WURSTER HALL

August 28th – 12:00pm

Introduction to the lecture series +

Tom McEnaney (Assistant Professor, Comparative Literature and Spanish & Portuguese)

Wireless Commons and Counterpublics: New Digital Infrastructures in Cuba

September 4th– 12:00pm

Bryan Wagner (Associate Professor, English) and Anna Livia Brand (Assistant Professor, Landscape Architecture and Environmental Planning)

New Orleans: Historical Memory and Urban Design

September 11th– 12:00pm

Juan Aldape Munoz (Ph.D. Candidate, Performance Studies)

Choreotopias: Assaulted Desires in Asaltodiario's Street Choreographies in Mexico City, 1985-1994

September 18th– 12:00pm

Delia Casadei (Assistant Professor, Music) and Gavin Williams (Music Research Fellow, Kings College)

Phonography in Transit: Naples and New York

September 25th– 12:00pm

Sharad Chari (Associate Professor, Geography)

Apartheid Remains

October 2nd– 12:00pm

Shiben Banerji (Assistant Professor, Art History, Theory and Criticism at the School of the Art Institute of Chicago)

Lineages of the Global City

October 9th– 12:00pm

Charisma Acey (Assistant Professor, City & Regional Planning) and Ivy Mills (Lecturer, History of Art)

Infrastructure Imaginaries: Informal Urbanism, Creativity, and Ecology in Lagos, Nigeria

October 16th– 12:00pm

Ahmad Diab (Assistant Professor, Near Eastern Studies)

Impossible Exiles: Palestinians in Arab Cities

October 23rd– 12:00pm

Chiyuma Elliott (Assistant Professor, African American Studies)

"My Bad Attitude Toward the Pastoral": The Country and the City in the Poetry of C. S. Giscombe

October 30th– 12:00pm

Stefan-Ludwig Hoffmann (Associate Professor, History)

Metropolis in Ruins. Berlin's Interval of Time, 1943-1947

November 6th– 12:00pm

Ivyonne del Valle (Associate Professor Spanish & Portuguese)

What Does Infrastructure Do? Water in Mexico City

November 13th– 12:00pm

Chris Herring (Ph.D. Candidate, Sociology)

Neutralizing Poverty: Governing Homelessness in San Francisco

November 20th – 1pm (Note special start time)

Greg Castillo (Associate Professor of Architecture)

Erich Mendelsohn vs. the Skyscraper Primitives: A Berliner in Jazz-age Manhattan

November 27th– 12:00pm

End-of-semester Wrap-Up

Enrolled students only

Instructor: Laura Belik
Instructor of record: Susan Moffat

Rhetoric 198-3 / ARCH 198-2 (Class #: 20127)
Rhetoric 244A / ARCH 298-2 (Class #: 17450)

global urban humanities
University of California, Berkeley

What is the city but the people? Taking inspiration from William Shakespeare's play "Coriolanus", this interdisciplinary colloquium engages questions about the humans who inhabit urban spaces. Guest speakers from a variety of disciplines around UC Berkeley's campus will present their research on urban life and urban form, providing a forum for lively discussion. Drop-in visitors are welcome!

Requirements for S/U 1-unit credit: Attend at least 10 of 13 lectures including the November 27 wrap-up session. Write one blog post response reflecting on a selected lecture of your choice.

Visit globalurbanhumanities.berkeley.edu/the-city-and-its-people to learn more.

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Cover Image: Thomas Bayrle, Wiener Tapete, 1980

COLLOQUIUM DESCRIPTION

THE CITY AND ITS PEOPLE

A GLOBAL URBAN HUMANITIES INTERDISCIPLINARY COLLOQUIUM

Fall 2018

Architecture 198 & 298 / Rhetoric 198 & 244, 1 Units

Instructor:

Laura Belik, Architecture

Sicinius: What is the city but the people?

Citizens: True, the people are the city.

Shakespeare, William. Coriolanus. Act 3 Scene 1.

What is the city but the people? Taking inspiration from William Shakespeare's play "Coriolanus", this interdisciplinary colloquium engaged questions about the humans who inhabit urban spaces. Guest speakers from a variety of disciplines around UC Berkeley's campus presented their research on urban life and urban form, providing a forum for lively discussion. Presenters included faculty and several graduate students from departments including African American Studies, Architecture, Art History, City and Regional Planning, English, History, Music, Sociology, Spanish & Portuguese, and Theater, Dance & Performance Studies.

The colloquium was part of the Global Urban Humanities Initiative, a joint project of the Arts & Humanities Division and the College of Environmental Design. Our aim with this speaker series was to provide a gathering place where people from different disciplines can learn about each other's work on global cities both historical and contemporary. The course provided an excellent introduction to the Undergraduate Certificate and Graduate Certificate in Global Urban Humanities at UC Berkeley.

COLLOQUIUM SUMMARY

SPEAKER SCHEDULE-

- 08/28 Introduction + “Wireless Commons and Counterpublics: New Digital Infrastructures in Cuba”**
- Laura Belik, PhD Student, Architecture
 - Tom McEnaney, Assistant Professor, Comparative Literature and Spanish & Portuguese
- 09/04 “New Orleans: Historical Memory and Urban Design”**
- Anna Livia Brand, Assistant Professor, Landscape Architecture and Environmental Planning
 - Bryan Wagner, Associate Professor, English
- 09/11 “Choreotopias: Assaulted Desires in Asaltodiario’s Street Choreographies in Mexico City, 1985-1994”**
- Juan Aldape Munoz, PhD Candidate, Performance Studies
- 09/18 “Phonography in Transit: Naples and New York”**
- Delia Casadei, Assistant Professor, Music
 - Gavin Williams, Music Research Fellow, Kings College
- 10/02 “Lineages of the Global City”**
- Shiben Banerji, Assistant Professor of Art History, Theory and Criticism, School of the Art Institute of Chicago
- 10/09 “Infrastructure Imaginaries: Informal Urbanism, Creativity, and Ecology in Lagos, Nigeria”**
- Charisma Acey, Assistant Professor, City & Regional Planning
 - Ivy Mills, Lecturer, History of Art
- 10/16 “Impossible Exiles: Palestinians in Arab Cities”**
- Ahmad Diab, Assistant Professor, Near Eastern Studies
- 10/23 “My Bad Attitude Toward the Pastoral’: The Country and the City in the Poetry of C.S. Giscombe”**
- Chiyuma Elliott, Assistant Professor, African American Studies
- 10/30 “Metropolis in Ruins. Berlin’s Interval of Time, 1943-1947”**
- Stefan-Ludwig Hoffmann, Associate Professor, History
- 11/06 “What does Infrastructure Do? Water in Mexico City”**
- Ivonne del Valle, Associate Professor, Spanish & Portuguese
- 11/13 “Neutralizing Poverty: Governing Homelessness in San Francisco”**
- Chris Herring, PhD Candidate, Sociology

11/20 “Erich Mendelsohn vs. the Skyscraper Primitives: A Berliner in Jazz-Age Manhattan”

- Greg Castillo, Associate Professor, Architecture

11/27 End of Semester Wrap-up



COLLOQUIUM SESSIONS-

ARC OF THE SEMESTER

WEEK 1- WIRELESS COMMONS AND COUNTERPUBLICS: NEW DIGITAL INFRA-STRUCTURES IN CUBA



FILE PHOTO - Tourist guide Daniel Hernandez, 26, sits on his Russian-made car as he speaks to his girlfriend who lives in Britain, at an internet hotspot in Havana, Cuba, September 24, 2017. REUTERS/Alexandre Meneghini

In the wake of Fidel Castro's death, the ascension of a non-Castro to the Cuban presidency, and the ongoing reorganization of Cuba's economic and cultural life, this talk examines the struggle over the infrastructure, experience, and symbolic meaning of Havana's common spaces. Whereas the Cuban Revolution reimagined the Havana Hilton as a governmental office they renamed the Habana Libre, and redubbed the Plaza of the Republic the Plaza of the Revolution, more than fifty years later the physical commons are being redefined once again: as spaces for an online commons. This talk explored how the uniquely material and virtual hybrid forms of internet access in Cuba are changing the lived experience and collective imagination of Havana's urban public spaces. As the city places wifi hotspots in public parks and boulevards, these areas are

becoming new zones of congregation that draw on their past functions as public meeting points to serve their new purpose as areas to connect with social media. In dialogue with a robust history of Cuban architectural theory (Segre, Coyula), literary theory about Cuban architecture (Carpentier, Sarduy), infrastructure theory (Holbraad, Starosielski), contemporary fiction (Ponte, Mota), and media theory (Venegas, Price), the talk investigated the latest material and symbolic revolution in Cuba.

Tom McEnaney is Assistant Professor of Comparative Literature and Spanish & Portuguese. Before coming to Berkeley, he taught for six years in the Department of Comparative Literature at Cornell University, where he also co-taught a Mellon Collaborative Studies graduate seminar in Architecture, Urbanism, and the Humanities with Architecture Professor Tao DuFour, dedicated to studying the intersection of public housing, art, literature, ecology and urban design in Havana, Cuba. His work combines media theory, sound studies, literary theory, and linguistic anthropology in research that ranges from the political uses of digital photography in Cuba, to the relation between realism and real estate, and the sonic politics of voice on *This American Life*. He is the author of numerous articles, as well as the book *Acoustic Properties: Radio, Narrative, and the New Neighborhood of the Americas*.

WEEK 2- NEW ORLEANS: HISTORICAL MEMORY AND URBAN DESIGN



Anna Livia Brand joined the College of Environmental Design during the fall of 2018 as an Assistant Professor of Landscape Architecture & Environmental Planning. Her research focuses on the intersection of race and space, specifically looking at historic black mecca neighborhoods in cities including New Orleans, Houston, Atlanta, Chicago and New York, and how they change through processes of gentrification and resistance. This work highlights the ongoing spatial impacts of racial processes and resistance to these processes over time and evaluates the role that urban planning and design play. This work focuses on interpretations of everyday landscapes and the built environment and she is interested in

the ways that people shape and create a place for themselves in urban environments and the ways that they imagine more just places and communities.

Bryan Wagner is Associate Professor in the English Department at the University of California, Berkeley. He received a PhD in English from the University of Virginia before coming to Berkeley in 2002. His research focuses on African American expression in the context of slavery and its aftermath, and he has secondary interests in legal history and popular music. He has published *Disturbing the Peace: Black Culture and the Police Power after Slavery* (Harvard University Press, 2009) and *The Tar Baby: A Global History* (Princeton University Press, 2017). A book on *The Wild Tchoupitoulas*—a landmark album of processional call-and-response music arranged as electric funk—is forthcoming in the 33 1/3 Series from Bloomsbury. A critical edition, *The Life and Legend of Bras-Coupé: The Fugitive Slave Who Fought the Law, Ruled the Swamp, Danced at Congo Square, Invented Jazz, and Died for Love*, is forthcoming from LSU Press. Current research includes a collaborative cartographic digital archive, *Louisiana Slave Conspiracies*, and a multimedia project on the political culture of Reconstruction.

This talk was also the topic of the Undergraduate Interdisciplinary Research Studio during Spring 2019. The studio asked students: Can a city's past become a meaningful platform for its future? How can city planners and community organizations work to answer this question in historic neighborhoods destabilized by environmental catastrophe, gentrification, multi-scaled development and the privatization of schools and social services?

Students addressed these questions by creating “paper monuments” (poster or other medium) proposing a public monument to a particular person, event, or movement from the history of New Orleans, considering setting as well as the substance and design of the proposed monument and interfaced with Paper Monuments in New Orleans.

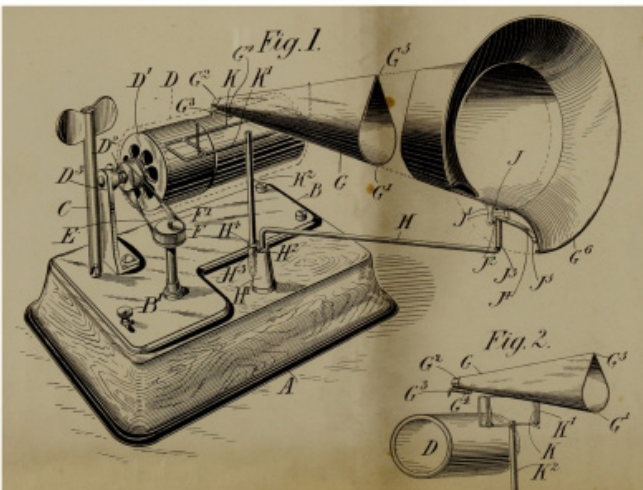
WEEK 3- CHOREOTOPIAS: ASSAULTED DESIRES IN ASALTODIARIO'S STREET CHOREOGRAPHIES IN MEXICO CITY, 1985-1994



This presentation examined the working-class, punk-aesthetic choreographies created by Asaltodiario, a Mexico City troupe formed in 1987. The company organized street performances inspired by Agosto Boal's Theatre of the Oppressed to orchestrate impromptu scenes called *asaltos* (assaults). In this analysis, Juan Aldape Munoz evaluated the politics of the "assault," the materiality of hope, and the choreographies of displacement that develop in the nation's capital during rapid urbanization and in response to a major natural disaster. Herein, he developed the concept he provisionally call choreotopias to describe the process that Asaltodiario used in their public interventions, shedding insight into how marginalized residents choreograph and claim a right to public place when their lives are threatened in the name of progress.

Munoz is a working-class, formerly-undocumented immigrant from Mexico. He is concerned about choreographic processes, contemporary dance, *latinidad*, and sweat citizenship. He is a Ph.D. candidate in performance studies at UC Berkeley. His dissertation "Choreotopias: Contemporary Dance and Disappeared Belongings in and out of Mexico," examines how artists create a sense of belonging using the waste left over from displacement, forensic anthropology evidence from forced disappearances, and the residue of state violence. He holds a joint-MA in International Performance Research from the University of Warwick (UK) and the University of Arts in Belgrade (Serbia). Munoz is the co-director of the Festival of Latin American Contemporary Choreographers, now in its fifth edition in San Francisco, California. He is the co-founder of A PerFarmance Project. PerFarmances are site-specific collaborations between farmers and perform

WEEK 4- PHONOGRAPHY IN TRANSIT: NAPLES AND NEW YORK



Sound reproduction technology—the phonograph, the gramophone—was multiplicitous at the turn of the twentieth century: a rapidly globalizing cultural technique, it had many imagined uses, including transcribing speech, ethnology, phonological study, and musical entertainment. Within this tangle, this colloquium had set out to examine the becoming-musical of machinery, homing in on a productive connection between Naples and New York.

Delia Casadei and Gavin Williams chased after two musicalized voices: one swelling, impressive, and prestigious; the other cut, intermittent, and contagious. On the one hand, they tracked Neapolitan tenor Enrico Caruso in his movements through New York, focusing on his arrest at Central Park Zoo. Now widely hailed as the singer who first

made the gramophone a medium viable for music, the reproduction of Caruso's voice relied on techniques of distributed personhood, given impetus by an early 20th-century sex scandal. On the other hand, Casadei and Williams followed the Neapolitan fortunes of George W. Johnson's *Laughing Song*. In Italy as elsewhere (though with distinctive regional meanings), recorded music's early markets thrived on the commodification of vocal techniques—especially laughter, which theatrically and purposefully shattered individuality and personhood by mimicking the workings of the phonograph itself.

WEEK 5- APARTHEID REMAINS



While it is a truism that South Africa's apartheid past has not been entirely transcended, we know less about how inhabitants of today's racial capitalism encounter remains of the past as limits to actual social and spatial change. Sharad Chari's talk drew on about 15 years of historical and ethnographic research on southern reaches of the Indian Ocean city of Durban, and particularly on two neighborhoods, 'Indian' Merebank and 'Coloured' Wentworth, both nestled in a patchwork of industry and residence in a valley that traps industrial pollution and foists its burdens on racialized populations. After outlining the layers of the racial palimpsest that is South Durban, Chari turns to the ways in which its denizens have tried in very different ways to contest this unjust urban geography, and what these struggles tell us about ongoing struggles for a city beyond racial capitalism.

Sharad Chari is Associate Professor in the Department of Geography at UC Berkeley, and Research Associate at the Wits Institute for Social and Economic Research (WiSER) at the University of the Witwatersrand, South Africa. Sharad is a scholar of class/caste/gender, agrarian transition and industrialization in South India (*Fraternal Capital*, 2004) and has been working on South Africa since 2002. This talk is from his current book manuscript, *Apartheid Remains*. His new work is on an oceanic conception of racial/sexual capitalism, in relation to the fetishism of 'the Ocean Economy' in the Southern African Indian Ocean region. At Berkeley Geography, he is also part of Berkeley Black Geographies and the Submergent Archive, and at WiSER, he is part of the project on the Oceanic Humanities in the Global South.

WEEK 6- LINEAGES OF THE GLOBAL CITY



Designers, policymakers, and social scientists ubiquitously define the global city as a network of spaces at the forefront of contemporary economic globalization. This pervasive way of thinking about the inter-relations between urbanity and economy emphasizes the technological and institutional devices by which national markets become globally integrated, while relegating urban design to a peripheral role as either witting accomplice or quixotic opponent of dominant interests. In contrast, this talk recovers a notion of urban design

as a mode of training the imagination to use the globalizability of capital to dream, feel, sense, and think democratically. Drawing on the example of designs for a Cité Mondiale by the Swiss-French architect Le Corbusier and the Belgian pacifist Paul Otlet in 1920s Switzerland and its afterlife in 1950s India, this paper notates how the interwar discourse of the global city clarifies the conceptual boundaries of the contemporary discourse by the same name.

Shiben Banerji is an Assistant Professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago, and author of the forthcoming book *Lineages of the Global City*. Research towards this book was generously supported by a Mellon Junior Fellowship in the Humanities, Urbanism, and Design from the University of Pennsylvania, a research fellowship from the Earl and Brenda Shapiro Center for Research and Collaboration, and a William Bronson Mitchell and Grayce Slovet Mitchell Award. Banerji received a PhD in the History and Theory of Architecture, and a Master in City Planning from the Massachusetts Institute of Technology, and a BA from Columbia University.

WEEK 7- INFRASTRUCTURE IMAGINARIES: INFORMAL URBANISM, CREATIVITY, AND ECOLOGY IN LAGOS, NIGERIA



waterfront slum communities. Local strategies of resistance, including visual activism as co-production in securing the right to the city, are also discussed.

Charisma Acey is an assistant professor in the Department of City and Regional Planning. Her background includes work, research and travel to countries in West Africa, southern Africa and Central America. Her work focuses on local and regional environmental sustainability, with a focus on poverty reduction, urban governance and access to basic services. Her work focuses on addressing barriers to sustainable development such as human-environment interactions at multiple scales in urban areas around the world, poverty and participatory approaches to governance and development, the financing and sustainability of publicly provided services and utilities, local and regional food systems, environmental justice, and urbanization domestically and globally.

Ivy Mills is a lecturer in the Visual and Literary Cultures of Africa and the African Diaspora in the History of Art Department at the University of California, Berkeley. She conducted Fulbright-funded research on Senegalese cultural production and taught university courses during a four-year residency in Dakar, Senegal; she then completed her PhD in UCB's African Diaspora Studies program in 2011. Her first book project, provisionally titled *Iconographies of Exclusion: Gender, Animality, and the Limits of Community in Senegalese Visual Culture*, argues that contemporary figurations of abjection and violability cohere through a referencing of the logics and symbols of older Wolof hierarchies of caste and slavery. She co-curated the Bernice L. Brown Gallery exhibition *Love across the Global South: Popular Cinema Cultures of India and Senegal*, and has moderated conversations with artists and curators for the Museum of the African Diaspora in San Francisco and the Berkeley Art Museum.

This talk was also the topic of the Graduate Interdisciplinary Research Studio from Spring 2019.

WEEK 8- IMPOSSIBLE EXILES: PALESTINIANS IN ARAB CITIES



This talk analyzed representations of Cairo, Beirut and Baghdad in the second half of the 20th Century as they appear in fictional and non-fictional texts written by Palestinian authors. The lecture was based, in part, on Professor Ahmad Diab's book manuscript tentatively entitled *Intimate Others: The Arabs in the Palestinian Imaginary*. The project offers an account of the politics and poetics of being Palestinian in the Arab world after the Nakba in 1948.

Ahmad Diab is Assistant Professor of modern Arabic literature in the Near Eastern Studies Department at UC Berkeley. Diab completed his undergraduate studies in English literature at Damascus University, and his doctoral degree in Middle Eastern and Islamic Studies at New York University. He joined the U.C. Berkeley faculty in 2016. His interests include Arabic literature, Middle Eastern cinema, modernism, translation studies, Arabic philology, postcolonial studies, and the modern cultural and political history of the eastern Mediterranean.

WEEK 9- MY BAD ATTITUDE TOWARD THE PASTORAL”: THE COUNTRY AND THE CITY IN THE POETRY OF C.S. GISCOMBE



In C. S. Giscombe’s 1994 book-length poem *Here*, the speaker struggles with pervasive fear about the connections of racial violence and location—particularly in peripheral spaces in which the urban and rural blur together. In a subsection of the poem, titled “(1962 at the edge of town),” the speaker is riding from his grandfather’s church funeral in Birmingham, Alabama, to the burial at the edge of the city. He describes the shifting vantage as one in which “the city got lush in places then gave way,” and where “the pastoral” is also ominously “looming up close as well.” In another segment of the poem, titled “(the future),” the speaker confronts his self-described “bad attitude to the pastoral,” and immediately pictures himself as endangered on a rural Southern road: “myself on one of those red dirt roads/I’d seen from the air, caught unlucky//w/ night more palpable every minute, that/for future.”

In the mid-1980s, literary scholars started actively debating whether the extensive real-life blurring urban and rural geographies made the contemporary pastoral mode a literary impossibility. Terry

Gifford also noted a simultaneous burgeoning of literary critical work that identified new types of pastorals (Freudian, queer-ecofeminist, urban, etc.), in which the meaning of the term ranged “from anything rural, to any form of retreat, to any form of simplification or idealisation.” Depending on one’s perspective, the pastoral might be a long-established literary mode or tradition, or it might instead be a content area that positively or negatively “describes the country with an implicit or explicit contrast to the urban.” In this presentation, Elliott argued that, instead of offering a fixed definition of the pastoral, Giscombe’s poem works by implication and accretion; *Here* blurs temporal and geographic boundaries in order to highlight the ways in which America’s rural traditions of anti-black violence blur into, and shape, contemporary African American urban life.

Chiyuma Elliott is an Assistant Professor of African American Studies at the University of California, Berkeley. A former Stegner Fellow, Chiyuma’s poems have appeared in the *African American Review*, *Callaloo*, the *Notre Dame Review*, the *PN Review*, and other journals. She has received fellowships from the American Philosophical Society, Cave Canem, and the Vermont Studio Center. She is the author of two books: *California Winter League* (2015) and *Vigil* (2017).

WEEK 10- METROPOLIS IN RUINS. BERLIN’S INTERVAL OF TIME, 1943-1947



This presentation explored how the modern metropolis emerges so does the anticipation of urban ruination. However, what if the unimaginable (yet incessantly imagined) occurs and a metropolis falls apart? What happens after the deportations of Jews, delusions of imperial domination, and ravages of urban warfare create, in a shockingly short time, a deserted ruin landscape where there was once a world city?

Stefan-Ludwig Hoffmann is Associate Professor of Late Modern European History at the University of California, Berkeley. In 2017-2018 he was a Fellow at the Wissenschaftskolleg/Institute for Advanced Studies Berlin and a Guggenheim Fellow. His most recent publications include (as co-editor) *Seeking Peace in the Wake of War. Europe 1943-1947* (2015), *The Ethics of Seeing. Photography and Twentieth Century German History* (2017), and *Sediments of Time. On Possible Histories* (2018), a new translation of Reinhart Koselleck’s essays on historical theory. Currently, he is completing a conceptual history of human rights as well as *Metropolis in Ruins*, a history of everyday life in Berlin in the 1940s.

WEEK 11- WHAT DOES INFRASTRUCTURE DO? WATER IN MEXICO CITY



This talk explored the paradoxical history of water in Mexico City--the constant flooding, the lack of water for daily consumption--and the conditions of possibility that allowed for 22 million inhabitants to reside in a place not suitable for such large numbers.

Ivonne del Valle is an Associate Professor of Colonial Studies. She received her Ph.D. from U.C. Berkeley in 2004, and before returning to the Bay Area in 2009, she taught at the University of Michigan. Her research and teaching make connections between the past and the present which try to show the relevance of the colonial period for an understanding of contemporary times. She was co-director of the Berkeley research group “Mexico and the Rule of

Law.” She has written a book and a series of articles on the Jesuits (José de Acosta and Loyola, and Jesuits in the northern borderlands of New Spain) as a particularly influential politico-religious order that served modernization and the expansion of the Spanish empire.

She is currently working on two projects: one on the drainage of the lakes of Mexico City, and the other on the role of the colonization of Spanish America from the 15th century onward in the development of new epistemologies and political theories. In the latter she is exploring the ways in which both the unprecedented violence of conquest and colonization, and the need for effective administration of the colonies, brought about important theoretical, technological, and epistemological changes which may have been conceived to be put in place in the colonies, but which in the long run transformed the way Europe understood and fashioned itself.

WEEK 12- NEUTRALIZING POVERTY: GOVERNING HOMELESSNESS IN SAN FRANCISCO



Since the 1980s anti-homeless laws criminalizing sleeping, sitting, and panhandling in public spaces have increased across the US and abroad, with the most rapid rise occurring in the past decade. While legal studies have tracked the spread of these laws, we know very little about their on-the-ground implementation, impact on the unhoused, or role in the broader reproduction of poverty and inequality. Drawing on a multi-sided ethnography in the city of San Francisco, living alongside unhoused campers and shelter inmates on the one hand, and working alongside city managers, social workers, police officers, sanitation teams, and advocates on the other, this presentation addresses

each of these questions. In contrast to scholarly portrayals of quality of life policing as top-down command and control campaigns by city officials or being largely guided through individual officer discretion, Herring explained how a penal populism of complaint-oriented policing driven by citizen calls on city services also directs the policing of poverty. Rather than seeing the police as merely agents of punishment, aggressively locking up low-level offenders, Herring’s research illustrates how police work with and against various agencies and politicians to neutralize homelessness by leveraging discourses and resources of sanitation and medicalization to invisibilize and depoliticize poverty. For the unhoused this results in a pervasive penalty - consistent punitive interactions with state officials that most often do not result in arrest, but nonetheless exact material and psychological harm. A process that not only reproduces homelessness, but also deepens racial, gender, and health inequalities among the urban poor.

Chris Herring is a PhD candidate in Sociology at UC Berkeley and Fellow at the Center for Engaged Scholarship. His work has appeared in *Social Problems*, *City and Community*, *CITY*, *ACME*, *Teaching Sociology*, and edited volumes of *Urban Studies*, *Social Movements*, and *Community Based Research*.

WEEK 13- ERICH MENDELSON VS. THE SKYSCRAPER PRIMITIVES: A BERLINER IN JAZZ-AGE MANHATTAN



Upon first sight of the Manhattan skyline in 1924, Erich Mendelsohn proclaimed it an object lesson in “the tragedy of madness, deranged power, the... intoxication of limitless victory.” *Amerika: Bilderbuch eines Architekten* (America: An Architect’s Picture Book), his bestselling travelogue, portrayed a culturally primitive society degraded by jungle capitalism, but advanced in building technology. Maintaining that American architecture had “unexpectedly little to offer a prophetic observer,” Mendelsohn returned to Berlin and a flourishing career as a designer of commercial buildings with advertising signage integrated into streamlined facades. He never acknowledged the importance of New World exemplars to his so-called Reklame (advertising) architecture, nor its relationship to the aesthetically subversive postulates issued in *Broom*, a Berlin-based avant-garde journal whose American expat editors were dubbed the “skyscraper primitives” by critic Gorham Munson.

Greg Castillo is an Associate Professor at the College of Environmental Design at the University of California, Berkeley and a Research Associate at the United States Studies Centre at the University of Sydney, Australia. He has received grants and fellowships from the German Fulbright Fund, the Getty Research Institute, the Canadian Centre for Architecture, and the Ford Foundation. His publications on cold war design politics and practices include a monograph, *Cold War on the Home Front: The Soft Power of Midcentury Design* (University of Minnesota Press, 2010), and essays in numerous collections and museum catalogues. His current book project, *Cold War Under Construction: Architecture and the Cultural Division of Germany*, examines German partition through opposing design theories and practices. While continuing to investigate European interwar and postwar design, he is also researching San Francisco Bay Area counterculture design, with essays published in the exhibition catalogue *Hippie Modernism: The Struggle for Utopia* (Walker Art Center, 2015), the online journal *Places*, and with co-editor Lee Stickells, a collection of essays in development titled *Design Radicals: Spaces of Bay Area Counterculture*.

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