

LIBIDINAL

CIRCUITS

Scenes of Urban Innovation
8-10 July 2015 Liverpool
www.libidinalcircuits.com

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INTRODUCTION



Prof. Stephanie Hemelryk Donald
Head of School of the Arts
University of Liverpool, UK

I am delighted to welcome you to Libidinal Circuits: Scenes of Innovation III, a collaboration between the School of the Arts and the Centre for Architecture and Visual Arts at the University of Liverpool, the Culture of Cities Centre, based at The Centre for Social Innovation CA, and the Foundation for Art and Creative Technology (FACT).

The idea for this conference came from a previous meeting in Toronto. Sitting over oysters at the top of the Drake Hotel in Downtown Queen Street, Elke Grenzer was thinking about where the next Scenes of Innovation conference should be staged. I was about to move from Sydney Australia to Arts at Liverpool, and so the answer was obvious. Come to Liverpool and let's explore the intersections of mobility, culture, capital, migration, and desire there, in short lets rewire the libidinal circuitry of this fascinating city, and let's do it in word, poetry, art and film, as well as through the frames of cultural critique, sociology and architectural understanding.

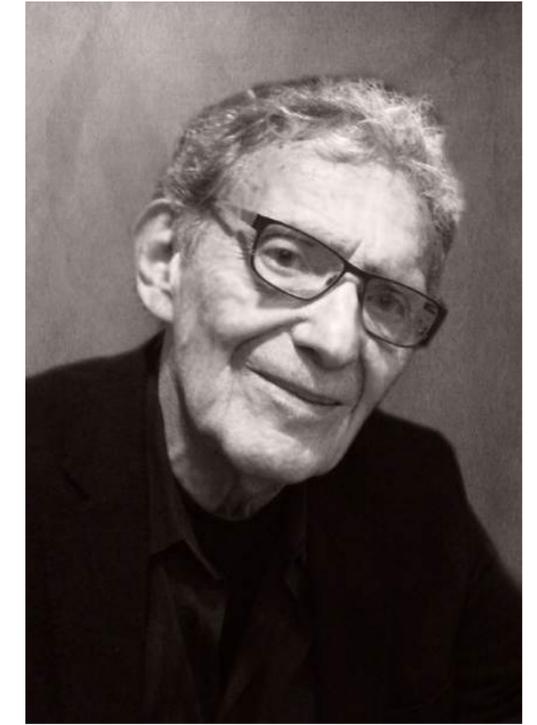
The notion of a Libidinal Circuit, borrowed from Lyotard, has been variously interpreted across the speakers, works of art and installations that are gathered under the programme for these three days. Speakers note the torrents of capital that rush through the arteries of some cities, or trickle malodorously through others, leaving wealth or destitution or desperation along the route. We examine the ways in which people, animals, ideas and emotions are mobile or static or indeed inert – whether in urban settings or on the roads that lead to the desired uncertainty of metropolitan existence. Del Favero shares his view of recent Australian migration history, where the circuits of need and desire are washed up on unforgiving shores, lost in leaky boats, or left to drift in an unforgiveable derive offshore. The Byzantium installation reaches out to the poetry of the city – the fleeting and arresting power of the word, the phrase, the stanza, to leak into other spaces and make space audible.

Our speakers and our artists, all of you, have travelled to be here, or just made effort and time to be with us, and we are so grateful for your commitment to international dialogue and to the intersections of aesthetic practice, academic writing and creative political thinking. Arts at Liverpool is about how we think collaboratively and how we make that visible to the world in which we work and live. We do this best in the company of with creative friends and co-locutors.

There are several people I need to thank, Roger McKinley at FACT for his enthusiasm in making the partnership work; Elke Grenzer and Alan Blum for the original idea and the chance to work with Culture of Cities; Richard Koeck at School of the Arts and CAVA, Filomena Saltao, Belinda Tyrell, Ian Crook and Alex Halliwell Bray in the professional services team here at Arts, and, of course, the splendid and extraordinary Emily Baker who has made this project her own. She should take a libidinal lap of honour.

We welcome you to the third annual meeting of the International Association for the Study of the Culture of Cities on scenes of urban innovation. This year we are fortunate to be hosted by the School of Arts at the University of Liverpool. We are particularly grateful to Head of School Stephanie Hemelryk Donald and her energetic and talented team for bringing into play the great resources of her institution and its diverse programs and initiatives for doing research on art across a range of disciplinary practices with a particular relevance to the host city of Liverpool as a context for our presentations and discourse on the libidinal city.

The work and presentations at this conference promise to develop groundwork for perpetuating an exciting forum for discussion at this event in the expectation of enriching existing structures of association and creating new networks for collaboration and productive work. In tandem, the School of Arts at the University of Liverpool and The Foundation for Arts and Technology (FACT) have created a public space for bringing the latest research and theorizing on practices of artistic innovation in urban life in ways that intersect with approaches to culture, communication and innovation. This program reflects a collaboration between Canadian academics with artists and scholars the world over. Please enjoy the program.



Prof. Alan Blum
Executive Director, Culture of Cities Centre
Department of Sociology, Communication
& Culture, York University, CA

ORGANIZERS

IASCC

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

This series of conferences derives from the Culture of Cities Centre's emphasis on the relation of culture to social change. The conferences to date developed from a longstanding conception of scenes in cities and their role in revitalizing concerns for both place and the tempo of change. Libidinal Circuits is the third of a five year series devoted to Scenes of Innovation.

The first conference in the scenes of urban innovation series was held in New York in 2013. Poeticizing the Urban Apparatus was an attempt to counteract a simple entrepreneurial model of innovation with a focus upon cultural and affective dimensions of such change. Innovation has become a much lauded buzzword. The various strategies for innovation showed how its emphases in many projects can be seen to signal something new in terms of focus and in the case of social innovation, as a discourse making manifest varied forms of consciousness about how to change. Last year in 2014, the conference on Affective Cities was held in Toronto and was devoted to making explicit this dynamic process integral to innovation by approaching the many ways in which the affective infrastructure of urban life materializes in practices large and small. Here the relation to the arts was explored in politics and the everyday sensual environment of cities in ways that brought to view for us an urban sensorium.



The School of the Arts (SOTA) is the hub of creative thinking at the University of Liverpool. In 2010 the School of the Arts joined together five existing disciplines – Architecture; Communication & Media; English; Music; Philosophy. As members of the School these five centres of research and teaching have a vibrant community in which to pursue the remarkable things that happen when people from different fields trade ideas. Through our activities we aim to support our goal of inspiring, supporting and developing people who can think for themselves, imagine the future and shape the world.



The Culture of Cities Centre is located in downtown Toronto at The Centre for Social Innovation (CSI Annex). The Centre's primary function is to engage an international public through book series, journals, research projects and conferences. Our publications, workshops and special events are devoted to new ways of representing, shaping and defining urban culture. The Culture of Cities Centre is a member of the Consortium of Humanities Centres and Institutes, a network of humanities-based centres and institutes that foster cross-disciplinary dialogue among faculty and researchers the world over.



The Centre of Architecture and the Visual Arts (CAVA) is an important force in generating knowledge and impact specialising in visual theories and practices in the context of architecture, cities and urban culture. CAVA provides a stimulating environment for PhD students and staff working with leading experts in creative technologies, film, advertising, cultural organisations, planning authorities as well as award-winning artists. CAVA researchers work on film, augmented reality, digital visualisation and modelling as well as mobile and location-based technologies.



FACT (Foundation for Art and Creative Technology) is the UK's leading media arts centre, based in Liverpool. Offering a unique programme of exhibitions, film and participant-led art projects, we use the power of creative technology to inspire and enrich lives.

SCHEDULE

DAY ONE

Wednesday
July 8th, 2015

2:00-3:30pm

Registration

School of the Arts Library, University of Liverpool (1st floor), 19 Abercromby Square L7 7EE Liverpool

4:00-5:30pm

Opening Reception @ FACT

Foundation for Art and Creative Technology (FACT)
88 Wood Street, Liverpool, Merseyside L1 4DQ

Tampa: A Computer Graphic Installation

Dennis Del Favero, Scientia Professor, Director, iCinema Centre, University of New South Wales, AU

An Impossible Dérive

Adam Scovell, PhD candidate in Music
University of Liverpool, UK

Circuits

Dan Fallon, PhD candidate in Music
University of Liverpool, UK

Béton Armé & Écrans Urbains

Prof. Richard Koeck, Director of CAVA
University of Liverpool, UK

Moment 2:45

Prof. Richard Koeck, Director of CAVA
University of Liverpool, UK

Pooya Sanjari, PhD candidate in Architecture
University of Liverpool, UK

BYZANTIUM

C H R O M A: Kate Genevieve and Paul Hayes

5:30-7:00pm

Conference Launch

Welcome and Introduction

Prof. Stephanie Hemelryk Donald, School of the Arts,
University of Liverpool, UK

Jo Wright, Executive Director, FACT

Dr Elke Grenzer, Director, Culture of Cities Centre;
York University, CA

Panel Discussion with Artists

Scientia Prof. Dennis Del Favero; Adam Scovell; Dan Fallon;
Prof. Richard Koeck, Pooya Sanjari; Kate Genevieve and Paul Hayes.

Thursday
July 9th, 2015

9:00-10:00am

Welcome and Keynote Address

School of the Arts Library, University of Liverpool

Urban Primary Process

Prof. Alan Blum, Director, Culture of Cities Centre;
Department of Sociology & Communication & Culture,
York University, CA

10:00-11:30am

Session 1 PLENARY PANEL

LIBIDINAL FLOWS

School of the Arts Library, University of Liverpool

Chair: Richard Koeck, Director, Centre for Architecture and the
Visual Arts (CAVA), University of Liverpool, UK

City, Body, Energy

Dr Alexandru Balasescu, Visiting Researcher, Center of
Global Studies, UC Riverside, CA

Shahr-e farang: An Iranian Peepshow and the Culture of Image Consumption

Pooya Sanjari, PhD candidate in Architecture,
University of Liverpool, UK

Cool City, Broken Heart. Underground Scenes and the Global Imaginary in Madrid

Héctor Fouce, Madrid Cosmópolis, SP

11:30-11:45am

Break

11:45-12:30pm

PLENARY SPEAKER 1

School of the Arts Library, University of Liverpool

Mr X: Retro-futurism and Psychetecture; Love and Rockets

Dr Julian Ferraro, Dept. of English, School of the Arts,
University of Liverpool, UK

12:30-1:30pm

Lunch

1:30-3:00pm

Session 2

PANEL A: EXHIBITING INTERACTIVE CIRCUITS

School of the Arts Library, University of Liverpool

Chair: Dr Jordana Blejmar, School of the Arts,
University of Liverpool, UK

Aesthetics and Machine Intelligence

Dennis Del Favero, Scientia Professor, Director, iCinema
Centre, University of New South Wales, AU

Box of Delights: Re-inscribing a Learned City with the Narratives of its Acquisitive Desire

Alex Butterworth, School of Literature, Drama and Creative
Writing, UEA UK

Algorithms of Memory: Media as Artifact and Participa- tion at the 9/11 Museum

Dr Elke Grenzer, Culture of Cities Centre, Department of
Sociology, York University, CA

PANEL B: CONTRADICTION AND RUINATION

School of the Arts Board Room, University of Liverpool

Chair: Dr Yannis Tzioumakis, Dept of Communication & Media,
School of the Arts, University of Liverpool, UK

The Ruin Imaginary: Unbecoming Place and Interrupting Progress

Emma Fraser, PhD candidate in Sociology,
University of Manchester, UK

The Soul of the City (Dublin): Chasing the Desire of the New

Prof. Kieran Bonner, St. Jerome's University,
University of Waterloo, CA

Street Life in Manhattan: The Case of Unfriendly Greet- ings

Dr Stanley Raffel, School of Social and Political Science,
University of Edinburgh, UK

3:00-3:15pm

Break

3:15-4:45pm

Session 3

PANEL A: DISRUPTING CARTESIAN CIRCUITS

School of the Arts Library, University of Liverpool

Prof. Stephanie Hemelryk Donald, School of the Arts,
University of Liverpool, UK

DAY TWO

It's Like an Architecture of Dreams: Cartographic Logics, Artistic Imaginaries and Mobile Media in Everyday Urban Practices

Clancy Wilmott, PhD candidate in Geography,
University of Manchester, UK

The City as a Time-machine in Nick Land's Templicity

Stephen Overy, PhD candidate in Philosophy,
University of Newcastle, UK

Dr Kelcey Swain, Teaching Fellow in Music,
University of Bristol, UK

Composing with Sounds from a City

Dr Ben Hackbarth, Head of Music Composition, School of
the Arts, University of Liverpool, UK

PANEL B: PLACING SPACE

School of the Arts Board Room, University of Liverpool

David Ogle, PhD candidate in Architecture,
University of Liverpool, UK

Edges Events & Excess

Gary Brown, Senior Lecturer in Architecture, Liverpool John
Moore's University, UK

In Search of Old Frontiers: The Challenge of "Non-place"

Dreu Harrison, Independent Scholar, Sydney, AUS

Theme Parks, New Urbanism, and Smart Cities

Prof. Markus Reissenleitner, Department of Humanities, York
University, CA

4:45-5:00pm

Break

5:00-5:45pm

PLENARY SPEAKER 2

School of the Arts Library, University of Liverpool

LA's Libidinal Economy

Prof. Susan Ingram, Department of Humanities, York
University, CA

6:30pm

Dinner TBA

SCHEDULE

DAY THREE

Friday
July 10th, 2015

9:30-10:15am

PLENARY SPEAKER 3

School of the Arts Library, University of Liverpool

Migrant and Crusading Children: Settling Scores

Prof. Stephanie Hemelryk Donald, Head of School of the Arts, University of Liverpool, UK

10:15-10:30am

Break

10:30-12:00pm

Session 4

PANEL A: URBAN SENSORIUM

School of the Arts Library, University of Liverpool

Chair: Prof. Susan Ingram, Department of Humanities, York University

Whisper, Sleep, Dream, Wake: Four Decades of Film Noir in the Multi-Sensory City

Dr Steve Bailey, Associate Professor in the Department of Humanities, York University, CA

A Cosmic Wirtschaft - Urban Aesthetic Regimes and the Imaginary

Matthew Robert Johnson, Senior Lecturer at Liverpool John Moores / PhD candidate in Visual Cultures, Goldsmiths, Liverpool / London, UK

Cybernetic Groove Cycles and the City

Dr Kenneth Smith, Lecturer in Music, University of Liverpool, UK

Stephen Overy, PhD candidate in Philosophy, University of Newcastle, UK

PANEL B: LOCATIONAL IDENTITIES

School of the Arts Board Room, University of Liverpool

Dr Stanley Raffel, School of Social and Political Science, University of Edinburgh, UK

How I Once Told a Story on Stage and Changed the World (Almost) Or: A Different Kind of Reading

Dr Mareike Barmeyer, Independent Scholar, Berlin, DE

Breaking Cycles: Entextualization of Racism in English-Arabic Subtitling of Racial Slurs

Abrar Mujaddadi, PhD candidate in English, University of Liverpool, UK

Queer Spaces of Collaboration: Representing the City and the Suburbs in Boytown

Paul Kelaita, PhD candidate in Gender & Cultural Studies, University of Sydney, AUS

12:00-1:00pm

Lunch

1:00-2:30pm

Session 5

PANEL A: REENVISIONING URBAN PATHWAYS

School of the Arts Library, University of Liverpool

Chair: Dr Elke Grenzer, Director, Culture of Cities Centre, York University, CA

DIY City: Exposing Hidden Histories and Thinking of the Future

Dr Robert G MacDonald, Liverpool John Moores University, Liverpool, UK

We're World Class: Orlando's Successive Attempts at Self-Definition and the Proposed University of Central Florida & Valencia Downtown Campus

Prof. Bruce Janz, Dept of Philosophy & Ctr for Humanities & Digital Research, University of Central Florida, USA

Plan Bienen: Trading Futures in the More-Than-Human City

Tessa Zettel, Artist and Sessional Academic, University of Technology Sydney, Sydney, AUS

PANEL B: Narrative Circuits: London

School of the Arts Board Room, University of Liverpool

Chair: Dr Steven Bailey, Department of Humanities, York University, CA

Violence, Pornography and the Recovery of the 'Real' in John Lanchester's Mr Phillips

Emma Hayward, PhD candidate in English, University of Liverpool, UK

'Maybe It's Because I'm a Londoner That I Love London So': On Corporeal Mapping in Geoff Nicholson's Bleeding London

Pei Zhang, PhD candidate in English, University of Liverpool, UK

'In Self-Renewing Chorus': Sex in Pynchon's Thermodynamic London

George Francis Bickers, Centre for Modern Studies, University of York, UK

2:30-2:45pm

Break

2:45-4:15pm

Session 6 PLENARY PANEL

School of the Arts Library, University of Liverpool

CIRCUITS OF DISSENT

Prof. Michael Spitzer, Head of School of Music, University of Liverpool, UK

Urban Exotic Dilemma

Craig Cooper, PhD Candidate, Hong Kong Baptist University, Hong Kong, HK

The Comedy of Destiny and Fate in the Life of the City: The Case of Liverpool as 2008 Capital of Culture

Dr Patrick William Colfer, Independent Scholar, Whitehorse Yukon CA

A Field Theatre: a Working Poetics for Acts of Writing in Rural and Urban Contexts

Sean Borodale, Poet, Artist and Creative Writing Fellow, Trinity College, Cambridge University, UK

4:15-5:30pm

Closing Roundtable Discussion

School of the Arts Library, University of Liverpool



EXHIBITIONS

Tampa

Dennis Del Favero

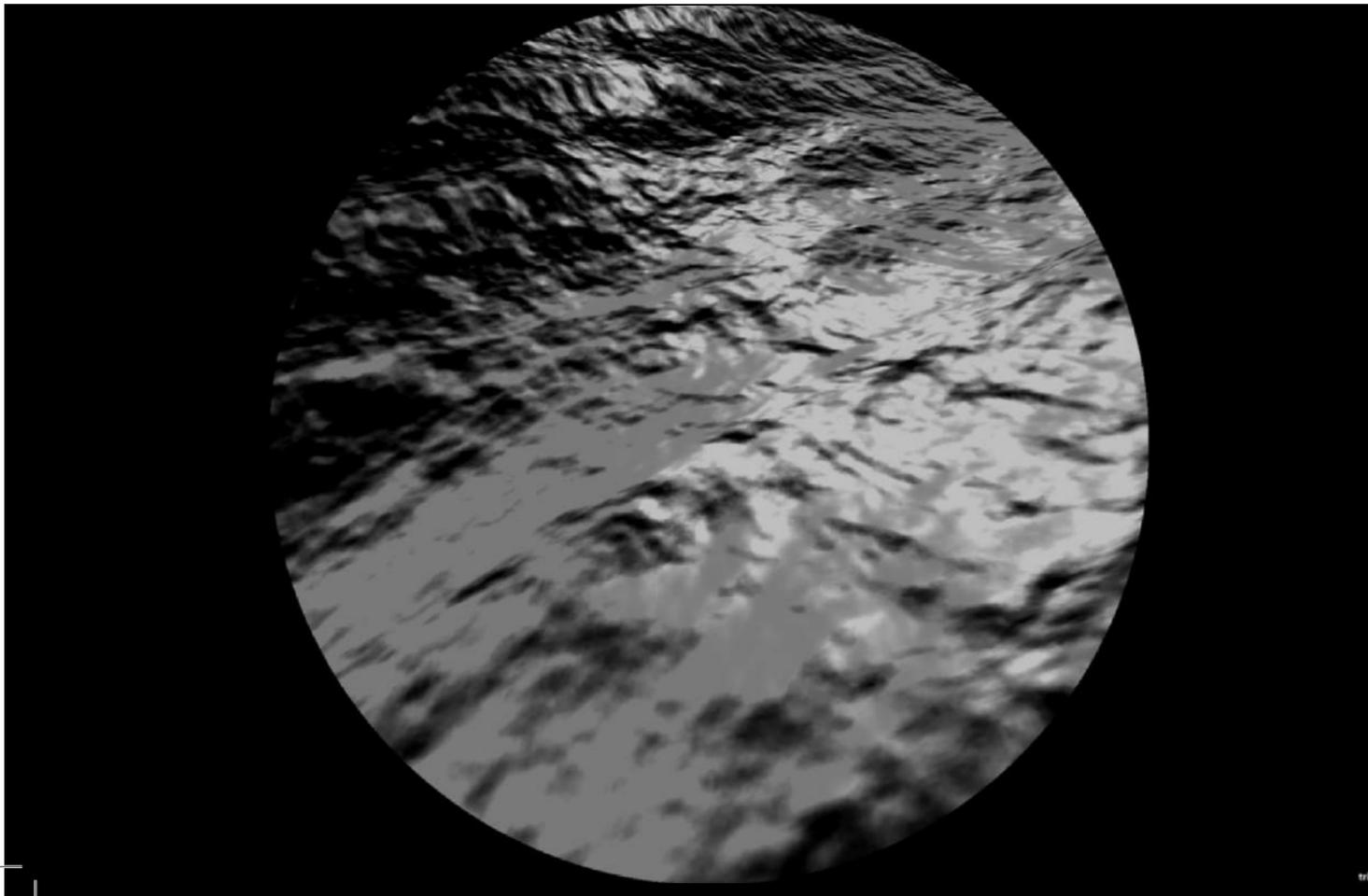
Scientia Professor, Director, iCinema Centre, University of New South Wales, AU

Computer graphic installation

“There are three times: a present time of past things; a present time of present things; and a present time of future things.” - St Augustine

“Doors” occupy a fundamental place in human society, whilst also being central to the nonhuman world. It is the interrelationship between human and non-human “doors” that occupies *Tampa 2001*. The oceanic waters surrounding Australia have always been perceived since white settlement as vast impenetrable “doors”, keeping human and non-human dangers at bay while protecting Australia’s inhabitants. 20th century Australia prided itself on opening its “doors” for those fleeing persecution. That all changed on August 29th 2001 when a Norwegian freighter, the *MV Tampa*, carrying 438 Afghan refugees, entered Australia’s territorial waters. The government responded by dispatching its elite Special Forces to intercept this new “invasion”.

Tampa 2001 forms part of the ongoing *Firewall* series that explores the concept of the “door” as a metaphor for the dynamic interaction between the human and non-human worlds. It includes *Descartes 1641*, which explores the interaction between the atmospheric membrane, a “door” that envelops the planet, and the biosphere it protects. *Tampa 2001* explores something closer to home, the interaction between the oceans that surround us and our identity as a nation, and the way this “door” continues to irrepressibly convulse in the wake of the Tampa episode.



An Impossible Dérive

Adam Scovell

University of Liverpool, Liverpool Merseyside, UK

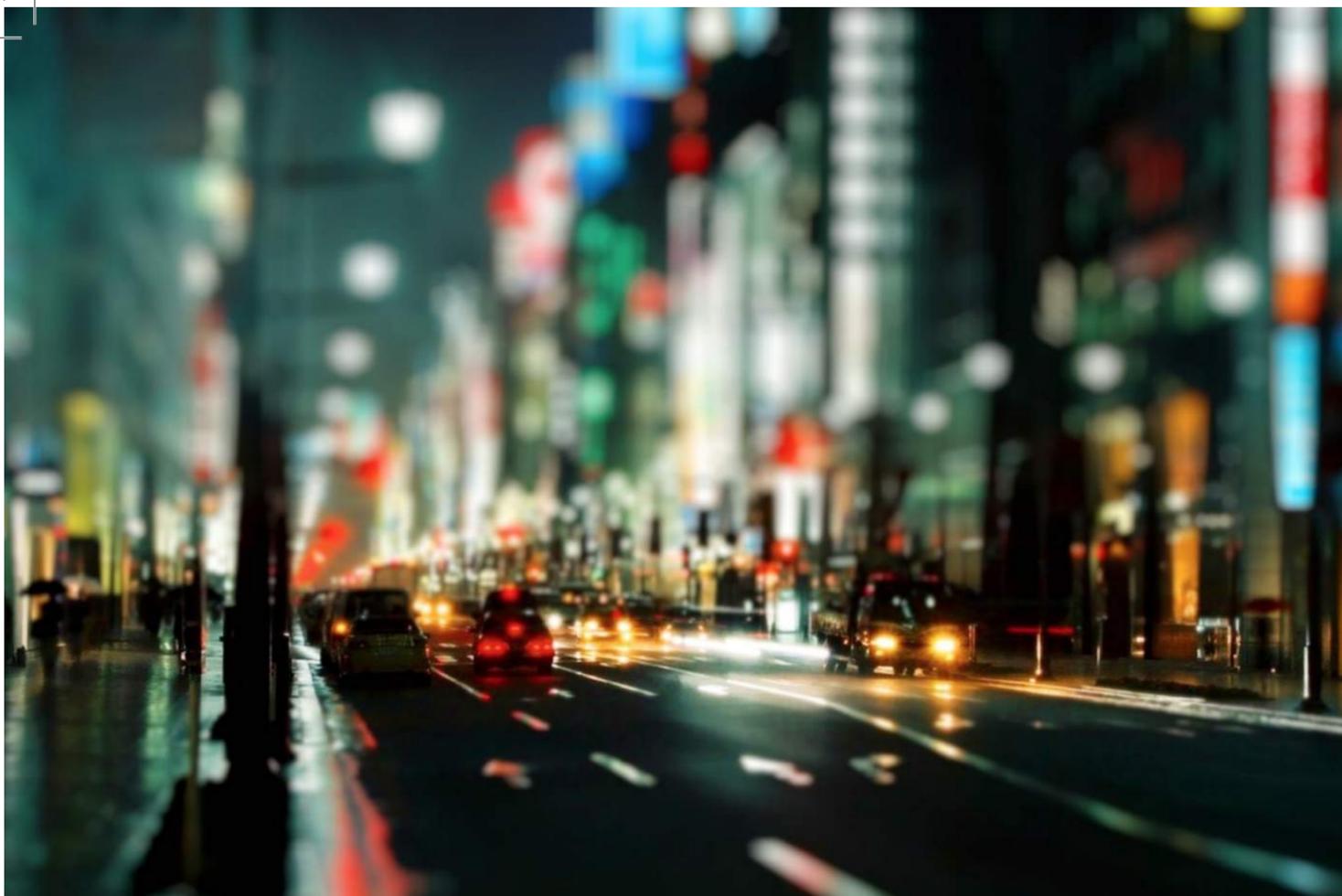
Film (super 8) 6 minutes

In Atoms (music)

Paul Carmichael (voice)

Dérive is the French word for “drift” but is now a term used commonly in the theories of psychogeography. It refers to taking an unplanned journey into an environment, allowing the aesthetics and architecture of place to guide the walker towards a new experience. It is often used to find new ways of seeing urban landscapes in particular but can also highlight the increasing impossibility of total free will and thought amongst city walkers thanks to the excessive guiding and controlling of architectural designs and commercial zones.

An Impossible Dérive (2015) aims to capture a sense of Ballardian paranoia in a super 8 collage of several psychogeographical trips around Liverpool, showing many dilapidated urban territories in contrast to the controlling, ready-made pathways within the more commercial strands of the city-centre; strands that are becoming more aggressively prevalent as the city continues its redevelopment and aesthetic homogenisation.



Circuits

Dan Fallon

University of Liverpool, Liverpool Merseyside, UK

Music composition

Circuits aims to subvert listener expectations as to the sounds and categories of sounds that constitute music. Borrowing from an established canon of musique concrete and acousmatic composition, the piece will feature a solo cello part integrated into a composed soundscape constructed from recordings of urban settings and objects around Liverpool. One method is to capitalise on the cello's very broad range of timbres. Playing extremely lightly at the bridge, for example, produces tones similar to those realised in the soundscape, creating an airy, metallic resonance with many pleasing overtones. From this the player is able to bring out the melodic and harmonic material written for the cello in varying degrees of subtlety, giving the sense that the performed musical material has arisen from the urban soundscape and remains a part of it. Similarly, the soundscape will be composed musically in all its dramatic contrast, motivic and textural development, even adding to the harmony and tonality of the piece through extracting and manipulating the various pitches to be found within it. The ambition is to throw light onto how we can apprehend a musical aesthetic in the sounds of our environment, the presence of the cello (and the material written for it) all the while affirming the listening experience as a musical one, making it accessible.

BYZANTIUM

Kate Genevieve

Paul Hayes

Will Scobie

C H R O M A

Installation

Byzantium is a sound experiment from artist group C H R O M A investigating visionary language, birdsong and participatory algorithms. For the run of Libidinal Circuits, a golden bird will perch in a tree in Ropewalk square, singing a polyphonic mix of the city's desires, frustrations, memories and dreams. Like Yeats' mechanical golden bird that sings in the eternal city in his poem *Sailing to Byzantium*, this metal bird will sound what is "past or passing or to come" by combining voices collected from the streets of Liverpool with audio streams of bird habitats out beyond the city limits.

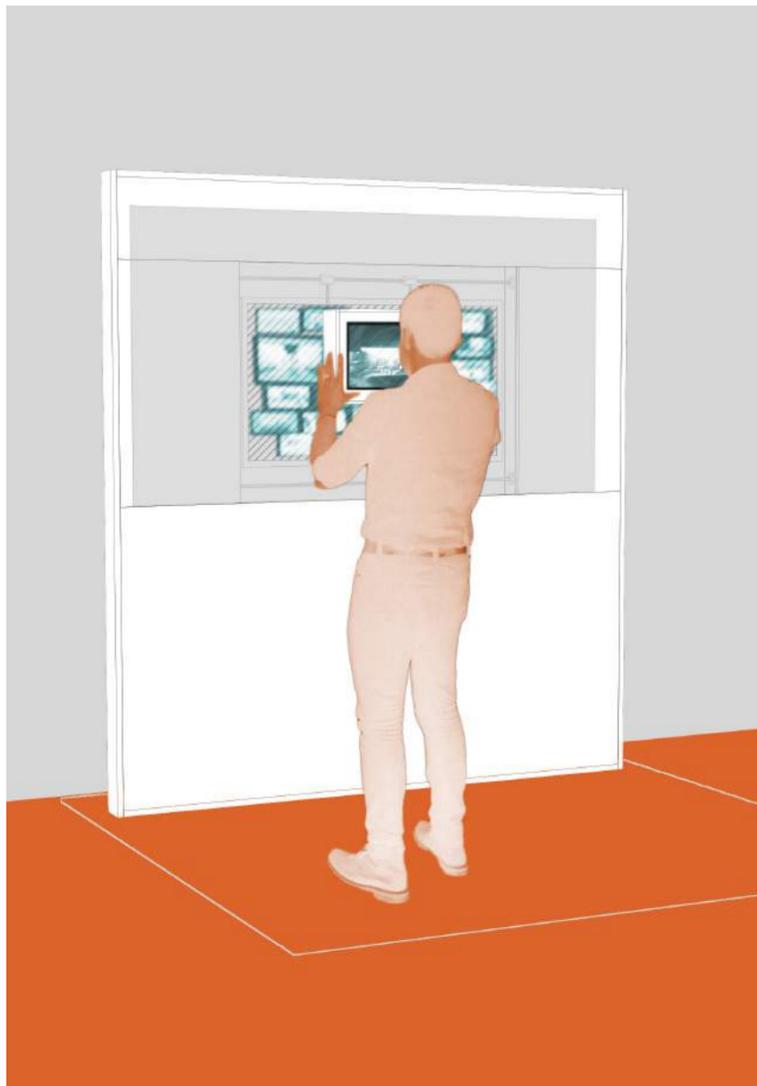
The development of Byzantium during "Build Your Own" invites the public into the FACTLab to co-create oracles. This project is part of C H R O M A's running experiment into technological circuits and symbolic, expressive language. Inspired by the historical concept of the "Language of the Birds" or the "green language", a natural and symbolic language of vital creative communication said to run through myth, metaphor and everyday language, like a vital green seam through history. In 2015 network technology is increasingly used by companies to crowd-source human beings as isolated working components of large automated systems, designed to produce commercial content and financial profit. This project explores alternative participatory algorithms that invite expressive, divergent and creative words and mischievously invokes the "green language" of the city.

If you have something to say about what is and what could be, please call this number and leave a message 01514382377.



***"But such a form as Grecian goldsmiths make,
Of hammered gold and gold enamelling"***

Yeats - 'Sailing to Byzantium'



Moment 2:45

Prof. Richard Koeck
Pooya Sanjari
University of Liverpool, Liverpool, UK

Video installation

Moment 2:45 is an installation produced in relation to a one-day digital film workshop conducted by Centre for Architecture and the Visual Arts (CAVA) with students from the University of Liverpool. The installation explores everyday life urban narratives in Liverpool in relation to the theme "Libidinal Circuits", which is further studied at a conference with the same name at the School of the Arts.

Workshop participants were asked to search for and record one-minute long urban narratives with their mobile phones at self-selected locations in Liverpool. This resulted in over 20 simultaneously recorded video incidences, showing over 20 different vantage points, portraying the city at a particular moment in time. These films are now assembled into a single video installation in which gallery visitors will have the opportunity to zoom into each of the movies and explore these micro-urban narratives at any chosen order.

The idea to use mobile phones as way to record and display these narratives responds to today's predominant digital and mobile culture with its preoccupation of image-dominated and digitally mediated modes of urban consumption. Standing in contrast to our digital preoccupation with media consumption, the physical installation emphasises the need for an analogue and haptic experience of space. The installation consist of three main parts: a screen that plays the looping videos; a mechanical moving aperture that enables viewer to navigate through different parts of the screen; and a magnifying screen that optically magnifies the image on the screen.

Béton Armé & Écrans Urbains

Prof. Richard Koeck
Director of CAVA , University of Liverpool, Liverpool, UK

Short films

The exhibition shows two sets of observational digital short films entitled *béton armé* and *écrans urbains*, both shot in Paris in 2015. The trilogy *béton armé* features a (dis-)functional space entirely made from reinforced concrete with little signs of human presence. The films foreground the expression of materials, forms and functions over the presence of people in space and as such questions the relationship between the human body and infrastructure in the context of purpose-designed contemporary built environments. Contrasting this the trilogy of short films *écrans urbains* forms a set of simple observational movies, shot in such a way that passersby become protagonists in an urban narrative that in this case is dominated by a large urban screens made from historical archive photographs of the spaces that people transgress. The low-resolution, unedited digital films are all shot on a mobile phone using slow-motion at 240 frames per second.



KEYNOTE SPEAKER 1

Urban Primary Process Prof. Alan Blum

The libidinal environment of the city identifies the movement of spirit permeating everyday life and the different manifestations of its force as an urban primary process. Such spirit is vividly mirrored through the lens of the arts and the stylistic innovations that typically seem to occur in the city and mark it as the paradigmatic site of social change when successive generations put their signature upon each present as a sign of progress. Pervasively though, the convoluted collective libido of the city manifests itself as a jouissance of urban life in many other shapes under the influence of market value and the creative excess that it stimulates. Such an urban primary process appears as a dynamic typically implicit and repressed, driving memory and anticipation in ways often deluded, desperate and ecstatic, mixing happiness, sorrow and boredom in the words of Baudelaire, and longing and resignation in the words of Simmel.

The city, long promising mobility, jobs, advancement, and celebration coming from reveries of imaginary prosperity and its inducements and achievements, is also the site of mysterious and elemental forces in which a peculiar vitality appears as both the binding and alienating sign of social effervescence. Here, the contagiousness of the social seems to have a two-sided power to make us better or to make us sick. If the city always counsels us to take precautions, then this might be a way into the story of the desire for the city. If "becoming sick" is a kind of paralysis that might subject us inflexibly (hysterically) to the present and to the rule of market value, to become sick is then to be taken in by the fantasy of the market and by the (mis)recognition of market value as the epitome of excellence. The primary process of the city marks its libidinal circuit as engaged by constant overstimulation that murmurs between the words or beyond its determinations as an appeal in life in the words of Simmel for something 'more than life', as the unstated background of the urban.

PLENARY SPEAKER 1

Mr X: Retro-futurism and Psychitecture; Love and Rockets Dr Julian Ferraro

In 1984 the Canadian graphic designer Dean Motter produced a comic-book series drawing inspiration from an unlikely combination of science fiction, German Expressionism, Soviet Suprematism, modern architecture and hard-boiled detective fiction. Mr X, and its sequels, ran between 1984 and 2003, before being revived in 2008.

The citizens of Radiant City are being driven mad by their carefully planned but shoddily executed environment and Mr X, one of the original architects pioneer of "psychitecture", real name Walter Eichmann" has returned, driven by guilt, and enabled by the designer-drug "insomnalin", to work night and day to "redeem" his creation.

The visual style of the comic "and the art-work used to promote it" is intimately connected with its themes. Motter described Mr X as like "an art-deco shamus earning a buck in Fritz Lang's Metropolis. Radiant City is a retro-futurist dystopia full of Deco tower blocks, flying 40s coup's, and robots.

The first four issues were written and drawn by the Hernandez brothers, creators of the hugely influential comic "Love and Rockets". The result is a fusion of high-concept style and story with a focus on relationships, particularly complicated sexual entanglements, that gives Mr X a distinctly absurdist quality. This paper explores the tensions between optimism and pessimism, nostalgia and pleasure, revealed in Motter's "retro-futurism", reading Mr X against Le Corbusier's Ville Radieuse, F. T. Marinetti's insomniac "Manifesto of Futurism", Lang's "Metropolis", and Ayn Rand's The Fountainhead (together with some Kraftwerk and De Stijl).

Keywords: retro-futurism architecture nostalgia

PLENARY SPEAKER 2

LA's Libidinal Economy Prof. Susan Ingram

Sofia Coppola's growing oeuvre is characterized by privileged protagonists who experience their lives as empty and who struggle, mostly unsuccessfully, to break out of their ennui. Her latest, "The Bling Ring" (2013), is based on the *Vanity Fair* article "The Suspects Wore Louboutins" by Nancy Jo Sales, about a real-life group of teenagers in Los Angeles County, who tracked celebrities online, broke into their homes when they were away and stole millions of dollars worth of cash and designer belongings. Coppola's film was greeted with a moderate amount of enthusiasm when it opened the Un Certain Regard section at Cannes in 2013. What I would like to establish here is that the Certain Regard section was precisely the right place for the film. *The Bling Ring* demonstrates that Coppola indeed has a certain regard for the perils of social media saturated screen culture and the fascination that a particular type of celebrity fashion is capable of exerting on youth. In locating the intersections of fashion and film, and more specifically, how fashion provides the underlying structure for Coppola's *Bling Ring*, I will try to show in the paper what it means that millennial louche celebrity is at home in Los Angeles.

PLENARY SPEAKER 3

Migrant and Crusading Children: Settling Scores Prof. Stephanie Hemelryk Donald

The libidinal circuits of the city are circuits of competition – for space, for capital, and for the right to belong and to be loved. Children enter the city by birth or in a family unit, or, occasionally, as migrants travelling alone or in groups of a similar age. 'Travelling alone' means to travel without an adult. Those who travel alone have to take the world on without the immediate, visceral protection of a parent and must therefore seek protection from strangers and systems. Their lives are precarious in the most fundamental sense. The child who travels alone is often under scrutiny and even direct attack from the authorities they encounter in places of arrival.

In recent weeks in the UK and world news we have seen examples of children 'travelling alone' to Syria, from Melbourne, London and Sydney, and indeed from many parts of Europe. They are seen variously as 'troubled loners', 'evil jihadists' or simply teenage girls seeking heroes and sexual adventure mixed up with ideological certainty. These are indeed libidinal circuits – the desire to change the world, to feel the world, to know it in a new way, and perhaps damage it. In this paper I examine the way in which this new child migrant is already a known quantity in stories of war and the crusading child.

SESSION 1: LIBIDINAL FLOWS

City, Body, Energy Dr Alexandru Balasescu

Water passes through many channels, and one of them is the human body. Where do public toilets, digitized information, merchandise boutiques, ATMs, sharks, and city fluidity meet? This is an incursion into the intimate link between our bodies and the city we populate. The paper looks at the interaction between the body and the urban space through the intermediary of fluids – sewage, finance, information – and proposes a physiological view of the city. As organic metaphors expand into urbanism language – many times void of sense – the proposed presentation ponders on possible types of physiological understanding of urban space and its flows in relation with the gendered bodies that create and use it.

Using "http://machineanthropology.com/another-economy-towards-a-dialectics-between-energyand-society/"Balasescu-Seguín Model of Energetic Transfer and Subjectivation" the paper analyzes the cultural effects of the (re-)insertion of bodies in the energetic circuits. The point of depart in the analysis are the "urban plugs" - the

hardware that creates and facilitate the energetic exchanges between human physiology and the urban infrastructure. The presentation will emphasize the importance of the cultural shaping of our understanding of energy and bodies, and the possibilities that the hardwiring of the city infrastructure may co-generate a different understanding of energy and facilitate access to non-conventional usages. The presentation will conclude with the proposition of an outline of physiological methodology for research of urban-related phenomena.

Keywords: physiology, financial flows, digitization, urban plugs, energy, urban infrastructure, body "western"

Shahr-e farang: An Iranian Peepshow and the Culture of Image Consumption Pooya Sanjari

"This City, is the foreign city. It's all colourful. Watch it very carefully..."

These are the melodious lines of a man, walking with a peculiar metal box on his shoulder through Tehran alleys in the early 20th century. The showman calls the children to come and join him on a journey to far lands of unknown through the lenses of his peepshow box. Peepshow, was frequently a part of 18th and 19th century popular entertainment scenery, promising a glance at exotic images of palaces, far away cities or great war scenes through lenses of a mobile optical device. This paper will present recent research on the *Shahr-e farang*, the Iranian version of peepshow device, virtually unknown to western world and investigate the role of peepshows as a predecessors of image consumption culture. Although the precise historical origin of *Shahr-e farang* is obscure, by comparing different peepshow boxes from various countries, this study will provide a better understanding of the historical context and the image content of these devices. I will argue that the impact of such preliminary image-based devices was beyond popular entertainment, but also contributed to the image-economy of early Iranian cities in the context of modernity. Such devices, have not only facilitated the way to more advanced technological mechanisms, but also proposed levels of public consciousness of later image consumption culture by inventions such as cinema and television.

Keywords: *Shahr-e farang*, peepshow, image consumption, popular entertainment

Cool City, Broken Heart. Underground Scenes and the Global Imaginary in Madrid Héctor Fouce

Music has been a basic element in the imaginary of modern Madrid since the arousal of la movida during the Transition to democracy in the 80s. But it becomes a problematic el-

ement in the last decades, when neoliberal urban policies promotes Madrid as a global city based on advanced services and tourism. The processes of gentrification of central neighborhoods as Chueca and Malasaña had used music as a tool to attract artist and students to live in these areas in the first step of the process, but street music, bar and venues turned to be non-functional elements of the city when gentrification was completed.

At the same time, the advent of the 15M movement that occupied central squares during 2011 discuss seriously the new imaginary and the politics of the city and it has been a direct inspiration of a new underground music movement that have recovered the do-it-yourself spirit from punk, rejecting legal venues and established indie labels. The aim of this paper is to examine the place of popular music in Madrid imaginary, confronting alternative practices with media and political discourse, and connecting the controversies about the place of music in the city with political climate during these years of economic crisis. I will connect these points with the current research on Madrid city transformations carried under the research project Madrid Cosmópolis: emerging practices and metropolitan processes.

SESSION 2

PANEL A: EXHIBITING INTERACTIVE CIRCUITS

Aesthetics and Machine Intelligence

Dennis Del Favero

This paper describes the Australian Research Council funded Discovery project Scenario, recently exhibited at the Sydney Film Festival, ISEA13 and Chronus Art Centre, Shanghai. Realized through interdisciplinary research, involving the domains of machine learning, interactive narrative and media art, Scenario creates a mixed reality (MR) environment, surrounding the user within a 360-degree stereoscopic space, in which the user can interact with digital characters that have a level of autonomy. Through its discussion of the aesthetics and symbolic AI architecture of Scenario the paper enters into an explanation of what is termed 'coevolutionary' narrative, a function of the interactive relationship formed between a human user and an autonomous digital character. Understanding interaction as co-evolution, the Scenario project proposes interaction as a dynamic two-way process. The paper begins to unpack the theoretical and experimental framework for understanding this type of interaction.

Box of Delights: Re-inscribing a Learned City with the Narratives of its Acquisitive Desire

Alex Butterworth

Box of Delights is a prototype digital project developed for the University of Oxford museums which deploys a highly innovative approach to locative mediation, using principles of "constrained emergent narrative" to explore objects from the university's six cultural collections (historical, archaeological, anthropological, natural history, history of science, botanical) within the urban space. Set within a fiction of Ovidian metamorphoses that consciously resonates with the city's other narratives of transformation (novels by Carroll, Lewis and Pullman, and five centuries of scientific experimentation, from the alchemical to the cosmological), a fantastical conflict between visiting classical deity and authoritarian academy sees objects given voice and freed from their institutional constraints to seek refuge in locations of association. Object monologues articulate the biographical affinities of artefact for place in a city that maps multiple Histories of Ideas and whose material existence almost uniquely embodies complex transnational relationships of political power, cultural appropriation and intellectual influence: the multiplicity of textures and voices echo Lyotard's own style in *Economie Libidinale*. With participants' attention drawn to the myriad sundials in Oxford that calibrate the moments of difference from the meridian, temporal order becomes fluid, and narrative slippage attempts a more logical reordering of causation, to hallucinatory effect. The paper will consider the *Box of Delights* project in the contexts of (a) the latent desires of the museum objects in which nostalgia and an urge to epistemological self-definition are implicated; and the libidinal economy of intellectual collecting, sorting and architectural commemoration, (b) the role of unconscious desire in directing the exploration of "locative" narrative space, and the methods available to organize otherwise incoherent narrative flow and digression.

Algorithms of Memory:

Media as Artifact and Participation at the 9/11 Museum

Dr Elke Grenzer

Focusing on the collection and the metonymic ordering of the museum's contents, this paper explores the contours of the libidinal circuit of memory and the special role that digital media plays in facilitating forms of connectivity, interaction and movement. How algorithms are used to organize the massive accumulation of content, as well as the visitors or "global witnesses" who are asked to leave their own digital traces, are critically probed. This discussion is oriented toward a larger conversation that surrounds the blurring of contemporary art practices with new museal functions that aim to create evermore immersive and participatory environments. In the idiom of Lyotard, this circuit is invoked as a libidinal economy whose excesses are not treated as su-

perfluous, but rather as an integral part of the system of the theatre of memory in the digital age.

SESSION 2

PANEL B: CONTRADICTION AND RUINATION

The Ruin Imaginary: Unbecoming Place and Interrupting Progress

Emma Fraser

In "After Castle Market", artist Victoria Lucas captures the moment when Sheffield's Castle Market was relegated to the realm of the obsolete, to become an urban ruin, and eventually an absence on the landscape. Victoria's body of work tends to depict the lived and material process of decay, not from the perspective of an outside gaze, but from within, and up close.

Lucas' work demonstrates that there is a tension between the lived experience of abandonment and decay, and progress-driven visions of regeneration and redevelopment. Andreas Huyssen understood Berlin's rise from ruin as a perpetual "becoming", yet what of the process of unbecoming? What, too, of the ways in which urban endings are imagined and experienced? In the rush to erase and rebuild, the urban environment becomes a palimpsest, or a place of what Avery Gordon might term haunting, where ghosts persist well beyond the life of the ruin as an absence or void, which is often challenging to deal with critically.

This paper discusses the way in which this persistence can be productively considered via practices or outputs which are attuned to the destructive force of progress, and the lived experience of contemporary ruination: whether the bodily sensation of extended research or residencies undertaken in the ruins of a recent past; certain aspects of the practice of urban exploration or "Haikyo"; or parkour in ruins (or even imagined ruins, as in Minecraft parkour runs), which seek to understand contemporary ruin space in contrast to typical urban aesthetics and experiences.

Keywords: urban decay, urban imaginary, ruins

The Soul of the City (Dublin): Chasing the Desire of the New

Prof. Kieran Bonner

This paper picks up on my previous work regarding the contradictions of the city as instanced by Dublin. The paradox of Dublin's identity is shown in its relation to Joyce and Joyce's work. Joyce, who portrayed Dublin in his writing as the 'centre of paralysis', who left Dublin to flee the nets of language, religion and nationalism, is now feted in Dublin as a great Irish writer, who draws literary tourists to Ireland.

Bloomsday festivities bring literary tourists to Dublin as, in many different ways, they celebrate Ulysses and the various travels of Stephen Dedalus and Leopold Bloom traversing the Dublin of June 16th 1904. The contradictions of this celebration (as addressed in my last paper) are ironic and thought provoking. The Dublin of Joyce's Ireland was provincial, insular, and narrowly Catholic. Yet Joyce's life is the symbol of European cosmopolitanism, a cosmopolitanism Dublin celebrates as its new identity. This paper seeks to address the sense that the contradictions in Dublin's identity can be collected as organized around the desire of the new, and that as the new changed, so too did Dublin's identity from British city, to provincial city, to cosmopolitan European city. Given this, in what way does it make sense to talk about the soul of Dublin?

Street Life in Manhattan: The Case of Unfriendly Greetings

Dr Stanley Raffel

The feminist activist organization, Hollaback, recently produced a video 'Ten Hours of Walking in NYC' that went viral, getting over 31 million views. Hollaback secretly filmed a woman walking in Manhattan and seemed to show the truly astonishing amount of harassment to which she was subjected. However many men vehemently reacted, not by denying the extent of the behavior, but by failing to see anything wrong with it. They thought the video 'merely' showed greeting behavior. It seems, then, that only an analysis of greeting behavior-its nature-its parameters-its ultimate rationale- can put both the message of the video and the validity (or not) of these responses to it on a firmer footing. As we proceed, a persistent aspect of urban behaviour is both uncovered and assessed for its significance.

Keywords: Greetings Snubs Harassment Hollaback

SESSION 3

PANEL A: DISRUPTING CARTESIAN CIRCUITS

It's Like an Architecture of Dreams: Cartographic Logics, Artistic Imaginaries and Mobile Media in Everyday Urban Practices

Clancy Wilmott

The introduction of mobile mapping technologies has resulted in the spatial mediation of libidinal, "artistic" urban experiences and rational, cartographic logics through algorithmic media practices. This is prevalent in the proliferation of mobile mapping applications; navigational interfaces (Verhoeff, 2012) that tap into digital GIS platforms while being engaged by users on mobile, haptic and situated devices. Through these navigational interfaces, the artistic and the everyday have become progressively intermingled - with imaginaries and desires interweaving with everyday

urban spatial practices.

Focusing two video-recorded conversations with research participants, this paper investigates the way that art and the artistic interrupts the structuring, production and rhythm of the traditional rationalist, cartographic urban dispositif. The first conversation, with an artist in Sydney, reveals the layered composition of urban experience. This journey is punctuated both spatially and temporally by navigational interfaces in an ongoing dialogue between cartographic representations and imagined, remembered and dreamlike ruminations. The second conversation, searching for 'art' in Hong Kong, reflects on the rhizomatic interaction between navigational interfaces, material spaces, and discovery. This conversation points to the limitations of representational logics in capturing the full melody of emotion and experience derived from the ever-shifting urban landscape.

This paper argues that, through these two conversations, art can be seen as a fundamental component in negotiating and disrupting the ever-proliferating power of Cartesian-encoded logics. Furthermore, such artistic intervention into everyday urbanity, either by accident or design, has the potential to operate beyond contemporary discourses in a way that critiques contemporary modes of thinking about urban experience and offers new ways of understanding and experiencing urban space.

Key Words: mobile mapping, cartographic logic, algorithmic practices

The City as a Time-machine in Nick Land's *Templexity*

Stephen Overly
Dr Kelcey Swain

In the 2014 text *Templexity* the radical philosopher Nick Land claims that time travel is not just theoretically possible but an actually occurring phenomenon. Land, defining the passage of time as marked by the second law of thermodynamics, notes that though the defining characteristic of the universe is entropy, localised wells of extropy exist. In these areas the arrow of time – which is oriented towards entropy – is reversed.

In Land's reading, the most effective examples of these machines which enact the passage through time are cities, which act as sinks of localised extropy. Land's accelerationist theory of capitalism, the subject of the 2014 reader #Acceleration makes the controversial claim that this acceleration should not be guided by anthropic principles, but allowed to develop according to its own logics. Drawing on Deleuze's theory of desire and a reading of Nietzschean cyclical time, Land claims that it is the spontaneous order which emerges in urban areas which provide the impetus towards futurity, creating the pathways along which civilisation will be routed. This collaborative performance / presentation

will take the form of a series of short introductions to Land's conceptual machinery, which are in turn illustrated by a series of electro-acoustic works, based around evolutionary algorithms, which depict the interrelation of organisation (extropy) and diffusion (entropy). They shall illustrate the ideas discussed, expressing a quantification the cost of extropy in terms of the entropic expenditure required to produce it, and shall map the effects of various constraints on the progression of the evolutionary algorithm's progress in the transformation of disorganised sound into coherent and extropic dispositions.

Keywords: Acceleration, Deleuze, Templexity

Composing with Sounds from a City

Dr Ben Hackbarth

Not too long ago the idea of musical material was succinctly defined: singers and musicians playing instruments. Nowadays, due in large part to recording technology, there is a much more varied set of sounds at composers' fingertips. For example, the things that one hears while walking through Liverpool could be recorded and then used in a musical composition. Pedestrians, seagulls, machines on the docks; each have the potential to become, in a sense, an instrument.

It is a tantalising idea, but initial excitement can quickly wane. We have a newfound wealth of material, but do we have adequate tools to help us integrate these sounds into our music? How do we control and sculpt materials which are much more numerous, more timbrally diverse and less pitched when compared to compositional materials of the past?

My talk will focus on a new set of software-based tools that I've been authoring collaboratively with researchers from IRCAM/Centre Pompidou since 2010. These tools aim to make composing for large sets of recorded sound more intuitive, less complicated, yet still responsive to caprice and desire. If the sounds from a city can indeed be conceptualised as an instrument, how can computers help us compose for them?

SESSION 3 PANEL B: PLACING SPACE

Edges Events & Excess

Gary Brown

Though the world may be considered holistic as Heidegger postulates we comprehend it through difference. This separation to distinguish can be described as 'an intent of perception' that subconsciously knows they are related "By disengaging two things from the undisturbed state of nature, in order to designate them 'separate', we have already

related them to each other in our awareness" (Simmel G, 1994-09) Perception actively forms edges and perceptually we prefer a level of complexity in our visual field. "Humans prefer ambiguous, complex patterns in their visual field and that this seems a fundamental perceptual preference". (Rapoport A & Kantor; R E 1967) The city as a spatial and cultural maelstrom of unfolding and interpretive 'edge conditions' constitutes our perceptually desirable landscape embracing and enabling its milieu to delve into its thickness.

The edge is where happenings intensify it is the co-location of phenomena in place that catalyses events. "All human action takes and makes place. The past is the set of places made by human action. History is a map of these places". (Edington P J; 2007) Topographic locations with dynamic edge-mental conditions tend to develop into serial places as city. The friction generated by the density of a city's edge conditions generating overlap to gathered processes enabling an intensity of events. City is event-mental reflecting an underlying structured edge condition system associated with our activities and expectancies as preferences of perception. These perceptual preferences appear to be in a "aufhebung"(Grier. J ; 1902) state.

Keywords: Edges Events Excess

In Search of Old Frontiers: The Challenge of "Non-place"

Dreu Harrison

Since the late 1970s, designers have made increasing use of anthropological inquiry. By observing the social life and practices of a set of users and documenting these, designers have been able to infer these users' explicit and implicit desires, alleging this enables them to reach more robust solutions. Yet this way of relating anthropology and design is largely asymmetric, reducing anthropology to ethnography and placing it in service of various design interventions. This paper will consider what is revealed if we reverse this ordering. By reading contemporary user-centred design practices through the lens of a critical anthropology, we can unsettle some its more tendentious claims. To explain, under the aegis of globalisation, design continues to extend spaces of transport (motorways), travel (airport lounges), commerce (banks) and leisure (department stores). In so doing, it claims to make these spaces more desirable, useful, and useable by observing them and then renovating them to better suit users.

Yet, drawing on the anthropological writings of Marc Augé, such spaces comprise "non-places"; ephemeral spaces where history is rendered inert and people are reduced to playing contracted roles. Design, seeking to create places that affirm individual identities and social bonds, all too easily ends up negating these in favour of unimpeded movement and unobstructed views. It remains an open question whether anthropology, in bringing this paradox to light, can

go one step further and inform design about what it might do differently. But in problematising the desires of users and the motives of designers, it already lends itself to a more conscientious and critical approach to life in, and between, our cities.

Keywords: Anthropology, Design, Non-Places

Theme Parks, New Urbanism, and Smart Cities

Prof. Markus Reisenleitner

When the Walt Disney Company developed the town of Celebration in the 1990s, the masterplanned community demonstrated the intimate connection between theme parks and utopian desires for sustainable, walkable, equitable and mixed-use urban environments that privilege community over society and attempt to revive and re-interpret a supposedly lost sense of place. Celebration quickly became a lightning rod for debates around New Urbanism, the neotraditional architectural movement that had established itself a decade earlier with the resort town of Seaside, Florida. New Urbanism's principles, stated and promoted relentlessly and eloquently by its practitioners, have in turn had an effect on the restoration, commodification and gentrification of historical town centres. Even Los Angeles, the paradigmatic city of freeways and suburbs, is embarking on a "Great Streets Program." Announced by Mayor Eric Garcetti in September 2014 and taking its cues from Jane Jacobs, this new vision for L.A. champions a pedestrian-friendly, walkable, ecologically healthy Los Angeles with adequate public transportation and accessible public space around a rejuvenated downtown, whose pseudoHispanic past, already turned into a tourist-friendly theme park pueblo around Olvera Street during the 1930s, is once again recuperated for the city's urban imaginary.

New urbanism's agenda is infused by a strong dosage of the social and aesthetic control that theme parks "imagineers" impose on anyone who enters their spaces, and shares the optimism of theme park designers that smart design, narrative and planning can overcome social, ethnic and economic divides, a consensus agenda that, by merit of its limited reach and "doability", does not need to address the underlying issues resulting from global capital hitting the ground in a world city. This is an agenda shared with what looks superficially like a very different stream of urban planning, vaunted as "smart city" initiatives: the mobilization of information technology for reimagining the future of cities. Just like Celebration has its roots in Walt Disney's initial concept for EPCOT, the "Experimental Prototype Community of Tomorrow" that he had planned as a utopian city of commerce and technology, inspired by the World Fairs of 1893 (the Chicago Columbian) and 1939 (the New York City of Tomorrow), neo-traditional town planning mobilizes specific imaginaries of social and aesthetic engineering that encourage the mobilization of technology for design, com-

munity creation and logistic control in rapidly developing cities and their peripheries.

My contribution explores the connections and contradictions between the aesthetic and social utopias promoted by New Urbanism's immersive spaces and the technological affordances mobilized for planning "smart cities." By tracing these spatial imaginaries back to modernity's "control revolution" (Beniger), I lay out the shared roots of new urbanism and smart city imaginaries and situate their particular visions of the future in the spaces that informed them and that they in turn transformed.

SESSION 4 PANEL A: URBAN SENSORIUM

Whisper, Sleep, Dream, Wake: Four Decades of Films Noir in the Multi-Sensory City Dr Steve Bailey

The depiction of the city as a multi-sensory space and a space in which libido is routed, blocked, and transformed is critical to the tradition of film noir, both in its 40s and 50s peak and the many in neo-noir revivals in subsequent decades. Within these traditions, the sensory encounter with the city is often depicted taking place on the borderline between sleeping and wakefulness, as a whisper on the border of slumber and consciousness. In many of these films, creativity itself is represented as operating on the margins of consciousness, and artistic practices emerges as a significant thematic element. My presentation considers several examples of this cinematic sensory border including *Whispering City* (1947), *While the City Sleeps* (1956), *Trouble in Mind* (1985), *Light Sleeper* (1992), reflecting a considerable historical span, and a similar variety is reflected in the theoretical orientation of the talk, which turns to scholarship from a wide historical range, including work by Paul Ricoeur, Jean Baudrillard, and Otto Rank.

A Cosmic Wirtschaft - Urban Aesthetic Regimes and the Imaginary Matthew Robert Johnson

The embodied image has become a signal marker for the urban environment. Movement initiates encounter with diverse visual material but what theory best captures the alien power of the still image in the city? A semiotic reading extrapolates from specific typologies or singular examples, but we encounter too many images in a moment for them all to be "read" as texts. Further consideration of the myriad uses of the image, proliferating via digital media, challenges the hold that representation and reading have on describing relations between the body moving through the city and the visual encounter. Deleuze and Guattari's notions of machinic assemblages and regimes of signification offer a

powerful critique of the subject / object relation and of the regimes representation embodied by the singular image. The temporality and spatiality of the image in the urban environment is not dependent on the static single image but on a presignificant chora of possibility, the cosmic *wirtschaft* (economy) of affective potential which is more auto-affirming than subjective. The flow of this visual regime is environmentally and ideologically co-determining, being made up of the presence of a vast array of individual fragments, contexts and other qualities each with meaning making potential. This paper will focus on the specific place of the image in this multiplicity and ask in what form or forms does this fragmentary coalescence, or non-corporeal transformation take place? What visual forms may be unique to the particular special and temporal dynamics of the city, and how and why might we want to interrupt this flow?

Keywords: Image, signifying regime, Guattari, affect

Cybernetic Groove Cycles and the City Dr Kenneth Smith Stephen Overy

Using Glaswegian rock band Arab Strap as exemplar, this paper produces a model of (a) how desire can be constructed within the 'post-tonal' groove patterns of popular music, and (b) how this links to the patterns of life that characterise existence within a city space. The band have been described throughout their career as dark or abnormal in their desires, though in fact when considering the quotidian nature of the subjects of their songs (whose trajectories map the banalities of modern, urban life), their desires perhaps ask for deeper scrutiny. The characters described in their songs trawl Central Scotland's pubs and night clubs in a seemingly inescapable, deepening cycle, and we intend to unpick the relationship between the distinctive sense of place evoked by the songs and the specific libidinal impulses which traverse through them.

Initially, we apply a Lacanian model of desire to the grooves of Arab Strap – a desire characterized by lack, negativity and the impossibility of satiation. Lacanianism models repetition as a fixed orbit of the (split-)subject around the missing object. However, we go on to present an alternative reading of desire and show how Arab Strap capture the positive, productive desire found in the Deleuze and Guattari's 1972 work *Anti-Oedipus*. Rather than reading desire as a serial progression we show how it is cyclical and operates under a dynamic of repetition. This provides the basis for a cybernetic model of repetition in which the path of the subject's desire enters into a dynamic relationship with the city. In this reading the 'city' transcends its traditional position as a tool or machine used by the humanity and becomes an actor in its own right, entering into a symbiotic and dynamic relationship with the subject, and thereby revealing something of its own desire. This in turn raises questions about

the nature of the desire Arab Strap depict, and the extent to which agency lies in the subject or the specificity of the subject's surroundings, and the larger question of the city's own libidinal economy and what it 'wants'.

We move past reading Arab Strap's work as a set of fragmented, linear narratives, and recapitulate them as parts of a cyclical movement which operates under the aegis of cyclical repetition. In line with this move to a perhaps more 'natural' and liberating, affirmative form of desire, we contrast the 'post-tonal' model of groove with the tonal dimension of 'lack' associated with tonal music.

SESSION 4 PANEL B: LOCATIONAL IDENTITIES

How I Once Told a Story on Stage and Changed the World (Almost) Or: A Different Kind of Reading Dr Mareike Barmeyer

In this paper I want to look at the phenomenon of the German *Lesebühnen* that started out in the late 1980's in Berlin and have multiplied since. They are now also found in other regions of the country. However, Berlin is still the centre of attraction of its now many existent representatives. The term "*Lesebühne*" describes a performance on stage similar to that of a poetry slam, but it does not share its competitive character. The show character of the events distinguishes them from a literary salon where people discuss texts after having heard them. The texts are short - very rarely will they exceed 10 minutes - and most of them will deal with everyday situations and experiences of big city life. The special thing about the *Lesebühnen* is the anarchic, experimental and independent character of the scene. There is no subsidy, no funding, no quotas, just the audience and the authors.

The German *Lesebühne* used to be a rather male dominated scene but recently more and more women are appearing on stage. There is also a noticeable difference between the East and West authors that read their texts on stage. The difference however, is not so much based on the different content of the stories but rather on the way they are performed.

Being part of the scene myself for many years now, I will try to give an insight into a very particular and exciting urban scene in the height of its popularity.

Breaking Cycles: Entextualization of Racism in English- Arabic Subtitling of Racial Slurs Abrar Mujaddadi

Racism represents a major issue in urban societies around the world. However, a close observation of racist practices in these societies shows that there is a great variety in the way

people view racism. As film scripts are sometimes written to incarnate reality, they carry different aspects of human relationship crises, including racism. When a character directs a racial slur against another in a situation, a cycle is created. This cycle represents the way racism is situated within a society. Thus, when a film is translated into another language, it is interesting to observe if the cycle of racism is maintained or rather manipulated. This paper focuses on how racial slurs, which occur in English language film scripts, are subtitled in Arabic. Subtitling, a widely used method of audiovisual translation, is envisioned in this study as a tool that entextualizes the racial slur out of its original context, and subsequently breaks the cycle which was created in the original dialogue. Using Critical Discourse Analysis (CDA), the paper demonstrates how three subtitling techniques identified in the data: Decimation, resignation, and deletion can hold a drastic effect on the particular scene where the racial slur occurs, and subsequently on the plot and the theme of films. It is shown that in many of the scenes analysed, the omission or resignation of the racial slurs has resulted in a dramatic shift in power and racial conflicts laid in the original dialogue.

Queer Spaces of Collaboration: Representing the City and the Suburbs in Boytown Paul Kelaita

Queer spatial imaginaries infuse, and are characterised by, the interrelations of affective spatial practices, histories of community and belonging, and intensifications within inner urban areas of cities. This paper considers the way representations of the suburbs problematise an urban based spatial imaginary that aligns and strictly delimits the connections between space, visibility, and queer identity. By considering the video art collaboration "*Boytown*" (2012) by artist Daniel Mudie Cunningham and DJ Stephen Allkins, I interrogate the ways in which collaborative art practice queers relations of space and belonging.

This paper focuses on the interrelations and movement inherent within both artistic collaboration and a broader conception of (and potential within) a queer spatial imaginary. Central to my argument is the rescaling of the tenets of Judith Halberstam's concept of metronormativity through a reconsideration of gay belonging in Sydney. "*Boytown*" is centred on a gay boy in an outer suburb of Sydney. The video, I argue, uses tropes of queer becoming "coming out, the city as site of community" to dismantle the imaginary construction of the promise of the city, while also problematising the construction of a homogenous suburban imaginary. Invoking "*Boytown's*" appropriation of British band Bronski Beat's 1984 video clip to "*Smalltown Boy*", I also explore the ways in which time and history are queered using Elizabeth Freeman's concept of temporal drag.

Keywords: queer spatial imaginary, metronormativity, sub-

urbs, collaboration, temporal drag

SESSION 5

PANEL A: REENVISIONING URBAN PATHWAYS

DIY City:

Exposing Hidden Histories and Thinking of the Future

Dr Robert G MacDonald

"Cities are in reality great camps of the living and the dead where many elements remain like signals, symbols and cautions. When the holiday is over what remains of the architecture is scarred and the sand consumes the street again. There is nothing left to resume, with a certain definition, the reconstruction of elements and instruments in expectation of another holiday." Aldo Rossi.

DIY City was a multi media publication and a transient exhibition. It was discussed in AMPS (Architecture, Media, Politics and Society) as a particular way of 'seeing' the city in a way that exposes the shadows, as a source of inspiration. This approach is based on sociological and anthropological cultural theories. DIY City brought together over twenty inner City neighbourhoods in an attempt to create an overall vision for the inner city. DIY City enabled the communities to express their own ambitions and visions for their city and districts. DIY City is about imagining a new Inner City in the context of decline in government organisation and development. DIY City leads towards the self organisation of people in urban situations.

We're World Class : Orlando's Successive Attempts at Self-Definition and the Proposed University of Central Florida & Valencia Downtown Campus

Prof. Bruce Janz

This paper will examine one aspect of this latest intervention in Orlando urban space, which will be the question of desire underlying the move. I am not speaking about the desire that is behind the proposal itself -- that is fairly clearly based in classic neoliberal impulses of job creation and urban economic renewal in general. More interesting are the implicit and subconscious narratives of anxiety, based on a series of perceived past failures in the Orlando landscape and its overwhelmingly influential narrative as a tourist destination. The proposed downtown campus is the latest fix to an urban space that has largely failed as collective meaningful space. It is the latest hope for a downtown that is, as Mayor Buddy Dyer put it, "world class."

Plan Bienen:

Trading Futures in the More-Than-Human City

Tessa Zettel

As honeybee populations worldwide are increasingly

known to be under serious pressure from multiple (human-led) factors, the practice of urban beekeeping is experiencing a corresponding resurgence in many global city centres. In Berlin, this phenomenon is inflected by the city's embedded cultures of urban resilience and self-sufficiency as well as particular local histories of beekeeping in relation to city planning and the state.

This paper reflects on an artistic research project, *Plan Bienen*, which I have been working on with Sumugan Sivanesan at ZK/U (Zentrum für Kunst und Urbanistics) since 2014. *Plan Bienen* speculates on the connections between two parallel contemporary crises – one in European economic systems and the other in bee ecologies – questioning dominant modes of exchange implicated in their respective collapse. Against the backdrop of Berlin's post-reunification development as a multicultural creative capital, it explores expanded possibilities for non-monetary economies and radical social formations already present within Berlin's food systems, 'intercultural gardens', migrant networks and *hausprojekts*. Considering the project's various discursive and circulatory activities, the paper asks what kinds of promising 'more-than-human' futures might today's city bees lead us towards?

SESSION 5

PANEL B: NARRATIVE CIRCUITS: LONDON

Violence, Pornography and the Recovery of the 'Real' in John Lanchester's *Mr Phillips*

Emma Hayward

Beginning with Jean Baudrillard's theory of 'hyperrealism' – which problematizes the distinction between the 'real' and the artificial, the original and the copy – this paper examines the ways in which John Lanchester's peripatetic London novel *Mr Phillips*, can be seen to challenge dominant ideas concerning urban life as it is experienced under the conditions of postmodernity. Following the eponymous protagonist as he undertakes a mock-epic, single-day journey through London, *Mr Phillips* reimagines and extends the conditions under which the 'real' can be experienced. Mr Phillips's (often comical) violent and pornographic encounters with the city provide an ironic means through which the protagonist can recuperate an 'authentic' engagement with urban space. In particular, Mr Phillips's physiological responses to his sexualised interactions with the metropolis can be seen to destabilize the power and authority of the commodified image.

Keywords: Contemporary literature; theory; postmodernity; London; pornography

'Maybe It's Because I'm a Londoner That I Love London So': On Corporeal Mapping in Geoff Nicholson's *Bleeding London*

Pei Zhang

This paper reads Geoff Nicholson's 1997 novel, *Bleeding London*, in the light of the concept of 'flesh' put forward by French phenomenologist Merleau-Ponty. As 'an element of Being,' flesh can be understood in relation to 'inhabiting' in urban experience: both individuals' inhabiting the city, and the city seeping into and inhabiting individuals. Nicholson's novel reveals such a reciprocal and intertwining relationship between London and its inhabitants. Despite their various purposes and methods, his characters share an obsession with London that binds the different threads of the narrative together. Mick's revenge represents the familiar experience of an outsider coming into town and exploring urban space from surface to depth. The palpable depth of London's urban flesh is incarnated in Judy, who aims to map London onto her body. Conversely, Stuart's ambitious project of walking every street of London is an attempt to survey the city in its totalised surface – later metamorphosed into a tourist project of creating a miniature London in Japan. Their explicit efforts to reclaim London are doubled by the gradual insinuating of London into their bodies. Multiple perspectives are woven into a single work, suggesting the underlying elemental urban flesh, and also validating the idea of a unifying and living London without eliminating its diversities. Nonetheless, a sense of anxiety is perceptible in the title of the book. After all, it is only a slice of the 'illimitable' London and several drops of 'Londonness' that are presented in this 'eccentric love letter to London.'

Key words: flesh, inhabit, map, London

'In Self-Renewing Chorus': Sex in Pynchon's *Thermodynamic London*

George Francis Bickers

My paper is an examination of Thomas Pynchon's depiction of late- and post-war London in *Gravity's Rainbow* (1971), in particular the first section, 'Beyond the Zero'. Adopting the critical focus on entropy as it has been applied to Pynchon's depiction of the rocket in the novel, my paper instead refocuses this entropic exploration onto the figuration of London. Pushing against Richard Lehan's suggestion that 'the city is a closed system: nothing provides it energy outside itself' (1998), I make the claim that the city's exploitation of resources of energy did not cease once it had exploited the resources of its rural surroundings, but instead feeds on the actions of people and 'the War'.

The paper examines a different perspective on energy consumption and utilization. Outside of its immediate wartime context, Pynchon's London is endowed with a form of consciousness, unspeaking, but active and hungry. This 'City-

Paranoiac', as labeled in the novel, is formed not only by its physicality but also by a idea of 'London'. Once London proper has exhausted its rural surroundings, the survival of the city relies on London proper becoming the sacrificial energy source for a vision of the city, a potential city, 'London'. Slothrop's map of sexual conquests is contrasted with Mexico's map of V2 rocket strikes, and this process of sexual reinvigoration of the city is set in contrast to the constant destruction of London. What results is the figurative 'London', created in the spaces in between these forms of mapping.

SESSION 6 (PLENARY)

PANEL B: CIRCUITS OF DISSENT

Urban Exotic Dilemma

Craig Cooper

Hong Kong's political uniqueness distinguishes it from neighbouring mainland China as a place with a seemingly free and tolerant cultural climate - allowing multiple voices and equal rights to co-exist. However, things began to change after the handover to China in 1997 and contemporary art in Hong Kong seems to find its bigger mission in defending the rights of freedom and democracy. The exhibition *Urban Exotic Dilemma* taking place in Hong Kong, June 2015 explores the contrary feelings of the real situation in Hong Kong today and the possibilities for societal change are here by examined through looking at how the signifiers of place shifted in Hong Kong by re-imagining the Post Occupy City. The exhibition and research is managed by encounter with three terms that can be looked at through Art and Architecture: 1) Place as defined against space: composing identification and experience within the volatile horizons of scale and place 2) The specific geo-political situation in Hong Kong: how the form of Western discontents such as global Occupy movements become Occupy Central in Hong Kong 3) The legacy and logic of Occupy movements upon Architecture: architecture as the site of a politicisation from 'outside': from above by political urban structuring of the city, and below by everyday users redirecting its flows in protest.

This paper will be the initial response to the *Urban Exotic Dilemma* project in Hong Kong articulating the positions and subjectivities that can form around an artwork and its communities of production.

Keywords: Hong Kong, Architecture, Geo-Political Space, the City, Networks, Artistic Logic

**The Comedy of Destiny and Fate in the Life of the City:
The Case of Liverpool as 2008 Capital of Culture**
Dr Patrick William Colfer

This paper uses the city of Liverpool's experience, as articulated through the contemporaneous and subsequent reflections of its "high" and "low" voices, of its role as EC-designated Capital of Culture in 2008. The "high" voices are those of the city establishment, keen to promote the investment and tourist opportunities afforded by the designation. The "low" voices are those of non-establishment "outsiders", those skeptical of the actual degree, inclusiveness or longevity of opportunity involved.

The paper seeks to work out Bakhtin's notion of comedy and the grotesque (as utilized by Alan Blum in Chapter 2 of *The Imaginative Structure of the City*) by developing a sense of Liverpool's agon of destiny and fate. If the "high" reflects the identification with a city's sense of its destiny in the sense of "inimitable exemplarity" (a discourse that draws on Liverpool's years of Victorian greatness), while the "low" reflects the identification with the sense of fate as "inescapable commonality", what is the nature of the tension between the two?

Using Zizek's Hegelian claim that "the only greatness is negativity itself" (*Less Than Nothing*), and exploring what this might mean in such a historical and cultural context as contemporary Liverpool's, the paper seeks to formulate the comedic resources available in the symbolic and to use these to explore and open the potentials of the city's libidinal circuits.

Keywords: high voices, low voices, material change, comedy, the grotesque, destiny, fate, libidinal circuits

A Field Theatre: a Working Poetics for Acts of Writing in Rural and Urban Contexts
Sean Borodale

A ten year ongoing work called the *lyrigraph*; an artists' 16mm film and radio project about a cattle market called *Bring in Daylight/Mighty Beast*; a fifty mile walk/text around London called *Notes for an Atlas*; an intimate two-year journal of keeping bees called *Bee Journal*. The figure of the poet as a performer who makes intentional use of encounter, who sets up sites as theatres for the act of writing, will form the basis for this exploration of a stretchable space between marginal rural and city scape.

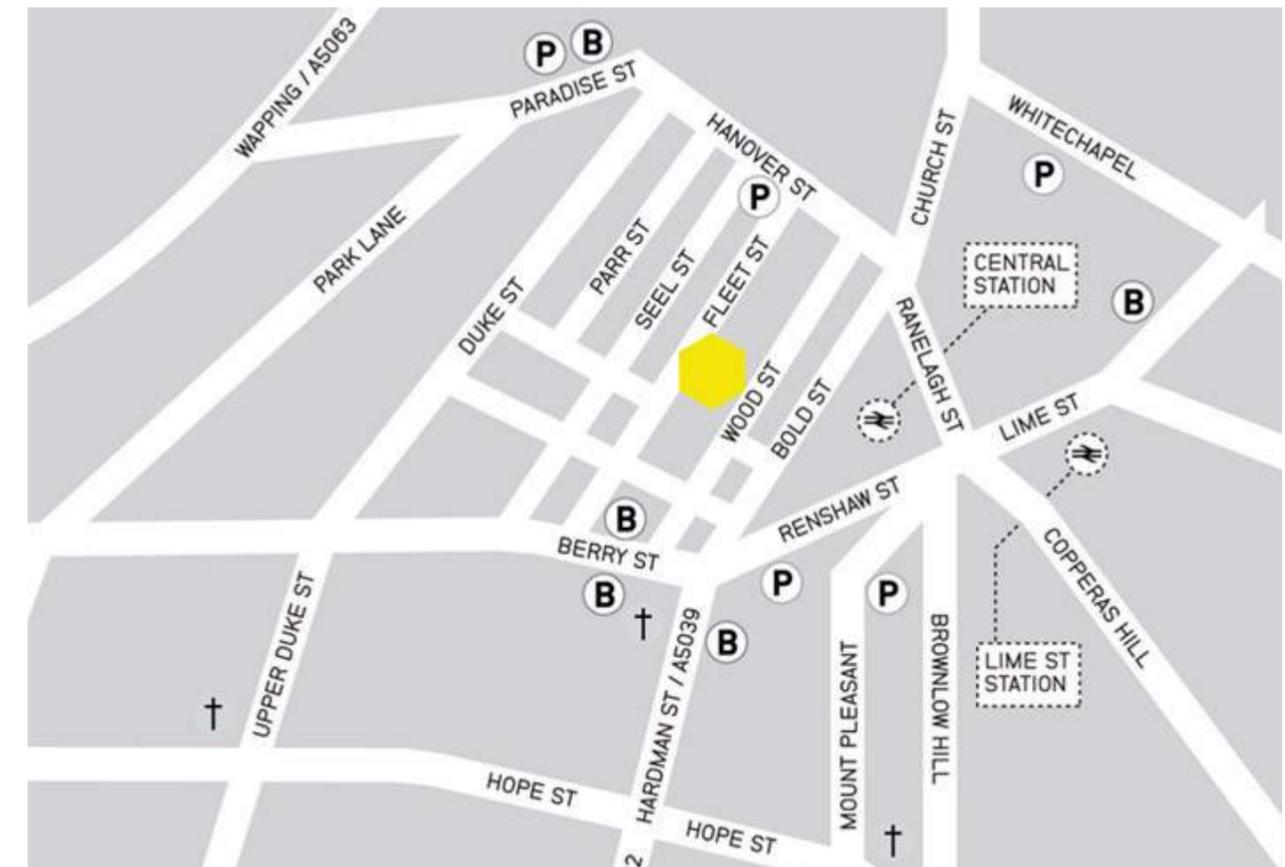
Seeking to elucidate a working theory of the *lyrigraph*, from the Greek *lyric* concerning the lyre and *graphos*, writing, I will sketch out the evolution of a poetic form which seeks to script poetic utterance as it occurs in live contexts both within the city and in urban-rural intersects.

I will sketch out a working idea of *field theatre* in which place or landscape generate active presence; a spatial dynamic that the poet earths in. The paper will outline and contextualise processes and outcomes which have emerged in the *field theatre* of writing; showing how acts of writing in situ lean towards a dramatic invocation of the ancient poet; a figure who occupies a central and marginal position simultaneously. I will examine the turmoil of what I call the *potent present* and its role as a power supply for the act of being the poet.

I have previously defined *field theatre* as "a hybrid form which takes on a live correspondence with the world and draws rawly on its conscious and unconscious elements. Its origins, via Greek drama and the Dionysiac, could be traced back to the first shoots of poetry and agrarian cult drama ... [combined] with the dark medium of mime, or silence, which is the skeleton or very bone-stuff of poetry ... [and in which] these nodes of silence are [like] the shadowy ideas of figures cast off the ordinary life-shapes and life-voices that inhabit the poem." (*Ancient Light, Resurgence, Issue 257 November/December 2009*) Samuel Becket, the work of Don Ihde, Werner Herzog, and S.T. Coleridge will make entrances and exits.

Keywords: poetry, phenomenology, rural-urban, dramatic, the lyrigraph, site-based writing, the potent present, walking and writing, fields of attention, writer as performer text, print, film and soundwork.


FACT



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By bus

The nearest bus stops are Berry Street, Paradise Street and Hardman Street. Merseytravel.gov.uk has comprehensive transport information and a Journey Planner service, or you can call Traveline on 0871 200 2233. For information on access friendly bus routes please download Merseytravel's Easy Access publication.

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