Editorial Board

Editor
David Michalski, University of California, Davis
michalski@ucdavis.edu

Editorial Board
Lois Ascher, Wentworth Institute of Technology
Gabrielle Bendiner-Viani, New School for Social Research
Claudia Brazzale, Rutgers, The State University of New Jersey
Godefroy Desrosiers-Lauzon, Institut National de la Recherche Scientifique
Derek Fenner, Bootstrap Press
Hitomi Iwasaki, Queens Museum of Art
Tara Milbrandt, University of Alberta, Augustana
Blagovesta Momchedjikova, New York University
Samuel Neural, Université Lyon 2
Mark Nowak, Manhattanville College
Inés Rae, University of Plymouth
Marta Rabikowska, University of East London
Adam Siegel, University of California, Davis
Joseph Trotta, Göteborgs Universitet

Aim and Scope

Streetnotes is a peer-reviewed biannual journal for the interdisciplinary study of the city, its lifeways and social relations, with a special concern for the cultural and aesthetic forms that arise through its traffic. We publish qualitative sociology, critical essays, documentary photography, poetry and visual arts informed by the ethnographic exploration of contemporary and historic urban forms.

Our name, Streetnotes is a turn on the word ‘fieldnotes’, as such our journal seeks methodological innovation and critical engagement through works which lay bare the poetics of discovery, display and analysis of street observations. Towards this end we publish work of seasoned and aspiring scholars, social scientists, artists, photographers and poets engaged in creative ways of making sense of, and questioning the familiar and strange of urban life in the effort to build empirically based social theory.

To nurture the humanistic exploration of the city as a social form, Streetnotes seeks to develop through its publications a popular ethnographic tradition, one that encourages the mass reflection and critical grasp of the concrete matrix of urban social life.

Peer Review Process:
All work submitted to Streetnotes undergoes double-blind review by at least two experts chosen by the Editorial Board for their knowledge and experience. The selected reviewers provide feedback on the work and make recommendations to the editors. The Streetnotes Editorial Board makes final decisions on whether or not the article is suitable for publication, whether or not the work is in need of revision, or whether or not the work is appropriate for the aims and purposes of the journal.
Manuscript Acceptance Policy:

Streetnotes only accepts original work. In addition, submissions must not be simultaneously submitted elsewhere or previously published. All Manuscripts accepted for publication are subject to copyediting. Submission of work to Streetnotes indicates the author’s commitment to give Streetnotes first publication rights.

Rights to Authors:
Authors retain copyrights to their works.

Rights of California Digital Library:
The California Digital Library has the right to view and display, store and copy (for preservation purposes), and distribute all eScholarship Repository content. All eScholarship Repository content may be browsed and downloaded at no cost and with no access restrictions. Once an article is published in an eScholarship Repository journal or peer-reviewed series, it may not be removed.

Basic policies for the eScholarship Repository are delineated at http://www.escholarship.org/publish_submissions.html.

Submission Guidelines
Streetnotes is an interdisciplinary, as well as a multiple format journal that encourages a wide range of work. The diversity spans the social sciences, humanities and the arts. We accept traditionally formatted scholarly articles, poetry, photography, non-fiction essays, as well as representations and analysis of documentary projects. While we encourage innovation in display and exposition, we are concerned that every project presses forward the aims and scope of the journal.

Streetnotes will mainly be distributing the journals in PDF files. For this reason it is most convenient for the Editors to receive text submissions as Word documents, spaced in a way that can be duplicated in our PDF pages. Authors are strongly encouraged to submit work that has been carefully proofread and work that resembles most closely the desired final published form.

Streetnotes asks that authors be sure to cite their sources, and that all references in the text appear in the works cited list. Streetnotes recommends authors follow the latest edition of the Chicago Manual of Style.

Photography and other visual art must be submitted as independent files in the JPG format with a 150dpi resolution and a size no larger than 800 x 800 pixels. All submissions must also be accompanied by an abstract or “work description” no larger than 400 words.

Articles and essays should not normally exceed 15,000 words.

Questions about submissions and inquiries about potential work (such as multi-media projects) that may complicate these guidelines can be directed to the Editor.

All submissions must also be made through the “Submit Article” link:
http://publish.escholarship.org/cgi/submit.cgi?context=ucdavislibrary/streetnotes
Public Space: Between Spectacle and Resistance

Edited by Jorge de La Barre and Blagovesta Momchedjikova

Introduction:
Between Spectacle and Resistance: Some Thoughts on Public Space Today
Jorge de La Barre and Blagovesta Momchedjikova
1-12

Section I: A Few Lessons from Brazil

Contested Place: Mega-events, Artivism, Artification

A Festive Surveillance: Mega-events in Rio de Janeiro
Jorge de La Barre
13-28

Possible Counter-histories: Artivism and Popular Action in Morro da Providencia, Rio de Janeiro
Fernanda Sanchez, Clarissa Moreira, Rosane Santos, Grasiele Grossi, Bruna Guterman
29-46

Religion and the Artification of Graffiti in the Olympic City: A Look at the Walls of Rio de Janeiro
Christina Vital Da Cunha
47-63
Augmented Place: Carnival, Inland Beach, Panorama

O Carnaval 2016
Denice Martone
64-85

Resistance in Brazilian Streets: The Beach in an Inland City
Juliana Rocha Franco; Frederico Canuto; Robert Robson Costa
86-94

A Poetic Panorama of Rio
Thiago Leitao
95-97

Section II: Mosaics of Spectacle and Resistance

Self as Place

Resisting Invisibility: The Strength and Pride of African Women in Angele Etoundi Essamba’s Photography
Trudy Stevenson
98-107

Dakar 10
Blagovesta Momchedjikova
108-121

West African Vendors at the Tuileries
Sharon Stallworth Nossiter
122-124

The Theater of Truth? Photographs from the Halloween Parade in New York City
Giovanni Savino
125-130
Community as Place

Brooklyn Hi-Art! Machine
Mildred Beltre
131-138

Orality and Memory in the Carnival of Cádiz, Spain: Identity, Urban Space, and Socio-Political Transgression
Jose María Manjavacas Ruiz; Miye Nadya Tom
139-152

Traces of Austerity, or the Writing on the Wall
Chris Vanderwees
153-161

Place as Resistance

A Sense of Place: Understanding the 2013 Stockholm Riots
Jorg Kustermans
162-178

Lest We Forget: Observations from Belfast’s Twadell Avenue
Elizabeth De Young
179-193

Our Home(s) and/on Native Land: Spectacular Re-visions and Refusals at Vancouver’s 2010 Winter Olympic Games
Natalie J. K. Baloy
194-211

Section III: Space and Flesh: The Lived Experience

Uses of Space

A New Postindustrial Nature: Remembering the Wild Waterfront of Hunters Point
Daniel Campo
212-230

From Harlem to Hipster: Public Space, Cultural Capital, and Capitals of Culture
Nishad More
231-247
Lost Caller
Sara Velas
248-259

Bryant Park, New York: Strangers in Public Spaces
LinDaSaphan, Michelle Salas, Cathleen Rozario
260-271

Spaces of the Subject

Tokyo Ma: A City in 24 fps
Meedo Taha
272-292

Uneasy Streets
Giovanni Savino
293-300

You/Matter
Keisha Anderson
301-305

Enjoying Public Space in Swiss Cities
Beat Brunner
306-313

Section IV: Space and Stone: The Built Environment

Exploring Signs in Space, Old and New

Signs by the Roadside
Nikola Bradonjic
314-321

The Philadelphia School Closing Photo Collective: Photography as Documentation, Public Participation, and Community Resistance
Amy Bach
322-355

Change and Memory on the Fresno Fulton Mall
Dorie Dakin Perez
336-352
Cultural Heritage and Spectacle: Painted and Digital Panoramic Re-Representations of Versailles
Seth Thompson
353-365

Architecture and the Making of Space

The Idea of the Common: A Pedagogical Assessment of a Graduate Architecture Seminar in Dublin, Ireland
Samantha Lea Martin-McAuliffe
366-378

Public Space in the Making: A Rotterdam Experiment
Wouter Storm
379-389

Argul Weave: Local Skills Meet Global Design Practices or Activating Turkey’s Hinterland Potential
Blagovesta Momchedjikova
390-404

BINAA: Making Architecture in the 21st Century
Burak Pekoglu
405-415