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Courses

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City as Nexus | Fall 2017 Colloquium

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CITY AS NEXUS

A GLOBAL URBAN HUMANITIES

INTERDISCIPLINARY COLLOQUIUM

FALL 2017
COLLOQUIUM



COLLOQUIUM POSTER

global urban humanities initiative



City as Nexus

Fall Colloquium Speaker Series
Wednesdays, 12- 1:30PM
Cal Design Lab
494 Wurster, South Tower

August 30

Humanizing Urbanism

Margaret Crawford
Architecture, UC Berkeley

Note special time and place.

September 6, 5PM-6:30PM, Wurster Gallery

Designing San Francisco

Alison Isenberg
History Department, Princeton

September 13

The Scale of Global Modernisms

Harsha Ram
Comparative Literature & Slavic, UC Berkeley

September 20

Urbanism at the Border

Ronald Rael, Architecture, UC Berkeley
Stephanie Syjuco, Art Practice, UC Berkeley

September 27

The Making of a Roman Town

Lisa Pieraccini
Italian & Classics, UC Berkeley

October 4

Art and the City

Jason Luger
City + Regional Planning, UC Berkeley

October 11

Indigenous Urbanisation and the Politics of Care

Daniel Fisher
Anthropology, UC Berkeley

October 18

Dissertation Talks

William Gow, Ethnic Studies, UC Berkeley
Aku Ammah-Tagoe, English, Stanford

October 25

Ancient Egyptian Urbanism

Carol Redmount
Near Eastern Studies, UC Berkeley

November 1

Sounds of the City

Nicholas Mathew
Music, UC Berkeley

November 8

Learning from Shenzhen

Winnie Wong
Rhetoric & Art History, UC Berkeley

November 15

Using Bodies to Measure Urban Public Space

Ghigo DiTomasso, LAEP, UC Berkeley
Erika Chong Shuch, Choreographer

The city is a social nexus. It binds people, things, forces, ideas together as a crossroads, grid, and network. But exactly how? And to what end? In this wide-ranging colloquium, speakers from a variety of disciplines will present research on the relational dynamic of cities. All lectures are open to the campus community, and visitors are encouraged to attend.

Requirements for S/U 1-unit credit: Attend at least 10 of 13 lectures including the November 29 wrap-up session. There are no required readings. However, relevant readings, videos, etc. will be posted to a course website in advance of each lecture.

Instructors: Kevin Block and Susan Moffat
Rhetoric 198-3 (Class Nbr: 21377) & CYPLAN 198-2 (Class Nbr: 12006)
Rhetoric 244A (Class Nbr: 46989) & CYPLAN 298-2 (Class Nbr: 47047)

global
urban
humanities
University of California, Berkeley

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Cover Image: Plan des alten Roms

COLLOQUIUM DESCRIPTION

CITY AS NEXUS

A GLOBAL URBAN HUMANITIES INTERDISCIPLINARY COLLOQUIUM

Fall 2017

City Planning 198 & 298 / Rhetoric 198 & 244, 1 Units

Instructor:

Kevin Block, Department of Rhetoric

The city is a social nexus. It binds people, things, forces, ideas together as a crossroads, grid, and network. But exactly how? And to what end? In this wide-ranging colloquium, speakers from a variety of disciplines presented research on the relational dynamic of cities. Speakers included faculty and graduate students from departments including Architecture, Art History, Rhetoric, Classics, Italian Studies, English, History, City and Regional Planning, Landscape Architecture and Environmental Planning, and more.

The colloquium is part of the Global Urban Humanities Initiative, a joint project of the Arts & Humanities Division and the College of Environmental Design. Our aim with this speaker series was to provide a gathering place where people from different disciplines can learn about each other's work on global cities.

Students who attended the Colloquium speaker series wrote brief posts for the Global Urban Humanities blog. All lectures were open to the campus community, and visitors were encouraged to attend.

COLLOQUIUM SUMMARY

SPEAKER SCHEDULE-

08/23 Course Introduction

- Kevin Block, Rhetoric, UC Berkeley

08/30 Humanizing Urbanism

- Margaret Crawford, Architecture, UC Berkeley

09/06 Designing San Francisco

- Alison Isenberg, History, Princeton University

09/13 The Scale of Global Modernisms

- Harsha Ram, Comparative Literature & Slavic, UC Berkeley

09/20 Borderwall Urbanism

- Ronald Rael & Stephanie Syjuco, Architecture & Art Practice, UC Berkeley

09/27 The Making of a Roman Town

- Lisa Pieraccini, Italian & Classics, UC Berkeley

10/04 Art and the City

- Jason Luger, City & Regional Planning, UC Berkeley

10/11 Indigenous Urbanisation and the Politics of Care

- Daniel Fisher, Anthropology, UC Berkeley

10/18 Dissertation Talks!

- William Gow & Aku Ammah-Tagoe, Ethnic Studies, UC Berkeley & English, Stanford

10/25 Approaches to Egyptian Urbanism

- Carol Redmount, Near Eastern Studies, UC Berkeley

11/01 Sounds of the City

- Nicholas Mathew, Music, UC Berkeley

11/08 Learning from Shenzhen

- Winnie Wong, Rhetoric & History of Art, UC Berkeley

11/15 Using Bodies to Measure Urban Public Space

- Erika Chong Shuch & Ghigo DiTommaso, Choreographer & LAEP, UC Berkeley
-

COLLOQUIUM SESSIONS-

ARC OF THE SEMESTER

WEEK 1- “CITY AS NEXUS”: INTRODUCING THE COLLOQUIUM

In the first session of the GUH Colloquium, Kevin Block introduced the Global Urban Humanities initiative and provided an overview of the Fall 2017 Colloquium, including brief descriptions of speaker topics and assignments.

Block is a doctoral candidate in the Rhetoric Department whose research focuses on architectural history and theory. He’s currently completing a dissertation on the development of the concept of architectural expertise in postbellum New York. In 2017 he was a Global Urban Humanities-Townsend Fellow and he currently serves on the GUH Student Advisory Board.

WEEK 2- HUMANIZING URBANISM



Over the last two decades Margaret Crawford has explored methods of introducing humanities content into urban design and urban history courses. In her presentation, she discussed the ongoing challenges and varied results of this endeavor, focusing on the two Global Humanities Research Studios that Crawford co-taught, one with Anne Walsh and one with Winnie Wong.

As a professor of architecture, Crawford teaches courses in architecture, urbanism and urban history and studios focusing on everyday urbanity. Her research focuses on the evolution, uses and meanings of urban space. She has edited and published several books, including *The Car and the City: The Automobile, the Built Environment and Daily Urban Life* (University of Michigan Press, 1991), *Building the Workingman’s Paradise: The Design of American Company Towns* (Verso, 1996), and *Everyday Urbanism* (Monacelli Press, 2008), and numerous articles on shopping malls, public space, and other issues in the American built environment. Crawford’s current work investigates the rapid physical and social changes in China’s Pearl River Delta. Prior to coming to Berkeley, she was Professor of Urban Design and Planning Theory at the Harvard GSD and Chair of the History, Theory and Humanities program at the Southern California Institute for Architecture.

WEEK 3- DESIGNING SAN FRANCISCO



Alison Isenberg, Professor of History at Princeton University and Co-Director of the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities, joined the Fall 2017 GUH Colloquium for a special lecture about her new book, *Designing San Francisco: Art, Land, and Urban Renewal in the City by the Bay*.

Designing San Francisco is the untold story of the formative postwar decades when U.S. cities took their modern shape amid clashing visions of the future. In this pathbreaking and richly illustrated book, Alison Isenberg shifts the focus from architects and city planners--those most often hailed in histories of urban development and design--to the unsung artists, activists, and others who played pivotal roles in rebuilding San Francisco between the 1940s and the 1970s.

Previous accounts of midcentury urban renewal have focused on the opposing terms set down by Robert Moses and Jane Jacobs--put simply, development versus preservation--and have followed New York City models. Now Isenberg turns our attention west to colorful, pioneering, and contentious San Francisco, where unexpectedly fierce battles were waged over iconic private and public projects like Ghirardelli Square, Golden Gateway, and the Transamerica Pyramid.

When large-scale redevelopment came to low-rise San Francisco in the 1950s, the resulting rivalries and conflicts sparked the proliferation of numerous allied arts fields and their professionals, including architectural model makers, real estate publicists, graphic designers, photographers, property managers, builders, sculptors, public-interest lawyers, alternative press writers, and preservationists. Isenberg explores how these centrally engaged arts professionals brought new ideas to city, regional, and national planning and shape novel projects across urban, suburban, and rural borders. San Francisco's rebuilding galvanized far-reaching critiques of the inequitable competition for scarce urban land, and propelled debates over responsible public land stewardship. Isenberg challenges many truisms of this renewal era--especially the presumed male domination of postwar urban design, showing how women collaborated in city building long before feminism's impact in the 1970s.

An evocative portrait of one of the world's great cities, *Designing San Francisco* provides a new paradigm for understanding past and present struggles to define the urban future.

Alison Isenberg writes and teaches about nineteenth and twentieth century American society, with particular attention to the transformation of cities, and to the intersections of culture, the economy, and place. Professor Isenberg's book *Downtown America: A History of the Place and the People Who Made It* (University of Chicago Press, 2004) received several awards: the Ellis Hawley prize from the Organization of American Historians; Historic Preservation Book Prize from Mary Washington University; Lewis Mumford Prize from the Society for American City and Regional Planning History; and an Honor Book award from the New Jersey Council for the Humanities. At Princeton, Isenberg co-directs the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities, and is a Faculty Associate at the Woodrow Wilson School. She co-directed the Urban Studies Program from 2012-2014, and currently serves on its Executive Committee. An Affiliated Faculty member in the Program in Gender and Sexuality Studies, she is also on the Executive Committee of the American Studies Program. During 2015-2016 she held an Old Dominion Fellowship, awarded by the Princeton Humanities Council.

Professor Isenberg served two years as president of the Society for American City and Regional Planning History, a multidisciplinary organization bringing together scholars and practitioners from history, design and planning, American studies, geography, environmental history, art history, sociology, preservation, and policy. Isenberg has worked on the boards of the Urban History Association and H-Urban, and was founding review editor for the *Journal of Planning History*. She recently joined the Hagley Center Advisory Committee. Before moving to Princeton in 2010, Professor Isenberg taught at Rutgers, The State University of New Jersey (2001-2010), the University of North Carolina at Chapel Hill (1997-2001) and Florida International University (1994-1997). Her scholarship has been supported by visiting fellowships at the Bard Graduate Center for Studies in the Decorative Arts, Design History, and Material Culture (Spring 2010), the Center for Comparative Studies in Race and Ethnicity at Stanford University (2006-7), the Institute for the Arts & Humanities at the University of North Carolina (Fall 2000), and the Schlesinger Library at Radcliffe (1998-9). Shorter term fellowships from the Graham Foundation, James Marston Fitch Foundation, Hagley Museum and Library, Rockefeller Archive Center, Winterthur Library, and the Beverly Willis Architecture Foundation have provided generous research resources. Before pursuing a Ph.D., Isenberg worked in affordable housing, parks planning, and historic preservation in New York City.

WEEK 4- THE SCALE OF GLOBAL MODERNISMS

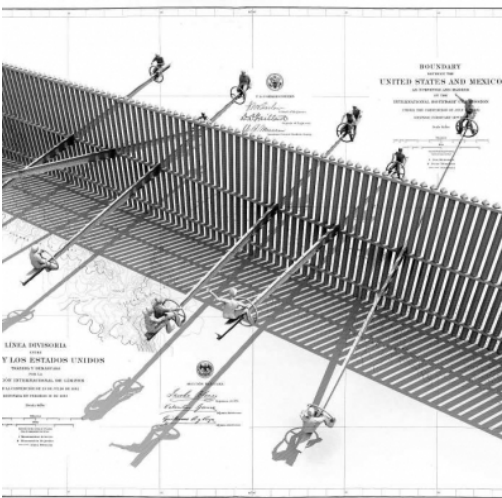


Harsha Ram of the Department of Comparative Literature and the Department of Slavic Languages and Literatures presented to the Colloquium a recently published article of his on literary modernism, comparative modernities and urban studies. The article was, in part, based on more than a decade of research on Tbilisi, formerly Tiflis, the colonial administrative center of Russian Transcaucasia until the revolutions of 1917 and the former and current capital of Georgia. It is related to *City of Crossroads: Tiflis Modernism and the Russian-Georgian Encounter*, Ram's soon-to-be-published account of the politics and poetics of crosscultural interaction between Russian and Georgian writers, poets and artists located in Tbilisi during the Russian revolution, and an account of the popular culture of the city, from street minstrelsy to the festive culture of the working classes, as it evolved during the colonial era.

Ram completed his undergraduate studies in Russian and Italian literatures in Australia and his doctoral degree in Comparative Literature at Yale University. He has been teaching at U.C. Berkeley since 1995. His interests include Russian and European romanticism and modernism, theories of world literature, East/West encounters, the cultural and political history of Russia-Eurasia, postcolonial studies, urban studies, and theories of nationalism, imperialism and cosmopolitanism.

In 2015, Ram taught a GUH graduate seminar with Mia Fuller entitled "World Literature and the Modern and Contemporary City."

WEEK 5- BORDERWALL URBANISM



There are fourteen major sister cities along the United States - Mexico border whose urban, cultural, and ecological networks have been bifurcated by a borderwall. With 650 miles of wall already constructed, and the population in these urban areas expected to grow to over 20 million inhabitants over the next decade, the long-term effects of the wall's construction must be carefully considered now in order to anticipate the consequences of its incision into a context of rapid growth and massive migratory flows, especially as the current political climate calls for further wall construction. Ron Rael and Stephanie Syjuco presented on their project around urbanism at the border.

Associate Professor Ronald Rael is the Eva Li Memorial Chair in Architecture and the Chair of the Masters of Architecture Committee. He directs the printFARM Laboratory (print Facility for Architecture, Research and Materials), holds a joint appointment in the Department of Architecture, in the College

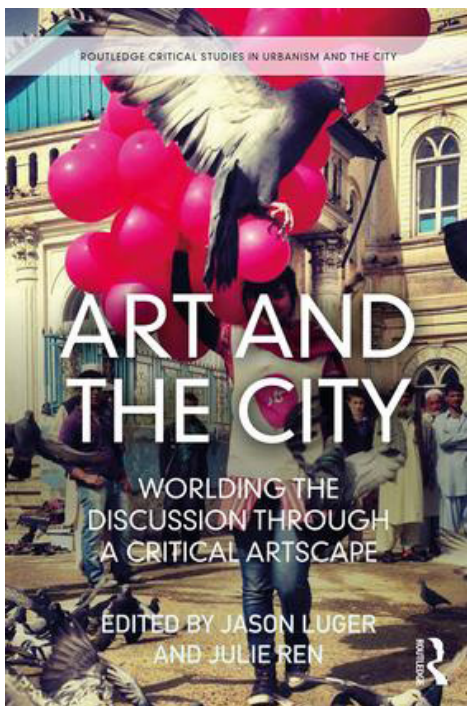
of Environmental Design, and the Department of Art Practice, and is both a Bakar and Hellman Fellow. His teaching spans the curriculum, from graduate design thesis, undergraduate courses on Design & Activism, and he has twice directed the one year post-professional Master of Architecture program, Studio One.

Stephanie Syjuco creates large-scale spectacles of collected cultural objects, cumulative archives, and temporary vending installations, often with an active public component that invites viewers to directly participate as producers or distributors. Working primarily in sculpture and installation, her projects leverage open-source systems, shareware logic, and flows of capital, in order to investigate issues of economies and empire. She is the recipient of a 2014 Guggenheim Fellowship and a 2010 Joan Mitchell Foundation Grant. Exhibitions include the Whitney Museum of American Art, MoMA/P.S.1, SFMOMA, The California Biennial, ZKM Center for Art and Technology, Frieze Projects London, and others. At Berkeley she teaches classes in sculpture, social practice and experimental media, with a focus on public interventions and material culture.

WEEK 6- THE MAKING OF A ROMAN TOWN: DOMESTIC, CIVIC AND RELIGIOUS SPACE IN POMPEII

Lisa Pieraccini received her Ph.D in Classics and Art History at the University of California at Santa Barbara. A classical archaeologist who specializes in Etruscan and early Roman archaeology, Pieraccini has been teaching at UC Berkeley for nine years and is the Project Director for the Del Chiaro Center for Ancient Italian Studies. She has published widely on a variety of topics focused on Ancient Italy and is co-editor of a series on the cities of the Etruscans published by Texas University Press (the first book was published in the fall of 2016, entitled Caere). Her research interests vary from urban studies, to Etruscan funerary ritual, Etruscan and Roman wall painting, and the reception of the Etruscans and Romans in the 18th and 19th centuries. Pieraccini is an elected member of the Istituto di Studi Etruschi ed Italici, in Florence Italy.

WEEK 7- ART AND THE CITY: WORLDING THE DISCUSSION, TRANSCENDING TERRITORY



The city is a nexus of global flows, ideas and social movements. Art is one lens through which to explore these global flows - urban space and art are inextricably linked. Yet, this relationship is complicated: there is no consensus among urban theorists as to what constitutes urban space, or where exactly researchers should go to find it. Likewise, art is simultaneously bound to territory and a-territorial, circulating through global networks in real-time. Therefore, questions around how to understand critical art and its relationship to “place” in diverse terrains become compelling, also with consideration of the positionality / reflexivity necessary in thoughtful research.

This presentation and discussion explored these questions by drawing upon research conducted on authoritarian Singapore, and engaged with broader themes of urban space, critical art, and differing political frames, challenging the “east, west” and “liberal / illiberal” binary and highlighting challenges (methodological, ethical) for further research. Luger also gave an overview on the Spring 2018 Global Urban Humanities Seminar “Populism, Art and the City” which aimed to engage with many of these themes and concepts.

Luger is an urban geographer with research interests focusing on global urban social movements and activism, authoritarian urbanism, urban policy, and economic development. He is also a planning consultant with global experience in the public and private sectors in economic development and neighborhood revitalization. Before joining the City Planning faculty at Berkeley, Luger offered courses in urban studies and planning at the University of San Francisco and San Francisco State University, as well as courses on global cities in the UK / US Fulbright Summer Institute at King’s College London.

Jason is the co-editor of the volume *Art and the City: Worlding the Discussion through a Critical Artscape* (Routledge, 2017), and his research has been featured in academic journals such as *CITY*, *Antipode*, *Geoforum*, the *International Journal of Urban and Regional Research*, and *Media and Culture*. He is Assistant Editor at the *Journal of Urban Cultural Studies* (2016-2017). His doctoral thesis involved field research in Singapore from 2012-2015.

WEEK 8- SPUN DRY: INDIGENOUS URBANISATION AND THE POLITICS OF CARE



Daniel Fisher's research in Aboriginal Northern Australia proceeds in two, related domains that bring together his interests in music, media, and the close ethnography of an urbanising Northern Territory. The first looks to the tremendous successes of Aboriginal media production in order to understand its ramifications across Australia's north. In privileging music and sound in this work, Fisher seeks to analyze the power of audio media as an everyday presence in Aboriginal lives and to relate this to both enduring and historically emergent understandings of relatedness and of mediation itself. His research thus explores Indigenous filmic and audio media making as a political practice while seeking to keep in sight the broader ontological entailments of media forms and music technologies in the everyday lives of my interlocutors. These closely knit endeavors provide the focus for Fisher's first monograph, *The Voice and its Doubles: Music and Media in Northern Australia* (Duke University Press, 2016), and continue to animate his ongoing research and writing.

Fisher's newest ethnographic research interests focus on the amplification of indigenous urbanization in the Northern Territory. Attuned to the novel forms of intra-Indigenous relationship this has entailed and to related aspects of urban fire regimes and Indigenous mobility, the project uses photography, film, and sound recording to produce a shared anthropology of urban Darwin. The project is funded by the National Science Foundation's Cultural Anthropology Program.

WEEK 9- DISSERTATION TALKS



Aku Ammah-Tagoe's presentation provided an overview of urban humanities projects at Stanford, and explained how her doctoral research in English has grown out of these collaborations. Since 2016, Stanford's Creative Cities initiative has served as a nexus for arts practitioners researchers who use the city as a space for inquiry. She discussed how Creative Cities, by connecting multi-disciplinary scholars with Bay Area citizens, has posed challenging questions about the role of art in urban environments. Ammah-Tagoe then discussed a chapter-in-progress from her dissertation, which asks how contemporary novels might provide models for ideal urban communities in the 21st century.

Ammah-Tagoe is a doctoral candidate in English at Stanford University. Her dissertation, titled *Urban Form: Planning and American Fiction, 1940-present*, argues that urban planning is one of the central frameworks for understanding formal innovation in American fiction of the past 75 years. In addition to

urbanism and literature, Aku writes about the contemporary, as well as democracy and literature. She lives in San Francisco, and teaches writing throughout the Bay Area.

In the decades before the outbreak of the Second World War, Los Angeles Chinatown had a long and complex relationship with Hollywood film. Chinese Americans often found supplemental work as background and bit-players in Hollywood films, and the film industry often drew on Old Chinatown as a backdrop for motion pictures. When most of Old Chinatown was destroyed in the 1930s to make way for Union Station, the community was replaced by two competing districts New Chinatown and China City—the later of which featured a recreation of the set from MGM's 1937 film, *The Good Earth*. Drawing on nearly a decade of experience as a public historian at the Chinese Historical Society of Southern California in Los Angeles Chinatown and on his current work as a doctoral candidate in Ethnic Studies at UC Berkeley, William Gow

discussed his research on the relationship of Los Angeles Chinatown and Hollywood Cinema in the first half of the twentieth century.

William Gow is a San Francisco-based community historian, filmmaker, and educator. Currently a doctoral candidate in Ethnic Studies, William's dissertation is tentatively entitled "Performing Chinatown: Hollywood Cinema, Tourism, and the Making of A Los Angeles Community, 1931-1949." The project examines the ways in which everyday Chinese Americans in Los Angeles in the 1930s and 1940s engaged broader notions of race, gender, and national identity through their participation in both Hollywood film and the tourist industry in Los Angeles Chinatown. His written work on Chinese American genealogical research, community history, and documentary filmmaking has appeared in *Amerasia Journal*, *Chinese America: History & Perspective*, and the CHSSC's *GumSaun Journal*.

WEEK 10- APPROACHES TO EGYPTIAN URBANISM

Until recently Egyptologists typically either understudied or ignored Egyptian urbanism in favor of tombs, temples and texts. In 1960 an eminent scholar even characterized Egypt as a "civilization without cities;" not until 1979 did archaeologists definitively rebut this assessment. Only in 2016 was the first extensive, scholarly treatment of Egyptian urbanism published. This talk examined past and present approaches to ancient Egyptian cities and suggests future directions for research and interpretation.

Carol Redmount is Associate Professor and Chair of the Near Eastern Studies Department and past President of the American Research Center in Egypt. An archaeologist with extensive field experience (Egypt, Israel, Jordan, Cyprus, Tunisia, U.S.), she has spent many years excavating urban sites and interpreting them from a primarily historical perspective. As Director of UC Berkeley's El Hibej Project, she presently investigates a first millennium B.C.E. provincial urban site in Middle Egypt and is developing a more urbanism-oriented and theoretically engaged approach to the site, an approach that is informing her in-progress publications relating to the site of El Hibej and to Egyptian urbanism more generally.

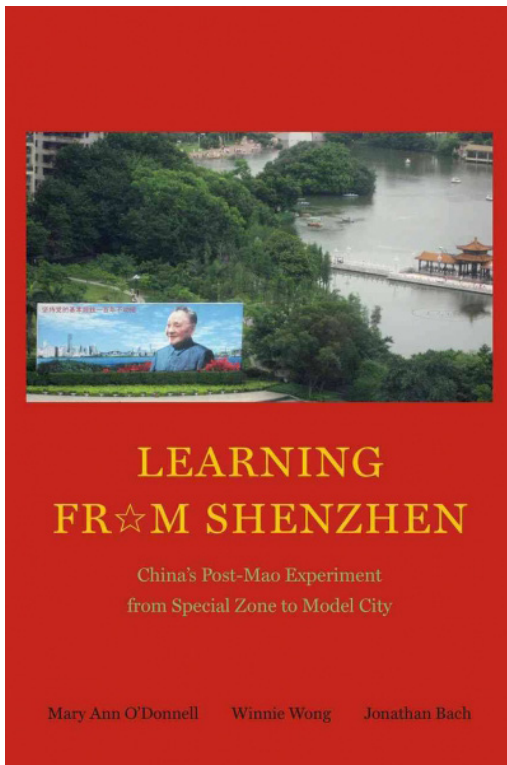
WEEK 11- SOUNDS OF THE CITY

Nicholas Mathew was born in Norwich, in Norfolk, England, and took his first degree at Oxford University, studying the piano concurrently at the Guildhall School of Music and Drama in London. He holds a PhD from Cornell University, where he also studied period pianos with Malcolm Bilson. Before joining Berkeley, he returned to Oxford as a Junior Research Fellow in Music at Jesus College. For three years he was co-editor of the journal *Eighteenth-Century Music*, and he remains on its editorial board, as well as the advisory board of *Eighteenth-Century Studies*.

His published work has mainly focused on the relationships between music and politics in the eighteenth and nineteenth centuries: the place of music in political institutions, the role of music in public life, and the ways in which music constructs collective identity – as well as issues of political appropriation, subversion, musical trashiness, and political kitsch.

Alongside Nicholas de Moncheaux, Mathew co-taught the GUH graduate seminar "Sound and the City" during the Spring 2016 semester and presented on the work conducted in the seminar and his research.

WEEK 12- LEARNING FROM SHENZHEN



Learning from Shenzhen (University of Chicago Press, 2017) presents an account of China's contemporary transformation via one of its most important yet overlooked cities: Shenzhen, which has evolved from an experimental site for economic reform into a dominant city at the crossroads of the global economy.

In this installment of the Fall 2017 Colloquium, Winnie Wong presented on her experience working with other fieldwork researchers in Shenzhen, including the process of collaboration in the field and the importance of building an interdisciplinary network of collaborators.

Wong is a historian of modern and contemporary art and visual culture, with a special interest in fakes, forgeries, frauds, copies, counterfeits, and other non-art challenges to authorship and originality. Her research is based in the southern Chinese cities of Hong Kong, Guangzhou and Shenzhen, and her writing engages with Chinese and Western aesthetics, anthropology, intellectual property law, and popular culture. She is the author of *Van Gogh on Demand: China and the Readymade* (University of Chicago Press, 2014), which was awarded the Joseph Levenson Book Prize in 2015. Her articles have appeared in positions: *asia critiques*, the *Journal of Visual Culture*, *Yishu: Journal of Contemporary Chinese Art*, and she has written for

Omagiu, *Third Text Asia*, and *Artforum*. Her work has been translated into Portuguese, Romanian, and Japanese. Her research has been supported with grants from the ACLS, SSRC, CLIR, Harvard Milton Fund, and Radcliffe Institute for Advanced Study. Winnie was a Senior Fellow at Dartmouth College, and received her SMArchS and PhD in History, Theory and Criticism from MIT. She was elected a Junior Fellow of the Harvard Society of Fellows (2010-2013). She is currently associate professor of Rhetoric and History of Art at the University of California, Berkeley.

WEEK 13- USING BODIES TO MEASURE URBAN PUBLIC SPACE



The built environment of cities is created by human bodies, for human bodies. But too often, cities fail to meet the people's physical needs—as well as associated emotional and psychic needs. Is it possible to use techniques rooted in dance and theater to better understand and design space? How can we use bodies not only to measure quantifiable space but also to determine how well it performs in terms of publicness, equity, comfort, etc.?

Choreographer Erika Chong Shuch and urban designer A. Ghigo DiTommaso conducted experiments in using performance as a design tool in their 2014 Global Urban Humanities course called "Public Space: Placemaking and Performance." Their

students created performances in spaces ranging from a Costco warehouse store to a plaza in Downtown Berkeley in order to ask questions about place, space, and the right to the city. In this talk, they described their experience of working across disciplines, what they learned from each other, and how their professional practices were influenced by their pedagogical experiments.

Erika Chong Shuch is a choreographer, director, and performer as well as a teacher. She is the artistic director of the Erika Chong Shuch Performance Project, a group of artists and galvanizers who create and present original performance work. Valuing vulnerability and humor, the company's ruminations coalesce into imagistic assemblages of music, movement, text, and scenic design. Shuch has a BA in Theater Arts with an emphasis in Dance from UC Santa Cruz and an MFA in Creative Inquiry from the New College of California.

A. Ghigo DiTommaso was a core member of the Rebar Art & Design Studio, which pioneered experiments in tactical urbanism including parklets and other temporary installations. Since 2014 he has been part of Gehl Studio, based in San Francisco. He was trained as an architect and urban designer in Florence and sharpened the tools of the trade in Barcelona, where he had a professional practice and conducted academic research. At the College of Environmental Design, besides teaching, Ghigo also coordinates the Adaptive Metropolis Alliance and leads a new undergraduate summer program focusing on urban innovation called Disc. Ghigo holds a PhD and a MScArch from EtsaB, Barcelona School of Architecture, and a M.Arch and a B.Arch from the Università di Firenze.
