

## CALL FOR PAPERS ISSUE 6.2: '(Re)building the city'

"Space is fundamental in any exercise of power." - Michel Foucault<sup>1</sup>

Space and place influence the (re)production of power dynamics (Foucault 1984; Beebe et al 2012). "The city" is a site of this power; it reflects the presence and co-existence of past and future, of history and the contemporary. The world is constantly re-examining its relationship to space. Now more than ever, the pandemic and ensuing lockdown in many parts of the world has sparked renewed public debates and academic reflections concerning people and the spaces they inhabit. The connection between bodies and spaces, both material and symbolic, is being re-imagined to accommodate regulations, social distancing, and crucially, new understandings of how people and places are allowed to function in relation to one another.

The city spaces we inhabit - even as they are made from stone and metal - are not fixed and stable. Black and Indigenous activist movements calling for the destruction of colonial monuments have shown us how the city as a space is a social construction that is less static and objective than it purports to be. Buildings and spaces are an accumulation of different histories and societies, but we are finding ourselves in a transformative moment of interrogating the power dynamics reflected in these designs. Monument and building upkeep, for instance, raises questions about who and what is reflected within the city, and the political implications thereof<sup>2</sup>. We also see the extent to which city structures dictate the oppression and displacement of homeless people through hostile architecture<sup>3</sup>.

What is the role in the history of the city in terms of how it reflects values and public identity? How can buildings, monuments, statues, and idols be repurposed and reclaimed? How does the infrastructure of the city facilitate protests? In what ways have cities been imagined, and how does the city configure in potential imaginaries? In other words: we are currently in a time where discussions into (re)building the city are opening up: the physical, the imagined, the radical, and the remembered. We invite graduate and postgraduate students of the Humanities to contribute to the upcoming issue of Junctions, titled: '(re)building the city'. We welcome submissions from all fields of the Humanities, and encourage authors to engage with (interdisciplinary) issues. We invite authors to engage with these four main themes:

- **the physical city:** This may include discussions on the architecture of buildings and public places, infrastructures of transport, or other services such as access to health and basic resources. Who builds the city? How does the city stand in relation to the rural? How is access to public services tied to physical space? How are cities designed—with who and what in mind? What forms of mobility and transport are privileged above others? In what way can architecture lend itself as a musical stage for sound and acoustics? Discussions of hostile architecture, accessibility or lack thereof, and gentrification are welcomed.
- **the imagined city:** Recent discussions on this topic have explored the discursive role of the city and its influence on the power dynamics reflected in space and place. How do we assign "membership" to the city? What role does digital citizenship play in our contemporary understanding of the city? How does the city feature in dystopic (and utopic) visions of the future? How (in)distinct is the boundary

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<sup>1</sup> Foucault, Michel. 1984. 'Space, Knowledge, and Power'. In *The Foucault Reader*, 239-256. Ed. Rabinow, Paul. New York: Pantheon.

<sup>2</sup> Questions of how to create memorials and monuments for more haunting histories such as the Holocaust also complicate the way in which monuments have been traditionally built and emphasize the interactive quality between monuments, city spaces, and people; see Young, Paul, "Memory and Counter-Memory" in <http://www.harvarddesignmagazine.org/issues/9>

<sup>3</sup> Central hubs such as London and Seattle have taken architectural measures to install "anti-homeless spikes" and bike racks to deter "street camping". See: <https://www.theguardian.com/cities/2018/jan/24/anti-homeless-architecture-seattle-bike-racks-block-rough-sleepers>

between real and imagined? How do forms of artistic expression such as music and art contribute to imaginaries of the city? In what way does the city become a canvas, stage, or actor in different forms of expression? (How) are these forms of art institutionalized and weaponized? Against whom? Whose futures are secured in decisions of urban planning? Whose are left unguarded? We also welcome the critical investigation of how ideology is perpetuated through language around the city; what are the connotations of terms such as “urban”?

- **the radical city:** The city plays a role in both providing the means for activism, as well as being the subject of critique<sup>4</sup>. Who stands in opposition to the city? Whose activism does the city provide a platform for? (How) does the city function as a space for oppositions and differences to co-exist and relate to one another? Which aspects of the city mirror the radicalization of polarizing sentiments and grievances? How do communities re-imagine cities as anticapitalist structures? How do activist groups make cities “their own”? What can constructions such as autonomous zones teach us about the city? Who is erased in the (re)construction of the city?
- **the remembered city:** This may include debates on (cultural) memory in relation to the city: (how) is the city remembered? How does the city archive its past and future? Who are the gatekeepers of collections and archives of and in the city? How is cultural memory formed within the city? How are the histories of the city remembered? By whom? Who is idolized, made into statues, formed into monuments? Who is forgotten? Such questions could invite a critical investigation of public monuments, street names (old and new), graveyards, museums, and architectural structures that, in their facades, testify to a racist history. How is the city remembered through various modes? Visually--in paintings, photographs, museums; auditorily--through sirens, soundscapes, megaphones; literarily--in novels, sci-fi narratives, and memoirs?

The submission length for original journal articles is **4000–6000 words**, and **1000–2000 words** for book reviews. Submissions should engage with the scholarly literature of the appropriate discipline and clearly identify its contribution to the field(s). A separate call for book reviews will be published at a later time. Manuscripts should be in Chicago author-date referencing style, following the official Junctions Word template and the [prescribed author guidelines](#). Please submit a digital copy (as a Word document) via the submission system on our website by **25 June**. Please omit references to the author in manuscripts to ensure anonymous reviews. After double-blind reviewing, accepted articles will undergo a revision process which will conclude with the publication of the journal issue. The journal does not accept manuscripts previously published by or simultaneously submitted to other publications.

For more informal questions, you can reach out to Junctions on social media at: @junctionsuu on Instagram and Twitter, or find us on Facebook or LinkedIn.

#### Important Dates

**25 June:** Deadline manuscripts

**10 September:** Notification of editor decision

**1 October:** Deadline first revisions

**5 November:** Deadline final revisions

**22 November:** Planned publication of issue on <https://junctionsjournal.org/> (3 weeks after final submission)

*Junctions: Graduate Journal of the Humanities* aims to connect the different disciplines of the Humanities by collecting disciplinary and interdisciplinary texts that are accessible to readers from across the Humanities. This gives graduate and postgraduate students the opportunity to gain valuable publishing, editing and reviewing experience. Everyone who submits an article to Junctions will receive feedback from our reviewers, and if your work is selected for publication, the editors will guide you through the different stages of editing to produce a professional article and begin your academic CV.

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<sup>4</sup> Butler, Judith. 2015. 'Bodily Vulnerability, Coalitional Politics'. In *Notes Toward a Performative Theory of Assembly*. London/Cambridge: Harvard University Press. Pp. 123-153.