

Introduction:
**Between
Spectacle and
Resistance:**
Some Thoughts on
Public Space Today

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A specter is haunting public space and its design: privatization. At least since Marx, we know that private property has always been the cherished horizon of capitalism. We also know, at least since Lefebvre, that the logic of contemporary capitalism is a spatial one—the production of urban space boils down to a permanent process of “creative destruction” whose sole purpose is the maximization of space value. Various antagonistic forces are at work in the processes that shape space: control and resistance; segregation and occupation; surveillance and re-appropriation; domination and revolution, to name just a few.

In our “spatial” phase of capitalism, the production of festive public space becomes desirable, as it facilitates controlled consumption, i.e., control through consumption. It is, to use Sharon Zukin’s famous expression from *The Culture of Cities*, “pacification by cappuccino” (Zukin 28). We are now witnessing the consumption of cultural events. Many old city centers get renovated after having been abandoned, then they get revitalized through the promotion of festive cultural events (festivals, carnivals, fairs, etc.); events that will (hopefully!) attract new “users” with significant purchasing power and symbolic capital.

Considering the complexity of such processes, one may ask: is public space even possible? What is, if there is one, the future of public space? Would it be a necessarily tragic one—suffocation, breakdown, abandonment, disappearance, privatization, death? Or do we see a light of hope at the end of the tunnel—resurrection, revival, rebirth? Are there metaphors other than the notorious “life and death” for public space, coined by Jane Jacobs half a century ago? Does the creation of space value go necessarily through phases of erosion, control, homogenization, surveillance, merchandizing? In the words of Nathalie Boucher concerning public space in Los Angeles, does it always have to go from “strangulation” to “Disneylandification”?

In *The Fall of Public Man*, Richard Sennett argues that cosmopolitanism is always a (good) key test for the urban condition: the lack of diversity and difference affects negatively the quality of public space. In other words, “Without religious, ethnic, cultural difference, the city lacks the ecological diversity to recombine in new and surprising ways” (Parker 156). We now know that such quality cannot be understood only in terms of institutional management or physical design, but through the social experience that it allows for. The main purpose for public space is/should be to promote encounters, create networks of trust, perform functions of representation, receive movements of protest regarding the use of these spaces precisely, offer a forum where various issues can be publicly discussed. Despite all the globalizing forces reflected in the design and management of contemporary public spaces, despite the murderous violence and fear spreading in public places in (too) many parts of the world recently, people and their interactions (should) remain the true heart of these places. However, it is never clear *how much public space* a city needs—but this is (or at least should be!) a matter of interest for planners and architects.

The history of public space may be one of an impossible pursuit of the ideal of universality. As Catalan urban anthropologist Manuel Delgado contends (see Fraser), public space was never truly public; there was never really such a thing as public space. The ideal of universal inclusion remains “just” an ideal: maybe necessary, certainly not sufficient. We are reminded every day that there are/will be limits at the horizon of inclusion; recent violence reminds us that exclusion is deadly. Polarities are growing, war-like antagonisms get full blown. Still and no matter what, the ultimate question about public space remains the same: Public space for whom? (Which) City for whom?

Along with the production of a festive public space comes the production of *hyperspace*: the technologies of immersion are producing a new reality that tends to overlap with the other: it is “virtual reality,” as the banal oxymoron says. Far from being parallel, the two processes (the production of a physical festive public space and the production of hyperspace) are crisscrossing, creating an integral/hybrid reality of public and private spheres, mixing physical and virtual boundaries, playing with all of them at the same time. Contemporary urban experience looks like one of an uninterrupted circulation between spheres and boundaries, now deployed in both physical and virtual worlds. Techno-culture is a permanent, real time invitation to, as Baudrillard reminds us, the “mental diaspora of the networks”; it is a confirmation that public space is not truly public, and that private space was never truly private. There are techniques of avoiding eye- or physical contact in the streets, forms of isolation in environments that are more or less exclusive, tactics of presence-absence in the city. Even with digital public spaces, hybrid spaces, Soja’s “post-metropolis,” Felice’s “post-urban landscapes,” or any other type of “2.0” metaphor, we do not yet know how deep the production of these new spaces affect our (post)human condition.

The contemporary urban experience is one of an (un)sustainable (in)balance between public and private spheres, individualism and mass society; structure and agency. The performance of festive public space becomes just another form of surveillance: a *festive surveillance*. (In the 1960s, Herbert Marcuse spoke of “repressive tolerance”). The colonization of everyday life by consumer capitalism gets upgraded into the hyper-colonization by screens and smartphones. We get a virtualization of everyday life through an escapist immersion into the networks, the digitalization of here and now, and the extension of a new technocratic ideology: digital inclusion, digital citizenship, digital democracy! The extraordinary violence of this frantic movement is merely a form of radical and naturalized “solutionism” (the belief that all problems have benign solutions, of a technocratic nature—see Mozorov). Space (public, private, physical, virtual, augmented) has never been so highly monitored and controlled; paradoxically, it has never been so vulnerable.

In our age of spectacular capitalism, Zukin’s “pacification by cappuccino” gets upgraded to pacification/domestication by mega-events. In this case, the production of space value is on steroids; to use Zukin’s categories again, more exchange value (always more!) is created through an “architecture of power”—museums, high-rises, stadiums—that erases the old “authentic” and the “vernacular.” Yet, ever since the June 2013 protests in Rio and most cities

hosting the 2013 Confederations Cup and the 2014 World Cup, we have learned—as some of the contributions in this issue focused on Brazil show—that pacification by mega-events is a notable failure. What took crowds to the streets in 2013 is precisely a revolt *against* sports mega-events—superimposed and mega-abused, with lots of population removal “popping up” in the name of “UPPs” (“Pacifying Police Units”), and without any form of urban planning or public policy. Shouted by millions, one of the slogans of the 2013 protests was:

“Da Copa eu abro mão: Quero dinheiro para moradia, saúde, educação e transporte de qualidade!”

“I don’t care much about the World Cup: I want money for housing, health, education, and quality transportation!”

Rio has just hosted the long-awaited 2016 Olympics—the apotheosis of a mega-events frenzy that started almost a decade ago with the 2007 Pan-American Games and has been building up ever since, to a point when it is now hard to even imagine what could come next. Yet, most of the major structural problems have in fact remained perfectly unattended, with the protesters simply updating their slogans from “*World Cup for whom?*” to “*Olympics for whom?*” After the Olympic hangover, the post-2016 reality-check for Rio and Brazil will certainly be a hard one...

Everyday life is giving signs of resistance in ways that, perhaps, Henri Lefebvre or Michel de Certeau would not have imagined. The forms of “occupation,” “appropriation,” and “re-appropriation” of streets and public spaces are the expression of a new practice of the right to the city; mobilization *via* social networks is an increasingly naturalized extension of the practice of everyday life. Yet, spectacle in public space has never been challenged so harshly. In Rio de Janeiro, the practices of occupying public places are ways to take back the streets that have been littered with violence, theft and crime, and re-occupy them with social life, culture, music, performance, artistic intervention. In various parts of the world, spectacle itself becomes a form of resistance. “*The show must go on!*”—announced Arthur, the singer of French rock band Feu Chatterton at the 2016 Francofolies festival in La Rochelle (France), just a day after the fatal truck attack in Nice, on July 14th.

In times of terrorist threat and fear, the specter of sustained privatization is still haunting public space; it becomes a three-headed monster: increased technologies of surveillance and repression, increased fear and paranoia, and the normalization of the state of emergency for “security reasons,” implying the criminalization of both poverty and protest and leading up to *dystopia for all*. As public space becomes a combat zone, the very idea of public space gets subverted and subsequently denied. Against all odds, festive space may still be gaining new dimensions—more organic, less pre-planned: street carnival, street performance, street art, or the public space of city beaches. This issue looks at the “stolen” moments against a repetitive, tiresome, and increasingly controlled everyday life. Perhaps ephemeral, these moments

may also spread and create a different kind of “legacy”—a legacy of struggle—as they challenge a violent and exclusionary urban order.

Because of the important amount and variety of contributions received, we have divided up this issue on *Public Space: Between Spectacle and Resistance* into four distinct sections. In their own ways, the thirty-two original contributions—from scholars in the fields of Sociology, Anthropology, Architecture, Urbanism, International Politics, Literature, and Performance Studies; architects; artists; poets; and activists—are looking for clues to a new dialectic that can balance both material and imaginary dimensions of urban space, without one being subordinated by the other, and (of course!) without knowing if this is even possible...

“Section I: A Few Lessons From Brazil,” looks at mega-events, *artivism*, carnival, and resistance in Brazil—mainly, Rio de Janeiro. It is further divided into two sub-sections, with three contributions in each—“Contested Place: Mega-Events, *Artivism*, *Artification*” and “Augmented Place: Carnival, Inland Beach, Panorama,” as each one addresses specifics about the potential of public space to both control and liberate; to commodify and simplify; to re-enforce and re-imagine. In sub-section “Contested Place: Mega-events, *Artivism*, *Artification*,” the authors address how large-scale sports events, revitalization projects, and the current political situation present a particular challenge for public place, as various forces struggle to dominate and control it. Jorge de La Barre, in “A Festive Surveillance: Mega-Events in Rio de Janeiro,” investigates visual consumption in the context of social control, in order to glean the status of Rio de Janeiro as a global city, where festive public space boldly merges with advertising as mega-events unfold, thus expelling the misfits and the undesirable (a case in point—the 2016 Olympics). In his piece, we learn that museums and their well-timed exhibits can, quite unexpectedly, anticipate, and thus pacify the reactions towards the unpopular modifications of public space, done in the name of this or that “world event.” But maybe not for long, or maybe not for all. As the authors (Fernanda Sánchez, Clarissa Moreira, Rosane Santos, Grasielle Grossi, Bruna Guterman) of “Possible Counter-Histories: *Artivism* and Popular Action in Morro da Providência, Rio de Janeiro” demonstrate in their piece, Rio’s oldest *favela* (slum) residents get together with local and foreign artists to launch a real struggle against eviction carried out in the name of the revitalization of the city’s historic Port area. They propose that public space is a place of action; art can be the tool for that action. Further, Christina Vital da Cunha, in “Religion and the *Artification* of Graffiti in the Olympic City: A Look at the Walls of Rio de Janeiro,” reframes a contemporary visual narrative of Rio, through the riches and diversity of its street artists. She introduces us to the idea that graffiti, once loathed by those in power, have now been embraced by the establishment in an effort to produce the “motivational” landscape of Rio: a landscape that helps sustain the image of the city as well as the identity of its residents—the Cariocas.

“Augmented Place: Carnival, Inland Beach, Panorama,” the other sub-section focused on Brazil, introduces the idea of public space as it occupies the imaginary and how that imaginary may become concrete. Denice Martone shows how this happens during the visual extravaganza of Rio’s Carnival of

2016: she reflects both on its official, highly broadcast, impeccably organized, cut-throat competitive version at Sambadrome and its accompanying various, more fluid, popular street manifestations. During Carnival, Rio truly belongs to those who have worked so hard and so long to make their vision come true. On a smaller scale than Rio's Carnival yet quite impactful is the "pop-up" beach in the inland city of Belo Horizonte, where people protest in swimsuits, defending the use of public space, gaining momentary control over it by making it a space of leisure. Juliana Rocha Franco, Frederico Canuto, and Roberth Robson Costa awe us in "Resistance in Brazilian Streets: The Beach in an Inland City," with the enthusiasm of these young people who re-claim their public square by re-inventing its use: they even raise funds for a water truck, which comes in handy as they enjoy the beach on cement! Finally, Thiago Leitão, an architect and panorama scholar, allows us to ponder how viewing too, as a past-time, makes public space. His "Poetic Panorama of Rio de Janeiro by the European Travelers in the 19th Century," is a digital collage of numerous 19th century paintings of the Bay of Guanabara—a visual patchwork of viewpoints, painting techniques, and landscape (and other) visions, aimed at re-activating social memory. Resurrected from the past, public place and the memory of it become virtually real!

"Section II: Mosaics of Spectacle and Resistance" examines the variations and ramifications of the concepts of spectacle and resistance in the United States (Brooklyn, New York), Canada (Toronto, Vancouver), Europe (Belfast, Cádiz, Paris, Stockholm), and Africa (Dakar). The ten contributions are sub-divided into "Self as Place," "Community as Place," and "Place as Resistance," where the authors examine, among other themes, place as personal identity, visibility and invisibility, stereotyping, masking and unmasking in the context of public celebrations, building community art projects and memory, anonymous wall-writing, the relationship between public and private space, the politics of local riot and protest, and the elusive idea of a "native" land.

The four pieces in sub-section "Self as Place," raise issues of personal identity as activated via discussions of public space, spectacle, and resistance. Trudy Stevenson offers a poignant review of a retrospective photo exhibition in Dakar, Senegal. In "Resisting Invisibility: The Strength and Pride of African Women in Angèle Etoundi Essamba's Photography," she shows us how the photographer's lens helps African women gain visibility, as they do manual labor, transport huge loads on their backs and heads, engage in rituals: that visibility earns them a special place in the public domain: one of power, dignity, and grace. In the following piece, "Dakar 10," Blagovesta Momchedjikova takes us to the West African capital while she poetically plays with form: she creates a limited list of urban impressions in word and image, in an attempt to trace how public space runs through us, transforming us in unpredictable ways. Yet Sharon Shallworth Nossiter brings us back to reality: in "West African Vendors at the Tuileries," she offers a prosaic version of public space: it is where commerce happens: recent West African immigrants offer tourists souvenirs of the Eiffel Tower. Strangers of one kind meet strangers of a different kind over a memento of a site foreign to both. Who does public place belong to, really? Who has the

right to sell it, even as a souvenir, and who has the right to buy it? Giovanni Savino, in his photo essay “The Theater of Truth? Photographs from the Halloween Parade in New York City,” offers a possible answer: we all wear masks, not only for Halloween; perhaps the masks are as true or truer than the real us, and so, they become irrelevant. Being a stranger to a place becomes irrelevant. As long as you are physically present at a public place, it belongs to you, regardless of who you are.

The three projects in the sub-section “Community as Place” introduce the idea of communities that come together, visibly so or not, over a particular agenda. For instance, two artists who live in the same building in the quickly gentrifying neighborhood of Crown Heights, Brooklyn, New York, come together in front of a see-through fence outside, in order to make site-specific art with their neighbors. The result is both beautiful and highly political: fence weavings such as *The Guilty Ones Are Not Those Who Commit the Sins, But Those Who Create the Circumstances*, as shown by Mildred Beltre in “*Brooklyn Hi-Art Machine*,” allow an impromptu community of locals to express themselves, take a stance, and do so together. The community then grows further due to all who view the artwork in its several weeks of existence. Though impermanent, it does create a unique experience in public place, one that gentrification continuously takes away from us: that of belonging to a community. We see a similar community but on a larger scale formed by the residents of Cádiz, Spain, who come together to create programming, songs, and costumes, independently of the official ones, for their annual February carnival. It is those unofficial acts that carry what is truly original and authentic to the spirit of Cádiz: its history, memory, identity. As the authors José María Manjavacas Ruíz and Miye Nadya Tom show us, the participants in this unofficial carnival are able to make fun of what is socially acceptable, “politically correct,” or trendy. Thus, they become the keepers of Cádiz’ authenticity: as a spirit and as a place. These participants need not always be identifiable though, as Chris Vanderwees reminds us in his photo project, “Traces of Austerity, or The Writing on the Wall.” In fact, he allows us to glimpse at an invisible community: those who have written messages and drawn images of various kinds on public infrastructure but also published messages that come through newspapers or corporate products. What matters for Vanderwees is how these messages circulate in the public domain and how we exist and communicate, willingly or not, in their presence: with them, and with each other.

Finally, in “Place as Resistance,” the three authors confront the various challenges, historical and recent; global and local; physical and psychological, of sharing public place. Jorg Kustermans examines what the inability to share public place peacefully leads up to: a riot. His article, “A Sense of Place: Understanding the 2013 Stockholm Riots,” problematizes the situation in the Stockholm suburb of Husby, where locals and recent immigrants fail to come to terms with what it means to truly live together. As pent up frustration between them reaches a combustible end, we realize that often a negatively charged public space is a function of a poor, confused, unstable private space—the home. We continue to try to get to the bottom of divisions, separations, and failed negotiations of the use of public space with Elizabeth De Young’s detailing

of Belfast's neighborhood of Ardoyne. In "Lest We Forget: Observations from Belfast's Twaddell Avenue," she urges us to consider public space as an everlasting wound, and public parades—as the bleeding of this wound. Natalie JK Baloy then proposes, in "Our Home(s) and/on Native Land: Spectacular Re-Visions and Refusals at Vancouver's 2010 Winter Olympic Games," that in order for us to begin to heal the wounds that public space opens, to overcome spectating as a debilitating practice, we need to engage in active looking. That active looking, as exemplified by the Indigenous artists and performers in Baloy's piece, begins by questioning one's own "spectator privilege" and by uttering, in earnest and with pride, a single word—the "inclusive" pronoun "we."

Sections III and IV, with their sixteen original contributions, pursue the exploration initiated in Section I and II, under a different perspective: they look at a variety of contexts where the public and private dimensions of urban space interplay. They do so by cutting down urban space according to the distinctive categories of *the lived experience* and *the built environment*, inspired by Richard Sennett's work, *Flesh and Stone: The Body and the City in Western Civilization*.

As its title suggests, "Section III: Space and Flesh: The Lived Experience" explores the intriguing ways in which public space affects our everyday lives in various cities around the world: in North America (New York and Los Angeles in the United States), Europe (St. Galen in Switzerland), and Asia (Singapore and Tokyo, Japan); while "Section IV: Space and Stone: The Built Environment" examines how theories, ambitions, and desires get cast in concrete, with case studies from Europe (Pristina, Serbia; Paris, France; Dublin, Ireland; Rotterdam, The Netherlands), North America (Philadelphia, PA and Fresno, CA, in the United States); and Asia (Bursa, Turkey).

"Section III: Space and Flesh: The Lived Experience" is further divided into two sub-sections—"Uses of Space" and "Spaces of the Subject," each with four contributions addressing specifics about the interplay between public and private space and self. "Uses of Space" examines transformations in public space in light of our changing contemporary needs. Daniel Campo, in "A New Postindustrial Nature: Remembering the Wild Waterfront of Hunters Point," studies a vacant waterfront site in Queens, New York as well as a number of communal "appropriation" events there, arguing that such marginal spaces are of vital necessity to city residents, as they stimulate and engage us in ways different from carefully orchestrated public parks or other public spaces. Nishad More continues this questioning of public spaces by examining the spikes installed to keep the homeless away at many public sites in New York City. In "From Harlem to Hipster: Public Space, Cultural Capital, and Capitals of Culture," he raises themes of exclusion and belonging vis a vis various city neighborhoods, both in New York City and in his native Singapore, pondering the roles of the budding artist, the hipster, and the gentrifier. In "Lost Caller," Sara Velas then focuses our attention on how we deal with what we no longer need and/or use: the public street phone. She engages in a project during which she photographs abandoned or repurposed public street phones with her cell phone, sending the images to a certain friend. By documenting the traces of this obsolete form of communication littering Los Angeles, Velas reminds us what communication in

public used to look like: it was shared, stationary, and highly dependent on forces and devices out of our control. But her project also urges us to realize that even though communication has now been privatized and mobilized, it still depends on devices that can challenge, monitor, and isolate us from one another. LinDa Saphan, Michelle Salas, and Catherine Rozario continue the discussion about the uses of technology impacting our shared lives by introducing us to their research in a popular park in New York City. In “Bryant Park, New York: Strangers in Public Spaces,” the authors note the many initiatives in the park, aimed to bring people together and to break them out of their individualized bubbles controlled by the cell phone screens.

“Spaces of the Subject,” the other sub-section, focuses on the lived experience, as seen through word and image. Meedo Taha, in “Tokyo Ma: A City in 24 fps,” faces the challenge of interpreting urban space despite its visible chaos. He struggles to find ways to describe how Tokyo inscribes itself upon those who live there: as a city in motion, it is in perpetual change, a city with “no beginning and no end,” a city that circles around itself, where space and the representation of space conflate. How can one know one’s own memories of space there, where the now and the already gone happen to be one and the same thing? Taha realizes that to understand space in Tokyo, one needs to abandon Western notions of space and come up with new definitions. In “Uneasy Streets,” a short selection from a larger photo project that took place over 20 years in New York City, Giovanni Savino confronts us with urban moments from the streets of Manhattan, where we see commuters, street vendors, tourist entertainers, who occupy space on their way to or as a means of earning a living. Many of these images make us see space as a utilitarian asset, and at times, a heavy load. That becomes also apparent in the poem “You/Matter,” where Keisha-Gaye Anderson puts us in the context of the “Black Lives Matter” movement, which strives to restore the power and pride of Black identity—consistently challenged, abused, and annihilated in public spaces across the United States. In fact, public space seems to work against Black identity—making it visible and vulnerable at the same time. This is rather different from what Beat Brunner, a snow sculptor and art educator, presents us with in “Enjoying Public Space in Swiss Cities”: various modes of civic engagement in public places: snow sculpting, painting fire hydrants or large canvases together, gardening. The goal of many of these projects, some pioneered by Mr. Brunner, is to make sharing spaces an enjoyable experience, as residents do snow art, painting, or gardening projects together. Again, we are reminded of the transformative and bonding power of art, as it strengthens communities and experiences in cities and villages alike.

“Section IV: Space and Stone: The Built Environment” also contains two sub-sections, each with four contributions: “Exploring Signs in Space, Old and New,” and “Architecture and the Making of Space,” where the authors examine, among other themes, cultural heritage, resistance, memory, and new ways of inscribing landscapes with structures, initiatives, and philosophies.

The four pieces in sub-section “Exploring Signs in Space, Old and New,” expose disruption, conflict, resistance, imminent change, and technological artistry in the context of the 21st century. In the photo essay “Signs by the

Roadside,” Nikola Bradonjic allows us to glimpse at the landscape of Pristina, Kosovo, where he finds evidence of the ethnic conflict between Serbs and Albanians that tore former Yugoslavia apart: military road signs, monasteries protected by stone dividers, public monuments of soldiers, billboards advertising banks right next to beggars. Part of a larger, collaborative, tri-lingual project, these images appeared in an exhibition next to recorded interviews with city residents, and in a theater performance, which toured cities around former Yugoslavia. Although originally meant to appear with additional narration, these photographs tell the story of a divided city in their own, indisputable way. Documenting divisions is also what Amy Bach showcases in her provocative essay “The Philadelphia School Closing Photo Collective: Photography as Documentation, Public Participation, and Community Resistance,” where we see the sad collection of exteriors and interiors of Philadelphia public schools in the process of being shut down. Although unable to reverse the closure decision, local photographers manage to get organized and document what these schools meant to those who studied and taught in them. Dry water fountains, boxes of study materials, empty hallways...the images speak not only of abandonment but also of photography and civic engagement as powerful tools of preservation and remembrance. Similarly, Dorie Dakin Perez, in “Change and Memory on the Fresno Fulton Mall,” struggles to understand how one preserves memories in a rapidly changing landscape as well as form communities that remember and withstand “the discourse of a dominant local planning regime.” Again, we wonder what does it mean to make a place, to take care of it, to pass it on...and what are the effects of these processes on how communities get formed and sustained. Revitalization, by definition, does not sit well with memory, making the processes of remembering and revitalizing at the same time close to impossible. And yet, Seth Thompson shows us that revitalization in art is possible, if not complementary, to the ways in which we understand space as inherited through 360 degree painted panoramas. In “Cultural Heritage and Spectacle: Painted and Digital Panoramic Re-Presentations of Versailles,” he proposes that both painted and their new rendition—digital—panoramas become an easily consumable spectacle through which viewers access heritage, identity, and cultural landscapes, old and new. How we engage with sites—real, painted, or digital—further dictates how space gets transmitted, across genres, histories, and practices.

In the final sub-section, “Architecture and the Making of Space,” we encounter various attempts at re-programming how we understand, finance, and build the world that surrounds us. For starts, Samantha Lea Martin-McAuliffe encourages us to unveil the notion of public space, by trying to see what lies behind a term that we, mistakenly, believe we know a lot about. In “The Idea of the Common: A Pedagogical Assessment of a Graduate Architecture Seminar in Dublin, Ireland,” she shows us how architecture students try to find a deeper meaning behind the terms, through diagrams and visual essays. Ultimately, “commonality” is crucial in assessing, as well as designing, public space but so are dialogues and careful observation. Wouter Storm proposes that we need to factor, in addition, how communities feel

about public space, and what do they really need from it. In “Public Space in the Making: A Rotterdam Experiment,” we learn of several public projects, one of which is the *Air Canal*—an elevated walkway connecting three Rotterdam neighborhoods—which came to life largely through public crowdfunding, and another, the live-and-work houses—where local communities take care of abandoned or unfinished houses for a set period of time, transforming them into sustainable units, where they live and work together, and create income-generating initiatives for the community. Communal efforts also seem vital for the building of the signature *Argul Weave* structure in Bursa, Turkey. As Blagovesta Momchedjikova observes in her piece “*Argul Weave: Local Skills Meet Global Design Practices or Activating Turkey’s Hinterland Potential*,” it is local workers, practices, and materials that help bring the high-end, global design of the building to life. Thus Turkey’s Hinterland becomes a vital playground, resource, and tool for creating the unique, sculpture-like *Argul Weave*, as per the intent of its architect, Turkish-born Burak Pekoglu. In the final piece for this sub-section and volume, architect Burak Pekoglu points us to what is crucial to architecture and design in this day and age. In “Making Architecture in the 21st Century,” he details the founding of the Istanbul-based platform for collaborative architecture practices—*BINAA* (Building, INnovation, Art, and Architecture). Pekoglu showcases the process of creation of architectural projects, with local resources, paying particular attention to areas where architecture and design “are not a priority.” Through this philosophy, *BINAA* hopes to teach communities how to see their environment in new and inspiring ways, learn to imagine boldly, and understand their own place in this world differently. “A new way of looking,” insists Pekoglu, “leads to a new way of knowing.”

In closing, as we think about the possible “bridges” among the 32 diverse contributions in this volume on *Public Space: Between Spectacle and Resistance*, we see that each contribution documents, in its own unique way, the “here and now” of our contemporary urban experience, simultaneously assessing what Lefebvre termed half a century ago “the right to the city”: healthcare, housing, education, transportation...Today the double threat of privatization and militarization for security reasons is a most serious challenge to public space, and thus, the right to the city. As we see in many cases in this volume, spectacle gets coopted in the process. But as public space gets filled with privatized, securitized spectacle today, resistance is also gaining back its right to the city—in various and sometimes unexpected ways.

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