

I
-
U
-
A
-
V

CITY PORTRAITS: JOHANNESBURG



City portraits: Johannesburg

**25 > 26 giugno 2015
Badoer, aula Tafuri
San Polo 2468
Venezia**

I
- -
U
- -
A
- -
V

Università Iuav di Venezia

SCUOLA
DI DOTTORATO



curated by
Leonardo Ciacci
Paola Piscitelli

in collaboration with
Giovanna Marconi
Elena Ostanel
and Giovanni Vio

City portraits: Johannesburg

25 > 26 June 2015
Università Iuav di Venezia
Badoer, aula Tafuri

infodottorati@iuav.it
www.iuav.it

@iuav 2015
a cura del
Servizio Comunicazione Iuav – Venezia

> PROJECTIONS

Johannesburg before and after apartheid

Tolentini, aula Gradoni, h. 19.30

June 23

Cry Freedom

regia di **Richard Attenborough**,

1987, durata 159 min.

June 24

Gangster's Paradise. Jerusalema

regia di **Ralph Ziman**, 2008, 119 min.

Johannesburg Hungry and Creative

a cura di **Leonardo Ciacci** e **Roelof Petrus**

van Wyk

June 25

la Casa del Cinema - h. 20.30

Soul Train (Il treno dell'anima)

diretto da **Thabo Bruno Mokoena**

Sud Africa 2008, 10 min.

Hillbrow

diretto da **Nicolas Boone**

Francia 2014, 33 min

Jeppe on a Friday

diretto da **Shannon Walsh & Arya Lalloo**

Sud Africa/Canada 2012, 87 min.

> PROGRAM

Thursday June 25

SharingSpace:

**The Intercultural City
and Collective Space
in Johannesburg**

coordinated by

SSIIM Unesco Chair

University luav of Venice

discussant

MARCELLO BALBO

Director of the SSIIM - luav

15.00 **GIOVANNA MARCONI**

SSIIM - University luav of Venice

SharingSpace: the Project

LOREN LANDAU

University of the Witwatersrand

Johannesburg, city of migrations

BIBI BURGER

Stellenbosch University

From Kleinbegin to Maboneng:

fantastical spaces in the film Ballade

vir'nenkeling (2015)

SIMONA MORINI

University luav of Venice

*Visible and Invisible Boundaries in the
City Space*

ELENA OSTANEL

SSIIM - University luav of Venice

*Practices of Invisibilization
and Migration*

LAURA BUROCCO

Universidade Federal

do Rio de Janeiro

People's place in "Braamopoly"

an urban regeneration project

in the inner city of Joburg

PAOLA PISCITELLI

University luav of Venice

Routes, Territories and Places Shaped

by Mozambican Cross-Border Traders

in Johannesburg"

17.20 *debate*

Friday June 26

Johannesburg City Portraits.

A Mosaic of Extremes

coordinated by

LEONARDO CIACCI

PAOLA PISCITELLI

8.45 *coffee welcome*

9.15 *greetings*

ALBERTO FERLENGA

director of luav School

of Doctorate Studies

LEONARDO CIACCI

University luav of Venice

Johannesburg in the narrative of Nelson

Mandela, André Brink and Wilburn

Smith

PAOLA PISCITELLI

University luav of Venice

Introduction to the panels

and presentations

9.50 **Re-representing Johannesburg.**

City visioning processes, urban

development and governance

in the "City of Gold"

JENNIFER ROBINSON

UCL-University College of London

City strategies as repeated instances:

from Johannesburg to Lilongwe

and London

- PHILIP HARRISON**
University of Witwatersrand
*In the "belly of the beast".
An experiential reflection on urban
governance in the City of Johannesburg*
- SVEA JOSEPHY**
University of Cape Town
Ponte City: city portrait
- ROELOF PETRUS VAN WYK**
University of the Witwatersrand
*Johannesburg as a lively and hungry
creative and cultural urban metropolis*
- 11.10 *coffee break*
- 11.30 **Johannesburg,
a "City on the move"**
- LOREN LANDAU**
University of the Witwatersrand
*Governing Mobility and Difference
in Johannesburg's Urban Estuaries*
- FEDERICA DUCA**
University of Witwatersrand
*A response to the obsession with
splintering. Johannesburg spaces
under review-rationally*
- ALEXANDRA PARKER**
University of the Witwatersrand
*The Masculine City: Johannesburg
and mobility represented in film*
- 12.30 *discussion*
- 13.00 *lunch*
- 14.30 **Informality in the "City
of Extremes"**
- TANYA ZACK**
Urban Planner
Wake Up This Is Joburg
- ANTONIO PEZZANO**
L'Orientale University of Naples
*Informal Trading Management
in the Inner City of Johannesburg*
- COSTANZA LA MANTIA**
University of the Witwatersrand
*The Rainbow City: spontaneous
practices and socio-environmental
rights in Greater Johannesburg*
- MARLENE WAGNER**
Architect
*A place under the sun for everyone,
Cosmo City, Johannesburg*
- 16.00 **Architecture and Built
Environment in the
"City-Into-Being"**
- GIOVANNI VIO**
University Iuav of Venice
*The second life of architecture between
apartheid and democracy*
- ANDREW MAKIN**
Architect
*South Africa - urban & rural: [re]
constituting a dismantled society*
- HANNAH LE ROUX**
University of the Witwatersrand
*Portrait with coffee: incipient
architectures in the frame of Jeppe*
- 17.00 *discussion*
- 17.30 **Reading di poesia e musica**
- MARCO FAZZINI**
Università di Ca' Foscari, Venezia
Poetic Johannesburg
- www.iuav.it/scuoladidottorato
johannesburgcityportrait@gmail.com

Abstracts

Barbara (Bibi) Burger University Cape Town

Laura Burocco Planner Milano

Leonardo Ciacci Università Iuav di Venezia

Federica Duca University of the Witwatersrand, Johannesburg

Marco Fazzini Università Ca' Foscari Venezia

Philip Harrison University of the Witwatersrand, Johannesburg

Svea Josephy University of Cape Town

Costanza La Mantia University of the Witwatersrand, Johannesburg

Hannah Le Roux University of the Witwatersrand, Johannesburg

Loren Landau University of the Witwatersrand, Johannesburg

Andrew Makin Architect Durban

Giovanna Marconi Università Iuav di Venezia

Simona Morini Università Iuav di Venezia

Elena Ostanel Università Iuav di Venezia

Alexandra M. Parker University of the Witwatersrand, Johannesburg

Antonio Pezzano Università degli Studi di Napoli "L'Orientale"

Paola Piscitelli Università Iuav di Venezia

Jennifer Robinson University College London

Giovanni Vio Università Iuav di Venezia

Marlene Wagner Architect Vienna - Johannesburg

Roelof Petrus Van Wyk University of the Witwatersrand, Johannesburg

Tanya Zack Urban Planner Johannesburg

BARBARA (BIBI) BURGER

From Kleinbegin to Maboneng: fantastical spaces in the film *Ballade vir 'n enkeling* (2015)

Johannesburg's efforts to "remake itself" are double edged: on the one hand it results in a "vibrating cultural atmosphere", but it "leaves open the question of the equitable involvement of all the social constituents". In this paper I want to explore the representation of one of these "urban regeneration projects", Maboneng, in a recent Afrikaans film, *Ballade vir 'n enkeling* (2015) ("Ballad for a loner") (hereafter BvE).

In my paper I will argue that the film presents an idealized version of Maboneng as a realistic representation of the city as a whole. I will interrogate the film's (implied) claims to realism and ask what the significance of this fantasy version of Johannesburg is. To answer this I will give background information, a plot outline and a discussion of the film's critical reception. I will also discuss the representation of space(s) in the movie and the academic writing on Maboneng and gentrification in Johannesburg. Lastly I will relate this to the depiction of Maboneng in the film, and provide an analysis of the implications thereof for questions of (spatial and symbolic) centrality and Afrikaner identity.

LAURA BUROCCO

People's place in "Braamopoly" an urban regeneration project in the inner city of Joburg

While it is undeniable that the Braamfontein Regeneration Project has been able to bring back people to a previously semi-abandoned area, it is important to analyse who and which kind of changes are attracted and dismissed as a result of this project. The study examines neighbourhood regeneration in Braamfontein in order to test the extent to which it is an example of similar regeneration developments across global cities, and especially in emerging economies.

In the Braamfontein case – situated here through detailed documentary, mapping and image research – the study finds that the border between private and public is very ambiguous. Public agencies, private businesses and developers pursue similar and different goals with varying methods. A 'profitable vision of the city', which is clear for public authorities and private developers, is not necessarily perceived or shared by most of the users (residents, business owners, consumers from other zones). The overall conclusion is that Braamfontein is a contradictory example of urban neighbourhood change which partly fits with and partly contradicts the global model, but which seems to reinforce the creation of a segregated consumption space in Johannesburg.

The article describes the transference of the findings of this research to the art exhibition titled Braamopoly realized in Braamfontein, Johannesburg at Room Art Gallery in July 2013. The aim of the exhibition was make the results of the

research easily accessible, easily understandable and personally interpretable by everyone, to familiarise people with the project of renewal, and to develop a relationship with the neighbourhood that could lead to physical and personal experimentation, encouraging visitors to interact with Braamfontein and consider the area in its complex territoriality. The exhibition is the starting point for a long-term comparative research project on the transformations of the inner cities of two world class cities in the south: Johannesburg and Rio de Janeiro.

LEONARDO CIACCI

Johannesburg in the narrative of Nelson Mandela, André Brink and Wilburn Smith

South Africa is for a European observer the country of gold, diamonds and apartheid. If you're lucky enough to read *Long Walk to Freedom*, casually before an unexpected trip to Johannesburg, that image will expand rapidly towards unexpected dimensions, while the ability to understand it will be dramatically reduced. Nelson Mandela (1918-2013) projects his reader into a world that precedes the arrival of European colonizers, into ancient cultures made of fixed identity, different, but fully aware of their belonging to their land. The recovery of that self-awareness (that dramatically claimed Stephen Biko, one of the most famous victims of apartheid), up to its possibility to share the country's government then becomes a not surprising fact, despite its uniqueness in the world. Before this could happen, Johannesburg has been the city of the most dramatic conflicts, a place in which those who were forced to hide, could find protection, but also the cruellest in suppressing any antagonism.

André Brink (1935-2015), who made of his writing a tool of culture and political activism, sowed the conflict that divided his country, on the side of Afrikaans, the descendants of Dutch settlers, who considered Africa their country and therefore that "can not go anywhere else." The white protagonist of *A Dry White Season* will experience the harshness of that struggle, being himself one of its victims, in Johannesburg, where he lived.

You cannot define Wilburn Smith (1933-) an engaged writer, with his 122 millions of copies sold worldwide of its 63 stories of adventures. However, his cinematographic writing, detailed, precise in its ability to tell places, trees, animals, objects, characters, myths, stories and dynasties that cross the years and generations, let you understand why blacks and whites "feel the same way towards the same country" (Brink).

Johannesburg rarely appears in his books: when it happens it is clear that it is the city where economic fortunes are born and lost with impressive speed; Johannesburg is the city of business, of production, of the harder conflicts; it is the city of work.

A visitor who arrives in Johannesburg now, understands that Johannesburg is

the city of the future; it is dynamic, creative, charming, although hard and incomprehensible in the eyes of a European who can not face townships of tin shacks where millions of people live, with an elementary public transport system and a city with its centre emptied of its more consolidated functions, fertile soil for all that can be informally done, out of any planned programme.

FEDERICA DUCA

A response to the obsession with splintering. Johannesburg spaces under review relationally

Johannesburg is at the centre of most of scholarly work on African cities. It looks like there is an obsession with this metropolis form and outside the African continent. The copious academic production over this city is an indication of it. While attempts are made to de-provincialize this city, to read it as an ordinary city, following Robinson's suggestion, it seems that there is a certain scholarly fixation with the themes of splintering and fragmentation. However, the terms of its fragmentation, of its segregation and its splintering do not seem to be investigated if not by reiterating the fact that Johannesburg is indeed a splintered city. The fixation on splintering and fragmentation poses concerns regarding the "open and accessible" city. Mobility is of course a key component. But what are the infrastructures used by the residents, and how do they differ according to their space of residence? What constitutes the divide between the rich and the poor, apart from obvious material conditions? How is mobility linked to the way in which the city is perceived as splintered and fragmented? How do different spaces talk to each other? What institutions and spaces create fragmentation?

Resting on a long ethnographic work on the wealthy suburbs of Johannesburg this paper seeks to unfold the geography of Johannesburg detailing not only the movements of its residents, but trying to understand how these shape the city and the knowledge of it, thus looking at different spaces and at how they interact. The starting point of the investigation are two wealthy areas of Johannesburg, one new gated golf estate (Eagle Canyon) and an old open suburb (Northcliff), mostly white spaces, even though undergoing racial transformation. It starts thus from an elite perspective, from an elite view of the city, way of life and terms of knowledge of the city through its mobility. Considering two spaces that share the same socio-economic demographics but that do not share the same spatial organization (one is a gated golf estate and the other an open suburb) triggers a first reflection on the terms of segregation and splintering. The crucial methodological aspect is the relational perspective adopted in this study, which is not only unfolding dynamics between space and residents, but also between different actors in different spaces. This perspective facilitates the exploration of the different cities within Johannesburg and it tells how do they see each other.

MARCO FAZZINI

Poetic Johannesburg

A reading with musical accompaniment is what propose Marco Fazzini and Valter Tessaris, totake a poetic and highly realistic hike within the heart of a metropolis that can be continuously compared to a snake during his pack.

The reading set to music will move through some of the literature protagonists who sang Johannesburg in the past 40 years: Wally Serote, Stephen Gray and Ivan Vladislavic.

PHIPLIP HARRISON

In the "belly of the beast": an experiential reflection on urban governance in the City of Johannesburg

I had the extraordinary experience of working as Executive Direction: Development Planning and Urban Management in the metropolitan City of Johannesburg during the period 2006-2009. This was both preceded, and followed, by stints as an academic at the University of the Witwatersrand, Johannesburg. In this presentation I will reflect on my "insider-outsider" relationship to urban governance in Johannesburg, commenting on both the opportunities and complexities of cross-overs between the university and city government.

I will also provide a brief commentary on the city's response to key governance issues during the time of my tenure within the administration. These include "inner city regeneration", "informal settlement upgrading", "the Alexandra Renewal Programme", "the development of Soweto", "urban growth management", "preparations for the world cup" and "energy efficiency".

I will show a complex entanglement of intentions and outcomes as a competing set of imperatives shaped the programmes and actions of the administration. These included the need to: stabilize finances and promote ongoing economic development; the desire to "normalize" and order the city (responding in part to the interests of an emergent black middle class and of the still influential white rate-payers); and the desire to deliver to a mainly poor and black political constituency.

SVEA JOSEPHY

Ponte City: city portrait

"The building is a metaphor for the city, which is a metaphor for the South African condition in the last 30 years" (Mikhael Subotzky).

The Ponte tower in Johannesburg, is the tallest residential block in the southern hemisphere. Ponte was built in the spirit of apartheid modernism, to accommodate young upwardly mobile white people. Today it houses largely black South Africans and immigrants from the rest of Africa.

Ponte City is a project by Mikhael Subotzky and Patrick Waterhouse that uses photographs, architectural diagrams, text, interviews, fiction, found material,

oral history and archival material to critically explore a particular urban landscape in Johannesburg. The exhibition and book, which comprise this project, manifest in different ways, but both work together to cut across disciplines and incorporate the languages of fine art, photography, architecture, urban planning, history, economics, popular culture and literature. Located in a humanities based approach, the publication comprises of a book of photographs and 17 pamphlets, in which the artists have collaborated with former and current residents, gathered personal stories, delved into the archive, invited authors to contribute essays on a variety of topics and worked with material found at the site. This paper looks at the notion of a "portrait of a city" in relation to the *Ponte City* project by Subotzky and Waterhouse. The Ponte building has opened up a series of critical moments for consideration in the contemporary city of Johannesburg. These form the conceptual underpinning for the creative works produced. From the detached and abstracted architectural diagrams, to the contextualizing eye of the photographer; the slippage between the imaginaries of the city by planning and architectural professionals, and the words and dreams of its residents; Subotzky and Waterhouse have created a set of markers which conceptually highlight the cutting contrasts in the way in which Johannesburg has been imagined and lived.

COSTANZA LAMANTIA

Informality and the Rainbow City: spontaneous practices and socio-environmental rights in Greater Johannesburg

Greater Johannesburg refers to the metropolitan area gravitating around the City of Johannesburg, which has been the epicenter of South Africa's enormous mining industry since the discovery of gold in 1886.

Informal settlements in the area are characterized both by the absence of basic services and serious environmental risks (soil and water pollution, frequent fires, landslides and floods, etc.) but also by highly adaptive and resilient communities driving bottom-up responses to the numerous challenges they face. The specific focus of this research is on how informality responds to the environmental and infrastructural challenges mentioned above. By looking at the Greater Johannesburg metropolitan area, the intervention explores the tensions created by constant growth and environmental degradation, in which a mix of practices embedded both in radical incrementalism and open political struggle provide fertile humus for alternatives.

This presentation will look at three informal settlements in the Greater Johannesburg metropolitan area through the analysis and comparison of socio-ecological dynamics and the struggle for basic rights. Observations gained from these three sites will be used to question whether these informal practices offer promising alternative to capitalistic and neoliberal urban development models or are merely ephemeral and fragile every-day practices, unable to

challenge the logic of centralized power and equitable access to development? Can informal practices reveal alternative development patterns able to balance socio-environmental rights, access to basic needs and services, and help in addressing Johannesburg's fragmented, socially and spatially polarized, and environmentally degraded landscape? How can the state become more supportive of and even learn from self-organizing practices in order to support alternative forms of citizenship? How does this relate to the states unwillingness to decentralize and delegate power to "informal citizens"?

LOREN LANDAU

Governing Mobility and Difference in Johannesburg's Urban Estuaries

Using migrants – domestic and international – as a heuristic, this paper explores the multiple scales and means of regulating access to the city and its resources. These include not only formal laws, but informal social and coercive mechanisms that may ultimately do more to regulate behaviour, social life, and community formation.

The presentation will draw particular attention to the institutional importance of 'xenophobic violence', the rise of charismatic churches, and pressures to contribute trans-locally to god and social taxes. It ultimately describes a city of both overlapping and parallel legal regimes in which state policy and policing is but one of many factors and actors determining rights to the city.

HANNAH LE ROUX

Portrait with coffee: incipient architectures in the frame of Jeppe

The challenging question around the nature of contemporary African architecture is one that I've mulled over coffee in the Habesha (Ethiopian and Eritrean) downtown area of Johannesburg for the last few years.

In this zone, over just a decade, immigrant traders and their networks have transformed empty buildings into a heterogeneous area supporting every aspect of selling and living in the city. Rather than reducing the nature of this area to migrant space, or appropriated modern space, or temporal architecture, this context stimulates a more complex discussion of what is going on in an area that is generally seen as chaotic. In this discussion, the intersection between a number of conditions, namely human mobility, the physical residue of the built, the extreme social agency of marginalised space makers, and the touchstones of the artefacts both moved and appropriated, can be seen as the material of incipient architectural genres.

The presentation will both describe this Habesha environment and its construction, and suggest ways to codify it through these observed conditions and their interaction. It will also relate the area in an associational way to historical spatial formations as well as extremely contemporary and forthcoming ones.

In the process, the paper will suggest that Johannesburg, as it transforms from the binaries of apartheid city forms, holds the traces and promise of emergent African architectural languages.

ANDREW MAKIN

South Africa - urban & rural: [re]constituting a dismantled society

Although pre-colonial Cities existed in Southern Africa, the City was not the dominant form of settlement. Populations of Southern Africa were predominantly hunter-gatherers and pastoral herders. Mining and trade was strong in some regions, most prevalently to the north of South Africa; Great Zimbabwe is estimated to be the worlds largest supplier of gold at the start of the 19C. But unlike in West Africa, these cities are not thought to have been centres of trade and exchange. On their permanent arrival at the Cape of Good Hope [Cape Town] in South Africa in the 17C [explorers from 15C], European settlers immediately established the City as the forum for economic exchange, initially on the international market. Subsequent British colonial dominance and then the system of apartheid [apart-ness] [1948-1994] systematically dismantled these emergent Cities as a means to dismantle and control exchange, and with it any social, cultural or political integration and it's potential for innovation. Other than for minor temporal and geographic exceptions and their faint echos in descendent generations, South Africans do therefore not have the embodied experience of the City as the primary forum of exchange. And therefore also the collective and individual evolution and identity generation that it enables. South Africa did also not fundamentally experience the post industrial-revolution conceptual surge that revolutionised and projected other parts of the world into the 21C. Colonialism and apartheid isolated South Africans from each other, and from the world. The 1994 removal of apartheid structures and the global reintegration of South Africa was both shocking and confusing. Who are we in the modern world? Who are we in Africa? Who are we to each other? How shall the country be shared by newly politically, socially and culturally equal strangers? How shall we reconcile an initially subsistence and then exploitative pastoral / agrarian history with massive urban influx? And the main question that is yet to reach the top of the agenda: what is the potential of the City in answering these questions, how shall we construct it; and how does this City confront what Marx and Engels refer to as the inherent "antagonism between town and country"? The presentation will share a selection of designworkshop:sa projects that tentatively grapple with and seek to explore this terrain.

GIOVANNA MARCONI

SharingSpace – intercultural cities and collective space

SharingSpace is a Project financed by the European Union Marie Curie International Research Staff Exchange Scheme (FP7-PEOPLE-2012-IRSES). It was

conceived as a platform to prompt the establishment and consolidation of an international network among centres of excellence in international migration studies, aimed at setting up a dialogue group of scholars to carry forward the reflection on the nexus between international migrants and public urban space. Partner organizations are: SSIIM Unesco Chair on the 'Social and Spatial Inclusion of international Migrants – urban Policies and Practices', Università Luav di Venezia, Italy; CEG-IGOT, Centro de Estudio Geográficos, Instituto de Geografia e Ordenamento do Territorio da Universidade de Lisboa, Portugal; ACMS, African Centre for Migrations & Society, University of the Witwatersrand, Johannesburg, South Africa; Instituto de Investigaciones Dr. José María Luis Mora, Mexico City, Mexico; IDAES, Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín, Buenos Aires, Argentina. Through a comparative perspective, SharingSpace is enhancing the understanding of the provision, use and perception of collective space in different and increasingly diverse urban contexts in the North and the global South, with a particular focus on i) the public policies adopted to cope with the demand for urban space by international migrants, and ii) the practices to access urban space under circumstances of insufficient or inadequate response by public policies.

Overall, more than 25 researchers (either early stage and experienced) participated to the exchange scheme, carrying out visiting periods at partner institutions. In particular 6 European scholars from Luav and CEG-IGOT were hosted at the ACMS in Johannesburg, while 5 researchers from the ACMS carried out research in Venice and Lisbon.

SIMONA MORINI

Visible and Invisible Boundaries in the City Space

Human geography can be read as a landscape of exclusion. In Johannesburg - a "city of extremes" - many signs of exclusion are visible (walls, gates, public and private police around protected areas), but I would like to focus on some "invisible boundaries" (for example those generated by the transformation and control of public space) that separate people even if no material barrier is visible.

ELENA OSTANEL

Practices of Invisibilization and Migration

With the end of the apartheid regime, and despite the strict immigration policies introduced since 1994, the number of foreign workers in Johannesburg, South Africa, has constantly increased. It is very difficult for Mozambican migrants to get a visa and thus most are undocumented. The contribution examines the relationship between migration and urban belonging and inclusion for Mozambican migrants in post-apartheid Johannesburg. In particular the strategies migrants put in place to gain access to the city are examined, specifically focusing on their 'practices of invisibilization'. Without

citizenship, both in theory and practice, migrants in Johannesburg are forced to live detached from the State, seeking invisibility from society and within public space in order to cope with the constant threat of deportation. In this sense the word 'apartheid' is still present in the narrative of migration in the city.

ALEXANDRA PARKER

The Masculine City: Johannesburg and mobility represented in film

In exploring the representation of mobility in Johannesburg as portrayed in films of recent decades, the city is depicted as an overwhelmingly masculine space and remains inaccessible to women. This paper will focus on the two modes of movement of walking and driving as depicted in three of Oliver Schmidt's films: 'Mapantsula'; 'Hijack Stories'; and 'Life, Above All'. These films reflect some of the reality women have experienced in Johannesburg. Johannesburg's origins were firmly entrenched within the masculine realm when men from all over the country and further abroad settled in the small town to seek their fortunes in gold. Although women gradually made their homes in the burgeoning city as the settlement stabilised, the majority of these women were white. Because black women were not needed as labour on the mines, they suffered greater exclusion and were relegated to reside permanently in the townships or in the backyard accommodation in the white suburbs or to remain in the 'homelands'. These spaces were overwhelmingly defined as domestic in nature. For black women, Johannesburg has remained inaccessible, indifferent and masculine. The confinement of women to these spaces is reflected in the representation of mobility in films set in and outside of Johannesburg. Mobility depicted in film represents agency in the city and this agency is portrayed through urban and masculine characters and masculine modes of transport. Most of this mobility is demonstrated through the urban trope of the tsotsi so that even the mobility of walking takes on the signifiers of the masculine. Aside from the lack of urban female protagonists in filmic Johannesburg, women on the screen are generally static characters restricted to the domestic realm and as a result, are unable to exert agency in the city of the screen.

ANTONIO PEZZANO

The Modes of Governance in Informal Trading Management in the Inner City of Johannesburg

This paper explores the modes of governance in informal trading policy in the inner city of Johannesburg. It is based on a study on the practices and agencies shaping the different, sometimes contradictory, empirical models of informal trading management which result on the ground from the interaction of multiple and plural local actors and the different strategies employed by informal traders in engaging the state.

The argument is that Johannesburg municipal authorities do not govern the

complexity of informal trading in the streets of the inner city, following an open and coherent strategy from the prolific production of policy documents. But they exert their power and control over traders, putting forth a contradictory double agenda where the rhetoric of participation contrasts with the repressive enforcement of bylaws and historical continuities of co-optative strategies are reproduced in public policy.

The municipality of Johannesburg presents a complex system of governance of informal trading where multiple actors interact at different scales in different phases of the policy-making process and through different practices. Different layers of relations between actors and interests correspond at each different phase of the process. As corporate and/or political interests at stake rise, so the participation and influence of informal traders decrease and the locus of power recedes from the ground.

The City of Johannesburg is basically trying to implement a management model which differentiates between informal traders and supports the development of only the structured categories of trading – ‘permanent’ and ‘linear’ markets. These deliberately restrictive practices generate a vicious circle of mismanagement that Bénit-Gbaffou (2015) has termed the ‘public production of scarcity’. The result is an asymmetric governance functional to a neoliberalisation of the urban policies which produces a selective incorporation of informal traders from above and from below. On the one hand, intolerant forms of space control, which can be defined in terms of a ‘neocolonial reordering of space’ (Steck et al., 2013), reproduce historical patterns of repression and co-optation which limit and fragment the informal traders’ agency; on the other hand, variegated interests and actors emerge and organise autonomously on the ground in new entrepreneurial models of informal trading management, within a ‘neoliberal reordering of space’ (Steck et al., 2013). These new models are driven mainly by the private sector, which partially and exclusively integrates a minority of street traders in the city improvement districts (CIDs), while the majority of them are relegated to unmanaged and congested areas of the inner city where they are excluded from full access to social and economic citizenship.

The chaotic mismanagement of the municipal authorities and the emergence of a new entrepreneurialist model of informal trading management is hardly conducive to the agency of traders’ organisations and the creation of social movements. The ability to engage the state does not always foster collective political action because conditions, modalities and the timing of engagement are more often decided by state or private sector actors, particularly in a context of deliberately fragmented and asymmetric urban governance.

The more informal traders have restricted access to the state, the less space there is for negotiation and collective representation that can challenge the state and change policies. Nonetheless, informal traders in Johannesburg have been able to open and reconfigure spaces; to combine various strategies in

engaging with different levels and authorities of the state in what we can consider a 'selective incorporation from below'; and to shape new, although embryonic, forms of collective voice in order to claim their rights and to protect their activities.

PAOLA PISCITELLI

Unveiling Transactional Spaces in the City. Routes, Territories and Places Shaped by Mozambican Cross-Border Traders in Johannesburg"

At the intersection of critical urban theory (Lefebvre 1947, 1991 and 1992) and critical mobility studies (Södeström et al. 2013), this work investigates the link between trans-local geographies and spatial practices of mukheristas -Mozambican informal cross-border traders commuting between Johannesburg and Maputo. These practices take place in (in)visible interstitial spaces and along routes to and within the city, where mukheristas connect heterogeneous spaces and networks, shaping a territory of "in-betweenness" (Kihato 2013). Movement becomes a strategy for urban survival, as well as a "transactional" way of finding and carving out space in the everyday life of the city (Lefebvre, 1992). Space reflects a complex spatial agency, and in so being it is instrumentally approached and built through the liminal tension between socio-economic networks and the self (Awan et al. 2011). These complex systems of "transactional relationships" structure a process of assemblage (McFarlane 2011; Fariás and Bender 2012) across a range of singular capacities and needs, which forms the infrastructure of a platform providing for and reproducing life in African cities (Simone 2004). The meanings behind these transactional spaces that the paper tries to unfold reveal complex socio-spatial agencies, often ignored and/or underestimated as one of the spatial processes pertaining to the construction of the "urban".

JENNIFER ROBINSON

City strategies as repeated instances: from Johannesburg to Lilongwe and London

This paper places analysis of the city strategies developed in Johannesburg since the late 1990s into wider comparative conversations on urban politics firstly by treating the strategic visioning process as a "repeated instance", following Jane Jacobs (2012) and inspired by the thinking of Gilles Deleuze. Strategic visions emerge distinctively in many cities, but are repeated across the globe, closely interlinked through circulating policy discourses and personal interactions amongst policy makers. There are thus many empirical grounds for building comparative understandings across different urban contexts. However, and as a second comparative strategy, there is also scope for creative theoretical reflection across the diversity of the processes and outcomes associated with strategic visioning in different cities. Analysing the politics of city strategies allows

critical engagement with the wider, very US-centric, literature on the politics of urban development, including urban regimes and growth coalitions, which have formed the staple subject matter of comparative urbanism (Denters and Mossberger, 2006). Thus, this paper will demonstrate how through comparative reflection existing analyses focussed largely on the US and Europe might be effectively internationalised to attend to a much wider range of actors as well as forms of urban politics and different kinds of urban outcomes. How are urban political interests articulated in conditions of the strong transnationalisation of economy, state and civil society, the powerful role of international agencies (donors, advisors, consultants), the centrality of informalised political processes, and challenges of extreme inequality? I will show how these issues are as important in London (at the top of the putative international urban hierarchy) as in Johannesburg (a regional centre in a middle income country), and will reflect on the applicability of theories of governance derived from more structured and resourced institutional environments to a highly informalised context like Lilongwe, and in turn interrogate whether experiences from this poorly resourced context can be introduced into wider analytical conversations on urban governance. Thus the aim of the paper is to explore the potential to insert Johannesburg both empirically and theoretically into the wider world of cities.

GIOVANNI VIO

The second life of architecture between apartheid and democracy

What happens to a building when the society that built it has changed, as it is in the case of South Africa's transition to democracy? After twentyone years since the end of apartheid we can consider the situation and project some useful thoughts to develop a methodology toward the built heritage. What maintains a building in use does not coincide, sometimes, with the expectations for which it was originally designed. Arguments and reasons brought by current criticism may fail, on the other hand, in estimating the quality of a building. Ideology often is a cause of refusal of artefacts if considered on the wrong side. In these situations the life of buildings may become difficult, if not brought to an end. My reflection is meant to be an introduction, with questions, to the discourse on conservation of Johannesburg heritage of architecture and built environment , a theme that the speakers of the conference are dealing with, directly or indirectly. I will focus around two South African iconic cases .The first is the affaire of Werdmuller Centre, a former commercial building in Claremont (Cape Province). Since 2006 it is under the threat of demolition. The official reason for tearing it down, that the building is a commercial failure, is conflicting with positive visions brought by a whole range of interested parties, including former users. They believe that the building offers a strong synergy with the local network of public transport and inspires a model of small scale, informal trading. The second case is the story of Thokoza, a former women

hostel in Durban. As direct product of the segregation policies of apartheid, it was expected to be bulldozed on the first day of democracy. The recent documentation by the South African artist Angela Buckland describes the way this building is instead very intensely utilized. It has turned to be a space very much needed by poor women, a very fragile component of contemporary South African society. Both these buildings are declared negative products of modernism and segregation. Both are expressing a lively inner life, a strong attitude toward survival. Both belong to a legacy that deserves a more careful examination. Because of informal life that finds place in them, and due to cross disciplinary visions, mainly by artists, these architectures generously offer new occasions of usage, renewed imagery, and start an independent life of their own. In order to diachronically evaluate a building it is useful to compare the results of two methods. One deals with the theoretical approach to the artifact and helps understanding the relationships between small and large scale, local and international realms, cultural and ideological positions. The other, that helps surveying the spontaneous qualities and the inner potentials of the building, is based on the direct reading of the place, its agents, its practices, the perception of the environment, the collection of the different narratives that it conceals.

MARLENE WAGNER

A place under the sun for everyone: Cosmo City, Johannesburg

In consequence of its political past, South Africa has a strong socio-cultural practice of heteronomous and self – determined exclusion through behaviour settings and scripts, which, as of Martina Löw, inhibit the interaction with other milieus. Integrative urban design and adequate architecture are therefore primarily a question of perception and shared experience, which can further develop a common vocabulary. The systematic knowledge on gender-, culture- and class- specific institutionalized spaces and their constituted form, enable the creation of new strategies for a built environment of collectively created fields within the plural spheres (Tessin, 2004). The showcase-housing project and field of research, Cosmo City in Johannesburg, is aimed at satisfying the constitutional right to adequate housing for all South Africans and simultaneously addressing the integration and interaction between different income classes. The satellite-town offers remarkable potential – on the one hand to observe and document top down planned strategies of the South African Human Settlements program. On the other hand, to analyse the unplanned or rather non-formal spatial bottom up processes of its inhabitants. In the study – A place under the sun for everyone, we learn to read spatial configuration and the behavioural patterns assigned to them in an unfamiliar cultural context and milieu. Focus of the research was put on strategies of occupation and integration in the satellite- town Cosmo City and its inhabitants resettled from the informal settlements Zevenfontein and Riverbend. The acquisition of a basic vocabulary

of formal and non-formal interventions in the built environment - Levels of Alteration, Separation, Security and Service in private and public space - serve the purpose of identifying recurring patterns, which can be categorized into typologies by correlating interpretation of size, form and function. The translation into graphical language and the placing of spatial interventions and generated typologies of attractors in Google Earth, enables the analysis in different scale and time. The three-dimensional information on morphology, different dynamics of the housing area, relations, connection, array and dependency of occupancy serve identification of potential/challenging spaces of development and spatial trends in the settlement. By creating a polylog integrating non-formal infrastructure, income strategies and spatial needs, as well as requirements from government, developers and contractors, this basis for planning serves as an example of semi-formal regulations as responsive strategies for continuously modifying systems.

ROELOF VAN WYK

Johannesburg as a lively and hungry creative and cultural urban metropolis

The city of Johannesburg is a city in motion; always on the move, always shifting, simmering and seething with raw energy. How does the creative class of this city function? How do the artists, architects, musicians, writers and poets network, collaborate and tap into the well of inspiration this frontier, immigrant city offers? This presentation aims to make visible the underlying tensions and connections that make this city a lively and hungry creative and cultural urban metropolis, at once physical and hard, yet always reliable, genuine and reciprocal.

TANYA ZACK

Wake Up This Is Joburg

WAKE UP, THIS IS JOBURG, is a series of ten photobooks by Tanya Zack and Mark Lewis about the city we hate to love but do anyway. It tells the stories of ten ordinary, interesting, odd or outrageous denizens of the city of Johannesburg. The intersections of particular lives, livelihoods and spaces that make up the first five titles in this series offer an opportunity to reflect on current Johannesburg: *Skop*, which takes readers into a disused parking garage in the inner city, where cow heads are being chopped. It explores the informal business of chopping cow heads the stories of 'the butchers and traders and entrepreneurs who have made this business uniquely theirs. Zola is an overflow rank for taxis waiting between peak hours to ferry people between the inner city and Zola, Soweto. Here entrepreneurs cater all day to the needs of drivers from an array of mobile and stationary stalls. It's a Joburg story about the multiple business opportunities to be found under a highway on a leftover piece of urban land.

Tony Dreams in Yellow and Blue In the nondescript working class suburb of Turffontein, which has always hosted migrants, a restless outsider artist is at work transforming his home into a veritable castle of lights, turrets, murals, manikins and stairways. He is an obsessive collector of 'waste', but also an entrepreneur whose property is home to 17 rent-paying households. *Inside Out* Senga Mutombo led her seven Congolese brothers to Johannesburg. She is now a regular trader in the Yeoville market but also, in her own way, the centre of a trade network that spans sub-Saharan Africa in a lattice of low-end globalisation. *Good Riddance* A procession of recyclers, each pulling a cart towering with bulging hessian bags is a familiar Joburg site. What stories accompany the men and women who reckon daily with this city of sprawl and excess?

Biographies

Barbara (Bibi) Burger University Cape Town

Laura Burocco Planner Milano

Leonardo Ciacci Università Iuav di Venezia

Federica Duca University of the Witwatersrand, Johannesburg

Marco Fazzini Università Ca' Foscari Venezia

Philip Harrison University of the Witwatersrand, Johannesburg

Svea Josephy University of Cape Town

Costanza La Mantia University of the Witwatersrand, Johannesburg

Hannah Le Roux University of the Witwatersrand, Johannesburg

Loren Landau University of the Witwatersrand, Johannesburg

Andrew Makin Architect Durban

Giovanna Marconi Università Iuav di Venezia

Simona Morini Università Iuav di Venezia

Elena Ostanel Università Iuav di Venezia

Alexandra M. Parker University of the Witwatersrand, Johannesburg

Antonio Pezzano Università degli Studi di Napoli "L'Orientale"

Paola Piscitelli Università Iuav di Venezia

Jennifer Robinson University College London

Giovanni Vio Università Iuav di Venezia

Marlene Wagner Architect Vienna - Johannesburg

Roelof Petrus Van Wyk University of the Witwatersrand, Johannesburg

Tanya Zack Urban Planner Johannesburg

BARBARA (BIBI) BURGER

Barbara (Bibi) Burger completed her BA humanities, with Afrikaans and Philosophy as majors, at the Potchefstroom campus of South Africa's North-West University.

For her honours in Afrikaans and Dutch she moved to Stellenbosch University, where she also completed her Masters (with a six month stay at Leiden University in the Netherlands).

Her MA-thesis dealt with a feminist reappropriation of the domestic sphere in three Afrikaans novellas published in the 1980s. For her PhD in Comparative Literature she is still investigating space, but her focus has moved to urban space and the way this is represented in Afrikaans and English South African novels published since 2000.

LAURA BUROCCO

Laura Burocco has born in Italy, moved to Brasil and is currently based in Johannesburg.

She has a degree in law from the University of Milano, and a specialisation in International Policies and Development from the University of Roma. She worked in Rio de Janeiro from 2004 to 2012, coordinating a project around community empowerment and participation with a special focus on gender and housing rights. She also has a post graduate degree in Urban Sociology from the State University of Rio de Janeiro – UERJ and an MBE Housing Master degree from the University of the Witwatersrand – WITS Johannesburg.

She consulted different artists in Rio de Janeiro and Italy involved in interventions in public spaces and urban/social issues. She took part in the Brazilian collectives In.Sur and the Epistomancia Art Agencies, through 2011 and 2012 and has participating of several interventionist actions. Her special interest is developed around some keywords as political insurgency in art, social mix and insurgent citizenship.

LEONARDO CIACCI

Associate professor at Università Iuav di Venezia, he teaches courses of Theories of town planning and Urban design. His main research field is oriented towards experiments of narrative of urban and planning design through video languages. He is editor of "Urban and Planning Movies Archives" in «www.Planum.net». Some of his books and articles: *Rodi Italiana. Come si inventa una città*, Marsilio, Venezia 1991; *Progetti di città sullo schermo. Il cinema degli Urbanisti*, Marsilio, Venezia 2001; (con L. Tiberi), *Roma di Mussolini*, DVD film, 87 min. Istituto Luce, Roma 2003; (a cura di) *Venezia è una città. Un secolo di interpretazioni del cinema documentario*, Marsilio, Venezia 2004; (a cura di) *Cinema e fotografia per la storia della città*, "Storia Urbana" vol. n.111, 2006; *Giovanni Astengo. Urbanista militante*, DVD, durata 80 min. Marsilio-Università Iuav di Venezia,

2009; *Cinema works wonders: analysis, history and town plan united in a single representation e The country that becomes metropolis: a video camera, a script and a pc editing programme transform an occasion to describe a regional area in north-east Italy into a means of discovering it*, in Sandercock L., Attili G., eds (2010); *Multimedia and Planning: an exploration of the next frontier*, Springer, Heidelberg 2010; (con M. Bianconi) *L'apprendimento della pianificazione attraverso il cinema*, in L. Gaeta, U. Janin, L. Mazza, *Governo del territorio e pianificazione spaziale*, CittàStudi Edizioni, 2013, pp. 543-552; (con C. Peraino) *Quartieri nel tempo. Progetti e vita quotidiana*, Gangemi Editore, Roma 2014; *The Role of Newsreels in the Modernization of Cities: More than just Propaganda*, in H. Bodenschatz, P. Sassi, M. Welch Guerra, *Urbanism and dictatorship. An European Perspective*, BIRKHÄUSER, Berlin 2015, pp.75-88.

FEDERICA DUCA

Federica is a Post-Doc at PARI, Wits University where she is working on elite formation and space. She has conducted research in Roodepoort, on the social consequences of daily life in gated communities.

She is trained in Sociology and did her BA research on gangsterism and her MA research on residential segregation in an Italian coastal town.

She has previously conducted research in South Africa on gangsterism and fear of crime in Soshanguve, near Pretoria. Her research interests include urban studies, representation of space, social construction of urban forms and means of its transformation. She is also interest in real estate market and in the new social and political spaces created in gated communities.

MARCO FAZZINI

Marco Fazzini is a lecturer at the Università Ca' Foscari di Venezia.

He has published articles and books on post-colonial literatures and has translated some of the major English-language contemporary poets, such as Douglas Livingstone, Norman MacCaig, Edwin Morgan, Philip Larkin, Geoffrey Hill, Dionne Brand, Charles Tomlinson, Hugh MacDiarmid, Douglas Dunn, Stephen Gray, etc.

His most recent publications include *Crossings: Essays on Contemporary Scottish Poetry and Hybridity* (2000), a book on Geoffrey Hill, *L'acrobata della memoria* (2002), a study on the problems of alterity, *Resisting Alterities: Wilson Harris and Other Avatars of Otherness* (2004), and a new collection of critical essays on Douglas Livingstone's poetry, *Son to the Ocean* (2006).

He is also the editor of the first history of Scottish literature published outside Scotland: *Alba Literaria* (2005), and the author of a book on poetical translations, *Tradurre, paradiso dei poeti* (2005). His latest books are a study on poetry and songwriting, *Canto un mondo libero* (2012), and *Conversations with Scottish Poets* (2015).

His major poetry collections are: *Nel vortice* (1999); *XX poesie* (2007); *Driftings and Wrecks* (2010); 24 *Selected Poems* (San Francisco, HCT Press).

PHILIP HARRISON

He also served as a member of the National Planning Commission in the Office of the President in a non-executive and part-time role from 2010 to 2015. Previously, Prof. Harrison was Executive Director in Development Planning and Urban Management at the City of Johannesburg for 4 years from 2006 to 2010. Prior to that, he held a number of academic positions at the Universities of the Witwatersrand and Natal, including Professor and Chair of Urban and Regional Planning at Wits from 2001 to 2006.

He has published widely internationally in the field of urban planning and urban development with his most recent publication a jointly edited book entitled *Changing Space, Changing City: Johannesburg After Apartheid* (Wits Press).

SVEA JOSEPHY

Svea Josephy is a Senior Lecturer in Fine Art (Photography) at the Michaelis school of Fine Art at the University of Cape Town, South Africa. She graduated with a Bachelor of Arts (in Fine Art) at UCT and completed a Master of Fine Arts at the University of Stellenbosch.

Josephy has held a number of exhibitions of her creative work, nationally and internationally. Her work has been included in numerous international group exhibitions such as *Crossing Boundaries: Contemporary Art and Artists from South Africa* in Qatar, *Format International Photography Festival: Photocinema*, United Kingdom, *Chobi Mela V International Festival of Photography*, Bangladesh, *The Position of South African Photography – Today*, Germany, *Shuttle 99*, Finland and *DAKART 2010 9th Biennial of Contemporary African Art*, Senegal, where she was a prize winner in 2010.

Josephy's research interests include Southern African Photography, documentary photography, contemporary South African lens based practice and colonial photography. Her writing on these areas has been published in various books, journals and catalogues on contemporary art and photography.

Josephy's research is concerned with the politics of post apartheid photography, particularly as it connects to the politics of the land and its representation in relation to identity.

Her research has followed a history of South African photography, focussing initially on the documentary imperative and 'struggle' photography and tracing this back through colonialist and modernist photography. Her current research is concerned with demonstrating shifts in photography, which have taken place in a post apartheid context. She is interested in 'new documentary' forms that have emerged in post apartheid South Africa.

COSTANZA LA MANTIA

Costanza La Mantia, is an architect, urban designer and urban planner holding a PhD in urban and regional planning and extensive research and practice experience on the African continent. In July 2013 she joined the NRF:SARCHI program as Postdoc Fellow in the project "Resilience Assessment for Sustainable Urban Development", focusing on the link between urban governance and urban form within the urban resilience framework.

Her professional practice and scholarly research focuses on urban resilience, participatory planning and community design, framing pro-poor policy and practice through a socio-ecological lens. Her work outlines how the co-engagement of people and nature can generate new kinds of strategic socio-ecological infrastructure within the city, leveraging innovation and creativity generated through collaborative practices and supported by a flexible, decentralized governance system. Accordingly, her recent research focuses on participatory slum upgrading, aiming to link policy framework and spatial issues through community participation and flexible governance processes.

HANNAH LE ROUX

Hannah Le Roux is director of the Architecture programme in the School of Architecture and Planning, University of the Witwatersrand in Johannesburg. Her PhD, lived modernism (KU Leuven) revisited the modernist project in architecture in Africa, and considered how this frame and its transformation through the agency of African users present a conceptual model for contemporary design. This project arises from lived experience of the radical appropriation of space in reaction to apartheid and colonial constructions.

The consequences are reflected in her photographic, written, exhibited and designerly work, with published projects for Bloemenhof Park, Upat and Kwa-Thema.

LOREN LANDAU

Loren B. Landau is the Henry J. Leir Chair in Migration Studies based at The Fletcher School and the Feinstein International Centre. He was previously the South African Research Chair in Human Mobility and the Politics of Difference and founding director of the African Centre for Migration & Society at Wits University in Johannesburg.

His work explores human mobility, citizenship, development, and political authority. He has served as the chair of the Consortium for Refugees and Migrants in South Africa (CoRMSA), as a member of the South African Immigration Advisory Board, and is on the editorial boards of International Migration Review, Migration Studies, and the Journal of Refugee Studies.

Widely published in the academic and popular press, he is author of *The Humanitarian Hangover: Displacement, Aid, and Transformation in Western*

Tanzania (Wits Press), co-editor of *Contemporary Migration to South Africa* (World Bank), editor of *Exorcising the Demons Within: Xenophobia, Violence and Statecraft in Contemporary South Africa* (UN University Press/Wits Press) and articles in *Millennium*, *Politics & Society*, the *Journal of Ethnic and Migration Studies*, and elsewhere. He has consulted with the South African Human Rights Commission, the UNDP, the UNHCR, the World Bank, Oxfam, and others. He holds an MSc in Development Studies (LSE) and a PhD in Political Science (Berkeley).

ANDREW MAKIN

Andrew Makin is a principal of designworkshop:sa. Through design they contribute towards transforming society. Best known for designing the Constitutional Court Building (with Urban Solutions), designworkshop:sa has contributed greatly to the architectural landscape of South Africa.

GIOVANNA MARCONI

Giovanna Marconi is an Architect (2001), holds a and a PhD in Urban Planning and Public Policies (2012). She is assistant professor at the Università Iuav di Venezia where she teaches 'urban policy design and management' and 'EU project proposals writing'. Since 2008 is researcher at the SSIIIM Unesco Chair on the 'Social and Spatial Inclusion of International Migrants'.

The main focus of her research being south-to-south international migration, transit migration and urban inclusion of international migrants, she participated in many international research projects on the urban governance of international migration and is author of several scientific articles and book chapters on these issues.

Visiting Professor at the Venice International University (3 months, 2014), visiting researcher at El Colegio de la Frontera Norte, Tijuana, Mexico (3 months, 2008) and at the Migration Research Programme of Koç University, Istanbul, Turkey (2 months, 2009).

Since 2008 she is peer reviewer for *Archivio di Studi Urbani e Regionali* (Urban and Regional Planning Archive), Franco Angeli, Milano.

SIMONA MORINI

Simona Morini is associate professor of Decision theory and Philosophy of science at Iuav Università Iuav di Venezia.

Her research has been focused on the history and philosophy of probability, the problem of risk and uncertainty and, more recently, on the scientific, methodological and philosophical problems associated with design and planning. She is the Iuav coordinator of the "Agora Project" (agoraproject.fr) for the Villa Méditerranée, Marseille, and is actually working on the relationship between public space and decision processes.

Her latest publication is 'Risk. From Pascal to Fukushima' (Il rischio. Da Pascal a Fukushima, Bollati boringhieri, Torino, 2014).

ELENA OSTANEL

PhD in Urban and Regional Planning at Università Iuav di Venezia, she is a research fellow for the Project of National Interest PRIN 'Small-size cities and social cohesion: policies and practices for the social and spatial inclusion of international migrants'. In the past years her research was mainly directed at policy analysis, being involved in the EFI-UE funded project "Mediare.com" with the Municipality of Venice and Padua.

She is a research fellow at the Open University (UK) and she was a visiting research at The Witwatersrand University in Johannesburg and at The Mines Paris Tech in Paris.

Among her recent publications: Ostanel E. (2014, on press), 'Moving toward a just intercultural city space' in Marconi G., Ostanel E. (eds), *The Intercultural City: Migration, Minorities and the Management of Diversity*, IB Tauris, London; Mantovan C., Ostanel E., (2014, on press), 'Quartieri contesi. Convivenza, conflitti e governance nelle zone stazione di Padova e Mestre', Franco Angeli, Milano.

ALEXANDRA M. PARKER

Alexandra Parker is a postdoctoral research fellow at the University of the Witwatersrand in Johannesburg, researching the role of film in shaping urban representation and practice. She is currently working on a book project, *Urban Film and Everyday Practice*, based on her PhD thesis, which will be published in early 2015 with Palgrave Macmillan.

She teaches first year courses in architecture and planning. She serves on the Architects' Collective board, organizing the Architect Africa Film Festival and on the board of the Johannesburg Heritage Foundation.

Research Interests: Architectural Heritage, Urban Planning, Urban Geography, Ancient Urbanism, Ancient Urban Planning, Cinema and Urban Spaces, Cinematic Space, Architecture, Cinema Studies, Gated Communities, Suburban Studies, and Suburbia Publications: *Gangsters' Paradise: The Representation of Johannesburg in Film and Television*.

ANTONIO PEZZANO

Researcher in African Studies (History, Political and Social Sciences) at the Department of Asian, African and Mediterranean Studies and lecturer in Local Politics and Development in Africa in the Department of Human and Social Sciences at the Università di Napoli "L'Orientale". He is on the Scientific Committee of the Centre of Contemporary African Studies (CeSAC) at the same university. He holds a PhD in African History from the University of Siena, completed in 2004 with a thesis on "African Small and Micro-Entrepreneurs in

Witwatersrand: A Historical Perspective". He holds a Master in Tourism Economics and Management at Ciset (International Centre of Studies on the Tourist Economy), from the University of Venice "Ca' Foscari".

His research and teaching areas of interest are urban governance and informality, local development and local government in sub-Saharan Africa; his particular area of research is South Africa.

He is on the editorial board of the journal *Afriche e Orienti*.

PAOLA PISCITELLI

PhD Student in Spatial Planning and Territorial Policies at the Università Iuav di Venezia.

She holds a degree in Urban Planning and Policy Design from the Politecnico di Milano and a Master in "COOPERATION (C)TION. Knowledge and skills for sustainable cities in the Global South" from the same University.

She has been a visiting PhD candidate at the ACMS-African Centre for Migrations & Society, University of the Witwatersrand (Johannesburg), in the framework of the EU IRSES-SharingSpaces exchange program, promoted by the UNESCO Chair-Venice and at the University of Westminster (London).

Her research is about the translocal territories and spatialities of Mozambican cross-border traders between Johannesburg and Maputo.

JENNIFER ROBINSON

Jennifer Robinson is Professor of Human Geography at University College London. Her book, *Ordinary Cities* (Routledge, 2006) developed a post-colonial critique of urban studies.

She is preparing a new book, on Comparative Urbanism, to develop methodological foundations for a more global urban studies.

Earlier empirical research explored the history of apartheid cities, and the politics of post-apartheid city-visioning. Current empirical projects focus on transnational aspects of Johannesburg and London's policy making processes and the politics of largescale urban developments.

GIOVANNI VIO

Architect Phd Iuav and photographer. He taught urban design at Iuav between 2001-2003 and 2006-2010. He is the author of *Timeless. Cinque architetture di Roelof Uytenbogaardt* (Il Poligrafo, 2006) and of some writings on South African architecture.

Both in 2008 and in 2009 he was appointed with Peter Rich to hold one of the design Summer Workshops at Iuav. In 2009 he led a tour of Iuav students to Mapungubwe, South Africa and, later, he published *Case Fuori. Out of home in africa*. He is the author of *Stella d'acqua. Policies for and reflections on the regeneration of Forte Marghera in Venice* (Cleup, 2009).

He is the co-author of *Alla scoperta di Mestre* (Ediciclo, 2009). His professional activity is dedicated to the built heritage. He recently won the design competition for the *Gallerie dell'Accademia* in Venice. His addition for a new bell tower to the nineteenth's Century church of Poleo, near Vicenza, is listed in the Guide to contemporary architecture of the province of Venice. He designed the renovation of *Palazzo Roverella* in Rovigo to house the collections of the *Pinacoteca dei Concordi*; the conservation of *Palazzo Angeli*, also in Rovigo; of the well known *Palazzo della Ragione* in Padua; of the *Teatro dei Rinnovati* in Siena; and of the *Abbazia della Vangadizza* in Badia Polesine. As landscape and architecture photographer he is the author of the celebrated *Venezia, Marghera, Mestre and back. An everyday journey* (Marsilio Editori, 2005). His black and white work is in *Marcon. Paesaggi di Transizione* (Cicero editore, 2007). In 2008 he exhibits in *Mestre What am I doing here*. In 2011 he works with the South African artist Angela Buckland on the project *Quiet Place*, published in *Angela Buckland_Giovanni Vio. Quiet Place* (Cleup, 2010). *Quiet Place* exhibited in 2014 at the Durban Art Gallery, South Africa, as an event of *Architecture Otherwhere*, within the XXV world conference of UIA. He recently published *Il terzo poema della basilica di San Marco* (Cleup, 2014).

MARLENE WAGNER

Marlene Wagner studied Architecture at the Vienna University of Technology and is practicing and researching between Austria and South Africa on alternative spatial strategies and collective process in areas weak on formal structures. She is a part-time lecturer at the Carinthia University of Applied Science and has been invited internationally for conferences, teaching assignments and workshops. (SA, USA, UK, GER, IT, CH).

Her research has been recognised and published through scholarships from the Vienna University of Technology, Archidiploma 2011, the Archiprix Hounter Douglas Awards or the Documentation and Cooperation Centre Southern Africa.

Her practice, the NPO for Architecture and Development buildCollective, is implementing educational facilities, communal space and technical infrastructure in collaboration with diverse stakeholders like Universities, NGOs, Users and Inhabitants of disadvantaged areas in South Africa.

Focus thereby is not the product but overall process from resources and set up to occupancy and maintenance.

Developing long-term strategies of knowledge production, ecological and affordable self-building, socio-economic management and cultural exchange between North and South.

Work has been featured recently in the publication *Afritecture: Building Social Change* and in the exhibition *Think Global Build Social* (DAM, AZW).

ROELOF PETRUS VAN WYK


Interdisciplinary artist he who focuses on contemporary visual culture across architecture, art, film and music. An architecture degree from Pretoria University, B.Arch, 1995 (Cum Laude) forms the artistic and functional foundation of his creative thinking, sharpened by a degree in Visual Culture, MA Global Arts, 2013 (Cum Laude) from the prestigious Goldsmith's University in London. Currently, 2015, a PhD Fellow at the University of the Witwatersrand, he is applying his scalpel to the visual language of the Quotidian during 1980's apartheid.

TANYA ZACK

Tanya Zack is an urban planner who holds a PhD from University of Witwatersrand for her work on Critical Pragmatism in Planning.

Her core skills and work experience include policy development, research, writing, project management and facilitation of community participation. Her clients have included the City of Johannesburg, the Department of Housing (now Human Settlements) and Urban LandMark. She has operated as an independent consultant since 1991 and straddles academic research and practice. Tanya's recent consulting work, research, publication and creative writing centres on the inner city of Johannesburg. This includes work on migrant spaces and in particular on the spatial and economic shifts in an Ethiopian entrepreneurial location in the inner city.





I
- - -
U
- - -
A
- - -
V

Università Iuav di Venezia
Scuola di Dottorato
Palazzo Badoer
San Polo 2468
30125 Venezia
infodottorato@iuav.it
www.iuav.it/scuoladottorato