Sarah Pinto · Shelley Hannigan ·
Bernadette Walker-Gibbs ·
Emma Charlton *Editors*

Interdisciplinary Unsettlings of Place and Space

Conversations, Investigations and Research

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Springer

Editors
Sarah Pinto
Deakin University
Burwood, VIC, Australia

Shelley Hannigan
Deakin University
Geelong, VIC, Australia

Bernadette Walker-Gibbs
Deakin University
Burwood, VIC, Australia

Emma Charlton
Deakin University
Warrnambool, VIC, Australia

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Editors and Contributors

About the Editors

Dr. Sarah Pinto is a Senior Lecturer in History at Deakin University. She is a historian with research interests in public and popular history, the history and politics of emotions, gender and sexuality, and the study of place and landscape. She has published widely in these areas in international journals and edited collections, often working collaboratively with colleagues from a range of other disciplines. Sarah's current project investigates the remembrance of Indigenous peoples and histories in Australia's capital cities, where public space has increasingly been mobilised as a site of commemoration by local and state governments as part of ongoing projects of reconciliation. A monograph on this project, entitled *Places of Reconciliation*, is contracted with Melbourne University Publishing.

Dr. Shelley Hannigan is a New Zealand/Australian and lectures and researches in artistic practice, art education and interdisciplinary education at Deakin University. She is a practising visual artist with research interests in artistic practice and thinking, creativity, visual literacies and material engagement. Creativity is central to her practices, and for her Ph.D. she researched her own artistic practice to inquire into the phenomenon of place and identity. This was narrative inquiry using autoethnography as well as narrative case studies of four visual artists. Her work in education questions discipline spaces and boundary crosses through collaborative research with science and mathematics educators and arts health. Her research in this field unsettles place and space through interdisciplinary and place-based education and systems. She has presented this work at international conferences and published in academic journals and books. Her most recent publication is in the Springer book *International Handbook of Childhood Nature* which proposes patterning as an environmental and interdisciplinary basis for early childhood

curriculum and pedagogy. This and her art can be viewed at: http://shelleyhannigan.wixsite.com/shelley-hannigan.

Associate Professor Bernadette Walker-Gibbs is recognised as an outstanding educator with an international reputation in research for her leadership of large-scale, longitudinal studies in teacher education and for international comparative studies in rural education. As part of this, Bernadette recently published a co-authored book on *Studying the Effectiveness of Teacher Education: Early Career Teachers in Diverse Settings* with Springer. Her research focuses on place-based pedagogy specifically alongside teacher identity and Initial Teacher Education more broadly. Bernadette draws on post-structural and qualitative methods to enhance the capacity of graduate teachers for the diverse contexts in which they will teach. Associate Professor Walker-Gibbs is an established leader in the field of rural education and pedagogy and draws upon an extensive research background from across rural Australia.

Dr. Emma Charlton is a Lecturer in education at Deakin University. She teaches in an alternative pathways programme that provides a supported pathway for non-traditional students to enter tertiary studies. Her research focuses on gender and education, and place-related and other dimensions of identity for primary, secondary and tertiary students. Prior to her employment at Deakin University, Emma worked at the University of Cambridge as a Research Associate in an interdisciplinary project exploring place-related identities through reading and writing. This brought together disciplinary perspectives of narrative theory, literary studies, cultural geography and primary pedagogies. In this project, she worked with Dr. Dominic Wyse, Prof. Maria Nikolajeva, Dr. Gabrielle Cliff Hodges, Pam Pointon and Dr. Liz Taylor, and published in the *British Educational Research Journal* and the *British Journal of Educational Studies.* Emma's main interest is in the intersections between student subjectivities and issues of social justice. As one of the organisers of the 2016 conference *Schooling and Sexualities: 20 years on*, which was held at Deakin's Warrnambool Campus, she is interested in how spaces and places are provided for students to be. She has edited a special issue of *Sex Education* from papers presented at this conference.

Contributors

Michael Corbett is Professor of Education at Acadia University in Canada and Adjunct Professor of Rural and Remote Education at the University of Tasmania. Corbett's research investigates the way we think about rural space, and how this thinking influences education policy, teacher education and literacies. His work is principally interested in the implicit connection between education and mobility,

and particularly the geographic and social mobility of rural youth and how it influences school to work transitions. Corbett has worked with music, film and video and was a teacher in rural and remote schools in a number of Canadian communities. His recent research projects have included studies of rural out-migration, youth educational decision-making, literacy practices in rural contexts, conceptions of space and place, and the viability of small rural schools.

Hernán Cuervo is Associate Professor at the Melbourne Graduate School of Education and Deputy Director of the Youth Research Centre in the University of Melbourne. His research interests focus on sociology of youth, specifically in relation to youth transitions; rural education and rural young people, focusing on the tension of aspirations and belonging; and theory of justice applied to educational issues. His latest books are *Understanding Social Justice in Rural Education* (Palgrave 2016) and *Youth, Inequality & Social Change in the Global South* (with Ana Miranda, Springer 2019).

Alexandra Dellios is cultural historian and lecturer in the Centre for Heritage and Museum Studies at the Australian National University. Her research considers the public and oral history of migrant and refugee communities in Australia. She has published on child migration, popular representations of multiculturalism, immigration centres and hostels, and public history practices and cultural heritage in Australia. Her current project, 'Making Migrant Heritage', is interested in community-initiated public history projects pertaining to post-war migration in Australia and the UK. Her *book Histories of Controversy: Bonegilla Migrant Centre* was released with Melbourne University Publishing in 2017. She is Public Officer for Oral History NSW, a founding member of the Australian Migration History Network and ACT Representative for the Australian Women's History Network. She was awarded her Ph.D. in history at the University of Melbourne in March 2015.

Andrea R. Gammon completed her Ph.D. in philosophy in 2018 at Radboud University (NL). Her dissertation, *"Not lawn, nor pasture, nor mead": Rewilding and the Cultural Landscape*, developed the concept of place in the context of rewilding in Europe and in North America. Previously, Andrea earned her M.A. in philosophy in 2013 from the University of Montana (USA), where she began her focus on environmental philosophy and worked on the ethics of climate engineering and climate change. She has taught in the areas of normative and applied ethics, environmental philosophy, and the philosophy of technology. She lives in the Netherlands.

Dr. Sianan Healy is a historian in the fields of settler colonialism, Indigenous studies and assimilation policy with a focus on histories of mobility, space and the built environment. She is a postdoctoral fellow in the Centre for the Study of the Inland at La Trobe University, and is currently researching a history of housing and Aboriginal assimilation in south-eastern Australia from the post-war period to the 1970s. Previous projects and collaborations include a spatial history of Australian

school design and Aboriginal schooling and a transnational history of Indigenous involvement in popular culture and performance in the early twentieth century. Her areas of expertise include comparative and transnational Indigenous histories, mobility and space studies, and histories of the built environment. A monograph drawing on her Ph.D. is under contract with University of Nebraska Press, and she has published articles in *Australian Historical Studies*, *Transfers: Interdisciplinary Journal of Mobility Studies*, *History Compass* and *History of Education Review*.

Chris Hickey is Professor in the Faculty of Arts and Education and Chair of the Academic Board at Deakin University. His research is focused on young people and the links between identity and issues of social cohesion and exclusion, with a particular focus on the intersection of gender, sport and education. He is Chief Editor of *Curriculum Studies in Health and Physical Education.*

Casey Thomas Jakubowski is a Ph.D. candidate in Education Policy and Leadership Studies at State University of New York, Albany. Research focus includes rural educational administration, the history of rural education, citizenship education, history education, working with special needs students and teacher mentoring. Publications include international-, national- and state-level research and practitioner-focused work on integrating research into classroom applications. Previously, Casey served as School Improvement Liaison for the New York State Education Department. He currently serves as Associate Director/Lecturer of Leadership Development at Rensselaer Polytechnic Institute, serving as a mentor to engineering and entrepreneurial students.

Max Kelly is a senior lecturer in International and Community Development Studies at Deakin University. Her areas of expertise include food security, food systems and sustainability at local, national and international levels. She has a degree in agricultural science from University College Dublin, and a Ph.D. in agricultural systems and sustainable livelihoods in southern Africa. Her areas of expertise include international development policy and practice, with particular emphasis on food security, agriculture, civil society, community engagement and social development. She has worked as an agricultural extension officer in Ireland, a farmworker across Europe and Australia, and consulted and volunteered for a variety of organisations, both government and non-government. She has published on a range of issues from local food systems and land use to global development policy.

Neha Lal is currently heading research at Mahila Housing SEWA Trust, a grassroots organisation that works on governance, housing rights and habitat upgradation in informal settlements across several states in India. She was earlier Urban Research Fellow at the Indian Institute of Human Settlements, Bangalore. She completed her masters and M.Phil. from the Department of Sociology, University of Delhi with a focus on intersections of urban governance and law, citizenship, housing and urban poor. Neha has lived and worked in multiple cities across India on independent and collaborative research projects and documentaries

on Delhi's urban history, urban space and design, governance and citizenship, policy planning in Delhi and Singapore.

Amanda Mooney has a Ph.D. in education from Deakin University. Her research draws on qualitative methodologies to explore the ways in which cultural and societal factors, particularly gender, shape identities, professional practice and pedagogies in physical education, health and sport.

Anubhav Pradhan is a doctoral candidate working on colonial ethnography and the British imagination of India in the Department of English, Jamia Millia Islamia. He has served Primus Books as its Senior Marketing Editor and the Department of English, Bharati College, University of Delhi as Assistant Professor. He has also been part of the Researching the Contemporary programme of the Centre for the Study of Developing Societies and the Urban Fellows Programme of the Indian Institute for Human Settlements. He worked on articulations of space and denial in contemporary Delhi for his M.Phil. and continues to engage with various aspects of Delhi's urbanisms through his scholarly work, curated walks and chronicles.

Sonja Rewhorn has over 15 years' experience working in rural policy, within a political environment, mainly in the UK context. Sonja has worked for the national, local and community governments as well as undertaking rural policy research. Sonja completed her M.Sc. in 1995 from the University of Aberdeen and the Robert Gordon University in rural, regional and resources planning, which followed her B.Sc. in geography from University of Wales, Aberystwyth. She is completing her Ph.D. in the conceptualisation and effectiveness of rural proofing, with a particular emphasis on strengthening the bridge between policy practice and policy research. In the late noughties, Sonja was a member of a project comparing and contrasting governance arrangements for coastal areas between UK and Japan, and developed the Learning Exchange Pathway also supporting the links between academia and policy practice. Throughout Sonja's career, she has always maintained links between academia and policy practice and as a result has been a visiting lecturer across the UK and in Japan. Sonja continues to support learning and teaching in her current role as a learning developer at the University of Chester, whilst maintaining research links with rural policy in practice.

Dr. Binti Singh is an urban sociologist and her expertise traverses the disciplines of urban planning, policy and governance. She holds a Ph.D. (in urban studies) and an M.Phil. (in planning and development) from the Indian Institute of Technology (IIT Bombay), Mumbai, India. Currently, she is engaged as Independent Consultant with think tanks and international institutions. She is Associate Editor of the Oxford Urbanist. She regularly contributes as a columnist to dailies and magazines like the Business World, Domus India, KNN India and smart city portals like Elects EGov. She teaches at various universities and research institutes and speaks at multiple forums including government, non-government, industry and corporates. Of late she has been very active in smart city forums and summits and brings in a social science perspective to the current narrative on smart cities in India. Her current

research engages with questions on inclusion, sustainability, urban culture and urbanism. She is the author of *The Divided City: Policy and Ideological Contestations in Contemporary Urban India*, published in 2018 and is available worldwide. Her ethnographic work on Lucknow is compiled into another book titled *Lucknow: Culture, Place, Branding and Activism* also published in 2018. She is coediting a special issue on Urban Affairs in the forthcoming edition of the *Indian Anthropologist* along with Prof. D. Parthasarathy of IIT Bombay and working on her third book with Prof. Manoj Parmar, Dean of Postgraduate Programme, KRVIA, Mumbai. To know more about her work and read her blogs, please visit her website: www.drbintisingh.com or write to her at hello@drbintisingh.com.

Dr. Ceridwen Spark is Vice Chancellor's Senior Research Fellow in the School of Global, Urban and Social Studies at RMIT University in Melbourne, Australia. Focused on gender and social change in the Pacific, her research interests include education, leadership, youth and the construction of spaces and places in urban Melanesia. In addition, Ceridwen conducts research on gender, space and belonging in Australian schools. Widely published in international journals, Ceridwen has a strong track record of working with community and industry partners to produce creative research that reaches a broad audience, including films, biographies and exhibitions.

Celeste Thorn (B.A., Hons. History) is a Ph.D. candidate at Deakin University, Victoria. Her thesis is an analysis of the contemporary political climate in Poland, and the impact of this for Holocaust sites, exploring themes of politicised and contested memory. Celeste is a research assistant and a sessional tutor of undergraduate history units at Deakin University, and a member of Deakin University's Contemporary Histories Research Group.

Dr. Paul Venzo (Ph.D.) is a lecturer in the field of child and young adult literature with Deakin University, Australia. He has published widely in academic journals and books, including research into representations of identity, cultural geography and sexuality. This scholarship ties into his work as a creative writer: he is known particularly for his work in poetry in translation across English and Italian, exploring the connection between subjectivity and in-between-ness.

Dr. Sarwat Viqar teaches in the Humanities, Philosophy and Religion Department of John Abbott College in Montreal, Canada. Her research focuses on the politics of urban space, gendered subjectivity and informal urban governance in cities in the Global South with a special focus on Pakistan. She has published articles on Karachi's urban history, the dynamics of its low-income neighbourhoods and fieldwork methodology. She has worked as a consultant and researcher on projects related to gender and violence, the politics of infrastructure and access to affordable housing in various regions of Pakistan.

Simone White is Assistant Dean (International and Engagement) in the Faculty of Education at Queensland University of Technology (QUT). Professor White's current research focus is on teacher education curriculum, early career teachers in diverse settings, teacher professional learning and university–school/community

partnerships. Her publications, research and teaching are focused on the key question of how to best prepare teachers for diverse communities in particular 'harder-to-staff' communities including low socio-economic, high cultural and linguistic diversity and rural, regional and remote. Professor White is Past President for the Australian Teacher Education Association (ATEA).

Interdisciplinary Unsettlings of Place and Space

An Introduction to the Conversation

Sarah Pinto, Shelley Hannigan, Bernadette Walker-Gibbs and Emma Charlton

Abstract This chapter introduces the collection, marking out its key themes, contribution and significance. The collection's key points of departure—place and space, interdisciplinarity, and the unsettled—are outlined. And the insights into place, space and the unsettled offered by the collection as a whole are delineated.

Introduction

In the opening pages of *The Condition of Postmodernity* (1989), David Harvey interrogates Jonathan Raban's classic account of 1970s London in *Soft City* (1974). Raban's observational and autobiographical portrait of urban life is a meditation on the malleability of the 'soft' city in the late twentieth century. For Harvey, however, *Soft City* can also be read as a marker of the arrival of postmodernism. Instead of the ordered, planned and totalitarian modernist city, Raban's London is open, multiple and undisciplined; it is a 'labyrinth, an encyclopaedia, an emporium, a theatre …somewhere where fact and imagination simply *have* to fuse' (Harvey 1989, 5). As Harvey notes, there is something liberating in Raban's city, which is replete with possibility. There is, however, 'also something stressful and deeply *unsettling* about it' (6, our italics). Beneath the possibilities of Raban's postmodern city lies the threat of chaos and disorder (6). For Harvey, to be unsettled in and by the (postmodern) city is to be faced with the prospect of 'inexplicable', 'random' and 'inevitable' violence (6).

S. Pinto (✉) · B. Walker-Gibbs
Deakin University, Melbourne, Australia
e-mail: sarah.pinto@deakin.edu.au

B. Walker-Gibbs
e-mail: bernadette.walker-gibbs@deakin.edu.au

S. Hannigan
Deakin University, Geelong, Australia
e-mail: shelley.hannigan@deakin.edu.au

E. Charlton
Deakin University, Warrnambool, Australia
e-mail: e.charlton@deakin.edu.au

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Harvey does not return to the term unsettled in this book, but the promise of something spatially unsettling about the condition of postmodernity remains. Indeed, Massey (1994) picks up on this sense of unsettlement in her well-known essay 'A global sense of place'. As Massey explains, Harvey (1989), Emberley (1989) and others characterise the globalising and postmodernising forces of the late twentieth century as profoundly destabilising for those living through them, particularly in terms of the so-called time-space compression. 'Many of those who write about time-space compression', as Massey (1994) puts it, 'emphasise the insecurity and unsettling impact of its effects, the feelings of vulnerability which it can produce' (15). Although she disputes this reading, for Massey, to be (spatially) unsettled is to be made vulnerable, and in search of greater certainty in identity, locality and sense of place.

So too, Dovey (2010) reaches for the term unsettled in his examination of the practices of critical architecture. Like Massey, Dovey is interested in power, and the ways in which critical architectural practices may (or may not) resist dominant economic, political or social orders (43). He describes a critical architecture that might disrupt identities, that 'may seek to unsettle or disorient its subjects, to transgress the grounded comfort zone of fixed identities and meanings while engaging with new identity formations' (45). Dovey's sense of the unsettled, then, is twofold; it is associated with disorientation and discomfort, but also with fluidity, movement and the creation of something new.

As these examples demonstrate, the term unsettled is an occasional but recurrent presence in scholarly writings of place and space. It is a term that can evoke a range of meanings, from the dangerous to the liberating. As we began to work on this collection, we started to notice the use of the term unsettled all around us: in scholarship, in the press, in the news and even in everyday conversations. Unsettled began to seem like a term—and perhaps even a feeling—for the current moment, as industries, institutions and governments are disrupted, contexts and conventions re-written, and so-called new normals created. That Harvey and Massey were using the term in the 1980s and 1990s, however, suggests that it has a longer lineage.

Interdisciplinary Unsettlings of Place and Space brings together researchers from a range of fields, traditions, perspectives and locations to consider the ways in which place and space might (be) unsettle(d). Although the term unsettled has significant purchase in scholarship across a range of fields, it has rarely been the subject of sustained examination or interrogation. In this collection, we seek to centralise the idea of the unsettled in the scholarly investigation of place and space. We do so, in part, because we consider the term unsettled to be an intriguing, if marginal, presence in scholarly writings about place and space. But we also do so because we view the scholarly turn towards place and space to have the potential to be a profoundly unsettling experience.

The idea for this collection took shape in a very particular location: the town of Warrnambool along the southern coast of Australia (see Fig. 1). The editors are part of The Warrnambool Collective, an interdisciplinary research group that meets twice a year in Warrnambool for a week of research, writing, discussion, interrogation and critique (see also Lynch et al. 2016). It is from these interdisciplinary conversations

Fig. 1 Hopkins River, Deakin University, Warrnambool, Australia. Photograph by Sarah Pinto

that the idea for this collection first emerged. Place and space had been key research themes of the Collective, albeit from a range of different approaches and perspectives. Over several years, the Collective sought to map the ways in which place and space has been understood, theorised and interrogated, looking towards a range of influential theorists and writers of place and space including Martin Heidegger, Pierre Bourdieu, Gilles Deleuze and Felix Guattari, and Doreen Massey. Discussions were varied and lively, and consensus—on terms, meanings, approaches, and uses—was elusive. Instead, what emerged from these Warrnambool conversations were a myriad of views on the meanings of the terms place and space; on the ways in which place and space might feature in scholarly work; and on the multiple and shifting relationships between place, space, practice and identity. For each of the editors, this was an unsettling experience, and our understandings of place and space—both scholarly and personal—were reimagined as a result. Our experiences of the ways in which the contemplation of place and space might unsettle—within an already unsettling interdisciplinary context—led us to the key theme of this collection.

In this introductory chapter, we seek to position the collection and its varied contributions, in three related ways. First, we outline some of the traditions in which place and space has been understood and theorised, particularly in the context of the so-called spatial turn. We then consider the practice and method of interdisciplinarity, and the interdisciplinary project of this collection. Finally, we detail the collection's

key point of departure: the unsettling of place and space. The chapter concludes with an outline of the ways in which the authors of this collection have taken up the challenge of unsettling their own practice, research and understandings of place and space.

Mapping Conceptualisations of Place and Space

Any consideration of the spatial presents researchers with a suite of conceptual and definitional difficulties with which to contend. Many researchers have looked towards philosophers and theorists for ways of thinking about place and space, but there is little consensus to be found in this scholarship. So too, the (inter)relationships between the concepts of place and space themselves are contested and malleable. Although many distinguish between place and space on the basis of meaning—that is, the idea that spaces become places with the application of meaning (Creswell 2014, 12)—others suggest we might more productively refuse this distinction (Massey 2005, 6). As Somerville (2010) puts it, 'place and space are so deeply implicated in one another it is impossible to consider one without the other' (327). When we first began to think about this collection, we deliberately eschewed debates about the relative merits and distinguishing features of the concepts of place and space by referring to both, and we sought contributions from scholars engaged with either concept from a range of perspectives and positions.

In doing so, we opened the collection to various theoretical and methodological approaches that reflect the multiple ways in which researchers might arrive at place and space. Some contributors to this volume look towards place and space through the work of key theorists like Henri Lefebvre (1991), Massey (1994, 2004), Edward Casey (1993, 1996, 2001), and Jeff Malpas (1999, 2013). Others draw on approaches to place and space from their own disciplines. In her chapter on the rural, for example, Bernadette Walker-Gibbs makes use of the work of the educational researcher of place and space Margaret Somerville (1999). Other researchers make reference to work that considers place and space from within their specific subject area. In Sarwat Viqar's chapter on the streetscapes of Karachi, she engages with classic works on the city by Jane Jacobs (1961) and Michel de Certeau (1984).

Although their approaches differ, what brings the contributors to this volume together is the concern with place and space, broadly conceived. Taken together, the chapters of this collection demonstrate precisely what the spatial turn looks like in practice: that is, a multitude of research interests, agendas and perspectives that are connected by the desire to think carefully and critically about the spatial, in a range of different ways. Since at least the 1970s, scholars from across the humanities and social sciences have increasingly turned their attention towards place and space in these (varied) ways. This spatial turn has been, in part, a recognition that space matters just as much as—if not more than—time. It has also been underpinned by the significant spatial disruptions of the late twentieth and early twenty-first centuries,

which Barney Warf and Santa Arias (2008) argue 'elevate(d) space to new levels of material and ideological significance' (5).

The ways in which the scholarly turn towards the spatial has taken place within, around and between discipline and subject areas has varied significantly (see Warf and Arias 2008; Nieuwenhuis and Crouch 2017). Several theorists and thinkers, however, have been particularly important across a range of fields. Many have been drawn to the work of the German philosopher Martin Heidegger, for example, whose focus is on the meaning of being, and the consideration of the spaces and places in which people dwell (1953/1996). Aspects of Heidegger's work have been explored, expanded upon or critiqued by a range of influential scholars associated with the spatial turn, including Gaston Bachelard (1994), Bourdieu (1977, 1990), Casey (1993, 1996, 2001), and Malpas (1999, 2013).

Many have also engaged with the work of the French philosopher Henri Lefebvre, and particularly with his arguments for the social production of space. In his landmark *The Production of Space* (1974/1991), Lefebvre outlines the ways in which space is socially produced so that we might better understand it, and particularly so that we might better understand the production of the hegemonic space of capitalism (1991, 9–11). For example, Lefebvre applied a spatial lens to question the role of the industrial revolution. He claimed it was an 'urban revolution' and, therefore, a social-spatial one. This urban revolution interpretation derived from his view that 'social space is a social product', and his belief that the industrial movement had caused an urban social space to emerge and change (1991, 26). In 1996, Edward Soja memorably described *The Production of Space* (1991) as 'bewildering', 'unruly' and 'idiosyncratic' (8), and more than two decades later this description seems more apt than ever. The influence of Lefebvre's ideas and interventions, however, continues to be strongly felt, up to and including the way in which so much writing on place and space has an expressly political agenda for social or political change.

Drawing on and expanding the work of Lefebvre, for example, the political geographer Soja (1989, 1996, 2000) sought to reconceptualise understandings of space itself. Soja advocated changes in the way we think about the spatial, and through this, changes in the way we think about the historical and the social. He uses the concept of the thirdspace to seek to change the way space had been understood and used socially and historically in the western world. Soja defined thirdspace as 'an-Other way of understanding and acting to change the spatiality of human life, a distinct mode of critical spatial awareness that is appropriate to the new scope and significance being brought about in the re-balanced trialectics of spatiality–historicality–sociality' (1996, 10). Thirdspace is both a perspective to be explored and analysed, and a practice to be taken in the progressive fight against inequality and oppression (1996, 22).

The feminist geographer Doreen Massey also advocated a (political) rethinking of the spatial, this time in terms of power. Massey (2005, 2009a, b) provides insight into place that is cultural and geographical, but, like Lefebvre and Soja, honours the dynamics of society, culture, politics and therefore power. She named her particular disciplinary space or field 'an economic, social, cultural kind of geography' (Massey 2009a, 77). Whilst she frequently refers to space in her writing, she does not refer to

space as something that defines a social arena but rather as something that emerges from the social. Massey advocated an understanding of space that is contingent, dynamic and open: ‘a space of loose ends and missing links’ (2005, 12). Like Soja and Lefebvre, Massey’s conceptualisations—and writings—are deeply and deliberately political. ‘For the future to be open’, she writes, ‘space must be open too’ (2005, 12).

Interdisciplinary Places and Spaces

In many ways, this kind of openness is a feature of contemporary scholarship of place and space, particularly in terms of its relationship to interdisciplinarity. The discipline of geography has been an important site of research into place and space. But as Cresswell (2014) has suggested, neither space nor place are ‘the property of geography’, and interest in these ideas has moved well beyond this discipline. Researchers from across (and beyond) the humanities and social sciences have been drawn to the study of space and place as a way of understanding meaning, experience and power in located and embodied ways. Place and space are also what Malpas (2013) describes as ‘thoroughly expansive concepts’ with the potential to push researchers ‘beyond the confines of any narrowly disciplinary horizon’ (1). The turn to place and space, then, is a scholarly move that has not only occurred across a range of disciplines, but has also encouraged and facilitated interdisciplinarities.

Interdisciplinarity is notoriously difficult to define, conceptualise and achieve. In either its instrumental or its critical guises, interdisciplinary scholarship poses significant challenges for researchers (Fish 1989; Klein 1996). Although there are a range of ways in which interdisciplinarity is encouraged, disciplinary and institutional pressures can work as barriers to interdisciplinary thinking. Interdisciplinary methods are also not always or necessarily productive (Moran 2010, 166–170), and the effects of interdisciplinarity are still not well understood (Jacobs and Frickle 2009, 45–49). As Ermarth (2011) puts it, ‘workable suggestions about, or examples of, how actually to do interdisciplinary work’ are ‘rare’ (xii–xiii).

We use the term interdisciplinarity here broadly to refer to a progression of practices from borrowing and solving problems, to increased consistency of subjects and methods, to the actual emergence of an interdiscipline (Klein in Maza 2006). What is key in interdisciplinarity is integration (Moran 2010), a blending or merging of concepts, methodology and/or theoretical perspectives from multiple disciplines (Repko et al. 2012; Rogers et al. 2005) or different fields of knowledge (Derry and Schunn 2005); from a team that is heterogenous yet interconnected (Klein 2005).

This collection gathers and ‘interweaves’ (Vickers 2003, 2–4) research on place and space by scholars working from a range of areas, including writing and literature, sociology, history, education, creative arts, media and communications, development studies, anthropology and environmental studies. As such, the collection both crosses significant disciplinary boundaries and includes work from interdisciplinary areas of research. The purpose and intent is not to come together in a unified or singular whole. Rather, it is to juxtapose a range of different approaches to, and perspectives

on, a key idea: that is, the unsettling of place and space. In doing so, we hope to challenge, provoke, test, clarify, disrupt and perhaps even unsettle in order to reach more complex understandings. In effect, the collection is an experiment in interdisciplinarity, bringing together a diverse and eclectic group of researchers in the hope of prompting new conversations (Strober 2011). At the heart of those conversations is the collection's key theme.

Unsettling

To be unsettled is to experience a disruption. Indeed, the term unsettled is often used alongside others that similarly imply rupture; to unsettle is also to destabilise, to undermine, to interrupt, to intervene. It often suggests a profound sense of discomfort or unease that might prompt—or be prompted by—movement or change. It is perhaps unsurprising, then, that for some scholars to be unsettled is a project with much analytic and political potential. In their collection on *Unsettling Assumptions* around tradition, gender and drag, for example, Greenhill and Tye (2014) describe how a project of unsettling might trouble 'assumptions about culture and its study' (1). So too, Mankekar (2015) deploys a project of unsettlement as a means of 'denaturalizing and unpacking the totalizing claims of nationhood' (5). Indeed, for Mankekar, unsettling the nation is an urgent political project 'because of the persistence of the violence, exclusions, and hegemonic claims of nation-states' (238).

Although Mankekar's project of unsettlement is directed towards India, the idea of the unsettled is more commonly linked to settler societies. Stasiulis and Yuval-Davis' (1995) collection *Unsettling Settler Societies* is an important early example, examining articulations of gender, race, ethnicity and class in the hope that doing so might 'contribute to the reconsideration of the social relations within settler societies and provide support to progressive political struggles and negotiations' (32). Within much of this scholarship, however, settler societies are not (only) the location of a project of unsettlement, but are understood as profoundly unsettled (see, for example, Bradford 2007; Kuttainen 2010; Pacini-Ketchabaw and Taylor 2015; Sugars and Turcotte 2009). In this vein, Pearson (2001) describes settler societies as 'states of unease'. But for other scholars, settler societies are not so much uneasy as they are haunted by the past and present realities of the colonial project that are elided by the 'settler' misnomer. As Tompkins (2006) puts it in her examination of the spatial contestations of Australian theatre, 'the unease of unsettlement' in a settler context might be the unease of 'a general spatial anxiety that lurks beneath the surface' (6).

In her book *Body/Landscape Journals* (1999), Margaret Somerville asks: 'Moving through the landscape in North Queensland, moving from place to place, different people and different places each night, no returns, I ask what is home, and what is this process of unsettlement?' (194). In asking this question, Somerville captures the unsettlement faced by the editors and authors of this collection. All of the collection's contributors are moving within and between their own 'homes'—be that of their intellectual disciplines, or their personal and professional understandings and

experiences—that constrain and free them but that they return to eventually, even if fleetingly or unhappily. This notion of home itself is not necessarily understood as a singular place that has clear boundaries or ‘walls’ but rather is itself temporal and tentative and dependent on context, time and perception. The notion of unsettling we use is deliberate and tentative at the same time. The result is a sense of uncertainty surrounding these concepts and their deployment, and an unsettling sense that the spatial might not be containable within a conventional scholarly framework. Finally, places and spaces themselves have the potential to unsettle those who dwell in, inhabit, embody or pass through them. Whether this is understood as producing places or spaces that are more or less meaningful, the unsettling potential remains.

Chapter Outlines

Jointly and separately, the chapters of this collection offer unique windows into the unsettling of place and space, centralising a term for the first time in this scholarship. At the same time, the collection itself makes an important contribution to the ongoing conversation about the possibility and value of interdisciplinarity, both as a concept and as a particular feature of the scholarship of place and space. Several key themes have emerged across the chapters, including the relationship between space, place and the self; the complexities of the rural; the city as a site of disruption; and the unsettling potential of absence across landscapes, cultures and environments.

Alongside the complex coverage within and across the themes of the chapters, the geographic coverage of the collection is wide, moving from Italy to Poland, the UK, India, Pakistan, Papua New Guinea, Australia, and Aotearoa/New Zealand. The contributors themselves are from a range of locations, including India, the UK, the Netherlands, Australia and Canada. As such, *Interdisciplinary Unsettlings of Place and Space* gives voice to a global collective of scholars across a range of disciplinary and interdisciplinary fields. The challenge for the editors was to give justice to these complex themes and voices whilst simultaneously allowing for a systematic and rigorous reading across the areas of place and space that brings the reader to a more complex but ultimately unsettled understanding of these same concepts.

After multiple readings, discussions and reviews, the chapters were loosely organised around four themes: the self, the rural, the city and the absence. Although there are unifying signifiers within each section so too do these same signifiers feature across and between the sections. There is an overwhelming sense of shifting understandings and constructions of place and space that bring together and disrupt individual and collective identities. Just as you begin to understand how you see and know what it means to be rural, or from the city, or how it might feel to find yourself within a migrant camp, then you are unsettled and perhaps challenged to confront those very understandings. The strong disciplinary lenses are blurred and what the reader is left with is a sense that to know and understand place and space is as much about trying to understand all the ephemeral aspects of your own and others’ identities. The absences and silences are as powerful as the visible aspects of these understandings.

The following sections draw together some of these threads but ultimately task you the reader to explore the work across the boundaries set by us and to unsettle your own imaginings of place and space.

Unsettled Selves

The authors of the three chapters in this section portray very different ways in which the self can be known in, through and as part of, places and spaces and how this focus, provides new understandings and insights into place and space. In 'The unsettled self: creative practice and the nomadic poetics of a contemporary flaneur', the Australian academic and writer Paul Venzo shares his practice of writing poetry translation while being in Venice and aware of subjectivity that is mapped onto what is for him an important ancestral place. His creative practice connects (him)self with various terrains; linguistic, literary, historical, ancestral, real and imagined and explores undercurrents of colonisation and de-colonisation.

Amanda Mooney and Chris Hickey's chapter 'The place of social space: classed identities in a regional sporting club' shares a way of unsettling the idea of social space, through the case study of a regional football-netball club in Victoria, Australia, which functions as a social space. Their chapter discusses how various power relations shape social demographics of a suburb or region. This generates social connections, sensibilities and identities that are inherently classed which in turn generate individual and collective identities of those connected to sporting clubs attached to a particular area.

In stark contrast, Shelley Hannigan documents her own work and the work of other women artists who use, depict or explore the dress in their art in 'From the parlour to the forum: how dress-art unsettles place and space'. The dress represents the space or void of space of the body it is created for as well as the social and cultural identity that the style of the dress represents for the wearer. In and as art, dresses have particular meanings for each artist and responder to the artwork often relating to their identities. The dresses discussed occupy spaces within or as part of artworks and their individual compositional contexts refer to social, cultural and in some cases historical spaces and places and performed identities.

Unsettling the Rural

Bernadette Walker-Gibbs begins the section on Unsettling the Rural with a deeply personal analysis of the unsettling of her personal and professional identity as a teacher educator in a time of change triggered by a move away from living and working in rural communities. Her chapter 'Rural 'tourist'—rural 'resident'—betwixt and between' helps to disrupt metro-centric perceptions of the rural and argues that the complexities of context, size and identity with and in the rural need to be acknowl-

edged. The unsettling of her personal and professional teacher educator identity has challenged the narratives and positioning of herself as a rural researcher.

Following on from Walker-Gibbs' personal reading of her own scholarship as a rural teacher educator, Hernan Cuervo, Michael Corbett and Simone White continue this unsettled construction of the rural in their chapter 'Disrupting rural futures and teachers' work: Problematising aspirations and belonging in young people's lives'. This chapter explores the tension between 'the concepts of *aspirations* and *belonging* in young peoples' lives' and considers 'the implications for changing (rural) teachers' work'. They argue that the positioning of this work is traditionally from the perspective of urban contexts which does not fully consider the ways in which this is taken up by young people in rural communities who often need to relocate in order to access tertiary opportunities. They further argue that in a time of rapid change the concept of belonging is a contested space that fragments and challenges the ways in which teachers and educational leaders are able to support aspirations and this cannot be fully addressed by place-based education.

Casey Jakubowski's chapter on 'Ourselves, our rivals: Unsettling communities during rural school consolidation' takes us to rural USA in the time following the Great Recession of 2008. This chapter examines the hidden transcripts which emerged after the attempted school consolidation of two rural communities. Exploring the official school documents, media reporting and online conversation, patterns emerged demonstrating a misalignment between the official story supporting consolidation and a 'hidden transcript' in opposition. Using case study analysis to tell this one consolidation outcome allows researchers to hear voices not normally represented in rural areas. The chapter also found that rural areas continuously engaged in consolidation studies are unsettled, and therefore lose cohesion.

Having journeyed back to Australia, the reader is presented with the challenge of sustainability and food in Max Kelly and Sonya Rewhorn's chapter 'Counter hegemonic food discourses and geographies of food, are we losing the rural?'. This chapter provides a critical analysis of a contemporary discourse on food, food systems and sustainability in Australia and explores the changes or shifts in food production, and discourse, both in a rural and urban context. The chapter questions the kind of binary that underpins a rural–urban dichotomy, exploring how the evolving food landscape engages, in particular with the predominantly urban population in Australia. In an Australian context, it asks the question of whether many rural producers are in danger of becoming invisible, in an increasing unsettled food sphere.

Finally, Neha Lal and Anubhav Pradhan, in their chapter 'Kheti and Khadar: Land and rights on an agrarian floodplain' explore the contested space and identities of farmers on the floodplains near Delhi as they are constantly under threat of disruption and upheaval. The concept of unsettling is explored in terms of agricultural traditionally rural spaces that sit alongside and are under threat of being constantly subsumed by models and mechanisms of urbanisation in contemporary Delhi.

Unsettled City

The city has long been a key site of the scholarships of place and space. Many of the key theorists and thinkers of the spatial turn have written of the city and its people and practices, from Certeau's (1984) meditation on the city (as) walkers to Massey's (2005) city as the site of 'colliding trajectories of globalisation' (155). Scholars of the city have most often looked towards large and significant cities at the heart of the western world like London, New York and Los Angeles. The chapters in this section, however, are concerned with cities of the settler-colonial periphery: Karachi, Lucknow, Port Moresby and Melbourne. In their own ways, each of these chapters are concerned with the ways in which spatial hegemonies—both old and new—can be undermined or subverted in the everyday spaces of the city.

In 'Unsettling Streetscapes: Everyday Occupations of Public Spaces in Karachi', Sarwat Viqar examines the everyday use of the streets of Karachi, Pakistan's largest city. Like many cities around the world, Karachi has undergone significant and rapid urban transformation in the twenty-first century, fuelled by the homogenising impulses of urban globalisation. As Karachi has been transformed, however, Karachi's residents have found ways to continue to inhabit the street 'on their own terms'. Viqar argues that these everyday occupations demonstrate a continuation of other ways of occupying public space that defy and unsettle contemporary urban planning imperatives.

A similar dynamic can be seen at play in the northern Indian city of Lucknow in Binti Singh's chapter, 'Citizens, Spatial Practices and Resurrection of the Idea of Place in Contemporary Lucknow'. According to Singh, second-tier Indian cities like Lucknow aspire to be global through the adoption of the culture and identity of a globalised, homogenised city. At the same time, however, cities like Lucknow have looked for ways to outline and emphasise their own unique difference in the global city marketplace. Singh argues that, in Lucknow, this has prompted the rise of citizen-driven spatial practices emphasising the distinctiveness of the local city.

Moving further south, Ceridwen Spark explores the ways in which women construct places of home and belonging in the 'maligned city' of Port Moresby in Papua New Guinea in 'At Home in the City: Educated Women, Housing and Belonging in Port Moresby'. Women have typically been understood as out of place in Port Moresby, belonging instead to their villages. Spark's research demonstrates the ways in which some (educated, middle class) Papua New Guinean women are making homes in this complex Melanesian urban environment, unsettling the idea that Port Moresby is an 'unhomely place'.

In this section's final chapter, Sarah Pinto examines the commemoration of Indigenous history and peoples in 'Unsettling the Settler City: Indigenous Commemoration in Central Melbourne'. The centre of Australia's cities have typically been places of erasure for Australia's Indigenous peoples, particularly when it comes to the city's historical markers. Since the 1990s, however, Indigenous history has been brought into the commemorative landscapes of Australia's cities, mostly via everyday (rather than monumental) commemorations. In this chapter, Pinto examines the commemo-

rative inclusions that have taken place in Melbourne, Australia's second-largest city. She argues that the introduction of markers of Melbourne's Indigenous history have unsettled the city's commemorations of its settler origins.

Space, Place, Absence

In 'Unsettling post-war settlement: remembering unassimilable families in the space of the migrant camp', Alexandra Dellios writes of the unsettling nature of migrant camps in Australia in the post-war period, and the memories of these places for the children, now adults, who spent time in them. Drawing upon five oral history interviews, Dellios provides an account of people displaced following WWII and displaced by notions of 'family' as enforced by the International Refugee Organisation and then the Australian government. Absence can be seen in this chapter in the absence of a place to call home, in absent fathers sent away to work, absent 'breadwinners' leaving 'problem cases' of unsupported women; and mothers absent from early morning to evening, leaving children to care for children in the camps. It could also be argued that these migrant people were an absent other: desirable to the Australian government for labour purposes but simultaneously removed from the metropolitan spaces, and separate even in the remote and regional towns where the camps were located.

In '"From riverbank humpy to white house": spatial assimilation at Rumbalara in 1950s Victoria', Sianan Healy writes of the relocation of Aboriginal Australians from shanties and humpies on the Flats outside Mooroopna to prefabricated housing in the Rumbalara settlement, both in Victoria. This settlement did much to separate Indigenous Australians from other Australians. It is possible to see absence within the work, particularly in terms of loss and lack. For example, life in the Rumbalara settlement was characterised by surveillance and restrictions. These restrictions rendered an absence of agency for the tenants; instead decisions were deferred to the settlement manager. In addition, this settlement was put into place due to a perceived absence of civilisation and appropriate living conditions in the shanties, including the 'absence' of doors.

In 'The unsettled places of rewilding', Andrea Gammon is interested in 'rewilding', which is premised on human absence and the undoing of human presence. In addition to human absence, rewilding involves 're-appearing or reintroducing non-human elements of the landscape that were absent or obscured'. Also discussed in this chapter is the importance of policy or agenda. Drawing on James Feldman, Gammon suggests that rewilding is 'not the absence of policy but instead a meaningful and effecting intervention in place'. For Gammon, it is often the 'appearance' of absence of humans that is key. Thus, Gammon's use of 'absence' largely relates to the opposition with presence, where the presence of humans is positioned in terms of its negative effects on place.

In 'Haunting absence: Treblinka and Birkenau', Celeste Thorn suggests that places marked by absence of the physical remnants of the destruction are more unsettling for

this fact. Thorn discusses Treblinka, a Nazi extermination camp located in Poland, where the camp structures were destroyed by the Nazis prior to their evacuation. Meanwhile, at Auschwitz-Birkenau buildings and artefacts were left, arguably providing an anchor to the site of trauma. Absence is a key concept for Thorn. She discusses places marked by absence of physical remains (including buildings, artefacts, processes of extermination and the millions of murdered people). Thorn also talks about a sense of absence, and of how an absence is noticed and might affect people within the space. Thorn suggests absence itself is unsettling and powerful: 'because a far more interactive dialogue between visitor and landscape is required'.

Finally, in '"Those Asian kids": race/ethnicity, invisibility and absence in an Australian classroom' Charlton discusses a middle-years classroom in which racial/ethnic naming worked to render individuals invisible and absent. In this context, students who were from parts of East Asia were named as 'Asian', while there was an absence of race/ethnicity for the mainly white Anglo-Australian students. With reference to interview comments made by staff and students, this chapter suggests that the construction of students as racialised/ethnicised can place constrictions for how young people can be as learners. It is simultaneously an unsettling observation, and an attempt at unsettling this space/place of this Australian classroom.

Unsettled Conclusions

The challenge of this chapter and indeed the collection has been to draw the threads together for the reader in such a way as to provide a coherent narrative by which to understand and frame the conceptualisations of place and space presented here but at the same time to leave enough space for the reader to draw their own threads together. As we have outlined in this chapter, the authors in this collection cross many disciplines, geographies and spaces. We have loosely gathered this collection around the four themes: the self, the rural, the city and absence. Our intention is for the reader to read across the themes as well as to engage with the unsettling that is within each theme. Overall, our contribution is to unsettle and disrupt traditional ways in which space and place has been discussed within the various disciplines and uncover the complexities of similarity and difference in order to begin to frame new directions of thought moving forward.

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Part I
Unsettled Selves