
Placing itself within the new mobilities paradigm, Ole B. Jensen’s *Staging Mobilities* takes on the contribution of understanding everyday mobilities from a design perspective. Jensen’s work focuses on the elemental technicalities that ‘stage’ mobile urban life. Using the term ‘Staging’ in the dramaturgical sense, Jensen theorizes space as assembled through broad based, socio-technical infrastructures (staging from above), and relational human engagements with both infrastructures and with society (staging from below). The primary inquiry of this book looks at situational mobility, asking "What are the physical, social, technical and cultural conditions for the staging of contemporary mobilities?” (Jensen 2013, p. 4). This book assembles numerous spatial urban theorists, architecture, and design scholars in a way that is rarely done, exploring the possibility of "a fruitful two-way relationship between the 'analytical' disciplines within mobilities research... and the 'interventionist' disciplines," (Jensen 2012, p. 176).

*Staging Mobilities* is set into four parts.

Part I provides an overview of the new mobilities paradigm and begins to build the *Staging Mobilities* framework, which is elaborated on in the latter parts of the book. It does so by situating the urban, in chapter two, within the mobilities turn, and exploring cities as networks of social relations and as assemblages of social process. Jensen draws usefully on Kevin Lynch’s work on armatures and enclaves, which form a key part of the *Staging Mobilities* framework, and are carried and built on throughout the book.

Part II sets out a fuller understanding of the framework, focusing on the physical design elements of mobilities (chapter three), social interactions that position mobilities (chapter four), and performative mobile embodiments (chapter five). Jensen introduces
the notion of 'mobile geosemiotics' in chapter three to highlight the role of mobilization in transforming social understandings of physical spaces. Chapter four draws on the work of Georg Simmel and Erving Goffmann to elaborate on the networked flows of social interaction that make up urban spaces to introduce the reader to the notions of the 'mobile with' and the 'networked self.' In this chapter, Jensen also usefully carries through and builds our understandings of these concepts, linking them appropriately throughout the book. While the 'mobile with' is broadly drawn upon in Staging Mobilites, further elaboration on the idea of the 'networked self' would help to enhance mobilities scholars' understandings of metropolitan engagement with movement. This section, along with constructing an understanding of social design elements that facilitate mobilities, also provides a multidisciplinary review of thinking on mobilities.

Part III provides rich empirical detail that grounds the reader in the many dimensions of the Staging Mobilites framework, from networked technological understandings of the city to the movement of people in public, and semi-public spaces such as urban squares and mass public transit systems. Chapter six provides what is perhaps the strongest contribution of this work, attention to material social engagement with networked technology. Jensen draws on Kitchin & Dodge's notion of Code/Space to elaborate on the ways in which networked technologies, design elements, governance structures, and people are gathered to make up urban space. Jensen (2013, p. 137) sums up a key dimension of the Staging Mobilites framework in this chapter: "As these technologies are part of the complex assemblages we call cities, practicing situated mobilities in everyday life may be seen as a constant juggling of material space, social interactions, embodied performances and networked technologies."

Moving on, chapter seven introduces the reader to embodied mobility through an examination of Nytorv Square in Aalborg, Denmark. Reminiscent of William Whyte's Social Life of Small Urban Spaces, this chapter zeros in on a hyper-local, and central public place within a city, Aalborg, to chart the various movements of people and technologies, as well as the way shifting design elements have altered mobilities here
over time. Engaging the dual metaphors of the 'river' and the 'ballet', Jensen expands on the notion of staging from above and staging from below, with an emphasis on the social interaction of mobilities (the ballet, or staging from below). Chapter eight uses the concept of 'metroscape', an assemblage of socio-technical processes and material infrastructures to examine embodied mobilities of mass public transit. In doing so, this last chapter of Part III weaves together the concepts of socio-technical networked technology from chapter six, and the embodied social interactions and mobilities of chapter seven. In bringing together the previous elements of the Staging Mobilities framework, this chapter builds on the reader's conceptual and material understandings of Jensen's work.

In the fourth, and final section of Staging Mobilities, Jensen turns his attention towards moving the framework of the book forward. Chapter nine discusses enhancing the mobilities literatures' engagement with design fields, such as landscape urbanism, and architecture. It is in this chapter that there is a direct focus on the design elements that create the networked infrastructures that Jensen discusses throughout Staging Mobilities. In the final chapter, chapter ten, Jensen looks towards the future of mobilities research, providing ten approaches, concerns, and ongoing conceptual and methodological commitments with which to 'mobilize' mobilities scholarship.

As I noted above, this book provides conceptual engagement with a broad range of mobilities scholars, drawing in new sociologists, geographers, and urban thinkers. It takes on new readings of spatial work by Goffman, Simmel, and De Certeau among others, engaging in dramaturgical metaphor to examine the role of networks, infrastructures and society in the way they are assembled to form urban life. Staging Mobilities, in its focus on 'embodied mobilities' draws heavily on the notion of the 'mobile with', or people in groups. This point could be rounded out through attention to individual embodiment, performativity, and the urban experience as negotiated through feminist scholarship, which has an ongoing concern for embodied experience and mobilities, as well as immobilities. Such a focus would also expand the scope of the book to encapsulate multiple forms of dis/ability and social inequality throughout the volume. This book is of interest to audiences engaged in urban design, and those interested in examining the micro-social interactions that facilitate daily mobilities.

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