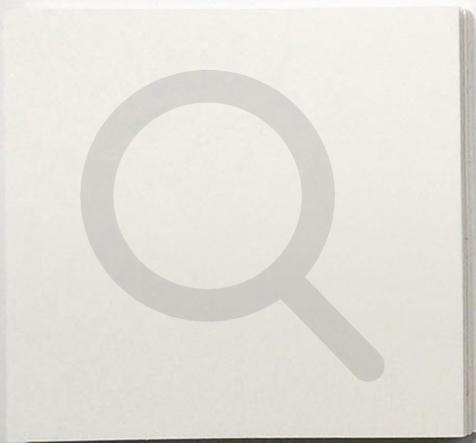


# **READING, WRITING AND ACTIVATING URBAN PLACES: METHODS AND ASSIGNMENTS**



*writinG urban places*

COST Action CA 18126  
Mini Conference WG3  
7 April 2021



**COST Action CA 18126  
Writing Urban Places**

*Conference*  
Working Group 3  
7 April 2021  
Online

Organised by Lorin Niculae, Carlos Machado e Moura, Dalia Milián Bernal, Esteban Restrepo Restrepo, Luc Pauwels, Kinga Kimic, Serap Dormus Uzturk, Viktorija Bogdanova.  
Booklet designed by Willie Vogel

To access the recorded sessions please go to the Action's YouTube channel here:

[https://www.youtube.com/playlist?list=PLXIMnpOPXf1eBmNL-ZbsQmQXSSZLdzI\\_jf](https://www.youtube.com/playlist?list=PLXIMnpOPXf1eBmNL-ZbsQmQXSSZLdzI_jf)

Since this booklet is meant to accompany the recorded sessions, at the beginning of every keynote, statement or summary throughout the booklet, you can find the time slot marking the beginning and end of the talk within each recorded session (in minutes and seconds, e. g. 39' 24" - 49' 15").

# CONTENTS

<b>0. Introduction</b>	7
<b>1. READING THE CITY</b>	8
<b>Intro: The city of a forgotten childhood dream</b> Lorin Niculae (Bucharest)	10
<b>Scoring as a narrative tool for analysis and design</b> Saskia de Wit (Delft)	12
<b>The city in music videos</b> Luisa Sol (Lisboa)	16
<b>Prompts for a multisensory exploration of the city</b> Henry Mainsah (Oslo)	20
<b>Retrospective narration and storytelling connecting past and present</b> Kinga Kimic (Warszawa)	24
<b>Cartopology</b> Marlies Vermeulen (Den Haag)	28
<b>Participatory visioning of the city</b> Matej Niksic (Ljubljana)	32
<b>Participatory visioning of the city</b> Sernaz Arslan (Istanbul)	36
Daria Ricchi (Oxford) Hanna Musiol (Trondheim)	38
<b>2. WRITING THE CITY</b>	
<b>Intro: Expressive diversity in telling urban places</b> Esteban Restrepo Restrepo (Paris)	42
<b>Urban narrativity</b> Serap Durmus Ozturk (Trabzon)	44
<b>Stream of consciousness</b> Alexandra Purnichescu (Bucharest)	48
<b>Atlas of Literary Landscapes</b> Daniel Alves (Lisboa)	52
<b>Poem-drawing</b> Viktorija Bogdanova (Ljubljana)	54
<b>Visual essay and photopoetry</b> Luc Pauwels (Antwerp)	58
<b>Journeys through landscapes and histories</b> Eliana Sousa Santos (Coimbra)	62
<b>PlaceMaker method</b> Marichela Sepe (Napoli)	66
Jana Culek (Delft) Klaske Havik (Delft)	70

<b>3. ACTIVATING THE CITY</b>	
<b>Intro: Playful, experiential, and potentially subversive</b> Dalia milian-Bernal (Tampere)	74
<b>Serious Play</b> Indre Grazuleviciute-vileniske (Kaunas)	76
<b>Experiential Urbanism</b> Panu Lehtovuori (Tampere)	80
<b>Parkour</b> Lieven Ameel (Turku)	82
<b>Graffiti as a political action</b> Thomas Northoff (Vienna)	84
<b>Playspace</b> Andrea Stegani (Valletta)	88
<b>Methods for architecture of multiple authorship</b> Sandra Denicke (London)	90
Edeltraud Haselsteiner (Vienna) Romi Mikulinsky (Jerusalem)	94

## *Introduction*

-

-





## *READING THE CITY*

To access the recorded session on READING THE CITY please follow the link:

[https://www.youtube.com/watch?v=RNx\\_KBwpD38](https://www.youtube.com/watch?v=RNx_KBwpD38)

00' 00" - 07' 40"

## *Introduction: The city of a forgotten childhood dream*

*Lorin Niculae*

Ion Mincu University of Architecture and Urbanism  
Bucharest, Romania

Reading the city is not easy. From which spot can you look at it in order to see it all? From afar, it looks like a silhouette of houses, towers, domes; it appears two-dimensional, just like a painting. From even farther, you can't get to know it, you can't talk to it. You can't hear it.

From above, from a hot air balloon, you can see the streets, boulevards, squares, the crowded traffic, palaces, government buildings, cathedrals, neighborhoods, cemeteries and even small houses. You can observe the shape of the city, and it can be a bird, like Brasilia, or a square, like La Plata, or even a star, with a circle of houses, and in the center, a snowflake, such as Palmanova. You understand its meaning, or you simply imagine it. You can recognize the rich and poor neighborhoods and you can see the parks and construction sites drowned in dust. And you could even say that you like that city, that you could even move there, because the climate is mild, the air is clean, the houses are beautiful, the green parks and the traffic are good, but it would be completely hasty because, coming down from the balloon you would notice the crooked facades, nailed doors, the grass on the doorsteps, the drawn blinds, broken windows and the howling dogs.

Only by walking through the streets you can see the asphalt pits, the garbage that's thrown everywhere, the rotten materials or, on the contrary, the search for beauty in the carving of stones, in the shoulders of lanterns, in an arch or column. You may hear laughter or gnashing of teeth. You can see lovers holding hands, or sad people running desperately. At night, when the city calms down, you can breathe in the tranquility and the scent of lime trees and, in the sound of your own footsteps, you can see, as in a painting by Edward Hopper, a lighted storefront and, at a counter, a couple. By walking patiently through the city, you can discover its rear side, hidden behind the bright banners, light-bathed restaurants, laughter and the clink of glasses, and then you will know if it is a sad or happy, scared or confident, neurotic or serene city.

John Nicholas Habraken, a Dutch architect, says that reading the city is like observing a chess match, but during a break in the game. If you don't know the game, you can make a detailed description of what you see, horses, rooks, pawns, black and white squares, dimensions, diameters, stylistics, without understanding anything of what is actually happening. When knowing the rules, you can figure out if either white or black is in the lead, but you can't know who decides the next move, as you don't understand the dynamics. As

in a chess match, the city meets the dawn at an intersection of opposing vectors, of some forces that shape and define its character. To really know a city means to predict its future, while understanding its present. And it's still not enough.

The cheeks of the city are furrowed by time. A smile hides a scar, and the glance evokes a lost love. Beneath a palace is a whole neighborhood, destroyed without mercy, stone by stone, fresco by fresco, garden by garden, memory by memory. In a merry square where you can order a caricature for a small sum of money, several centuries ago there burnt the stakes and creaked the gallows. On a staircase there is another hole in the wall that testifies to a murder. There is now a park on a landfill. On an old cemetery, you can find a ballroom. In a church, there is a museum. The city is alive, reborn after fires and floods, earthquakes and invasions. The smile dries the tears, and the fresh blood boils. The old people relive their youth watching it. If you ask them, they will tell you that seventy years ago, the street was called differently and was famous for the balls celebrated by the family who lived in the house with loggias and majolica on the ground floor, until the banker's eldest daughter ran away with a soldier of the occupation troops. Religious processions periodically cleansed the city of its passions, and they do so now, though much less frequently. What hasn't changed is the basalt and white granite pavement, like an infinite chessboard, and the beautiful girls whom at night are thrown roses at their balconies.

By listening to the elders, you may feel an affinity for that city and you will be surprised to recognize buildings you have never seen, hidden in a forgotten childhood dream. The bossages of the ground floors are familiar to you, and the cubic stone is exactly as you remembered it. You know for sure that you once opened the carved wooden door you just passed nearby, so you take a few steps back and try the old, wavy, rusty doorknob. In the park, a grandmother smiles at you as if she knew you as a child. Even though you see it for the first time, you recognize it: it the city that you belong to.

# Scoring as a narrative tool for analysis & design

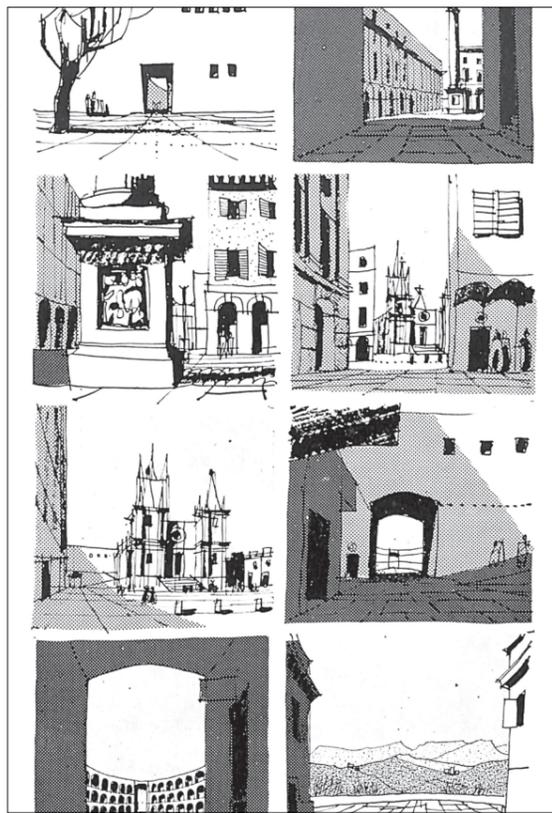
Saskia de Wit



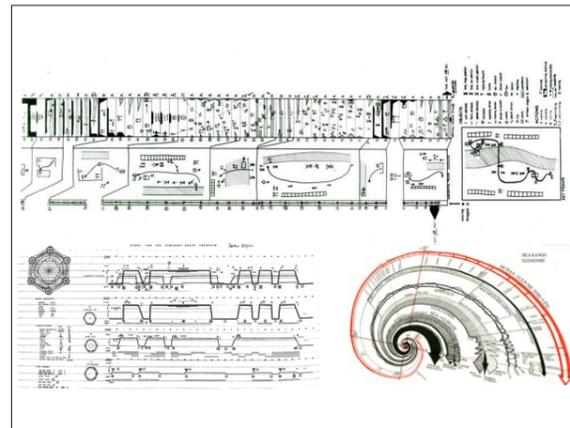
1. Spiral Jetty (Robert Smithson 1970). This spiral of rock and earth at the shore of the Great Salt Lake in Utah addresses - through its isolation - aspects of nature, time, and endless space. The natural forces are evident in the vast empty landscape.



2. Monuments of Passaic (Robert Smithson, 1967). Passaic is a car-oriented landscape, hardly accessible on foot. In Monuments of Passaic, Smithson - instead of viewing the mosaic of urban fragments on the map, or the blur of passing "pictures" of the landscape that one would normally see when sweeping past in a car - chose to approach the urban landscape from the intimate vantage point of the pedestrian. This allowed him to appreciate similar wilderness qualities in the "gaps" of the suburban and industrial landscape of Passaic as in the natural landscape of the Great Salt Lake. The physical experience of walking along the virtually inaccessible banks of the Passaic River allowed him to literally enter a temporal and perceptual "elsewhere".<sup>1</sup>



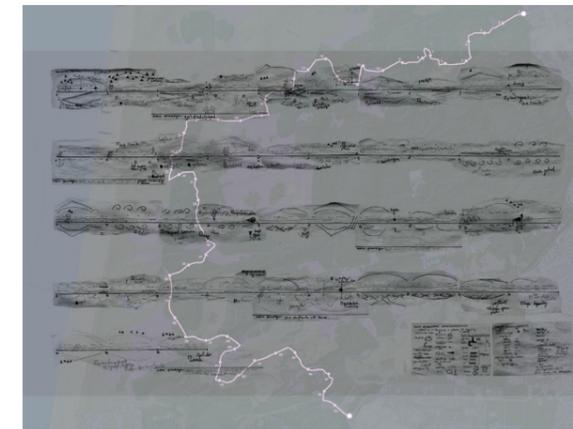
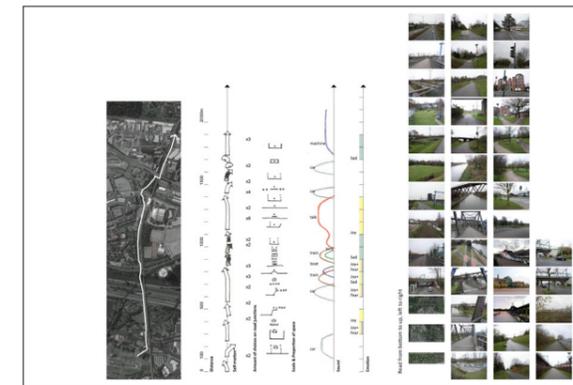
5. Serial vision  
Their imagery represents not merely visual sequences, but are sequences of (in their words) "sensations" or "revelations", bearing witness of all kinds of human interaction with space, of periodic occupation and appropriation of space, and of social interaction informed by spatial characteristics.



6. Scores  
Landscape architect Lawrence Halprin (1916-2009) invented an ideographic system to choreograph the movement of elements in urban spaces. He devised scores for all fields of human endeavour.<sup>3</sup> Derived from the traditional musical score, scores are symbolisations of processes, which extend over time. The essential difference with classical analytical drawings is that time, rather than space is the framework. Such scores can objectively represent non-visual qualities of space.

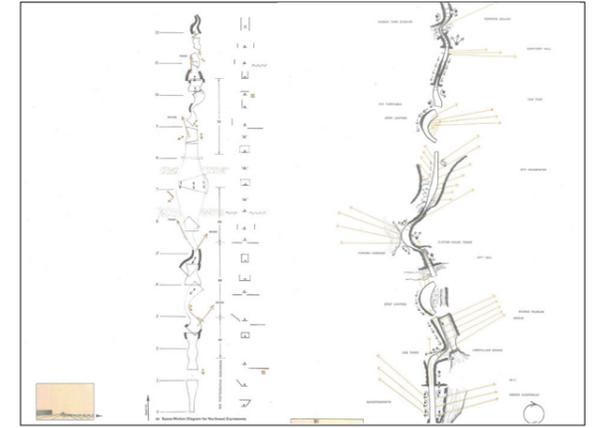
### 3. Walking and notation.

The most direct way to perceive the (urban) landscape is by walking, which not only involves visual experience, but sound, rhythm, kinaesthesia, balance, and so forth. Comparing these two artistic projects shows the value of walking to disclose qualities of the urban landscape that remain otherwise hidden. These sensory conditions can be seen as inherent attributes of the city, which serve as a stimulus or catalyst for the transaction between people and space. In order to disclose the sensory conditions as physical information to be found in urban landscape, they need to be linked to the formal/physical components of urban space, and to be translated from attributes of the perceiver to attributes of the perceived. This asks for these two interrelated actions: walking and notation.



### 7. Examples of scores

In their graduation projects students Boya Zhang (Ruhrgebiet, 2015) and Lotte Oppenhuis (Schoorlse Duinen, 2021) used scores to note various aspects of a route, in order to objectify their personal experience as the basis for site analysis. Dissecting their experiences while walking different routes, they translated several modes of perception into diagrams that express e.g., turns in the road, ascents and descents, road crossings, scales as well as spatial proportions, sound and vision.



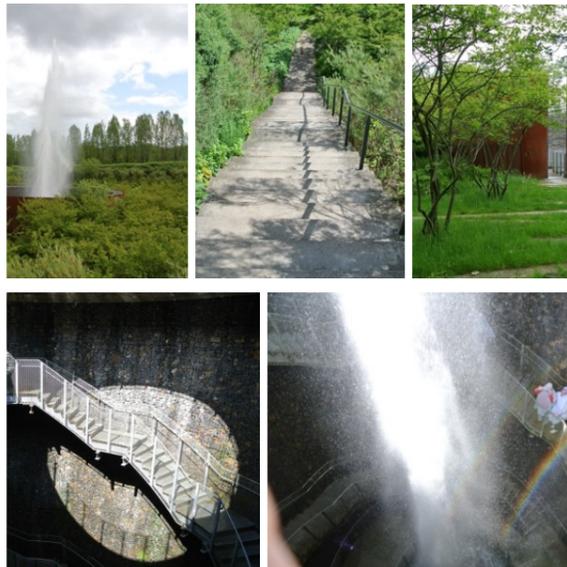
### 4. Spatial sequences

In the 1960s and 70s urban planners such as Gordon Cullen, Edmund Bacon and Kevin Lynch devised alternative notation techniques for analysing and designing that take the first-hand perspective view of the subject moving through the city as the starting point, and do justice to the multi-sensory and time-based qualities of walking, such as visual sequences, dynamics of spaces, locomotion, surface qualities.<sup>2</sup>



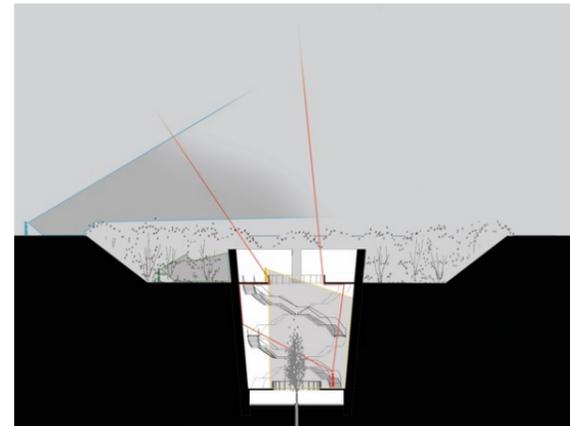
### 8. A walk from Bad Oeynhausen...

The medium sized town Bad Oeynhausen in Germany has a history as a spa town, and is now part of an endless suburban agglomeration. The Jordansprudel in the centre of town taps into the underground water source, the reason for the town's existence. From the Jordansprudel we walk to Park Aqua Magica (Agence TER, 1997), created to give an impulse to region and celebrate the history of thermal waters.



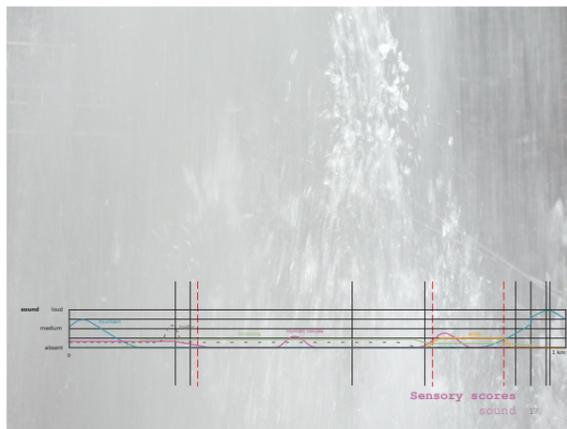
### 9. ... to the Wasserkrater Garden

The centre of Park Aqua Magica is the Wasserkrater garden (Agence Ter 1997) The garden is created underground, to expose the hidden landscape of the water.



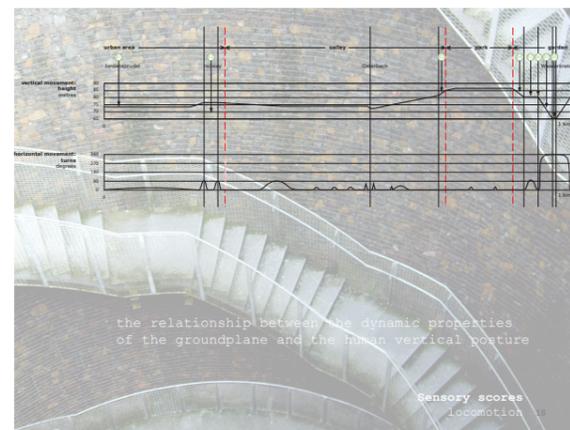
### 10. Shifting visual fields in the Wasserkrater

From the moment of entering the garden, the visual fields are shifting. From ground level the garden is obscured by the treetops that are below eye level, directing a horizontal view. Upon entering one can only look down, negotiating the stairs. In the garden the view again becomes horizontally directed because now the same tree canopy blocks sky. In the crater our eyes are drawn down to look the spectacle of the fountain below. At the bottom the water jet draws the eyes upward to the sky.



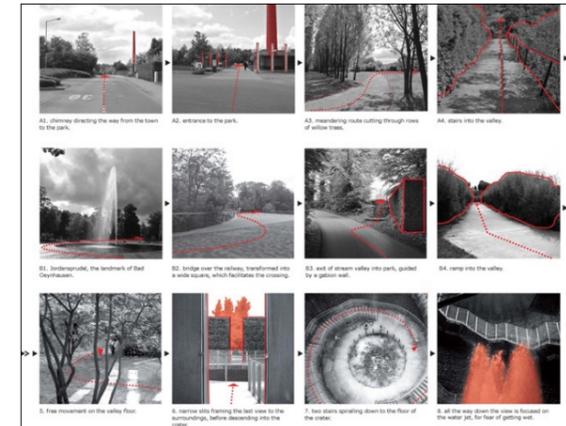
### 13. Sound score

Here, the score is represented as a diagram of a stretched surface section, with a horizontal axis representing the distance, and a vertical axis representing the change in perceptual quality, sound in this case. We can see the resemblance between the Jordansprudel and the Wasserkrater. Although the sound of water is much louder than traffic, it is less annoying. The sound of birds is almost continuous, forming a background. Auditory information is related to spatial composition: only when entering the open space of the park, the wind becomes noticeable, and the little "hiccup" in the sound score indicates where one enters the crater through a narrow entrance.



### 14. Locomotion score

Scores can also be used as a notation for movement in space, addressing the relationship between the dynamic properties of the groundplane and the human vertical posture—the body equilibrium. (The body is used as measuring device, and then removed from the representation, in the same way you don't show your instruments when showing results). Landscape features can be described by giving names that reflect the "muscular consciousness", such as a road to be "climbing" a hill, or "descending" into a valley, as though "the road itself has muscles, or rather, counter-muscles", as Gaston Bachelard writes.<sup>4</sup>



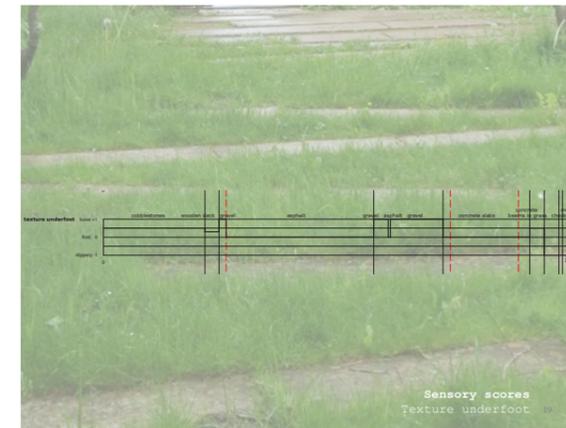
### 11. Visual score

This information can be analysed in visual scores: representations of visual sequences. The visual score is an analytical interpretation, singling out those spatial cues that are crucial for the scenography of the routing, accompanying the line of movement: landmarks, incidents, thresholds, gates.



### 12. Visual and spatial score

However, perspectival images cannot capture all visual-spatial information. The movement of the body relative to the space it moves through also relates to size, shape and depth of volumes, textures, flexibility and continuity of surfaces. Comparing these two scores of the Tofuku-ji temple ensemble exposes the difference between visual and spatial quality. Whereas the architectural components have a similar visual appearance, the spatial proportions show a huge contrast between the half-open suburban landscape and the defined enclosures of the temple ensemble, that goes beyond the overall image of Japanese roofs.



### 15. Surface underfoot score

The surface underfoot is the material we feel all the time when moving through space, without making a conscious effort, which helps us in finding our way, guiding our direction, recognizing where we are. As the primary physical platform for locomotion and spatial perception, the surface underfoot may be our only physical and most direct embodied contact with the space around us. This score highlights its properties, which include texture, roughness or smoothness, and details of surface variation.

### 16. Choreography

Such representations of movement expose not the movements themselves, but the qualities of the surroundings that change as we move through them, thus communicating the experiential aspects of urban landscape. These cues allow for each visitor to read a different story. It is an essential quality of these cues that they are not so much images with a specific meaning, but intimately, bodily perceivable kinaesthetic events, which remain abstract in the sense that they do not dictate the story, but allow for each and every visitor to create their own.

<sup>1</sup> Robert Smithson, "The Monuments of Passaic," *Artforum* VI: 4 (1967): 48-51.

<sup>2</sup> Gordon Cullen, *Townscape* (New York: Reinhold Publishing Corporation, 1961); Edmund Bacon, *Design of Cities* (New York: Viking Press, 1974). Revised edition.

<sup>3</sup> Halprin, Lawrence. *The RSVP Cycles*; Creative processes in the human environment. New York: George Braziller, 1969.

<sup>4</sup> Gaston Bachelard, *The Poetics of Space*, translated by Maria Jolas (Boston MA: Beacon Press, 1994).

04' 50" - 15' 02"

# City in music videos from the 80's

Luísa Sol

University of Lisbon (CIAUD)  
Lisbon, Portugal

## 1. New York in the Age of its Mechanical Reproduction

Aiming at understanding how the city conveys and enforces a new image of itself through the music videos, as well as the impact of this audiovisual device on architecture and vice versa, the western city of the eighties of the twentieth century and its Represented-Space in the music videos of the same period are here analyzed.

Postmodernity and the post-industrial city's evolution are accompanied by an increase in social diversity along new patterns of consumption, based on the demand for the "more" and the "newer". The city analyzed here is the North American city because it is specifically illustrated in the light of the MTV music videos that first appeared in America in 1981. This was the moment when the video was instituted and was assumed as a device associated to a submersion in a pop and capitalizable formula that includes fashion, brand, sound, image,



Skyscrapers of New York City from North River, Lumière Brothers, 1903 On the Waterfront, Ella Kazan, 1954



«What's Love got to do with it», Tina Turner, 1984



«Papa don't Preach», Madonna, 1986



«Englishman in New York», Sting, 1986

## 2. All That is Solid Melts into Air: Ruined Modernity and Post-Modern Ruins

marketing, cinema and lifestyle. The mass media boom along with the proliferation of the image and of a specific type of hedonism typical of this decade have fostered a new form of representation of the city. Meaning, the city and the video were both influencing reciprocally. The city immersed itself in the visuality of the music video implementing and conveying, from this moment onwards, a punk city, a queer city, a pop city, a city rap or hip-hop, to mention just a few. The consequences of the interferences between city and music videos in Western Architectural Culture will be addressed here. Special focus will be given to Portugal's case, in the decades that followed the avalanche of Anglo-Saxon musical visuality provided by MTV's hatch.



Palazzo della Civiltà Italiana, G. Guerrini, E. Bruno La Padua e M. Romano 1938-1943

Primavera a Torino, Giorgio Di Chirico, 1913-14

«Loving The Alien», David Bowie, 1985



«Loving The Alien», David Bowie, 1985



«Pruit-Igoe», Philip Glass, 1982



«Under Pressure», Queen & David Bowie, 1981

### 3. Learning from "Viva Las Vegas!"

The intention will be to ascertain and understand the consequences of these contaminations, influences and interferences. In what way did the City lend itself to the video? And how did the video assimilate, digest and return it to the public? And, simultaneously and later on, how did the music video lend itself to the City and Architecture? Taking into account the specific characteristics of this device, we will investigate its consequences in the City, its Image and its Space-Represented after its contact with the music videos of the eighties.



Hotel Flamingo, Las Vegas, 1946



Setting for *One From The Heart*, Francis Ford Coppola, 1982



«Turn My Back on You», Sade, 1988



«Viva Las Vegas!», ZZ Top, 1992



«Still Haven't Found What I'm Looking For», U2, 1987

### 4. 80's in Portugal: Identity and its (Semi-peripheral) Discontents



Padrão dos Descobrimentos, Cottinelli Telmo, 1939-60



«Amor» Single cover, Heróis do Mar, 1982



«O Conquistador», Da Vinci, 1989



«Amor», Heróis do Mar, 1982

29' 16" - 42' 47"

# Prompts for a multisensory exploration of the city

Henry Mainsah

Consumption Research Norway (SIFO), Oslo Metropolitan University  
Oslo, Norway

## Abstract

I wish to present a series of methods experiments that I have been conducting during the past couple of years in a workshop on research methods. The setting for the workshop was a master's course on sociological inquiry at the Paris Descartes University.

The workshops featured group activities with a blend of action and reflection where participants moved back and forth from the classroom to the street. Working in groups, participants received a variety of tasks designed to prompt hands-on experiential engagement with methods of investigating and (re)presenting urban space and place in Paris. One task consisted of instructions for a walk and invited the participants to capture and represent smells on a chosen street. In addition, the task invited participants to create a smell map that included smells, locations, perceptions, and feelings experienced. Another task invited participants to go on a walk to a chosen place in the city and draw a map of the "hidden borders" within it.

Each group presented their findings in class and we invited participants to reflect on the methods and techniques, the meaning of the experience, and potential applications in future research.

## A smell map

Your mission is to capture and represent smells on a street. You might choose to do it like this:

- Choose a place that is significant to you for any reason.
- Take a walk to the place you have chosen. Take with you some form of recording equipment (pencil/pen and paper, camera, audio recorder, smart phone etc.).
- During your walk, capture all the smells you encounter.
- Stop whenever you encounter a smell. Use any form of recording equipment (pencil/pen and paper, camera, audio recorder, smart phone etc.) of your choice to do the following:
  - Record the smell.
  - Note the exact time and location of the place where you encountered the smell. Attempt to identify its source.
  - What does the smell remind you of?
  - Record the shapes/textures that you associate with each smell.
- Document your research process from beginning to end using photos, drawings, or written notes.
- After the walk meet with your group to compare your findings. How would you visualize the smells? How do the smells relate to each other? What do the smells tell you about the place where you found them?

Use your findings to create a **smell map** that includes the sounds, locations, and feelings you experienced. Label each smell captured during your walk. On the map, represent each smell with a colour.

## A sound map

Your mission is to create a sound map of a street. You might choose to do it like this:

- Choose a place that is significant to you for any reason.
- Take a walk to the place you have chosen. Take with you some form of recording equipment (pencil/pen and paper, camera, audio recorder, smart phone etc.).
- During your walk, listen for sounds.
- Stop whenever you hear a distinct sound. Use any form of recording equipment (pencil/pen and paper, camera, audio recorder, smart phone etc.) of your choice to do the following:
  - Record the sound.
  - Note the exact time and location of the place where you heard the sound.
- Describe the sound. Choose a word that describes the quality to the sound (warm, loud, mellow, soothing, disturbing, invasive, chilling, harmonious...etc.). Record the shapes/textures that you associate with each sound. If you could touch the sound, how would it feel?
- Document your research process from beginning to end using photos, drawings, or written notes.
- After the walk meet with your group and use your findings to create a **sound map** of your walk that includes the sounds, locations, and feelings you experienced.
- Bring along your sound map and present it to your class.

## Magic objects

Your mission is to capture the hidden magic of objects on a street in Paris. You can choose to do it like this:

- Take out a map of the neighbourhood where your campus is located. Choose a place on the map that you usually go to/or would like to go to.
- Take your group for a walk from your school to this place. Take with you some form of recording equipment (pencil/pen and paper, camera, audio recorder, smart phone etc.).
- During your walk **capture** objects that have a potential **magical** quality. Figure out the best way to “capture” these objects. You may choose to write, take a photo, a video, draw or paint.
- Document the process of your walk from beginning to end using photos, drawings, or written notes.
- At the end of the walk take out each captured object and write a curatorial statement to be attached to it. Or attach a story or a fictitious history about the object.
- Bring along your objects on the day of the follow-up session and exhibit them to the class.



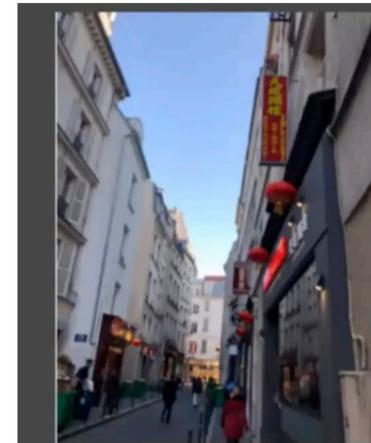
"On site it was very cold, so the smells were weaker than usual and the smell less solicited to say that for the first time, the cheese, the stand of the Caribbean did not have much smell it surprised us, (cheese and Caribbean stand in glass cases) and in some places the smells were so mixed that we did not know how to describe them as the sandwich stand."

A smell walk in a Parisian market

## Hidden borders

Your mission is to record places that remind you of somewhere. You might choose to do it like this:

- Walk to a place that is significant to you for any reason. Take with you some form of recording equipment (pencil/pen and paper, camera, audio recorder, smart phone etc.).
- As you walk follow one or more of the following “steps” below. Document your response using any recording equipment (pencil/pen and paper, camera, audio recorder, smart phone etc.) of your choice.
- Stop at a place where something reminds you of home. What details in this place reminds you of that place? What could you do here that would make you feel more at home?
- Stop at a place with hidden/invisible borders. How does the place make you feel? Whom/what does this border include/exclude? How could this border be brought down?
- Stop at a place you find comforting or welcoming along your walk. What details in this place make it welcoming or comforting?
- After the walk meet with your group to compare your findings.
- Use your group findings to draw a map that shows all the places that you stopped at. Show on the map the sensations you experienced at each stop.



I truly enjoyed learning about your research and the methods that you've been exploring. These experimental methods had a great influence on my research on the quarters asiatiques of Paris last semester. The smell maps helped me identify the cuisines and consumption patterns of the neighborhood, which in turn helped me identify the region and origin of both the business owners and the customers. The sound maps were used to map the languages that were spoken and how they changed from street to street, neighborhood to neighborhood. This was used to signi determine the origin of the local population - for example, I heard more Vietnamese in the 13th arrondissement than I did in others, as expected. I also informally used the hidden borders technique, mainly looking at how the commercial offerings and signage changed from place to place. For instance, the Belleville neighborhood has a high concentration of signs that show services offered in Chinese and the physical concentration of these signs changed drastically from block to block. (Personal communication)

Is there a Chinatown in Paris?

42' 45" - 54' 20"

# Retrospective narration and storytelling connecting past and present

Kinga Kimic

Department of Landscape Architecture, Institute of Environmental Engineering, Warsaw University of Life Sciences - SGGW, Warsaw, Poland

Narrative in writing or speech, also called storytelling, is described as a process of recounting a sequence of events - real or imagined. Retrospective narrative is when the story being told is not happening at the time the narrator is describing it and always told from the point of view of a character looking back on past. It is one of methods of documentation of the past, a source of information as well as a cognitive and educational tool implemented in many interdisciplinary areas, including those related to writing urban places, and co-creating their physical and spiritual image. It is a form of communication rooted in time and space. The diversity of retrospective narrative forms include short, thematic stories (e.g. notes, comments, poems, etc.) or long descriptions (records from diaries, records from travels and excursions, books, etc.) and even press articles about a certain events, places, and specific characters. Using descriptions from the past has not only historical value as a form of documentation or commemorative. This specific form of communication can be easily developed into the wider perspective of time – showing the past in relation to the present and also anticipating the future.

Retrospective narrative presents a point of view of narrator which may describe a place by showing its characteristics related to many aspects. This form of narrative can be used as an unique source of information for multi-thematic comparative analyzes showing and explaining changes of physicality and functions of the place including its transformation in the past and assessment from today's point of view. Retrospective narrative may focus on physical features and elements making up the place. At the same time, it may describe a 'genius loci' of a place - the identity of a place, its uniqueness and values, and its spiritual character based on impressions and feelings of the visitor (narrator).

The concepts of writing places apply to many types of spaces, including green areas. One of the examples of the use of the retrospective narrative method in relation to historical texts is a public park called 'Planty', which has been presented in different journals since its creation in 1820s. The park laid out on former fortifications surrounded the city of Krakow (Poland), and was transformed in the following decades in terms of its arrangement and equipment. The linear shape of about 4 km long green belt surrounding the Old Town enables its discovery through walking. An example of a retrospective narrative of this place is a two-part paper entitled "A summer walk along 'Planty' in Krakow" ["Spacer letni po 'Plantach' Krakowskich" - in Polish] written by Gustaw Pol and published in subsequent issues of popular journal

writing urban places

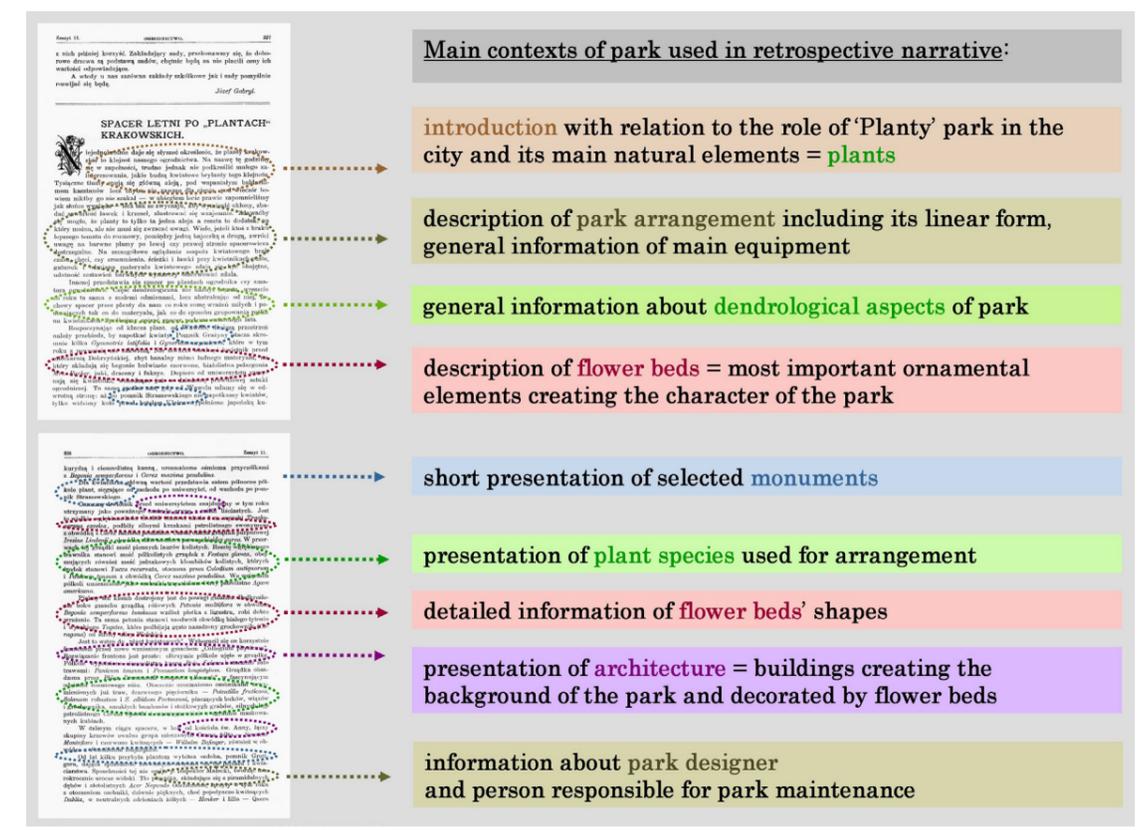


Fig. 1. Main contexts of 'Planty' park presented in narrative of its visitor in 1912.

'Gardening' ['Ogrodnictwo' - in Polish] in 1912. The description characterizes the place in the period of almost a hundred years from the park creation as well as about hundred years to the present. The 8-page text presents the narrator's impressions from his visit to the park in summer. It has a typical and consciously planned form of successive presentation of main park elements discovered one after another during the walk, with some relations to the surroundings. Collected information includes general data of park presented in introduction part (location, short history, and information about the designer of park), selected features including arrangement of park, equipment (monuments commemorating famous Poles, rest furniture, small architecture elements including kiosks and small pavilions), and natural elements (plants and their structures) with a detailed description of very decorative flower beds and their plant species (Figure 1). The background refers to selected elements creating the spatial framework of the park and include those located in the immediate vicinity such as streets and squares, and buildings (Royal Castle, Jagiellonian University, theater, churches, etc.).

The description follows step by step the route of the visit to the park and contains mainly author's positive opinions about presented elements, combined with a kind of an expertise of a specialist in the field of landscape architecture. Thus, the narrative process concerns the story itself as a report on a walk in the park, but at the same time on the author's own experience regarding the park features under discussion. All features and elements of the place presented in a form of retrospective narrative related to the specific time of park development become a source of many unique information about its history. Their comparison with other sources (cartographic, photographic, and descriptions from other periods of the park's existence before and after 1912) may increase the knowledge about the place as well as integrate its past and present. The data gathered from retrospective narrative may be also used to further analyses related to the development of the park in following years.

In the context of rules of park arrangement and changes of its layout, the information from the paper may be compared with other sources from the past (e.g. descriptions, photos, maps) and used for analyzes and assessment of the site transformation. The knowledge about plant forms and species may be compared with old plans and used as inspiration for the revalorization process of composition of greenery and ornamental flower beds at present and in the future. All information related to the behaviors of users can help to identify the changes of park rest offer and its adaptation for social needs. Even short descriptions of monuments dedicated to famous Poles and their relations to the history of park and the city may increase the commemorative role of park as a part of Polish history and heritage (Figure 2).

The above mention example confirm that retrospective narrative as a method may be used to read primary sources and their use in historical research. It enables discovering the diversity of physical elements of places through narrator's words and opinions, and also an identification of unique values and spiritual character of places through the narrator's senses and feelings. It may be used as methods of both writing and reading urban places connecting their past with the present in many dimensions.

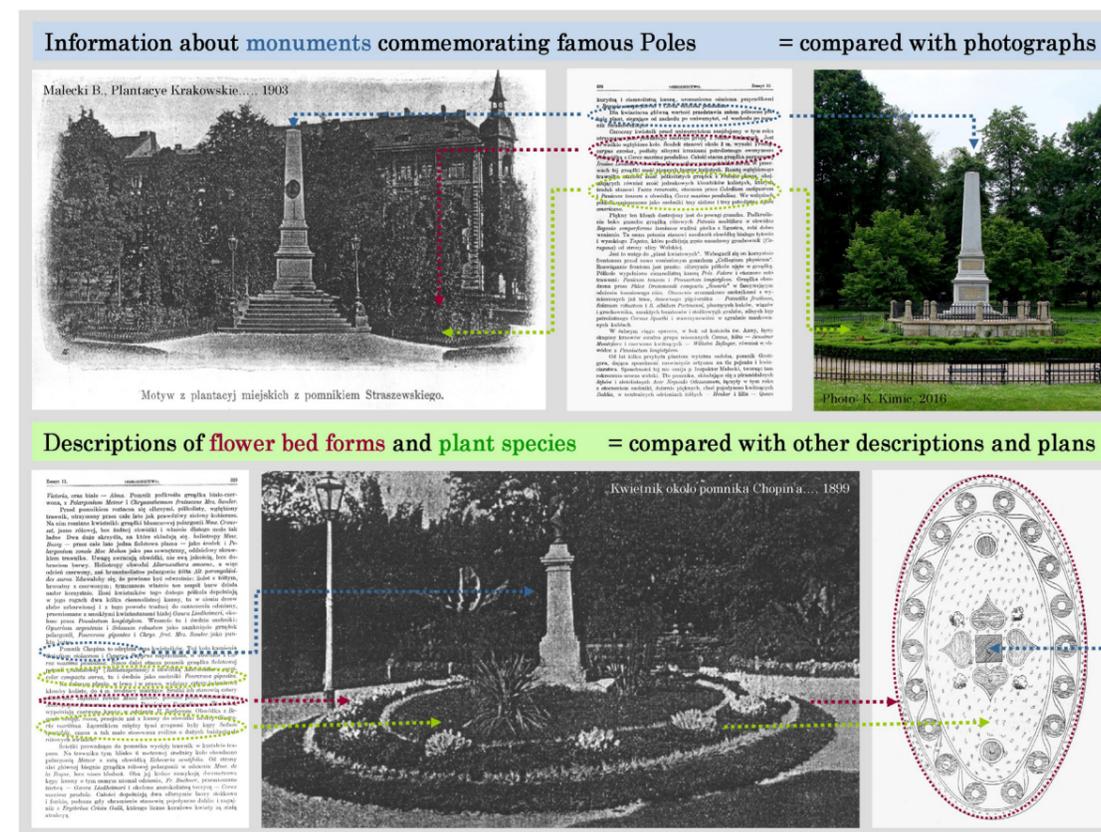


Fig. 2. Comparative analysis of the description of monuments and flower beds from 1912 with information related to other historical periods: plans and photographs (1899, 1905, 2016).

References

Altman, Rick. A Theory of Narrative. New York: Columbia University Press, 2008.

Cierka, Anna, and Elzbieta Dryll, ed. Narracja. Koncepcje i badania psychologiczne. Warszawa: Wydawnictwo Instytutu Psychologii PAN, 2004.

Dobson, Miriam, and Benjamin Ziemann. Reading Primary Sources: The Interpretation of Texts from Nineteenth and Twentieth Century History. London: Routledge, 2020.

„Kwietnik około pomnika Chopin’a na plantacjach miejskich w Krakowie podług planu B. Maleckiego”. *Ogrodnictwo* 1(1899): 18-19.

Malecki, Bolesław. „Plantacje Krakowskie”. *Ogrodnictwo* 3(1899): 67-71.

Pol, Gustaw. „Spacer letni po ‘Plantach’ Krakowskich”. *Ogrodnictwo* 11(1912): 327-330.

Pol, Gustaw. „Spacer letni po ‘Plantach’ Krakowskich”. *Ogrodnictwo* 12(1912): 357-360.

Stenzel, Franz Karl. A Theory of Narrative. Translated by Charlotte Goedsche. Cambridge; New York: Cambridge University Press, 1986.

54' 20" - 1h 02' 20"

# Cartopology

Marlies Vermeulen

Maastricht University and Zuyd University of Applied Science, the Netherlands and RWTH Aachen, Germany

- 1 – Being somehow in the middle of my Artistic Research PhD Project, Cartopology is in full development. Describing it in an abstract without revealing the messy process it is in right now would feel like cheating.

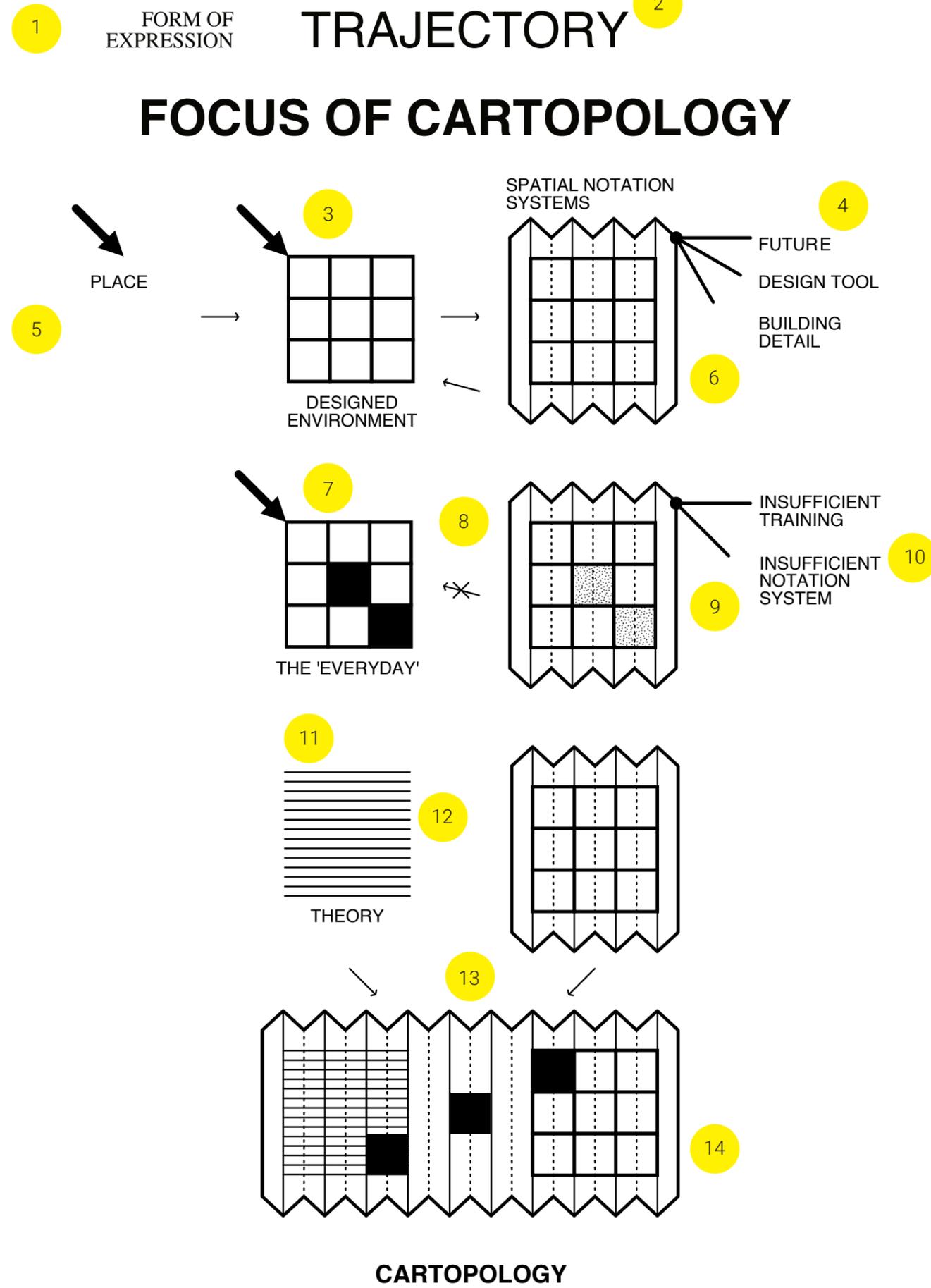
That is why I like to use this opportunity to share with you one of the latest diagrams completed with notes to explain cartopology, its background and urgency.

- 2 – The Institute of Cartopology is composed of seven 'Forms of Expressions' (FOE's). These FOE's contain elements like 'Writing after Reading', 'Exercises' and 'teaching'. They all contain knowledge about cartopology. Some of that knowledge is written down, other insights need to be performed in exercises. 'Cahiers' are collections of FOE's relating a certain topic important to get a better understanding of cartopology.

- 3 – Every fibre of the urban fabric has been designed. At least one person, even if only very briefly, has ever given it some thought. Most of us live our lives in places that have been designed by somebody else. This means that somebody else 'decided' on how your daily life looks like, where you are going to walk, sit, stay or run away.

- 4 – Our spatial notation system is often used in three ways. firstly to communicate a future situation to a broader public. Secondly, the spatial notation system is used in the design process: to define ideas and to stimulate the creative process. Thirdly, the spatial notation system is used to develop and communicate details. It is possible to scale and to add detail where necessary. However, could the use of this spatial notations system be stretched?

- 5 – Think of the ways place is used in everyday speech. Would you like to come round to my place? My place is not your place. Everything takes place. She put me in my place. A place for everything and everything in its place. These are all familiar phrases that show some sort of order and changeability or take up a position in a social hierarchy. They suggest ownership or a relationship between a person and an environment or building, some kind of belonging. Place and everyday reality with its embedded habits are inextricably linked. Or, in other words, locality and intimacy make a place to what it is through their performativity.



Peoples' experiences of places are very much part of the everyday reality, of both places and people. Most of us eat two or three meals a day in a 'kitchen like' place. Most of us work in a daily schedule at an 'office like' place. And the evening hours might be used for sport activities at 'sport facility like' places. Every day, most of us take a shower or a bath in a 'bathroom like' place. Beyond those similarities, at those ordinary moments and places, the special is to be found.

Tim Cresswell, *Place, a short introduction* (Australia: Blackwell publishing, 2004).

Stefan Hirschauer, "Putting things into words: Ethnographic description and the silence of the social", *Human Studies* 29, no.4 (2006):413-441.

Tim Ingold, *Making: Anthropology, archaeology, art and architecture* (London: Routledge, 2013).

Ben Highmore, *The Everyday Life and Cultural Theory an introduction* (Taylor & Francis Ltd, 2001).

- 6 – In order to talk about the spatial design, the designer has an extremely elaborated notation system that keep all of our bachelor students occupied learning to read and 'write' with it. Mastering it, floorplans, sections or elevations are produced with the uttermost sensitivity and care.
- 7 – What our plans, sections and elevations rarely facilitate is the understanding and documenting of the 'everyday'. Could we challenge the spatial notation system in such a way that it helps to understand the everyday life? Because that same spatial notation system facilitates the design process intervene in the daily reality, not often drastically.
- 8 – But how to do so? Cartopologist use anthropological and ethnographical techniques such as participant observation to get an understanding of the everyday reality of a place. Doing so, they use the spatial notation system as an instrument to guide the research process and document their findings. Living on the research location, cartopologist are intrinsically part of the research. Where any recording device is capable to document each visible detail in its scope, the cartopologist will be capable to contextualise, interpret and experience what is taken for granted and will stay invisible for registration devices.
- 9 – Using the spatial notation system not so much to question and share what should 'become', cartopologist use that spatial notation system to understand what 'is'. As such, cartopology questions and challenges the existing spatial notation system by transforming and developing it into cartopological maps.
- 10 – Using cartopological maps as a new purpose for the spatial notation system in order to understand the everyday reality of a place before designing and transforming it is what is missing in a lot of architectural studies. The cartopological map as a research instrument of the 'everyday'.

- 11 – Sure, there are other disciplines that deal with the 'everyday' where the role of 'place' is not to be underestimated. Take cultural studies, for example. In some branches, the impact of architecture and the built environment on everyday life is questioned and worked out in great detail. However, this questioning usually takes place in a written environment. And that is a missed opportunity! The associative and definitely spatial character of the spatial notation system used within cartopological mapping tries to overcome this missed opportunity.

- 12 – 'The linearity of writing and reading has had a significant effect on how scholarship and literature have represented the world, and on how (in Ong's terms) this has restructured human consciousness. The aggregative nature of writing encourages the precise ordering of ideas and thus the development of complex chains of reasoning.'

David Macdoucall, *The corporeal image* (Oxfordshire: Princeton University Press, 2006) p 48.

- 13 – As such, the cartopological map is a hybrid research instrument that joins different notation systems but is fundamentally based on spatial notation systems used within the field of architecture.
- 14 – Cartopology is a young discipline inventing itself 'in the making'. It finds itself on the border between various disciplines and worlds. It will always be a balancing act for cartopology to be taken serious in this complex field without losing its artistic value.

1h 02' 20" - 1h 17' 47"

## Participatory visioning of the city

Matej Nikšič,<sup>1</sup> Damjana Zaviršek Hudnik,<sup>2</sup> Natalija Lapajne<sup>3</sup>

Urban Planning Institute of the Republic of Slovenia, Skupaj na ploščad! Civil initiative, Museum of Architecture and Design, Ljubljana, Slovenia

### READING, VISIONING AND ACTIVATING THE CITY THROUGH PARTICIPATORY PUBLIC SPACE ACTIVITIES

Between 2015 and 2018 a civil initiative *Skupaj na ploščad!* and two institutions (Urban Planning Institute of the Republic of Slovenia – UIRS, and Museum of Architecture and Design - MAO) joined the forces to develop new approaches to participatory urban regeneration. The activities were organised as part of the programme of Human Cities partnership (<https://www.uirs.si/sl-si/publikacije/knjiga/id/107>) running under the European Creative Europe programme.

The activities took place in one of the largest densely built-up neighbourhoods of Ljubljana popularly called Ruski car (Russian Tsar) that was constructed at the outskirts of Slovenian capital in 1970s. The neighbourhood has a distinctive urban layout characterised by tall blocks of flats that are attached one to another and form a clearly defined street-like public space in-between. In the first decades after the construction this open space functioned as a truly sociable space of the neighbourhood and was, according to the memories of the locals, characterised by spontaneous encounters and children play.

Nowadays the public space however shows a distinctively different image. Due to the changed daily-life patterns (long work and schooling hours, digitalisation, motorisation etc.) the large open space is rarely used for sociable open air activities and at its best serves merely as a transition space between the different parts of the neighbourhood.

However this central open space has a higher potential for local life. In order to address this issue and open a wider discussion on it, the residents organised in a civil initiative *Skupaj na ploščad!* started organising some public happenings. The starting activities were meant to be simple and catchy – in order to attract other local inhabitants, the activities such as neighbourhood walks, open-air street-furniture workshops as well as film screening were organised.

These activities were recognised as a trigger for the development of a stronger and broader participatory approach to urban regeneration. New actors joined the process, among them two institutions from the participatory spatial development field (UIRS, MAO). The aims of



Image set 1: Common reading of place through (from top to bottom) Human Cities's Photostory, Urban Gaming and Urban perceptions mapping (source: UIRS Human Cities Photo Archives, photo by B. Jamšek)

joining the forces were two-fold. Firstly, they focused on the understanding the state of the art of the aged-up neighbourhood through the eyes of the residents who use the places on daily bases. Various new tools were developed to enable the residents express their perceptions and points of view, some of them in real time and space (e.g. neighbourhood picnic, urban games, local exhibitions etc.) while some also on-line (e.g. a digital tool Photostory of our neighbourhood, which was an on-line app where any resident could express her/his own observations of the neighbourhood through a photography and a caption). These common readings of the neighbourhood were aimed to be a starting, warming-up activities for the next step where a more active involvement of residents into conceptualising (defining strategic goals and developing concrete plans) as well as implementing the solutions for the better public open space design (through hands-on workshops and other activities in the concrete places of the neighbourhood) were anticipated. An impression of the neighbourhood and the whole range of activities can be overviewed in the short video produced during this process: <https://www.youtube.com/watch?v=MqscfAq19-8>.

The Human Cities activities in Ruski car neighbourhood illustrate that to strengthen the participatory urban design, both types of activities are important - those that encourage the common reading of the city as well as those that support the common actions. Furthermore, even if both types of activities are important on themselves, the combination of the two is essential for the best final result – starting the participatory reading at an early stage in the process can reveal the common understanding of the problems as well as the visions and can thus make the path towards the better living places easier. This also shows how important besides the common reading and common acting a third common activity that bridges the two is – that is the common visioning of the possible futures that precedes common acting and is at the same time based on the previous common reading.

Further sources:

Nikšič, M., Tominc, B., Goršič, N. (2018) Revealing residents' shared values through crowdsourced photography: experimental approach in participatory urban regeneration. *Urbani izziv*, vol. 29, special issue, pp 29-42: [https://urbaniizziv.uirs.si/portals/urbaniizziv/kompletni\\_pdf/UIZZIV\\_supplement\\_10.2018.pdf](https://urbaniizziv.uirs.si/portals/urbaniizziv/kompletni_pdf/UIZZIV_supplement_10.2018.pdf)

Nikšič, M., Goršič, N., Tominc, B. (2017) Urban Public Open Space : Participatory approaches to regeneration of local public spaces. In *Sopotnik, A.: LC Tim*, 8, pp. 9-17: [https://issuu.com/lafargeslovenija/docs/lafargeholcim\\_revija\\_lctim\\_08](https://issuu.com/lafargeslovenija/docs/lafargeholcim_revija_lctim_08)

Human Cities – Challenging the City Scale (final publication): *Journeys in People-centred Design: Case of Ljubljana*: [http://www.uirs.si/pub/humana\\_mesta.pdf](http://www.uirs.si/pub/humana_mesta.pdf), pp 51-64

web-page: <https://humancities.uirs.si/en-us/>



Image set 2: Common visioning of place through (from top to bottom) Moderated discussions, Ideas competition and Model making (source: UIRS Human Cities Photo Archives, photo by B. Jamšek).



Image set 3: Activating the city in Ljubljana's Ruski car neighbourhood through Human Cities' Urban furniture workshop, Temporary public space intervention and Local food processing facility (source: UIRS Human Cities Photo Archives, photo by B. Jamšek)

1h 17' 47" - 1h 29' 40"

## *Generational analysis method regarding rural-to-urban migrants experiences*

*Sernaz Arslan*

Department of Political Science and Department of International Relations at Istanbul Bilgi University, Turkey

### **Abstract**

Generational analysis examines a certain phenomenon through different age cohorts. Age cohorts are established on the basis of the assumption that they have been subject to the same social, political and economic environment and events.

In scope of my research, I have interviewed 3 generations of 7 families that migrated from the rural Black Sea region to Istanbul. Their narratives cover a time span between 1969 and 2019. Narratives indicate how different generations experienced and perceived Istanbul as an urban space. On the other, it portrays the transformation Istanbul had been through. My aim here is to look into generational patterns (while having an intersectional perspective) if there are any.



# Response

1h 29' 42" - 1h 36' 00"

## Commentary

*Daria Ricchi*

University of Oxford

---

1h 36' 28" - 1h 44' 55"

## Commentary

*Hanna Musiol*

Member of NTNU ARTEC at NTNU, Norway  
Trondheim, Norway

Thanks to Writing Urban Places network for the invitation, and to the panelists for bringing material urban vitality back, if only for a day. Most of us have lived much more locally and led a much flattened, zoomified, static experience for many, many months, so it is a joy to zoom through and take a peek at the work you did in Paris, Istanbul, Koper, Cracow. The organizers gave us the impossible task of responding in 7 minutes to lots of ideas. I hope we get to ask questions and discuss things further in chats on- or offline, and during other meetings. Now, a few disclaimers and reflections after reading your contributions.

Our COST consists of transnational scholars and practitioners, architects, urban planners, theorists, cartographers, and cultural, new media, and literary scholars. We all share an interest in cities and stories, but we certainly do not speak the same language. I represent the literature and cultural studies arm of the consortium, and today's panel centers on reading, one of the crucial methods, technologies, and epistemological conundrums within my field. We constantly ask what does reading actually read? Who reads, and how? And for what purpose? On the other hand, crude structuralist reading habits are back, too, and they are institutionalized, baked into our urban algorithmic injustice architecture. Reading in that context is mass data mining, extraction, collection (like from Walter Benjamin's worst dream about information). Such crowdsourced but top-down reading of the city for domination flattens differences, obscures discrimination, and hampers our ability to understand how to desegregate our cities, honor all urban residents, and address complex urban relations, inequities, mobilities, transformations. What we agree on, across literary studies, is that reading is a complex interpretive tool; we read differently for politics and intimate affect, history and aesthetic, form and structures, including racist, classist, ableist structures, the building blocks of many of our cities. Leslie Kern reminds us, for instance, that most of us "live in the city of men. Our public spaces are not designed

for female bodies" (or trans or disabled or poor): can we read for that? Laura Lo Presti calls for a new literacy of such affective and hegemonic spaces in her "terraquous necropolitics" work. Today's presentations heed her call and remind us, then, there are many ways to read; that reading is a set of complicated methods; transdisciplinary experiments; metaphors, modes of speculation; a tool for narration, reflection, for affect, and collective action, shaped by disciplinary and policy expectations. We read a map, mass data, a literary text, a cartouche, a racist structure, a drawing, musical notation/"motation," urban atmosphere, human and nonhuman urban kin differently.

Some projects today center on efforts to make the unmapped or unfelt present, visible, or audible; others show us ways to develop a sensitivity, an eye, a critical touch, a political literacy about how public spaces are planned and built and how they can be reshaped.

Today I have heard different takes on what reading the city is: a practice that engages different communities of residents and stakeholders, and several presentations focus on enabling the process of / pedagogies of reading the city together (as Sernaz Arslan, Henry Mainsah, and Matej Nikšić do, for instance). Such efforts to engage students and nonacademics in learning how to read the city, including its invisible borders, fences, demarcation lines, as well as human and nonhuman intimacies (as Marlies Vermeulen and Henry Mainsah do) is urgently needed. Reading the city requires an ethics of listening, as Sernaz Arslan shows in the work with multigenerational families in Istanbul. Reading is an interpretative practice with a history, and Kinga Kimic and Saskia de Wit show how important it is to turn to past imaginarity of reading, reflecting, and walking. De Wit shows us Halprin's take on "scoring" the city, an attempt to design a symbolic, sonic-to-textual notation form, a "motation" technique for recording movement without ossifying, freezing it. Luisa Sol tells a different story of visual and sonic refractions, showing us how visual aesthetics can and do travel across media and continents, reshaping urban architecture but also local ways of thinking, designing, performing urban citizenship in Portuguese cities. Finally, "Cartopology," a method developed by Marlies Vermeulen, attempts to craft intimate maps of the mundane aspects of the urban experience and blend the toolboxes of different disciplines. We want to learn to see, sense, and archive "ordinary affects," as Kathleen Stewart would call them, often collectively, as in Tsing et al.

The takeaway for me is that reading the city is something we, COST scholars in this network, need to learn or relearn, too, from each other and from transient and permanent dwellers of urban environments. We need an engaged political, aesthetic, and cultural literacy and an urban critical pedagogy of sorts to understand invisible relations, affects, and what renders some bodies, female, queer, of color, undocumented, and some systems and infrastructures "ungeographic" (Katherine McKittrick) and unnarratable (Jo Slaughter).



## *WRITING THE CITY*

To access the recorded session on WRITING THE CITY please follow the link:

<https://www.youtube.com/watch?v=rAE7wHdLtu0>

00' 00" - 06' 56"

## Introduction: Expressive diversity in telling urban places

*Esteban Restrepo Restrepo*

Comparative Literature (with a co-direction in Architecture) from the Université Vincennes-Saint Denis/Paris VII  
Paris, France

In 1947 French writer Raymond Queneau wrote *Exercices in Style*, one among many of his experimental works, in which he followed the precepts of the group known as OULIPO he founded with the mathematician Francois Le Lionnais, acronym for *Ouvroir de Littérature Potentiel*, that we could roughly translate as Workshop of Potential Literature. In this singular text he imposes to himself a strict and precise *contrainte* consisting in telling an anodyne urban event in 99 ways, each one of them in a different style. The event in question refers to a person who witnesses an altercation between a man eccentrically dressed and another passenger within a bus in Paris, and then sees the same man two hours later at the St-Lazare Train Station getting advice on adding a button to his overcoat.

Among these 99 retellings, we can find styles such as: Dreamy style, Metaphoric style, Retrograde style, Hesitative style, Official Letter style, Onomatopoeic style, Philosophic style, Sonnet style, Olfactory style, Tactile style, Ode style, Medical style, Zoological style, Probabilistic style, Portrait style, etc., etc.

When dealing with urban places (conceived or not by architects) represented by the literary medium, that is the writing, we often tend to observe *what* is represented, rather than *how* it is represented. That means that we usually limit our understanding of these urban places to their very diegetical characteristics, and leave aside the literary language in which they are expressed. This restrictive approach is explicitly condemned by French philosopher Louis Marin, who argues that (I quote), "*the whole historical imagery of description and mimesis is built on the transitive dimension of representation (that is, representing something) by forgetting its reflective opacity and its modalities (that is, presenting something).*"<sup>1</sup>

Queneau's *Exercices in Style* seem to take into account this historical criticism in regard to a phenomenology of representation, to produce what we might call an *hypertext*, that is the cohabitation of multiple representations of a single fact in order to deconstruct it, and where

<sup>1</sup> « *Toute la fantasmagorie de la description et de la mimesis s'est édifiée sur la dimension transitive de la représentation (représenter quelque chose) par oubli de son opacité réflexive et de ses modalités (se présenter).* » Louis Marin, « Mimesis et description » in *De la Représentation*, Paris, Seuil/Gallimard, 1994, p. 255.

the qualities of expression – the *how* – get the upper hand of the objective fact – the *what* –. The multiplication of a single urban fact, in 99 different ways of expressing it, in which each one of them focuses on a special aspect, leads the reader to inevitably doubt of the unequivocal nature of the fact itself. In Queneau's work what finally matters is the expression, and with it the transmission of singular aesthetical effects from writer to reader. Indeed, it is according to the way the fact is told that the reader is going to imagine it, to experience it, and even to judge it. Description and narration are never neutral: the choice by the author of a point of view from which the narrator will relate the story, as well as the choices regarding the verb-tenses, the vocabulary, and the syntax, among many language possibilities, are going to have a direct incidence on the very perception of the fact/event.

Now, *Exercices in Style* is not, strictly speaking, a scientific method, because there is no any demonstrative intention in Queneau's work. What we can see here is rather a creative tool or a literary device conceived and developed by the writer to exhaust the language possibilities of a place in order to create a kaleidoscopic vision of it. Nevertheless, its logic could be taken by someone else and implemented somewhere else, other than in a bus or a square in Paris... in a monument in Moscow, in a highway in Los Angeles, in a neighborhood in Buenos Aires, for instance. What interest us here is the methodological potential of this writing device, its maneuverability, and its applicability.

Keeping this spirit of experimentation, for this second series of presentations we will not just consider writing in its most evident form, but rather in its very essence, that is as a trace, as an expanded practice of printing. The 7-presentation journey we are going to witness follows a sequence going from words to images, from literature tools to visual devices, including hybrids between them where disciplinary boundaries are blurred in order to promote new epistemological horizons.



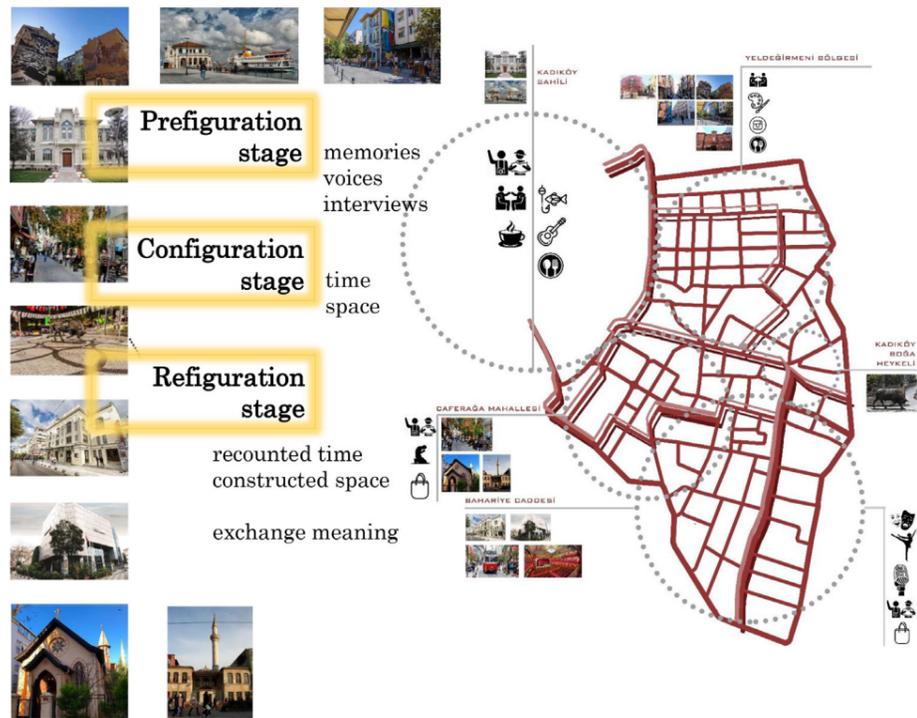


Figure 3. Collage of multiple narrativity with literal stages in İstanbul

For example the multiple narrativity definition says that each narrative creates its own semantic universe and concerns different characters (Ryan, 1992). The unifying principle of organization is located in a framing narrative, in which the stories are told as fiction or as entertaining anecdotes. According to Chatman (1978: 96-106), "the environment which situates objects and characters; more specifically, the environment in which characters move or live in... Along with characters, space belongs to the 'existents' of a narrative".

Urban narrativity for İstanbul, Kadıköy district, photographs, interviews, sounds, memories, spaces, physical and social activities of the area were combined with a collage that consisted maps, photographs, drawings and signs. Analysis in this collage matches with the literal stages narrativity diagram (Figure 1) with different data of urban places. In this case, the data of the urban place presents a multiple narrative and writing the city with different meaning characters (Figure 3).

Another example is from diluted narrativity that the reader is less concerned with finding out story ends than with visualizing the setting, experiencing its atmosphere, achieving intimacy with the minds of characters. The visual metaphor diluted narrativity is a picture in which large areas of the canvas do not a distinct shape, but are used for colour effects and for compositional balance. The collage below combined with the narrativity diagram (see Figure 2) from a different city, Trabzon is an example that tries to reveal many experiences and activities such as crafts, food, travel and fishing. It wants to show that memory and identity visible with historical research using techniques such as interviews, trips and old photographs (Figure 4). At the end of the design studio research, the representation of the collage is like a canvas of urban narrativity.



Figure 4. Collage of diluted narrativity in Trabzon

In conclusion, this paper which exemplifies the usability of the urban narrative method as an approach in architectural education, tests the theoretical perspective emphasized in narrativity diagrams and draws attention to interdisciplinary interaction in the design studio. While the studio constructs an explanatory language of urban places with urban narrative method, the poetics of narrativity reflects the changing urban agenda. Urban narrative method that aims to perceive the space literary can make sense of it by reproducing it with tools based on the text and the relationships between words. Every representation put forward by the narrative modes is placed in the relevant literal stage. And while this whole procedure offers a literal level of textual representation, it becomes an important creative act of writing the city.

#### Acknowledgements

I would like to thank my students Berfin Tayfur (for figure 3), Ceren Üçüncü and Hümeysra Nur Ceng (for figure 4) for sharing their images with me in the preparation of the collages.

#### References

- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca and London: Cornell UP, 1978.
- Nasar, Saima and Schaffer, Gavin. "The Poetics of Narrativity: Understanding Trauma, Temporality and Spatiality 40 years after the Birmingham Pub Bombings." *Journal of Social History*, vol. 53, no. 4 (2019): 1008-1032. <https://doi.org/10.1093/jsh/shz004>.
- Online Etymology Dictionary. "Urban", "Narrative". Accessed April 15, 2021. <https://www.etymonline.com>.
- Prince, Gerald. "Remarks on Narrativity." In *Perspectives on Narratology: Papers from the Stockholm Symposium on Narratology*, edited by C. Wahlin, 95-106. Frankfurt a.M.: Lang, 1996.
- Ricoeur, Paul. "Architecture and Narrativity." *Études Ricoeuriennes / Ricoeur Studies*. vol. 7, no. 2 (2016): 31-42.
- Ryan, Marie-Laure. "The Modes of Narrativity and Their Visual Metaphors." *Style*. vol. 26, no. 3 (Fall 1992): 368-387.
- Psarra, Sophia. *Architecture and Narrative: The Formation of Space and Cultural Meaning*. London and New York: Routledge, 2009.
- Riessman, Catherine Kohler. "Narrative Analysis." In *Narrative, Memory & Everyday Life*, 1-7. Huddersfield: University of Huddersfield, 2005.

15' 23" - 23' 13"

## *Stream of consciousness*

*Alexandra Purnichescu*

The Center of Excellence in Image Studies, University of Bucharest and Ion Mincu University of Architecture and Urbanism  
Bucharest, Romania

### Abstract

The stream of consciousness technique acts as a narrative device for exploring, analyzing and revealing the inner/subjective/personal/individualised city by making known the voices of the city. It is through thoughts, words, associations, gestures and actions that characters project themselves unto the place they (wish to) inhabit. The city is seen as a written discourse/exposition/composition/study and the viewpoint of the exponent of the city helps reveal and explore the interior/subjective city.

—

Theorized by William James in his *Principles of Psychology* (1890) and initially meant to describe narrative mechanisms, the stream of consciousness technique aims, in our case, at analyzing the reflection of the mental structures and perceptions on the ever-changing urban tissue. The concept was transferred from psychology and applied in a literary context, and addresses social, historical and cultural issues.

The objective of the method is to document, collect and gather individual/personalized written evidence of the space perception of a given urban territory, with a focus on the members of the respective community. The resulting insight and data may lead to a participatory approach of the community needs and subsequently prove useful in rethinking the shared space, approaching different municipal aspects, improve common wellbeing.

The procedure centers on the inhabitants' contribution that can be collected by means of questionnaires and surveys; creative writing competitions (fiction, poetry, diaries, essays and others), all drawing on the image of the city; the creation of a collective novel bearing witness on the individuals' intimate relationship with the city. With works carried out by multidisciplinary teams, the outcome can also be the production of best practices guides setting the standards for engaging, inclusive and tolerant cities, closer to the spirit of the place and that of its inhabitants.

However, the method based on the stream of consciousness technique might show its limitations unless it takes into account covering several criteria, in the sense that the writing initiative needs to reach out to different social categories, various ethnic and age groups, with

a view to outlining a more complex yet composite image of the city. Therefore, limitations can be turned into opportunities as different layers and perspectives of the city can be accessed and analyzed.

In addition, the method is potentially applicable to different urban contexts since it is accessible, flexible, spontaneous in nature; besides, it is rooted in essential mental processes and involves the individuals' inherent connection to the inhabited space. However, attention should be paid to the mix of reality and illusion intrinsic to the characters' train of thoughts.

The general theoretical framework concentrates on the construction of meaning, narrative form and the characteristics of the literary method.

The narrative technique deals with patterns of thought that generate unique individualized spatial patterns and configurations. These are subsequently mirrored in writing. Hence, individuals that are part of the community create their own written versions of the urban space. Once several of these grids or patterns are put together, they collide, overlap, mix and influence each other to generate an encompassing, often divergent writing key of that particular city, drawing on what can be called the common vision of the community inhabiting that particular space.

The text is projected unto the city and vice versa. It is a part of a communicative flow, made out of a variety of fragments that contain raw thoughts and feelings and ideas; these obey an inner order dictated by the mental events going on in the character's mind. It is a fast-moving stream encompassing the character's thought processes. This translates into an interior monologue triggered by various sensory reactions to external occurrences, generating authentic and instinctive words, associations, gestures and actions.

One of the human exponents of the technique is typically the flâneur/flâneuse, who develops a strong bond with the city through observation and interaction/participation while (re) constructing both themselves and the places they inhabit in a mutual enterprise.

In our case-study, Romanian writer Adriana Bittel's heroine, a messenger-type character, acts like a living and sensitive repository of urban images gathered during the short trips she takes around the city as part of her work-related tasks of collecting articles and photographs. She ultimately identifies with the images her mind accumulates and stores, and projects her impressions and feelings on the houses she encounters while devising likely stories unfolding behind the exterior walls. The houses and streets are personified and analyzed in virtue of

their architectural details and overall aspect, which turns them into supporting urban characters. Her journeys reveal a kind of affectively coloured puzzle: places, homes and destinies are connected by her steps and thoughts alike; interdependent yet mobile fragments of urban landscape are brought together following the routes of her mental map.

At times, the stream of consciousness/literary flow is triggered by the occasional encounter with other minor characters; this brings back urban details and impressions like in a play of present and past. The paths she had been taken across Bucharest outline an emotional iconography of the city as the constant and unpredictable flow of ideas and impressions lures the reader into the atmosphere, the past reality of the city, recreating that *l'air du temps* which is brought vividly into contemporary memory.

From a syntactic and grammatical point of view, the character's train of thought is distinguished by fluidity, unaffectedness and artlessness, including short and frequent fragments of direct speech. The writing also distinguishes itself through the repetition of certain leitmotifs, a nonlinear structure and the use of multiple voices.

Visually, the text is similar to a watercolour sketch of the city, the few brushstrokes are sometimes barely visible yet strong enough to add to the essence of the image before turning into a blank page, ready to be rewritten all over again, time after time, writer after writer.

The voice of the inner is being reconstructed and reshaped over and over again in response to the outer stimuli, namely the urban landscape, the houses, the people, sometimes against the background of memory. Literature acts as a melting pot, a mediator connecting the inhabitants' inner landscape and the surrounding scenes and panoramas. Moreover, writing can be seen as a channel enhancing the communication between cities and their inhabitants. Hence, any type of literary-based methods may prove useful not only in collecting information leading to better planning and more inhabitant-friendly urban spaces but may also result in a number of varied and creative literary-themed products.

The narrative's distinct visual quality may play an essential role in outlining a rich and complex image of the urban space as the character's camera-like eyes slowly and unexpectedly record frame after frame while carefully selecting the most significant details in a simultaneous time flow. Life becomes a kaleidoscope-like contrivance, continually revealing a variety of angles and hues depending on the interior fluctuations of memory and the catalysts encountered along the chosen or pre-established routes across the city.

Ultimately, the language of space can be reconstructed through writing, one inhabitant at a time, in a refined and challenging attempt to explore and connect our inner and exterior space.

#### Bibliography

Bittel, Adriana. Fototeca [The Photo Library]. București: Humanitas, 2015

Cohn, Dorrit. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. Princeton University Press, 1978

Friedman, Melvin. *Stream of Consciousness: A Study in Literary Method*. Yale University Press, 1955

James, William. *The Principles of Psychology*. Volume 1. Henry Holt and Company, 1890

23' 13" - 31' 32"

# Atlas of Literary Landscapes

Daniel Alves

History Department and researcher at the Institute of Contemporary History, both at NOVA-FCSH, Universidade NOVA de Lisboa. Lisboa, Portugal

The Atlas of literary landscapes in Portugal is a digital humanities project initiated in 2010 by Ana Isabel Queiroz at the New University of Lisbon. Currently, it is coordinated by Natália Constâncio and Daniel Alves. As a digital humanities project, it is collaborative, interdisciplinary, and of course, digital. Collaborative, because it's based on the work of more than 50 readers and researchers that came from various areas of science, from the humanities, from the environmental sciences, or the computer sciences. And it uses digital tools and methodologies for the collection, analysis and dissemination.

The project has four main objectives: to link literature to the territory, valuing the literary works and the landscapes represented on them, to contribute to the knowledge of the natural and cultural heritage, to study the ecological and historical patterns and processes associated with current landscapes, and finally, to contribute to environmental literacy and tourism. The Atlas methodology forms a literary corpus that collects literary descriptions of landscape. Those descriptions are collected in literature, from the mid 19th century to the present day.

It collects descriptions of landscapes of mainland Portugal and those descriptions have to have a minimum reference to a territorial unit, like the ones we see in the map, or mention a specific place. As an interdisciplinary work, of course it bases its main knowledge in literature, most of the colleagues that collaborate the project came from this disciplinary area, but also incorporates knowledge from many other disciplines, from biology to history, from tourism to ecology, and other areas. It uses digital tools for collecting, analyzing, and dissemination of the information about the literary landscapes. It uses this collaborative database that collects centrally all the records, all the data from the project, but also it's used to share that knowledge among all the readers, all the collaborators in the project.

Each reader, each collaborator, as soon as it collects information, as soon as it collaborates with a project has access to all the other information that is available in the database. Those tools are also used for dissemination and for analysis. We use a geographic information system to analyze and visualize old information. And also we have a web and mobile app, accessible to all in: <https://litescape.ielt.fcsh.unl.pt>.

As of March 2021 literary landscapes in the Atlas database amount to almost 8000 literary excerpts that are grouped into five categories and 27 teams collected from almost 400 literary works written by almost 200 authors. These works were published between 1843 and 2019.

writing urban places

## A transcription of his communication\*

**Landscape(s)** 4

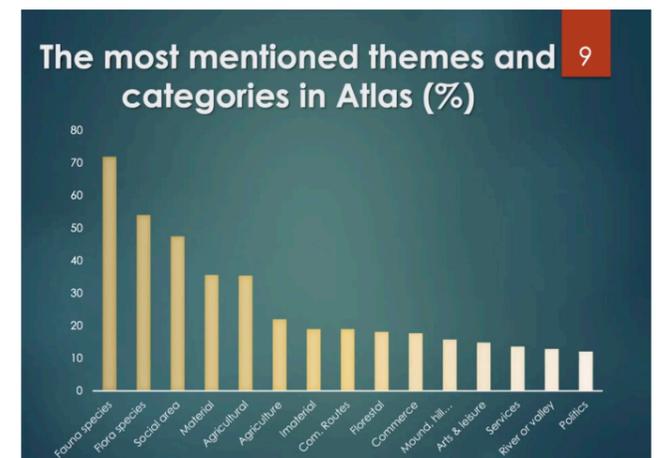
- ▶ From the 19th century literature to the present;
- ▶ Landscape Descriptions of mainland Portugal;
- ▶ Reference to a territorial unit or a place.

1. Minho Lima
2. Cávado
3. Ave
4. Grande Porto
5. Tâmega
6. Entre Douro e Vouga
7. Douro
8. Alto Trás os Montes
9. Baixo Vouga
10. Baixo Mondego
11. Pinhal Litoral
12. Pinhal Interior Norte
13. Pinhal Interior Sul
14. Dão Lafões
15. Serra da Estrela
16. Beira Interior Norte
17. Beira Interior Sul
18. Cova da Beira
19. Oeste
20. Grande Lisboa
21. Península de Setúbal
22. Médio Tejo
23. Lezíria do Tejo
24. Alentejo Litoral
25. Alto Alentejo
26. Alentejo Central
27. Baixo Alentejo
28. Algarve

And they were collected into the database by 52 readers now. From all the literary descriptions, they are classified in the database with a set of themes and categories. And here you can see the most frequent, most common of those themes and categories in the Atlas database. We can see that the fauna and flora species are the ones that are more present in the database, but also other genes, other categories, like agriculture, or florist, commerce, rivers, or valleys, and so on. These themes and categories reflect also the research agenda of all the readers, all the researchers that collaborate in the project. The project is open for more collaborations. It's an open handed process project. And if you want to collaborate, you can send us an email and you can join the team and collaborate on this project. Thank you for your attention and see you soon.

**Digital tools for analysis and dissemination** 6

- ▶ Collaborative database
- ▶ Central records
- ▶ Shared knowledge



31' 32" - 50' 01"

## Self-awakening through poem-drawing embodied introspection versus formal education<sup>i</sup>

Viktorija Bogdanova

University of Ljubljana, Faculty of Architecture  
Ljubljana, Slovenia

"Friendship is a mirror to presence  
and a testament to forgiveness."  
David White

What is an informal way of learning?  
- Becoming a friend with oneself.

The formal education obliges us to enter a race in fulfilling imposed obligations and respecting abstract notions of order; the informal education teaches us to embrace, to accept our inner selves and everything meaningful to us. The formal is something one needs to do to achieve a certain approval; the informal is something one loves and does while learning the internal freedom. The formal unfolds in the buildings of institutions; the informal evolves inside the relationships between the ones thirsty to make, asking nothing in return. The formal is obsessed with objectivity; the informal is in love with the transcendental subjectivity.

The informal invites us to discern who we are.

To transform what is unconscious into a creative consciousness.

To be sincere rather than polite.

To awaken the specificity of our specific way of relating to reality (Tarkovsky's definition of *poetry*)<sup>ii</sup> and to strive for something beyond mere survival (Perez-Gomez's definition of *poetic*).<sup>iii</sup>

An *appropriate* environment for learning and growth is the one devoted to cherish such *specific* ways of relating to reality.

Do not get me wrong. It is not about black and white contrast: the formal is infiltrated in the informal and vice versa. There is no other way to make a difference between the two. I experienced the informal in a relationship with a mentor who was ready to give himself more intensely and differently than the behavioral format he has been payed for. Informal mentors are listening more than speaking: they create an atmosphere in which everyone feels equally relevant and free to express what he is feeling<sup>iv</sup> and what he is thinking. They somehow offer a creational courage in discussing the topics from which we usually run away.

### Deliberate practice as a form of healing

Deliberate practice is a form of making, where the author becomes one's own mentor. I first learned of the term by Susan Cain. It is a form of human making that comes naturally, growing from the inside, unburdened by the expectation of an external confirmation or reward. While in the most educational institutions the group work is encouraged as economic, despite the risk of group thinking, a Deliberate Practice happens with a specific intensity when one is alone:

"It takes intense concentration, and other people can be distracting. It requires deep



motivation, often self-generated. But most important, it involves working on the task that's most challenging to you personally". (Ericson in Cain, 51)<sup>v</sup>

When we create deliberately, consciously, we stop to pay attention for a moment on whether the making is pragmatic, useful or technical enough. We dissolve into daydreaming – beyond any discipline, rigor, or reward. To practice deliberately, we do not need patience; we need love.

### Loving the city (градољубие): a form of culture, a form of intelligence

"A city lover is a mystic, who lives with the ghosts in his own city, who believes in its miracles, who does not believe in what is obvious, who makes up in his own mind most of the urban happiness, who makes plans without scale and without logic, in radical opposition to anything." (Živko Popovski in Hristova-Popovska and Batakoja 2017, 156).<sup>vi</sup>

The power of informal education is in its nature: it is a conscious *choise*. Its greatness is its peripheral position as a place of *different* learning. In the informal education one is not focused in *surviving* from one exam to another, but to *growing* with a specific degree of conscious control over ones own way, one's own process and one's own place of growth.

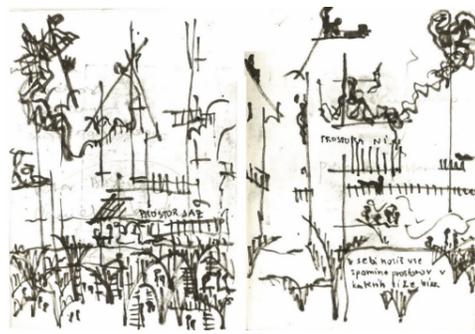
It seems that in the informal education we lie to ourselves less: stepping into our innerness and character we are breaking free from our persona – we are breaking free of what we are *expected* to be to fit in a mold. Stepping into our innerness leads to cultivation of self-awareness: who and what do we care for, who and what do we love, who and what do we desire. The enhanced relationship with oneself leads one to an enhanced understanding of the world and the creational questions. To understand something, we first need to *wish* to understand it, and to learn to love it. Živko Popovski wrote that "the primitive people do not care for the city; they only have demands, they have no dreams and no needs".<sup>vii</sup> Most often, the primitivism that may smolder in each human inherently prevents the relationship with oneself as well as the relationship with the environment one inhabits. Primitivism radiates a blind and passive criticism; instead of dreaming and imagining a different reality, it is much easier to say that the surroundings are damaging our "individualism". Primitivism is also present in the highest educational institutions. As long as we are functioning in this field of defense mechanisms and unconstructive criticism, we cannot learn how to love the city and the environment.

The only way out is the design oriented observation: "Not even one great person represents the city as it is in its essence, but as it is in his dreams, as it is in his desire for becoming".<sup>viii</sup> The only way out is to learn to love, to create our own language of creational thinking. Not an imposed – formal – language, but an inherently grown, informal language.

### Poem-drawing as contemplation and a language of resistance

In the architectural communities, writing and drawing are often perceived as uneconomical way of wasting time. But, by writing and drawing we actually *take* time to reach a deeper level of understanding, to become friends with the place of research, as well as friends with our own selves. Our spatial awareness lies in the inner dormant wisdom that needs to be entered with faith in our body, perception, inference and accumulated knowledge.

This is something we are not taught in traditional schools of architecture. Architectural intelligence unfolds as an embodied experience, a field beyond abstract notions of order, a field of personal and specific, and not the generalized and the useful.



Ajda Žagar: University – an armature of the city.

While poem-drawing, I come into a closer relationship with myself, with the things I love and with the things I want to remember. I reconstruct feelings from meaningful moments. I communicate with my past self as a character, not as a personality. I become aware of the spatial memory and of my inner refuge – the storage where I can find my experienced knowledge of the terms “beautiful”, “true” and “good”. Poem-drawing is a form of deep listening, a listening beyond what is being told to us. Poem-drawing is a slowness that allows my body a *time* to surrender to the experience – living experience (in the moment of observation), remembered experience (a memory) and imagined experience (springing from design). For the Belgian architect Johan Van Den Berghe, the process of drawing is his “resistance: a resistance against “the criminal replacements of reality by realism”.<sup>ix</sup> How would it be for you to take a step away from the educated perceptiveness that silently molds you to obediently pursue the culturally imposed and conditioned “realism”, and not to re-perceive and re-think the reality in your own mindful directedness of spatial *seeing*?

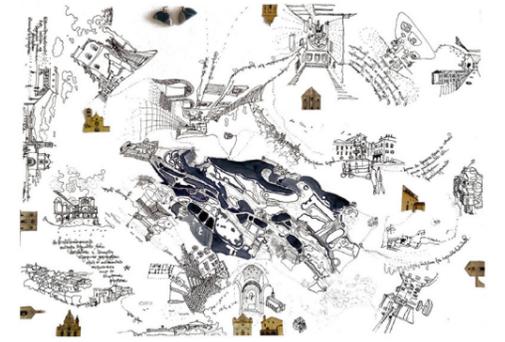
### Poem-drawing as a pedagogical method for architectural research

The overemphasis and blind belief in the technological and scientific constant linear improvement make one ignore one’s ability of filtering and of critically resisting the common behaviors. This happens in architecture as well as in other disciplines: it stands for distraction-based attention withdrawal from the inner self and its derived immediate responsibility, into contemporary myriads of introjected voices of new, short-term potential of technological miracles and their negative effects of creative dissociation.

Ignasi de Sola-Morales brings a harsh critic of such “sado-masochistic” schism between architectural practice and architectural theory and critique that seems to be a consequence of a detached relationship based on fear, instead of a dialogue based on a search for truth.<sup>x</sup> Instead of turning to find answers inside the self, stepping into a creative relationship with the place of research, we desperately search for an external authority to tell us what should be done. And here come the results of modern medicine’s separation of the body from the mind and the mind from the environment: “people have to be seen as automatons, as beings without real emotional needs or spiritual needs”.<sup>xi</sup> To be clear: the dissertation does not aim to devalue the relevance of the measurable, the rational, the systematic, or the calculatable in architecture. It aims to complement their potential by making a place for the authentic human personality to reach what cannot be reached by the measurable: the emotional intelligence, the spatial sensitivity, and the consciousness to one’s own embodied experience as sources of making a design decision beyond abstract notions of order.

To make the student conscious about the importance of developing their own language as a mode of self-cognition, an attentive following of the steps of freeing from the past self is necessary by the mentor. Monitoring of the process of “freeing the young (wo)man “from unconscious identity with his family” or any other familiar group of self-identification would probably be the core task of poem-drawing as a pedagogical instrument for awakening a proper selfconsciousness: Without this consciousness, he will never know what he really wants, but will always remain dependent and imitative, with the feeling of being misunderstood and suppressed. (Jung 1964|1981, 57–58).<sup>xii</sup>

Phenomenological and emotional poetics, which is effective against rationalization-as-an-escape-from-the-self, may lower the growing irrationality of the world if we try to search for the equality preceded by “human spiritual dignity”<sup>xiii</sup> (Dostoyevsky, 1880|1968, 401), rather than the brotherhood preceded by “a distribution of shares and by determining how much each person



has earned and what each must do” (Dostoyevsky 1862|2008, 71).<sup>xiv</sup>

### What does an appropriate university or an appropriate education mean in you world?

Take time, take a breath and try to answer this question before continuing reading.

According to Hegel and Ajda Žagar, a student at the Faculty of Architecture in Ljubljana, the University is a “system of knowledge, while knowledge is knowing that there is a new knowledge.”<sup>xv</sup> (Žagar, 2019) The university as a building is different from the university as a assembly of relationship between people who have similar *lines of fascination*.

The first pedagogical encounter with Ajda happened in February 2019.<sup>xvi</sup> The pedagogical encounter developed into a deep friendship that stretched far beyond the workshop on which we met. The next semester, attending prof. Vodopivec’s Seminar, Ajda had the task to design a University within the City. Her decision was an *apophatic* one: she decided not to built new structures, but to revive the abandoned spaces in the center of Ljubljana, as locations that offer a stronger freedom and safety for the students that the University building itself (she said that the Building is safe only for “authorities” with untouchable power).

She named the University “Armature of the City”. An armature is an “open framework in which a sculpture is molded”—hence, a synonym for something that contains a balance of forces that holds the existence of something soft. At the same time, in the context of reinforced concrete, an armature is the material that receives the forces of tension and thus compensates concrete’s low tensile strength and ductility. Her University is at the same time a “stable” refuge and changeable cloud that houses tension as the force leading the individuals to self-transcendence beyond the limits of the possible. Her University is an armature for the urban environment because it operates with the different directions of tension while embracing the fluidity of their flow. While drawing the imaginary structure of this Armature—trembling columns creating vaults high in the air—she suddenly illustrates a human person whose extended verticality brings to front his similarity with the columns themselves. And then, she writes the following research question in her design wayfaring:

“How should one live in a world where the only firmness is We...”

### Testimonial by Ajda Žagar on the pedagogical encounter

“Our journey with Viktorija started not so long ago, and yet, it feels like we know each other since ever. In this journey, you discover your oldest companion – your own self. You learn to express, not because you must speak, to draw not because you must defend yourself. But only for the sake of pure enjoyment in exploring the world. And through knowing of the world – you enter a deeper meeting and discovery of yourself. Viktorija introduced me to this world. She introduced *language* to *soul* and *spirit*. She thought me to let my hands be instruments, that do not demand systematic perfection, but yearn for leaving an imprint. Line by line, I was slowly learning to talk to myself. To give myself a voice. To give myself a space. So I was and I am discovering drawing, because it makes sense to be myself and to read the world in the way that I am reading it.”

50' 01" - 1h 01' 51"

# 'Writing Urban Places' through Visual Essays and Photopoetry

Luc Pauwels

Visual Research Methods at the University of Antwerp (Faculty of Social Sciences), Visual & Digital Cultures Research Center (ViDi), the 'Visual Sociology' Research Committee of the International Sociological Association (ISA)  
Antwerp, Belgium

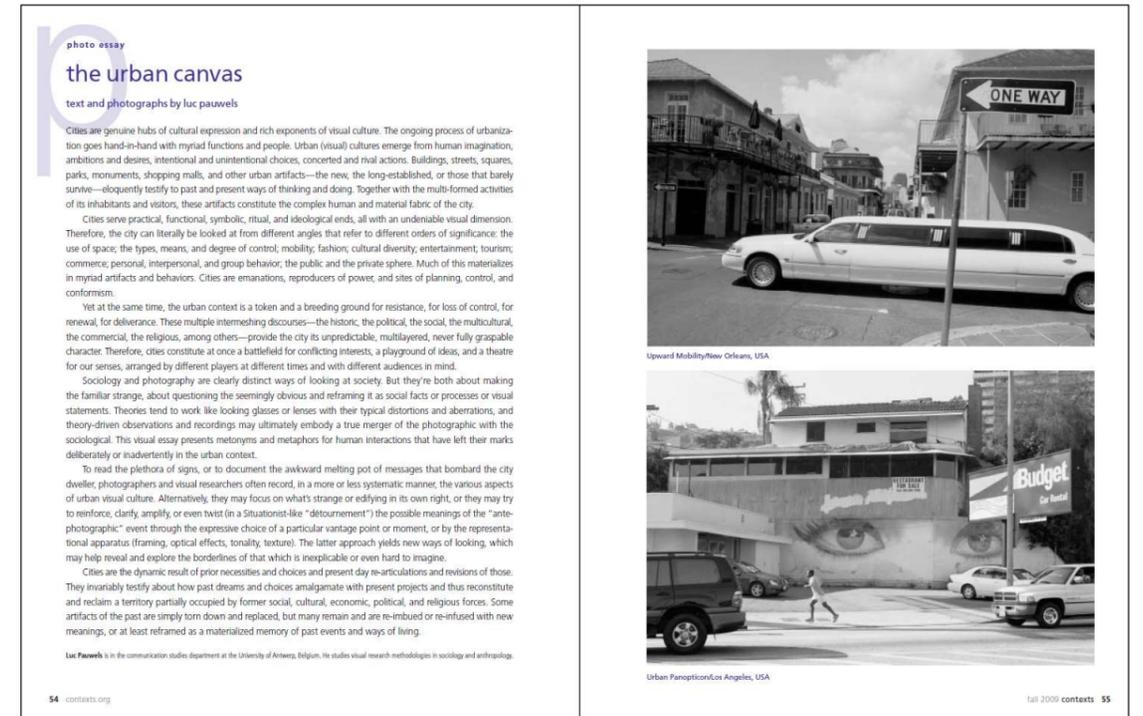
Scholars of different disciplines have come to realize that a more visual approach to the study of (urban) society should not limit itself to analyzing and producing visual data about the phenomena under scrutiny. The communication of insights and results that utilize visual means also opens up new opportunities for sharing information as well as empirically and theoretically grounded views which may transcend expression available in words or numbers alone.

Visual scholarly communication products comprise a broad variety of ways to visualize and express insights in novel, more experimental and experiential ways. They include rich traditions such as social scientific filmmaking and the visual essay approach, as well as emerging communicative phenomena such as digital storytelling, photo-novellas, and arts-based approaches such as exhibitions, performances and art installations.

The images of a visual essay are often being made with this final communicative purpose in mind, so that they will be more apt to fulfill their expressive role, both through what they depict (the subject matter) and how they depict it (the formal traits).

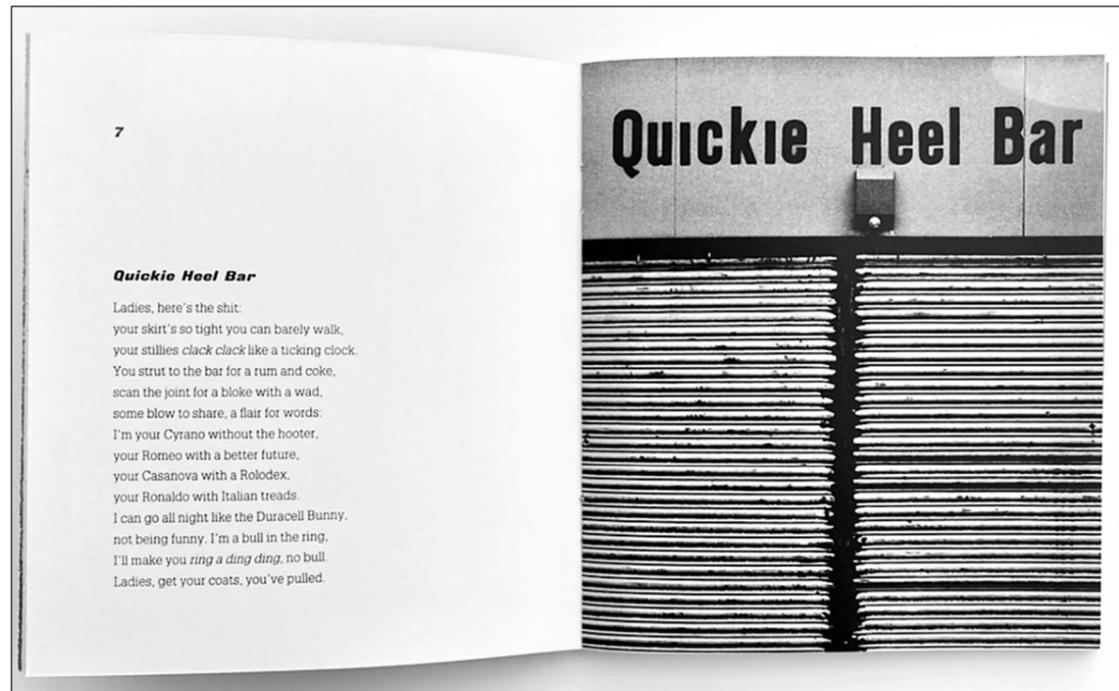
Today the term 'visual essay' is used for a variety of formats which have moved far beyond the paper-based pictures and text combinations or linear short movies. They vary in length and breadth from concise articles to book length contributions, from short clips to full length films on DVD or on the Web, from poster-size compositions to room-filling exhibitions and art installations. In principle a visual essay may consist of any type of static or moving visual or multimodal representation. It can make use of pre-existing images, or images explicitly produced for the purpose, of an either photographic or non-photographic (drawings, paintings, graphics) nature.

Boosted by new media technologies and networking opportunities the visual essay has developed into a contemporary vehicle for voicing and visualizing all sorts of personal reflections, new ideas, arguments, experiences, and observations, thereby taking any possible hybrid variation and combination of a manifesto, critical review, testimony or just a compelling story.



**Figure 1.** Excerpt from 'Street Discourse: A Visual Essay on Urban Signification' (Pauwels, 2009). This photo essay attempts to interrogate and confront the multi-authored communicative spaces of cities through a combination of evocative texts and purposefully made pictures of urban material culture and human behavior. Both the textual and the visual parts of this essay conjure a view on the city as an extremely hybrid semiotic space — a huge, out of control combination of interventions made by actors, with different, often conflicting interests. The visual essay implicitly and metaphorically examines these multiple intermeshing discourses — the historic, the political, the social, the communicative, the multicultural, the commercial, the architectural, the religious etc. — which provide the city with its unpredictable, multi-layered, and never fully graspable, character.

The origins of the visual essay are commonly associated with practices in photojournalism and documentary photography but there are also other word/image traditions, like for example 'Photopoetry' (see: Nött, 2018) that try to accomplish somewhat similar goals. This practice to a significant degree resembles the visual essay, though the unique focus on poems and photographs may be somewhat restrictive. The practice could easily open up for any combination of evocative texts and images (so not just poems in a strict sense and not just camera-based images, but also for example drawings or maps). So speaking about the 'visual essay' may be a more inclusive way to refer to all these multimodal formats and traditions. Yet, there are other (historic) differences: photopoetry may consist of just one photograph and one poem made by different persons and in different times and spaces. Photopoems or Photo Texts thus are often 'retrospective' which implies that either the texts (frequently poems) or the images existed long before they were picked up and paired with the other mode of expression by either a poet or a photographer. In contrast, visual essays usually encompass a larger set of images and texts, often made by the same author or in collaboration with another (writer or image producer). But these are just (historic) trends, they do not constitute the essence of either form.



**Figure 2.** 'Quickie Heel Bar', one of the photopoems published in 'Formerly (2012) a collaborative project of Tamar Yoseloff (poems) and Vici MacDonald (photographs). This project grew out of a shared fascination with urban dereliction and fast disappearing corners in London.

The major challenge and strength of these scholarly formats resides in the skillful production and synergetic combination of visual materials with other signifiers—words, layout and design—adding up to a disciplinary informed statement. The particular characteristics of the visual essay: its broad expressive range, its 'open ended', poly-semantic, multi-vocal character, its hybrid multi-media or multi modal and cross platform appearance and its largely uncoded nature, are simultaneously its greatest challenges (should it be considered proper scholarly output?) and its unique strength. (Pauwels, 2012; 2015).

As a mode of research and scholarly communication it indeed seems very remote from traditional scholarly practices and hence it is likely to produce a certain amount of controversy, both at the level of journal boards and organisations measuring academic output. The visual essay as an expressive format of scholarly communication, requires particular expertise of the producer(s) but also of the individuals reviewing the work and subsequently of the persons involved in the typesetting and design. Reviewers of visual essays and other multimodal scholarly end products should not demand nor expect that visual essays and other multimodal forms of scholarly communication simply incorporate the formal structure and components of standard research articles.

Today visual essays seem to blossom in various forms and guises: in art and educational spheres as well as on social media platforms and in mass media and activist spheres. It can take almost any form and adopt virtually any new feature of any new technology.

One of the key challenges of the visual essay as scholarly format is to find a balance between particular views and experiences and more generalizable experience / insight, and the legitimate expectation that it must be grounded in a scientific discipline or professional context.

The Visual Essay and Photopoetry as multimodal creative approaches to scrutinizing and narrating the city from a variety of perspectives, seem particularly suited to embody the central ideas of our COST action 'Writing Urban Places'. They indeed offer tangible opportunities for innovative forms of collaboration between scholars and professionals from different countries and with different backgrounds and skill sets, even when teaming up for just a limited time at one of the sites of our work group meetings (see for example: Pauwels and Ryan Moloney, 2021).

#### References

Nött, Michael (2018). Photopoetry 1845-2015, a critical history, New York / London: Bloomsbury Visual Arts, pp. 291.

Pauwels, Luc (2012). Conceptualizing the 'visual essay' as a way of generating and imparting sociological insight: Issues, formats and realizations', Sociological Research Online, 17(1) (2012)

Pauwels, Luc (2015). Reframing Visual Social Science: Towards a More Visual Sociology and Anthropology, Cambridge: Cambridge University Press, pp. 337.

#### Further Reading

Harper, Douglas (1987) 'The Visual Ethnographic Narrative'. Visual Anthropology, Vol. 1, pp. 1-19, Harwood Academic Publishers GmbH

Heng, Terence (2020) 'Creating Visual Essays: Narrative and Thematic Approaches' In: Luc Pauwels and Dawn Mannay (eds.) (2020). The Sage Handbook of Visual Research Methods (2nd ed). Beverly Hills, CA/London: Sage, pp. 617-628.

Grady, John (1991) 'The Visual Essay and Sociology', Visual Sociology Vol. 6, Issue 2, pp. 23-38.

#### Examples/Applications

Gómez Cruz, Edgar (2020) 'Black screens: a visual essay on mobile screens in the city', Visual Communication, Vol. 19(1) 143-156.

Pauwels, Luc (2009) 'Street Discourse: A Visual Essay on Urban Signification, Culture Unbound', Journal of Current Cultural Research, Vol.1, pp. 263-272.

Pauwels, Luc (2014) World cities reframed : a visual take on globalization, Visual Communication, 13:3(2014), p. 389-402.

Pauwels (2019) 'Worlds of (in)difference : a visual essay on globalisation and sustainability', Visual Studies, 34:1(2019), p. 79-92.

Pauwels, Luc and Ryan Moloney, Anna (2021) 'City of Words. A Multimodal Collaboration in "Writing Urban Places"', WritingPlace #5, TU Delft.

Sullivan, Ester and Ledesma, Edna (2015) 'Same trailer, different park', Contexts, Vol. 14, No. 1, pp.50-57.

Yoseloff, Tamar and MacDonald, Vici (2015) Formerly, 2nd ed., Hercules Editions.

1h 01' 51" - 1h 11' 07"

## *Journeys through landscapes and histories*

*Eliana Sousa Santos*

Centro de Estudos Sociais, Universidade de Coimbra  
Coimbra Portugal

This brief text addresses the photographic and narrative essay as a methodology to explore the stories and histories of places and, ultimately, to reveal constellations of associations between artefacts and narratives – between novels and architecture, as well as between histories and art.

Our team, constituted by myself and the photographer Tiago Silva Nunes, recently published three series of essays in the Portuguese newspaper *Público*.<sup>1</sup> These are written and photographic journeys through the landscape and history, to some extent following the example of WG Sebald's expeditions through a geographic space that reveal a complex structure between space and history.

In 2017, we travelled through the southwest of the United States, a place marked by large scale works of art – by the artists Robert Smithson, Nancy Holt, Michael Heizer, James Turrell, Walter De Maria and Donald Judd – that also reveal the legacy of destruction since the construction of the Union to the present. In 2018, a journey through the Alps allowed us to consider the question of European cultural identity debated in contested territories – the French, Swiss, German, Austrian and Italian borders – that evoked a series of wars, since the Napoleonic to the second world war. In 2019, we traveled through the archipelago of Japan exploring how architecture, film and literature reflected some of the tragic events of Japanese history.

Our methodology for each project follows a similar pattern. We start by reading, selecting bibliography, as well as considering artworks and films in some ways related to the territory, and by creating a conceptual map that to some extent overlaps with the geographical map. The authors who structured the itinerary of our trip to the North American Southwest were essentially art and architectural historians who reflected about history and time while looking at artefacts of this territory, Aby Warburg, George Kubler, Reyner Banham, and Lucy Lippard were the voices who guided us.<sup>2</sup> This journey was structured in five essays that allowed us to reflect about several subjects: the history of North American occupation through railways, the extractive industries, the secret activities of the American army and so forth.

The trip to the Alps was inspired by the writings of WG Sebald in *Vertigo* (1990), Mary Shelley

---

in *Frankenstein* (1817), Stendhal in *Vie de Henri Brulard* (1890), and Aldo Rossi in *A Scientific Autobiography* (1981) among others, such as Simone de Beauvoir in *La force de l'âge* (1960) and Thomas Mann in *The Magic Mountain* (1924).<sup>3</sup> We designed a tour narrated in four essays, following Sebald's *ritorno in patria* and walking on his footsteps in Algau, thinking about Shelley's lockdown in Genève, and comparing Stendhal's obsession with Milan and Aldo Rossi's childhood memories of the same region.

Our trip to Japan was guided by Haruki Murakami in *Norwegian Wood* (1987), Junichiro Tanizaki in *The Makioka Sisters* (1936), Yoko Tawada in *The Last Children of Tokyo* (2014) and Yasujiro Ozu in the film *Early Summer* (1951), among others.<sup>4</sup> We designed a structure of five essays, taking us from Tokyo in the 1960s – with its metabolist buildings but also with its protests, to the Japan of the ancient Tokaido, as well as to the nuclear destruction of Hiroshima, and to the north of an imagined post-apocalyptic future.

After the plan comes the journey itself, and we follow the planned itinerary as strictly as possible, since we already defined some themes we want to address as well as the number of essays necessary. In many instances, the nature of the essays change slightly after visiting the sites, after walking through the landscapes – either natural, rural or urban – and we shift some of the key points we want to address.

The journey allows us to find remains of events that are part of the collective memory and, although almost invisible, are still perceptible in the photographs. In some places, we eerily see an image described by the author we have been reading, and these are usually the moments that are photographed and represented in the visual part of the essays. We recognise the strength of the image of that place, places that become images that take the reader in a journey, as Sebald defined, into a time and space that is partially reconstructed in the light of the photograph.

---



Fig.1. Silva Nunes, Tiago. 2018. Marengo.

Such as this image (Fig.1) that suggested to us Sebald's description, in his book *Vertigo*, about Stendhal's visit to Marengo: "Now, however, he gazed upon the plain, noted the few stark trees, and saw, scattered over a vast area, the bones of perhaps 16.000 men and 4.000 horses that had lost their lives there, already bleached and shining with dew." This marked the end of Stendhal's innocence and enthusiasm about a life in the army.

The final stage of our process is the writing of the essays and the editing of the photographs. This usually takes more time than the voyage itself, since more research ensues and some authors gain more prominence in the final stage, while others retain a smaller place in the larger narrative.

1. Sousa Santos, Eliana, and Tiago Silva Nunes (2017). *Série Branco até Branco*. *Jornal Público*. Retrieved from <https://www.publico.pt/serie-branco-ate-branco>; Sousa Santos, Eliana, and Tiago Silva Nunes. "Série Montanhas Mágicas." *Jornal Público*. 2018. <https://www.publico.pt/serie-montanhas-magicas>; Sousa Santos, Eliana, and Tiago Silva Nunes (2020/2021). *Série Primavera Tardia*. *Jornal Público*. Retrieved from <https://www.publico.pt/serie-primavera-tardia>.

2. Warburg, Aby. "A Lecture on Serpent Ritual." *Journal of the Warburg Institute* 2, no. 4 (1939): 277–92. <https://doi.org/10.2307/750040>; Kubler, George. *The Religious Architecture of New Mexico: In the Colonial Period and Since the American Occupation*. 4th ed. Albuquerque: University of New Mexico Press, 1972; Banham, Reyner. *Scenes in America Deserta*. London: Thames & Hudson, 1982; Lippard, Lucy. *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West*. New York: The New Press, 2014.

3. Sebald, W. G. *Vertigo*. London: Vintage, 2002; Shelley, Mary. *Frankenstein*. London: Penguin, 2003; Sebald, W. G. *Vertigo*. London: Vintage, 2002; Stendhal. *The Life of Henry Brulard*. New York: NYRB Classics, 2001; Rossi, Aldo. *A Scientific Autobiography*. New York: Oppositions Books, 1971; Beauvoir, Simone de. *La Force de l'Âge*. E-Book. Paris: Gallimard, 2013; Mann, Thomas. *The Magic Mountain*. London: Vintage, 1999.

4. Murakami, Haruki. *Norwegian Wood*. London: Vintage, 2000; Tanizaki, Junichiro. *The Makioka Sisters*. London: Vintage, 2000; Tawada, Yoko. *The Last Children of Tokyo*. London: Granta Books, 2018.

1h 11' 07" - 1h 20' 15"

# PlaceMaker method

Marichela Sepe

Urban Planning at the ISMed-National Research Council, DiARC-University of Naples Federico II  
Napoli

PHASE	OBJECTIVES	ACTIONS	PRODUCTS
0	Construction of the analysis grid	Choice of categories Choice of parameters Choice of significant days Choice of time slices	Database grid
1	Anticipatory analysis	Preliminary observations made prior to the first inspection of the place	Map of the preliminary ideas of the place
2	Perceptive and denominative description of the elements	Denominative survey Perceptive survey Graphical survey Photographic survey Video survey	Map visualizing the results obtained from the survey
3	Identification with traditional cartography of the elements required for area description	Analysis of traditional planimetry at urban scale Analysis of traditional planimetry at territorial scale	Map with the components of the site deduced from analysis of traditional maps
4	Identification of place elements perceived by users of places	Questionnaire for visitors to the place	Map visualizing the results of the questionnaire
5	Processing the collected information	Overlay of the maps with the different elements observed from the anticipatory and effective analysis  Check of the different elements observed from different analysis tools	Graphic system construction  Complex map of analysis
6	Identification of identity resources	identification of the identity potential identification of identity problems identification of identity qualities	Map of identity resources
7	Identification of identity resources by users of places	Questionnaire for visitors to the place	Map visualizing the results of the questionnaire
8	Identification of the project proposal	Overlay and elaboration of data collected  Definition and localization of design intervention	Graphic system construction  Complex map of identity project

Tab. 1 PlaceMaker scheme

The proposed method to describe and write a place is PlaceMaker method (Sepe, 2013). PlaceMaker is a method of urban analysis and design to describe the contemporary identity of the places and identify appropriate project interventions. PlaceMaker comprises eight phases – five of analysis and three of design.

The five analysis phases are useful to describe and write places and will be illustrated in the following. Different types of database have to be created to contain the different types of data collected: there are data from anticipatory analysis (sketches, poems, collages, etc.); the denominative and perceptive (through words), the graphical (signs and symbols), the photographic (fixed images), video (moving images) surveys; the elements deduced from the study of traditional planimetries (graphic signs, symbols, etc.); the questionnaire administered to visitors to the places in question (sketches, words, etc.). It is necessary to decide the categories of elements to analyze, which are particularly connected to the urban events identified above, and the corresponding measurement parameters. Moreover, it is necessary to establish which days are the most significant and the most appropriate time slices for surveys.

The **first phase** of PlaceMaker is devoted to anticipatory analysis aimed at a primary investigation of places; after the preliminary choice of the city and of the part(s) to be analyzed, the ideas about that particular area can be described using any type of instrument or tool of expression, using the information known prior to the first inspection. These notes can be represented in different ways and the result of this phase will be a map of the emerging ideas.

CITY	PLACE	DATE	TIME		CONSTRUCTED ELEMENTS	NATURAL ELEMENTS	TRANSPORTATION MODE	PEOPLE
				TYPE				
				low, medium, high percentage				

Tab. 2 Denominative survey

CITY	PLACE	DATE	TIME	TYPE	SMELL P.	TASTE P.	SOUND P.	TOUCH P.	VISUAL P.	GLOBAL P.
				Low, medium, high percentage						
				non-influent, pleasant, annoying perceived feeling						

Tab. 3 Perceptive survey

The **second phase** is that of the five surveys. The first, the denominative one, consists in collecting data regarding constructed elements (presence of monuments, buildings, etc.), natural elements (presence of urban green areas, trees, animals etc.), transportation mode (presence or transit of cars, buses etc.), people (presence of tourists, residents, etc.).

The localization of all these elements and the kind and amount, expressed as a low, medium or high percentage, are indicated. As well as the denominative data base there is a cognitive one which constitutes a kind of flexible input, where it is possible to insert elements which are not decided previously, but deduced during inspection (Tab. 2).

The second relief is perceptive; a survey is carried out of the smell, sound, taste, touch and visual sensations, and of the global perception, focusing on the localization, type, amount (present in low, medium, high percentage) and quality (non-influent, pleasant, annoying).

The survey of the amount and quality of the data, the three options regarding, respectively, the percentage of presence and the feelings induced, are intended to summarise the processing of data that can however be extended during collection (Tab. 3).

The next survey is graphical: it consists in sketching the places; the sketches will represent the area in question according to a visual-perceptive standpoint and will be supported by annotations where necessary. This operation constitutes a preliminary study for the construction of the graphical symbols for the complex map. Photographic and video surveys of the whole study area are carried out, taking care to record facts rather than an interpretation of the places. The product of the five reliefs is a map visualizing the results obtained from the different surveys.

The **third phase** involves the analysis of traditional cartography of the selected sites in the city. The types of maps used in this phase derive from different disciplines and depend on the nature of the place; the study is carried out at the urban scale, in order to identify the characteristic elements and their relationships with that particular area, and at the areal scale, in order to identify the relationships between the site and the whole city. The result of this phase is a map identifying the components required for the site description that can be found only through a traditional planimetric reading.

The **fourth phase** is that of the questionnaire administered to visitors to the area in order to gain an idea of the place as perceived by those who are not involved in the study and are not specialists in related fields, but only perceive the site as users, at various levels: the inhabitant, the passer-by, the tourist. The questionnaire consists of questions asked on the basis of images of the area or an inspection visit with the interviewee. The information deduced from the questionnaire is transferred onto a map that, like the previous ones, will constitute the basis for the construction of the complex map.

The **fifth phase** is that of assembling the collected information. In this phase, we test the maps produced, the congruence of the various collected data, and choose the useful elements to construct the final map. The recorded data represent the basis for the construction of the graphical system of symbols to represent the elements of the urban landscape and the elaboration of the complex map of analysis.

## Case study

The PlaceMaker method was conceived in 2001 and has been regularly updated since its pilot case-studies started in 2002 in urban sites in Europe and elsewhere.

In order to study the urban identity of places, the areas selected are mostly of historical importance and at all events highly representative of the city and of its changes, alterations and redesign. The main users to whom the method and the complex maps are addressed are

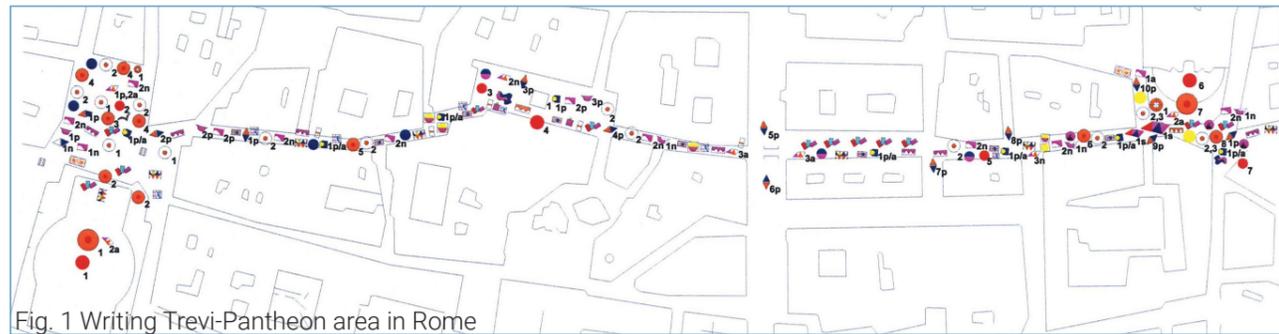


Fig. 1 Writing Trevi-Pantheon area in Rome

urban designers and planners, and administrators, while a simplified form of the complex map is addressed to local citizens, place users and visitors. The experiment below was carried out in the framework of the research project Preserving Place (European Culture Programme 2007-2013) coordinated by the National Research Council Institute for the Conservation and Promotion of Cultural Heritage in Rome. The Trevi-Pantheon route in Rome, which is affected by an intense flow of mass tourism, may risk to damage the identity of the place in question. In this case, the PlaceMaker method was used as a tool both for describe the tourist impact on identity of this site and for a sustainable redistribution of activities and tourist itineraries. In this regard, we outline below the main results of the method and the complex maps of analysis.

### The complex map of analysis

The most striking overall finding in constructing the complex map (Fig.1) of the Trevi-Pantheon route is that the identity of this area can be seen as porous. These places constitute a porous urban structure which is able to absorb elements of various kinds. As it is deduced from the denominative and perceptive relief (second phase) and the traditional analysis (third phase), this is probably why with the passage of time different strata of urban fabric, buildings, commercial outlets whether temporary or permanent, people of different cultures have become superimposed. It emerges as a non-rigid urban structure, spongy, ready to receive but without filtering. The route links two major monuments located in two piazzas, Piazza della Rotonda and Piazza Trevi, and we might characterise it as a (musical) piece of the city which leads from the sacred (point) to the profane (counterpoint). The most significant break along the route comes in Piazza di Pietra which in historical terms is no less important, but which has to some extent escaped the magnetism of a tourist, cultural and commercial attraction. In spite of its impressive appearance the Hadrianum is less of a tourist pull, probably on account of its current function as Chamber of Commerce, so that passers-by may pause here briefly but then go on to visit other monuments. It is the only place among those analysed where the respondents referred to the beauty of the overall scenario, perhaps because it is the only place that is not crowded and where one can get an idea of the scene as a whole. By contrast, the break represented by Via del Corso is merely an interruption rather than a change in pace on the route. The streets linking the piazzas constitute a sort of recurrent motif with similar characteristics. Via di Pietra, Via dei Pastini, Via delle Muratte are primarily thoroughfares with several possibilities for eating and souvenir shopping. Along the sides the paving is in porphyry and down the centre special paving has been laid for the blind.

There are also some modern steles made of burnished metal which recount the history of this route of Hadrian in Italian, English and Braille, with a plan of the itinerary (see the map symbols indicating the steles and special paving for the blind). In some points there are graffiti on the facades. The most striking perception of the whole area is the noise of the water cascading in the Trevi fountain (see the map symbols indicating sound perception). This inevitably elicits an emotional response in visitors, at the expense of other perceptions as observed by some respondents (fourth phase).

Even before you reach Piazza di Trevi, you catch sight of the scenic Trevi fountain in white marble with ramps and the statue of "Ocean" as its centrepiece. The fountain is built against one side of a building. There are flights of ramps both inside and outside, giving different perspectives and encouraging people to linger.



Walking into the piazza you feel you are taking part in a scene or an event rather than merely arriving somewhere. The scene is made up of the spectacular fountain but also the enormous quantity of people (see the map symbols indicating high concentration of people) who throng the piazza observing, admiring, listening, taking photographs, throwing coins into the water, eating ice cream or a sandwich, sketching, taking it easy, dangling their feet in the water, or buying souvenirs. There are hawkers selling souvenirs and other goods, a water seller, men dressed up as gladiators who tourists can be photographed next to, living statues, cripples begging (see the map symbols indicating hawkers and living statues). The paving is in porphyry cubes, the urban décor streetlamps and litter bins in decorated metal, with angular iron benches around the fountain. The tactile perceptions involve: the paving material and slight differences in slope, probably due to the constant tramping; the materials and sculptures of the fountain; the water in the fountain, which people often use to cool down. The visual perceptions: the churches of San Vincenzo e Anastasio and Santa Maria a Trevi, and the aedicule at one corner of a building. The acoustic perceptions: the predominant noise of running water, and the voices of the people who throng the piazza. The perceptions of taste and smell concern the products of the cafés, ice cream parlours and fast-food outlets which hang in the air without being oppressive (see the map symbols indicating perceptions). The pace is slow. Although it has different elements, Piazza della Rotonda appears comparable to the Trevi fountain. It is a typical location for traditional socialization; its conformation, the extraordinary beauty of its monuments, and the pleasant atmosphere ensure a constant throughput of people. The first element that catches the eye is the Pantheon, an ancient religious edifice, circular in shape, which dominates the scene and somehow embraces it. The voices of visitors and the noise of the constant tramping of feet constitute a strong acoustic perception (see the map symbols indicating transient sound perceptions). Not only those who come to visit the monument but also passers-by often pause for a while outside the monument, sitting at the foot of the columns or on the perimeter walls, chatting or having a snack, creating a scenario which at times gets rather chaotic, as remarked by some respondents (fourth phase). A large nondescript throughput of people ebbs and flows in front of the Pantheon, which invariably includes hawkers, perhaps selling concert tickets dressed in historic costume or souvenirs or miscellaneous goods. In front of the Pantheon a fountain with an obelisk and dolphins forms a focal point which not only characterises the piazza and adds to the overall scenario but becomes a place of socialization for many visitors and tourists. The steps around the fountain encourage many visitors to pause or stop for lunch, photographing the fountain and the Pantheon or reading a guidebook or feeding the pigeons. The ground floor of the buildings is occupied by bars and restaurants with outdoor tables that are always thronged with people. One of the restaurants emanates the unmistakable smell of fast food, while smells of food and coffee colour the atmosphere. A grocer's selling local products on one side of the piazza attracts many tourists. In spite of the large throughput, the overall pace here is moderate and tranquil (see the map symbols indicating pace). The urban décor comprises old-style street lighting, litter bins and round metal bollards marking off the concourse; the paving, in small porphyry cubes, slopes at different angles and makes for a pleasant tactile perception. These then are the main elements to have emerged from the PlaceMaker complex map of analysis.

The description is useful for many objectives, including to reduce the congestion in the area in order to better preserve and enhance the place identity.

### Reference

Sepe M. 2013, Planning and Place in the City, mapping place identity. Routledge, London, New-York

# *Response*

1h 20' 15" - 1h 25' 40"

## *Commentary*

*Jana Čulek*

Delft University of Technology, Department of Architecture, Chair of Methods of Analysis and Imagination  
Delft, the Netherlands

---

1h 25' 40" - 1h 35' 36"

## *Commentary*

*Klaske Havik*

Delft University of Technology, Department of Architecture, Chair of Methods of Analysis and Imagination  
Delft, the Netherlands



## *ACTIVATING THE CITY*

To access the recorded session on ACTIVATING THE CITY please follow the link:

*[https://www.youtube.com/watch?v=\\_83znPu8rgI](https://www.youtube.com/watch?v=_83znPu8rgI)*

00' 00" - 06' 50"

## *Introduction: Playful, experiential, and potentially subversive*

*Dalia Milián Bernal*

School of Architecture  
Faculty of the Built Environment  
Tampere University

How did the session become about Activating Urban Places, and why are the methods that will be presented here relevant to the Writing Urban Places COST Action?

To answer this question, let us revise the aims of these COST Action: "The Action aims to offer both a conceptual framework and operative tools to analyse urban narratives in mid-size European cities of the participating countries, and to share knowledge with city makers."

This aim raises two questions: whose narratives? And, who do we understand to be the city makers with whom we plan to share the tools and knowledge produced in this action?

For the past four years, I have been following the stories of people appropriating and activating abandoned urban spaces in different Latin American cities. I have studied how these spaces have been transformed into open-air cinemas, public playgrounds for children and families, street art galleries, community art galleries, nomad art galleries, galleries for urban art, centers for urban agriculture, spaces of social and circular economies, spaces to plan collective actions, community theaters, community boutiques, and community kitchens, amongst other things. All of them are beautiful and inspiring stories of the creation of quite interesting urban places emerging against the backdrop (or due to?) of colonialism, imperialism, authoritarianism, and brutal forms of capitalism taking place in Latin America - including neoliberal forms of urban development - all of which have contributed to the urban landscape of abandonment on the one hand, and the marginalization and alienation of many communities from urban life and from actively participating in the creation of urban places on the other. Inasmuch, I have come to understand that the way in which these actors are appropriating and activating urban spaces are also important forms of political action that challenge established forms of power, that can help mobilize social change (therefore, urban form) from within society, and that can potentially lead to profound urban transformations.

These stories have led my research to focus in urban activism and, this year, in collaboration with three colleagues, I began teaching a course on this topic grounded on cases located in the city of Tampere, in Finland. Interestingly, the stories of the actors behind the cases

we study are similar in many ways to the stories emerging in Latin America, such as their aims, wishes and motivations. Like the cases in my research, several cases we follow in the course are cases of people appropriating and activating abandoned urban spaces. However, there are two key differences worth highlighting. In contrast to the built environment in Latin America, abandoned spaces in Finland are a rarity because demolition and fast-paced urban development are a common practice. To be sure, since I moved to Finland in 2017, I have lived in this city, which is a perpetual construction site, where buildings are literally constructed on its beautiful lakes. Furthermore, fast-paced urban development is threatening the few spaces of counter culture where autonomy can still be practiced.

The other difference is that, while governments and their institutions represent little more than a footnote in the Latin American stories, governmental institutions are very much present in the Finnish ones. The interviews with the Finnish activists reveal the strong oversight of the governments upon activist's actions and the almost schizophrenic personalities of these institutions that use any tool at their disposal to either oppress or ascertain certain control over these appropriated abandoned spaces while at the same time try to capitalize on the activist's hard work, actions, and activities - to apply to become the European Capital of Culture is one example.

So, I ask again: whose narratives and who are the city makers we want to share the tools and knowledge with?

For the third part of the webinar, titled Activating The City, we set out to find methods, tactics, approaches, actions that can transcend the COST Action to help empower people and catalyze change from the within, not from above. We set to out to shift the focus from established methods to methods that aim towards emancipation, as opposed to methods that may give more power through knowledge to already powerful people and institutions. The aim of this session, therefore, was to discuss those methods, tactics, approaches, and actions that foster a systemic transformation in the way we act upon whatever it is we call "the urban".

In the following contributions, you will encounter playful, experiential, and potentially subversive methods that I am sure will inspire us, contribute to the COST Action, and help us transition from, reading and writing, to activating urban places.

# Serious Play Concept in Urban Analysis

Indrė Grazuleviciutė-Vileniskė, Kestutis Zaleckis, Jurga Vitkuvienė

Kaunas University of Technology  
Faculty of Civil Engineering and Architecture,  
Studentų st. 48, Kaunas, Lithuania

The increased interest in games and gamification in the fields other than entertainment can be witnessed since 2002. This interest is reflected in the considerable number of developed games, the multiplication of events on the subject, a wide range of areas of application (Mouaheb et al., 2012). The analysis of literature demonstrates that serious game is more structured approach compared to serious play and serious games are often viewed in computer-based context (Yang, 2009; Mouaheb et al., 2012); however, hands-on approach characteristic to design thinking (International..., 2019) and other similar methods can be integrated into serious game and serious play design as well.

This contribution is a case study that presents the activities, that can be referred to as serious play and serious game, which were developed in the frame of the study of the modernization of the large Lithuanian cities as a tool to view and represent modernist and modernized urban spaces through the documented activities of the particular space users in the course of time (Zaleckis et al., 2017).

The content analysis method was selected as a tool for the analysis of the phenomena of functioning and uses of public spaces before and during the Soviet period and nowadays in the study of modernization of large Lithuania cities – Kaunas, Vilnius and Klaipėda (Zaleckis et al., 2017). In the course of the study the significant volume of visual material was accumulated including historical and contemporary photographs, postcards, images from newspapers, books and other media reflecting public urban spaces of different types in three historical periods: Inter-War, Soviet, and contemporary. At first the general overview of the material in the digital form was carried out and the further analysis and coding of the images was done using content analysis software. The coding categories included: the types of public spaces, the types of their users and the types of activities taking place there. These typologies were formulated based on the analysis of literature (Sandalack and Alaniz Uribe, 2010; UrbSpace Project, 2017), an overview of the images and the sociotope methodology (Ask, 2013) and can be seen in the Figure 1. The application of the content analysis software allowed generating quantitative results that were applied in the further steps of the study and general qualitative conclusions. However, for the finalization of the research the deeper qualitative insights were necessary on how the interaction between the urban spaces, their users and the activities of these users evolved and changed in the periods under analysis. Thus we have initially decided to apply the hands-on approach characteristic to design thinking method (International..., 2019). We have decided to print the accumulated images of Kaunas city and to get the additional insights by

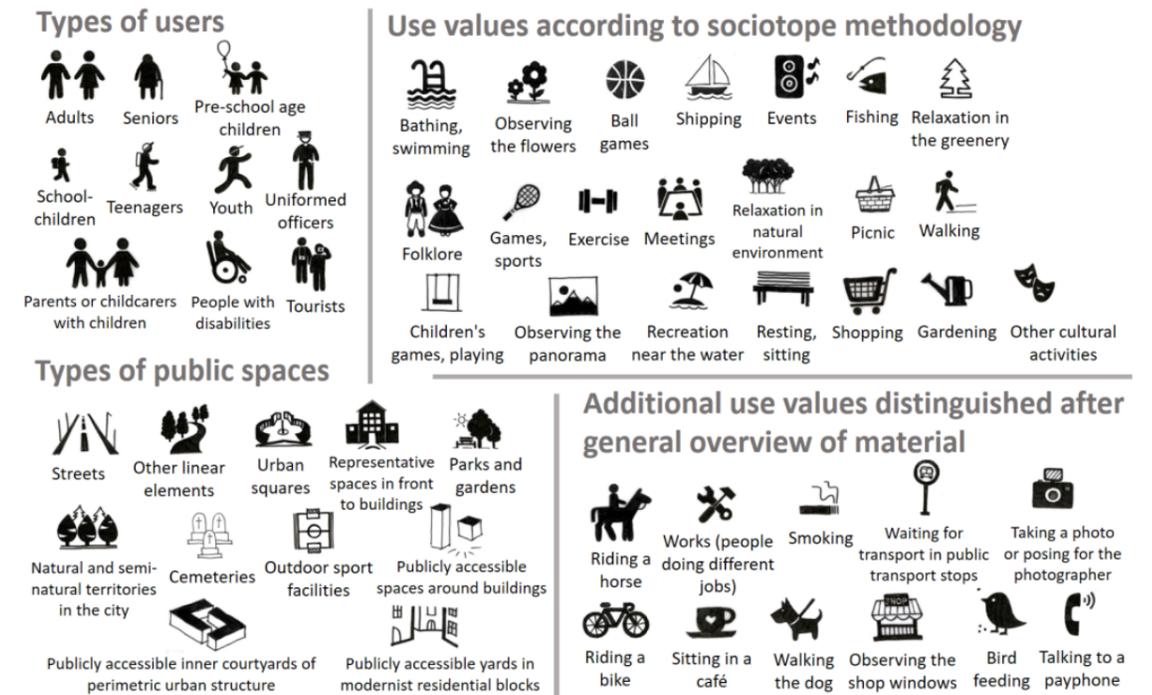


Figure 1. The coding categories applied in the study and the corresponding pictograms (Ask, 2013; Sandalack and Alaniz Uribe, 2010; UrbSpace Project, 2017; Vitkuvienė et al., 2019)

grouping them, comparing and clipping on boards or maps in the brainstorming activities. The images of Vilnius and Klaipėda were overviewed in the digital form. After the brainstorming activities we have developed a sequence of steps that can be employed in the content analysis of images of urban spaces (figure 2):

- The accumulation of the images of selected urban spaces in the periods of time under analysis. The images can be printed; however, if the printing of the large volume of the images is not reasonable, the images can be analyzed in a digital form, the images can be analyzed directly from books, journals or their original sources as well.
- Developing the visual representation of the coding categories used in the analysis. In this case we used the typology of users, the typology of public spaces and the typology of activities that can take place in the public spaces. These coding categories are targeted for the understanding of the functioning of public spaces; however, additional categories including seasons, time of day etc. could be added. Each type of user, space and activity were assigned a simplified pictogram symbolizing it. All the pictograms that we have developed in the course of this study can be seen in the Figure 1.
- Analyzing and grouping the images (for example, images can be grouped according to the district, street, square etc. they represent) and attributing the pictograms representing identified types of spaces, users, and activities to individual images or the groups of images.
- While analyzing and grouping the images, the insights about the functioning and uses of public spaces can be generated. These can be marked on the sticky notes and attached to the map to the location of the spaces under analysis.

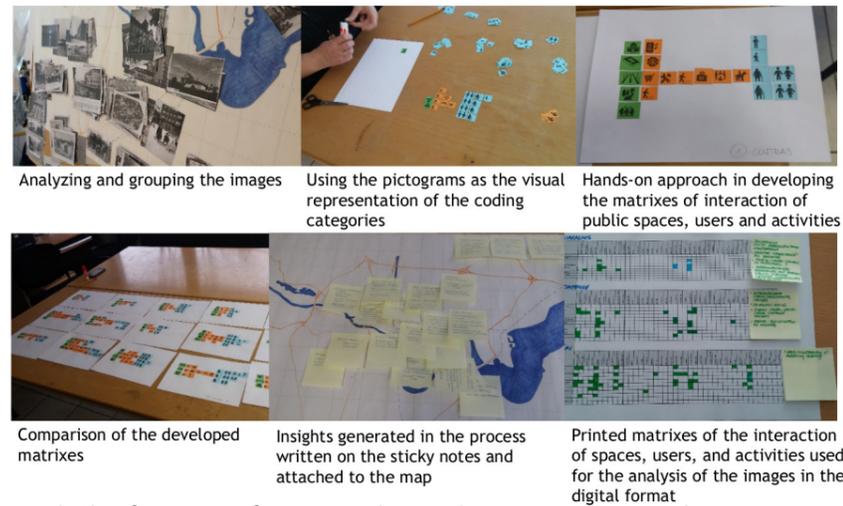


Figure 2. The activities with the features of serious play and serious game in the process of content analysis of the images of public spaces (Vitkuvienė et al., 2019)

- Developing the matrixes of interaction of spaces, users and activities. The matrixes can be made using hands-on approach gluing the pictograms on paper; if the images are analyzed in the digital format, the printed matrixes of spaces, activities and users can be prepared and colored in the process.
- Analyzing the developed matrixes and making the conclusions on the functioning of public spaces.

This set of activities was tested with the group of students of the Master of Architecture in the frame of Urban Sociology course (Figure. 4). Students had analyzed two historic neighborhoods of Kaunas – Old Town and Šančiai. For the workshop students were provided with the sets of photographs in a digital form as well as some printed material representing the neighborhoods under analysis in different historical periods. In the course of activities, the students had developed three matrixes for each neighborhood and, based on them, discussed the features and trends of functioning of public spaces in the neighborhoods in the course of time: how the features of spaces had changed; how the typology of users changed; how the array of activities in public spaces had changed.

After the evaluation of the process and outcomes of testing the developed set of activities and tools in the study process, their following benefits were identified:

- In the contexts of contemporary pace of life, the lack of concentration of attention is often identified as the challenge in the study process. The slow-pace hands-on activities allow to view the research data or problem in a steadier and more concentrated way, to generate new insights, to find new qualitative characteristics and links. The process that involves students and provokes discussions usually has added value in the process of education.
- The tested approach towards the content analysis of the images of public urban spaces allowed students to develop more personal and emotional links with the site under analysis. This is important as the motivating factor in the education process.
- The grouping of data and the visualization of findings in the course of work with the large volume of multilayered information allow keeping better with the work plan and leaving the wide possibilities for interpretation, insights and generalizations at the same time, as visual perception is more holistic.
- The results of work formulated and presented in this way are visual and legible and allow the abstraction of the most relevant characteristics of objects or phenomena under analysis.

The research has demonstrated that hands-on approach and the activities with the features of serious play and serious game can be successfully integrated into research and study processes.

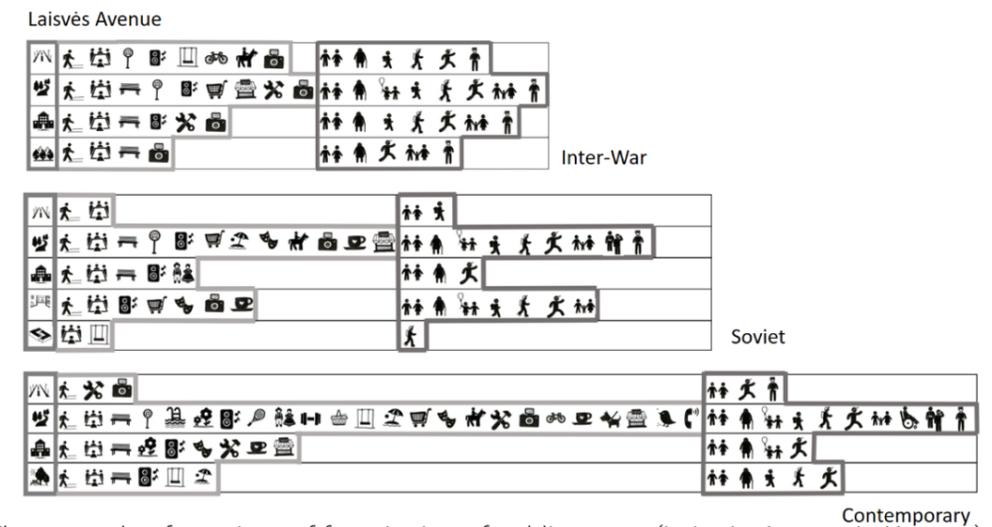


Figure 3. The example of matrixes of functioning of public space (Laisvės Avenue in Kaunas) in different analyzed historical periods (Vitkuvienė et al., 2019)



Figure 4. Testing the set of activities with the group of students (Vitkuvienė et al., 2019)

#### References

- Mouaheb, Houda, Fahli, Ahmed, Moussetad, Mohammed, Eljamalic, Said. "The Serious Game: what Educational Benefits?" *Procedia - Social and Behavioral Sciences*, 46 (2012): 5502-508.
- Yang, Lin. BIM GAME: a "Serious Game" to Educate Non-Experts about Energy-Related Design and Living. Massachusetts Institute of Technology, 2009.
- International Design Foundation. 5 Stages in the Design Thinking Process (2019). <https://www.interaction-design.org/literature/article/5-stages-in-the-design-thinking-process>
- Zaleckis, Kęstutis, Gražulevičiūtė-Vilėniškė, Indrė, Vitkuvienė Jurga, Tranavičiūtė, Brigita, Doğan, Huriye Armagan, Grunskis, Tomas, Sinkienė, Jolita. "Integrated Socio-Spatial Analysis of Soviet Era Modernist Urbanization and its Consequences in Lithuanian Cities: Methodological Outline." *Architecture and Urban Planning*, 13 no. 1 (2017): 79-84.
- Sandalack, Beverly A., Alaniz Uribe, Francisco G. "Open Space Typology as a Framework for Design of the Public Realm." *The Faces of Urbanized Space*, 5 (2010): 35-75.
- UrbSpace Project (2017). [http://ln-institute.org/urban-spaces/urban-spaces.php?encyclopedia\\_id=283](http://ln-institute.org/urban-spaces/urban-spaces.php?encyclopedia_id=283)
- Ask, E. To Map Social Values in the Outdoor Environment of the city. *Sociotope Mapping as a Method in Stockholm and Goteborg*. Swedish University of Agricultural sciences, 2013.
- Vitkuvienė, Jurga, Gražulevičiūtė-Vilėniškė, Indrė, Zaleckis, Kęstutis, Tranavičiūtė, Brigita. "Serious Game and Serious Play Concepts in the Content Analysis of Urban Spaces." *Architecture and Urban Planning* 2019, vol. 15, iss. 1, p. 30-37. DOI: 10.2478/aup-2019-0004.

12' 26" - 28' 59"

## *Experiential urbanism*

*Panu Lehtovuori*

Tampere University, School of Architecture

28' 59" - 45' 06"

## Parkour

Lieven Ameel

Tampere University, School of Language, Translation and Literary Studies



- "Reading the City"
- Metaphorical approach
- Where is the text?  
What is the text?

### Parkour research

- Ameel & Tani: "Parkour: A Way to Create Loose Spaces?" *Geografiska Annaler B* 94/1, 2012, 17–30. With Sirpa Tani.
- Ameel & Tani: "Everyday Aesthetics in Action: Parkour Eyes and the Beauty of Concrete Walls." *Emotion, Space and Society* 5/3, 2012, 164–173.
- Ameel & Tani: "Säröjä kaupunkitilassa: parkour" ("Re-interpreting Urban Public Space: Parkour"). *Alue ja ympäristö (Finnish Journal of Geography)* 2007/1. 3–13.



45' 06" - 58' 52"

## *Graffiti as a political action*

*Thomas Northoff*

A writer and graffiti researcher in Vienna

My subject is European ethnology. In this subject, methods, theories and practical approaches from other subjects are often used to evaluate materials. In graffiti research, this applies in particular to field research, the organization of the systematically collected material and its evaluation. Social sciences, narrative research and text analysis as well as approaches and findings from political science and psychology become bricolage.

The political issues taken up by graffiti in their entirety are similar in most European cities but differ in specific local political events. The very first method of recognizing and understanding social and political movements in cities through graffiti is to walk through the cities. The focus is on the unofficial messages in public space in order to document these textual outputs and find out what data they can bring about locations and content. On that basis, the images can be recognized in the minds of the writers and can be bundled by the researchers into a narrative image of the fragmented urban society.

My basic starting method for researching graffiti is the nonreactive method (Webb, Eugene J. et al. 1975). It serves to investigate past behaviour by using the physical traces that were created in any case without intervention by the researcher. Hereby the "non-reactive advantages" come into play in the process of data acquisition. In my case, I examine objectifications left behind in writing by subjectively thinking people and groups. Of particular importance to me is the argument in Clifford Geertz's Thick Description to see behind and beyond the object in order to find out what is really going on. The variety of graffiti contents and their aspects call for a variety of aspects on the material by the researcher. It allows a better understanding of the people and groups behind it. Text graffiti thus nonreactively provide information about opinions, views and statements that are barely openly expressed and nonetheless exist. The political graffiti offer opportunities for insight into the thinking of groups, as it would remain inaccessible in this open clarity in the reactive process.

For a part of my presentation I documented graffiti on Corona (COVID 19 Pandemic) to see whether they include manifest political references. The other photos are intended to provide an insight into the manifestations of political graffiti from different social groups.

Political graffiti are usually addressed to the public. They show that alongside the large majority obeying the establishment there are always small publics whose opinions are often contrary

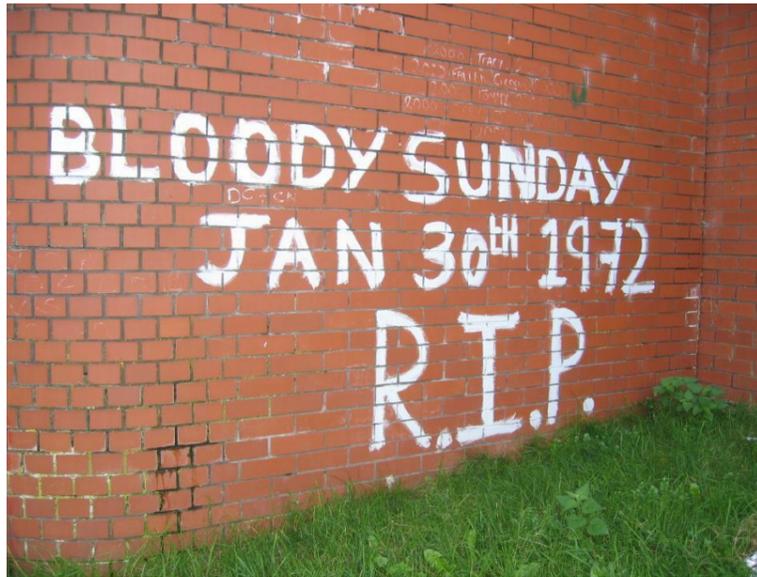


Shame (Dr. Lueger monument)

to the social consensus. In all countries one knows the vulgar insults against politicians and parties. During the Corona crisis that phenomenon decreased in Vienna, although elections took place during this time. In political graffiti, incorrect factual assertions often appear combined with value judgments that are intended to discredit politically hostile people in public. Corona-related graffiti with political reference are sometimes expressed in more concrete terms, i.e. graffiti about the Austrian chancellor Sebastian Kurz: Kurz = Jesus, Kurz becomes Urban, Causa Kurz + list of misdoings.

Political graffiti is always part of a chain of action. In the presentation you can see the graffiti "Shame" (=Schande) on the monument of Karl Lueger, Mayor of Vienna 1897 - 1910. His services for Vienna (gas supply, forest and meadow belt, etc.) are shown on the monuments base. Lueger is hailed as a great innovator with legendary popularity. His populist Anti-Semitism has been also known as legendary, but this was hardly ever discussed in society. After this prominent graffiti intervention, the media took up a broader discussion about it. With the graffiti "Schande" the narrative was made widely visible and caused urban politicians to deal with the question of how to deal with such truths.

The graffiti in English language were documented in the northern Irish city of Londonderry. The word "London" is scratched off on many public signs pointing to Derry. Half of the city extends over a hill, which was secured on the side facing away from the sea by fortification walls. From the parapets you can see the so-called Bogside, on which the second, poorer part of the city lies. Most of the Protestants loyal to Britain live in the Upper Town and most of the city's official buildings are located there. The Bogside, formerly an area with wet soil, is almost exclusively inhabited by Catholics. The topological formation between the two districts increases the effect on the symbolic representation as well as on the identity constructions. The sloping ramparts are subject to inscribed attacks that cannot be overlooked by those looking down to the bogside. For those who have to look up, it strengthens the we-identity. One graffiti has its origins in Ireland and may be found in all European cities since 1983: "Sunday, Bloody Sunday", a song title by the Irish group U2. Its numerous unofficial show up constitutes a narrative of injustice that persists with every new graffiti. Verses from the song: „I can't believe the news today / Oh, I can't close my eyes and make it go away / How long, how long must we sing this song? / How long? How long?"



Football fan graffiti in particular are often associated with problems of a socio-political nature. I found the most extreme forms of this kind in Northern Ireland and Italy. In Northern Ireland, Catholics are very united behind the Scottish football club Celtic, which is traditionally Irish-oriented and wears the colours of the anti-English Northern Irish Republicans. The name of the club is written on the walls mostly connected with mentions of paramilitary and political liberation movements of the Catholic population.

One method of some text graffiti writers aims to transform the original statement of found official texts into their opposite through tricks such as smuggling in syllables or adding words. In the most successful case, the original message becomes directed against itself. This kind of political graffiti requires a certain language awareness. But regardless of the language and content, all writers are to be understood as socially active people.

According to media researcher Christoph Köck, media texts contain an excerpt from (everyday) reality and describe it in very different ways - depending on the type of message. On the wall as a carrier medium for graffiti, one discovers the texts described by Köck as "manifest" content in which a social reality is contemplated. Other texts only give "hidden information about social realities".

Finally, in the method of meaning analysis, the researching person tries to grasp the social reality of the communicator. In the case of graffiti research, this means getting to the bottom of the intentions of the communicators and the effect of their texts on the readers.

However, in order to correctly compare the graffiti from different years and/or locations, I consider the method of comparison proposed by Helge Gerndt (1972) to be very practicable. According to Gerndt, cultural phenomena found scattered in space are comparable if they are "linked with one another under the aspect of spatial context" (e.g. distribution areas). If one examines them "under the aspect of the temporal context", this enables the determination of continuities or breaks in processes in the course of time. From the perspective of social contexts, cultural phenomena distributed across different social groups can be linked to one another (e.g. political adaptation phenomena or group-specific cultural patterns to be worked out). Finally, "under the aspect of the psychological context", it is about establishing "worldviews" and "spiritualities" behind individuals or collective behavioural patterns as well as archetypal ideas and understanding of symbols.



Celtic embedded in sympathetic political symbols

Political word graffiti represent a democratic method for the disclosure of what is concealed or repressed, whereby its content does not need to be democratic. A main type of this objectification, to which political graffiti belongs, is dependent on the respective time background in terms of its conditions of creation, content and intended effects. The fascination of many political graffiti, namely not infrequently being ahead of the broader social discourse in terms of its topics, has decreased significantly in the last two decades. From the time when the new communication media became everyday objects, web addresses and You-Tube references appeared more and more often at the walls, so that graffiti can often be the gateway to more detailed political messages in virtual space.

The characteristic of a very large number of word graffiti is to represent small narrative complexes through their expressive short form. The expressive graffito "War to the Palaces", for example, is a narrative and a dense description on its own when it suggests Georg Büchner (1834), who wrote his leaflet "The Hessian Landbote" under the motto "Peace to the huts, war to the palaces". As a graffito, this slogan has survived for generations.

It is the cities themselves that are lively laboratories, especially for authors of political text graffiti. Their numerous small narratives can be bundled into narratives by researchers about the socio-political climate of cities.

#### References:

- Bourdieu, Pierre. 1999. Die feinen Unterschiede. Kritik der gesellschaftlichen Urteilskraft. 11. Edition. Frankfurt am Main: Suhrkamp.
- Büchner, Georg. 1934. Der Hessische Landbote. Offenbach am Main.
- Gerndt, Helge. 1972. Vergleichende Volkskunde. Zur Bedeutung des Vergleichs in der volkskundlichen Methodik. In: Zeitschrift für Volkskunde, 68. Jg., Münster et al.
- Köck, Christoph. 2001. Kulturanalyse populärer Medientexte. In: Götsch, Silke, / Lehmann, Albrecht (Eds.). Methoden der Volkskunde. Berlin.
- Northoff, Thomas. 2005. Graffiti. Die Sprache an den Wänden. Wien: Löcker
- Webb, Eugene J. et al. 1975. Nichtreaktive Meßverfahren. Weinheim and Basel. (= Non-reactive measuring methods)

58' 52" - 1h 07' 00"

# Playspace

Andrea Stegani

The Valletta Cultural Agency  
Valletta, Malta

## Abstract

'Space: a continuous area or expanse which is free, available, or unoccupied'.

'PLAYSPACE: New narratives for public space' is a Valletta 2018 and a Valletta Design Cluster event, developed and delivered by Valletta-based creative studios We Live Here and AP Valletta, in consultation with Invisible Playground (Berlin), Siggiewi Local Council and the Siggiewi Local Council for Children.

In a society which faces more and more pressures on public space, the need to consider its importance for recreation and encounter has become more urgent than ever. We believe that society can only change through education. With this in mind, our workshop was conceived and designed to allow children to experience the negotiation and decision-making processes that take place in communities and to reconsider the use of public space.

As active members of the community, children don't really have much of a voice, as regards social matters, yet they are deeply affected by the decisions that we take about the urban environment. This experience aims to give them the opportunity to ask themselves what public space is, and to imagine, in teams, what that public space, currently used for parking cars, could be.

During a preliminary session, attended by children involved in the Siggiewi Local Council for Children, participants were asked to consider the differences between private and public space and were given a general overview about the workshop. Later, they came up with a series of activities and imaginary places that would feature in PLAYSPACE.

This workshop is intended as a pioneer for a wider project intended to raise awareness amongst young (and older citizens) as to the importance of public space in local communities. Raising awareness today, allows young citizens to make a difference in the future.



1h 07' 00" - 1h 16' 48"

# Methods for Architecture of multiple authorships

Sandra Denicke-Polcher

National Teaching Fellow HEA. Deputy Head of Architecture at the School of Art, Architecture and Design, London Metropolitan University  
London, England

The presentation outlined different temporary engagement methods working with architecture students on live projects and bringing together education and practice.

Since 2000, the work of Architecture of Multiple Authorship explores how students' learning can be enhanced through the involvement of stakeholders and communities, and how through temporary interventions we can achieve the long-term reactivation of derelict spaces in the city (Fig. 1) and of depopulated rural areas (Fig. 13). This methodology brings together education and practice, while students work on live community projects. Students benefit from the unique status of the 'non-expert aspiring-expert', half-way between citizen and professional, which permits an understanding of what is happening on the ground that is often invisible to professionals" (Denicke-Polcher, 2021).

Methods presented follow the tradition of situationist activism and practices of socially engaged art, "...through collaboration, participation, dialogue, provocation and immersive experiences ... [with a] focus on process and [seeking] to embed themselves within the communities among whom they work" (Froggett, 2011). "Conversation kits" have been mostly successful in urban and lively settings as tools to engage and read the city and its inhabitants (Fig. 2, 3, 6). Together with other methods such as "1:1 constructions" (Fig. 15, 16), "events" (Fig. 4, 9) and "publication actions" (Fig. 7, 12, 17), these have also been successful in provoking and testing programmes in both urban and rural areas with the potential to reactivate and rewrite spaces and change how these are perceived, used and composed (Fig. 8, 16). During the Covid-19 pandemic, students have been able to form Studio South (Fig. 18, 19), engaging with an "in-residence-scheme" and repopulating a rural area in Calabria, rewriting its history and composing a new future for the village (Fig 14).

In contrast, the collaboration with academics from psychology and health sciences was presented as an analytical method which produced a qualitative study evaluating the benefits of 1:1 construction workshops involving locals and newcomers in a joint placemaking endeavour. Based on interviews, the outcomes could potentially feed into future policy making and, thus, initiate change (Fig. 20). We have seen evidence that our interventions have already brought "lasting change" to the village, e.g. the vice mayor, Luigi Provenzano (Fig. 21) talks about how the temporary interventions and paper-based visions have changed the villagers' perspective on their village: "Your research, point of view and way of thinking about this village is very important for us, because it is different to the Italian way of seeing things. The community of



1: Project "Made in Hayes", West London, 2012-2016



2: Photographer's Studio, conversation kit in Hayes



3: Life Chess Game, conversation kit in Hayes



4: Theatre event on the Austin Estate in Hayes

Belmonte would not have been able to believe and see things, as it can now" (Denicke-Polcher et al. 2020). We have also observed that the local community is now more active and has self-initiated a communal dinner going through the whole village after we had left (Fig. 22). On an emotional level it has done far more for the participants: The experience of working together as equals and creating things that last might have formed asylum seekers and students for life (Fig. 23): "I don't want you to be afraid of me. Here we are all curious about each other. If I meet you, I can share a lot with you. It is a big experience for me." (Asylum Seeker). "[We are] creating the sense of appropriation: when people feel to belong to something, they take care of it, and it lasts." (Student)

The underlying philosophical reference for this work is the belief in the "poetics of urban continuity through incremental alterations or adaptation" (Temple, 2015), and builds on "the open-endedness of the environment despite our view of it as finished..." (Lerup, 1977), which Nick Temple brings to mind as "cosmopoieses (city making)," and Peter Carl calls "renovatio urbis." Our method of layering consecutive temporary interventions and events in one location through curriculum design (Fig. 24), and thus continuing our work on the unfinished has been successful in enabling integration of newcomers, long-lasting appropriation, and reactivation of unused spaces.

## Bibliography

- Calissano, Federica, Corinna Haenschel, Sandra Denicke-Polcher, and Domenico Giacco, "Participatory Architecture Workshops with Asylum Seekers and Locals: Experiences from the Crossing Cultures project in Southern Italy" (paper presented at the Interdisciplinary Research Forum (IRF), London Metropolitan University, London, July 18, 2020).
- Carl, Peter, "Renovatio and the Howling Void", *Delayed Space* (2001), pp. 18-37.
- Denicke-Polcher, Sandra, "Expanding the Scope of Architectural Education: Creating a Culture of Global Citizenship for Students," *Charrette 6.2* (2020): 31, accessed January 22, 2021, <<https://www.ingentaconnect.com/contentone/arched/char/2020/00000006/00000002/art00003>>.
- Denicke-Polcher, Sandra, and Corinna Haenschel, "Regenerating under-populated areas through participatory architecture" (paper presented at the Cass Research Seminar, London Metropolitan University, London, January 16, 2020).
- Froggett, Lynn, Robert Little, Alastair Roy, and Leah Whitaker, "New Model Visual Arts Organisations & Social Engagement," *Psychosocial Research Unit, University of Central Lancashire* (2011), accessed May 24, 2021, <[http://clouk.uclan.ac.uk/3024/1/WzW-NMI\\_Report%5B1%5D.pdf](http://clouk.uclan.ac.uk/3024/1/WzW-NMI_Report%5B1%5D.pdf)>.
- Lerup, Lars, "Building the Unfinished: Architecture and Human Action" (1977), pp. 142-43.
- Temple, Nicholas, "Unfinished Architecture: Urban Continuity in the Age of the Complete", *The Material Imagination: Reveries on Architecture and Matter* (2015).



5: A temporary Theatre for the Austin Estate



6: Pop-up Austin sewing studio conversation kit in Hayes



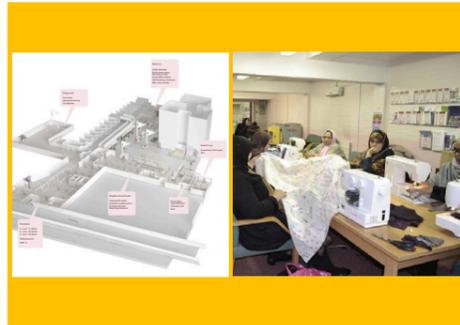
15: construction, events, screening, building renovation



16: From construction to a larger vision for Belmonte



7: publication action: newspaper presence, 2014



8: "Rewriting" the old boiler room into Sewing Studio



17: publication action, TV presence, 2019



18: "StudioSouth", Belmonte-in-Residence-Scheme, 2020



9: Parkour event in Hayes, 2015



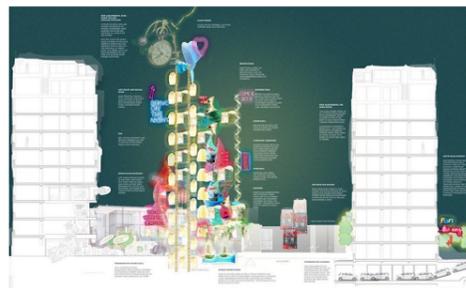
10: "Rewriting" the Station Square after Parkour event



19: Students called London-based tutors via Teams



20: Interviews with locals, refugees & students, 2019



11: proposal for re-development of Hayes into rail hub



12: Publication and exhibition in Botwell Green Library



21: Luigi Provenzano, Vice-Mayor of Belmonte



22: communal dinner self-initiated by villagers, Belmonte



13: Belmonte Calabro, Italy. "Crossing Cultures", 2016



14: Only the old remain while asylum seekers have arrived



23: The experience of working together as equals



24: Curriculum design to "build the unfinished"

# Response

1h 23' 53" - 1h 28' 31"

## Commentary

**Romi Mikulinsky**

Master of Design (MDes) program in Industrial Design and the Bezalel Academy of Arts and Design in Jerusalem  
Jerusalem, Israël

---

1h 16' 48" - 1h 23' 53"

## Commentary

**Edeltraud Haselsteiner**

URBANITY, Vienna, Austria

Hands-on methods for activating urban places and their citizens.

In this webinar, very impressive lectures with different methodological approaches were presented. In the following, I would like to express my thoughts on three of these presented lectures, which are Serious play, Playspace and Architectural Methods for Activating the City. Methodologically, I would sum up the methodical approaches to these presentations as a hands-on approach. The three presentations – but also already some of the presentations in previous sections - have in common that they demonstrate the wide range of advantages of these hands-on approaches which I would summarize that they:

First, enable the participants to directly experience new forms of use, perception or planning directly urban space,

second, they make it possible to present complex topics and relationships and make them understandable,

and finally, they provide a suitable means of participation and awareness.

Each of the presentations not only addressed specific topics and specific goals but also that different user groups were involved.

Serious play demonstrates historical developments of the built environment in a city and how this development is reflected in the functioning and use of public spaces today. This method - the visual representation and coding in the form of simplified pictograms and use them to analyze different historical periods (Inter-War, Soviet, and contemporary) and visualize how

the functioning, use and activities of spaces have changed over time ... I would assume is very suitable to work with young people who are used to communicate complex topics with symbols and pictures.

Playscape was raising awareness for an often neglected group of users in public space, children, which in relation to traffic and the space for cars are often not considered. The project shows that we need to give voice to often neglected groups of users of the cities and enabling them to claim the public space.

Methods for Architecture of multiple authorships outlined different temporary interventions in the city to enhance the involvement of citizens, to initiate change, help with the integration of newcomers, and focuses on reactivation of unused spaces.

I think in all of the presentations we can feel that those who were involved have learned a lot from this process: first of all, expanded and gain a more holistic understanding of urban spaces and the possibilities for interpretation, insights and generalizations. Just to give one example, in the presentation Serious play by Indre, it became clear that, depending on the historical building fabric and planning periods, different functions and uses have emerged and a new understanding of their city was enabled for the citizens.

Finally, I would like to close the loop and stress that all presentations reflect in an innovative way the scope of our cost action with our three thematic targets: meaningfulness, appropriation and integration, which were once again filled with innovative content:

1) Meaningfulness: offering local communities and professionals the ability to improve their understanding of their built environment.

2) Appropriation: empowering communities by improving their ability to project their feelings on their built environment.

3) Integration: offering concrete tools and methods for the construction of common grounds among communities, based on relations of meaningfulness and appropriation of their built environment.

One more thought: All approaches work directly with the residents and go beyond pure analysis to the direct implementation level, we could say they go beyond "writing urban places", perhaps in contrast to other projects presented, they work directly on "changes", without prescribing top-down measures, but with a bottom-up approach to play through new experiences and possibilities in order to pave the way for future planning.

Finally, I would like to stress the relation of this aspect to the sustainability discourse in cities. What does that mean in relation to the long-term development of cities? In order to make our cities resilient to the challenges of our century - be it pandemics, be it climate change - we need conscious and active citizens and the appropriate tools for planning to manage active participation and to integrate results from participation processes - great ideas that are developed here and were presented!

