

*Fieldwork within
Network:
Mapping, Performing
and Sharing*

writin_g urban places

COST Action CA 18126
Mini Conference WG4
19 January 2021

COST Action CA 18126
Writing Urban Places

Conference
Working Group 4
19 January 2021
Online

Organised and moderated by Slobodan Velevski & Luís Santiago Baptista
Booklet designed by Willie Vogel

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

<https://www.youtube.com/channel/UC6K89lqX57oVEJdJ6MGwHiw>

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

0. Introduction	7
1. MAPPING (Meaningfulness)	8
1.1 Narrating the Urban Fabric of my own Historic Town	9
Juan A. García-Esparza	
Flamenco Cartographies (Seville edition)	
Escobar-Borrego, Francisco J.; Gallardo-Saborido, Emilio J.; Sánchez-López, Dani.	
Respondent: Nevena Dakovic	16
1.2 StreetArtCEI – Routes of Graffiti & Street Art in Porto and Northern Portugal	17
Clara Sarmiento, Luciana Oliveira	
Port City Narratives: Cosmopolitan History of Izmir	
Fatma Tanış	
Respondent: Annalisa Setti	18
	21
2. PERFORMING (Appropriation)	27
2.1 Biennial Festival of Public Art SEMINARIA	28
Isabella Indolfi, Marianna Fazzi	
The Thickness of the Green	
Kristen Van Haeren	
Respondent: Esteban Restrepo Restrepo	29
2.2 Interim reuse in a Portuguese Post-Industrial Shrinking City: a Methodological Approach	34
Pablo Costa	
Someone // Somewhere: The European Union, a Home for so many Differences	
Italo de Vroom, Sophie van Riel, Willie Vogel	
Respondent: Giuseppe Resta	35
	36
	39

3. SHARING (Integration)	40
3.1 Narrating Place in Limerick	41
Anna Ryan Moloney	
Respondent: Sonja Novak	
3.2 Mehr als Wohnen 4.0 (More than Housing)	43
Eva Schwab, Cornelia Pregartbauer, Sabine Bauer, Aglaée Degros	
Respondent: Angeliki Sioli	44
3.3 Neighbourhood, Public Space and the Active Role of Residents	46
Nina Goršič, Matej Nikšič; Damjana Zaviršek Hudnik	
Living Next to the Port: Eco-Narratives, Local Histories, and Environmental Activism in the Daugava Delta	
Dace Bula, Kristīne Āboliņa, Ieva Garda-Rozenberga, Agita Pusvilka, Jānis Daugavietis, Agnese Zīle-Veisberga	
Respondent: Lorin Niculae	51
	55
4. Concluding Remarks	55

Introduction

Slobodan Veleviski & Luís Santiago Baptista



As part of online events that constitute the main networking activities of the second year of COST Action "Writing Urban Places: New Narratives of the European City", Working Group 4 has organized a webinar dedicated on presenting various possibilities of field work. The general objective of presented case studies was to recognize the relationship between social and spatial conditions of mid-sized European cities. The webinar entitled "Fieldwork within Network: Mapping, Performing, Sharing" was held on January 29th 2021 over Zoom™ platform and came as second in a series, after the one which was focused on understanding theoretical perspectives in understanding urban narratives, and preceding the ones that will refer to the plethora of methodologies revealed in the process of recognizing urban narratives, as well as the communicative aspects of theory, methodology and field work that are used in approaching the urban complexities of mid-sized European cities.

Having in mind the disciplinary variety of the COST network participants, the general aim of this second event was two folded. First, to invite members across all Working Groups of the Action that have different research background (architecture, urban planning, literary theory, art, heritage, cultural and visual studies etc.) to present their personal understanding of project based field work by reflecting on their previous professional and academic engagement, and second to make connection of their earlier work with the meaningfulness, appropriation and integration as three major topics of our COST Action that serve as thematic backbone for discussion and elaboration of contemporary urban conditions in mid-sized European cities.

In order to foster connection between the fieldwork and the three major topics, the webinar structure was divided in three thematic sessions. The first session was entitled Mapping and it corresponds with case studies reflecting on the topic of meaningfulness, the second session named Performing presented projects that aim to establish relation towards the aspect of appropriation, and the third session was designated Sharing with clear intention of presenting the integrative strength of the fieldwork. The presentations in each of the sessions were enriched with the insightful contributions by other members of the COST Action that took part as respondents with the aim to comment the presented material. The respondents' comments were intended to encompass the extensive variety of presented material with specificities that are coming from research perspective of their field of interest. The three sessions concluded with round table discussion in which Action participants share their impressions of presented material but also their understanding of the filed work.

All sessions of the webinar were recorded and each of them could be found on-line at the Action's YouTube channel. The main objective of this booklet is to systematically collect and disseminate the written and graphic material of the presented case studies, and together with the interventions of the respondents, to inform the members of our COST Action about the diversity of understandings and possibilities that emerge from exploring urban narratives through the practice of field work.



MAPPING (Meaningfulness)

Projects about mapping assume a territory in the urban context that can be exposed by research on a topic that reveals its spatial and social framework. These projects are based in field work that aims at developing a cartography organised by a specific theme or issue. It proposes a reading of how human activities, encounters and operations are grounded in the city, establishing links and relations between various points of interest in a broader map that explain the connection between meaningfulness and the activities in urban space. In this sense, mapping exposes a latent or hidden cultural structure that is revealed by archival and on-site research. Mapping can be understood both as a representation of reality or as a guide to experience real space for identifying and contextualizing meaningful places and enhancing the bonds with the communities.

To access the recorded session on MAPPING please follow the link:
<https://www.youtube.com/watch?v=oV43lp-3zRU>

04' 50" - 15' 02"

Narrating the urban fabric of my own historic town

Juan A. García-Esparza

City, country: east coast of Spain

Research field: architecture, heritage.

Stakeholders: Ministerio de Ciencia e Innovación, Spain. Generalitat Valenciana, Diputación de Castellón and Universitat Jaume I

The Area of Study

This study is located in a small region on the east coast of Spain, a rural inland near the Mediterranean Sea. The study includes ten historic towns with common characteristics: demography, economy, society, problems and limitations. The architecture of these towns is still characterised by vernacular dwellings (figure 1).

The situation that is being observed

The peculiarities of townscapes showcase an ethnic palimpsest in which the history of the environment (static values) and recreation (dynamic values) can play a role intrinsically linked to the present-day heritage. The study describes the existing available tools; however, it showed that there is a need of improvement for an adequate tool to assess the social value in historic urban cores (figure 2).

Social and Spatial Challenges at Stake

Previous studies that the author has undertaken in the area have been based on methodologies to evaluate the architecture, landscape, regulations and society of this characteristic places containing alternative forms of legacy (García-Esparza, 2014, 2018, 2019, 2020, 2021; García-Esparza, et al., 2018; Altaba and García-Esparza, 2018). Stephenson (2008), Swanwick (2002) or Wagtendonk and Vermaat (2014) were examples of methodological approaches already established in Anglo-Saxon countries such as the Landscape Character Assessment or the Cultural Values Model that have somehow influenced previous works in the area.

Integration, Appropriation and Meaningfulness

In line with recent researches, international organisations are now calling for a better appropriation of heritage through planning and management tools that does not displace the every-day life of communities, what entails a better integration of those values and perceptions that contain meaning looking for broader, more inclusive and forward-looking approaches (Turnpenny, 2004) (figure 3). Accordingly, the ultimate goal is to make locals protagonists of conservation, as bearers of the intangible values, maintainers and legitimate decision-makers. Hence, the approach looks for enhancing and integrating the particularities of historic environments locally, avoiding general assumptions and sticking particularly in the subtle differences that exist in an urban area and in a specific territory, and connecting them all through digitalization.

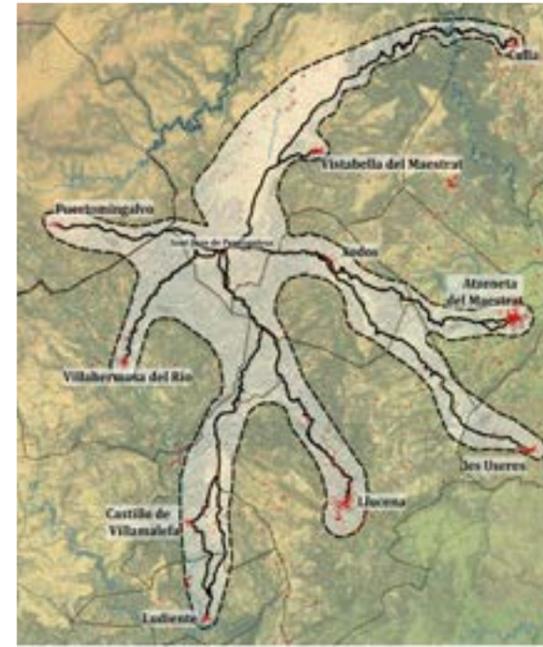


figure 1



figure 2

Methodology

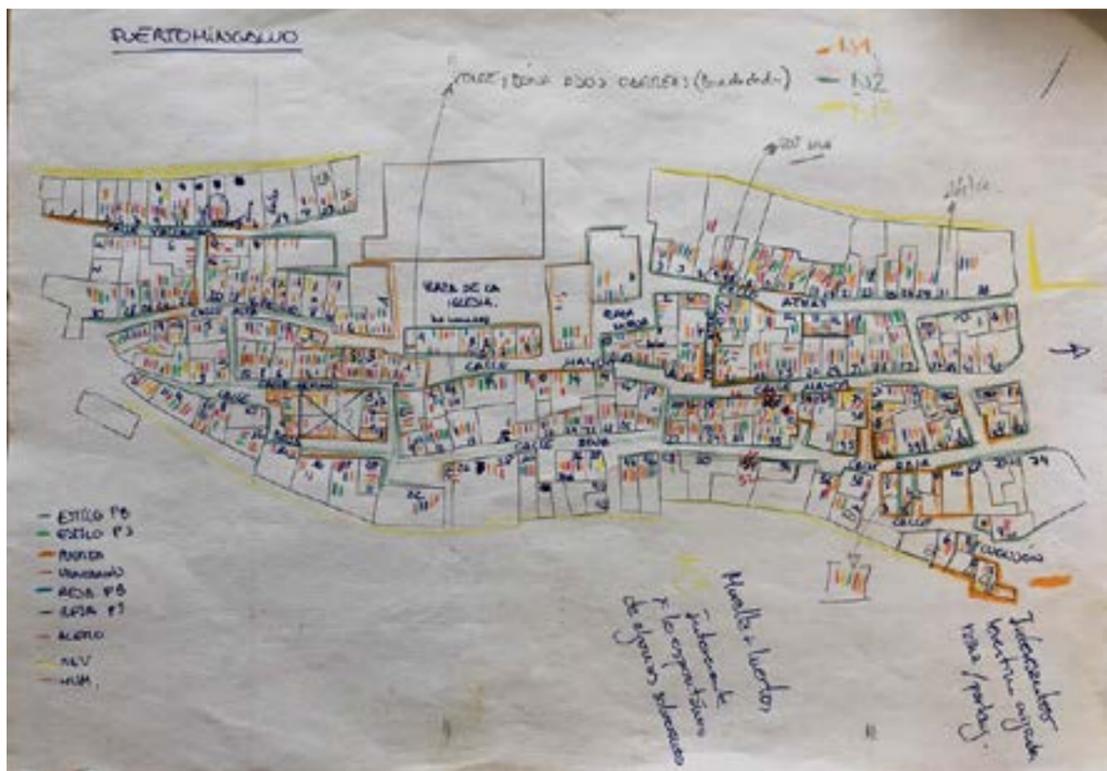
The methodologies that inform this work as guidelines and forms of approach (UNESCO, 2011) (English Heritage, 2010) intend to seek out perceptions and current experiences that link people to heritage environments. There are methodological synergies between the Historic Urban Landscape approach and the Historic Area Assessment for a comprehensive understanding of historic areas. To speak of the integrity of methodological approaches is to talk about compiling the full range of past and innovative meanings of urban landscapes, spatially and mentally (figure 4).

Hence, this study aimed to take advantage of existing forms of assessment to improve the linkage between the material and immaterial values. In this case, most of the available methods such as observation, interview, planning and training, offered a comprehensive understanding of the character of the place. Meetings, workshops and heritage days served to investigate how the intangible informs the tangible, and vice-versa, for the cataloguing and mapping purposes. Public participation allowed to create maps where knowledge, quality and intensity of heritage values are reflected. These maps inform conservation attitudes and heritage challenges to be faced in the future, what in turn serves to inform policy-making for a future Territorial Heritage Action Plan that integrates the historical, architectural and social values (figure 5).

Cataloguing of Construction Techniques

The assessment of traditional architecture included extensive fieldwork, which encompassed participatory activities through explorative meetings and the celebration of heritage days, from 2016 until 2018, and more concise analytical visits and photo-elicitation workshops from May to October 2018. The photo-elicitation methods of assessment in participatory processes are common in the works of Tempesta (2010), Stewart et al. (2004) or Dupont et al. (2015) among others. Similarly, more innovative practices on the analysis of social networks focus on socio-cultural nodes of heritage intensity (Dunkel, 2015; Van Berkel et al., 2018; Oteros-Rozas et al., 2018).

figure 3



In our case, the work before campaigns of the graphic-data collection consisted of several visits to local archives looking for information on urban planning. Meetings with residents gave us an idea of the most common and representative features of villages, and the most important values, both tangible and intangible, expressed through semi-structured surveys and interviews (Arias, 2011; Bignante, 2010). Interviews served to answer the first questions on the character of the place (figure 6).

Among the elements inhabitants recognised as valuable for the character of the historic environment are openings, carpentries, balconies, fences, claddings and eaves, among others. We therefore decided to draw up an urban plan for each municipality using cadastral cartography. Through several days of fieldwork, we plotted the different areas and elements of interest on plans according to levels of importance (figure 7).

A digital database helped us collect all that graphic information through a rubric in which the main characteristics of each picture was noted and georeferenced. We organised the database by municipalities and street by street. We noted down the number of dwellings, and then referenced the photographs associated to each one of the dwellings.

The information extracted from the fieldwork was mapped on graphic-data collection for greater understanding and as a practical visual resource. Mapping the values obtained from the analysis of the historic urban cores has allowed an accurate qualitative analysis of techniques, materials and their transformation by contrasting and comparing the areas of study (figure 8).

The processed information has had two graphical outputs, "My maps" and QGIS. Both allowed us to import data in different geographical formats such as KML or GPX and in tables with columns to be geocoded. The first graphic output is the My maps format from Google, where any registered user can edit the content of the maps. Accordingly, we believe that using an open platform that summarizes our study in a practical and accessible manner is essential to develop pedagogic research. The second graphic output is the one containing the layers generated with QGIS software, which is necessary for researchers to carry out further studies.

figure 4



figure 5



Conclusion

The specificities of this study aim to recognize the reality of a very particular context by understanding it from a global perspective. The appropriation and integration of cultural heritage conservation serve as a framework in need of social contextualisation. The very final aim is to value heritage, historical and architectural, together with the connections people make in each context.

With all the work evaluated, this article only shows a brushstroke of some information acquired in the fieldwork. Further research is being conducted in five medium-sized World Heritage cities of Spain such as Ávila (figure 9) where the urban fabric needs more incisive forms of appraisal to integrate participation, the sense of community, and the spirit of collective ownership, from the craft to the building, the street and the town.

Acknowledgements

This research has been possible thanks to the projects of the Ministry of Science, Innovation and Universities, Spain, under Grant PID2019-105197RA-I00 and the one of Generalitat Valenciana under Grant GV/2017/100.

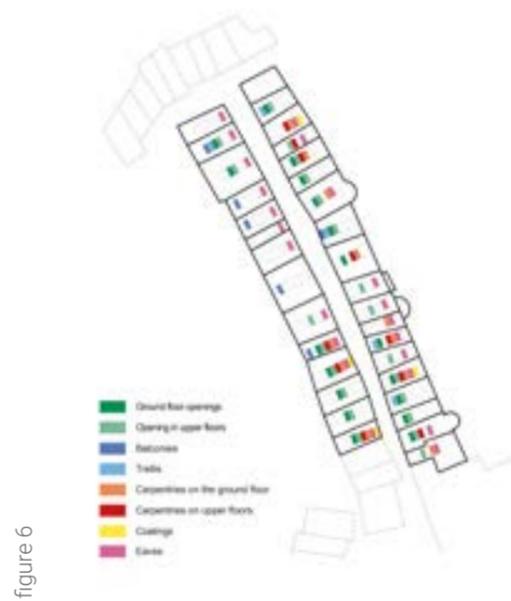


figure 6

References

- Altaba, P., García-Esparza, J.A., 2018. The Heritagization of a Mediterranean Vernacular Mountain Landscape: Concepts, Problems and Processes. *Heritage & Society* 11 (3), 189–210.
- Arias, D., 2011. El co-relato de la imagen fotográfica: la arqueología visual como metodología en la exploración de la memoria etnohistórica. *Quaderns-e de l'Institut Català d'Antropologia* 16 (1), 173–188.
- Bignante, E., 2010. The use of photo-elicitation in field research. Exploring Maasai representations and use of natural resources. *EchoGéo* 11. Accessed January 29, 2020. <https://journals.openedition.org/echogeo/11622>.
- Dunkel, A., 2015. Visualizing the perceived environment using crowdsourced photo geodata. *Landscape and Urban Planning* 142, 173–186.
- Dupont, L., Antrop, M., Van Eetvelde, V., 2015. Does landscape related expertise influence the visual perception of landscape photographs? Implications for participatory landscape planning and management. *Landscape and Urban Planning* 141, 68–77.
- English Heritage, 2010. *Understanding Place: Historic Area Assessments: principles and practice*. Institute of Historic Building and Conservation, Swindon, London.
- García-Esparza, J.A. 2021. Local character assessment. Artisans, crafts and the historic environment of Penyagolosa. Aracne Editrice, Rome.
- García-Esparza, J.A. 2020. Penyagolosa. El patrimonio de una comunidad. El entorno histórico y el valor social. Universitat Jaume I, Castellón de la plana.
- García-Esparza, J.A. 2019. Beyond the intangible-tangible binary in cultural heritage. An analysis from rural areas in Valencia Region, Spain. *International Journal of Intangible Heritage* 14 (1): 123-137.
- García-Esparza, J.A., 2018. Are World Heritage concepts of integrity and authenticity lacking in dynamism? A critical approach to Mediterranean autotopic landscapes. *Landscape Research* 43 (6), 817–830.
- García-Esparza, J.A. 2014. Revitalization of architectural and ethnological heritage: The recovery of vernacular building techniques in a nineteenth-century winery. *International Journal of Architectural Heritage*, 8 (1): 140-159.
- García-Esparza, J.A., Altaba, P., 2018. Time, Cognition, and Approach: Sustainable Tourism Strategies for Abandoned Vernacular Landscapes. *Sustainability* 10 (8), 2712.
- García-Esparza, J.A., Pardo, F., & Palmero, L. 2018. A multi-analysis characterisation of medieval and vernacular coating mortars in rural Valencia (Spain): An experimental study for a Heritage Action Plan. *Journal of Cultural Heritage*, 31: 83-96.

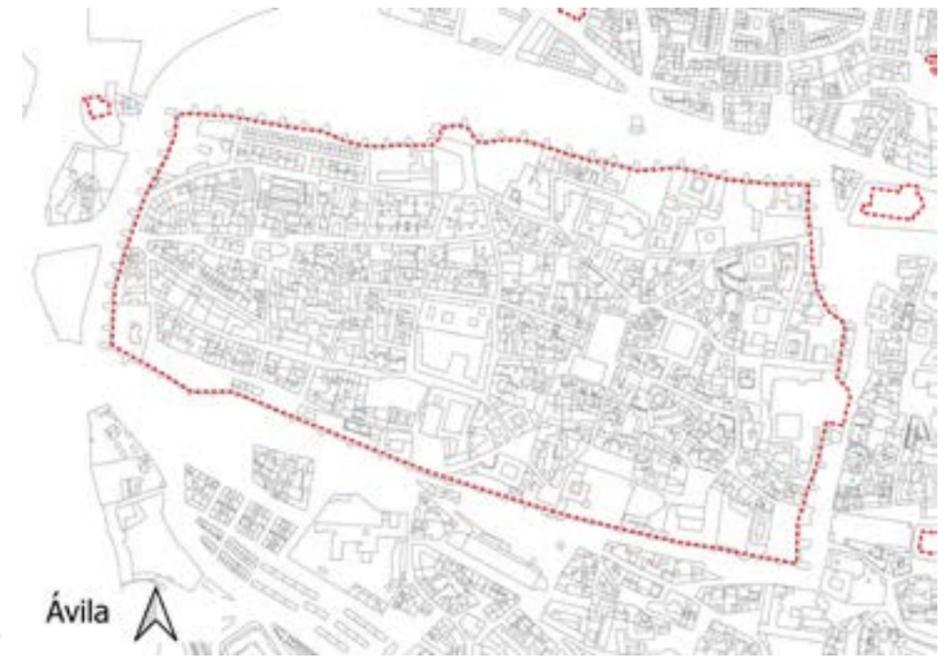


figure 7

Oteros-Rozas, E., Martín-López, B., Fagerholm, N., Bieling, C., Plieninger, T., 2018. Using social media photos to explore the relation between cultural ecosystem services and landscape features across five European sites. *Ecological Indicators* 94 (2), 74–86.

Stephenson, J., 2008. The Cultural Values Model: An integrated approach to values in landscapes. *Landscape and Urban Planning* 84 (2), 127–139.

Stewart, W.P., Liebert, D., Larkin, K.W., 2004. Community identities as visions for landscape change. *Landscape and Urban Planning* 69 (2-3), 315–334.

Swanwick, C., 2002. *Landscape Character Assessment Guidance for England and Scotland*. The Countryside Agency and Scottish Natural Heritage, Edinburgh.

Tempesta, T., 2010. The perception of agrarian historical landscapes: A study of the Veneto plain in Italy. *Landscape and Urban Planning* 97 (4), 258–272.

Turnpenny, M., 2004. Cultural heritage, an ill-defined concept? A call for joined-up policy. *International Journal of Heritage Studies* 10 (3), 295–307.

UNESCO, 2011. *Recommendation on the Historic Urban Landscape*. UNESCO, Paris.

Van Berkel, D.B., Tabrizian, P., Dorning, M.A., Smart, L., Newcomb, D., Mehaffey, M., Neale, A., Meentemeyer, R.K., 2018. Quantifying the visual-sensory landscape qualities that contribute to cultural ecosystem services using social media and LiDAR. *Ecosystem Services* 31, 326–335.

Wagtendonk, A.J., Vermaat, J.E., 2014. Visual perception of cluttering in landscapes: Developing a low resolution GIS-evaluation method. *Landscape and Urban Planning* 124, 85-92.

Flamenco Cartographies (Seville edition)

Escobar-Borrego, Francisco J.; Gallardo-Saborido, Emilio J. & Sánchez-López, Dani.

City, country: Seville, Spain

Research field: Music, Cinema, Literature

Stakeholders: /

Description of the Field Work Project

As a general aim, the Flamenco Cartographies project (Seville edition) pursues to reactivate the reflection on the urban and rural spaces of Andalusia through flamenco music. Specifically, we are currently working on the study case of Seville, although the project could be replicated in other mid-sized Andalusian cities as Jerez, Cadiz, Cordoba or Granada.

In relation to the situation observed in Seville, the project reveals the history of flamenco music and its dialogue with urban spaces (as lieux de mémoire and other landmarks) in one of the main cities where this art (music, guitar playing and dance) has been developed.

The desirability of the project is linked to its mission to offer to local communities a re-reading of these spaces from the flamenco cultural tradition and language, updating forgotten or endangered knowledge, and urging to think the local identity of the region through musical creation. Furthermore, since flamenco music constitutes an Andalusian hallmark, a rapid emotional involvement of the beneficiaries is achieved, which contributes to the reappropriation of certain lieux de mémoire. Additionally, the artistic and scientific products that we are creating in relation to this project offer new narratives that help to raise the level of meaningfulness of these spaces for their inhabitants.

Regarding the Instruments and Methods, we are Resorting to two different Groups of TOols:

1. The first group (scientific routes and a book) is linked to scientific dissemination. In this case, Escobar and Gallardo have designed 5 scientific routes where the relationships between the city of Seville and flamenco music are traced from the 19th century to the present day. Although the routes are addressed to an adult general public, their design and content are based in scientific publications from the Flamenco music studies field and also linked to other disciplines as History, Music, Film or Literary Studies. Three of these routes have already been carried out with public during the 2019-2020 period. Due to pandemic restrictions, the fourth one has been launched as a video in the last edition of the European Researchers' Night (available in Spanish in: <https://www.youtube.com/watch?v=aKIZWVtc-ak>). The fifth one should be presented in February 2021. They focus on different areas of Seville, articulating a didactic narrative that helps to rediscover the fundamental role of flamenco in the development of the city. For this purpose, the tours are supported by brochures where the attendees discover architectural, musical, literary



and filmic connections. These routes will lead to a specialized travel guide in 2021.

2. In the second group, the methodological approach is linked to artistic and filmic creation. In this regard, we are currently in the pre-production process of a short film devoted to flamenco performance in the Alameda de Hércules neighborhood, that will be directed by Sánchez-López. Chronologically located after the Spanish Civil War (1936-1939), it reflects through music and dance creation on the social and artistic practices, places and roles associated to flamenco and this part of the city in that period. The film will use this historical approach to expose issues that affect the European/Spanish/Andalusian contemporary societies such as: prostitution, class conflicts or LGBTQ rights.



Response

15' 51" - 31' 58"

Narrative Cartography

Nevena Dakovic

The very title of the webinar *Fieldwork within Network: Mapping, Performing, Sharing* implies that its key words mapping, performing and sharing correspond to meaningfulness, appropriation and integration, respectively. Accordingly, mapping is discerned as both the methodology and the tool for meaningfulness understood as the production of meaning. In the two case studies - *Flamenco Cartographies: Seville edition* (Escobar-Borrego, Francisco J.; Gallardo-Saborido, Emilio J. (WG4/MC Member); Sánchez-López, Dani) and *Narrating the urban fabric of my own historic town* (Juan A. García-Esparza) the task of mapping – as part of cultural geography - is to invite local communities to re-read their spaces, as well as to offer the author's own re-readings. In doing so, each new reader -authors included- contributes to the re-appropriation of certain lieux de mémoire thus providing new narratives of the past. Along the way, real space is being restructured allowing it to grow deeper into community history, memory, and identity narrative. It is projected onto the cityscape that, in turn, becomes memoryscape - one that is asserting rapid and highly emotional involvement thus causing effective rise of meaningfulness of these spaces for diverse beneficiaries. Garcia Esparza's exploration of the "urban fabric" of the historical rural inland region mapping allows the reading of the townscape as an ethnic palimpsest that "informs conservation attitudes, heritage challenges as well as policy-making" for the future. In *Flamenco cartographies: Seville edition* the mapping performs a twofold role. One, introducing innovative interpretation of the cityscape through the optique of flamenco's history (as the national identity trademark); and the second, narrating the non-material heritage as new (hi)stories that simultaneously help the production of knowledge and meaning for the inhabitants as well as for the tourists and visitors. In addition, the project resorts to multimedia and transmedia scientific and creative art representation and methodology. It aims for the already designated 5 "scientific" tourist routes that recount the relationships between the city of Seville and flamenco music traced from the 19th century to the present day. At the same time, the team members are involved in pre-production of a short film (directed by Sánchez-López) devoted to flamenco performance

in the Alameda de Hércules neighbourhood. The film uses historical approach to expose site specific memory and memorial sites that reflect social tensions, political realities (prostitution, class conflicts or lgbtq rights), and cultural values (embodied in music, cinema, and literature - all of which become new research fields). Both projects posit mapping – in various media and spanning from simple cartography to cinematic cityscape → as the practice of: (1) narrative making; and (2) memory making through conversion of history films into memory making films. Furthermore, the dual taciturn work confirms mapping's key role in the domain of cultural geography.

Mary Laure-Ryan, Kenneth Foote, and Maoz Azaryahu in their book *Narrating Space / Spatializing Narratives: where narrative theory and geography meet* (2016) propose multiperspective analysis of the ways in which "space can intersect with narrative". Their neat and sensible systematisation of the types of mapping – (such as: the mapping of characters' movements in narrative; the genesis of narrative in real or imaginary maps; readers' cognitive maps of narrative space or maps that narrate the unfolding of historical events in space etc.-) also, argues for multifunctional mapping, as based upon Jameson's use of Kevin Lynch's (1960) term of cognitive mapping in the geopolitical exploration of cinema (Jameson 1992), one that assures "spatial, locational, and material perspectives of the patterns and dynamics of the explored areas, cultural practices, memory patterns of heritage". Through memory making in progress, all of these demonstrate the ways in which cityscape and its constituents become embedded into systems of meaning and "partake in social and ideological discourses". Urban mapping is revealed to be, above all, the practice of narrating/storytelling of space, sites or the city embodied in the narratives about/in space.

Maps are records of the intricate interplay of memory makers and memory markers (Erll 2013) on individual and collective level that are constantly transforming. Maps hold the inscription of the newly discovered memory markers of until then not recognised cultural memory e.g. flamenco as new historical optique). A memory marker, i.e. a heritage site, further works as memory maker for new generations, visitors, tourists, while in return the newly found lieux de memoire as memory makers enrich the maps and the lists of designated memory markers (the flamenco and lbtq liminal history of the city.) It is hardly necessary to emphasise that memory makers and markers are also identity markers and makers. Furthermore, new memories acquire one more reality layer by providing individuals with the "markers needed to situate their identity."

Narrating the city in cinema is underlined by a moment of another transgression. From history films into memory-making films.. The set of "intra- and inter-medial strategies" responsible for the process also turn the media into media of cultural memory with pertinent models of representations. Such strategies endow fictions only with a potential for memory-making, a potential that has yet to be realized in the process of reception. Perception of novels and movies as media of cultural memory demand "a certain kind of context, in which novels and films are prepared and received as memory-shaping." Thus, the film about flamenco - linked with the previous research done through mapping of flamenco city tours - exemplifies the way one creates the context: make the fiction accepted and consumed as cultural memory. In future, the same audience would feature as perfect witnesses and participants of the magical multimedia transformation of history fiction into memory making one. Recognition of memory making fiction created by mapping confirms the latter to be the step imperatively preceding appropriation and intergeneration. The mapping in conjunction with narratives and storytelling as production of meaning/meaningfulness is way of appropriating/performing the past, memory, heritage and of their sharing/integration.

References

Erll, Astrid. 2008. "Literature, Film, and the Mediality of Cultural Memory" in. Astrid Erll and Ansgar Nünning, in collaboration with Sara B. Young (Eds.). *Cultural Memory Studies: An International and Interdisciplinary Handbook*. Berlin/New York: de Gruyter, pp. 389–397

Jameson, Frederic. 1992. *The Geopolitical Aesthetic: cinema and space in the world system*. Bloomington: Indiana university press.

Lynch, Kevin. 1998. *L'Image de la cite*. Paris: Dunod.

Ryan, M. L., Foot, K. & Azaryahu, M. 2016. *Narrating Space / Spatializing Narrative: Where Narrative Theory and Geography Meet*. Columbus: Ohio State University Press.

34' 50" - 48' 36"

StreetArtCEI – Routes of Graffiti & Street Art in Porto and Northern Portugal

Clara Sarmiento, Luciana Oliveira

City, country: Porto, Portugal

Research field: Cultural and Visual studies

Stakeholders: Centre for Intercultural Studies (CEI), ISCAP-P.PORTO, Polytechnic of Porto, Local Municipalities

Contextualizing the Project

The project StreetArtCEI, of the Center for Intercultural Studies of the Polytechnic of Porto, started in October 2017 as an open online repository of images and routes of graffiti and street art in Porto and other medium-sized cities of Northern Portugal. Cultural and visual studies are the main research fields within the project. Stakeholders include local municipalities, artists, agents of local economy, art galleries, tourism agencies, academia, the community and the media. The project website (www.streetartcei.com) functions as a virtual museum and digital archive with more than 3250 images collected up to the autumn of 2020, distributed along 13 geographical routes, organized in 30 maps and 272 Points of Interest (POIs).

Through the routes of StreetArtCEI, works become accessible to the public, whether they are irreverent and illegal, or ratified and commissioned by institutions; whether they stand in high visibility tourist spots, or in remote alleys of the outskirts. Geographical routes are organized as follows: Routes in the city of Porto: Bolhão; Boavista; Constituição; Dragon – Eastside Porto; Marquês; S. Bento; Trindade. Routes in Greater Porto: Vila do Conde; Senhora da Hora; Matosinhos – Leça da Palmeira; S. Mamede Infesta – Leça do Balio; Maia. Route of Aveiro

16 routes by author (artists with a style and signature recognized by the community) were also organized over the existing geographical routes, which include 220 POIs and 485 images..

To tackle the effects of Covid-19 over tourism, StreetArtCEI is currently developing an award-winning spin-off project – Street Art Against Covid – that registers the artworks that have popped up in the city whilst on lockdown. Through the international reach of digital channels, the project shows that the tourist potential of the region has managed to survive, while reflecting the contingencies of history in the making.

The 7 routes of “Street Art Against COVID” include: Uptown, Boavista, Historical Centre, Eastern Porto, Douro River, Matosinhos, and NHS, this one with the artworks that pay tribute to front line health workers. “Street Art Against COVID” displays nearly 70 POIs and 260 images, in permanent update.



Work Methods

Work methods involve photographing, categorizing and extracting patterns of occurrence of graffiti and street art works, that enable the creation of maps and routes. Data are organized in visual catalogs, in the form of photo galleries. Access to data is grounded on a free web-based portal optimized for desktop and mobile devices.

In order to be included in the project, works must: a) have been captured by the project staff as of October 2017; b) be visible to anyone with ordinary mobility, in accessible and safe places; c) integrate a pattern of geographical recurrence that justifies the creation of and/or the inclusion in a POI. Although the permanence of the work is impossible to assure, the project selects supports that guarantee a minimum of stability (e.g. works painted over mobile vehicles are not included). StreetArtCEI does not include monochromatic graffiti tags, as they are mere signatures for the demarcation of a territory, without communicative purposes beyond the restricted circle of the crew. Conversely, the project includes signatures that combine colours, perspectives, dimensions and/or textures, i.e., that display the purpose of communicating an aesthetic message decipherable by non-members of the crew, along with the codified demarcation of the territory. StreetArtCEI considers legal and illegal, marginal and commissioned graffiti and street art works in equal terms.

Collected images are selected and georeferenced, generating maps that reveal patterns of spatial recurrence of graffiti and street art works. Maps are compared with existing street maps, maps of urban transports and other public infrastructures, in order to build a set of possible pedestrian and road paths. Subsequently, sections are organized around a recognizable and accessible spatial axis, and named accordingly. This generates routes that a visitor may walk or drive along within a period of time of less than 12 hours, under standard access conditions. Selected POIs include diverse types of urban canvas, from commissioned murals to abandoned factories; from illegal houses to major train stations.

Impact and Stakeholders

Up to the present, fieldwork has been carried out in the city of Porto (237k inhabitants); other cities of Greater Porto (Matosinhos, Vila Nova de Gaia, Vila do Conde, and Maia, with a combined total of 690k inhabitants) and Aveiro (55k inhabitants), 50 km south of Porto. The next stages of fieldwork will cover areas such as Porto's inner ring road area (Estrada



Image 2 – Route of Marquês, Porto: Map and POIs “Rua da Fábrica Social” and “Rua das Carvalheiras”.

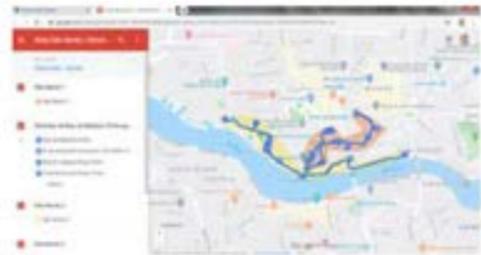


Image 3 – Route of S. Bento, Porto: Map and POI “Rua da Madeira”.

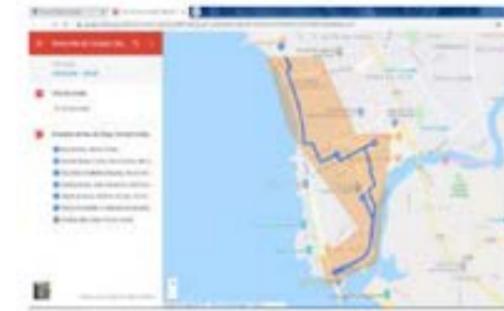


Image 4 – Route of Vila do Conde, Greater Porto: Map and POI “Mercado Municipal”.

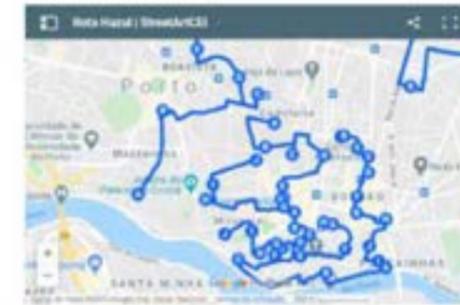


Image 5 – Route of artist Hazul: Map and POI “Miradouro da Vitória”.

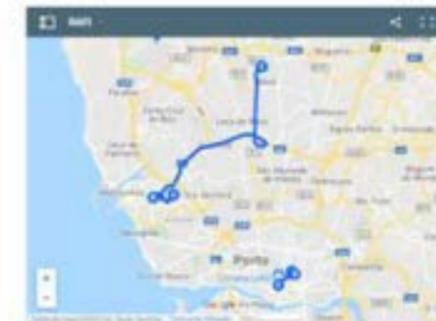


Image 6 – Route of artist Rafi: Map and POI “Escola Estádio do Mar”.

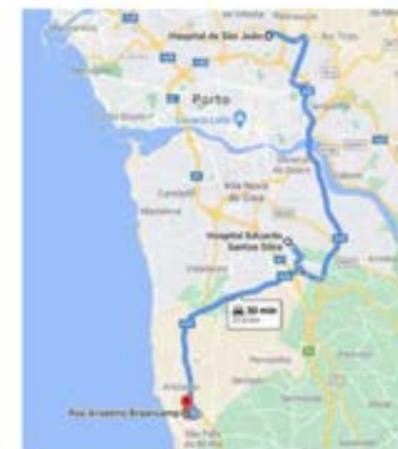


Image 7 – Route of the NHS: Map and POI “Rua Anselmo Braancamp, Arcozelo”.

da Circunvalação), and the nearby small/medium-sized cities of Braga, Barcelos, Guimarães, Ovar, Valongo, Estarreja, Espinho, and Águeda. StreetArtCEI grants visibility to local artists and communities, in their symbolic interaction with a territory threatened by mass tourism and gentrification. The project fosters the recognition of their creative value among multiple stakeholders, such as local municipalities, mainstream media, agents of local economy, art galleries, tourism agencies and the scientific community. In order to promote local tourism and economy, peripheral municipalities from Greater Porto have commissioned tailor-made routes of graffiti and street art, along with other routes of cultural and heritage tourism through their regions. At the same time, radio, television, and the digital/print media have referred the project extensively.

StreetArtCEI is complemented by educational courses in entrepreneurship for cultural tourism; organized tours; and an on-going spin-off project on routes of Street Music. Other forms of dissemination include the online platform, social media, articles, books, chapters, MA dissertations, and conferences.

48' 54" - 1h 00' 28"

Port City Narratives: Cosmopolitan History of Izmir

Fatma Tanış

City, country: Seville, Spain

Research field: Music, Cinema, Literature

Stakeholders: /

This project focuses on the port city of İzmir's cosmopolitan history and its relevance to present-day. The port city of İzmir, like other Eastern Mediterranean port cities, was home to different cultures between the 15th and 20th centuries [1]. For trade, cosmopolitanism secured social and economic networks and shared cultural settings. İzmir's geographical location played a considerable role in the increasing attraction of trade and economic wealth. Located on the central Aegean Coastline of Anatolia, İzmir represents an extraordinary example of port city development associated with the global overseas trade during the Ottoman Era (1425-1918). This development was strongly influenced by social and spatial practices, and interactions originated by port actions and enriched through intermingling with local features and practices. Until the 20th century, port activities and a web of trade built and developed port cities at various scales from the waterfront to its outskirts. From the establishments of the large infrastructures (e.g., port, quay, railways) to the emergence of spaces in single buildings (e.g., hotel lobbies, social clubs, tea houses), have built and expanded the port cities under the established networks of knowledge, experts. Moreover, the relationships between social groups and individuals who took diverse roles in trade manifested in architecture and urban spaces.

However, at the turn of the 20th century, the world witnessed a series of important events marked by WWI and WWII. A set of developments altered the course of developments in the port cities at large, but specifically, İzmir has been influenced directly and indirectly by these two wars and by their precursor (i.e., increasing nationalism) and subsequent developments (i.e., the establishment of the nation-states). The WWI and the Turkish War of Independence had results both in the built environment by losing some of the traces from the built environment and in the social construction of the city that was based on the multinational structure. The urban production was heavily influenced by the nationalist ideologies, and modern movement that was a larger movement that encouraged the mobility of the transnational experts educated in Europe to newly founded countries such as the Turkish Republic to provide knowledge for the recovery from wars both in economic and spatial means. Above all, building nation in line with modernism was essential; thus modern movement in architecture and urban planning found its natural habitat in the capital city Ankara and also in İzmir amongst other major cities in Turkey. As a consequence, remaining traces of the port activities began to vanish, and were replaced with the application of modern projects. Besides the projects developed by licensed architects and urban planners, increasing internal migration starting by the second half of the 20th century has led to developers to dominate building practices in the city.



Fig. 1 Goad Map Izmir, 1905.



Fig. 2 Approaching to the City, Goad Map Izmir, 1905.

In spring 2020, the Turkish National Committee of UNESCO [2] submitted a dossier regarding to the cultural value of the historical port city of İzmir. Since then, İzmir has been listed in the tentative list by UNESCO. With increasing awareness, the importance of having shared port city cultures is being recognized by diverse actors, including Tunç Soyer, the mayor of the metropolitan city of İzmir, and Historical Kemeralti Construction Investment Trade Inc. (TARKEM), a development agency based on public-private sector partnership. İzmir Metropolitan Municipality is the public partner of TARKEM with a share of 30% [3]. The nostalgia for the cosmopolitan past is very present in the citizens of the city. Self-evidently, cosmopolitan history and traces of a significant era play a substantial role in cultural memory.

Taking a departure from this recent development in İzmir, I wish to contribute to the ongoing debate for port city developments and concerns about their futures. For this reason, I propose a narrative approach to establish a better understanding on the port city developments in connection to cosmopolitanism. In my research, I write a semi-fictional narrative scene by scene. I tell the story through a traveler's eye, who is a fictional character, and strolls in the streets of the 19th century İzmir. Scenes are based on the analytical frames while they are interwoven in the storyline. I start writing narratives by arriving to the city from the sea by boat: Scene I, therefore "Approaching to the City". I then continue with the following scenes: "Landing on the Quay: Spaces of Accommodation, Entertainment and Leisure", "Strolling on the Quay: Residential Blocks on the North". To write the semi-fictional narrative, I work with Goad Fire Insurance Maps[4], diaries, letters, tourist guides and travelogues of Orientalist travelers and writers such as Gertrude Bell, Charles Fellows, John Murray. I support the text with postcards and photographs.

The topic of sustainable port city developments has an important place in the agenda of port city actors including stakeholders, port authorities, municipalities of port cities, and development agencies. Academic partners began to be interested in port city cultures in relation to the port, city, and citizens[5]. A worldwide port city network AVIP[6] emphasized the importance of port city cultures for the development of port cities. Very recently, in October 28th, 2020, the same network had a webinar titled "Protecting Cultural Heritage as a Resource for Sustainable Development of Port Cities" with the participation of Deputy Director Jyoti Hosagrahar from UNESCO, a port heritage director, and an assistant general manager from port authority[7]. The sustainable development of port cities lies in the cultural connections.



Fig. 3 Spaces of accommodation.

Rewriting a narrative of the city's cosmopolitan era has a potential to contribute to bridging cultural ties between past and present of port cities.

[1] For more detailed elaboration on the Mediterranean and its trading history, please see David Abulafia, *The Mediterranean in History* (Los Angeles: Getty Publications, 2011).; Fernand Braudel, *Civilization and capitalism, 15th and 18th Century* (New York: Harper & Row, 1984).

[2] The acronym UNESCO stands for United Nations Educational, Scientific and Cultural Organization.

[3] About us, <http://www.tarkem.com/en/kurumsal/hakimizda/>, TARKEM, accessed February 26, 2021.

[4] Charles E. Goad, *Plan d'assurance de Smyrne (Smyrna)*; Turkey: plan, index, 1905, Scale: 300 ft 1 inch. Harvard Map Collection, Harvard University, the United States of America, accessed June 16, 2020, <https://id.lib.harvard.edu/curiosity/scanned-maps/44-990093754910203941>. The Fire Insurance maps, that are commonly known as the Goad maps, provide detailed information about the owner of the buildings with a written index. The Goad maps are large scale maps, which consist of one key plan for the general outline of the area. Numbers on this overall map of the selected region refer to each sheet. Each plan identifies street names. Different colors allow us to recognize different building materials.

[5] Please see "CPCL Vol 4, no 1. Call for Papers. Port City Cultures, Values, or Maritime Mindsets: How to define and assess what makes port cities special," *European Journal of Creative Practices in Cities and Landscapes*, <https://cpcl.unibo.it/announcement/view/400>, accessed December 12, 2020.

[6] AIVP is an abbreviation of Association Internationale Villes Ports (International Association of Ports Cities). "Agenda 2030," AIVP, <https://www.aivp.org/en/acting-sustainably/agenda-2030/>, accessed February 26, 2021.

[7] For further details of this topic, please visit: "How to enhance the cultural identity of port cities and turn into a development asset," AIVP, <http://www.aivp.org/en/2020/10/21/how-to-enhance-the-cultural-identity-of-port-cities-and-turn-it-into-a-development-asset/>, accessed on 12 December 2020.

References

Abulafia, David. *The Mediterranean in History*. Los Angeles: Getty Publications, 2011.

AIVP. "Agenda 2030." <https://www.aivp.org/en/acting-sustainably/agenda-2030/>. Accessed February 26, 2021.
Braudel, Fernand. *Civilization and capitalism, 15th and 18th Century, Vol 3: the perspective of the world*. New York: Harper & Row, 1984.

AIVP. "How to enhance the cultural identity of port cities and turn into a development asset." <http://www.aivp.org/en/2020/10/21/how-to-enhance-the-cultural-identity-of-port-cities-and-turn-it-into-a-development-asset/>, accessed on 12 December 2020.

European Journal of Creative Practices in Cities and Landscapes. "CPCL Vol 4, no 1. Call for Papers. Port City Cultures, Values, or Maritime Mindsets: How to define and assess what makes port cities special." Accessed December 12, 2020.



Fig.4 Social life along the waterfront.



Fig. 5 Strolling in the Residential Quarter.



Fig. 6 Strolling in the Parallel Streets.



Fig. 7 Commercial life along the waterfront.

Response

1h 01' 22" - 1h 15' 36"

Commentary - Mapping

Annalisa Setti

The ordinary is made unique and extraordinary by the presence of art; this is the message from the project StreetArtCEI – Routes of Graffiti & Street Art in Porto and Northern Portugal by Clara Sarmiento and Luciana Oliveira. In this project both spontaneous and commissioned street art have been mapped, catalogued and made available through marked paths around the city. The project allows local people to re-experience the streets of their own city, in a novel way; looking at them through the eyes of the artists who painted on the walls of the streets that locals walk everyday to go to work, school and home. For tourists it an opportunity to experience the city in a new way, beyond the touristic routes with landmark monuments. The idea that art can make the ordinary extraordinary reminds me of the Atlas of the Habitual, by Tim Clarke, where the artist transformed his daily life into an art piece by tracking his movements and by providing the observer access to their meaning. The environment has a profound impact on humans, starting from the way the brain responds to different environmental stimulation, for example, an urban or a rural environment. Therefore this project also stimulates the walker's brain to notice the street art and provides an enriching experience.

With Port City Narratives: Cosmopolitan History of Izmir Fatma Tanış, we are transported into history through the eyes of a traveler. This allows the reader to travel through space and time to discover the heritage and the layers of history of this ancient city. The presence of the port in Izmir has profoundly influenced its history and the urban and cultural development associated with a city harboring different cultures. However, the World Wars and the more recent historical events have also modified the profile of the city, due to increased nationalism, that has partly obscured the architectural heritage of the ancient port of Izmir. The project explores the cultural heritage of the port of Izmir and provides the foundation for a sustainable future development of the city that is in line with its rich ancient past. The pictures, the stories, the sounds and the traditions of the city will lay the foundation for a city that has fostered a culture of connection across its many years of history. As meaning making is foundational to the way we interpret our life and operate in the world, the project not only will foster a sustainable architectural development but also will support the making of new meaning in those who live in the city, therefore increasing their sense of place and belonging to the city itself.



PERFORMING (Appropriation)

This set of projects reveals how a performing act effects territorial, urban and architectural space focusing on the individual and collective experience. As proposals based on performance, they develop field work as research projects as well as actions that unfold in their happening. Field work as appropriation can assume the form of on-site research, interviews or event-based activities. In this sense, there is a strong bond with the artistic and curatorial practices, as well as with the design strategies. The activation of the public is always a central issue as the ideas are to be performed and shared among people and communities, opening the action or exhibition of the process of field work. Performing is always relational through the experience of space, appropriating places and potentially changing its purpose and appearance on an ephemeral or permanent basis.

To access the recorded session on PERFORMING please follow the link:
<https://www.youtube.com/watch?v=Zm8CGaZ3gvo>

06' 43" - 20' 22"

Biennial Festival of Public Art **SEMINARIA**

Isabella Indolfi, Marianna Fazzi

City, country: Formia (LT), Italy

Research field: community-based art practices

Stakeholders: Seminaria Sogninterra (cultural association), Community of Maranola town, Formia Municipality, Lazio Region

Context

SEMINARIA is a Biennial festival of Public Art founded in 2011, which takes place in Maranola, a small medieval town in the suburb of Formia, medium city between Roma and Napoli. Maranola overlooks the sea from soft hills filled with olive groves and winding roads that lead up to Mount Aurunci. Two thousand inhabitants, a schools, a pharmacy and a small market - that's all. The area is suffering of depopulation; by now there are two thousand inhabitants, with a strong identity that is deeply rooted in the rural landscape. Even though the national and local institutions are failing in the preservation of the rural life heritage, the community of Maranola is very active in the self-management of their cultural program. In fact, there are about ten associations out of 2000 villagers and one of these associations is SEMINARIA, which in 2011 accepted a proposal by a group of local people, to realize a contemporary art project.

SEMINARIA Festival involves the whole town for three days usually when summer is fading. Then Maranola turns into a place where art, environment and the community "bridge all gaps". Medieval alleys, towers, public and private spaces host exhibits along a one-kilometer route, with artists coming from all over Italy and abroad to participate. The SEMINARIA's art residency program, invites artists to collaborate and integrate on social, geographic and architectural variables of the town and its community. The active participation of the people is the backbone of the festival. The local people and the volunteers host the artists and open their own homes to the audience; their total involvement is indeed the key of this independent festival, which unlocks doors to let contemporary art out in the open air, among the people, in their lives. In this way SEMINARIA hopes to provide an alternative role model to the economic, cultural and social development of the territory.

Tools and Methods

Through spatial and relational practices, artists in SEMINARIA realize life-sized installations, immersive, accessible and habitable, and so they allow viewers to become inhabitants and meaningful activators of the artworks. In deep dialog with the community, artists are asked to design and realize site-specific projects: multimedia, interactive installation, sculptures, videos, relational and performative works. All artworks are on a 1:1 scale and the relationship between each artwork and reality is direct. This relational/ spatial immediacy highlights the need for a communication based on equal status in order to reappropriate dialogically the space. Artists



Seminaria AuroraMeccanica 2016

take inspiration by the local narratives, to create new ones, and keep and save the old ones; to conceive new ways for audience development and to trace new maps of the natural and the urban environment.

The main idea is to get outside the museum and its spatial rigidity, in order to establish a direct contact with the people and their stories and traditions. The community is small and the sense of belonging is strong, so every external intervention is very helpful to open windows on the outside, and to activate the awareness of being in a bigger world. In this sense, artists are tools that help to activate the community. Indeed, a key tool is the residency program, considered as a real journey in the community's life, that enables the artists to work in site-specific way.

The Sensory Community

Artists are called to research and highlight the set of small things that make up the sensory community of Maranola, that unwittingly gather around the 1 difficulty of living in a village designed for medieval needs, the fatigue of the steep stairs of the town, the smell of the production process of the olive oil that spreads from the hill, the sounds of the bells of the three churches open to the 2000 inhabitants. Event tough, these stimuli shape the behavior of the community in an unobtrusive and perhaps unconscious way. The artists, like epidermal antennas, perceive all these little marks, re-elaborate them and return them to the community in the form of a work of art. Finally, the outsider gaze of the artists helps the community to recognize their own identity, re-enact it and eventually to open itself to the outside. In this way we hope to give political relevance to our work since it contributes to social regeneration.

References

<http://www.seminariasogninterra.it>

https://www.youtube.com/watch?time_continue=91&v=FOFhCzt1kB4&feature=emb_logo

Seminaria CarloDeMeo 2011



Short Biography: Since 2011 Seminaria has realized many public art projects, educational workshops and the Biennial Festival of Public Art Seminaria Sogninterra. More than 60 artists have been involved in site-specific projects. Seminaria Festival has been awarded in Lazio Creativo 2016 as one of the 10 most interesting art projects of Regione Lazio. Supported by two relevant international partnerships: Fondazione Romaeuropa, the most important Italian festival for art, theatre, dancing and contemporary music; and CYfest Media Art Lab from St. Petersburg, biggest digital art event held in Russia. SEMINARIA has a wide national and international network: the land art park Nikola Lenivets (Russia), the MoTA Museum of Transitory Art in Ljubljana (Slovenia), the Italian 'There is no place like home', Blooming Festival, Maack Kalenarte. The educational program involves international Academies as RUFA (Rome University of Fine Arts), Goldsmiths University of London and Manchester Metropolitan School of Art.

Seminaria Cionci 2016



Seminaria Crociata 2012



Seminaria Dementieva 2016



Seminaria MesaCapella 2012



Seminaria Insideout 2018



Seminaria Stalker 2016



21' 38" - 35' 30"

The Thickness of the Green

Kristen Van Haeren

City, country: Copenhagen, Denmark
Research field: Landscape, Architecture
Stakeholders: University of Copenhagen

This project investigates two social housing projects located in the greater Copenhagen area in Denmark: The Bellahøj social housing estate was built between 1951 and 1956, designed by the young architects Mogens Irming and Tage Nielsen, who were winners of the 1944 architectural competition. The project can be seen as a direct response to the housing shortage that faced Denmark and many other countries after the war. Bellahøj is located on the city of Copenhagen's highest hill, sitting 37 metres above sea level and just five kilometres north-west from the previously enclosed city centre. After the city's fortification walls came down during the second half of the nineteenth century, nearby open agricultural areas such as Bellahøj were looked to as possible sites for city expansion.

Bellahøj was a well-known and sizeable farm until it was purchased by the city of Copenhagen, which saw its potential to become a residential and recreational ground. Bellahøj was tower block residential construction in Denmark. It represents how the prewar park-development typically characterized by low laying blocks became a site of experimentation for modern construction methods and materials, depicting the progress of the nation and optimistic potentials for the future.

Farum Midtpunkt was constructed 30 years after Bellahøj, between 1970 and 1974. Developed by the housing association KAB, Farum is located just over 20 kilometres north-west of Copenhagen, within the municipality of Farsø, and is situated on the transport route that runs along the ring finger of the 1947 Finger Plan. It was always envisioned that despite the site's situatedness north of the city, the residents of Farum Midtpunkt would easily be able to commute to Copenhagen for work and then return at the end of the day to better homes and fresher air. The car not only became central to this conceptual vision for Farum Midtpunkt but also dictated the resultant architectural typology. In order to avoid losing all available space to parking space, garages were placed underground, enabling wedges between the residential blocks to remain green. What resulted was an architectural superstructure of 24 detached blocks designed by Tyge Arnfred, Viggo Møller-Jensen and Jørn Ole Sørensen, architects at Fællestegnesteuen, who worked closely with landscape architects Edith and Ole Nørgaard and Søren Harboe, who together established the 'close-low' settlement. The 'close-low' reflects the fracturing of the open park-like landscape to a green of diverse spatial opportunities that permitted differences: allowing individuality but also resident involvement in the formation of communities. Farum Midtpunkt represents a time when social housing took on a social mindset that dictated the outcome of its physical form – where diversity, democracy and community were central in structuring the living environment.



¹ Mogens Pedersen, technical director, KAB, 1972.
² Søren Harboe, landscape architect, 1972.
³ Søren Harboe.

¹ 'New forms of housing adapted to changing modes of living and technical developments.' ² 'The dark brown blocks situated with their grass-covered roofs and flowering "hanging gardens"...' ³ '... the hanging gardens, which during antiquity, were counted among the seven Wonders of the World.'³

Together the two welfare landscapes represent a period when green became incorporated into the vision of the welfare society, as part of an idealised future of wellbeing. Both Bellahøj and Farum Midtpunkt are also internationally renowned, innovative and landscape-architecturally significant housing estates, well-described and reoccurring in existing literature on Danish social-housing. However, the sites simultaneously offer insights from different points during this period of nationwide re-establishment and modernisation; they each share similar (landscape) architectural approaches to other projects from their decade and therefore each can serve as a lens into the ongoing social, professional and welfare currents of their time. The two landscapes and the sites' overall spatial structures clearly reveal significant shifts in terms of how the good life was envisioned within the housing environment: both were versions of green cities, and both attempted to construct innovative living environments that would provide the best opportunities for their residents' well-being, but they each interpreted and pursued these objectives in distinct and differing ways. They thus articulate how green was perceived, incorporated and materialised within housing projects over the thirty-year period and their materialisation offers insights to the changing ideals of the future welfare society.

In the three decades following the world wars the social housing projects successfully solved the housing shortage in Denmark, making use of new technologies and industries to materialise better living standards. However, today these constructions are not always seen in such a pleasant light. A decrease of industrial workplaces, more migrant workers, and on-site technical, architectural and financial problems started to create challenges within the projects already by the mid-1970s. Today, many of the Danish housing estates that were constructed between 1950 and 1980 are perceived as socially challenged, conflict-ridden and in need of renewal. Regenerative efforts have begun on some of these projects, yet the focus has largely been confined to the architecture and physical building processes, or ecological and climatic adaptations to the open spaces with little acknowledgement of the landscapes and their existing spatial qualities. The lack of attention or consideration of these characteristics and qualities can be due to the fact that, particularly in the Danish context, research on post-war social housing estates has yet to make significant connections to the landscaped spaces. Further, these studies do not address or consider the ideas and ideals behind what the landscape as contributing to the making of the envisioned welfare good life.



¹⁴ Soren Harboe, 1972.
¹⁵ Midtpunkt 7, residents' magazine, 1973.
¹⁶ Soren Harboe, 1972.
¹⁷ Soren Harboe, 1972.
¹⁸ KAB, housing association.
¹⁹ Soren Harboe, 1972.

¹⁴ Like lushly overgrown outcroppings in a forest of tall pine trees and birches...¹⁴ We do not propose that the forest plantings between the terrace houses be allocated to any particular purpose. The use of these areas lays, in part, in the future (the trees need to grow), and that is essential...¹⁵ What is planted is not just a stage decoration...¹⁶ ...which is being planted now is allowed to grow and develop...¹⁷ If it is to be possible to achieve lushness...¹⁸ That lushness which can be conjured up with water and fertiliser.¹⁹

This project shows that there is more to green than meets the eye, or in other words, it enables the welfare landscapes to be better understood as a common ground for ideals and aspirations of living at the time and enables the landscape's spatial qualities to become available for consideration within the overall site's future envisioning. Gaining a more comprehensive understanding of the welfare landscapes and their inherent spatial qualities can allow them to be seen as being nuanced, differentiated and shaped by changing living ideals. This project enables new perspectives on how the landscape materialised as part of the developing good life vision, and allows new possible futures for Danish social housing sites to be based on more comprehensive understandings of the landscapes – or the thickness of the green.

The selection and detailed investigation of two reputable and recognised projects, which also remain topical in local present-day debates, affords insights into the wider Danish social housing context. Through the provision of new knowledge of the inherent spatial and ideological characteristics of welfare landscapes, and the centrality of the landscapes in the envisioning of the good life within the housing estates, there will be less tendency to push them into the background of future visions for Danish social housing projects. Hence, this project speaks to fellow researchers and designers involved in the ongoing revisioning and redeveloping of these projects. Post-war social housing sites in Denmark make up a large portion of the housing stock today, and thus their repurposing will have a great impact on future living environments.

Method

The project returns to the archives and traces the intentions of those involved in the conceptualization and shaping of the landscapes. This project also engages with the spatiality and materiality of the sites today through photography. This project thus brings together the immaterial and material, past and present, histories and on-the-ground discoveries so to create descriptions of the welfare landscapes that are thicker than any history of forms or figure-ground spatial analysis could depict. This involves a process of grasping and rendering these multifarious insights, akin to the practice of creating a thick description, an ethnographic method developed by Clifford Geertz, which enables understandings to move beyond mere facts and surface appearances by inserting details and contexts into explanations and thus descriptions. In this project 'thick' is used to depict the polemic nature of the landscapes – the



⁴ Tyge Amfred, et al., 1972.
⁵ Tyge Amfred, et al., 1972.
⁶ N. Sallenth, 1972.

⁴ Many have wondered about, and worked with, the ways that one can make our ways of living better – more in line with the contemporary demands for community and potentials for developing...⁵ With Farum Midtpunkt, a new idea about living is realised...⁶ The open, close settlement...⁷

various intentions, perceptions and interpretations that characterise the landscapes at Bellahøj and Farum Midtpunkt. The thickness comes from the grasping (likened to a gathering of sorts) of the historical context, currents and my own on-the-ground photographic perspectives, followed by the rendering of these insights into photo-essays. The photographic medium provides an opportunity for sensitivity and to ground in the visual and physical landscape that which is hard to grasp – the intended ideas, ideals and aspirations found in the archives – and furthermore show how these imaginings have materialised as and within welfare landscapes.

The creating of thick descriptions amounts to 'another way of telling' the welfare landscapes – presenting an alternative perspective on Danish social housing estates from the standpoint of landscape studies, and combining spatial and historical analysis through a combined visual-textual inquiry. The project is thus in part an attempt to explore how creating thick descriptions can be a method for explorations of landscapes, and can contribute to thicker perspectives attuned to the details and diversity of welfare landscapes.



⁷Viggo Møller-Jensen, 1972.
⁸Poul Andersen, printmaker and resident, 1972.

⁷Light and airiness achieved by creating green areas between the housing blocks. ⁸The connection of the apartments with a very large outdoor space that is appropriate for furnishing and sitting sheltered from the elements. ⁹It is such a strange "idealistic" setting.⁸



⁹Søren Harboe, 1972.

⁹...that with an undergrowth of flowering bushes span out between the columns of the underground parking, so that the columns themselves are perceived as tree trunks.⁹



¹⁰Tyge Arnfred, et al., 1972.

¹⁰And in this way, Farum Midpunkt becomes free of parking deserts. Where there are no houses, there is green.¹⁰

Response

36' 00" - 48' 11"

A Critique of Biennial Festival of Public Art SEMINARIA by Isabella Indolfi and Marianna Fazzi, and The Thickness of Green by Kirsten van Haeren

Esteban Restrepo Restrepo

In this short review I would like to focus on the way Writing is treated as an expanded practice within the projects Seminaria and The Thickness of Green.

I had the pleasure to attend Almada's WritingPlace meeting on November 2019 when Isabella and Marianna presented their project Seminaria. So their work is not new for me. However, I'm glad to rediscover their project and deepen into its aims. To understand how the Festival Seminaria could be understood as a form of writing (a place), I would like to evoke (again) three moments of this performative action, and presents in Isabella and Mariana statement:

- "Seminaria accepted a proposal from a group of local people to realize a contemporary art project [...]"

Here we can see an important auto-critical position from the inhabitants of the place, who voluntarily wish to put themselves, that is their practices, their techniques, and their stories, in a state of observation. That position states a need, but also shows the inhabitants openness in order to confront their immemorial languages to contemporary ones.

- "SEMINARIA's art residency program, invites artists to collaborate and integrate on social, geographic and architectural variables of the town and its community. The active participation of the people is the backbone of the festival. The local people and the volunteers host the artists and open their own homes to the audience"

This second excerpt shows a very essential aspect of Seminaria's statement about art: a vision in which there is no distinction between artists and inhabitants, because both of them, indeed, work together. Thus, the imaginary boundaries disappear... and the final product, the work of art, can be recognized by both of them also. The appropriation is then bidirectional, mutual.

- "Artists take inspiration from the local narratives, to create new ones, and keep and save the old ones"

The inhabitants provide stories, gestures, rites, and the artists provide new expressive tools. The conjunction of the two of them will be the simultaneous, immemorial and updated language of the place. It is not an imposition of a language that could lead to silence, to hermeticism, but, on the contrary, to respect and sharing, or, as Isabella and Marianna state, to "create bridges" that fill gaps between imaginaries, materials, techniques, senses, etc. So the common language resulting from this collaboration is at the same time immemorial and contemporary: a language in which, as we just said, a broad spectrum of people could recognize themselves.

I would like to think that the integration between all the actors of the Festival Seminaria: inhabitants, curators, artists, and spectators, is in itself a ritual in which the spirits of the place, are respectfully waken up, to set a dialogue with them. Thus, Seminaria puts a place, Maranola, the small village in the suburbs of Fromia, in a "delirious state" in order to allow the emergence of its deepest consciousness and unconsciousness. And inhabitants, artists, curators, visitors are a sort of shamans... mediators between these Spirits and the Place itself. During the Festival, the place, indeed, raves!

The Thickness of Green project, on the other hand, based on the Thick description method by Clifford Geertz, articulates different representation technics or mediums in order to produce a bipartite narration of space, where photos and texts are experienced simultaneously like a two line music score, in which one influences the other and vice versa, creating a third party, that is a "harmony". Thus, this hybrid device - whose some of its artistic ancestors or relatives could be the collage itself, or the photo novel, and the psychogeographic "dérive", among others - generates a hiper-sense or a hiper-image of a given place, in this case The Bellahøj social Housing and Farum Midtpunkt in the suburbs of Copenhagen, but that could clearly be applied to other (urban) places.

The treatment of a diachronical sense of time in Kirsten project, allows us to grasp the evolution of ideals, imaginaries and perceptions about green, nature, and mainly the relationship between (suburban) city housing and landscape, through concrete building cases. In fact, the method puts together two times: past and present, which makes of it a historical, sociological and critical device. By returning to the archives, in order to trace the landscape original intentions of the architects, and confronting them to a nowadays photographic register, the method seeks to understand the current validity or the caducity of these intentions, but also the mutations of these intentions in themselves... and by mutation I mean the unexpected that exceeds the control of conception, and belongs rather to another level of reality, the one of experience, time... in short, to the realm of LIFE.

Kirsten proposal is characterized by its openness, by its non-restrictiveness. It is in fact an inclusive method, where not only the architectural speech and a nowadays photographic register are included, it also open to all sort of stories from different actors, the ones from architects, builders, inhabitants, visitors, researchers, press, among other.

In the two projects we have briefly reviewed, Seminaria and The Thickness of Green the imaginaries about a territory, a city or an architectural project are updated through the involvement of a considerable number of actors, but also through a confrontation between different periods and techniques.

52' 02" - 1h 05' 16"

Interim Reuse in a Portuguese Post-Industrial Shrinking City: a Methodological Approach

Pablo Costa

City, country: Lisbon, Portugal

Research field: Urbanism, Temporary Urbanism

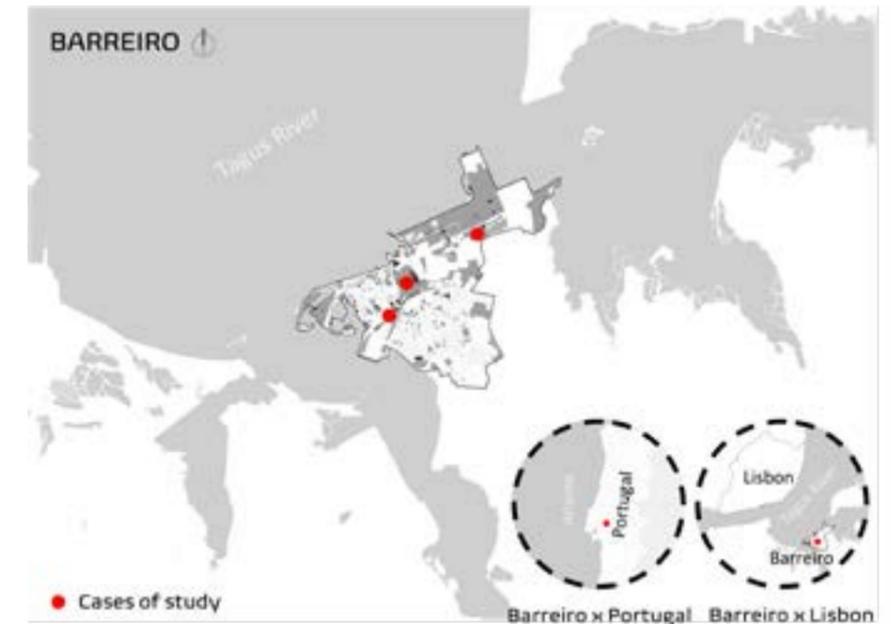
Stakeholders: Delft University of Technology

Deindustrialization has created extensive abandoned areas composed of ruins and vacant lands in many cities around the world. Over the past decades, the redevelopment of these sites has been a priority for urban planning, often through ambitious and costly urban regeneration projects. However, the complexity and effort involved require many years for the projects to be completed. Moreover, these landscapes of abandonment are full of possibilities that go against their denial as obsolete spaces and new dynamics can be implemented using their transitory condition. As such, interim reuse emerges as a creative smart solution, allowing for an appropriation and use through soft and temporary interventions while waiting for future reconversion.

The main objective of this study was to know and discuss people's opinions and preferences regarding interim reuse. For this, it was developed a research tool that combines photo-elicitation (Collier, 1957) and scenario planning (Kahn, 1973), named scenario elicitation. A secondary objective of this study was to test the viability and usefulness of this tool as a method of participation of the population in urban planning through the choice of scenarios for the future and, with that, to increase the social and political empowerment of the citizens allowing them to interfere in the decisions of the planning and its outputs.

For the implementation of the exercise, three vacant spaces were chosen in the city of Barreiro, a suburban city in the Metropolitan area of Lisbon. Located on the south bank of the Tagus River and 20 minutes away from the capital (river crossing via catamarans vessels is the main connection), Barreiro had its history marked by two main agents: the railway and the industry. If, on the one hand, they were engines of the development of the city during much of the 20th century, the decline of both sectors left profound marks on the territory. According to the NoVOID project (2016-2019), more than 1/3 of its territory is vacant land or ruins.

In a first phase, between September 2018 and January 2019, a pilot project was developed to verify and test the methodology. Through 30 individual and face-to-face interviews with city residents or regulars, six scenarios of interim reuse were presented for a large vacant lot and evaluated on a scale of 1 to 5 according to their preference.



After analysing the processes and results of the pilot project, the continuous review of the literature on the topic and visits to reference cases (the Dutch experiences Westergas, NDSM and Bijlmerbajes, visited during the period of STSM), phase 2 of the exercise has been developed. Three vacant spaces with different typologies and meanings in the city - (i) an industrial vacant lot marked by the demolition of dozens of important buildings; (ii) a railway structure on the way to being classified as heritage; (iii) and a small ordinary industrial warehouse without any appeal to the population's imagination – were chosen and six scenarios for each space were created through photomontages. Those images were presented for the evaluation of residents or visitors to Barreiro, but this time through an online survey.

In addition to the evaluation, the respondent was also invited to reflect on different dimensions and perspectives, either through questions such as "what do you feel when you see images of the place today or when you visit the space?" or "would you like to suggest some other use?" or even the possibility of giving an opinion on intermediate use, its advantages and disadvantages. In the end, 245 people participated in the survey between May and July 2020 and collaborated for a deeper and comparative analysis of possible uses for space, as well as to verify the exercise's ability to provoke reflection and stimulate other dimensions of feelings. In short, the exercise fulfilled its goals and provided several interesting results. From the application of the scenario-elicitation methodology to the cases in Barreiro, it was possible to draw conclusions at three levels: (i) at the methodological level, associated with the application of the scenario-elicitation tool within the scope of planning processes; (ii) at the process-instrumental level, with a focus on the interim reuse as a device of urbanism to test urban solutions in spaces of indecision, and, lastly; (iii) at the functional level, reflecting on the types of use themselves to be considered in situations of temporary occupation and interim use.

References

Collier, J. (1957). Photography in Anthropology: A Report on Two Experiments. *American Anthropologist*, 59(5), 843–859.

Kahn, H. (1973). The alternative world futures approach. In F. Tugwell (Ed.), *Search for alternatives: Public policy and study of the future*. Cambridge, MA: Witrop Publishers.

		(A)	(B)	(C)	(D)	(E)	(F)
RAILWAY SPACE							
VACANT LOT							
INDUSTRIAL WAREHOUSE							
	ORIGINAL PIC	Urban Agriculture	Non-Design park writinG urban places	Urban sports	Creative hub	Cinema, music, theater, arts	Flea market, pop- up stores

1h 05' 42" - 1h 15' 43"

Someone // Somewhere The European Union, a Home for so many Differences

Italo de Vroom, Sophie van Riel, Willie Vogel

City, country: Ruse, Bulgaria

Research field: Architecture

Stakeholders: Delft University of Technology

The European Union is, for us, a given. However, today there is a shift in mentality. More and more people are directed towards their own 'safe places'. Therefore, we asked ourselves how we could generate a place, which is related to different scales (local / European Union) and related to multiple actors and their stories, in which one can feel at home? To execute our research, we organized a field trip and visited 18 towns/cities. We analysed these towns/cities through tools borrowed from literature (e.g., close reading and transcribing).

Field Research

To understand our method and project better, we will zoom in on one of the places we visited. Namely, the mid-sized city of Ruse, a city in Bulgaria located on the border with Romania. Ruse is the second biggest city and is the most significant river port of the country. The city hosts many factories, a big power plant and is surrounded by farm production fields. She is referred to as Little Vienna. Unfortunately, former glory seems to vanish. For example, youth is leaving the city in search of better job opportunities. Nevertheless, the people still talk proudly about the coloured baroque and rococo buildings - although descending and encapsulated by grey concrete flats. They express their love and deep connection with the city.

While visiting Ruse we gained in-depth information through a conversation with Nina Dragneva, who is part of an urban planning company and is active in the DANURB (a regional network building through tourism and education to strengthen the "Danube" cultural identity and solidarity). Furthermore, we gained a feel for the city through interviewing multiple passers-by on the main city square. Additionally, we shot videos, took photos and made sketches. Based on the gathered information we summarised our experience of the city by personifying the city of Ruse and she became the older sister of the frivolous Vienna (see image 3).

We personified all the 18 towns/cities we visited. The personas became more colourful and dressed over time. Besides writing we indicated a particular shape, colours and an atmospheric setting (through a light analysis) for the personas. The dressed personas became a way of integrating feelings, thoughts and objective knowledge into a cohesive framework. Insofar, the dressed personas became the input for our first design incentive to create a place in which one can feel at home.



image 1: The European Union

On the basis of Ruse - the older sister of Vienna – we will exemplify how the specific shape, colour and atmospheric setting came to the fore. The shape of Ruse, rounded at one side while sharp at the other, reflects the disjunction in the city fabric which people on the streets indicated. The centre of the city is colourful and richly ornamented, the outskirts of the city are grey with repetitive building blocks. In the colour scheme you can see a reflection of the two-sidedness of the town as well. It incorporates the rich and warm colours of the centre and the greyish colours of the industrial outskirts. Lastly, the atmospheric setting is based on demographic notations and information retrieved from interviewees. People are leaving the city of Ruse in search for better opportunities, but they are pulled back to Ruse because they are proud of their city. This wave motion of being pushed away and pulled inside, we tried to capture in the atmospheric setting. (image 4 for the translation tools)

After the first design incentive the idea came to the fore to design 18 distinctive pavilions (one pavilion per visited town/city). We projected our feelings, based on those of the communities, in the designs by using the dressed personas as the main source of architectural input. We decided upon designing pavilions since it is an architectural structure that has no distinct program. The open-endedness of the program is of importance as we wanted to provide an opportunity for the communities to change and appropriate this place. The structure is an inviting gesture for people to start initiatives.

Besides being distinctive in appearance, the pavilions include multiple repeating elements. A few examples of repeating elements are that the pavilions are always located on the waterfront, have a red concrete base and include a 4 m wide table, through its size the table determined the floorplan of the pavilion. The essence of the repeating elements is to create recognition through scales but are also incorporated to create a place of action and collaboration. To exemplify, the table is a place which accumulates different settings and hosts different perspectives. It is at which society and cultures are shaped. It is an object of utility and an agent for transformation. But in the first instance a table is a blank space, yet to be transformed into a collective place. Once again, this is of importance since we want to empower local people to truly make the place their own.

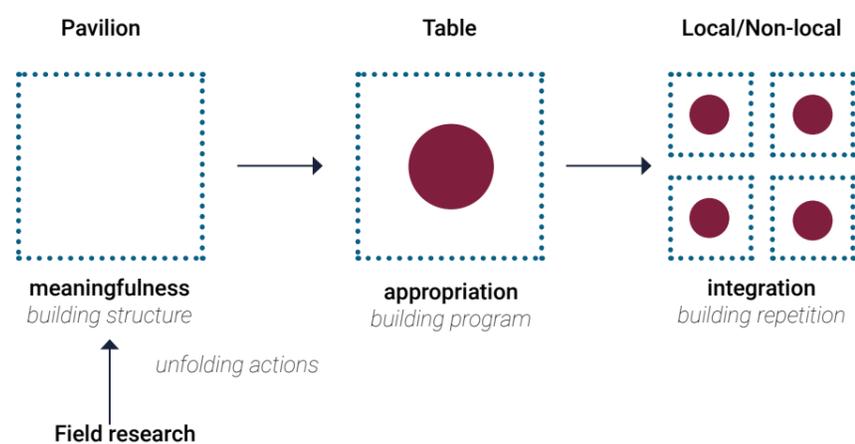
Image 2: Picture Ruse



Conclusion

The dressed personas, based on the stories of the local settings, became our concrete tool to start constructing common grounds among different communities (integration). The pavilions encapsulate the local stories and settings, improving our and the communities' understanding of their built environment (meaningfulness). The pavilions, due to their open-endedness, are not finite and empowers the communities to project their feelings on the built environment and change it (appropriation). The pavilions are distinctive in appearance but united through repeating elements of design. They respect the contexts in which they are located while also seeking integration on different scales, i.e. being part of a larger network. To conclude, our project establishes a method to understand places and transform the gathered information into concrete places (the pavilions) that foster meaningfulness, appropriation and integration

It becomes easier to appropriate places when the space is experienced as meaningful.



Ruse is the older sister of the Involous Vienna. To keep up, she decorates her sober suit with some baroque jewellery.^{1,2} She is enjoying her inner city where she is surrounded with the busy humming of the crowd, even though her shopping opportunities are limited.³ She has a lot of alternatives to offer in the centre – greenery, street music, all kinds of architectural styles and cafes.^{4,5} It all seems to happen on the street. The centre redeems her concrete outskirts.⁶ Despite her age, she is still keen to work on her outskirts⁷ and battle her bad smell.⁸ She knows that many young people leave her, but she is sure that she has a special place in their hearts and that they might one day come back.⁹

¹ **Photographic Samples:** One can see the variation between the communist Soviet buildings, which are sober, and the Viennese baroque buildings, which are more pompous.

² **Demography:** Ruse is the second largest city of Bulgaria and designed by Austrian architects and urban planners. It is also called "Little Vienna" which refers to the curls of the baroque style. As a said, it is a stark contrast with the concrete buildings.

³ **Interview n° 2:** She points at the vacant shopping streets. Shops have difficulties to keep their doors open.

⁴ **Travel Journal, 10 December, 12:00:** The square is big and hosts many activities. There are stands, people who play music and several cafes with terraces.

⁵ **Video Samples:** The lively activity on the square is very noticeable. There were many people on the square and it seemed like a good meeting/centre point.

⁶ **Travel Journal, 09 December, 17:00:** Upon entering Ruse it was quite a disappointment. The mist, the darkness and the smell between the concrete apartment blocks made our first impression of Ruse not very promising.

⁷ **Morphologic Map:** One can see a clear distinction between the concentric layout of the old town and the orthogonal communist neighbourhoods.

⁸ **Travel Journal, 10 December, 09:30:** Nisa Dragova taught us about the plans of the municipalities. She mentioned that the municipalities already recovered the waterfront and that the new young mayor is trying to improve the air pollution.

⁹ **Interviews n° 2, n° 5, n° 9:** Although the interviewees like Ruse, for multiple reasons it is hard for these people to stay here: there are no jobs and consequently young people move out.

image 3: Persona Ruse



image 4: Translation

Response

1h 15' 20" - 1h 28' 00"

In Relation to their Performative Dimension as Practices of Spatial Appropriation

Giuseppe Resta

The two projects "Someone//Somewhere" and "Interim reuse in a Portuguese post-industrial shrinking city" will be reviewed in relation to their performative dimension as practices of spatial appropriation. Both tackle large-scale transformations with focused interventions, understanding design process as a common ground to engage local communities.

Someone//Somewhere

The project traces an itinerary from The Netherlands to the Black Sea, and it has been designed to connect eighteen mid-size cities on the route, signalling each stop with a custom pavilion. Hence, these spaces function as milestones, in the literal sense of the miliaria that were used to mark distances on the ancient Roman road systems. One main design issue is how to establish a distant relation, between urban spaces, that are at the same time part of a European network and aware of the specificity of the built environment. De Vroom, van Riel, and Vogel, employed a typological approach, with what they call "multiple repeating elements", in order to achieve a formal and spatial unity.

We will now focus on their proposed miliarium in the city of Ruse, Bulgaria. One of the four concepts that I have recognized in my analysis is the personification of Ruse as the old sister of Vienna. More specifically, it is intended as a persona, a mask or façade that one wears to satisfy the demand in a given situation. It can correspond or not to the true personality and is pure representation. On the theme of the personality against anonymity, which is mediated by the power of representation, I see a parallel with Orhan Pamuk's widely-known novel *My name is red*. Here miniature artists are asked to illustrate a book for the sultan, but they struggle with

the figurative nature of their work, which should not be personal, shouldn't have a signature and seek for an eternal legacy.

Another figurative issue is that of considering the pavilions as totems, being metaphorical expression of the ritual of appropriation of a place. Elias Canetti, who was born in Ruse, addressed the issue in his book *Crowds and Power* dedicated to the psychology of crowds. Namely, it is interesting how he understands the making of the totem, emblem of identification, as a place-making action that transforms a gathering of individuals into a community. By the same mechanism, the pavilion symbolizes the ritual with a given shape.

A third point is that of the double, as Ruse has two different personalities in terms of shape, colours, and materials, combined in one. The double is a topos of the Pre-Raphaelites artists, who were interested in understanding the manifold personalities of human kind. The double has always caused anxiety. In medieval times, it was notoriously a bad omen. Dante Gabriel Rossetti, in *How They Met Themselves*, represented this feeling with a couple with medieval dresses meeting their doubles in a wood. The atmosphere is upsetting.

Finally is the open program of the pavilion that is understood as a common ground. We usually impose dense functional demands for urban spaces. Instead, I believe that certain cases need to celebrate inactivity, transforming the appropriation in a non-performance. The scent of time and other writings by Byung Chul Han stresses on the importance of the act of lingering, that one can achieve via strategies of deceleration. These spaces for contemplation would enhance what Han defines as "vita contemplativa", in opposition to our daily self-exploitation as animal laborans.

Interim reuse in a Portuguese post-industrial shrinking city

The project by Pablo Costa tackles a different set of issues, all revolving around the appropriation of spaces in transition after a deindustrialization process that hit Barreiro, a suburb in the metropolitan area of Lisbon. One key concept is that of the abandonment and our relation with ruins. Etchings by Giovanni Battista Piranesi, such as the *Remains of the Aqueduct of Nero*, demonstrate that our fascination for ruins has always existed, especially for those large structures left alone in a bucolic setting. But the same feeling can become a romantic trap, with the risk of aestheticizing modern ruins and treat them as playgrounds. I believe, instead, that Pablo Costa's theoretical framework sees such ruins as roots for future transformations, namely a foundation for the city of the future.

Deindustrialization created an archaeology of the recent past that contrasts with the increasing desire for newness and swift alterations of aesthetical codes. Thus, Marc Auge's understanding of ruins as markers of the sense of time is critical today. Contemporary society has no time to produce ruins as the present is already projected to the future. Heritage of the recent past could be one of the few markers to keep track of our societal trajectory.

Building multiple scenarios, as Costa does on the base of the work by Herman Kahn, would allow novel vision for a different future. We should reclaim our capability to imagine radical changes, as the Archizoom, Archigram, and Superstudio did fifty years ago. Have a vision that contests the status quo and conveys a strong political message. The combination of actions presents temporary scenarios to manage the transition, ephemeral occupations, but nonetheless potentially transformative at the community level.

All scenarios are discussed, in a co-creation dimension, with the photo-elicitation methodology elaborated by John Collier. Visual inputs based on multiple scenarios allow an interactive interview in which the designer coordinates laboratories that are in themselves the first appropriation of a place, being a collective effort of imagination. This would increase the social and political empowerment of the citizens, introducing practices of co-design for urban spaces. In this regard, I conclude with a picture from the streets of Naples, where this process of informal appropriation has always been active, based on a multitude of individual uncoordinated actions that negotiate the public realm every day. Wherever you need an altar to pray for your relatives, you build it; wherever you need extra space in front of your entrance, you enclose a portion of the public street.

References

1. Ruse in Bulgaria 1824. Drawing by Erminy, lithographing by A. v. Saar
2. Orhan Pamuk - My Name Is Red (1998)
3. Elias Canetti - Crowds and Power (1960)
4. D. G. Rossetti - How They Met Themselves (1860-64)
5. Byung-Chul Han - The Scent of Time: A Philosophical Essay on the Art of Lingerin (2017)
6. Giovanni Battista Piranesi - Remains of the Aqueduct of Nero (ca. 1760-78)
7. Marc Augé - Rovine e macerie. Il senso del tempo (2003)
8. Andrea Branzi, Archizoom Associati - No Stop City, 1969
9. Napoli, Italy - ph. Giandonato Reino and Fabio Cappello



SHARING (Integration)

Projects about sharing involve the close interaction with communities around a common goal or collective research and action. The field work in this series of projects is based on establishing social bonds and involving the participants in the process of research on a specific pressing thematic. The final aim is to produce an awareness and even to take action on issues of common interest that allow for the amelioration of the living conditions in the city. As a shared form of action, it demands integration and the establishing of consensus, even if provisional and transitory, and instruments of research that are based on communication, such as interviews, open discussions and collective activities. Sharing is an oriented and intentional form of socializing to transform society, accepting and incorporating the life of the places through dialogue and participation.

To access the recorded session on SHARING please follow the link:
<https://www.youtube.com/watch?v=KRsi81s2ibA>

3' 01" - 15' 34"

Narrating Place in Limerick

Anna Ryan Moloney

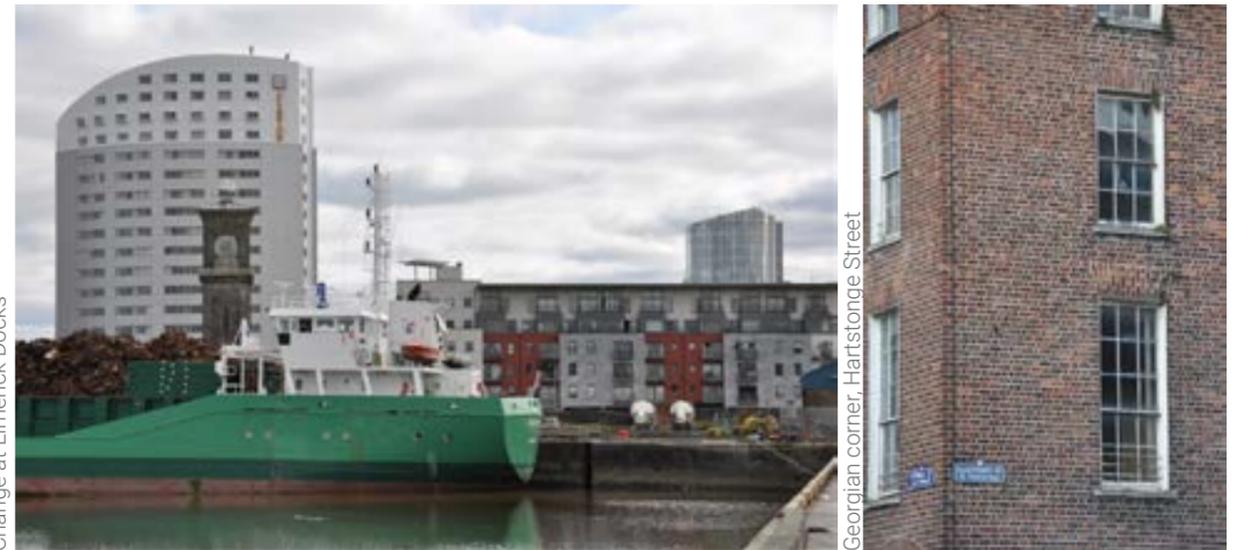
City, country: Limerick, Ireland

Research field: architecture, oral storytelling method

Stakeholders: SAUL – School of Architecture, University of Limerick, Ireland

Limerick city is sited on the longest river in Ireland – the Shannon – its tidal and estuarine condition characterising the nature of the city, with fields and farms woven around all its edges, the rolling hills of County Clare to the north, and the salty call of the Atlantic Ocean to the west. Limerick retains the historic richness of its mediaeval origins, the Georgian brick-expansion of Newtown Pery, and the continued developments of subsequent centuries. Its contemporary challenges are both social and spatial. The life and viability of the city-centre is under threat as a place to live permanently; instead, people are drawn to live in the suburbs or beyond in nearby rural towns and villages (the strength of Irish rural and cultural histories are, in part, responsible for this). Twentieth-century policies to rehouse city-centre tenement-dwellers resulted in a number of public housing schemes at the edges of the city, that, given the lack of public social infrastructure, have developed into some of the most deprived estates in the country with cycles of high unemployment and the consequent educational and economic challenges. Related to both of the above situations, the significant Georgian fabric of the city-centre remains under threat from continued dereliction, lack of economic and perceived value, lack of financial capacity to maintain the buildings, and threat of continued demolition-in-part to make way for over-scaled commercial development projects. Both the people and the city of Limerick itself have immense grit, a strength and resilience, and continually rise to respond to the challenges that develop. Much work – by its citizens, its university and parts of the city's governance – continues to be done on (re)valuing the social and built fabric of the city. These are ongoing acts and challenges, to which the aims of this COST action resonate deeply. Below is a series of ten photographs, taken by the author, which tell a visual story of the city of Limerick.

Narrative 4 – co-founded by the internationally-renowned author Colum McCann – is a global organisation that focuses on encouraging and building empathy amongst young people, as a way towards helping “students understand that their voices, stories, actions and lives matter, and that they have the power to change, rebuild and revolutionize systems.” Its base is in New York, and has its second office in Limerick, on the ground floor of a Georgian house – the former city library – on the main thoroughfare of O'Connell Street. The core methodology is story exchange. A group of teenagers or young adults is brought together. Often, as Narrative 4 works across sixteen countries, the participants may have different social and cultural backgrounds. The participants then work in pairs: each person listens to the story of the other, and then retells the other person's story back to the group, as though it was their own. This oral storytelling method encourages the participants to “dwell in someone else's body, in someone



Change at Limerick Docks

Georgian corner, Hartstonge Street

else's skin, in someone else's country, in someone else's mind for a while”, to recognize the value of their story and the stories of others, thus allowing for the development of “ideas of belonging, ideas of becoming.” Hearing another person tell one's own story opens new understandings, fresh perspectives, and works towards the development of “fearless hope through radical empathy.”

I am currently developing a new elective module for fourth and fifth year undergraduate students of architecture, called 'Writing Place', which will be focused largely, though not exclusively, on Limerick city. As part of this, I will be exploring the Narrative 4 story exchange methodology with my students, with a focus on the social and spatial challenges of the city as outlined above. As this module will be underway by January 29th, I can present some of this work-in-progress at the webinar.

My doctoral thesis – published by Ashgate/Routledge as my book *Where Land Meets Sea: coastal explorations of landscape, representation and spatial experience* – involved narrative methods in a variety of ways. The work focused on generating awareness of the relationship between self and surroundings; that we need to come to a more active awareness of these spatial sensibilities as our understanding of what we give regard to in our surroundings exerts a shaping or influential force upon that environment. I presented the coast as an environment where an awareness of spatial experience is heightened. The research engaged 62 participants, involving them in photography, drawing and conversation to enable this exploration of spatial experience and awareness. The method of the project was thus also its philosophy. Aspects of this work that resonate strongly with this COST action include giving voice to participants' experiences and understandings of their surroundings; highlighting the significance of situated knowledge – the everyday and ordinary; and writing not as documenting research, but writing itself as research. This writing of place, heavily involving the words of the participants, giving voice to the people of that place, became a creative act for me as researcher, a writing of these voices in a way that gives them space to breathe and weave together to develop their own narrative.

I have worked at the School of Architecture, University of Limerick, since 2007. Along with my colleagues, year-on-year we guide and teach the research and design proposals with and for the city across the large body students from first to fifth year. In this way, having built up a close and careful engagement with the city's fabric and inhabitants, the work of the

The topography of the city and orientation via the multitudinous church spires in its centre



Thomondgate – the North Star public house and the street rising uphill from the River Shannon



Limestone steps into the river at Harvey's Quay, looking towards Poor Man's Kilkee and Sarsfield Bridge



school as a whole demonstrates a commitment to the city of Limerick in a way that parallels the meaningfulness, appropriation and integration outlined as the COST thematic targets. Furthermore, the work of the SAUL research unit, the IU, has developed impactful research on Limerick city and surroundings focused on topics with social, economic and political importance including health, schools, governance, smarter travel, and energy. This IU work resonates with the motivations of this COST action through the demonstrable impact of the IU to inform public debate and influence policy-makers in the public and private sectors at local, regional, national and international levels; in demonstrating the strong potential for meaningful engagement between university and community; and in influencing actionable change in a medium-size European city.

In the context of Limerick city, and as a way to address some of the spatial and social challenges as outlined above, I believe that these understandings of Limerick, along with the methods I engaged in my doctoral research, and in combination with the central methodology of Narrative 4, together offer the potential to be developed in a way that engages the motivations of this COST action, to offer “local communities and professionals the ability to improve their understanding of their built environment”, to empower “communities by improving their ability to project their feelings on their built environment”, and to offer “concrete tools and methods for the construction of common grounds among communities, based on relations of meaningfulness and appropriation of their built environment.”

Limerick city is a mid-size European city. The population of the city itself is 95,000 and the population of the metropolitan district of the city is 105,000.

www.narrative4.com
Colum McCann, www.narrative4.com
Colum McCann, www.narrative4.com
www.writingurbanplaces.eu
www.writingurbanplaces.eu

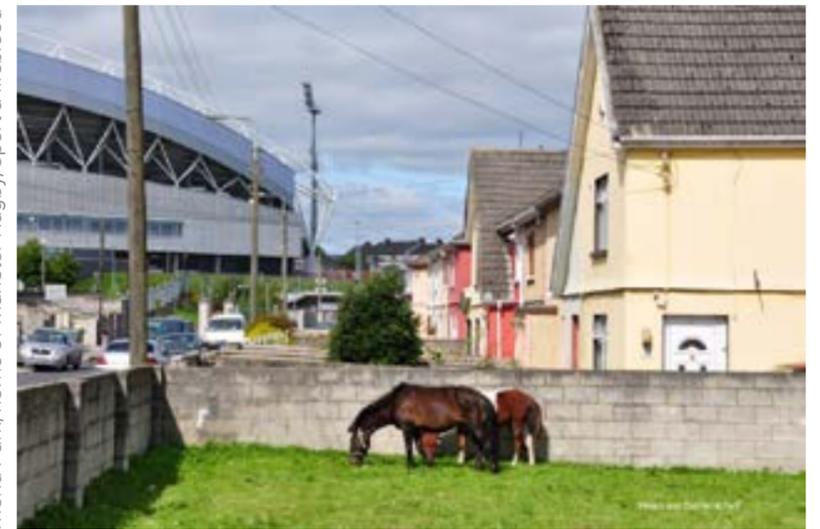
New and Old - disused canal bank lock connecting Abbey River with River Shannon



The approach to the Crescent on O'Connell Avenue, a space central to Georgian Newtown Pery



The culture of horses in the city – at Kileely with Thomond Park, home of Munster Rugby, sport a lifeblood



Response

30' 23" - 37' 53"

Sharing the Space, Sharing the Self in Anna Ryan Moloney's Fieldwork Project Narrating Place in Limerick

Sonja Novak

Anna Ryan Moloney's fieldwork project *Narrating Place in Limerick* combines different forms of narration: its various components make use of oral storytelling, research writing as a form of written (academic) narrative as well as visual narration through photographs. From a theoretical perspective the project focuses on the following key aspects: the place, the Self/ the subject as storyteller and the "other" (the recipient). It can be argued that the exchange that occurs between the Self and the "other" by means of language creates what Jacques Lacan would call Symbolic order and Ernst Mach physiological space and what we, through our COST Action, would call place and define as space which has been given meaning.

Lacan places the subject in the field of the „other“ and the relation between them is a prerequisite for the subject's identity construction (cf. Harrari 2001). A further prerequisite for identity construction is the positioning of the Self and recognizing one's own place in relation to the other. In this case, the relation between the subject and the other occurs through storytelling in a certain place. This exchange of stories as communication between the I and the „other“ occurs in the social world which is regulated by mostly linguistic communication and intersubjective relations as well as the acceptance of laws (cf. Lacan 1991), including the laws of communication. The communication between the Self and the other, where the rules define the storyteller and the recipient, makes the symbolic possible as both the storyteller and the recipient recognize the rules of this exchange of narratives. The identity of both the subject/the Self of storyteller and the „other“ is constructed only after they position themselves in relation to each other by responding to one another, by exchange of narratives.

By narrowing down the notion of the symbolic order to the place in which this communication occurs, we employ Mach's definition of physiological space. The reasoning behind this is because storytelling is an intimate process that evokes emotions and according to Mach, physiological space (cf. Mach 1984) is interwoven with basic emotions and connected to our emotional psyche. Mach considers space to be one of the elements of our inner experience; it is non-uniform to a high degree as well as individual, depending on our perception. It is a process of integrating several bodily but also emotional senses, so both mental, emotional and physical processes occur. Mach (cf. 1890) claims that the Self and the external world are therefore no metaphysical concepts, but empirical constructs, meaning that we involuntarily construct them according to our perception. Since in this project we have instances of storytelling and retelling, in doing so, there are inevitably changes and transformations of perceived stories in the retelling process. The recipients choose their own words when retelling, so it can be argued that they even appropriate the narratives to a certain degree and make them their own. By retelling the narratives, one becomes more aware of one's own perception and imprints themselves into the retold stories. The borders between the Self and the other(s) become blurred and this raises the question of ownership of the stories: whose are they? They become communal, belonging to all of those who have heard and (re)told them. This sharing of experiences of others might be perceived as integration. The language as means of integrating form and meaning also supports this argument. This retold stories, in addition to their communicative function, complement the sense of place and contribute to the awareness of all key aspects – the Self, the other and the place.

The (re-)telling of stories is thus not only social and spatial exchange but also psychological and philosophical exchange, be it consciously or unconsciously, which one does by choosing their own words i.e. assigning nuances of meaning. At the same time, one shares the experience of others as their own and the borders between individual experiences disappear and disintegrate, contributing to the mutual integration of group members.

[1] „Ce qui me constitue comme sujet, c'est ma question“ (Lacan 1966: 299)

References

Harari, Roberto (2001): *Lacan's Seminar on „Anxiety“*. An Introduction. New York: Other Press.

Lacan, Jacques (1966): *Ecrits*. Paris: Éditions du Seuil.

Lacan, Jacques (1991). *Freud's Papers on Technique 1953-1954*. The Seminar of Jacques Lacan, Book 1. Trans. John Forrester. Ed. Jacques-Alain Miller. New York: Norton.

Mach, Ernst (1890): „The Analysis of the Sensations. Antymetaphysical“ in: *The Monist*, Vol. 1, No. 1, pp. 48-68

Mach, Ernst (1984): *The Analysis of Sensations and the Relation of the Physical to the Psychical*. Trans. by C. M. Williams, La Salle: Open Court.

15' 59" - 1h 43' 33"

Mehr als Wohnen 4.0 (More than Housing)

Eva Schwab, Cornelia Pregartbauer, Sabine Bauer, Aglaée Degros

Research field: Rural and Urban Development

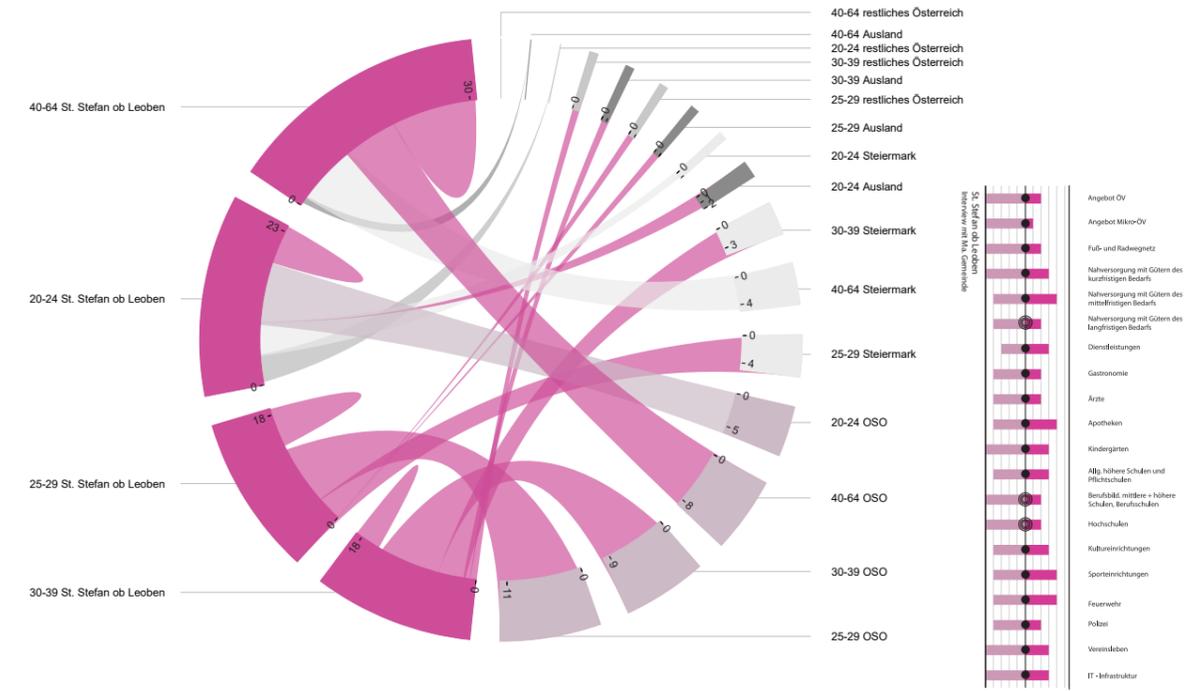
Stakeholders: Regional Development Agency, Mayors and Staff of 35 municipalities (mid-sized cities and villages), Kampus Raumplanungs- und Stadtentwicklungs GmbH

The Region of eastern Upper Styria is characterized by opposing dynamics: On the one hand the region has experienced the drastic decline of its long established steel industry and due to it has lost many inhabitants. Many of the region's cities and villages are suffering from vacancy in its housing stock and shops that have gone out of business. On the other hand, there is still important industry left and there are good and well-paying jobs to be found and the region is also strong in alpine tourism (hiking, skiing). However, it is not recognised (by outsiders) as a desirable place to live but rather as a place to commute to. The region itself is well connected to the two major metropolitan areas of Austria, Graz and Vienna, however within the region, accessibility of resources and social infrastructure is a major topic. Some of the cities are trying to position themselves as places to live with different strategies, either by offering more land for building or by tackling vacancies and public space. There is little cooperation between the municipalities to develop a joint vision.

In that situation, the regional development agency approached us to develop strategies for "more than housing" for the region, i.e. a vision for the region based on locally specific projects for a combination of different forms of housing and social infrastructure. This is to counter the prevailing unsustainable development by single family homes and high car-dependency that now characterises the region. Apart from statistics and spatial analysis, we have drawn on online questionnaires and interviews with mayors and municipal staff to detect locally relevant development narratives to base our ideas on. Each municipality's relative position in this network of mid-sized cities and villages was considered as a basis for both the general vision and the local project.

As a way to feed back our results to the local communities, we developed a travelling exhibition. That way, we support the development of meaningfulness and appropriation through a local discourse about the future development of the municipalities.

The first project phase ended with an exhibition and panel discussion in two municipalities just before Covid-19 measures started affecting the possibility of engaging more stakeholders in the second phase, which we decided to postpone and were adapting during the summer. In October 2020, we started working with only one municipality specifically to develop transformation plans with the students based on the knowledge about the region and the specific narratives to work towards the integration of the results into local discourse and



development plans. Due to further Covid-19 restrictions, the planned workshops with local stakeholders, however, have been postponed or substituted with online meetings. This has challenged fundamentally our possibility to cooperate directly with inhabitants and has raised some discontent on both sides.

So far we have used mainly graphic tools to represent the data and quotes from the interviews and maps as well as good practice examples together with different workshop formats, which have helped to start conversations and keep the discourse going. These were our steps: We started with the online questionnaires and the interviews with mayors and staff of the 35 municipalities in the region as well as statistical and spatial analysis.

This knowledge we presented at a workshop with municipal staff, regional politicians and housing experts to received their input on challenges and topics.

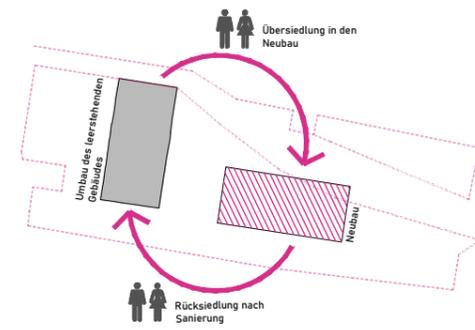
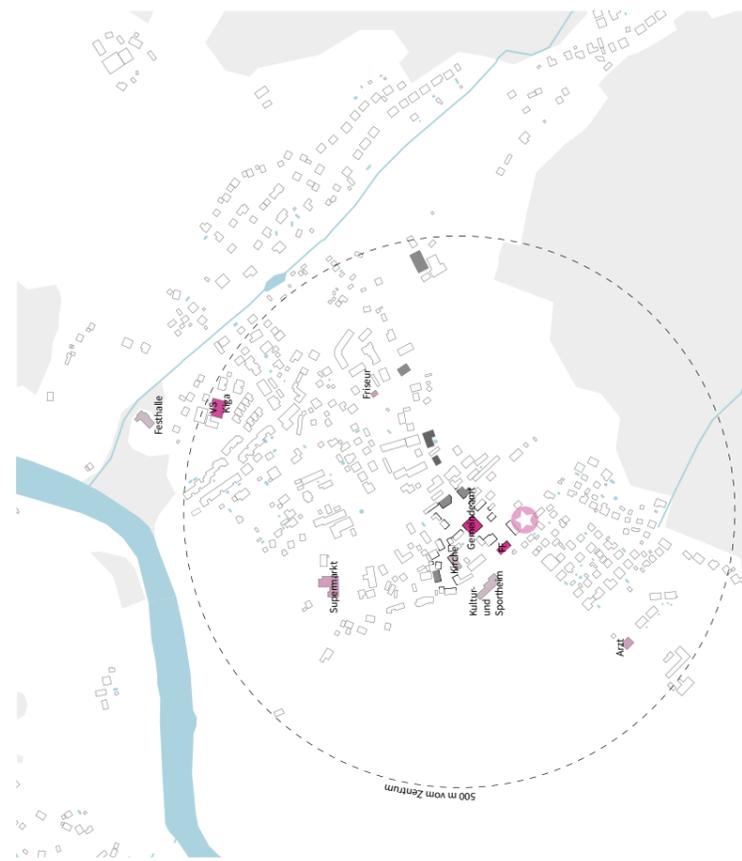
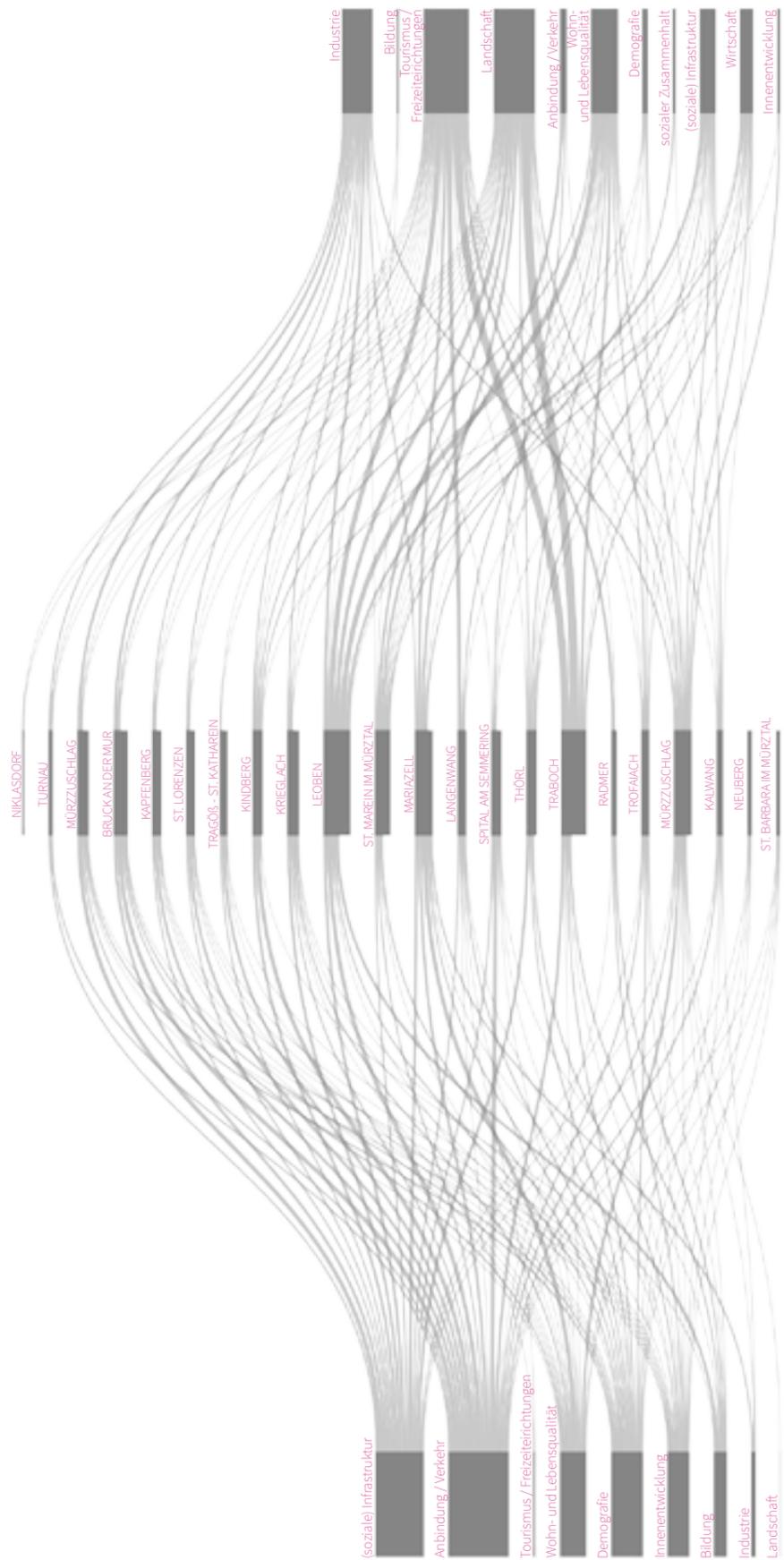
We developed a catalogue of good practice examples, to present ideas for more than housing developments in small cities centring on topics such as collective use of infrastructure, active ground floor zones, integral mobility solutions as well as re-use and renovation of existing housing stock.

These steps were presented to housing developers and cooperatives as well as mayors to discuss local challenges for housing development.

All this knowledge gained informed the development of our local strategies, which we discussed with the municipalities to decide on one project (e.g. intergenerational housing; housing with childcare facilities and co-working spaces; student/pupil housing with public gym and working spaces; etc.).

For these projects, local architects developed feasibility studies and now municipalities and regional management together work towards realisation.

All work was presented in a traveling exhibition with panel discussion. In the second phase, we chose one municipality to develop a transition plan together with students based, incorporating the knowledge gained through the steps in phase 1.



Ablauf der umfassenden Sanierung des Bestandsgebäudes

- Errichtung Neubau
- Bewohner des Bestandsobjekts übersiedeln vorübergehend in den Neubau
- umfassende Sanierung des Bestandsgebäudes
- Rück siedlung in das sanierte Bestandsgebäude

Ablauf der umfassenden Sanierung des Bestandsgebäudes M 1:500



Response

37' 56" - 44' 10"

The Multiplicity of Sharing

Angeliki Sioli

Your project "More Than Housing" could not have been part of a more appropriate category than that of "Sharing." If we look up the verb "to share" on the Merriam Webster Dictionary we encounter four definitions associated with the word as a transitive verb.

The first definition reminds us that share means "to partake of, to use, to experience, to occupy, or to enjoy with others."

Share as to partake of:

Indeed, your project partakes of the serious concerns regarding the current sociological conditions of the region of Eastern Upper Styria: the drastic decline of its long-established steel industry; the loss of many of its former inhabitants. The project also partakes of the belief that some still existing strong features, like the region's alpine tourism, can form a sustainable vision for its future development, based on locally specific projects.

Share as to use:

Your approach uses methods of analysis and investigation of various modes and from various disciplines. It starts with statistics and moves towards questionnaires and interviews with local actors and inhabitants, interviews meant to bring to the fore stories of their personal engagement with the area. Furthermore, your project uses these stories as a repository of knowledge and a foundation for the development of an architectural proposal.

Share as to experience:

Your architectural proposal indeed advocates a very specific experience for its future users. Your intergenerational housing (including childcare facilities, co-working spaces, student housing and public gym facilities) prescribes unique future scenarios of living.

These scenarios are based on the premise that the experience of the users will thrive on interactions with all the different age-groups accommodated by your housing project.

Share as occupy:

An intergenerational housing project is occupied by default by a variety of inhabitants simultaneously, who all share similar spatial but most importantly social conditions, conditions that will highly determine the character and atmosphere of the building.

Share as to enjoy with others:

Your architectural project will only be successful if indeed all the different users can enjoy together the communal spaces. This will be the parameter that will guarantee the project's social sustainability and longevity. It will also hopefully prompt the creation of similar units in the area.

The second definition of the word to share means "to tell (thoughts, feelings, experiences, etc.) to others."

Share as to tell:

Indeed, the inhabitants of your architectural proposal will tell their thoughts, feelings, stories to each other, slowly and over time, bonding as a community within the building. The notion of share as to tell applies as well to all the local actors, stakeholders, majors and civil servants that told you their stories, experiences, and points of view, elements that lead you to the proposed architectural program. Lastly, to share as to tell, includes also yourselves who have been telling through your travelling exhibition, related catalogue, and presentations, your experiences regarding this process.

The third and fourth definition of the word to share are associated with the technological developments of our times.

Share as to distribute on the internet or as to post something on a social media platform:

These are modes of sharing that you have already employed and that you will keep employing in your process, as at least digital sharing is not infected by the restrictions of the corona pandemic, that have hindered to some extent the full development of your work as you originally planned it.

And with this public sharing of my own response on your project, I will stop, though there are still many more shuttle layers of sharing that your project explores and integrates.

47' 08" - 1h 06' 49"

Neighbourhood, Public Space and the Active Role of Residents

Nina Goršič, Matej Nikšič & Damjana Zaviršek Hudnik

City, country: Ljubljana, Slovenia

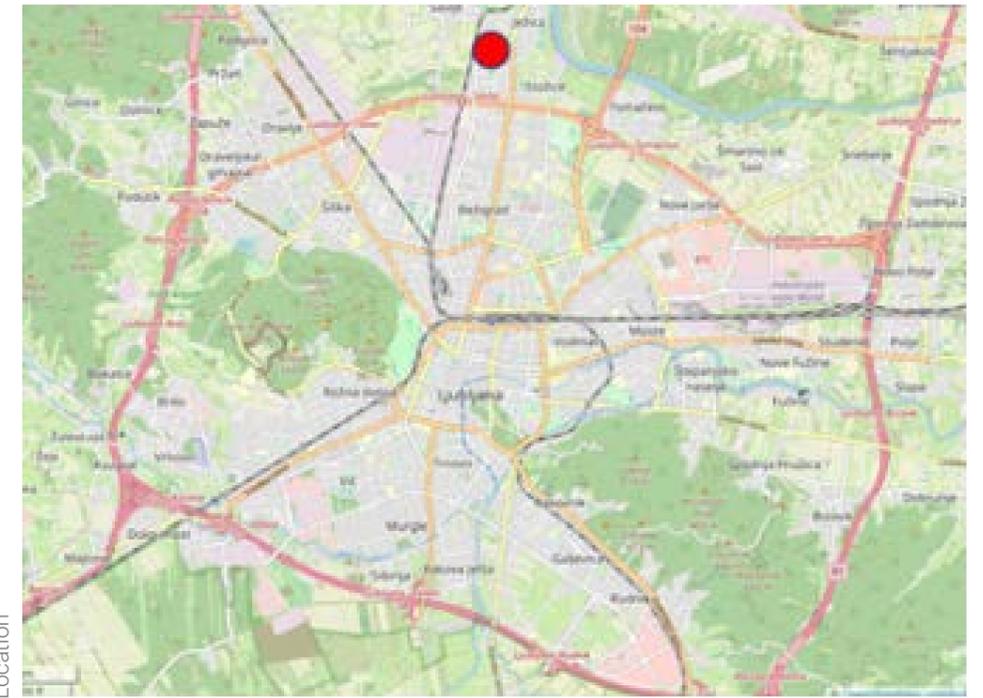
Research field: Strengthening local community through story-telling, model making and public space interventions

Stakeholders: Urban Planning Institute of the Republic of Slovenia, Museum of Architecture and Design, Civil initiative Skupaj na ploščad!, Primary school Danila Kumar

The two cases have a common background. They were both developed as part of the project called Human Cities (www.humancities.eu) within the EU Creative Europe network (https://ec.europa.eu/programmes/creative-europe/node_en) and took place in the 2014-2018 period. Different projects ran around Europe within this project addressing the participatory reinvention of public spaces in various urban contexts. The Slovenian case was focused on the high-density housing estate in the capital city of Ljubljana. The neighbourhood is called Ruski car (Russian Tsar) and is in the northern outskirts of the city. It was built in 1970s and is an example of the first wave of a critique of modernistic approach to urban planning as it reintroduces the concept of the central public space as a core space of the neighbourhood - in the form of a long, square-like street called Bratovševa ploščad (Bratovš platform).

The whole area of Ruski car was comprehensively planned based on the neighbourhood-model which means that besides the living units all daily amenities and social services were made part of the neighbourhood (daily supply shops, kindergartens, schools, recreational facilities etc.) which made it a much wanted living environments at the times of construction. Moreover, in those times Ruski car was also an important symbol of Ljubljana's urban expansion.

In 1990s Slovenia went through a major socio-economic change and transformed from the socialist society with the planned economy into the capitalist one with the open market economy. This transition has considerably influenced the social sub-systems too. Among others the notions of the desired living environments have changed too – along with the fast motorisation (which allowed relatively easy mobility to and from work no matter of one's residential location) the type of a suburban free-standing one-family house surrounded with a private garden became a much wanted living-standard. At the same time the government's attention to the socialist-constructed large housing estate has dropped which meant this type of the urban environments has started to decline, not only due to the aged up built stock but also changed daily routines patterns (e.g. development of large shopping malls along the highway ring-road on the account of small, locally foot-accessible shops; privatisation processes jeopardizing the public spaces in the neighbourhoods, aged up infrastructure etc.). In these processes the public image of such neighbourhoods started to decline, no matter how well thought (or not) the initial urban design concepts were.



Location

While being aware of this complex context, the main goal of Human Cities activities was to show some possible new methodological approaches to regeneration of the aged up large housing estates. One of the important starting points was the determination to fully include the residents into the processes from the very start. The residents were not only seen as partners in the process but were also given the role of the best local experts with most precise insights into the state of the art of the neighbourhood, its potentials as well as obstacles for qualitative improvements. Such approach was seen as necessary in the environments where the local community is already existing but has often been overlooked in the official planning and (re)development procedures. The full inclusion of notions and aspirations of residents was seen equally important to professional expertise also due to the declining image of the area and consequent negative processes attached to the lowered self-esteem of the community.

In a 4-year period various methods and tools for the empowerment of residents as well as developing the notion of the importance of the active citizenship among them have been tested, which demanded a interdisciplinary and transdisciplinary approaches. The team was coordinated by the Urban Planning Institute of the Republic of Slovenia, one of major national research institutions in the field of urban planning and design, and included a number of other key actors:

- NGO Skupaj na ploščad!; an active group of local residents trying to revitalise the neighbourhood in a bottom-up manner, mainly by organising the activities in open public spaces,
- City of Ljubljana, District office Posavje as a representative of the city administration,
- Museum of architecture and design with its expertise with educational activities in the field of spatial culture (Baukultur) and active citizenship,
- Primary school Danila Kumar as one of the most important existing institutions for the local community,
- University of Ljubljana, Faculty of Architecture, Department of Urban Planning with its expertise in future urban scenarios,
- AESOP Thematic group Public spaces and urban cultures as a scholarly group advising on the issues of the contemporary public space,
- Creative Europe network Human Cities with its wide range of knowledge and expertise in participatory renewal of urban environments.

A group of Pupils



Co-Designing



A number of tools have been tested within these endeavours:

- Photostory of our neighbourhood (see the already submitted materials - 1);
- Educational activities (see the already submitted materials - 1);
- Neighbourhood walk - residents were invited to guide the tour around the neighbourhood where they had an opportunity to point out both positive and negative aspects of living there, as well as express their future visions not only to the participating authorities and institutions, but also to their fellow-residents. The walk was also used as a trigger to invite residents to a more-indepth co-creation session next day;
- co-creation session was organised by institutions and aimed at better understanding of the problems of the neighbourhood by having different groups of residents exploring topics in a round-table manner. Very different concerns were listed, and first ideas were proposed how to address them;
- large public picnic in summer 2015 where locally grown food helped to lure children and families out of their apartment buildings and meet in the open public space. Part of the picnic were the urban games, which helped to reinforce a sense of community among residents. The event however also had its "hidden" research agenda – the stories of the past and the potentials for the future of the open public space as seen by the residents were collected through model making, "wish-tree" messages etc.;
- several hands-on workshops that established new street furniture in the public spaces of the neighbourhood with the voluntarily work of local residents;
- public exhibitions that showed inspiring cases of participatory urban regeneration from abroad (to widen the horizons of what is possible) and equally important from the neighbourhood itself to expose the narratives of the neighbourhood and point out its human and spatial potentials (the local-environment related exhibition was mainly based on the materials provided by residents themselves within Photostory of our neighbourhood).

The base-ground approach used in Human Cities activities in Ruski car neighbourhood was experimentation since the official urban planning procedures largely lack the tools that would provide a meaningful inclusion and participation of existing communities into the processes. Experimentation as the main approach proved to be "safe enough" path for the institutional actors to join too– they needed some "braveness" to step into the unknown anyhow and the experimentation allowed for the failures too which eased the decision to take part.

Co-Designing



Pupils



When looking back and assessing the whole process in terms of take-aways for us as urban designers three main observations can be made:

- Putting public space in the centre of the Photostory of our neighbourhood (PON) tool proved to be a good ground to reveal residents' place attachments and identifications with their living environments. Public space is the common territory where anybody can find the anchors of identification.
- Tools such as PON must not stay at the level of the commonly prevailing social media practices but must be adjusted to the specifics of local context and demands. They must reflect the nature of the concrete communities and their environments, while embedded in the complex process of urban regeneration within systems of planning. Thus they can succeed in revealing residents narratives and notions as part of the wider planning endeavours.
- Rising the self-esteem of local communities is a necessary pre-condition for the constructive and active participation of the residents in urban regeneration. Any effort shall be put in making the communities aware of their assets and "treasures", and Human Cities experimentation shows that story-telling in various forms (photography, text) and story-sharing (exhibitions, exchanges during hands-on workshops and other live events) is an excellent venue for this.

We hope this additional information help to understand the case better and are looking forward to your further comments!

1h 07' 25" - 1h 20' 38"

Living Next to the Port: Eco-Narratives, Local Histories, and Environmental Activism in the Daugava Delta

Dace Bula, Kristīne Ābolīna, Ieva Garda-Rozenberga, Agita Pusvilka, Jānis Daugavietis & Agnese Zīle-Veisberga

City, country:

Research field: lives, narratives, and the lived space of urban communities neighboring the Port of Riga

Stakeholders: Institute of Literature, Folklore and Art, University of Latvia, Latvian Council of Science

Context, Situation and Challenges

The research takes place in four neighborhoods – Bolderāja, Kundziņsala, Mangalsala, and Vecmīlgrāvis. Although roughly equal in size (between 5 and 8 square kilometers), the neighbourhoods differ in terms of population (from approx. 400 to 20,000 inhabitants). Each place has its own residential, urbanization, and industrialization history. Their common characteristics include ecological concerns and environmental activism largely provoked by the operations of their economically and politically powerful neighbour, the Freeport of Riga. Each neighbourhood has a group of inhabitants that have lived there for generations and are strongly attached to their residences, historical identities, and lifestyles, linked to the waterscapes of the lower Daugava as well as to their historical occupation of fishing.

Over the last few decades, the neighborhoods have undergone considerable economic, environmental, and social change brought about by the expansion and industrialization of the Riga port. Since 1996, a dominant feature of its development has been to relocate port's infrastructure away from the city center toward the mouth of the Daugava River and the Gulf of Riga. In this process, the land on the banks and islands of the lower Daugava, has been included in the territory of the port. For the local inhabitants, this rezoning has meant being partly or completely deprived of their properties, cut off from access to water and severely exposed to industrial operations of the port terminals. Largely denied participation and agency in the process, people experience this change as unwanted.

Relevance to the COST action

The project engages with the concepts central to the COST action. It addresses meaningfulness by studying: the meanings and values (aesthetical, occupational, recreational, emotional, traditional, and ecological) attached to geographical surroundings and urban environment by different inhabitant groups; how the lower Daugava communities construct their local identity and 'sense of place'; how the sense and meaning of the place have been affected by the transformations of the built environment.

The concept of integration is basic to the project in two ways. First, the project approaches the capacity of a built environment to encourage or, vice versa, preclude integrative processes by



Fig 1: Project's logo

focusing on fences that surround the Riga port and thus cut out one fifth of the city territory from the urban fabric. It entails inquiry into whether and how built infrastructure provides conditions for/obstacles to the integration of urban space; what connections between the fragmentation of physical and social space are; what integration or separation narratives the built environment transmits or inspires. Second, the project studies the efforts of the NGOs representing each neighborhood to be integrated, among other stakeholders, in the making of planning decisions or at least heard with regard to their environmental concerns and their aspirations towards more open and inclusive urban environment.

The aspect of appropriation is closely linked to the fenced-off character of the Riga port territory, which sets boundaries to the physical space and considerably limits the control of the residents over their immediate surroundings. The project pays attention to the ways in which territories beside the port, and its fences in particular, become zones for space appropriation debates and symbolic actions.

Toward dialogue and inclusion. The project is highly impact oriented. It entails the involvement of local communities and environmentally active NGOs in the project implementation. It actively seeks to promote a dialogue between the local NGOs and other stakeholders involved in the formation of environmental culture in the Riga port neighboring territories, such as the Freeport of Riga, Riga City Council, Ministry of Transport as well as the association 'Free Riga' and the project 'UrbCultural Planning' developing cultural projects in the studied neighborhoods.

Approach and Methods

The project involves a multiple interpretive approach, which has been based, on the one hand, on ecological perspectives coming from such disciplines as narrative studies; ecocriticism, environmental anthropology, environmental oral history, and environmental sociology. On the other hand, it exploits humanitarian aspects in urban studies and environmental science. In this way, it attempts to attain a holistic approach that covers the aspects of value and meaning, history and memory, narration, ecology, and human agency.

Given the project's multidisciplinary nature, it is a mixed methods study, using both qualitative and quantitative data. Its shared methodology, however, is a field-based ethnography practiced by all team members. Particular project stages involve also elements of participatory action research. Interviewing is the dominant data collecting method including: (1) in-depth qualitative interviews with inhabitants of four Riga port neighboring locations; (2) focus group interviews

Fig 2: Research team (from the left): Ieva Garda-Rozenberga, Agita Pusvilka, Kristīne Āboliņa, Agnese Zīle-Veisberga, Dace Bula, Jānis Daugavietis



Fig 3: The studied neighborhoods on the map of Riga



with NGOs representing local communities; (3) expert interviews with selected urban-planning, municipality, port administration officials. The quantitative data has been acquired via online survey (involving more than 2000 respondents) of inhabitants of four Riga port neighboring locations. Participant observation and/or action research have been used in order to engage in the activities organized by local communities and NGOs and / or taking place in the studied locations, such as meetings, discussions, festivals, and public events (touristic, environmental, cultural). Visual documentation accompanies most field activities.

Fig 6: In some places, port's fences has no other function than separating river from the residential area



Fig 7: Graffiti (in Russian): "The terminal will kill us all"



Fig 8: Vecmīlgrāvis' schoolchildren participating in the creative action "The wall of our port"



Fig 9: The result



Response

1h 20' 49" - 1h 31' 47"

Ruski Car & Living Next to the Port

Lorin Niculae

Ruski car Neighborhood projects, Ljubljana

The two projects foster a sustainable community building process, with active citizenship. The proposal of a public space is an opportunity for a community driven, proactive, democratic design. The participatory design method generated structures for inclusion, as, for example, the co-designing of local activities with the residents and children. The approach was an asset-based approach, shifting the focus from needs and deficiencies to strengths and possibilities, putting the local creativity, especially the one of children, to work. The collective action of building the Human Cities open-air exhibition reflected the local needs into design solutions aimed to systemic change: people taking back the city and public life.

The general approach is a bottom-up approach, with place-generated ideas that help building local capacity. The architecture is manufactured, showing the potential of the community to change their public life for better, thus militating for a public interest architecture. All the decisions regarding the project are taken by the designers together with the community; the design is intended for the users and adapted to their actual and prospective needs. All private interests fall under the public interest and the rights of all parties are consolidated through the process.

The care for community in the process of urban regeneration was a constant of the projects, achieving the precondition of all participatory design practice: rising the self-esteem of local communities and rising their potential for transformation. By methods used and development, the projects stay high on the scale on Arnstein's Ladder of Citizen Participation.

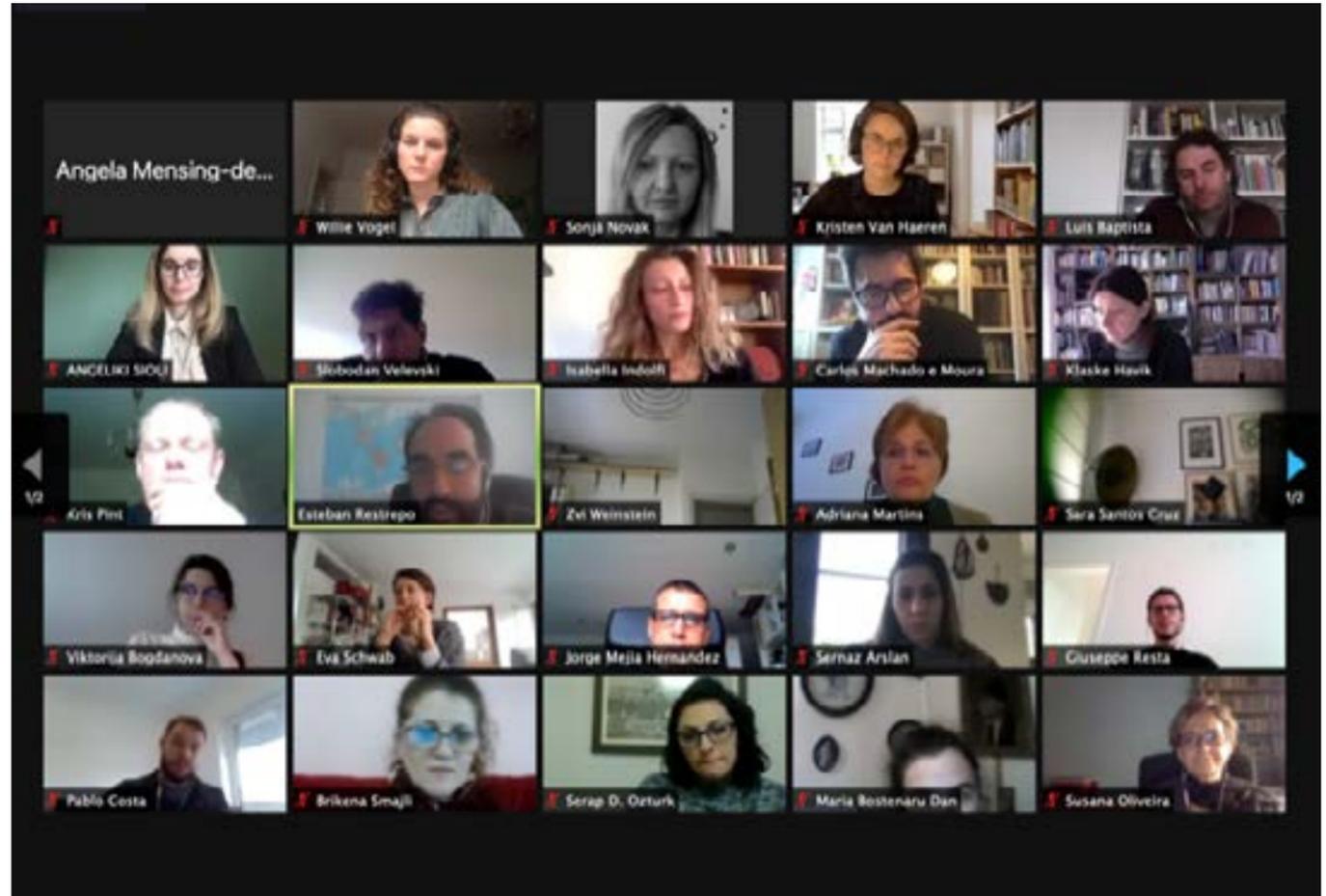
Living Next to the Port: Eco-Narratives, Local Histories, and Environmental Activism in the Daugava Delta

The importance of the project resides in restoring the community fundamental right to the water front. Since all human settlements are located on the shore of a water, restricting the public access to this vital economical, social and cultural element means depriving the community of its very roots. The succession of fences, barbed wire, gable walls suggest that the water-front evolved towards a non-place, a space lacking social appropriation. The agents of control are invisible and rely mostly on string physical limits. In this context, the project tries to open the limits via an artistic participatory approach, making the community sensitive to this very important cultural aspect of life which needs to be recuperated.

The participatory project suggests, as an initial step, the "bottom to top" approach, based on the democratic process of consulting the citizens who are to be involved in the project. The consultative process involves a decision network, a consortium of people who make the decisions, and the urban planners and architects have an important word to say, especially as agents of building consensus. The project grows together with the community and reflects its stage of development. The project does not reflect statistics and financial strategies any more, but real individualities with real needs. The budget is not fixed and the project might rely on local creativity, personal contributions in money or labor.

Common Comment

The projects transpose the designer and promoter from the field of authority to the agora, to the public sphere defined by the community's needs and aspirations. It is definitely not an easy decision to make. But the reward of generating change where it seems impossible to happen, of bringing hope where there is none and of putting talent at work for creating art and architecture that supports vibrant life, recuperate culture and foster local identity and pride is well worth it.



Concluding Remarks

Luís Santiago Baptista & Slobodan Veleviski



The webinar “Fieldwork within Network: Mapping, Performing, Sharing” closed with the round-table that intended to summarize the discussions and launch the debate about future activities of Working Group 4. As an inquiry about field work in the context of the “Writing Urban Places: New Narratives of the European City”, the webinar was both a moment that closes the collecting and discussion of relevant projects developed prior to this COST Action and the opening of the next phase of field work to be developed within our network.

The round-table was, first of all, the moment to evaluate the results of the inquiry on field work. It acknowledged the very different fields of knowledge present in the field work within the network that in spite of some communicative difficulties is a great opportunity for transdisciplinary work. On the other hand, the discussion pointed the absence of a clear definition of mid-size city and how that characterization may influence the next activities to be carried out on field work. Other issue debated was the possible ways to do the intended exhibition, both physically and/or virtually, although dependent on the evolution of the current pandemic situation. Also it was suggested that the exhibition could transform itself in an interactive mapping of projects with the possibility of expanding the inquiry.

Referring the challenges ahead in the area of fieldwork, the aim is to increase connections between different Working Groups and the ways to engage with different places, to involve the national members of this COST Action to make a connection with stakeholders and institutions. It was consensual that the further steps on fieldwork will have to be discussed after the realization of the four webinars by the four Working Groups, possibly in the context of the mid-term conference in Porto.

The future seems promising!

COST - Members

Juan A. García-Esparza, Universitat Jaume I, Spain

Emilio J. Gallardo-Saborido, Escuela de Estudios Hispano-Americanos, Spanish National Research Council

Nevena Dakovic, Faculty of Dramatic Arts, Belgrade, Serbia

Clara Sarmiento, Centre for Intercultural Studies, Polytechnic of Porto, Portugal

Fatma Tanış, Faculty of Architecture and the Built Environment, Delft University of Technology, the Netherlands

Annalisa Setti, University College Cork, Ireland

Isabella Indolfi, independent curator, based in Italy

Kristen Van Haeren, University of Copenhagen, Denmark

Esteban Restrepo Restrepo, École Nationale Supérieure d'Architecture de Paris-La Villette, France

Pablo Costa, Lisbon School of Architecture (FA) University of Lisbon, Portugal

Italo de Vroom, Sophie van Riel, Willie Vogel, Faculty of Architecture and the Built Environment, Delft University of Technology, the Netherlands

Giuseppe Resta, Bilkent University, Ankara, Turkey

Anna Ryan Moloney, University College Cork, Ireland

Sonja Novak, Department of German Studies, Faculty of Humanities and Social Sciences, Osijek, Croatia

Eva Schwab, Institute of Urbanism at TU Graz, Austria

Angeliki Sioli, Faculty of Architecture and the Built Environment at Delft University of Technology

Dace Bula, University of Latvia, Riga, Latvia

Matej Nikšič, Urban Planning Institute of the Republic of Slovenia, Ljubljana, Slovenia

Lorin Niculae, "Ion Mincu" University of Architecture and Urbanism, Bucharest, Romania

