London, the (n)ever-changing city
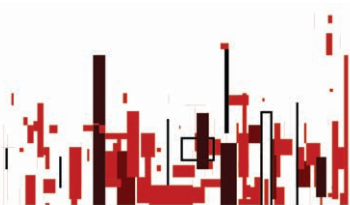
Urban Transcripts 2012

international workshop on the city

London, 3 - 9 December 2012

Urban Transcripts

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cover image by Francis Moss

figure 1: photo by "how will I ever" in http://www.flickr.com/photos/murplejane/

Urban Transcripts

Urban Transcripts was born of a desire to create a new 'tool' through which to explore the city as a complex phenomenon, in a participatory and cross-disciplinary way. It was initiated in 2010 as an annual programme of events such as exhibitions, conferences, and workshops, focused on, and hosted in, a different city every year.

Each year, through an open call, Urban Transcripts solicits submissions from a broad range of disciplines; from architecture and urban design to film and social research, in a variety of critical and creative media. Following submission reviews by a designated committee, we curate a programme of events where a selection of the submissions received are exhibited and/or presented by their authors to the public. Our annual open call, while thematically focused on a specific city, is addressed to an international audience. The resulting exhibition and conference is complemented by an international workshop. All events are hosted in the same period in the local context of the city in focus.

Such an approach enables Urban Transcripts to be a unique platform for the advancement of a global multidisciplinary body of work and knowledge and at the same time address the local manifestations of the urban phenomenon and its particularities. Fundamental to our mission is the generation of a synergy of different audiences and agents —artists, architecture and urbanism professionals, researchers and theorists, students and academics, local authorities, public bodies, and ordinary city-zens— who share an interest in the(ir) city and its development.

the Urban Transcripts 2012 international workshop on the city

A 17-strong international tutor team of practising architects, researchers in architecture and urbanism, artists, and linguists are leading this years' workshop. Focusing on London's actual problematics, combining on-site visits, urban explorations, studio work and social events, the workshop is an interdisciplinary exercise in understanding the urban condition and working towards collaborative solutions.

The workshop's main objective is to equip participants with a sharpened vision through which to comprehend the city as a complex interactive system. It aims towards the development of collaborative strategies that challenge conventional methods of urban analysis and cut through disciplinary boundaries, encouraging creativity and originality.

Each of the 8 units of the workshop focuses on a different methodological approach of urban investigation and is framed by a set of themes, particular to London, to be explored. Urban explorations, on-site visits, and group work, form the key pedagogical elements in each unit, conducted by a team of *guest* and *host* tutors: *guest tutors* are primarily responsible for the methodological support, while *host tutors* are primarily responsible for the unit's thematic and contextual framework. Additionally, the workshop includes a series of transversal activities, such as lectures, film screenings, and social events.

eligibility

Participation in the workshop is open both to students and non-students. The workshop will be of particular interest to students past their 2nd year of study, postgraduate students, and recent graduates, in disciplines related to the study of the city and urban intervention; notably architecture, urbanism, planning, geography, the social sciences, and the arts.

dates and venues

The workshop's opening day is Monday, 3 December 2012 and the closing day Sunday, 9 December 2012. The first five days are allocated to project work while the last two days are reserved for the projects' presentation and participation in the global UT2012 programme of events (exhibition opening, conference). The workshop takes place in different venues across the city, with a main studio hub in Hackney Wick in East London. Schedule, venue information and contacts are detailed in sections 5, 6 and 7.

units and activities

The workshop is structured on units and activities. Each participant follows one of the 8 units proposed, as well as the transversal activities common to all. Participants are requested to indicate their preference for each unit at the time of registration (see below). We aim to match preferences as closely as possible considering availability and demand. Units are detailed in section 3, activities in section 4.

hosting and accommodation arrangements

One of the workshop's main objectives is to connect international students with participants living and/or studying in London. London-based participants are invited to host international students for the duration of the workshop. Hence, fees for London-based hosts are discounted and fees for international guest students include an added charge (see fees below). Graduates, professionals, and UK students, should make their own accommodation arrangements.

fees

£170 for students
£190 for recent graduates (2011, 2012)
£200 for international guest students (accommodation provided by London-based hosts, subject to availability)
£240 for professionals

discounted fees

£140 for London-based participants (students/non-students) offering to host a guest student in London for the duration of the workshop

scholarships

Urban Transcripts offers a limited number of scholarships (free participation in the workshop) to participants on low income living and/or working in Hackney Wick. Please email us for further information.

registration

To register for the workshop please email us at **workshop@urbantranscripts.org** with:

a) your name, surname, and contact details (including student number and university if you are a student),
b) your hosting availability/accommodation arrangements (for London-based/international students) and
c) the workshop unit you are interested in participating, you can list your preferences.

Registration lasts while places are still available.

figure 2: photo by Patrick Dalton

Crossing the borders
Mapping common spaces in East London

Eleni Tzirtzilaki, Angeliki Zervou

keywords hospitality , derive, commons, immigrants, cultural cluster, participatory planning, mapping, community, collective work of art, neighbourhood, everyday life, détournement

intro

This workshop is related to the project "Il cammino commune, the Song" which was performed in Rome in the context of Urban Transcripts 2011, and it aims to take the discussion around the notion of "common" (and common spaces) a step further.

It will focus on the area of Hackney Wick, one of East London's post-industrial 'wastelands' and poverty stricken neighbourhoods, with a wide range of ethnic groups, immigrants and a large number of low-income families and individuals.

The neighbourhood's unique character during the last decade has brought in artists, alternative artistic spaces, street art and rock bars, allowing the new artistic community to interact with the older one and giving the area a new character related to the notion of "common".

The broader regeneration plan of East London in the context of the Olympic Games, the plans of the Olympic Park Legacy Company and the will to take advantage of development opportunities for the Games, has led to building demolitions, displacement of residents, and rises in rent. Parallel to the Games, the Cultural Olympiad has also affected East London's art scene, with an unfamiliar, officially accredited programme of culture, which fails to originally designate the local identity. These developments have resulted in the appearance of conditions of gentrification, uncertainty, instability and alienation in the wider area of East London.

We are interested in this critical moment of Hackney Wick after the Olympic Games and we aim to work on new urban tactics, encouraging collectives of inhabitants to appropriate space in the city through different activities. This workshop aims to empower minor cultures, minor languages and minor urban practices to validate local tradition and personal abilities to resist dominant forms.

figure 3: Stephen Gill, Untitled from 'Hackney Wick' (2003-2005)

aims and objectives

The workshop will deal with urban spaces, focusing on those spaces where "common" practices take place in the area of Hackney Wick. The basic key concepts that will be explored during the workshop are:

Hospitality: The workshop is turned into a community which will "host" the neighbourhood's inhabitants through actions and performances in the area, reversing the meaning of "hospitality". Besides researching the characteristics of the area, the urban spaces and their common uses, the workshop will create maps and ephemeral situations of cohabitation. This working method (which Network Nomadic Architecture has used in its

previous projects) is based on different meanings of hospitality that have been analysed in "Displaced, urban nomads in the metropolis" (Tzirtzilaki, 2008). This analysis is based on Massimo Cacciari's (1997) work on the meaning of "hospitality", whereby emphasizing the volatile nature of the given circumstances, one can transform oneself from host to guest, and vice versa:

> *"The host becomes a possible "hostee", constantly facing the possibility of turning into a foreigner, a flâneur who may need to be hosted. Within the "hostee" there is always the "hostess" and vice versa. This is about two interconnected dynamics rather than two separate situations"* (Cacciari, 1997).

The "**foreigner**" who in this case will be hosting, has a different view of the urban content, and during the workshop undertakes the task of **hosting** in existing common spaces, or of creating temporary **common spaces** in an area whose inhabitants are mostly foreigners/immigrants, or feel alienated within the urban context.

In this context, the writings of Derrida (1997) about hospitality are also important:

"We want to propose, under the old word, a new meaning of hospitality, the duty of hospitality and the right to hospitality. In what way could we include it in the urgent needs that haunt or draw us over? How can we give it the possibility to answer to specific situations or coercion to unprecedented tragedies and orders?"

The approaches of Hanna Arendt (1998) to the human condition ("la vita activa"), and the human as a social and political being; the writings of Sygmunt Bauman (2011) on urgent needs and their creation; and those of anthropologists like Marchel Mauss, are also of great relevance.

Common: The workshop will focus on mapping **commonwealth** (Hardt & Negri, 2009), created beyond the distinctions between private and public in the chosen area, designating their importance in a period of economic crisis. This approach is based on the theory of Michael Hardt and Antonio Negri (2009) apropos commonwealth created beyond material common goods (water, earth etc), and the turn towards various characteristics of human communication. The notion of "common" in this case will be researched in social centres, cooperation zones, artistic spaces, spaces of exchange, squares, squats, in-between spaces and platforms, and the mapping of these spaces will bring out the life and dynamics of the area. David Harvey (2008) speaks about the Right to the City as a right to change ourselves by changing the city. The workshop aims to create the awareness about the necessity of reclaiming and reinventing the commons in the context of the neighbourhood. The city, thus, can be produced through encounters that make space for new meanings, new collective experiences.

urban context

During the late 18th century Hackney Wick began to industrialise, due to its prime location near the Lea Navigation canal. Until midway through the twentieth century, Hackney Wick continued to thrive as an industrial hub, which caused an influx of migrant ex-rural workers and a demand for cheap housing solutions. Severe damages by bombing during World War Two forced many industries to relocate or close, and a sectoral shift in industry during the 1970s contributed to the area's further industrial decline.

Since the decline of industry, artists and light industries of the creative sector (printing) have gravitated towards Hackney Wick due to the area's stock in big empty spaces, and low rents.

These characteristics, combined with abandoned industrial spaces, have attracted artists and creative groups who, since 2003/4, inhabit old warehouses, and have led to the formation of "cultural clusters"(Mommaas: 2004). By 2005 a vibrant creative community was emerging in Hackney Wick, and in 2008 this community first staged Hackney Wicked arts festival: an artist-led initiative to celebrate the creative output of the area.

The "regeneration plans" of the Olympic Park Legacy Company to transform the area into a "Media City" and "Creative Hub", have caused growing concerns over displacement, increased rents and accelerated gentrification, which would push economically precarious communities out of the area. However, the number of artists in the neighbourhood continues to grow, and contrary to their expectations the artists have not been displaced but instead have turned into a component of the regeneration plans being set out for the region.

Gentrification is an urban phenomenon starting from the real estate market and the governmental spatial policies, and the role of art and artistic communities in this procedures have been analyzed by David Ley (2003) and Sharon Zukin (2005, 2010). It is also interesting to look into the analysis of this phenomenon by urban geographers like David Harvey (1996).

In the opposite direction, there are artists whose actions deal with the community, the displacement of inhabitants, and their problems. Useful writings on these matters can be found in the work of Miwon Kwon (2002), Mouffe Chantal (2008), Bourriaud Nicholas (2002) and Papastergiadis (2010).

What remains to be seen here, is whether Hackney Wick will be another case of culture-led gentrification which will erase the neighbourhood's past and original artistic expressions.

figure 4: action for the occupation of Empros theatre, "Food. Il cammino commune. The song", Network Nomadic Architecture, photo by Eleni Tzirtzilaki

working methods

The workshop will be based on city walks through the chosen area, allowing the participants to create a personal re-construction of the experience and record experiential data, resulting in a mapping of an itinerary with specific stops/reference points. These points will refer to commonly used spaces or spaces capable of developing a "common" character.

The choice of these spaces opens the discussion of space (private, public and particularly common space, and collective use) and time (present, past, day, night) in the city. During the workshop, several walks will be held in the selected area at different times of the day. Public spaces, loose spaces, graffiti and other forms of the local (public) art scene, conversations with inhabitants and local artists and their stories, will be the guides to these itineraries, through which we will try to appropriate and reclaim the commons.

Through photo documentation, video, discussion, reading of relevant texts, participant observation, and engagement with inhabitants and users of the area, we will use participatory methods to produce a series of visual, audio, and written recordings of these spaces, and of the workshop's outcome.

A research on texts, songs, poems or images related to the area, its history, its urban geography and public issues before the workshop starts, would be useful for the participants, while similar material will also be provided by the tutors.

Participants will collectively engage in a discussion on methods and tools used to investigate and share their experiences and perspectives, with a wider aim to create temporary situations that will allow the development of a common use of, and the formation of a common space for the different communities in the neighbourhood.

We are particularly interested in the existing spaces of the community of current inhabitants and artistic spaces that operate there (such as Mother Studios, Elevator, Decima), which can constitute interest points of the workshop. The current artistic dynamics of the area is one of the reasons for choosing Hackney Wick, and the workshop will try to underpin them and collaborate with people from the area (inhabitants, artists, photographers etc).

The ultimate goal of the workshop is to create new space and time conditions in the urban context, crossing the borders of nationality, gender, race and equivalent socio-economic segregations. Through the performance of temporary situations on the last day of the workshop, the participants will attempt to create a condition of cohabitation for the different users and inhabitants of the area in the chosen spaces/reference points. While the tutors have combined experience in the previously described approaches (Network Nomadic Architecture: "Il cammino commune. The song", "Apolis" in Lavrio, "Emigrant tree" in Lower East Side-New York) these methodologies will be devised within the workshop, in order for tutors and participants to work individually and collectively to produce responses for the selected neighbourhood.

The workshop will develop in phases:

- Walks around the area in order to collectively decide on a chosen itinerary and reference points
- Mapping of chosen itinerary and reference points, contacts with inhabitants and communities, artists, architects, and other local communities/groups, musicians, graffiti-makers.
- Discussions and planning of actions which will be held on the last day of the workshop.
- Last day: Actions in different urban voids, squares, places.

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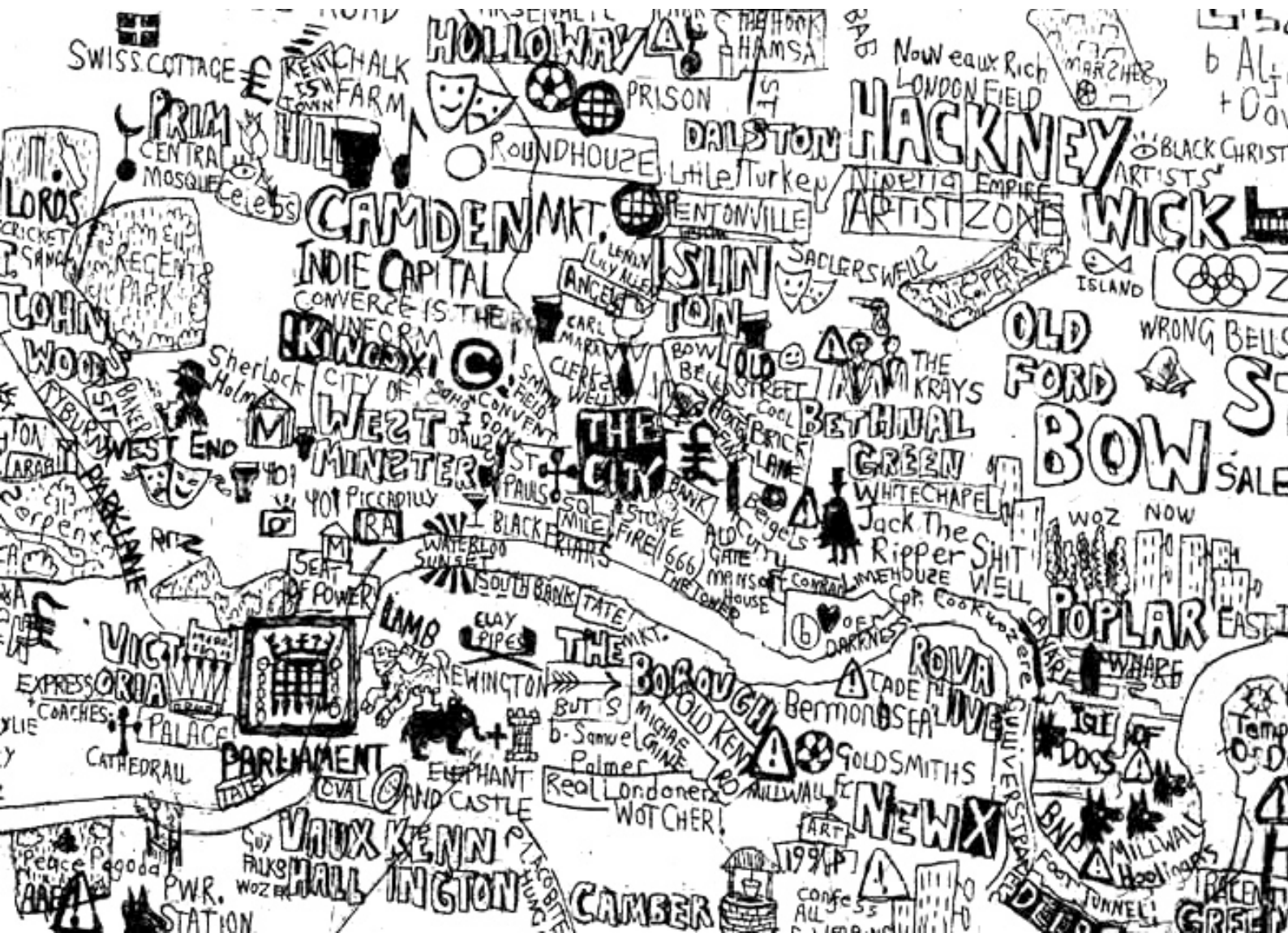
figure 5: London Map, by Stephen Walter

Gentrification. What Next?

Sandra Annunziata, Igor Marko

keywords gentrification, territorial capacities, urban policies and strategies, urban narratives, people-orientated design methods, placemaking

intro

The workshop will be dedicated to an exploration of the correlation between architectural/urban design and gentrification. Gentrification studies have long criticised the tendency of the post-industrial cities towards social inequality, an inequality that has increased since the 1980s under a programmatic and intentional neoliberal urbanism (Harvey; Smith, 2005). The gentrification literature, in particular, became pivotal from the 1980s onwards in theorising these changes and the resulting emergence of the post-industrial city (Ley). It is generally agreed that gentrification has some benefit for a city: for example, the upgrading of the built environment, the attraction of higher income residents and businesses that contribute to a higher tax base.

However gentrification also comes at serious cost for the city: residents are displaced and dislocated (forced or not, directly or indirectly); there is attendant gentrification of local services and retail; a significant rise in land values and the related increase in real estate speculation and housing costs; and last but not least, a loss of social diversity (Atkinson & Bridge).

figure 6: Diorama of London, by Sohei Nishino

Despite decades of gentrification authorship highlighting the negative consequences of gentrification, national and local governments and policy makers have continued to see it as the panacea for the post-industrial city; hence gentrification has been promoted in both national and local urban policies and rhetoric (Smith, 2005; Lees). As a consequence inner city neighbourhoods are still changing. They become a place for enhancing the site-base experience that feeds the economy of the post-modern cities and the creative city. It seems that the issue of inequality occurring in urban core has been surpassed by the rise of new narratives and expectations concerning the basic living environment called neighbourhood.

According to the literature, new phrases such as cultural quarters, urban villages, and post-modern neighbourhoods all aimed to suggest the idea of a vibrant, exciting and desirable city. The main assumption behind those pro-gentrification ideas is that the positive effect of gentrification will offer benefits for poor and working class communities, facilitate social mix and contribute to the regeneration of neighbourhoods – a strong and positive idea difficult to oppose. However, this pro-gentrification narrative is problematic because it erases all alternatives to the neoliberal vision of city life and its rising urban inequalities. In recent decades scholars and urban activist called for a better understanding of the effect of urban policies and for implementation of a more inclusive design approach able to fully address the just city imperative.

Gentrifying areas are opportunities for designers to manifest the impact of urban narratives and design schemes within a delicate context. Are they aware of their responsibility? What are the various methods and processes that designers can embrace in order to avoid negative implications of gentrification? Can we develop alternative urban design practices through exploration and narrative, which lead to a successful vision for sustainable urban development?

aims and objectives

The main objective of the workshop is to explore the relationship between design and gentrification. We will examine design methods, narratives and policies that can lead to inclusive development, contrasting negative effects of gentrification. The design methods developed through the workshop will aim at making improvements to the urban environment and quality of life of the local inhabitants beyond aesthetics and form and to the benefit of all rather than just particular groups. The core of the workshop will be focused on investigating alternative narratives, urban policies and design, which is able to inform an inclusive and sustainable urban development. Practices such as encouraging re-use of publicly owned/disused property or temporary occupation of private property for public use open up debate about alternative forms of neighbourhood development. Any new urban development needs to create an environment where social interaction is supported and encouraged. Open discussion and creation of specific narratives will help to formalise and validate a future vision and roadmap to positive physical change.

On the ground study of gentrifying neighbourhoods will enable us to develop different concepts of "territorial capabilities ": practices that incorporate the desirable and sustainable use of material assets of the city (e.g., housing stock, abandoned buildings, communal and public space, etc.) and new narratives able to inform practices of good government. Exploration of these practices and their capabilities to counter gentrification will provide both theoretical and empirical knowledge for the development of design guidelines.

urban context

The workshop will explore the relationship between gentrification and design at neighbourhood level. We will explore three areas in London with different level of gentrification: one fully gentrified area, one area in the process of gentrification and one area where gentrification can be anticipated in the near future. Our case study areas will be: Islington, Shoreditch and areas on the fringe of the London 2012 Olympic site. We will also look at neighbourhoods, which don't show any signs of gentrification, such as the area of Isle of Dogs, directly linked to Canary Wharf financial district. Throughout the fieldwork we will be able to observe and discuss the specific neighbourhood's characteristics and trajectory of change. Background information and historical overview will be part of the introduction to the unit team, and participants will be able focus on any particular area.

working methods

The main qualitative technique will be combining fieldwork observation and a policy/programme design with critical reading and urban narratives in relation to the selected areas. Initial context study will be undertaken in the respective areas, leading to an open discussion between designers and urban scholars on the possibilities of addressing problems of gentrification. The open question will be whether gentrification needs to be fundamentally opposed in urban planning terms or whether it can be embraced and/or regulated. In this respect, the role of the designer will be scrutinised and questioned.

Through critical reading, exploration of design approaches and on site observation, the participants will be guided to develop "*biography of a neighbourhood".* The participants will be asked to classify different design approaches adopted by different actors and actions in gentrifying areas. Among the design approaches in gentrified areas we recognise the following:

• Porosity approach (interiors design, housing and warehouse improvement)
• Area based design approach (urban space improvement, redevelopment plans)
• Social mix approach (housing improvement and housing policies)
• Narrative approach and storytelling (local representations and narrative implications on the gentrification phenomena)
• Local business approach (street appearance; local business plans)
• No-eviction zone
• Alternative forms of ownership
• Local actions that bring solutions to the negative effects of gentrification
• Alternative narratives based on storytelling and social exchange

Studying these approaches will help in understanding the way in which policy-design approach relates with the broader issues of gentrification and can inform and be implemented into long-term urban policies and programme.

The ultimate goal is to construct through narrative and design a context based repertoire of alternative visions of urban development based on: practices of re-use, alternative forms of ownership and new ideas for a better quality of life empirically grounded. The aim is to focus on responsible and sustainable people-orientated design approaches based on systematic recording and mapping.

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figure 7: London 2012 Olympic Stadium and Orbit Tower, photo by Nico Wheadon

Hackney Wick, from fringe to centre
Urban and social integration after the Olympics

Petra Havelska, Joanne Pouzenc

keywords attractiveness, continuity, gentrification, integration, legacy, local, show urbanism

intro

> *"[there should be] a viable and sustainable legacy for the Olympic and Paralympic Games to deliver fundamental economic, social and environmental change within East London, to close the deprivation gap between the Olympic host boroughs and the rest of London. This will be London's single most important regeneration project for the next 25 years."* Boris Johnson, Mayor of London

Since 2006, East London has embarked on perhaps the largest transformation since the re-imagining of the disused docks in 1980s. This time, the focus was on Stratford (London Borough of Newham) that became host of the London 2012 Olympics. An area with vast zones of deprivation, the Olympics present a once in a lifetime opportunity for the centre of London to be expanded towards the East with investment into the Games trickling off to the neighbouring communities. The first phase of this process – the *show urbanism* of the Games – has now

been completed, and as the public eye shifts from the success of Team GB to the legacy of the Games, we take the advantage to study this process in real time and place – on the fringe of the Olympic site – **Hackney Wick** – an area facing the challenges and opportunities of transformation into a local centre.

figure 8: *Hackney Wick, photo by John Dee*

aims and objectives

Our aim is to develop urban and human strategies for Hackney Wick – a neighbourhood on the fringe of Queen Elizabeth Olympic Park (the Olympic site). Through on-site observations and interactions, we will develop tools and methods that can help the existing community to become active advocates and beneficiaries of the radical changes this area is experiencing.

Hackney Wick – a special point in time and space – is exposed to conflicting and overlapping interests. What are the benefits that locals can embrace and how can they be empowered to do so? What are the immediate effects of the period of construction of the Olympic Park and the Games – and the immediate aftermath once the physical borders of the Olympic site have been lifted?

What exists today – the character of a place defined by people and architecture – and what will emerge tomorrow – needs to be carefully linked. Continuity can be understood as a succession of transformations, operating on different time rhythms and scales. Through continuity, we can operate the shift between two different rhythms of transformation: from the fast completion of the Olympic site to the future slow and local appropriation process merging the new with the existing. Can events such as the Olympics, already being a major opportunity for economic growth, be the driving force towards sustainable development? In the course of the workshop we will explore in particular the following themes:

Continuity– short term (Games), long term (Legacy).

Local – the feeling of ownership/belonging and the potential of the existing urban and social fabric towards maintaining and growing an integrated neighbourhood.

Flux, Time – the effects of recent changes on everyday life: distances, limits, connections and movements. Personal experiences about "What was, what is and what will be".

Gentrification–changing demographics and its implications.

Attractiveness, Show Urbanism – London competing on global scale and the local implications of this competition on jobs and livelihoods of existing communities.

Privatisation of public space – Legacy policies and their implications on creation and management of open public spaces – the binding element of the city.

figure 9: London Olumpic site in construction (Hackney Wick across the canal, bottom left), photo by Frans Zwart

urban context

Hackney Wick is an 'island' site located between the Olympic Park to the east and Victoria Park to the west. A formerly thriving industrial zone, Hackney Wick had its share of entrepreneurs, whose businesses can be still traced in the area today. Being cut off by the A12 to the west and difficult to access by public transport, for some years the main gentrification corridor sweeping through Hackney has bypassed the more 'rough' post-industrial Hackney Wick. Although the area has lost much of its original businesses and population with the decline of industry, its urban grain of warehouses offering cheap rent was gradually appropriated by a community of artists, forming over the last decade a lively neighbourhood with the highest concentration of artists in Europe.

The transformation process was fast tracked since start of construction of the Olympic Park and re-opening of the London Overground in 2010, which connected Hackney Wick with Stratford (just one stop to the east) and towards Highbury and Islington (to the west). Hackney Wick has emerged at the intersection of two forces –the creative wave of now fully gentrified Shoreditch from the west – and the Olympic site to the east, a completely new part of the city, which is now in the process of transformation into Queen Elizabeth Olympic Park. Here, the Legacy plan is anticipating creation of five new neighbourhoods offering up to 8,000 new jobs by 2030 and building 8,000 new homes with related services additionally to the 2,800 homes already built as athlete's village (London Legacy Development Corporation).

In the Core Strategy for London Borough of Hackney (2010), Hackney Wick has been identified as a new hub for digital media and creative industry with the potential to become a new local centre focused around Hackney Wick Station. The infamous blue fence of the Olympic site was erected upon commencement of the works, and within meters of the existing industrial warehouses grew two most digitally connected buildings in the world – the Olympic Press and Broadcast Centres. One of the largest structures of the Olympic Park, and rarely featured in media, the buildings (managed by iCity as part of the Legacy) will offer more than 80,000 sq.m. office space catering for the most advanced digital infrastructure in the UK and Europe and are expected to kick-start economic growth in the UK. With rising rents and a continuous 'beautification' of Hackney Wick, part of the artist population is inevitably on the lookout for alternative locations, and will be replaced by new demographics.

Balancing on the fine line between retaining some of the original character that makes the place attractive, a global tech market with corporations such as Google, and a sustainable community life is the rhythm we want to observe, map and understand.

figure 10: Point of View, Office for Subversive Architecture, photo by David Cowlard

working methods

The schedule along the week will evolve progressively from information and analysis to the production of ideas and spatial strategies. During this process, we will apply different modes of working allowing the succession of collective and individual research moments - as well as the succession of passive (observation) and active (production) sessions within the group dynamics. Theoretical classes and meetings with local inhabitants and professionals will help the participants to access, understand and frame the local needs, opportunities and challenges.

Engagement with local community

Talking to people who live and work in the area will be vital in understanding the progression of change through time – from before to now – in order to imagine potential futures. Additionally to informal on-ground interviews across the site, local business owners, residents and artists will be invited for group discussions with the participants.

Observation

Through on-ground observations based on personal experiences, the participants will explore the successive transformations according to specific topics of investigation. Their insights will be brought together through dialogue and collaborative exchange into a comprehensive short and long-term strategy of different scenarios for the future development of Hackney Wick.

Database

The gathering of data (pictures, videos, interviews, map inventories) and findings obtained through on-site experience will lead to a common base for analysis and understanding of the local situation from a global point of view. The database should offer the opportunity to develop personal and/or collective thesis according to the identified challenges.

Representation

Participants will develop mapping strategies and narrative tools to represent with simple media time, space, past transformations and possible evolutions based on the data gathered into the common database. Looking at the work of the situationists through mental mapping and psychogeography (Guy Debord, Kevin Lynch) or more contemporary examples of digital interactive representations of time and space -MIT Senseable City Lab (http://senseable.mit.edu) – the participants will be guided to develop their own tools, considering mapping as a cognitive media for developing spatial strategies and as an on-going thinking process.

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figure 11: "Lunch", image by Francsi Moss & Aslihan Senel

Lunch
A critical mapping of everyday consumption in London

Francis Moss, Aslihan Senel

keywords mapping, participatory, interactive, food, consumption, sustainability

intro

For the everyday life of Londoners, where they eat lunch and what they eat for lunch may be of very little importance. However, they must repeatedly make the choice day after day, week after week, month after month, year after year. This accumulation of consumption choices becomes a defining feature of the area where they work, influencing its social and physical make up. At the same time it also has more distant, global effects. This is not just because most of the food comes from overseas, but also because the food Londoners consume is responsible for the largest part of their carbon emissions. It is calculated that food and restaurants make up an enormous 40% of Europeans' carbon emissions.

aims and objectives

In this workshop, we aim to explore ways of understanding the city through everyday consumption. We propose to study how Londoners are connected to local and global processes through the mundane daily activity of eating lunch. Critically mapping the global and local, visible and less visible relationships can allow us to reimagine London and suggest an alternative knowledge of the city. A critical mapping makes us aware of the ways in which the everyday is continuously reproduced. Furthermore, this kind of mapping may provide us with new perspectives for intervention strategies. Critical mapping allows interactivity and participation in order for people to modify their everyday activities to become more sensitive to natural resources and collective well-being in urban life.

figure 12: photo by Francis Moss

urban context

Our focus will be on the area of London with the most highly concentrated daytime working population, the City of London. There are many office buildings in the City, very few homes and a high concentration of chain sandwich shops, such as Pret-a-Manger, and fancy restaurants. There are various facets of the theme lunch that can be explored, such as the historic development, the choice available to people in the area, the influence of the urban fabric on where people have lunch, the retailers and their marketing tools, the motivations behind where people go to lunch, the meaning and importance of lunch to people, their awareness of the food they are eating, packaging, litter and waste, and the influence of the choice of lunch on urban development. The workshop also explores how these facets of lunch are linked to regional, national and global processes through supply and waste chains.

working methods

A certain method of critical mapping is proposed as a way to explore and analyse the city. Through mapping we will try to understand and uncover the complexities of London and suggest an alternative knowledge of the city. We will also explore ways of interactivity and participation, through this mapping practice.

Maps, in the traditional sense, may be seen as static representations of a city as they tend to define place as a determinable and quantitatively fixed whole, which indicates a closed system and certain set of elements located within this order. This kind of map sets out rules of engagement, which position the surveyor and the viewer outside the place, looking at it from a fixed and often dominating point of view. This workshop will aim to question the traditional practices of map-making for objectifying methods, and suggest instead self-reflexive methods. Regarding place as multiple, subjective and open, critical mapping will offer an 'experimentation' rather than an 'imitation' of a place that performs a place rather than reproduces it. In doing so, our practice of critical mapping will aim to question dominant knowledge of city and provide grounds for the production of other multiple, subjective, resistant, and critical knowledge.

The objective methods adopted by traditional map-making practices that fix place include actions such as eliminating certain knowledge and emphasizing others, positioning, orienting, locating and placing. We will use objective methods in subjective ways in order to form critical knowledge on the city. We will, for example, make the invisible knowledge visible, juxtapose and superimpose different and multiple knowledge in the city, in order to find out about the relationships between the different dynamics of London and produce through mapping some new relationships.

Maps reflect the intentions and priorities of their makers and the dominant power. By claiming authority over the knowledge of place, traditional maps have often been accepted as single objective representations of the places they delineate. Furthermore, being reproduced and distributed, the knowledge that the maps chose to display becomes the one to be widely known, unquestioned and accepted by the society.

The students will be asked to make their own subjective mapping in order to bring out the hidden knowledge of a place, make the invisible visible. These can be temporary events, informal knowledge, and personal (hi)stories, etc. We will work on site to collect information and put these together. The mapping can involve interviewing consumers, retailers, suppliers or street sweepers, background research and data collection. We will question our role in mapping, our point of view, and authority in making a map. We will try to find ways of participation. This can be through lending the pen over to the inhabitants of the city and ask them to draw their own maps, and through documenting our own process of mapping in order to include our personal point of view in the mapped information, etc. We will also think of the relationship between the user, the map, and the place. The mapping project will be finalised with interactive content. The final map will allow user interaction for further multiplication of the knowledge of place.

And of course, the group discussions will take place over lunch (or dinner)!

figure 13: photo by Francis Moss

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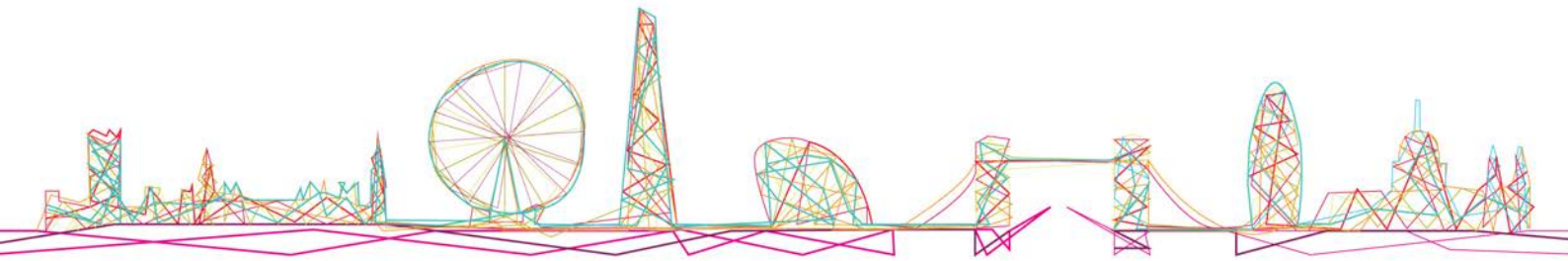
figure 14: image by Regner Ramos

Mapping emergence: nomads, nodes, paths, and strings

Eugenia Fratzeskou, Regner Ramos

keywords digital spaces, hybrid spaces, urban spaces, diagramming, boundary, emergence

intro

This workshop unit creatively addresses the twenty-first-century Londoner's perception, interaction and use of urban space change in the light of social networks and mobile technologies upsurge. Giving these relationships a physical form poses as an important possibility and challenge for contemporary architecture and essentially, a way of redefining "digital architecture".

aims and objectives

Developing methods of inventive mapping will enable participants to creatively reveal and interact with the invisible layers of Post-Olympic London, and the hybrid spaces emerging through their interaction with the built environment. The emphasis is placed on mapping the emerging nomadic trajectories, how these enable the breakage of spatio-temporal restrictions and the boundaries of the self and city, yielding new realities through identity and spatial fragmentation and reconstruction.

urban context

> "In Ersilia, to establish the relationships that sustain the city's life, the inhabitants stretch strings from the corners of the houses... When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain... [as] spider webs of intricate relationships seeking a form." Calvino (1997, p.68)

London's morphology has not been significantly altered during the last thirty years, apart from the obvious distinct, singular projects, and some areas of renovation, e.g., the Olympic Zone, the areas neighbouring King's Cross, the upcoming skyscrapers that will tower over the City, the socially devoid Canary Wharf [fig. 15], and even the infamous Brixton. These areas are undergoing new spatial configurations, creating architectural landmarks to make them residentially, financially, and/or commercially thriving areas of London. Nevertheless, the way London has been experienced, lived, and understood in the twenty-first century is significantly different now than three decades ago due largely to the Internet; the invisible 'force', greatly influencing human interaction, the production of knowledge, the exchange of goods and information.

Imagine various nodes emerging throughout the domestic and professional spheres of the city. Fixed within interior spaces, these static nodes – desktop computers and servers – are interconnected in an invisible web. If we were to reveal their invisible strings, we would have been able to decipher a different layer over the built environment; one of global, trans-spatial connectivity. Today, these nodes have become mobile, e.g., smart phones. As the nodes move with their users, the invisible network over the city is constantly changing. With this evolving invisible network, which is essentially the path of data and bits, citizens' perception and relationship to the built environment are also changing. Nevertheless, these changes are 'transparent' and thus imperceptible,

because mobile technologies become an extension of our self, as Marshall McLuhan (2010) predicted in the mid 60s. The subsequent alteration of self-perception concurrently extends also into our interpersonal relationships and perception of the built environment. Its cognitive processes resemble the way the Internet functions, in terms of the importance of the node over the path.

figure 15: Canary Wharf, London, photo by Danielle Wilkens, 2012

Adriana de Souza e Silva (2006) states that "... not only the nodes of the network become mobile, but also the paths through which they move are critical to the configuration of the network", arguing that through merging digital spaces (especially the ones fostering social interaction) with urban spaces, a new configuration of space, i.e. "hybrid space", is created. Italo Calvino might have stumbled upon theories that surpassed the figurations of urban, interpersonal relationships in the form of strings. Instead, light has been shed to the hybrid spaces that are a product of the paths the nomad cyborg-citizen 'traces' with his digital devices.

The figure of the nomadic Londoner is foregrounded in light of Calvino's story and its relation to de Souza e Silva and McLuhan's theories on digital prosthetics and hybrid, mobile spaces. Modern Londoners walk throughout the city, carrying their hybrid space with them, making it accessible with a click or touch. These digital spaces enable the breakage of spatio-temporal restrictions. New subjectivities are thus produced while the citizen undergoes processes of identity fragmentation, and reconstruction. Citizens' understanding of the built environment is altered. These processes are the invisible paths that go unnoticed by city-dwellers and even architects themselves. For de Souza e Silva:

"Although the nomad is not ignorant of points, he focuses on paths, on the movement... In the nomadic network, the points are subordinated to the paths..." (2006).

It becomes clear that this second, invisible city-layer, composed of a flow of data and bits morphing, entangling, fusing, and wrapping around the built environment and amongst themselves, can be visualised in a physical form. These interpersonal relationships can be manifested physically for quenching the cyborg-citizen's hunger, so that the built environment does not get left behind.

For centuries, the architect has been in charge of bringing the immaterial/abstract into physical existence. According to de Souza e Silva (2006), Kevin Kelly argues that the true meaning of a space, similar to Lefebvre, is related to its 'ability' to 'absorb' connections and relationships. If the formation of space – or rather, *place* – is intrinsically related to the formation of interpersonal relationships, could the messy entanglements produced by these invisible networks be visualised by the architect or designer of human interaction in space? We are facing the arrival of hybrid spaces resembling Calvino's "spiderwebs of intricate relationships seeking a form." Giving these relationships a physical form is an important possibility and challenge for contemporary architecture.

working methods

"Mr. Palomar is standing on the shore, looking at a wave... you cannot observe a wave without bearing in mind the complex features that concur in shaping it and the other, equally complex ones that the wave itself originates" Calvino, (1999, pp.3-4)

A boundary signifies both an end and a beginning and, in this sense particularly in digital design, it may be a'leftover'of a trajectory, path or string. As part of a complex reality, a boundary is transitional and precarious as it 'mediates' between various unsettling and dynamically interacting spatial orders. In conjunction with the intermediate types of spatiality emerging, the nature of the boundary can be best explored through devising original processes of spatial digital diagramming. The emphasis is placed on mapping and intervening into the unanticipated exchanges, paradoxes and conflicts characterising the evolving relationships between local/global, self/city, form/programme.
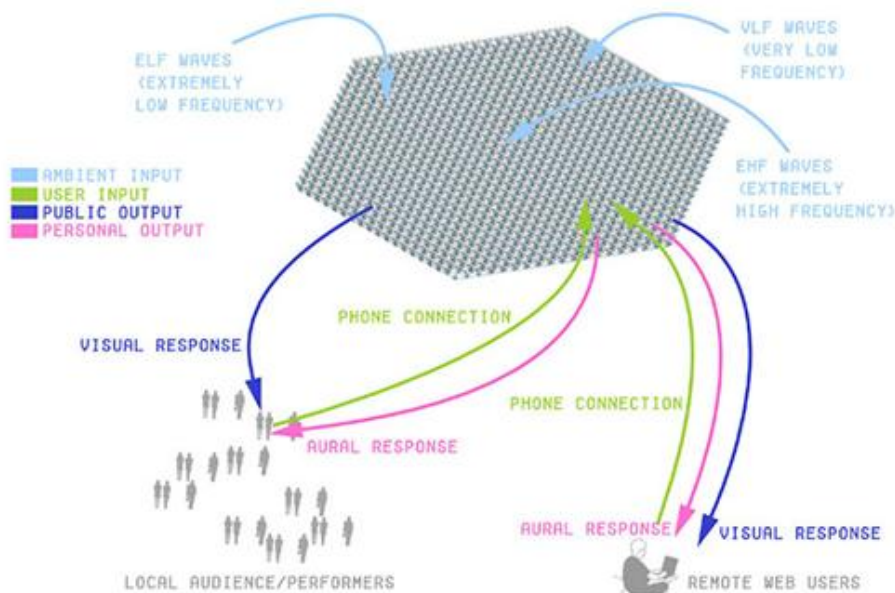

figure 16: from Haque, U. 2004

Instead of 'mastering' the complexity of the city by reducing it to its simplest mechanisms or creating a 'pattern model', the aim is to reveal and engage with the opposing 'thrusts', dynamic divergences-convergences of the deep, multilayered city-space. The clash of evolution and emergence with the city-substrata defines the relationship between hyper-, infra- and super-structures as in Usman Haque's *SkyEar* (2004) [fig. 16]. This condition alters the status of the boundary and subsequently, the relationship between invisible/visible, reality/virtuality, form/in-formation, and our interaction with them. Diverse types of reality and geometry may also 'co-exist'. As the media theorist Lev Manovich (2005) explains,

"...software and computer networks redefine the very concept of form... …new forms are often variable, emergent, distributed and not directly observable... "

The advanced use of digital visualisation systems surpasses a limiting focus on mere imaging. Particular instances of data-flows can be visually captured as having intrinsic types of in-formation geometry, challenging existing aesthetics and the customary modes of visualisation and simulation (Fratzeskou, 2009; 2012) [fig. 17]. Spatial diagrammatic analysis, visualisation and modelling processes operate *between* the immateriality of digital technology and the specificity and materiality of actual sites, so that intermediate hybrid spaces emerge.

Alongside common activities (film-screening, discussion, etc.), the main unit phases will be formed as follows:

1. Introductory session

Introductory presentations orienting participants to the workshop unit will be followed by a group discussion between workshop tutors and participants.
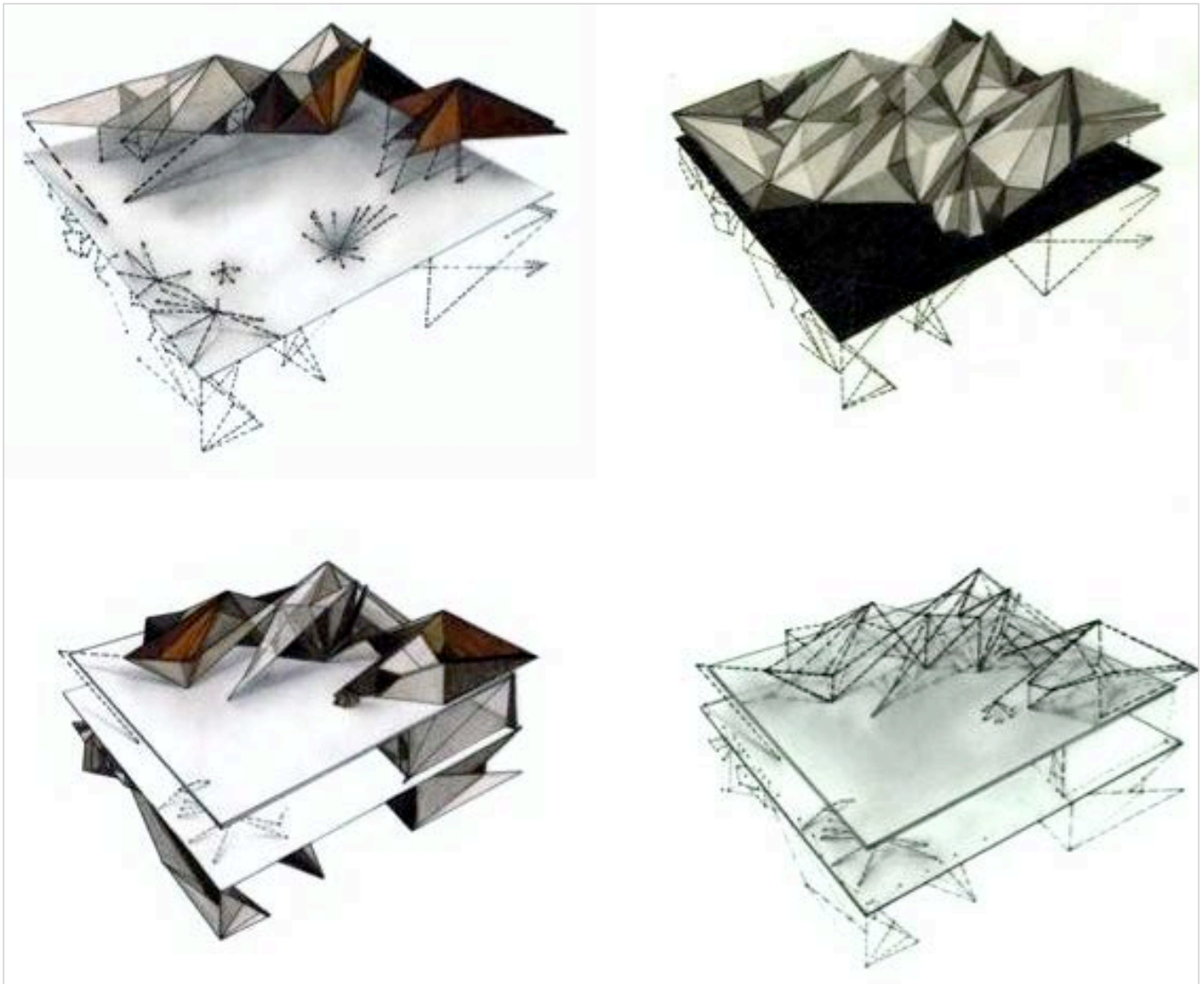

figure 17: Interstitial geometry emerging from progressive invalid solids boundary formation, from Fratzeskou, E. 2012a, p.59

Phase 1a. Urban exploration: city-mapping & data-collection

The experiential reading and transitory mapping of the heterogeneous cityscape commences with an urban exploration of London through a city-walk. Participants may create their own trajectories, explore existing ones and collect information through their preferred means (photography, video, mobile devices, drawing, notes, etc.). This exploration can be complemented with the relevant online research. New ways of seeing are developed which challenge what we normally take for granted or might escape our attention. The emphasis is placed on mapping the areas of change, excess, potential or paradox. These spaces may be discovered in the incidental properties of the city or social interaction found in emergent territories, areas of complexity, ambiguity, experimentation, fragments, voids, undeveloped areas, para-sites, the non-linear, fleeting datascapes.

Phase 1b. Group discussion

Group discussions will focus on how the city has been experienced, explored and mapped, what particular data has been collected and how, the challenges and opportunities for taking forward to the second phase of the project.

Phase 2. Developing work

Participants are invited to invent creative ways of 'city-decoding', not only for revealing what is normally invisible, but also, for expanding the definition and interdisciplinary potential of spatial digital diagramming. Developing 3D mixed analyses, processes and representations would lead to design processes enabling the proposed city-

readings or interventions in any material and digital media. A successful methodological approach demonstrates originality, creativity and depth of critical thinking.

Phase 3. Critical Review & Outcome Presentation

The workshop will culminate in a critical review not only of the each project outcome, but also of the methods and approaches that have been developed, as process and outcome are of equal importance. Participants will evaluate how their vision of and engagement with the city have changed, to position and evaluate their work both in terms of process and outcome, and to carry forward the challenges and possibilities that arose through their participation in the workshop. The reviewed workshop outcomes will be presented at the Urban Transcripts 2012 Conference.

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figure 18: the game of Hopscotch, image licensed from iStockPhoto

Hopscotch
Public space as architecture of in-between places

Jorge Lopez, Laura Narvaez

keywords in-between, public space, resilience, socioeconomic activity

intro

"It happens usually on street, an ordinary one in a neighbourhood. The kids just want to have fun. They draw on the floor a grid made of rectangles, numbering them. They play jumping over and over on the rectangles and it is then that the street builds a new place, ruled by other laws. The place reveals a new dimension of space. From here the street looks different" Jorge Lopez

"Is that a grid a see on the pavement? No! It's a shape of an aeroplane, drawn in the middle of the street as a series of numbered squares, from 1 to 10. I start to play. I toss a small rock in the first square, hopping through the spaces. I come back to the initial position, retrieving my object. I have the reality of the rock and the imaginary of the drawing, in the architecture as an embodied culture. Every drawing has its story and every square has its memory" Laura Narváez

This workshop aims to study the changes in the built environment in response to the socio-economic forces that affect the city, particularly in the private initiatives and the everyday occupation of the public space. The term "public space" (Pacquot, p.3) defines two different semantic descriptions. The first regards space as an arena for social interaction; the second, refers to how a space becomes 'public' and establishes an accessible place for multiple activities, adapting itself to a diversity of uses and exchanges.

The authors define *public space* as a place of communication and cultural exchanges that is part of the daily life of streets, actively used as a means of creating multiple opportunities for the people in the city. This can take form in different ways, from being entertained by streets artists, having the ordinary street life of economic trades of businesses or by simply watching what is going on around –all of these parts of an ever-changing experience of urban life. The types of activities that flourish are the micro scale events, generated by "individuals or people that have a story to tell, something to show or something to sell or exchange" (Ghel, p.8). The street as a public arena has evolved over time from being an active organisation used by the community to being an element of spatial rules designed as a technical tool for managing urban space. What dictates the quality and usability of a public space is how people use them in terms of the location (in relation to the amount of pedestrian flows), the spatial qualities between the buildings and their use as well as the forms of activities performed.

However, public space has always been a subject of debate of what is considered 'public' and what is 'private'. People adapt continuously to the uses of streets according to their needs, reforming the original programme in which a particular space was designed for. The argument is that, like a game of hopscotch, we draw the imaginary in the reality of public spaces, an in-between of places that is reproduced as resilience in the built environment. We live permanently in this 'in-betweenness' determined by the design and living in our streets: the planning system with its specific rules –a top-down perspective of organisation of space- and the reality of how space is used –a bottom-up intervention that even when it's changed it gives sense to the organised plan.

urban context

"In-between" as space and place

While the increasing size of economic establishments have arisen from the rapid urbanization in London, its organic urban transformation has evolved into a series of local public spaces that manifest their own particular qualities of place. The idea is to think this as an 'in-between' phenomena (van Eyck), in which the socio-economic qualities that act as the constant production and reformation of what people seek are complementary to the spatial reality and context that those qualities deploy. The intention is to understand what makes a public space unique in its own "urban programme" as well as its architectural features and urban location. In order to address this issue, it is propose to think of the microeconomic qualities that build the active use of public spaces that can be in the form of a street, a square, in a park or even a wall (Figure 19).

figure 19: "My ideal neighbourhood", Valparaíso, Chile, 2012, photo by Laura Narváez

The concept of *in-between* is a form of *architecture of relations* between the space constructed and the creation of place. It is where different –and often opposing- forces work together –the public and private, the part and whole, the continuous and discontinuous. It makes a sense of polarity that becomes complementary in its nature. Thus, public space is the means to experience these polarities at many different scales. For example, we can think of the evolution of the dwelling as an adaptable building for commercial spaces. The extension outwards at the ground floor for retail activity is commonly found in different typologies of houses in London. This is often an in-

between process that has to do partly with what people want (services and access) as well as being also a cross-cultural phenomenon (Davis, 2002) of adapting living and working in the same place or in close proximity, partly produced by the increasing size of economic establishments.

We can consider the in-between of architecture as a process that acts in different scales: At a city level, the phenomenon occurs in the relationship between planning agencies and local scale processes. The public space is delimited by the use of private use, establishing social and economic interactions that are organised through the architectural productions of the city. From the perspective of usability, the relationship between what is public and private can be seen in the example of the commercial-residential building (Davis, 2009) (Figure 20).
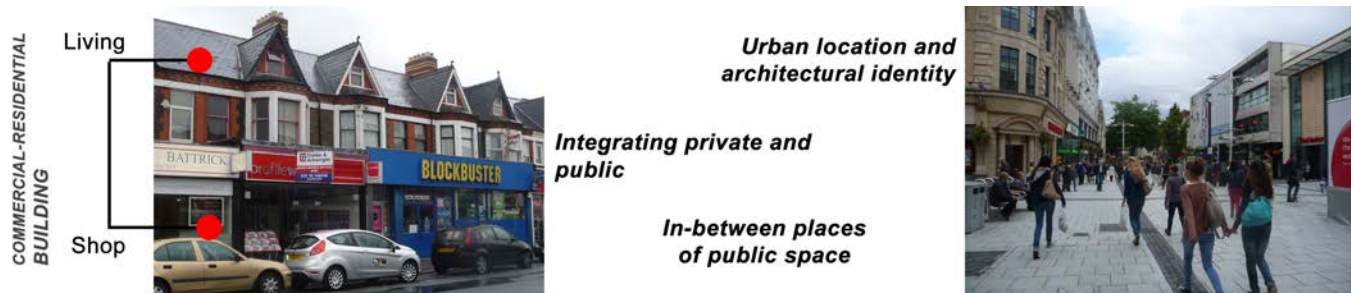

figure 20: "Architecture translated in Welsh", Cardiff, UK, 2012, photo by Laura Narváez

This typology of building assumes opposing types of use that are consistently regulated by top-down agencies (e.g., zoning policies), yet their architectural attributes and influence on the street gives 'character' and shape to an urban place. Finally, there is a built form continuity that refers to a relation of built space expansion and the usability of streets. Assuming that buildings support diverse activities, their façades form an interface between the building and the public realm of the street. Façades support the pedestrian appropriation of streets potentially stimulating the microeconomic trades of urban life (Jacobs) (Figure 21).

figure 21: "I eat, I shop, I pass, I stay, I…", France, 2012, photo by Jorge Lopez

However, where and how this form of in-between process takes place in the context of London? Our argument is that it takes place as a form of resilience in the use and diversity of the city's public spaces. The streets as an active use of daily life and squares as "passivities" spaces (Gehl) (e.g., sitting in benches or having picnics) are part of London's everyday life. Both the city streets and the squares of the city have a major role as a public forum that function as a meeting place for the people in the city. In an urban context, the building and street share opposite types of uses that complement each other. Architecturally, the attributes of a commercial-residential building are different from the rest (e.g., their access, divisions within the frontage, branding, etc.). Insofar, their urban location is influence by what people need and where they are (e.g., having a residential space over a local store).

What the in-between process of place brings out is the resilience of architecture as a form of relations. The etymology of resilience comes from the meaning of *resilire*, which refers "to rebound" or "to jump, leap" (Harper). This brings in mind the idea of a simple game that can consist of jumping through drawn spaces within a space. Following this line of thought, it is argued that this idea can be applied to that of what can be constructed as an *imaginary* field in the reality of the built space. That is, what is planned originally and what the reality of local interventions deploy in an urban place. The phenomenon of 'in-betweenness' relies in the process of resilience in

many dimensions. Firstly, resilience acts in the functionalities of built space (uses). Secondly, it is represented in the spatial qualities of the interior and exterior, the private and public (architectural character and form). Thirdly, it is resilience as a form of "absorbing" the global changes in the city (Walker). This is created within and between places as a system of reorganisation, retaining the local function, structure and identity of place.

aims and objectives

It is proposed to explore the resilience of public space in different case studies around the city of London, using the analogy of the game of hopscotch (Cortazar). The purpose of hopscotch is drawing a series of squares that can be in different shapes and in any part of a street, sidewalk or corner (usually using a chalk to draw in the pavement), forming a *new space of interaction and experience* (play). The usual drawing is composed of a series of linear squares, which are numbered in the sequence in which they are to be jumped. Usually the last square is meant to be as a 'returning base', where the player can turn to complete the reversing trip. The key rule is to toss an object (e.g., a rock) beginning in the first square, skipping the space with the object in it.

Seemingly, the aim is to explore the public space as a resilient architecture forming in-between places, namely a relation of places within space. The way in which public space produces different occupations and appropriations is intrinsically part of what society constructs to create an urban place. Thus, it is about exploring what the public space achieves firstly as a designed and planned 'object' of the city; and secondly, as a *self-organised architecture of embodied cultures*. The focus is to address this through the opposing uses of buildings that complement each other in the commercial-residential building typology, taking the façade as the main component that serves as a link with the public realm and its different trades.

objectives:

To understand the notion of resilience applied to the capacity of urban spaces to adapt themselves or "be adapted" by the users to the changing conditions of the day life.

To explore and discover the public space limits on a micro urban scale:

- Studying the architectural morphology that defines the public space, identifying the specificities of the place. What is the 'character' of the place? How is the relation between the private and public, inhabitants and users, the commercial and the residence? How does the façade act as an intermediate between the public street and as a 'never-changing' architectural element of the city?
- Developing the observation tools 'in the field'.

To describe and represent the urban programme within the context of a particular neighbourhood, addressing:

- What and how is the proximity between uses and the users?
- What is the actual use of the space in relation to the original 'planned' or design of such space?

To create and perform an experience in the public space. This 'performance' will take the form of a simple intervention that will include the participation of the students and the local residents on a given neighbourhood.

working methods

The three case studies proposed are: **Camden Town**, **Shoreditch** and **Broadway Market**. The specific areas of work will be defined according to the number of participants and their preferences. The workshop will be organised in three parts:

1. Experiencing the place

Sensitive approach. Strolling around the neighbourhood, noticing the street activity and taking part in it. Every participant will take a map of the neighbourhood to note their observations. Any other kind of recording such as video or photo will not be allowed at this stage of the study.

Collective debate. The participants present their experience and define the perimeter of the case study. The defined area must constitute a united urban type. Its shape can be irregular or abstract, for example: one sidewalk of an avenue, a specific range around a spot, a kiosk. The criterion will depend on the observations conducted in the field.

2. Understanding

Every place and element present on the public space hosts a large inventory of uses and behaviours. These activities modify our perception of space, creating distances and proximities. Once the perimeter is defined, the groups of participants will produce a plan to represent the urban programme. For example, the urban activities and uses as well as the places that hosts them.

Based on the observations, the research and discussions, the participants will produce a new representation of the street that can be in the form of a map or a diagram. The purpose will be to bring specific information concerning the different uses and activities: the locations, kind of users, hourly days, etc. The idea is to produce a *transcription* of the street experience into a representational map.

3. Provoking change

The last exercise aims to give back the collected knowledge to the inhabitants. Based on the new map and its conclusions the students will create a game and then perform it on their selected public space. Like hopscotch, this game must modify the perception of the site with a simple intervention. Any kind of support, technique or procedure can be explored: video projection, playground games, dance, graffiti, etc. The goal is to provoke a change in the way the local users observe their own street, triggering new uses or activities and bringing into play the discussion about new ways to view a public space.

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figure 22: the Heygate Estate, photo by Felipe Lanuza

The fullness of void: the present of the Heygate Estate

Felipe Lanuza, Fabiano Micocci

keywords modern architecture, urban regeneration, as found, ground, horizontal relations, mapping

intro

Contemporary cities are not the product of single thoughts or plans, but the result of successive interventions which are usually not interconnected. The urban landscape of today is characterized by fragmented and uncertain conditions: natural or artificial site elements often lack reciprocity and mutual dependence. These conflictive conditions are often the result of regulatory planning techniques which consider the urban ground only as an economic device of property subdivision, as well as recent massive urban regeneration schemes that have flattened urban memory by erasing complete areas of urban fabric, adding new disengaged and autonomous developments. As a consequence, the territory of the city is fatally camouflaged and not properly mapped or read through its transformations. The absence of catalogues and representations able to describe the complexity of the accidental and fragmented contemporary urban landscape opens enormous opportunities for creating new readings of it. Revealing what has been neglected or erased, and articulating new relations between different pieces of the city are crucial tasks to keep in mind and prioritise in order to re-imagine and compose urban landscapes anew.

urban context

The cinema habitually offers a revealing image of cities, but can also reflect a further critique to social and cultural processes that take place within the urban landscape, even transforming it. A remarkable scene in Tati's film *Mon Oncle* (1958) shows a view on a wasteland where children play among an old railway, some rubble and some overgrown wild vegetation. The film presents this abandoned and undetermined site hosting a rich and spontaneous life, along with the traditional old streets and markets, as a critique of the brand new but grey and lifeless neighbourhoods, drawing a clear allusion to the modern housing estates which started, at that time, to spread around Europe and the whole world. London wasn't the exception and, although late in relation to other countries, a massive construction of social housing took place following the post-war years.

figure 23: scenes from *Mon Oncle*, 1958, Jacques Tati

Tati's film is acknowledged as one of the sharpest – and funniest – critiques of modernity, and after more than five decades, nobody seems to question the apparent failure of those determinist attempts of modern reason to completely transform the traditional realm of human dwelling. In London, the ones that are not being demolished remain in poor conditions, as if they were reflecting the moment of a need for regeneration that rectifies modernism's missteps. Every simplistic vision would confirm this diagnosis, but when looking in more depth, it is possible to see that there is much more at stake within the 'problem' of regeneration of run-down modern estates.

The **Heygate Estate** – projected in the late 1960s, and built between 1970 and 1974 – is one of those products of the late phase of urban and architectural modernism rooted in the paradigm of modern reason, and implementing a radical social engineering for facing the massive need of social housing. Today, after a controversial process of eviction lead by the Council of Southwark, a set of 23 buildings occupying 9.3 hectares of land and containing 1260 housing units are almost completely emptied and awaiting demolition. One of the most ambitious regeneration projects in Europe is expected to be developed in this 'opportunity area', whose strategic location in central London no longer seems to match a low-cost residential scheme.

The last remaining occupiers of the Heygate, together with a network of neighbours and supporters, have raised a strong resistance against the established renovation plan, citing evidence of the processes of gentrification and privatisation of public space it implies. Meanwhile, between the economic and political power, and the social resistance, between a criticised past and an uncertain future, the Heygate Estate emerges now, at least in appearance, as a void within the city.

Nevertheless, if looking carefully, the once boring and grey spaces of a seemingly failed modernism host a richness that cannot be found in the regulated and market-lead contemporary city from which they have been detached. The gritty image of the derelict blocks, and the forest which grows among them, signify more than just a strange interruption in the urban landscape of London.

aims and objectives

The invitation is to understand and reveal the conditions, and values, which persist in the current condition of the Heygate Estate, and turn them into the image of its alternative future; thus, to see whether this failed modern utopia still contains an unexplored chance of redemption, an alternative to its complete erasure. Through bringing together on-site exploration, mapping and speculative design, the idea is to reveal the inner potentialities of the Heygate Estate and re-think its role within the urban environment.

Rather than negotiating with the ongoing regeneration plans or assuming just an interim scheme, the idea is to discover what makes the Heygate Estate a place that neighbours defend so resolutely; to see what is comprised in this emptied space, that in its vanishing and uncertain condition seems to host an openness which recalls the richness of the waste land of Tati's film, rather than his critique to the modern city.

Figure 24: the Heygate Estate, photo by Felipe Lanuza

working methods

First phase: site experience

The first phase deals with a site visit in order to register and collect information, fragments, waste, memories, feelings, traces, situations. A new unplanned, and unexpected interaction between the landscape and the city can be determined by an accurate reading of all the elements that affect the unconventional, and undetermined condition of things as they appear to experience.

The recognition of these elements is a practice consisting in detecting the specific qualities of a site in a deeper and more creative way. The Portuguese architect Fernando Távora refers to circumstances when he discusses all the visible and invisibles factors: these concern both the existing elements of a site and the personal experience of the observer. Better than any analytical method, the interaction between the site and the observer can lead to a better and more profound comprehension of a place. Therefore, circumstances suggest possibilities for interventions, and they are the starting point to organising a space.

Experiencing a site leads to the revealing of particular characteristics, and helps to highlight the existing relationships as a system of events, albeit contradictory or disjointed. Inherited properties provide both the rational and the raw material for formulating new projects. Recognising the role and function of the circumstances leads to an analysis of the relational structuring among marginal and peripheral zones: the quality of a space depends on the quality of this relationship. The combination of these articulations creates the overall sense of the site, constituted by transitions, sequences and visual connections, and offers the possibility to discern an urban structure.

Second phase: creation of a collective archive

Information collected during the on-site recognition will be stored in a common archive. The creation of this archive as a collective work, based on sharing knowledge, experiences and impressions between participants, will take the shape of a map (archive map). This collective map will collect, in an additive sequence, the different relative and subjective viewpoints – integrating them and merging together for generating new ideas and views. This kind of map can be enriched with different types of contributions, as a sort of collage of ideas and means of representation.

Mapping will be considered here as a creative chorography, in the sense that it deals with the intimate scale of human interaction, disclosing the principles of local space as particular pieces in active relation to their context. This process will stimulate the imaginative role of the individual and their artistic creativity as a first step towards the final proposal, blurring the limits between analysis and design.

Third phase: final proposal

Similarly to the previous archive map, the final work will reassert this collaborative strategy. The scope of the workshop is to produce maps that could integrate and overlap different ideas in an additive and accumulative way. Maps are a collective enterprise because they always refer to the information space, the physical space, the social space and their network of relationships. Beyond this stratified structure, the mapping process identifies a strategy as a series of generative moves of social experimentation.

Visual technologies offer an opportunity to shape and record urban experiences better than ever before, and to place critical attention both on private and public spaces. Among them, the tool of the digital video combined with the classical means of photography and architectonic representation, allow the formulation of a synthetic vision of a site where the relativity of time, space and motion are all present; in so doing, it orchestrates the relations among all different parts. Photomontage, diagrams, composite views, references to analogous situations, texts, videos and the simultaneous use of plan and sections, can offer an inclusive and sensitive, although not absolute, interpretation of a place. The aim is the creation of new maps that reveal the inner qualities of the site, triggering different and surprising meanings and uses – allowing thoughts and discussions about alternative futures for the Heygate Estate.

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figure 25: "What to make of London?" image by Samantha Goodchild, Karolina Grzech, Sofia Xanthopoulou

What to make of London?
Samantha Goodchild, Karolina Grzech, Sofia Xanthopoulou

keywords fiction, language, identity, decontextualisation, détournement, multiculturaliism, diversity

intro

> "Multiculturalism is hot stuff in London, trumpeted as one of the city's unique and essential characteristics. (…) Whether you embrace it or not, the intermixing of people from different cultural traditions, languages and social backgrounds is something that characterises the city and contributes to its social, cultural and economic life. There is no doubt that ethnic minorities play a significant part in giving identity and character to many of London's districts, and I doubt that many Londoners would want to imagine London without the multiculturalism we enjoy today."   (Warnock Smith)

Immigration is a contemporary reality, a phenomenon of globalization that is increasing every day and has a huge effect on economy, culture and way of life, especially in global cities, which are the main destination for contemporary migrants. Immigrant communities have contributed greatly to the social and cultural life of those cities, and London is no exception.

It would be difficult to define a cohesive identity of a Londoner. The capital of the UK is the most ethnically diverse city in Europe. Between 239 and 322 different languages are spoken here on daily basis, and almost 40% of Londoners were born outside of the UK (Mehmedbegovic). Multiculturalism and multilingualism result in a multitude of sounds, icons and traditions which although they may have originated outside London, some of these are products unique to London. Research into this diversity is still in a nascent stage, even though, as argued by Mac Giolla Chriost and Thomas (2008, p.1), "(...) failure to take linguistic diversity – and linguistic identity – seriously has limited analysis, diagnosis, and prescription in urban planning".

aims and objectives

This workshop intends to explore the issue of multiculturalism/multilingualism as a concern of urban space. We will "use" it in order to address the city's spatial qualities and identity. We will focus on urban realities and contexts that indicate 'change/stagnation' in the construction of London's identity.

Who is a "Londoner" for the citizens of London? Who calls themselves a Londoner and what does London mean to them? How does one identify London? What are the contexts that allow such identification? Does London maintain one "imagined identity" (Anderson) ? How does immigration influence the notion of identity? Does the fact that the city becomes more and more diverse mean a loss of one identity or the birth of another one? Where and how can such processes be identified and addressed today? Are they reflected in the urban space, and if so, how? What is the relationship between physical urban space and social space?

Participants are asked to answer the above questions or suggest new ones and support them with arguments. More specifically, participants are challenged to address and extract urban instances, facts, realities, moments or conditions, map and record them, audiovisually, make arguments and visualise their conclusions.

urban context

We are mainly interested in exploring public places where multilingualism and multiculturalism are intense and visible but also spaces where these two phenomena lie low. The areas of investigation will be chosen according to the participants' specific interests and backgrounds.

working methods

The workshop will focus on the formation of a language landscape. To research the topic, we will use two approaches derived from different the disciplines of social research: qualitative mapping and decontextualisation. The main tool suggested to the participants will be that of audiovisual recording.

Qualitative mapping

Two approaches to social research, quantitative and qualitative, are distinguished by the type of research questions asked, and methods chosen to answer these questions. Quantitative research aims to make general claims about social reality, based on quantifiable evidence, often making use of statistics, surveys, or questionnaires. Qualitative research, on the other hand, emphasises the importance of individual instances of data, in order to achieve a deeper understanding of social issues, using e.g. participant observation or interviews.

Traditional vector maps are embedded in quantitative research: many instances of a variable are collected and displayed to ensure representativeness. Less attention is granted to variation between individual instances of a variable. Differences can be glossed over, for the sake of clarity of representation. Therefore, such maps cannot depict complex linguistic/social situations in the city.

Qualitative mapping has broader objectives. It shows location or spatial distribution of a given phenomenon, as a vector map would. On top of that, it incorporates audio and/or video recordings into the map. The recordings are placed on the map exactly where they were made and tagged for time, participants, languages, themes, genres etc.

The data collected by workshop participants will be displayed on languagelandscape.org, a website we will use to present the data, as an online research project, available and amendable beyond the duration of the Urban Transcripts workshop and exhibition.

By placing recordings on the map where they were made, rather than in the place of origin of a speaker, the mapping method proposed here escapes the traditional association of language and territory. It directs attention to individual instances of language use, in order to depict complex patterns of individual and collective multilingualism, as well as change and fluidity in the use of language. It can be easily updated or amended as the speakers move, which is crucial in times when migration-be it within the city, or across state boundaries -occurs on daily basis.

As photographs or video recordings may be uploaded to the map, qualitative maps can serve to document visual phenomena in the city. A linguistic example of such phenomenon, also relevant to urban studies, is that of the linguistic landscape. According to Extra & Barni (2008) the linguistic landscape concerns "the visibility of certain languages in the public sphere". Being able to accurately represent and analyse the presence of languages, for example in the form of signs, would be useful not only for linguists, but also to architects, urban planners and demographers.

By using a map with geotagged data points to document the linguistic landscape, one would be able to observe how it changes over time. Even though languagelandscape.org operates through using Google Earth, the data captured for many of the street view settings is a few years out of date: new signage and businesses can now be observed. Being able to tag data points for time allows for a variable to be tracked on a longitudinal basis, by taking "snapshots" of the city in different points over time.

Qualitative mapping can render particularly interesting results in megacities. These are spaces where social reality is multi-layered, and requires complex and innovative research tools to be depicted and analysed accurately.

Decontextualisation and the concept of détournement

Decontextualisation is a teqnique of removal (a linguistic element, an action, an icon, etc.) from a context or its totality. Decontextualisation was used by the artist group Internationale Situationiste in the method of détournement. Internaitonale Situationiste, or Situationists, was an international group of artists, that developed a radical critique of the ways in which we inhabit our cities, a critique of our everyday life in the city, and its political and economic counterparts.

Détournement is a concept of artistic creation. It was an artistic alternation/transition of media-works in order to create a work of art with a subverted message, usually opposed to the original one (Kleppan). It is a method of Decontextualisation and reuse of elements in a non-conventional manner that they no longer correspond to existing conditions or situations.

The concept of Detournement, applied to an urban environment, uses fiction to decontextualise reality and enable new transformations of the environment and the creation of new situations (Kleppan). The decontextualised elements or fragments despite of their origin are re used in order to make alternative combinations. They are used in such way that their origin is still identifiable but the new outcome refers an alternative reality or message.

"Fiction (as transformation) refers to the creation of temporally contra factual events (events that are not true at the time of writing). The very definition of fiction implies that every creative process will involve some degree of fiction at least until it is applied. The very process of imagining a possibility must therefore be a fiction until it is executed. As elements of our everyday life move closer to art, and art moves and art moves directly into daily life, the differences between the fictional and the real are becoming more blurred" (Kleppan)

figure 26: scenes from *Urban Fragments: Athens from a distance,* film by ArchIV+

In this workshop we will use a similar concept / method. The participants will be asked to extract elements and data from the context, bearing in mind the topic change/stagnation in relation to the concept of "London's identity". The extracted elements and urban conditions could originate either from London or from elsewhere, and they could be either characteristic of the place they come from, or generic. In order to come to more creative and original conclusions, participants will be asked to think critically and express their opinion regarding the urban reality of the places they observed and recorded.
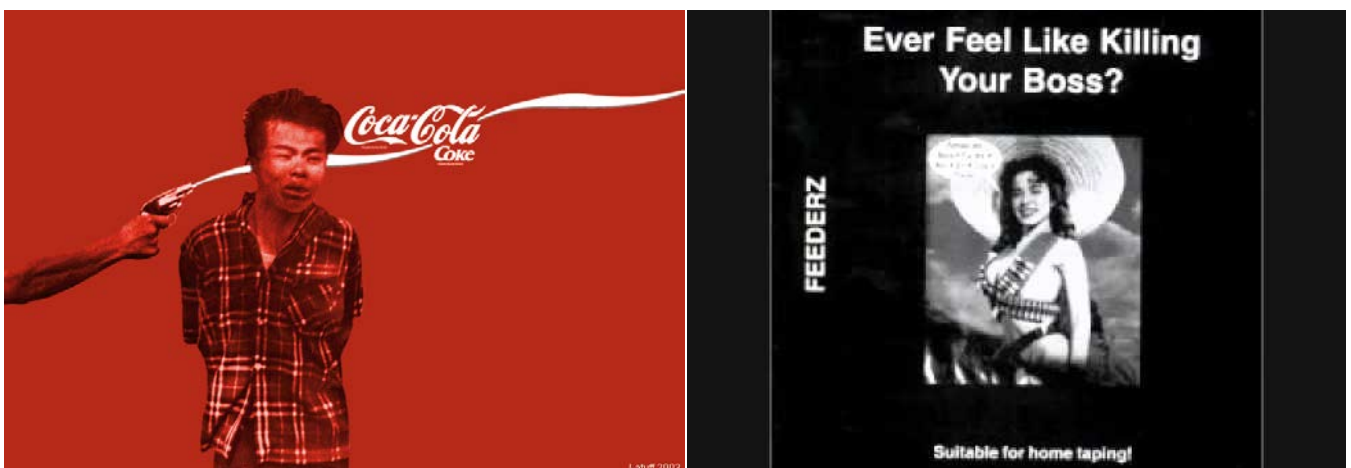

figure 27 (left): The Coca Cola series, final, by Latuff, 2003
figure 28 (right): "Frank Discussion", by Feederz

Subsequently, they will be asked to form one or more critical arguments considering the visibility of identity of the place they recorded and try to represent it audiovisually with the use of a medium of their choice (photomontage, video montage, sketch, etc.). The outcome should represent an alternative identity for London constructed from all the decontextualised data that the participants have gathered.

figure 29: symbolic representation of New Babylon, collage on paper, 1969, Constant

Fiction is something that the participants should unfold and use to create an alternative perspective of London's identity. Participants should feel free to exaggerate; make associative combination and their outcomes could even result into a utopia or something quite distant from reality.

The procedure

Workshop phase 1 (day 2-3)

- Urban drift, observing and recording urban conditions: participants will make an urban drift in the areas where immigration and multilingualism can be traced and identify material worth recording.
- Data gathering: Making audiovisual records and collecting metadata with the use of any means of their choice (photography, video, design, text, mapping, etc.) concerning the context of the place where the recordings are made. The collected material should focus on the visibility of language in the urban sphere, "icons", urban conditions, objects, etc. that evoke change or stagnation of London's identity.
- Mapping, representing urban conditions: All tracings should be mapped. This includes uploading the recordings to the internet and geotagging them where they were made, as well as creating a printed map of all the location of the collected audiovisual data.

Workshop phase 2 (day 3-4)

- Problem stating, evaluating the recorded urban conditions: Group discussion in order to evaluate the collected material and traces, and decontextualise characteristics and elements that are significant considering the matter of identifiability. At the end of this phase participants should have formed comments and arguments.

Workshop phase 3 (day 4 - 5)

- Rethinking urban conditions, creating an alternative identity: Participants should use multiple media of expression in order to re- use and edit the selected information and material, the icons and fragments of the city's identity and visualise their critical remarks, comments and arguments. Both visual and audio recording should be combined. The audio-visual pairings should be based on the critic- argument that has been formed. The outcome may refer to an urban transcript, a "narrative" (fictional or not) based on specific observations, constructed with the use of the extracted elements that they have encountered during the drift.

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figure 30: photo by Claudia Meschiari

the London tour

The workshop starts with an immersion into the city's fascinating (n)ever-changing geography. This will be an opportunity to gain a unique insight into the city's built environment and its histories, guided by the workshop's London based tutors.

talks, film screenings and events

Complementing the units' group work, common activities are planned at the end of each day bringing all the participants together: talks, film screenings and social events. We are glad to welcome **speakers and invited critics** to review the workshop projects in the UT2012 conference. Among the events planned are film screenings of **Londres Assim** (Rodrigo Pinto, Elisa Kriezis), **Best Before** (Ben Mann & Giuseppe Cioffo), and **Breaking the Borders** (Network Nomadic Architecture). An **Olympic Park guided tour** is also planned. The **mid-week workshop dinner** and the **closing day party** are equally major highlights in this programme!

the Urban Transcripts 2012 programme of events

The workshop is part of and runs in parallel to the **Urban Transcripts 2012 exhibition and conference**, where the workshop projects will be exhibited and presented along the selected submissions in response to the UT2012 open call. These events bring together architecture and urban design proposals, arts and creative media projects, as well as theory and research papers, for and about London; an excellent platform for the workshop projects to be presented and discussed. A **publication** devoted to the works produced and presented during the UT2012 programme, including the workshop projects, is also planned.

More information on the UT2012 programme of events can be found at http://www.urbantranscripts.org.

The workshop starts 3 December 2012 and ends 9 December 2012.

The internal planning for each day may vary. The week's detailed planning will be handed out to participants at the beginning of the workshop.

day	morning	afternoon	evening
day 1 **Monday** **3.12.2012**	- London tour - unit groups meetings	- workshop introduction - lecture - film screening	
day 2 **Tuesday** **4.12.2012**	- on-site visits - group work	- on-site visits - group work	
day 3 **Wednesday** **5.12.2012**	- group work	- group work - film screening	- workshop dinner
day 4 **Thursday** **6.12.2012**	- group work	- interval reviews	
day 5 **Friday** **7.12.2012**	- group work	- preparation of presentations	
day 6 **Saturday** **8.12.2012**	- UT2012 conference day 1 (workshop project presentations in the presence of invited critics)	- installation of workshop projects in the UT2012 exhibition	- UT2012 exhibition opening
day 7 **Sunday** **9.12.2012**	- UT2012 conference day 2 - UT2012 exhibition	- UT2012 Conference day 2 - UT2012 exhibition	- closing day party

figure 31: Performance Space at Hackney Wick

Performance Space 6 Hamlet Industrial Estate, White Post Lane, London E9 5EN
www.performancespace.org

the workshop's studio hub

Toynbee Hall 28 Commercial Street, London E1 6LS
www.toynbeehall.org.uk

workshop introduction

UCL Anatomy Building J Z Young Lecture Theatre, G29, Gower Street, London, WC1E 6BT
www.ucl.ac.uk/find-us/?locationID=87

project presentations (part of the UT2012 conference)

ICN Gallery 96 Leonard Street, London EC2A 4RH
www.icn-global.com

exhibition of projects (part of the UT2012 exhibition)

Other activities take place across London and Hackney Wick as planned by tutor teams.

workshop information

We will be happy to provide you with more information and answer your questions. You can email us at:

workshop@urbantranscripts.org

or phone us at:

0044 7593 221 806

0044 7901 086 317

Urban Transcripts

http://www.urbantranscripts.org

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http://www.twitter.com/urbantweeting

director

Yiorgos Papamanousakis
Architecte DPLG, MSc

Yiorgos studied architecture in Liverpool, Paris and Stockholm, and has worked in architecture practice in Paris and London before qualifying as an architect in France. He has also worked with film, photography, web- and graphic design. Yiorgos is the key person behind the creation and development of the Urban Transcripts organisation, where he has been directing international collaborative projects focused on the exploration of the urban phenomenon. Yiorgos is passionate about the relationships between the spatial structure of cities and their socioeconomic and cultural life. He is working towards a PhD in UCL where his research explores the impacts of coastal spatiality on the socioeconomic activity of cities in the Aegean. He is an A.G. Leventis scholar.

coordinator

Maria Tzika
Social Anthropologist, Documentary Filmmaker

Maria is a trained Social Anthropologist with a particular interest in documentary filmmaking. She has been involved in the development of the Urban Transcripts project since its first launch in Athens in 2010. Her interest in cities is multi-dimensional, expressed in a range of projects from fieldwork in an immigrant community in Athens to the creation of visual score of megacities for a theatre show. Maria is particularly interested in the development of Urban Transcripts as a platform supporting the creative expression of people and communities.

tutors

Sandra Annunziata
Architect, PhD Urban Studies, Tutor at Cornell programme in Rome

Sandra graduated in Architecture and Urbanism at the IUAV of Venice. In 2008 she received her PhD in *Territorial Policies* at the Department of Urban Studies of the Università degli studi di Roma Tre were she worked as a post-doctoral researcher for three years on *"Urbanity and Conflict in Neo-Liberal Cities".* During her PhD she was a visiting fellow at Columbia University, Department of Urban Planning, where she focused on the study of gentrification and anti-gentrification movements. She also attended the EU-Fellowship Program "Future Urban Research in Europe" on "The Ethnically Diverse City" at the Bauhaus University of Weimar. She has been a visiting scholar at Cornell University, Ithaca, as a Clarence Stein Award recipient. Currently she is teaching *European Cities* at the Cornell in Rome's international education programme.

Eugenia Fratzeskou
BA Fine Art, MA Fine Art, PhD Site-Specific Digital Art
drawingtheinvisible.wordpress.com

Visual artist, writer, educator, critic, editor. Pioneering types of site-specific art and drawing have been the outcomes of research leadership of international interdisciplinary projects since 2000. Lecturing MA Architecture, University of Westminster and Architectural Association School of Architecture, London. Contributions include: 53rd & 50th Venice Biennale, Leonardo ISAST/MIT, ISEA2010-2012, SARCHA Polypolis_Athens, London Festival of Architecture, Cultural Olympiad 2012 (under the auspices of the Embassy of Greece, London. Partners: Westminster University, Bartlett School of Architecture), SARCHA Polypolis_Gerani (Youth-in-Action EU Program 2012), Digicult, Spéciale-Z Journal, Urban Transcripts (2010-onwards), Unbuilt 2008 (Athens Byzantine & Christian Museum/SARCHA), CADISE, CADE, AHRC Fine-Art Collaborative Doctoral Training, Journal of Fine & Studio Art. Work presented at Tate Britain, MARCEL, NY DigitalSalon, Marks in Space, 2004 (with L.Gillick and others), TRACEY, Not-TV/UCL, Gallery-K, Mall Galleries, ING, London. Gained Awards of Excellence by the Greek Government and University of the Arts London.

Samantha Goodchild

BA (Hons) Modern Language Studies, MA Language Documentation and Description

www.languagelandscape.org

Samantha graduated in Modern Language Studies from the University of Nottingham. She recently completed her MA in Language Documentation and Description at the School of Oriental and African Studies, University of London. Her dissertation focused on a case study of the transmission and use of Mauritian Creole among the Mauritian 'diaspora' in London. She is currently participating in the AHRC funded skills development scheme: *Language Research and Teaching in a Multilingual World*. As part of this scheme she will conduct a research project on multilingualism during a placement in the Casamance region, Senegal, in addition to other projects on urban multilingualism in London. Samantha is a founding member of Language Landscape, a website designed to showcase the world's linguistic diversity by mapping user-generated recordings. She has presented on behalf of Language Landscape at CRASSH, Cambridge. Her research interests include linguistic landscapes, sociolinguistics, minority and endangered languages, practices of multilingualism and the representation of linguistic diversity.

Karolina Grzech

PhD candidate Field Linguistics at SOAS, University of London

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Karolina obtained the MA Language Documentation and Description in 2011. Before joining SOAS, she studied social sciences in Poland, France and Argentina. Karolina's research interests focus on the use of language in different social settings, e.g. the interplay of language use and migration, and urban multilingualism. Karolina's MA dissertation looked into how identity is created through language use amongst Ecuadorians in London. She currently administrates and participates in an AHRC-funded skills development scheme: *Language Research and Teaching in a Multilingual World*. The scheme's objective it to train participants in research methods relevant to the study of multilingualism. Karolina is a founding member of Language Landscape, a website created to document linguistic diversity by mapping instances of language use where and when they happen.

Petra Havelska

Architect, MA Creative Entrepreneurship, Design Manager at Solidspace, London

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Petra is a London-based architect working on the interface of architecture and development, with six years combined experience in both (John McAslan & Partners, FoRM Associates, Solidspace). Her interest in becoming a facilitator of good quality built environment and a mediator between architecture and other professions led her to complete an MA in Creative Entrepreneurship (Goldsmiths, University of London), complementing her architecture education (MA, Vienna University of Technology) with an understanding of business and communication. Her book of dialogues exploring the future role of the architect – *TOGETHER ALONE. Architecture and Collaboration* – was published in 2011 (Artistbooks, UK). Petra is an active contributor to initiatives concerning development of livable cities that combine social engagement, entrepreneurship and education. For this year's London Festival of Architecture, Petra curated and coordinated the *Ovaltown 'Zone of Tolerance'Urban Design Charette*.

Felipe Lanuza

Architect, MArch, PhD candidate at the Bartlett, UCL

Felipe is pursuing a PhD in Architectural Design at The Bartlett School of Architecture, University College London. He was trained as Architect at the University of Chile (UCH-2004) and obtained his MArch at the Catholic University of Chile (PUC-2008). He taught architectural design at UCH and architectural history & theory both at PUC and at the University of Talca. He has developed an independent professional practice in Chile since 2004, and worked in urban history research at PUC from 2009 to 2011. He has published and presented in conferences, and has also been invited to lecture in Chile and several other South American countries. His Master's thesis "Landscape of Absence", was selected for the XVII biennial exhibition of Architecture in Chile (2010). His current research deals with alternative theoretical and design approaches in relation to modern ruins and urban voids in London.

Jorge López Foncea

Architect, MA Urban Projects, Partner at COMCECI, Paris

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Jorge is an architect, associate founder of the studio COMCECI architects, based in Paris. Among his main projects for COMCECI, are 64 wooden dwellings at Lagny-sur-Marne, the restoration of an old monastery from the XIIth century in Bourgogne and the development of the MOBILOT, a prototype of mobile urban furniture. In 2012 Jorge Lopez created the think tank "Espèce(s) d'Espace(s) Public(s)" in collaboration with the web radio Silicon Maniacs, the agency Dédale and the cultural centre 104. Jorge Lopez graduated as an architect in Chile at the Universidad Catolica de Chile and in Paris at the Ecole d'architecture de Paris La Villette. In 2004 he received a masters on urban projects at the Ecole d'architecture de Paris Belleville and worked for two summers (2005/06) as a tutor in the development of the architectural safeguard plan for Bethlehem, Palestine. In 2007 at Santiago de Chile, he organised and participated in the seminar "Urban heritage: preservation and project" hosted at the architecture faculty of the Universidad de Chile.

Igor Marko

Architect - Urban Designer, Partner at FoRM Associates, London

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Igor Marko is an architect and urban designer. A founding partner of the London based interdisciplinary practice FoRM Associates, Igor is responsible for design-led urban regeneration projects transcending traditional realms of architecture. Igor grew up in Czechoslovakia, after completing his architectural studies at the Academy of Fine Arts in Bratislava he moved to London where he established the experimental studio Art2architecture in 1996. In 2007, the studio was transformed into FoRM Associates – a laboratory of green urbanism, in order to focus on projects within the public realm, that now form the majority of the firm's portfolio. Igor has led a number of transformative projects, such as Northala Fields Park in London, which have turned into exemplars of people-led sustainability. Igor has been teaching and mentoring on a number of initiatives across Europe with a focus on the transformational value of placemaking. He is regularly invited to public and academic debates concerning city development and urban regeneration.

Fabiano Micocci

Architect, PhD Architecture and Urban Design, Partner at NEAR Architecture, Athens and Rome

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Fabiano is an architect working on public and residential spaces, and on the relationship between architecture and landscape. He is a founding member of NEAR architecture: a network of architects working on small and large scale designs, as well as theoretical research. He graduated from University Roma Tre in 2002 with his thesis on the "Study Center for the Regional Landscape Painting in the Lazio" that received the XV International Symposium of Urban Culture award at Camerino, Italy. His PhD, obtained from the University of Florence (2010) with the thesis "Mediterranean Topographies: Michelucci, Tàvora, Pikionis and the idea of the Mediterranean 1945-1964", was focused on architectural practice in the Mediterranean after World War Two. He has participated in several international conferences and workshops (Eindhoven, Lisbon, Athens, Venice, Chania, Bergamo, Prato, Rome and Los Angeles), and has taken part in various international architectural competitions, receiving several prizes. His present research focuses on the Mediterranean cities, combining landscape and history, public spaces and geography. He currently works in Rome and Athens, and he is a fellow of Urban Transcripts.

Francis Moss

Architect - Urbanist, MSc City Design and Social Science

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Francis is an urbanist and (Swiss) architect interested in taking on the challenges created by the unsustainable daily processes of developed cities and their global consequences by negotiating the space between policy, projects and people. Having led and collaborated on a wide range of projects from the small scale of an object to the large scale of an urban area, Francis has just completed a Masters in City Design and Social Science at the London School of Economics Cities Programme. Previously he worked for David Chipperfield Architects in London and various architecture offices in Switzerland. He studied architecture at McGill University in Canada and is fluent in English, French and German, with a good knowledge of Spanish and Italian. Francis is a keen observer and photographer of everyday urban life.

Laura Narvaez

Architect, MSc Urban Landscape, MSc Advanced Architectural Studies, PhD candidate at the Bartlett, UCL

Laura is a PhD candidate at University College London, Bartlett School of Graduate Studies. Her research is on the topic of space and social interactions within architecture and the built environment, with a focus on how different socio-economic properties engage in the spatial layout, measuring and valuing accessibility as the central background of the research. Her interests are on topics of architecture, urban design studies, landscape architecture and Space Suntax. Laura graduated as an architect from Tecnológico de Monterey (ITSEM). She received an MSc in Urban Landscape from the same university and an MSc in Advanced Architectural Studies from the Bartlett School of Graduate Studies, UCL. She has worked on urban projects in the city of Monterey, N.L. Mexico.

Joanne Pouzenc

Architect, MA Urban Studies, Partner at CollageLab, Berlin

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Joanne graduated in Architecture at the National Architecture School of Toulouse, in France. Since then, she worked for 7 years for several firms as architect in southern France (Airoldi&Brun / Laurens&Loustau) and in New York (HWKN / Architizer), leading competitions for public buildings to completion. She was also invited professor for 4 years in the Architecture School of Toulouse, responsible for the research workshops in a Master Research programme exploring the project-making process by applying it to utopian contradictions. She decided to pursue her researches by joining the post graduate program offered by the Bauhaus Foundation in 2010 in which she could experiment both urban research and curatorial practice, focusing on a global transnational urban phenomenon, today exhibited in the S AM, architecture museum in Basel. In 2011, she cofounded the Berlin based CollageLab, a collective laboratory for prospective thinking in terms of urban and political strategies.

Regner Ramos

BA Environmental Design, MA Arhitecture, PhD candidate at the Bartlett, UCL

Regner Ramos holds a Masters in Architecture from the University of Puerto Rico, where he also received is undergraduate degree in Environmental Design and is well-known for his various lectures. Upon graduating, he created and directed a program to integrate design and architectural education to private school systems in Puerto Rico. He is now a PhD student researching relations between cyberspace, bodies, architecture, and technology, while also working as a writer for a successful, international magazine.

Aslihan Senel

Architect, BArch, MSci, PhD Achitecture, Lecturer at Istanbul Technical University

Aslihan works at the Istanbul Technical University as a design studio tutor and lecturer. Her recent research and practice involves architectural representation with a focus on urban complex systems, collaboration, and participation. She gained her BArch and MSci degrees at the same university and completed a PhD at the Bartlett School of Architecture, University College London in 2008, with a thesis titled 'Unfixing Place: A Study of Istanbul through Topographical Practices'. She participates and collaborates in organising international student workshops on mapping the complex and dynamic urban processes. Aslihan enjoys long walks, alternative guiding, taking photography, and map-making as critical topographical practices.

Eleni Tzirtzilaki

Architect, community artist, PhD Urban Studies, Partner at Network Nomadic Architecture, Athens

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Eleni is the founder of Network Nomadic Architecture. She has done actions in different places and has published articles in many books. She has taken part in many expositions about public space. She is a member of Urban Void, has taught in the National Technical University of Athens, and is now teaching in AKTO - School of Arts and Design in Athens. Her book "Dis-placed, urban nomads in the metropolis" (Nissos Academic Publishing) is based on her PhD research on "Urban Nomadism, displacement and habitation: Mobility and contemporary issues of habitation". She studied architecture in Florence and "Restauro dei monumenti e dei centri storici" in Rome. She was a member of the winning team of the architectural competition for Monastiraki Square, Athens.

Sofia Xanthopoulou
Architect, MSc Urban Strategies

She is working as an Independent Architect in Thessaloniki (Greece) dealing with architectural and urban design practice. She graduated the school of Architecture of Volos (University of Thessaly) in 2006 and holds a postgraduate degree, MSc Urban Strategies (University of Applied Arts, 2009). Her interests concern the fields of Architecture and Urbanism. She is currently collaborating with other professionals and experts under the development of urban and architectural projects. Since 2009 she is a member of archIV+ team with which she is taking part in exhibitions, competitions and public events with projects. For the period of 2010- 2012 she has been elected as a member of the Standing Committee of Architecture of the Technical Chamber of North Central Greece.

Angeliki Zervou
Architect, MA Architecture and Urban Culture, MSc Cultural Management

Angeliki graduated in architecture from the Department of Architecture, University of Patras, and received her MA in Architecture and Urban Culture from Universitat Politecnica de Catalunya & Centre de Cultura Contemporanea de Barcelona. She is currently doing a second masters degree in Cultural Management at Panteion University of Social and Political Sciences, Athens. Her interests concern the relationship between architecture and cultural studies, popular culture and urban representations. She is a member of the permanent committee for International Organizations of the Chamber of Greek Architects