

5th International Visual Methods Conference

# Visualising the City



## Programme & Abstracts



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*5th International Visual Methods Conference*

# **VISUALISING THE CITY**

16–18 August 2017

Singapore Institute of Technology

[www.visualmethods.info](http://www.visualmethods.info)

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# Welcome

We warmly welcome you to the 5th International Visual Methods Conference at the Singapore Institute of Technology (SIT). This is the first time the conference is held in South-East Asia, and the first time a conference on visual methods in the arts and social sciences has been convened in Singapore.

The International Visual Methods Conference has grown from strength to strength in the last 8 years. Since its inception at the University of Leeds in 2009, the conference has been hosted at the Open University (2011), Victoria University in Wellington (2013) and most recently at the University of Brighton in 2015. With every iteration the conference sees a wider and more diverse set of voices, viewpoints, delegates and disciplines.

This year, we have a truly international conference, welcoming delegates from all around the world – the United Kingdom, United States, India, Indonesia, Singapore, Hong Kong, Australia, Taiwan, Japan, Germany, Sweden, Portugal and Switzerland, to name but a few. It is exciting to see how visual methods has permeated geographical and disciplinary boundaries, allowing us to curate a unique series of keynotes, papers, exhibitions and workshops over the next three days.

We are especially grateful to our three keynote speakers, Professor Caroline Knowles, Mr Alan Oei and Professor Richard Koeck for taking the time to speak on the theme of visualising the city. Cities have been and continue to be a crucial way in which individuals, groups and institutions organise and structure themselves. Statistically, they continue to grow in importance to the spatial, economic, social and cultural lives of individuals.

In Singapore, the government is ramping up efforts in creating a “Smart Nation” – a city built on technology and data. Whilst this would help to solidify Singapore’s reputation as what Saskia Sassen calls a global city, many efforts (as well as those in other countries) remain technocratic in nature, ignoring the very real implications of change and disruption to the people living in a city.

It is thus crucial that we interrogate the many ways in which we shape cities, and the ways in which cities shape us, and particularly in this

conference, the ways in which visual methods help us to understand and explore cities. We live in a visual and visualised world – a multiplicity of high-definition screens and quasi-physical realities. Visual methods is our way of understanding these complexities.

Welcome to IVMC5.

*Dr Terence Heng  
on behalf of the IVMC5 Organising Committee*

## General Information

### **Virtual Conference Booklet and Abstracts Booklet**

A digital copy of this booklet can be found in the USB thumbdrive attached to your conference bag. The most updated version (along with any last minute corrections) can also be found online at:

[www.visualmethods.info/book](http://www.visualmethods.info/book)

### **Registration**

Registration tables will be at Podium A, University Tower from 08:30–09:30 on each day of the conference. For registration / payment enquiries, please email Janice Fong at: [janice.fong@singaporetech.edu.sg](mailto:janice.fong@singaporetech.edu.sg)

### **Publisher Book Displays**

We are pleased to host the following local publisher with visually-focussed offerings for your perusal.

Ethos Books: [www.ethosbooks.com.sg](http://www.ethosbooks.com.sg)

### **Exhibition & Virtual Posters**

As part of IVMC5, there will be two exhibitions in Podium A and the Function Room. The first is an exhibition around the conference theme by artists working in Singapore and the rest of the world. A launch of this exhibition will be on Thursday 17 August at 13:15 hrs.

The second is a series of virtual posters hosted on SIT's Computers on Wheels, by delegates unable to attend physically but who still wish to display their work. The posters will be on display in Podium A for the duration of the conference, and abstracts can be found in the abstract booklet.

### **Internet Access**

SIT supports Eduroam accounts using the "eduroam" SSID. Alternatively, delegates will be provided with an individual Guest Wifi Login at the start of the conference.

### **Venue and Transport Information**

IVMC5 takes place at the Singapore Institute of Technology's Dover Campus:

SIT@Dover, 10 Dover Drive, Singapore 138683

The conference itself will be held at the Podium A, University Tower and the University Services Centre (USC). When entering the campus through the main gate, turn right towards the tower, where there will be directional signs guiding you to the registration tables and breakout rooms.

*MRT: Buona Vista (CC22/EW21); one-north (CC23); Kent Ridge (CC24)*

*Bus Services : 14, 33, 74, 97, 166, 196, 197, 198, 963, 963E*

#### *From Buona Vista*

1. Take Exit D via the underpass leading to the MOE Building.
2. (From bus stop ID: 11369, opposite Buona Vista station) via bus services 196 or 74, alight at bus stop ID: 18119, opposite Fairfield Methodist Primary School. Walk towards Dover Drive and follow the walk-way leading to SIT@Dover
3. (From bus stop ID: 11369, opposite Buona Vista Station) via bus service 198, alight at bus stop ID 16091, opposite SIT@Dover. Cross the overhead bridge leading to the back gate.

#### *From one-north (CC23), walking distance approx 0.8km*

1. Take Exit A and walk towards the direction of Dover Road. You will see INSEAD on your right.
2. Cross the first traffic junction and walk towards Fairfield Methodist Primary School.

3. At Fairfield Methodist Primary School, you will see Dover Drive across the road.

4. Walk towards Dover Drive and follow the walk-way leading to SIT@Dover

*From Kent Ridge (CC24)*

1. Take Exit A and walk towards the direction of Lower Kent Ridge Road.

2. (From bus stop ID: 18071, NUH Bus Stop) via bus services 97, 197, 963/963E, alight immediately at the next stop, bus stop ID: 16091, opposite SIT@Dover.

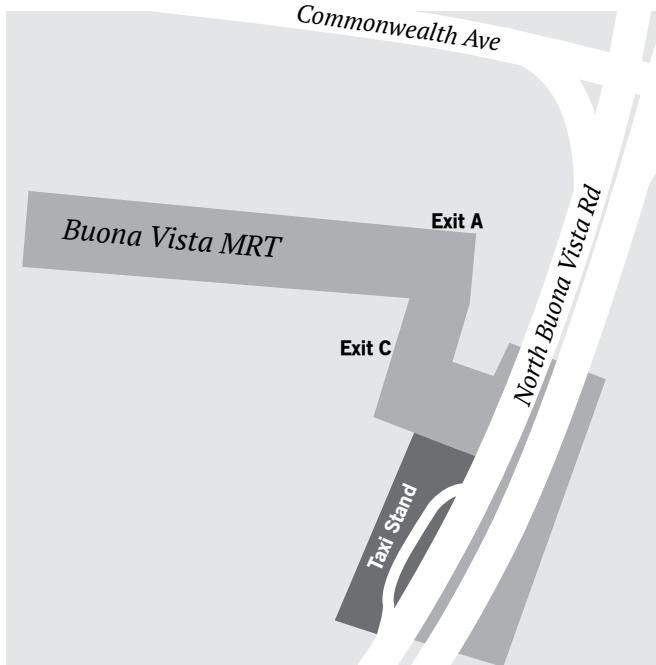
3. Cross the overhead bridge leading to the back gate.

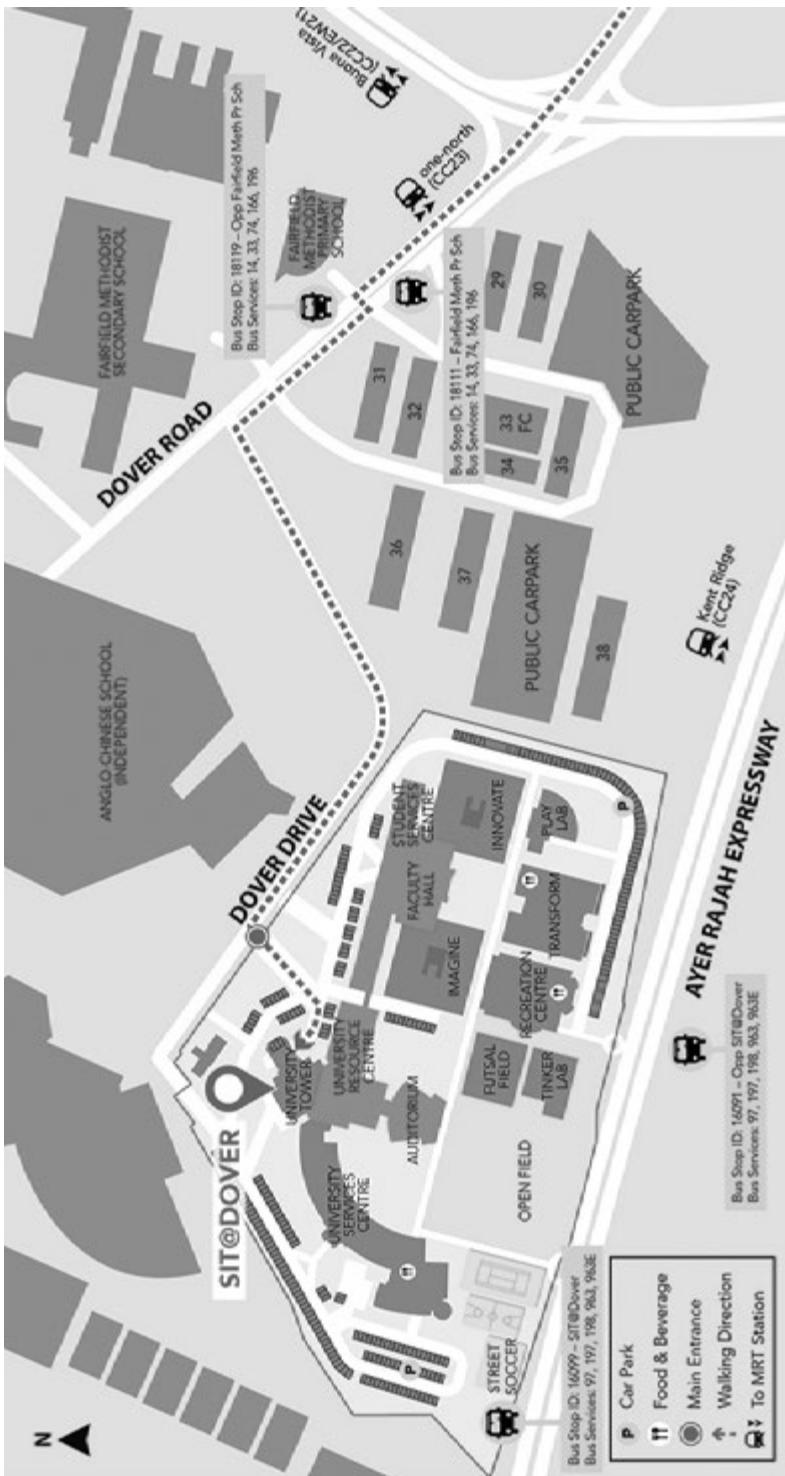
#### **Conference shuttle bus pickup, at Buona Vista MRT**

1. Take Exit A or Exit C at Buona Vista MRT station (located on the East-West and Circles lines).

2. Walk towards the Taxi Stand / Pick-up and Drop-off point on North Buona Vista Rd.

3. Board the IVMC5 Shuttle Bus (Pick-up at 8:45 and 9:15).





# Keynote Speakers

## Caroline Knowles

*Visual-Spatial-Biography:  
Devising Strategies for Exploring Plutocratic London*

Caroline Knowles is Professor of Sociology at Goldsmiths, University of London. Caroline writes about migration and circulations of material objects – some of the social forces constituting globalisation. She is particularly interested in cities, having done research in London, Hong Kong, Beijing, Fuzhou, Addis Ababa, Kuwait City and Seoul.

Author of many books and papers, she specialises in visual, spatial and biographical methods, often working with photographers and artists, most recently with Michael Tan (Nanyang Technological University, Singapore), and Douglas Harper (Duquesne University, Pittsburgh). She is co-author, with Douglas Harper, of *Hong Kong: Migrant Lives, Landscapes and Journeys*, published (2009) by the University of Chicago Press. Caroline recently held a Leverhulme fellowship, 'From Oil to Garbage: Navigating the Flip-flop Trail'. She works with Ho Wing Chung, at the City University Hong Kong, on ESRC project, 'What calculations and Strategies Drive Young Migrants? An Investigation of the Traffic between London, Hong Kong and Beijing' and with Roger Burrows, Rowland Atkinson, Tim Butler and Mike Savage on 'The Very Affluent Worker: A Study of Everyday Life in the Alpha Territory'.

## Alan Oei

*The Substation and the City-State of Singapore*

Alan Oei is an artist-curator whose work and projects examine the intersection of art history and politics. As artist, most of his current practice revolves around his alter-ego, Huang Wei, the post-war painter of dead children. His work has been shown in Singapore, Malaysia, Hong Kong, Australia and the USA. He is the co-founder and director of OH! Open House which runs site-specific art projects like No Man's Land and The Bizarre Honour, in addition to its annual art walk. He is also artistic director of Singapore's first independent contemporary arts centre, The Substation.

**Richard Koeck**

*Inhabiting the Image of the City:  
From Physical to Virtual and Mixed Realities*

Richard Koeck is Professor and Chair in Architecture and the Visual Arts in the Liverpool School of Architecture and is Director of the Centre for Architecture and the Visual Arts. He holds a professional degree in Architecture from Germany and two postgraduate degrees from the University of Cambridge in Architecture and the Moving Image (M.Phil. and Ph.D.).

Richard has worked on several UK Research Council-funded research projects and won numerous research grants that were dedicated to the study of cities, film and digital media. His work is methodologically underpinned by the use of techniques and theories that bridge analogue and digital culture, including film productions, 3D animations, augmented reality and locative media applications, digital mapping (GIS/GPS) and the constructing of digital databases.

He is co-editor of several books, including *Cities in Film: Architecture, Urban Space and the Moving Image* (2008), *The City and the Moving Image* (2010) and *Cinematic Urban Geographies* (2017), author of numerous articles and book chapters on film, visual culture and advertising, and author of the monograph *CineScapes: Cinematic Spaces in Architecture and Cities* (Routledge, 2012). He currently writes the monograph *Inhabiting the Image* (Routledge, Forthcoming)



*Wednesday 16 August 2017*

# Day 1

- |               |   |
|---------------|---|
| 8:45 / 9:15   | <b>Shuttle bus pick up at Buona Vista MRT</b> |
| 9:30 – 10:00  | <b>Arrival and Registration of Delegates</b>  |
|               | <b>Morning Tea and Coffee (small snacks)</b>  |
| 10:15 – 11:45 | <b>Welcome note: Dr. Terence Heng</b>         |
|               | <b>Keynote 1: Prof Caroline Knowles</b>       |
| 11:45 – 13:00 | <b>Lunch at Podium A</b>                      |
| 13:00 – 14:30 | <b>Concurrent Sessions 1</b>                  |
| 14:30 – 15:15 | <b>Afternoon Tea</b>                          |
| 15:15 – 16:45 | <b>Concurrent Sessions 2</b>                  |
| 17:30         | <b>Dinner, delegates to meet at Podium A</b>  |
| 18:15         | <b>Arrival at conference dinner venue</b>     |
| 18:30 – 21:00 | <b>Conference dinner</b>                      |

## 13:00–14:30, CONCURRENT SESSIONS 1

Panel A USC-LT1A

### *Mapping Everyday Life*

**Denis Newiak:** Impossible Communities: Popular Visualizations of Urban Solitude in the Age of Artificial Intelligence

**Caitlin Buckle:** Mapping Homes: Using Google Tourbuilder to Explore Residential Mobility

**Marianna Michalowska and Agata Skórzyńska:** Visual Methods in Observing and Analyzing of Everyday Life – Aspects of Mobility

**Nadia Wagner:** The Ways We Live, Singapore

Panel B USC-SR1B

### *Visual Methods as an Agent of Change in the City*

**Tracy Xavia Karner:** Creating Visual Community: Developing, Supporting and Promoting Photographic Practices

**Yi-Wen Cheng:** The Exhibition of Homeless People's Discarded Belongings: A Case Study of Photovoice Application

**Marija Cvetinovic and Olivera Petrovic:** Urban development processes in post-socialist cities: Methodological cross-pollination through infographics

**Jolene Wen Hui Lee:** The City Displayed/Displaced – Hong Kong and Shenzhen Through the Bi-City Biennale of Urbanism\Architecture

Panel C USC-SR1C

### *Visual Methods for Urban Areas*

**Barbara Bossak-Herbst:** Modernistic Urban Utopia in Everyday Use. Gated "Racing Town" within Racetrack Sluzewiec in Warsaw

**Jesse O'Neill:** Reading Urban Values: The Social Semiotics of the Architectural Rendering

**Naomi Braithwaite and Cassandra Ng:** Styling Identity in the City: The Art of Fitting in

**Paul Manning:** The Girl with Downcast Eyes: The Visual Semiotics of the 1960s Georgian Modernist City

Panel D Walking Workshop

### *Walking, Sensing and Experiencing the City and Other Spaces*

**Gretel Taylor and Deborah Joy Warr:** Desire Lines: An Artistic-Sociological Method for Exploring Relationships with Place (Part 1)

## 15:15–16:45, CONCURRENT SESSIONS 2

Panel A USC-LT1A

### *Visual Methods in Teaching and Learning*

- Chin Ee Loh, Zhong Hao Wan and Ma Agnes Paculdar:** Spaces of Reading: Visual Mapping of the Everyday Practices of Reading in Singapore Secondary Schools
- Natalie Pang:** Teaching Social Science Research Visually
- Lorraine Marshalsey:** Facilitating a Student-led Investigation of Sensory Affect and a Sense of Place in the Modern University Campus
- Sue Nichols:** Representing Student Diversity in the Visual Landscape of Australian Universities

Panel B USC-SR1B

### *Critical Perspectives on Visual Methods*

- Laura Simpson Reeves:** Challenging Hierarchies: The Role of Visual Research Methods in Participatory Development
- Gary McLeod:** Shared Sight/s: Reconsidering an Application of Participatory Rephotography
- Edgar Gómez:** Virtualising the City in a Postframing Era: 360° Cameras and Visual Reflexivity in Ethnographic Fieldwork
- Peter Chen and Peter Victor King:** Photographic Epistemology and the Industrial Image: Exploring the Process of Photographic Documentation in Mapping an Industrial Topography

Panel C USC-SR1C

### *Walking, Sensing and Experiencing the City and Other Spaces*

- Sumit Mukherjee:** Kolkata Chromosome: Compared Visual Identity of Streets in Kolkata City
- Gareth Morris Jones:** Widdershins Osaka: Entangling Urban Narratives through Community Walking Practices in Japanese and British Cities
- Yajing Liu:** Re-imaging the Transformation of Landscapes Through a Photography Project
- Gideon Kong:** Between Visual Methods and Artistic Research: Drawing as a Process of Inquiry

Panel D Walking Workshop USC-SR1D

### *Walking, Sensing and Experiencing the City and other Spaces*

- Gretel Taylor and Deborah Joy Warr:** Desire Lines: An Artistic-sociological Method for Exploring Relationships With Place (Part 2)

**10:00–11:30, KEYNOTE 1**

*Caroline Knowles*

## **Visual-Spatial-Biography: Devising Strategies for Exploring Plutocratic London**

Presenting a collage of researcher-generated photographs, field notes, thoughts, maps and drawings, this lecture exposes the early development of a research project that will investigate how London-based plutocrats live their wealth and change the city in the process. Conceived as a 25-mile walk through London's wealthiest neighbourhoods, I will think aloud about mobile and visual research methods and the complexities of researching and understanding cities, using a concept I call 'spatial biography'. Exploring this concept's multi-layered possibilities in exposing and analysing urban landscape and its human textures, this lecture addresses a more general question from the specifics and particularities of London's lived wealth: what does a visually calibrated concept of 'spatial biography' offer the exploration and analysis of cities? Does this concept translate across fields of investigation? Where might it lead? What kinds of writing and photographic practice does it enable?

Caroline Knowles

Goldsmiths, University of London

c.knowles@gold.ac.uk

**13:00–14:30, CONCURRENT SESSION 1**

## \* *Panel A USC-LT1A* **Mapping Everyday Life**

*Denis Newiak*

### **Impossible Communities: Popular Visualizations of Urban Solitude in the Age of Artificial Intelligence**

Denis Newiak

Brandenburg University of Technology

Cottbus-Senftenberg, Germany

mail@denis-newiak.de

The imagination of machines that are cognitively superior to humans is a leitmotif of modernity – in particular since beginning of film history: On the one hand, such films are scary incarnations of the chronic anxiety of the potentially destructive technological development in the 20th century; on the other, they are an expression of the reawakening hope for a livable future through technological progress.

Dealing with the fiction of Turing machine's genesis, popular film – through its immediate audiovisual potential – creates an enduring discursive remapping of what it actual means to be human and citizen today, how life changes in present cities and complex communities. Against the background of actual developments as “Amazon Echo” and autonomous driving, contemporary pictures as “Her” (2013), “Lucy” (2014), and “Ex Machina” (2015) get a surprising seriousness.

As the apparently sociable ‘future machines’ promise a new kind of communalities to people suffering a nihilistic Nitzschean solitude in urban posthistoire, “Samantha”, “Lucy”, and “Ava” are actually looking for their very own ‘posthuman’ ideas of meaningful experiences of community. Setting those stories in ‘cities to come’, science-fictional film does not just “mirror” contemporary social reality, but rather becomes a starting point for concrete political and economic change of urbanity.

How does the filmic gaze on high-tech futures change the collective idea and valuation of tomorrow's life in cities? Which concepts of community and solitude do such cinematographic projections evolve? And to which hidden present-day questions of life in metropolises do these future narratives and enactments refer?

*Caitlin Buckle*

## **Mapping Homes: Using Google Tourbuilder to Explore Residential Mobility**

Research that follows residential relocation still relies heavily on census data, survey metrics and quantitative methods. These approaches can help sketch the movements of cohorts of people and provide an insight into wider structural factors that influence residential mobility. However, they do not provide the information needed to add insight into the lived experiences of everyday mobility – understanding people as they move from place to place. How people experience the home(s), town or cities they reside in influences their propensity to move. Yet, residential mobility research to date largely overlooks the individual, subjective experiences that construct and influence residential mobility pathways.

My ongoing research explores residentially mobile people's experiences of their multiple residences, using combined qualitative and visual methods. Migrants to the regional city of Maroochydore, Australia were asked to outline and describe the places they have lived throughout their lifecourse, while their movements were mapped and visually represented using Google Tourbuilder 3D satellite imagery. The interviews allowed the participants to verbally describe their satisfaction and personal experiences of residing in each location. Exploring the satellite imagery of each

Caitlin Buckle

University of New South Wales

c.buckle@unsw.edu.au

location prompted feelings of nostalgia and allowed the migrants to revisit (virtually) the places they once lived. This qualitative and visual method mapped the participant's mobility pathways, and allowed the participants to divulge their subjectivities in locational choice and decision-making, rather than ignore them. The information gathered through this approach extends the analysis beyond macro scale influences, by exploring the intricacies and lived experiences of the mobility of home.

*Marianna Michałowska and Agata Skórzyńska*  
**Visual Methods in Observing and Analyzing  
of Everyday Life – Aspects of Mobility**

Marianna Michałowska  
Adam Mickiewicz University  
mariamne@amu.edu.pl

Agata Skórzyńska  
Adam Mickiewicz University  
agatoos@amu.edu.pl

A paper will focus on visual methods used in a project: Mobility: media, urban practices and students' culture. The research aims to describe and analyse an influence of mobile media on the everyday experience, which can be identified by urban subjects as familial. We inquire an ambiguity of mobile media by asking: how mobile media are presented in the city? how city is presented through mobile media means?

That's lead us towards three directions of analysis:

- mobile media as things
- the shift in processes of communication
- images of everyday produced by mobile practices

We will present two case studies:

1. *Workshops on relocations of urban everyday life experience*

The case study will present the results of students' workshop. The group was working with the use of participatory research as well as mobile media research to analyse changes of the everyday life experiences and transformations of such aspects of urban everyday as

indwelling, sociality, free time and creative activity, experiences of “materiality”, “space” or “event”, caused by mobile technologies and social media visual practices.

## 2. *Everyday visual practices by “mobile photographers”*

The example demonstrate the activity of the members of the group “mobilni.pl”, who use smartphones to illustrate the life of the cities. Two main directions of the research is proposed – the first goes towards the analysis of social impact in communication (interrelations, workshops, education); the second directs towards the creation of specific technological aesthetics. Thus, a cultural power that stands beyond the technology is introduced.

*Nadia Wagner*

## **The Ways We Live, Singapore**

The Interior Design department at The Glasgow School of Art is undertaking a three-year collaborative research project that engages its third-year cohorts across international campuses (Glasgow, Singapore) to interrogate the ways we live. Separated by 11,000 km, the student groups have been exploring, in their respective cities, two housing typologies: the Singaporean Housing Development Board (HDB) flat and the Glaswegian tenement.

In Singapore, the project has brought attention to interior scenes often taken for granted, with everyday banalities being noticed and documented. Spaces and objects have been aestheticised, with some becoming beautiful, and others reminding us of our own idiosyncratic domestic arrangements.

The project anticipates that a direct engagement with the un-designed yet functioning and symbolically rich interior is a revelation for the interior designer,

Nadia Wagner

The Glasgow School of Art, Singapore

n.wagner@gsa.ac.uk

who must come to terms with the intimacy and subjectivity inherent in the construction of a dwelling, acknowledging where residential design ends and the true concept of 'home' begins.

Additionally, and as part of the research agenda, twenty critical themes of interior design have been employed, from gendered spaces, leaving traces, technology and decoration, to materiality, sustainability, homeliness, domesticity and privacy. Using these concepts as a lens through which to view their environments, the Singaporean students have examined their own home as well as that of their local peers.

This paper will present results of the study into the intimate environments that compose our everyday lives, as revealed through the project outcomes.

## \* *Panel B USC-SR1B* **Visual Methods as an Agent of Change in the City**

*Tracy Xavia Karner*  
**Creating Visual Community:  
Developing, Supporting and Promoting  
Photographic Practices**

Tracy Xavia Karner  
University of Houston  
txkarner@uh.edu

Houston Texas may seem to some like an unlikely place to find one of the most important destinations for photography in the world. How this came to be is a fascinating, sociologically rich story of passionate, visionary individuals and three core institutions: the development of the Photography Department at the Museum of Fine Arts Houston; Fotofest , the largest international photography festival in the world nurtured into being by two photojournalists; and one of the few membership-based photography organizations

that is well resourced and financially stable, Houston Center for Photography. This project chronicles the origins of the photography community within the broader context of Houston, traces the efforts of key individuals and discusses the various social, historical, and economic factors that have helped to shape this thriving visual community. Using qualitative methods of participant-observation, photo-elicitation interviews and archival research, the striking evolution of this community is approached both sociologically and aesthetically. Charting the shift from regional interests to international recognition within a broader organizational analysis, the Houston case provides an insightful look at how art worlds are formed and fostered.

*Yi-Wen Cheng*

### **The Exhibition of Homeless People's Discarded Belongings: A Case Study of Photovoice Application**

Cooperating with the homeless NGO, Working Poor United, I curated the Exhibition of Homeless People's Discarded Belongings in Taipei, which was displayed from October 17th to November 5th in 2015. The exhibition was based on the photovoice workshops where each homeless participant had to take photos according to the assigned topic "my city." This topic was chosen for the homeless to rethink and observe their relationship with the place where they lived. Through several rounds of group discussion on photos they took, it could be clearly recognized that they need for a place to store personal belongings as the priority, especially when the administration of Taipei Main Station became more aggressive in clearing out their belongs during that period of time. Given that most participants slept

Yi-Wen Cheng

National Taipei University of  
Technology

[ywcheng@ntut.edu.tw](mailto:ywcheng@ntut.edu.tw)

in Taipei Main Station at night, we decided to hold this exhibition to respond the situation. This paper will elaborate on the way we held this exhibition and discuss how photovoice methodology could be a way to empower the homeless participants and its limitation.

*Marija Cvetinovic and Olivera Petrovic*

## **Urban development processes in post-socialist cities: Methodological cross-pollination through infographics**

Marija Cvetinovic  
Ecole Polytechnique Fédérale de  
Lausanne – EPFL  
[marija.cvetinovic@epfl.ch](mailto:marija.cvetinovic@epfl.ch)

This article critically address, break down and reassemble the urban development process in post-socialist cities through a set of analyses that covers urban planning strategies, real-estate interventions, participatory and urban design activities. The blurred and distorted morphology of the range of cities worldwide requires dynamic solutions and calls for proper techniques that are spatially and temporally adjusted to local circumstances.

The methodological framework is based on a process-driven, correlational research design that blends two methods. The Actor-Network Theory (ANT) to describe urban complexity by creating bottom-up logical argumentation. The Multi-Agent System (MAS) serves to track urban dynamics and thus delineate the action framework of the research. The combination of overlapping methods and the visualization of data in diagrams means that data analysis, triangulation and reduction – ranging from complex actor roles and synthesized networks, the contextualization of interests and interventions, to urban system transitions - deconstruct long term historical processes.

The research findings are threefold. Firstly, they shed light on the actors and the processes at play in a post-socialist neighbourhood Savamala, articulate

the concepts of urban development, urban agency and urbanity.

Both the complexity of urban actors, forces and artefacts, and the dynamics of urban networks, interrelations and processes, are depicted as a legible, data-loaded scheme of nodes and links when data is visualised through the MAS-ANT methodological approach. This research furnishes a response to the necessity of shifting the deterministic concept of urban research in terms of finding an intermediary between empirical data and their graphical display.

*Jolene Wen Hui Lee*

### **The City Displayed/Displaced – Hong Kong and Shenzhen Through the Bi-City Biennale of Urbanism\Architecture**

The architecture exhibition is a site where architectural research and dissemination takes place. Amidst the many typologies and strategies of display is the architectural biennale, where site context invites wider social, political and historical contestations of the urban environment. The strategies of display and thematic framings of the architecture exhibition provide the grounds upon which to explore a new methodology, where it is an instrument with which to read the city, its positions and its unstable, unfinished or unwritten expositions.

This paper looks at the Hong Kong-Shenzhen Bi-city Biennale of Urbanism/Architecture (UABB), where two cities are used as an organising device through which to study the city's strategies and polemics of an architecture of display. The contemporary city is a 'hybrid structure that is in a constant state of becoming' and a palimpsest of multiple 'erased, mutated, ambiguous and latent

Jolene Lee

Harvard University

jo.leewh@gmail.com

layers' . The architecture exhibition is an alternative method to analytical urban studies, where the biennale with its dependence on 'in situ' conditions, borrows from, amplifies and distorts common perceptions of the city.

The paper seeks to trace the past editions of both cities' UABB and study architecture as a form of visual culture through the exhibitionary format of the architecture biennale. It proposes that the architecture exhibition provides an alternative way to read cities as they attempt to locate themselves within the shifting dynamics of global capitalism and the 'new world order', with the case of these two cities in the Pearl River Delta region.

### \* *Panel C USC-SR1C* **Visual Methods for Urban Areas**

*Barbara Bossak-Herbst*  
**Modernistic Urban Utopia in Everyday Use.  
Gated "Racing Town" within Racetrack  
Sluzewiec in Warsaw**

Barbara Bossak-Herbst  
University of Warsaw  
bbossakherbst@gmail.com

Racetrack Służewiec is settled between vivid districts of the Poland's capital. It is hidden behind 6 kilometers concrete wall covered by graffiti. Erected by aristocrats is an example of modernistic utopia in aesthetics, functional and social dimension. But opened just a few weeks before World War II has never became a part of the later Warsaw hipercity (Nas, 2006).

In the first part of the presentation, referring to communication theories of architecture (Eco, 1968, Lowenthal 2007) the analyzes of Racetrack images will be lead along with considerations on what respect

its spatial organization was able to impose the way of behaving to its further users (Eco, 1968).

After World War II, along with the nationalization, this complex containing self-sufficient farm and the number of social services, had been turned into all-year operating State Farm with employee housing at the backstage. For decades the almost autarkic, ghettoidal community has developed.

After 1989 commercialization caused degradation of many buildings and interior areas within Racetrack training backstage. Since that “Racers” have developed multiplicity of usages of them which turned out to be more feasible to trace through the photography then in-depth interviews.

In second part of presentation, through the analyzes of series of photographs collected during my two years long fieldwork, the ways “Racers” grassroots alter their environment through everyday practices will be presented and compared with its direct and contrasting urban environment. The reasons why, using urban-village stereotype, the mainstay of modernity has turned into the mainstay of rusticity, will discussed.

*Jesse O'Neill*

## **Reading Urban Values: The Social Semiotics of the Architectural Rendering**

In architecture and urban planning, there is an established tradition of analyzing images of city spaces in order to understand the practices of people and evaluate design strategies; the work of William H. Whyte is a leading example. But there is also another kind of visualization generated by architects that can be valuable for researchers in understanding common aspirations for urban spaces. This is the architectural

Jesse O'Neill

The Glasgow School of Art, Singapore

j.oneill@gsa.ac.uk

rendering, a style of digital drawing that gives form to portions of the city as yet unbuilt, and which speculates on how cities ought to be inhabited. In common practice, the rendering is a largely untheorized device, understood simply as faithful representation. However, this type of image contains a number of rhetorical devices, pointing to its possible use as an object of critical analysis, which could tell us about our attitudes to the architectural environment and how we want to experience the city.

In this paper, I study the architectural rendering as a communicative object, suggesting a sociolinguistic model for its reading. This draws on the methods of Systemic Functional Grammar, as first developed by M.A.K. Halliday, and applies these to examples of architectural renderings of public spaces and developments in Australia, Indonesia, and the United Kingdom. My intention is to open up new methods for analyzing the imagery produced by architects in a way that allows it to be read for its evidence of the communicative exchange of cultural values.

*Naomi Braithwaite and Cassandra Ng*  
**Styling Identity in the City: The Art of  
Fitting in**

Naomi Braithwaite  
Nottingham Trent University  
naomi.braithwaite02@ntu.ac.uk

Cassandra Ng  
Hong Kong Design Institute  
cassng@vtc.edu.hk

Through the spectacle of consumption and the stylistic expression of its inhabitants, the city and fashion have an intriguing visual relationship. Focusing on this, the paper draws on fashion as a method for exploring how individuals construct identities, creating a visible presence in an urban environment. The role of fashion in visualising individuality in cities warrants academic interrogation. Further exemplified by the prolific rise in street style blogs, another medium where individuals'

styles play out on a global stage. The paper applies a new approach, exploring style choices from the perspective of foreign university students, who come to a new city, and may, undoubtedly, want to conform to a diverse, cultural environment, while asserting their individuality.

The city of Nottingham in the UK and the hyper-modern Asian metropolis of Hong Kong, are the study's focus. A visual ethnography documents the individual styles of Asian students on the streets, and on campus, in Nottingham, as well as international students in Hong Kong. An initial sample of 20 students from each location is profiled. Their fashion choices, and how these may have evolved, serves as an inroad to understanding how visual identity is negotiated within these cities. The images and supporting narratives bring to life an international student's experience of cities, and the distinct locations bring opportunities for cross-cultural analysis. While these students may have initially felt a sense of anonymity, the ethnographic data situates them as a visible, defining presence in city life.

*Paul Manning*

### **The Girl with Downcast Eyes: The Visual Semiotics of the 1960s Georgian Modernist City**

In 1968 a Polish journalist in Tbilisi wrote of a face she seemed to encounter at every step, the face of a girl, whom she first encountered in the lobby of Hotel "Tbilisi": "She appeared in profile, her head was turned downwards, lost in thought, her eyes resembled those of a doe, her hair cut in bangs, she wore some kind of embroidered blouse. When I saw the unknown girl the second time when I was leafing through newspapers in a kiosk on Rustaveli prospect, her face reflected the

Paul Manning

Trent University

[simperingpollyanna@gmail.com](mailto:simperingpollyanna@gmail.com)

sun, her face was completely golden and it seemed she was happier. After that I lost count of my meetings with this girl, I have seen her face in a modern restaurant, in the Metro station, whilst wandering in blind alleys in Old Tbilisi. At almost every step I run into her face to face". This face in the crowd was a face and nothing more than a face, a face embossed in metal, a fresco of a Georgian girl of the mountains, who became the stereotypical "face" of a specifically Georgian post-Stalinist "traditional-modernist" public urban art. The recurrent distribution of this face across newly-created modernist urban spaces formed a Georgian version of "socialist modernism", producing a visually-experienced "brand of socialism" for urban spaces, a procession of images traditional (in style or theme) in modernist spaces forming "a filigree chain linking the ages and the many-balconied mansions of Old Tbilisi .... and the many contemporary skyscrapers into harmonious architectural unison".

\* *Panel D Meet at SIT@Dover  
Podium A, 13:00hrs*  
**Walking Workshop: Walking,  
Sensing and Experiencing the City  
and Other Spaces**

*Gretel Taylor and Deborah Joy Warr*  
**Desire Lines: An Artistic-Sociological  
Method for Exploring Relationships with  
Place (Part 1)**

Gretel Taylor  
University of Melbourne  
gretelt@unimelb.edu.au

In this two-part workshop we introduce participants to an artistic-sociological method to explore experiences of place, whilst producing visual documentation or 'artefacts' of these experiences. The method involves

focusing participants' attention to their embodied, sensory, aesthetic and psychological experiences during (Situationist) *dérive*-like walks. Developed in a project that facilitated art-making with residents in low-income neighbourhoods, the method has potential for research involving participants with diverse backgrounds and abilities.

The workshop sessions will include explanations of the method's rationale and aims, and offer participants an experience of the practice. Whether delegates are Singapore residents or visitors, this is an opportunity to creatively and collectively explore a Singapore locale. Participants will be invited to 'notice what you notice' via sensory perception tasks, and explore whims or 'desire lines' as we walk through local streetscapes. They will be encouraged to attend to their mnemonic and imaginative associations, as well as ways they 'assess' or perceive a place, such as assumptions, interpretations and prejudices.

Participants will be guided to record and represent these encounters with place via photography, text and ephemeral sculpture. Some of these 'artefacts' will be presented on the final evening of the conference.

In parallel to exploring subjective experiences of place, the method prompts us to consider our experience as a group of (possibly) diverse strangers embarking on an artistic-sociological exploration together. What is created in the interstices between ourselves and the place via these activities; what traces or residue can become artefacts of our presence—both individually and perhaps, collectively?

**15:15–16:45, CONCURRENT SESSION 2****Panel A USC-LT1A  
Visual Methods in Teaching  
and Learning**

*Chin Ee Loh, Zhong Hao Wan and Ma Agnes Paculdar*  
**Spaces of Reading: Visual Mapping of the  
Everyday Practices of Reading in Singapore  
Secondary Schools**

Loh Chin Ee  
National Institute of Education,  
Singapore  
chinee.loh@nie.edu.sg

Wan Zhong Hao  
National Institute of Education,  
Singapore  
zhonghao.wan@nie.edu.sg

Agnes Paculdar  
National Institute of Education,  
Singapore  
agnes.paculdar@nie.edu.sg

Given the current emphasis on reading in Singapore with the National Reading Movement initiated in 2016, this presentation focuses on how space and everyday practices of reading are enacted in the lives of public school-attending teenagers.

The presentation explains how visual documentation work with ethnographic tools of observation and interviews to offer insight into the social life of reading in schools and the reading lives of Singaporean adolescents in six Singapore secondary schools. Using a geo-semiotic approach attentive to the mapping of physical, social and affective spaces, the study traces what students read, when students read, and how students read, both in and out of school. Of particular concern is the issue of how particular spaces may encourage or discourage the cultivation of reader identities. To this, the team intends to utilise both established visual documentation processes such as photography and new visual technologies - in particular 360 degree photography and videography to supplement traditional visual techniques.

Firstly, yearlong observations and visual documentation of reading spaces allowed us to trace the rhythms and patterns of reading in the school. Secondly,

photo elicitation provided opportunities for interviews with readers. Thirdly, providing the adolescent readers with a camera to take photographs of reading at home, at school and elsewhere provided data for understanding how home-school reading practices aligned or collided. Finally, visual documentation in this case serves as an advocacy tool, making visible hidden inequities in everyday practices of reading, and encouraging change at the levels of educational policy and practice.

*Natalie Pang*

## **Teaching Social Science Research Visually**

In this paper I share how visual methods are used as a way of teaching social science research in a course under the University Scholars Programme at Nanyang Technological University. In recognition of the goals to help students gain hands-on experiences and working knowledge on how to conduct social science research in a cross-cultural setting, the course ‘Fieldwork and Documentation’ was designed in the second half of 2015 with two related learning objectives: a) to equip students with the necessary knowledge and skills to design, plan and execute a research project in the social sciences, and b) to develop competence, creativity, and communication skills in the development of a media story using mixed media.

Using photographs, clay, paint, and film, students developed a media deliverable in their respective teams. Each project team was given three exhibition panel and/or a projector depending on the nature of their media deliverable. These were coordinated and organized into an exhibition spanning several evenings in NTU. With the exhibition, students had to put their storytelling skills to practice. Through the presentation, I will share the following points: a) visual methods as a qualitative

Natalie Pang

Nanyang Technological University

[nlspang@ntu.edu.sg](mailto:nlspang@ntu.edu.sg)

research method and the issues arising especially in places where there are many vulnerable communities; b) students' experiences in creating visual stories about the research. Through this discussion, I argue how such teaching and learning experiences should be part of the model of higher education, and advocate that this ability is crucial to surviving the contemporary media environment.

*Lorraine Marshalsey*

### **Facilitating a Student-led Investigation of Sensory Affect and a Sense of Place in the Modern University Campus**

Lorraine Marshalsey  
Queensland College of Art,  
Griffith University  
[L.marhalsey@griffith.edu.au](mailto:L.marhalsey@griffith.edu.au)

Very different perspectives exist between the institutions delivering design education today and those design students experiencing it. Higher education organisations do not generally consider sensory affective experience in their design of learning spaces, nor involve the stakeholders (staff and students) in the design process. Therefore, this study facilitates a student-led investigation as first-year design students conducted visual ethnographic methods to capture normal campus life, as a means to observe their own student culture and to identify potential opportunities for design. This is with a view to exploring the relationship between sensory affect and learning within educational environments. This article examines how the students' employed a visual Photovoice methodology, using social media, to investigate their educational environments from an immersed insider perspective. Through their own participatory and reflective actions the students attempted to address several issues including social interaction and community, the environmental factors affecting their learning and speculated on the tools, methods and strategies they might employ to work

better with sensory affect and engaged learning. This study reconsiders sites for learning in contemporary design education via the Participatory Action Research (PAR) approach and offers an opportunity to gain a deeper understanding of a sense of place within the modern university campus today.

*Sue Nichols*

## **Representing Student Diversity in the Visual Landscape of Australian Universities**

University education historically was targeted at an elite group which, in the earliest days, excluded women as well as the majority of the male population. Universities now are expected to offer tertiary education to all school graduates and to be an engine of social mobility. However, research shows that the perceived and actual risks and benefits of higher education are differentiated according to social class, race/ethnicity, gender, sexuality, and disability.

This project examined university visual communication, both on and offline, from the perspective of representations of students and with a particular focus on diversity. Visual texts were gathered from both online and offline sites of three universities, all located geographically in South Australia. Texts included web-pages, videos, posters, flyers, and billboards.

The approach to analysis was informed by visual grammar (Kress & van Leeuwin, 1996) and geo-semiotics (Scollon & Scollon, 2003). The analysis found a recurrent pattern of visual markers that, combined, produced the normative student subject. Other diverse student identities were either absent or marginal e.g. persons with disabilities and alternative sub-culture members. The most publicly located texts (e.g. bus shelters, billboards) used colour, font, symbols and

Sue Nichols

University of South Australia

[sue.nichols@unisa.edu.au](mailto:sue.nichols@unisa.edu.au)

‘power words’ to signify the institution, often avoiding the visual depiction of persons.

\* *Panel B USC-SR1B*  
**Critical Perspectives on Visual Methods**

*Laura Simpson Reeves*

**Challenging Hierarchies: The Role of Visual Research Methods in Participatory Development**

Laura Simpson Reeves  
The University of Queensland  
laura.simpsonreeves@uq.edu.au

The use of visual methods have becoming increasingly popular across the community development sector. Proponents of these methods often claim they are not only participatory, but are able to disrupt power dynamics and challenge existing power structures. This research modestly challenges this assumption, and encourages more critical and reflexive community development practice. The research focuses on a specific case study around a workshop held in rural Papua New Guinea in 2013. The workshop employed a visual multi-method approach over four days with the purpose of designing a local community development plan. Perhaps unsurprisingly, I found that while the visual research methods used in Papua New Guinea demonstrated evidence of shifting some power structures, this was not necessarily because of the method or methods themselves, and was actually more closely linked to the locale in which we facilitated the method(s). I argue that these findings demonstrate the need for greater reflexivity within participatory development practice, including a deep, contextual understanding of location, and posit that visual does not necessarily mean participatory, and participatory does not necessarily mean equality.

*Gary McLeod*

## **Shared Sight/s: Reconsidering an Application of Participatory Rephotography**

The Challenger expedition was a British scientific voyage that set out to further knowledge of the world's oceans between 1872 and 1876. Alongside specimen jars and charts, the expedition amassed a collection of over 500 photographs of places visited and people met. Between 2009 and 2013, a study was carried out to collectively rephotograph locations in the expedition's photographs, facilitating participants' experiences using a bespoke social network site. Concerned about singular authorship and rendering participants' contributions visually explicit, participatory rephotography workshops were then conducted *in situ* with local residents using photographs from the expedition's visit to Japan in 1875. Having experienced replicating the vantage points in the original images together and asking them to document other things of interest, all visual material gathered was then openly shared among the groups, and participants invited to produce collages that communicated their experiences.

Contextualizing that study, this paper presents a brief overview of the history of rephotography, first re-framing it as a diverse set of visual practices rather than a particular method, before summarizing its participatory forms (*remote/in situ*) and their potential to deepen dialogues between local residents and urban surroundings. Mindful of critical concerns toward participatory visual methods (Chalfen 2011, Pauwels 2013), it examines a selection of participatory rephotography projects in order to re-draw a working methodology for future applications. Finally, returning to a lack of criticality within the everyday act of taking photographs (Cobley and Haeffner 2009), the paper will invite discussion on new work and where such work is headed.

Gary McLeod

Hosei University

gary.mcleod.88@hosei.ac.jp

*Edgar Gómez*

**Virtualising the City in a Postframing Era:  
360° Cameras and Visual Reflexivity in  
Ethnographic Fieldwork**

Edgar Gomez  
RMIT University  
edgar.gomez@rmit.edu.au

This paper builds upon a series of iterations of a long-standing exploration on the relationship between photographic images and digital ethnography. The paper is organised in two parts: In the first part I will discuss how certain technological affordances encourage people to generate visual practices by locating 360o cameras within the history of photographic technology. By relating these practices with the urban context, I will explore the ways the city has been perceived. I will introduce the concept of “postframing” in order to critical intervene in the hidden politics of 360o cameras and “virtual reality photography”. In the second part of the paper I will discuss, with some examples, the three ways I suggest these cameras could be helpful in digital visual fieldwork: visual reflexivity, fieldwork emplacement and visual thinking.

*Peter Chen and Peter Victor King*

**Photographic Epistemology and the  
Industrial Image: Exploring the Process of  
Photographic Documentation in Mapping  
an Industrial Topography**

Peter Chen  
Nanyang Technological University  
peterchen@ntu.edu.sg

This research takes a look at the nature of the industrial image and its objective role in the way it represents the urbanscape. This stems from a fundamental shift that has occurred within the relationship between image and architecture – that our experience of architecture is increasingly being supplanted by the photograph. In contemporary terms, our encounter with architecture or environment may come first from looking at a visual image of the place or building before it is even

experienced. If we accept that the image the only way to experience certain urban conditions, can the architectural image offer greater ‘truth’ to the industrial urbanscape? Where are the limits of photography as an epistemological device in the representation of the urbanscape and its conditions? By revisiting the notion of photographic objectivity: can one minimize or even eliminate the authorship of the image? How does the photographic image lend itself to a forensic urbanism?

The objective of this research is to document a planned infrastructural urbanism and how the scale and complexity of these landscapes have given rise to a new industrial topography. Some of these urban constructs force us into a constant state of vigilance in order to control them and the architecture of which have evolved into their own organic ecology: we coexist in a tenuous relationship that with these technologies. The aim of this project is to utilize the photographic process as a research methodology to reveal the existence of a hidden urbanism, or an infratectural sublime.

\* *Panel C USC-SR1C*  
**Walking, Sensing and Experiencing  
the City and Other Spaces**

*Sumit Mukherjee*  
**Kolkata Chromosome: Compared Visual  
Identity of Streets in Kolkata City**

The components of street as a social space provides numerous evidences of urban environment, economic, social and cultural life and living pattern, specific to its geographical location and inhabiting communities. The city street, for that matter, provides the litmus of complex urban mosaic of spatial, cultural, behavioural characteristics of the contemporary society. Therefore,

Sumit Mukherjee  
Anthropological Survey of India  
sumitmukj@gmail.com

in a large cosmopolitan metropolis like Kolkata, remarkable visual diversity in its public space of 'streets' attracts attention of social science researchers.

The streets particularly the pavements of Kolkata metro city offer representative and characteristic tangible aspects of localized cultural identities. In fact the street's visuality differs as one goes away from its CBD towards peripheries. It is historically prevalent perception of identifying the oldest built environment of the North Kolkata from the more colonial Central and the later extensions on South and East in conjunction with its functional and cultural landscapes. These are visually recorded taking certain structural, utilitarian and cultural dimensions of those streets. Systematically and contextually recoded photographs of selected streets of typical Kolkata localities from different directions have been analysed in terms of the content and composition to construct and/or deconstruct the visual identity of those streets or localities using spatial visual methods to extract the relationship between people and place/space. It has been experienced and deduced that juxtaposition of tradition and change is vividly present all over the city in different scale.

*Gareth Morris Jones*

**Widdershins Osaka: Entangling Urban Narratives through Community Walking Practices in Japanese and British Cities**

Gareth Morris Jones  
University of Dundee, Scotland  
g.h.m.jones@dundee.ac.uk

This image-rich presentation describes how interdisciplinary research with methods based in walking can disrupt habituated understandings of place and power while instilling social, cultural, and environmental well-being. The presentation will first contextualize my creative arts practice which synthesizes Western spatial praxes such as the Situationists' psychogeography with Japanese understandings of space including shakkei

'borrowed scenery' and kekkai spiritual boundary markers. It will then focus on my group-walking project, Widdershins\* Osaka in order to reveal how a playful engagement with place and history can enrich notions of concern, and value.

The annual Beating the Bounds event in Leeds, England celebrates Terminus, the Roman God of Boundaries with a circular walk around the six stones that marked the boundary of the medieval town. As well as celebrating the city's history, the event confronts more topical issues, scrutinizing the boundaries between the public and private ownership of land, and confronting the mechanisms of urban policy-making. With commitments in Osaka and unable to participate in the event, I decided to bring Beating the Bounds to Japan: evoking Situationist methods I centred a map of Leeds, with its medieval stones onto a street map of Osaka, marked the points at which the stones fell then walked the circuit with a community of walkers. We deployed readings, performances, and games of chance to search for (invoke) the absent stones. This engagement with cultural artefacts not materially present stimulated debate and precipitated a reconsideration of our everyday understandings of the urban environment.

\* Widdershins: counter-clockwise (archaic, British).

*Yajing Liu*

### **Re-imaging the Transformation of Landscapes Through a Photography Project**

Since the 1990s, numerous villages, houses, and streets in China have been demolished in order to make way for the urbanization. Under such a situation, art critics and curators have begun to organize photographic projects on the theme of landscape transformation through exhibitions, books, and competitions. In their

Yajing Liu

Nanyang Technological University  
yliu038@e.ntu.edu.sg

pioneering scholarship, landscape transformation serves as a background or inspiration for photographers to explore the perception of landscape or city in contemporary photography. However, based on the practical experiences of my ongoing photo project Seaweed Houses, I regard landscape as primary object of art making, rather than a source of inspiration or background.

To understand how a landscape as an object of visual method affects art making, I will begin with my Seaweed House project to describe the considerations, methods, and strategies in the visualization of the landscape, and show how I, as a photographer, enrich the narrative of history and the issues of urbanization through landscape photographs. Seaweed houses are among the most typical folkloric dwellings in China. The history of seaweed houses could track back to the Empire of Yuan. However, seaweed houses and their villages have been eroded by urbanization since 1990s, raising the issues about the problems revealed by the landscape transformation in China and the things lost or left behind with the rapid development. In the presentation, I will also address the role of photography revealing social and cultural aspects of the memory affected by the changes in the landscape.

*Gideon Kong*

### **Between Visual Methods and Artistic Research: Drawing as a Process of Inquiry**

Kong Wen Da Gideon  
Independent Scholar  
gideon.kongwd@gmail.com

The term ‘visual method’ is commonly understood as a qualitative methodology that produces and represent knowledge through visual (or artistic) means, mainly through the photographic medium. Specifically, this discipline is concerned with the reading and examination of visual materials to develop related areas of knowledge not covered by quantitative or

purely textual research approaches. Although it is also concerned with the creative processes in which visual images are created, these considerations mainly exist as complexities factored into the justification of eventual interpretations of visual materials, and not as processes that in themselves, affect and shape knowledge of any particular nature. This paper, in contrast, brings emphasis to the artistic nature present in the creation of visual materials through the medium of drawing. This is investigated through a practice-based drawing project (a workshop) that utilises the medium as a tool for thinking and exploration on a chosen subject and presented here as part of the research. In broader terms, this project also investigates a potentially under-explored area: looking into possible ways the artistic mediation—that which exist between the creator of a visual image and the visual image itself—could contribute to an overall understanding of a chosen research context and discipline. By also considering ideas from equally growing disciplines like drawing research and artistic research, the extended aim of this paper is to contextualise and discuss the relationship between various methodologies or approaches that, at this point, seem to be separate.

\* **Panel D USC-SR1D**  
**Walking Workshop: Walking,  
Sensing and Experiencing the City  
and other Spaces**

*Gretel Taylor and Deborah Joy Warr*

**Desire Lines: An Artistic-sociological  
Method for Exploring Relationships With  
Place (Part 2)**

Gretel Taylor

University of Melbourne

[gretelt@unimelb.edu.au](mailto:gretelt@unimelb.edu.au)

*Thursday 17 August 2017*

# Day 2

- 8:45 / 9:15      Shuttle bus pick up at Buona Vista MRT**
- 8:30 – 9:30      Morning tea and coffee**
- 9:30 – 11:00      Concurrent Sessions 3**
- 11:00 – 11:30      Tea and coffee break**
- 11:30 – 13:00      Concurrent sessions 4**
- 13:00 – 14:00      Lunch at Podium A**
- 13:15 – 14:00      Exhibition launch and artists' talk**
- 14:00 – 15:30      Concurrent sessions 5**
- 15:30 – 16:00      Afternoon tea and coffee**
- 16:15              Delegates for photo walk leave to city centre**
- 17:10              Delegates gather for Substation keynote**
- 18:30 – 19:00      Evening canapés at The Substation**
- 19:00 – 20:30      Keynote 2 at The Substation: Alan Oei**

## 9:30–10:30, CONCURRENT SESSIONS 3

Panel A USC-LT1A

### *Mapping Everyday life*

**Zaki Habibi:** Poetics of Everyday Creativity: The Visual Articulation on Space by the Collectives in Bandung, Indonesia

**Petr Vasat and Petr Gibas:** Experiencing Like a Homeless: Body, Movement, and the Poetics of Place-making in the Homeless City

**Ernesto Noronha and Premilla D'Cruz:** Invisible Work and Invisible Workers: Garbage Pickers in Ahmedabad

**Sumit Mukherjee:** Extraction of Worldview from Graphic Drawings of Hunter Gatherer Community of Andaman, India

Panel B USC-SR1B

### *Visualising the Unseen*

**Moumita Dey:** Visualising and Communicating the Unreal: Changing Ideology of Ideal Indian Beauty

**Puja Sardar:** Constructing Intangible Heritage in Two Cities: Case Study of Two Poets in Popular Mindscape

**Nilanjana Das:** Adi Ganga: Imagining the Sacredness of a River

**Kanchan Mukhopadhyay:** Kolkata as an Imagined Space Through Eyes of Ours and Theirs

Panel C USC-SR1C

### *Visual Methods in Teaching and Learning*

**Kang Shua Yeo and Takehiko Nagakura:** A Case for Digital Photogrammetry in Architectural Education

**Chris High and Alison Buckler:** When the Best Action Happens Behind the Camera: Using Participatory Video to Understand the Implicit Theories-in-Practice of Primary Teachers in Malawi

**Ivan Kwek:** Whose Future in “The Future of Us”?

Panel D Walking Workshop

### *Walking, Sensing and Experiencing the City and Other Spaces*

**Huiying Ng:** Visualising Urban Gardens, Walking Alternative Foodways (Part 1)

## 11:00–12:30, CONCURRENT SESSIONS 4

Panel A USC-LT1A

### *Walking, Sensing and Experiencing the City and Other Spaces*

Reading, Tasting, Gazing and Sharing: Exploring Embodied Urban Experiences

**Sumei Wang:** Connected Flaneurs: Exploring Smartphone Mediated Urban Experiences and the Co-Construction of City Image

**Li-ying Wu:** Taiwanese Riviera in the Making: The Linguistic Landscape of Kenting

**Yi-chieh Jessica Lin:** Narratives of Food Practice in Tokyo and Taipei: Documenting Household Consumption and Environmental Change

**Tingyu Kang:** Transnationality and the City: Visualizing the Everydayness of Taiwanese Transnationals in LA

Panel B USC-SR1B

### *Visualising the Unseen*

**Kiven Strohm:** Landscape Dissonance: Refiguring the Urban in Palestine/Israel Through the Films of Kamal Aljafari

**Nurul Huda Rashid:** Re-membering the Sufi and the Bearded Man: A Visual Narrative

**Chloe Law and Allan Bahroun:** Haikou's Double Cut: Visualizing a City in Mutation

**Eve Stirling, Melanie Levick-Parkin, Maria Hanson and Roger Bateman:** Agent Makers – Exploring Speculative Design Concepts as the Interface for Change Within the City

Panel C USC-SR1C

### *Mapping Everyday Life*

**Margarita Köhl, Gerit Götzenbrucker, Sabariah Mohamed Salleh and Le Trieu Thanh:** "Pictorial Affect" – Articulating Together-ness in Converging Media Environments / Examining Pictorial Practices and Concepts of Sociality Among Young People Living in Malaysia, Vietnam and Austria

**Tina Magazzini:** Street Signs as Codes of Change in an Increasingly Diverse Urban Landscape

**Hagar Ezzeldin:** Women Artists: Representing Everydayness In Egypt Contemporary Art Scene

**Nicholas Teo:** East Meets West: Romantic Media and the Influence on Expectations of Love in Singapore

Panel D Walking Workshop USC-SR1D

### *Walking, Sensing and Experiencing the City and Other Spaces*

**Huiying Ng:** Visualising Urban Gardens, Walking Alternative Foodways (Part 2)

## 14:00–15:30, CONCURRENT SESSIONS 5

Panel A USC-LT1A

### *Mapping Everyday Life*

*Visualizing Immigration in the City: Production, Reproduction and Contestation of the Urban Space*

**Franz Buhr:** A City (is) to be Used: Practical Knowledges and Migrant Urbanisms in Lisbon, Portugal

**Amandine Desille:** Immigration and the City: Between State Planning and Residents' Practices and Representations. The Case of Kiryat Shmona in Israel

**Tina Magazzini and Caroline Knowles:** AV Materials Presentation and Panel Discussion

Panel B USC-SR1B

### *Walking, Sensing and Experiencing the City and Other Spaces 1*

**Derek Bryce:** High Culture, Heritage and the New 'Capitals' of the Islamic World

**Melike Ozmen:** Have You Seen The Bus? Uncovering The Neighborhood's Function as an Interface

**Anne Meneley:** FitBit Frenzy: Walking Doesn't Count Unless You Count It

**Clarice Lee:** Island of Everlasting Utility: A Reflection on the Remaining Residents of Pulau Ubin

Panel C USC-SR1C

### *Visual Methods as an Agent of Change in the City*

**Huiying Ng:** Care as Strategy, Visual as Tactic

**Elmo Gonzaga:** Cognitive Mapping as Pedagogical Method for Visualizing Asian Cities

**Stephen Shukaitis:** Artist Groups, Virtuosity, and the (Non)Emergence of the Multitude

Panel D USC-SR1D

### *Walking, Sensing and Experiencing the City and Other Spaces 2*

**Jacob Harbord:** Visual Methods in the Private Sector

**Diandra Pandu Saginatari and Paramita Atmodiwigjo:** XYZ 360°: Contextual Visual Representation of Surrounding Environment

**Ananya Bhuyan:** More Than What Meets the Eye: Using Visual Methods for Research on Streets in Delhi, India

**Charishma Ratnam:** Using Visual and Mobile Methods in the Home

**09:30–11:00, CONCURRENT SESSION 3**

＊ *Panel A USC-LT1A*  
**Mapping Everyday Life**

*Zaki Habibi*

**Poetics of Everyday Creativity: The Visual  
Articulation on Space by the Collectives in  
Bandung, Indonesia**

Zaki Habibi

Lund University, Sweden

[zaki.habibi@kom.lu.se](mailto:zaki.habibi@kom.lu.se)

Manuel Castells' notion of the city in the 1980s as a social product resulted from contradiction of interests and values is getting more evidenced recently. This indicates the need to understand the contemporary urban lives from various area of inquiry, including the everyday life of city dwellers of the so-called creative city like Bandung in West Java, Indonesia. Despite the debates on creative city, the articulation of creativity becomes part of everyday situation in this city, especially in the form of visual expression. This paper derives from the question of how is creativity articulated by Bandung's city dwellers in their everyday life?

This paper focuses on the everyday use of urban space as a dynamic site of struggle. This occurs on the formation and meaning of creative space as exemplified by creative collectives in Bandung, namely "Tobucil & Klabs" and "Kineruku". By combining digital ethnography and documentary photography, the study gathers information based on ethnographic interviews and photo-documentations. The photographs produced by the researcher from the field, as suggested by Gillian Rose (2016), are analysed with the other data gathered. Informed by Michel de Certeau's poetics of everyday life, this paper argues that the way in which these creative collectives in Bandung articulate their everyday

creativities is to demonstrate the struggle of producing ‘organic spaces’ in the city. As non-industrialised collaborative collectives, they challenge the established spatial formation in this creative city and employ creativity as the very core of their everyday life.

*Petr Vasat and Petr Gibas*

## **Experiencing Like a Homeless: Body, Movement, and the Poetics of Place-making in the Homeless City**

We all know them from our cities – homeless people. Desperate bodies of people living on the streets have become a visible firm part of urban landscapes across the globe. As visibility of them has become discussed in urban research, visual methods of research started to be used in investigating the topic. The aim of the paper is – by means of photovoice – to explore the everyday geography of homelessness and its affective dimension. Our key concern is how the research partners as actors (re)present and (re)construct their everyday geography by visual means and how they relate to it affectively (or otherwise). We believe photovoice represents a suitable research method, since it has been used across social sciences and especially in action research as a productive tool which enables people to document and reflect on their everyday life. Based on a photovoice research with homeless people in Prague and Pilsen, two cities in the Czech Republic, we present collected data and subject them to formal analytical and hermeneutic analyses. We focus on three aspects of the everyday geography of homeless people captured by photovoice: (1) bodily actions in public space, (2) movement in space, (3) ways of (re)production of heterotopic places. However, we also argue that while having a potential to disrupt general

Petr Vasat

Institute of Sociology,  
Czech Academy of Sciences  
[petr.vasat@soc.cas.cz](mailto:petr.vasat@soc.cas.cz)

Petr Gibas

Czech Academy of Sciences  
[petr.gibas@soc.cas.cz](mailto:petr.gibas@soc.cas.cz)

imaginaries, these images must be very carefully used and contextualized, which requires us – researchers and practitioners – to adopt a fundamentally self-reflexive, theoretically and ethically solid position.

*Ernesto Noronha and Premilla D'Cruz*  
**Invisible Work and Invisible Workers:  
Garbage Pickers in Ahmedabad**

Ernesto Noronha  
Indian Institute of Management  
Ahmedabad  
enoronha@iima.ac.in

High economic growth in developing countries like India has meant disposing of higher amounts of waste. The municipal corporations which collect, transport and dispose the residue are unable to adequately address the situation, threatening the very idea of sustainable development. There is therefore an urgent need for recycling waste to arrest the devastating effects of solid waste in developing countries (Uiterkamp, 2011). To remedy the situation municipalities across India have privatised this urban service (Baud et al, 2001). However, the companies who transport waste to landfills are compensated for the amount waste they carry regardless of whether or not it is recycled. Rather, they pose a major threat to the livelihoods of waste workers the informal system who increasingly compete with private firms for ownership and control over recyclable waste. Workers in the informal system provide this sustainable service “for free” by working extremely hazardous conditions in effect subsidising the formal system (Schindler et al, 2012). This paper photographs the life and work of informal workers at landfill sites and tries to highlight their contribution to sustainable development while putting their own sustainability at risk. Simultaneously, while photographing workers conversational interviews were held with them to understand what makes them take up such work and how do they imagine their futures.

Through photographs we try to make their invisible work and lives evident both literally and figuratively.

*Sumit Mukherjee*

## **Extraction of Worldview from Graphic Drawings of Hunter Gatherer Community of Andaman, India**

The cognitive orientation of the primordial hunter gatherer society, living in closest symbiotic relation with the nature, is the fundamental process linked to their worldview. Every element, occurrence, happening in the natural world encompassing their living space are processed in the consciousness of such people and their society. Since Palaeolithic era several such prehistoric societies have recorded certain cognised objects or events through cave or rock paintings which are perhaps the earliest aesthetic expression of man. Some theories hold that cave paintings may have been a way of transmitting information, while other ascribe them to a religious or ceremonial purpose.

Sumit Mukherjee

Anthropological Survey of India

sumitmukj@gmail.com

Interestingly during a prolonged study of the Onge community, living in a distant island of Bay of Bengal in complete isolation from mainland, the present author have collected a few impulsive line drawings representing natural and cultural elements around them. These hunter gatherer people are believed to have retained their primordial culture equivalent to Neolithic period. They never stayed in any cave and don't have any known history of cave or rock paintings with only exception of facial painting with mud. Those drawings made in the authors field note book using a pen, include land and aquatic fauna they hunt along with certain modern world objects like a helicopter etc. which they felt curious about.

The shape, form, pattern and the subjects of those drawings are analysed and compared employing anthropological approach with an attempt to extract and interpret the level of cognitive orientation of these people's worldview.

\* *Panel B USC-SR1B*  
**Visualising the Unseen**

*Moumita Dey*

**Visualising and Communicating the Unreal:  
Changing Ideology of Ideal Indian Beauty**

Moumita Dey  
University of Calcutta  
moumita238@gmail.com

Images are meaningful representation of people's thought or apparatus for imposing ideas on viewer's mind. Images can enable a viewer to visualise an unseen world or fantasy through powerful representation. This idea has been used by corporate houses to promote their products at a wide market using audio-visual publicity as a tool. Some of the products are very much gender oriented, makers of publicity material have imposed this gender stereotypes in popular imagination. Beauty soaps are such product for which women are targeted as consumers; in this approach beauty has been considered as exclusively feminine fantasy. World's largest beauty soap producer Hindustan Uniliver launched their products in India 1929 and used popular actress Lila Chitnis as endorser. The approach was successful in attracting middleclass Indian women; it helped to develop faith among them in the publicised products. The idea was made parochial to conform to the fantasy of the consumers of ideal Indian beauty. From 1930s to present time the publicity material has represented different layers of desired feminine beauty, from

traditional Indian looks of yesteryears to contemporary western look. Throughout the campaign Indian actresses were the main endorsers of the products and of ideas of beauty. This paper has attempted to study the changing ideology of ideal Indian beauty by analysing the representation of Indian actresses with the help of visual methodology.

*Puja Sardar*

### **Constructing Intangible Heritage in Two Cities: Case Study of Two Poets in Popular Mindscape**

Intangible cultural heritage is an important element of cultural identity of any place. Kolkata and Varanasi are two well-known cities known for their rich culture and heritage in India as well as in the world. Each of the cities has different cultural identity and known after different social icons. Kolkata, popularly known as the cultural capital of India, is also the hub of Bengali language, literature and culture. The city is also identified after the famous poet Rabindranath Tagore. Varanasi, on the other hand, known as the spiritual capital of India, is a hub of Hindi language, literature, culture and spiritual traditions of the country. The classical sixteenth century poet saint Goswami Tulsidas is considered to be a part of the cultural heritage of Varanasi. Two poets of different time periods are still alive in the popular mindscape in their respective cities albeit in different ways.

This paper aims to take a close look at how the cities keep the memories of the iconic poets alive, visually and otherwise through popular visual and performing art forms. The study is an attempt to visualise how people of these cities imagine their “own” poet and their contribution in their life. Thus the poets are

Puja Sardar

University of Calcutta

[pujasardar27@gmail.com](mailto:pujasardar27@gmail.com)

transformed into icons and made part of the intangible cultural heritage of urban space.

*Nilanjana Das*

### **Adi Ganga: Imagining the Sacredness of a River**

Nilanjana Das  
University of Calcutta  
ndgeocu@rediffmail.com

Adi Ganga (literally the “original Ganga”) is supposedly the original channel of Ganga. It is actually one of the innumerable old distributary channels of the river in its vast floodplain. The sacredness of the river is translated on its riverbank dotted with old temples, ghats, palaces, and vibrant folklore. The images of the sacred landscape is quite alive along a dying water channel of the otherwise active delta.

Adi Ganga flows as a distributary of the present channel of Bhagirathi/ Hooghly/ Ganga through the overcrowded Kolkata city (erstwhile Calcutta). It serves various urban utility purposes as a tidal water/storm water releasing channel, an urban sewer, a riverine corridor linking Ganga and Vidyadhari River (a shortcut to Sundarbans and further east) and a source of freshwater to the fisheries located east of Kolkata. At the same time it continues to provide the sacred space essential to the Hindus, who need a waterfront for all life-cycle rituals. As the urban centre grew in its volume, new elements of sacredness as well as profanity kept being added to the imagined and actual entity of the river.

This paper attempts to understand the dynamics of this imagined landscape: both sacred and profane, with the help of images – photographic, literary and cartographic. In this paper construction of identity of the Adi Ganga; a water body, a goddess, and a garbage dump has been reviewed.

*Kanchan Mukhopadhyay*

## **Kolkata as an Imagined Space Through Eyes of Ours and Theirs**

The city of Kolkata (formerly Calcutta) has been imagined in fictional films in diverse ways. Different genres of films have looked at the city from different perspectives; makers belonging to similar genre also have interpreted the city and its people in much dissimilar ways. In this paper sequences from several films dealing with the city of Kolkata will be discussed to identify the cultural attributes the makers have looked for in a people residing within a given space. Considering the depictions as reflexive ethnography of a given urban space, albeit fictional to certain extent, the paper envisages understanding the basic differences in imagining and constructing the cultural attributes of a city by different makers. While some films have looked for attributes like religiosity and abject poverty among the city dwellers, others have emphasised human agency and urge for change in face of deprivation. The city has almost never been dealt with as a single seamless space by any of the makers; all of them have picked up one or more niche that suit their narrative made out of their own imagination and ideology. The contents will be examined to understand the differences, if any, between those filmmakers who are from the city, and those from other countries; they broadly represent the “insiders” and “outsiders” of the culture they have dealt with. This exercise is expected to help in assessing the thick and thinness of the ethnographic depictions in different contexts.

Kanchan Mukhopadhyay

University of Calcutta

[kmukho@yahoo.co.uk](mailto:kmukho@yahoo.co.uk)

## \* *Panel C USC-SR1C* **Visual Methods in Teaching and Learning**

*Kang Shua Yeo and Takehiko Nagakura*

### **A Case for Digital Photogrammetry in Architectural Education**

Yeo Kang Shua  
Singapore University of  
Technology and Design  
yeokangshua@sutd.edu.sg

Visualisation is a crucial skill for architects. Traditionally, measured hand-drawings were central to architectural education. As computer-aided design (CAD) has come to replace hand drawings in architecture curricula, architecture graduates sometimes lack certain forms of spatial knowledge. Digital photogrammetry – a technique for recording three-dimensional geometric data by capturing overlapping (stereoscopic) photographs – may provide a means of remedying this shortcoming. Digital photogrammetry is an attractive technology for a number of reasons. The technique is relatively cheap and has low barriers for entry: A digital camera and software that is generally free to students are the only equipment required. Monopods, tripods, and drones can also aid in capturing photographic data. The skills and principles of digital photogrammetry can be taught quickly. Moreover, the ability to capture complex geometries and export them as 3D mesh models means that digital photogrammetry interfaces well with other digital tools used by students, such as CAD software. Digital photogrammetry also requires architecture students go out and physically explore sites in order to capture photographic data used to create virtual models. All this encourages a degree of spatial thinking. Digital photogrammetry can thus be a desirable skill for architectural students, and a potential replacement for traditional measured drawings. With

their relatively complex geometries, heritage buildings make interesting subjects for digital photogrammetry. Teaching digital photogrammetry can thus also aid in heritage documentation. This paper will discuss a pilot digital photogrammetry workshop conducted by MIT and SUTD using Singapore's Sri Mariamman Temple and Shuang Lin Monastery as subjects.

*Chris High and Alison Buckler*

### **When the Best Action Happens Behind the Camera: Using Participatory Video to Understand the Implicit Theories-in-Practice of Primary Teachers in Malawi**

This paper explores the use of participatory video in a methodological pilot which took as its subject the experience of teachers in two primary-schools in rural Malawi. Teachers in much of Sub-Saharan Africa have a dichotomous status. At the local level they are often respectable people who are expected to provide a positive role model to their pupils and the local community. Within national civil service hierarchies, they are frequently problematized as lacking capacity to deliver ambitious education-led national development strategies. This tension presents interesting ethical and methodological challenges in surfacing and valorising their role as experts in a way that speaks to people from outside of their local communities.

The project used PV to appreciate the implicit theories-in-practice of teachers; exploring the different kinds of data and analytical options that the PV process can generate to make explicit local practices and understandings. This included elements of participatory action research, participant-observation, semi-structured and photo-elicited interviews, community film-screenings, and group reflection. The data provided

Chris High

Linnaeus University

chris.high@lnu.se

opportunities to experience and evidence the teachers' roles as capable experts. For example, the cross-talk behind the camera was notably rich. Techniques such as cognitive mapping also showed promise in highlighting the consistency and sophistication of their understandings of educating rural children.

The pilot suggests that PV can provide different ways of surfacing implicit understandings. We conclude by discussing some of the implications for cross-cultural research practice, participatory ethics and the opportunities to use PV within mixed methods approaches that have direct impact on policy and practice.

*Ivan Kwek*

## **Whose Future in “The Future of Us”?**

Ivan Kwek

National University of Singapore

ivankwek@nus.edu.sg

Contemporary societies are often marked by attempts to imagine and organize themselves around some future-oriented projects. Concepts like design, the smart city and sustainability are not just the latest of fashionable ideas; they encourage particular ways of thinking and legitimize state and corporate interventions into the present. Often, such futures are wrapped up in complex and technicized languages and imageries, leaving most people unable to participate except in the most banal of manners. This paper explores the use of a visual method to help overcome the difficulties of responding to these expert-produced futures. As a point of departure, it will critically consider The Future of Us exhibition, a 2016 project in which particular visions of Singapore's future were materialized on a huge multi-platform installation. The imagery produced in conjunction with the exhibition will be used as prompts to elicit responses and to produce alternatives. This project is incorporated into a class on visual ethnography. Students working in

teams were asked to develop their projects along this line with the aim of pluralizing the imaginings of the future.

\* *Panel D*  
*Meet at SIT@Dover Podium A, 9:30hrs*  
**Walking Workshop: Walking,  
Sensing and Experiencing the  
City and Other Spaces**

*Huiying Ng*  
**Visualising Urban Gardens, Walking  
Alternative Foodways (Part 1)**

Research on urban nature and their role in city liveability has focused on biodiversity, watershed and soil regeneration, and on alleviating urban heat. Although a small and growing body of work looks at the social and community impact of edible food gardens in particular, the methodologies employed tend towards traditional quantitative and qualitative approaches. This participatory workshop is based on a model of garden visits Foodscape Collective has held regularly since March 2015. Part research visit, part social time, part a mode of intimate knowing, the garden visits are open to the public, themed around a particular garden site per visit, and integrated with questions about structural and quotidian concerns about the garden. In this workshop, participants will be brought on a walk of selected gardens, speak to their gardeners, and work together with the gardeners to understand, express, and visualize the role of these urban edible gardens in the social life of the city at three scales: neighbourhood, city (Singapore), and beyond city borders. Conceptual approaches and methods of visualizing the intangible, including mental mapping and sketches of imagined

Huiying Ng  
National University of Singapore  
& Foodscape Collective  
huiying.n@gmail.com

nature will be introduced, and participants are free to also introduce what they know. This workshop focuses on city gardens' potential to stimulate radical engagements of the body and senses, others and self, imagination and hope, through providing structural alternatives to current modes of consumption and labour, exchange and sharing. Participants will work towards creating an imagined map of future foodways through collage, print and public domain cartographic data.

**11:30–13:00, CONCURRENT SESSION 4**

\* *Panel A USC-LT1A*  
**Walking, Sensing and Experiencing  
the City and Other Spaces**

*Reading, Tasting, Gazing and Sharing:  
Exploring Embodied Urban Experiences*

*Sumei Wang*  
**Connected Flaneurs: Exploring  
Smartphone Mediated Urban Experiences  
and the Co-Construction of City Image**

Sumei Wang  
National Chengchi University  
sw@nccu.edu.tw

The pervasive popularity of smartphones has largely influenced our urban experiences. The 'flaneur' in Charles Baudelaire and Walter Benjamin's works on modern life referred to those who wandered around, being alone but sensible, in the city. In this paper, I consider urban travellers with smartphones the 'connected flaneurs' who explore the city with their portable communities. Using both online and mobile ethnography, the paper aims to investigate how urban experiences are mediated and changed by smartphones;

also, how the spread and circulation of photos taken by smartphones contribute to the coconstruction of city image. The sharing, searching, downloading, remixing of photos of landmarks and daily scenery in the city do not just record the users' preferences but enable the pre-mediation experiences for other travellers through social media. Commuters or tourists who gaze the city through smartphone lens, also actively share their own takes in real-time and hence participate in the process of co-construction. The circulated images reinforce the flaneurs' impression of the city. They therefore seek and appreciate the sceneries that correspond to their imagination. Photos must be taken at the right position and angle so that the right picture that fit their aesthetic standards can be produced. The fixing and sharing of photos are about self-performance, but more importantly, they are also seen as practices of seeking pleasure and consolidating friendship. With their smartphones at hand, the nomads are no longer lone wonders but connected flaneurs.

*Li-ying Wu*

### **Taiwanese Riviera in the Making: The Linguistic Landscape of Kenting**

This study explores the linguistic landscape (the LL) of the high street in Kenting, a resort area in Southern Taiwan, through presenting the image synthesis of the mobile elements of 'people, objects, activities and senses [particularly sight and smell] that make up the spatial repertoires of a place' (Pennycook & Otsuji, 2015). Moreover, discourses of/in place can be presented via systematically analyzing how place is materially embodied by spatial repertoires, including linguistic repertoires (Scollon & Scollon, 2003). A semi-ethnographic research method is employed for data collection with an objective of 'capturing' the mobile

Li-ying Wu

Wenzao Ursuline University of  
Languages

97071@mail.wzu.edu.tw

elements through the ‘tourist gaze’ (Urry, 2001) to make sense of the phenomenon of Taiwanese Riviera in the making. The data sources include field notes of the researcher, photographs of Kenting taken by informants and the researcher, focus group as well as indepth interviews. The research object, Kenting, originally a fishing village situated in the southern coastal region of Taiwan and presently becoming part of the Kenting National Park, is reminiscent of the Mediterranean Riviera areas and has shown signs and sights to become a Taiwanese Riviera. Accordingly, Kenting embodies a configuration of mobile elements such as tourists, night markets, and linguistic repertoires, all of which contributes to the creation of Kenting’s linguistic landscape that not only has plethora of sights but also smells. In addition, the linguistic landscape of Kenting as the gaze- and smellscape reveals a pieced mosaic which is deictic of fragmentation experiences of post-globalization/modernism.

*Yi-chieh Jessica Lin*

**Narratives of Food Practice in Tokyo  
and Taipei: Documenting Household  
Consumption and Environmental Change**

Yi-Chieh Lin  
National Chengchi University  
yclin104@nccu.edu.tw

It is estimated that food industry has been consuming twenty percent of energy resources annually in developed countries in addition to the greenhouse gas emissions (Dixon et al. 2009). Moreover, in Tokyo city alone, 5 to 8 million tons of edible foods were thrown away annually. In this research, I first analyse the visualizing strategies associated with the “Eat Low Carbon Food” campaigns in the public discourses in Tokyo and Taipei (e.g. film clips, online maps). Second, I compare how different involved non-governmental organizations and consumers in Tokyo perceive and diversify tactics in their everyday life to respond to the issue of food sustainability.

Drawing on the photographs and accounts of daily routines and narratives derived from 15 interviews with householders living and around Tokyo and Taipei, this research considers the dynamics surrounding consumption, unpacking the notion that consumers act as agents of choice. This paper pays close attention to the complexity of social, material and cultural factors that lock and unlock wider practices deemed unsustainable. As taste has been an underexplored area in the cultural anthropology of senses, this research has the potentiality to contribute to better our understanding of the process in which tastescape and visual representations intersect for the purpose of social intervention.

*Tingyu Kang*

### **Transnationality and the City: Visualizing the Everydayness of Taiwanese Transnationals in LA**

This study explores how ‘birth tourists’ from Taiwan to Rowland Heights, Los Angeles use mobile photography to represent their daily spatial experiences on Facebook, thus interrogating the classed, gendered and racialized spatiality of birth tourism. Birth tourism is a growing transnational flow where expectant mothers travel to a country with a Jus Soli system to have their children born citizens. This research is based on interviews and participant observation with Taiwanese birth tourists, who elucidate the rationales underlying their selective use of mobile photos on Facebook and demonstrate various ways in which they took them. The findings illuminate the intersection among gender, ethnicity and class in the informants’ visualization of the spatiality of birth tourism. The informants primarily took and uploaded photos of leisure settings around the metropolitan area of LA outside the Chinese-speaking

Tingyu Kang

National Chengchi University

[tingyu.kang@gmail.com](mailto:tingyu.kang@gmail.com)

“ethnic enclave” of Rowland Heights. While the co-ethnic spaces of Rowland Heights are understood as sites for ordinary everyday life which is not photo worthy, urban localities marked by white, middle-classed consumerism are perceived as extraordinary spectacles to be viewed and recorded. The informants carefully select the audiences for these consumerism-themed photos on Facebook. This is because birth tourism is largely constructed by Taiwanese audiences as upper-class women abusing their reproductive bodies for transnational exploitation of capital, labour and loyalty. The careful selection of audiences is also closely linked to a gendered spatial norm regarding reproductive women, which associates pregnant women’s hypermobility and excessive pleasure with irresponsible motherhood.

## \* *Panel B USC-SR1B* **Visualising the Unseen**

*Kiven Strohm*

### **Landscape Dissonance: Refiguring the Urban in Palestine/Israel Through the Films of Kamal Aljafari**

Kiven Strohm  
National University of Singapore  
kiven.strohm@nus.edu.sg

The role and place of the landscape in Palestinian art and culture has long been critical to the ongoing resistance to colonization and dispossession. From painting and poetry to film and video art, the depiction of landscapes, both urban and rural, are presented as evidence of Palestinian historical presence; acts of making Palestinian presence visible against an Israeli colonial regime that seeks to render them invisible. But such acts of resistance have shifted in recent years, moving away from depicting landscapes to enacting landscape. This paper explores this recent shift in approaching

landscapes in Palestine by looking at the films of Kamal Aljafri. Moving between documentary and fiction, Aljafari's films on the city of Jaffa enact landscape as a material and imagined space, between past and present, that invite collaboration and participation versus a static portrayal of loss and nostalgia. His films are often composed of long meditative shots of Jaffa streets and buildings, both exteriors and interiors, mixed with a soundscape that is devoid of narrative. My aim is to think through this dissonant urban landscape as more than an ode of remembrance and nostalgia, and instead look at the relationship between a vital materiality and an imagined common that are at play across these films. I want to consider, in short, the imminent forms of life that are being evoked within these refigured urban landscapes. The films under discussion include Recollection (2015), Port of Memory (2009) and The Roof (2006).

*Nurul Huda Rashid*

### **Re-membering the Sufi and the Bearded Man: A Visual Narrative**

In 2010, I was invited to photograph a keramat (shrine) in Kallang due for demolition in order to make way for urban development. The keramat of Siti Maryam, a female Sufi saint, was built in the 1980s by the local community surrounding the Kallang River, and was cared for by Wak Ali Janggut, the bearded man. The photographs would then be used as part of an exhibition at the NUS Museum entitled, "The Sufi and the Bearded Man", as an attempt to re-member and re-visualize the space through our collected fragments.

I entered the space with a historian, with full knowledge of its impending erasure, one that prompted a desperate call for documentation, but nonetheless, patiently introduced us to the people, community,

Nurul Huda Rashid

Independent Scholar

nurulh.rashid@gmail.com

and ‘othered’ beings that inhabit it. We stumbled into a world of mysticism and syncretism as embodied and facilitated through the keramat space, and found that the act of visualizing the space as an exhibition, had to transcend the camera as tool. This took on the forms of oral narratives from Wak Ali and the retrieval of discarded objects, allowing for a differentiated process of visualizing the keramat, from its state of demolition to an aestheticized presence within a white cube space.

This paper thus aims to map out the politics and poetics of visualizing the keramat through means of the image, the artifact, and the curatorial, and how it unveils deeper workings of belief and negotiation as embedded within spaces of the sacred and the white cube.

*Chloe Law and Allan Bahroun*

### **Haikou's Double Cut: Visualizing a City in Mutation**

Chloe Law

Delect

chloephi@gmail.com

Allan Bahroun

The Hong Kong Polytechnic University

allan.bahroun@connect.polyu.hk

When the administrators of Hainan decided to launch the 双创 program, to modernize Haikou, no one could have expected the capital of this Chinese resort island to mutate so drastically. After only a few years, the two tag lines “Create a Clean City and a Create a Civilized Society”, two edges of a same political discourse, started to slice through the lines of urban life. Soon, local restaurants and tea-houses disappeared from small alleys, quickly replaced by long commercial avenues and international brands. Immense malls are now becoming attractive social centers while the old town is being absorbed into large-scale real estate operations. The speed, breadth and depth of this urban transformation raise an aesthetic and political challenge to the visual ethnographers that we are: how to visualize this mutation? How can we grasp the vanishing movement of old spaces and the accelerated construction of new ones? How to capture with the lens of our camera the

fragments of life that lie outside of such modernizing discourses? We recorded Haikou's mutation at different intervals and our documentary traces the various materialities through which this 'double creation/cut' takes shape. By following different protagonists in their daily lives, we focus our sensory attention to collect moments which make visible the 'redistribution of the sensitive'. Projecting excerpts of our visual project, we hope to engage conference attendees in a discussion on China's urbanization and on the role of participatory and visual research to document and account for its paradoxes and contradictions.

*Eve Stirling, Melanie Levick-Parkin, Maria Hanson  
and Roger Bateman*

### **Agent Makers – Exploring Speculative Design Concepts as the Interface for Change Within the City**

In this period of accelerating human agency in the world, in the Anthropocene, with ever increasing signs of the relationship between design(ers) and nature turning into disasters. One could argue that designers hold a great deal of power in contemporary society, how many young designers feel like they have any of this power or are aware that their training has equipped them with agency beyond the artifactual context?

This research explores whether and how speculative, future oriented design briefs can make design students aware of their agency to be socially responsible. And how using visual methods to create and document these concepts supports this?

The project 'Design Futuring the City', an international cohort of MA Students from a cross-disciplinary design programme were asked to imagine futures for their home cities, developed from a wide range of futurologist predictions. Part of the students

Eve Stirling  
Sheffield Hallam University  
[e.stirling@shu.ac.uk](mailto:e.stirling@shu.ac.uk)

exploration was to give consideration whether their ‘visions’ of this future were utopian or dystopian and how these visions where communicated.

Our visual analysis reviews 48 student project outcomes, survey responses and interviews with students. Preliminary finding suggest that the project has affected a shift in students perception of their role as designers in relation to the environment and nature, offering scope to imagine scenarios whereby otherwise marginalised voices are heard. Design students will potentially find themselves in privileged societal positions in terms of prefiguration and need to be able to consider the role of their interface with the broader value system in which to enact their agency.

### \* *Panel C USC-SR1C Mapping Everyday Life*

*Margarita Köhl, Gerit Götzenbrucker, Sabariah  
Mohamed Salleh and Le Trieu Thanh*

**“Pictorial Affect”–Articulating Together-ness  
in Converging Media Environments /  
Examining Pictorial Practices and Concepts  
of Sociality Among Young People Living  
in Malaysia, Vietnam and Austria**

Margarita Köhl  
University of Vienna  
margarita.koehl@univie.ac.at

Young people around the globe live in increasingly “mediatized worlds” (Krotz 2007), where practices of producing and sharing digital photographs play a pivotal role for self-expression and group affirmation (Reißmann 2010).

This cross-cultural study examines youth media cultures in urban regions in Vietnam, Malaysia and Austria by investigating visual representations of self and of together-ness in converging media environments (such as social network sites, chat applications, photo

sharing platforms) as well as related concepts of intimacy. Maintaining that the construction of youth subjectivity takes place within a number of salient discourses, we analyse these practices against the backdrop of locally shaped socio-cultural backgrounds and their intersection with the global sphere of imagination (Appadurai 2004).

While thirty qualitative interview in combination with social network charts (10 each country) were conducted to uncover how culturally variant concepts of intimacy as well as technological affordances affect the formation of communicative figurations (family, friendship), "selfies" and group photos (n=60, self-selected by the participants) were analysed applying the method of reconstructive image interpretation (Przyborski & Wohlrab-Sahr 2014). The results show that pictorial representations of Malayan, Vietnamese and Austrian youth vary with regards to aesthetic style and the individual's position within the group and the surrounding environment, which points towards different underlying concepts of sociality. Culturally variant concepts of privacy and gender relations seem to profoundly affect pictorial practices. The findings illustrate that different levels of intimacy are articulated by combining various communicative modes based on practices of selecting, manipulating and sharing photographs.

*Tina Magazzini*

## **Street Signs as Codes of Change in an Increasingly Diverse Urban Landscape**

Signs comprise a fundamental component of urban landscapes. They are both subject to, and they comprise, the rules governing public space and lawful behavior. The safety and social status of a city, neighborhood,

Tina Magazzini  
University of Deusto  
[tina.magazzini@deusto.es](mailto:tina.magazzini@deusto.es)

parks and airports can, at least to some extent, be understood by the amount, type and content of its street signs.

While these ubiquitous and apparently unremarkable objects have attracted little scholarly attention, they play a crucial role in determining our behavior and expectations when traveling, entering a new public space, or simply going about our daily lives. Street signs are also culturally sensitive and vary both by in time and space. While certain signs are near-universal, such as street-crossing or stop signs, many others depend on the geographical region and on how norms, laws and lifestyle in the use of public space have changed and evolved. Over the last decades, as a consequence of globalization and increasing super-diversity (Vertovec, 2007) many signs in global cities have undergone revision and adaptation to cater to more diverse users.

While maintaining the goals of providing direction, information, and warning, many signs also address specific groups: for instance, road signs in Saudi Arabia indicate which part of the road is for Muslims. I am particularly interested in how change towards more culturally diverse signs is triggered, accepted and implemented in multicultural cities, and intend to offer an overview on how to interpret street signs in relation to space, place, laws, and demographic changes.

*Hagar Ezzeldin*

### **Women Artists: Representing Everydayness In Egypt Contemporary Art Scene**

Hagar Ezzeldin  
Helwan University  
[hagar.ezzeldin@gmail.com](mailto:hagar.ezzeldin@gmail.com)

Out of the huge need in Egypt for broad attempts in re-reading history. Finding new possibilities especially through Arts. Alluring different alternatives to socially crucial moment into an unknown change.

This paper is trying to offer a critical approach

to what usually the unquestioned or fulfilled in the stable societies and times, or offered by the official narratives, through the eyes of three women artists, each highlighting three main joints:

First, Contemporary art as a representational democratic space for ignored voices: Handling Amal Kenawey artworks, as an example of the attempts in contemporary art to be socially engaged. The controversies that floated up within such kind of work, in public space in Egypt, Out of the “white cube” spaces and policies.

Second, Artworks and women imagery as an agency of Entrapment: women imagery as usually being represented as an object, emerges into a subject that tackles Gender and women's body image.

Following up with Huda Lutfi's work, who tends to critique gender topics within social and historical fragments.

Third, Everydayness and Archive in the collective memory: This part tackles different works of Hala El Koussey that mostly deals with memory and archive, to explore new possibilities in re-reading space, collective memory and history. That not necessarily has a fixed molded truth about history to overcome living everydayness.

*Nicholas Teo*

### **East Meets West: Romantic Media and the Influence on Expectations of Love in Singapore**

The study of cultivation theory has provided a look into different impacts of television media. This paper is looking at television media and its mediation on romantic relationships through the use of short film. Combining

Nicholas Teo

Singapore Institute of Technology

Nicholas.Teo@SingaporeTech.edu.sg

empirical fieldwork with a design framework this paper examines the transcultural values of modern romance with the Chinese Singaporean community. Through a design anthropology methodology, the research uncovers the values of love that and how it is mediated by romantic comedy television shows. Interviews, observations and a content analysis was conducted to uncover the values of love for the Chinese Singaporean community. Based on the understanding that was built through these methods a short film was created as a visual method to present the themes uncovered from the research. This short film was designed as a tool that participants engaged with to understand how they viewed and navigated the themes that were uncovered. The study found that even though there was an increase in the range of television show content the community aligned themselves closer to Asian values when it came to romantic relationships. The short film was found to be an accurate representation of romantic relationships in Singapore, this was due to the use of local vernacular of language and culture.



*Panel D USC-SR1D*  
**Walking Workshop: Walking,  
Sensing and Experiencing the  
City and Other Spaces**

Huiying Ng

National University of Singapore

& Foodscape Collective

[huiying.n@gmail.com](mailto:huiying.n@gmail.com)

*Huiying Ng*

**Visualising Urban Gardens, Walking  
Alternative Foodways (Part 2)**

**13:15–14:00, Exhibition Launch / Artist Talk**

\* *SIT@Dover Function Room / Heritage Gallery*

*Oh Soon-Hwa + Artists*

Oh Soonhwa

Nanyang Technological University

[shoh@ntu.edu.sg](mailto:shoh@ntu.edu.sg)

**14:00–15:30, CONCURRENT SESSION 5**

\* *Panel A USC-LT1A  
Mapping Everyday Life*

*Visualizing Immigration in the City: Production,  
Reproduction and Contestation of the Urban Space*

*Franz Buhr*

**A City (is) to be Used: Practical Knowledges  
and Migrant Urbanisms in Lisbon, Portugal**

This paper looks at cities as something we use. Cities are complex socio-technological apparatuses that require inhabitants to deploy certain kinds of know-how or practical urban knowledge in order to be used. As Hansen and Verkaaik (2009) argue, urban spaces both enable and necessitate inhabitants' skills as a sort of 'brokerage', as they facilitate the making of connections and of cities' potentialities. Urban expertise, though, depends on situated learning. And it takes time.

Franz Buhr

University of Lisbon

[fbuhr@campus.ul.pt](mailto:fbuhr@campus.ul.pt)

This paper draws from a research project focusing on the ways migrants have learnt to use the city of Lisbon, Portugal. It stems from the notion that urban space is a multi-layered setting that, when excavated, can expose how migration produces processes of learning and skilling and, thus, gives rise to variegated forms of

using the city – what Hall (2015) has called ‘migrant urbanisms’.

In order to present these often invisible (or invisibilised) migrant practical knowledges, I resort to my fieldwork carried in Lisbon where, besides in-depth interviews and time-space journals, migrants from various countries and of diverse socio-economic profiles produced visual representations of ‘the Lisbon that they used’. I explore their drawings as a product of their familiarity with the city’s spaces and reflect on the ways migrants organize their access to and their usage of urban resources. The paper ends with a discussion about the interplay between cities’ material dispositions (such as topography, public transit structure or functional zoning, for example) and migrant urbanites’ histories of urban learning and of using space.

*Amandine Desille*

**Immigration and the City: Between State Planning and Residents’ Practices and Representations. The Case of Kiryat Shmona in Israel**

Amandine Desille  
Université de Poitiers &  
Tel Aviv University  
amandine.desille@gmail.com

This presentation reflects on an empirical quest to understand how immigration shapes the material city. The proposal does not involve looking for what is visibly ‘exotic’ or ‘ethnic’, but I will rather focus on the physical development of the city, both on the ground, but also in terms of representations.

In fact, our cities are very much shaped by top-down plans, directed from the ministries (and lately with an increased participation of local governments) that define construction areas, give incentives for particular populations to settle, encourage economic activities... Nevertheless, those plans are constantly challenged by the residents’ practices. Moreover, representations collectively identify certain places or locales within

the cities with symbolic values, leading to even more 'unplanned' residential and commercial patterns.

This presentation will be based on the case of Kiryat Shmona, an Israeli town located some kilometres from Lebanon, which was once a Palestinian village, before it became a transit camp and then transformed into a new town under the 1950 Sharon plan (a national population-dispersion planning policy aiming at securing the new Israeli borders while easing the settlement of 800,000 new Jewish immigrants). Kiryat Shmona has been the home of African and Asian Jewish immigrants since the late 1940s, and has welcomed since the 1990s a large group of Soviet Jews, now forming 16% of the 22,000 residents.

The evolution of this immigrant town, between national planning, local practices and representations, will be reflected upon through handmade maps and photographs (both archives and recent).

*Tina Magazzini and Caroline Knowles*  
**AV Materials Presentation and  
Panel Discussion**

\* **Panel B USC-SR1B  
Walking, Sensing and Experiencing  
the City and Other Spaces 1**

*Derek Bryce*  
**High Culture, Heritage and the New  
'Capitals' of the Islamic World**

Cities reveal how the state imagines itself or how it aspires to be visualised. This paper draws upon four separate field visits between 2010 and 2013 to Doha, Qatar; Dubai and Abu Dhabi, UAE and Muscat, Oman.

Derek Bryce  
University of Strathclyde  
derek.bryce@strath.ac.uk

It examines institutions in the religious and public sphere, heritage sector and the retail and dining sectors to argue that these cities augment their hypermodernity and economic success with very visible symbols of Islamic high culture. By drawing on the full historical and geographical panoply of the material cultural achievements of Islam, these states stake a claim to parity with the great Islamic cities of the past but also recognise the diversity of their own Muslim, largely expatriate, populations. These cities emerged relatively recently in historical terms when compared with the centres of Islamic high culture on whose influence they draw, such as Cairo, Istanbul, Isfahan, Agra and Samarkand and the opulence with which Muslim dynasties, such as the Mamluks, Ottomans, Safavids, Timurids and Mughals endowed them. It must be recalled that all of the cities examined in this paper are ruled by near-absolute monarchies with ample financial resources to announce their cultural credentials with few institutional or financial impediments. It is argued that similar motivations to announce cultural presence by drawing in and constructing the visually arresting are evident. Therefore, what we see is not so much a new flowering of Islamic culture as much as a newfound confidence in its lavish expression.

*Melike Ozmen*

### **Have You Seen the Bus? Uncovering the Neighborhood's Function as an Interface**

Melike Özmen  
Istanbul Bilgi University  
melike.ozmen@gmail.com

Ludwig Wittgenstein, stated, “The problems are solved, not by giving new information, but by arranging what we have known since long”. On December 2014 I started a project, Have You Seen This Bus?(1), which is an information design project that positions neighborhood residents as alternative information sources for public transportation in Dikilitas Neighborhood, Istanbul.

The aim of the project was to describe and analyze my personal experience about the public bus transportation issues in Dikilitaş, which took place between September 2014 and March 2015. In the project The Lost Bus narrative that indicates the reduction of public bus transportation services in Dikilitaş, is distributed across multiple mediums. The main medium is the blog(2), which serves as a hub for the project. The findings that are published on the blog included but not limited to bus schedules, the distance of my general route, how many kilometers I have to walk instead of taking a bus, opinions, complaints and reactions of the neighborhood residents including myself, and maps of my routine and alternative routes created on Yandex and Google maps. After keeping the blog for three years the aim is now to revisit the project, analyze and elaborate how my personal experiences as both a designer and a user uncover the neighborhood's function as an interface, how I walk and map the neighborhood, and how I created a platform to archive and share those experiences with other neighborhood residents.

(1) DOI: 10.13189/sa.2016.040203

(2)<http://buotobusugordunuzmu.tumblr.com>

*Anne Meneley*

### **FitBit Frenzy: Walking Doesn't Count Unless You Count It**

As Ryave and Schenkein pointed out in their suggestively titled "Notes on the Art of Walking" (1974, emphasis added), walking is a complex, skilled practice, both individual and social. One of Mauss' nondiscursive "techniques of the body," walking has recently become envisioned as an activity to be divided into steps, quantified, and importantly, recorded. Walking as an activity that inspires reflection and recording has a long history; Thomas Hobbes, a noted walker, famously

Anne Meneley

Trent University

[ameneley@gmail.com](mailto:ameneley@gmail.com)

kept an inkwell in his walking staff. Inspired by Ito et al.'s (2009) ethnographic investigation of the "mobile kit", that is "the whole range of portable objects that people use to inhabit, navigate through, and interface with urban environments," this paper investigates a specific contemporary material accoutrement of walking: the FitBit. My paper is based on interviews with FitBit wearers, investigating recorded walking as a recognizable genre of social practice (Ito et al. 2009), a culturally configured embodied ambulatory activity that brings together humans, landscapes [such as hills and valleys], infrastructures [such as sidewalks], and technological devices [such as the FitBit]. The FitBit not only records the number of steps taken, but also elevation and speed. Daily linking of the wrist-worn FitBit with the computer allows one's activity to be recorded and assessed. My interviews illuminate how this concern with counting and recording literally shapes how individual walkers visualize the city and destinations within it. The recording of steps as bodily "progress" may become a transformative element of the FitBit walkers' visual appreciation of the urban spaces.

*Clarice Lee*

### **Island of Everlasting Utility: A Reflection on the Remaining Residents of Pulau Ubin**

Clarice Lee

Singapore Institute of Technology

clarice\_lee@live.com

In last decade or so, Pulau Ubin has been celebrated as a safe haven for its rich natural heritage and peaceful village life. This brings to mind images of the tranquil island life surrounded by the wonders of nature. While it may be a far cry from the bustling metropolis that Singapore is, this island was once a hive of activity.

As the nation of Singapore progressed, people moved out of the island to find better opportunities, leaving only a small community behind. Today, most of the remaining residents of Pulau Ubin are 60 years of

age and above. They continue to possess a persistent love for this island they call home. But a dwindling population has its effects. The access to provisions and basic services such as healthcare has become limited. Even transport to mainland Singapore has become more infrequent. Yet the residents have found unique ways to manage these changes.

The Island of Everlasting Utility is a series of photos that came about through my conversations with the residents of Pulau Ubin. It presents a collection of items that have been hidden away on this quiet island. I have chosen to present them as archeological findings, representative of my personal journey of discovery of the island. Together with quotes from them, it is my hope that these images will provide a window into their lives, so that the rest of Singapore can embrace their role in keeping what is left of Pulau Ubin alive!

\* *Panel C USC-SR1C*  
**Visual Methods as an Agent of Change in the City**

*Huiying Ng*  
**Care as Strategy, Visual as Tactic**

This research begins with two starting questions.

First, urban nature today is a site of multiple contestations – of wildness and order, land ownership and rights, governance and responsibility. These manifest in abstract and concrete ways, as space is visualized, lived and perceived (to borrow Lefebvrian terms). Garden spaces however also provide ways of inserting wildness—into existing narratives, practices, and the visual field. This research asks how this might

Huiying Ng  
National University of Singapore  
& Foodscape Collective  
huiying.n@gmail.com

happen to change existing relations and impressions of governmentality.

Second, it asks how individual actors and collective groups continue to disrupt but constantly find our way back, to orient ourselves to what needs to be done. It wants to look at the idea of care (care as reproduction and re-orientation).

This presentation suggests that where caring is strategy, the visual lends itself as a tactic of survival, re-orientation and growth. By looking at the use of hand-drawn images and maps in a study of an urban garden – set up to refigure social relations in a commonly-used residential space – it considers how mental mapping may be used to affectively expand visual fields, historicise understandings of urban nature and work through narratives of urban nature, development and connection. In addition however, much as the visual enables the creation of collective, overlapping horizons and a reworking of narratives, equal attention should be paid to how the visual operates in maintaining a direction for collective movement. This is especially so in spite of the manifold dispersions and disruptions in collective movement. The second part of the presentation considers how maps may establish cues to remember, a way of orientation despite the continual disruptions of daily life as yet unsynchronized with the aspired-to goal.

*Elmo Gonzaga*

### **Cognitive Mapping as Pedagogical Method for Visualizing Asian Cities**

Elmo Gonzaga

The Chinese University of Hong Kong

egonzaga@cuhk.edu.hk

In economically robust Asian cities, the built environment is marked by constant tension among government, business, and residents over its practical and symbolic function for a liveable urban future.

This struggle of competing demands over its use for housing, greenery, art, and profit appears increasingly unmanageable for populations whose only recourses to electoral representation and public protest lack efficacy in voicing their grievances. Fredric Jameson has proposed cognitive mapping as a workable means for visualizing the unseen dynamics at play within a social milieu, which exceeds the capacity of people to grasp with their existing modes of perception. Enabling individuals to situate themselves amid the larger network of forces acting on them, cognitive mapping could make visible the limitations and possibilities in the interactions among various spaces, institutions, and actors within a city operating at different levels of articulation such as knowledge production, media circulation, and cultural consumption. As a pedagogical example, this paper highlights a course on metropolitan cultures in East and Southeast Asia that aims to equip students with a method for tracing the configurations and linkages of the public and private architectural typologies constitutive of a cityscape that substantively shape its logics, flows, and values. After discussing models of cognitive mapping used to teach the course, the paper will share the output from this class, final projects that involve proposals for art exhibitions, museum exhibitions, digital media projects, and social media campaigns, which were expected to provide cognitive maps of different Asian cities.

*Stephen Shukaitis*

### **Artist Groups, Virtuosity, and the (Non) Emergence of the Multitude**

Artists work in groups. This is a primary fact of artistic production. Collective work is an a priori, a reality of creative life. At nearly every moment artists are working

Stephen Shukaitis  
University of Essex  
[sshuka@essex.ac.uk](mailto:sshuka@essex.ac.uk)

together in one way or another and under many different arrangements. Without the others no one can succeed. Artists' groups have helped them to survive in a capitalist system which values art primarily as branded commodity, and in which agents seek to accumulate art as cheaply as possible. The history of artists' collectivity describes a flow of both resistant and protective cultural formations that moves through time. These contingent collective formations change shape according to the necessities of artists' lives – maximizing their chances to live cheaply with time to work on their art, and to escape alienated labour, first in the industrial shop, and now in the service and information industry.

Despite the commonsense understanding of artists as independent entrepreneurs, the economy of artistic production does not conform to the model of most kinds of business. Artistic production is supported by a mixed economy of which the market for commodity art is only part. Artists rely heavily on gifts – of time, space, materials, opportunities, and ideas – to make their work. Among artists, mutual aid is as important as competition. The process of production is continuously or intermittently collective as artists come together in teaching situations and workshops, sharing ideas, techniques and processes. In the workshops of major artists production is more or less collectivized, as many artist assistants work to realize the designs of one.

This presentation will explore possible connections between forms of collaboration and collectivity found within artist groups, and the emergence of the multitude as a potentially practical, rather than ideal type actor. What could their role be today if indeed, as Deleuze and Guattari once argued, “the people are missing”? Could artist groups take part in developing the skills necessary to facilitate what Paolo Virno describes as the virtuosity that plays upon the score of the general intellect? Insofar as these forms of artistic and immaterial labor

are inherently connected to networked post-fordist labor, might this further enable such an emergence, or will the dynamics of possessive individualism in project based work and subjectiviation block this off?

\* *Panel D USC-SR1D*  
**Walking, Sensing and Experiencing  
the City and Other Spaces 2**

*Jacob Harbord*  
**Visual Methods in the Private Sector**

This presentation will explore the current role of visual methods within market research, looking at best practice and how visual data is used by corporations.

To begin, I will outline my own experience as a private sector ethnographer and discuss the highs / lows of being a ‘square peg in a round hole’ (e.g. working with clients more accustomed to conjoint than cultural analysis).

We must first outline the role of ethnography itself. This is essentially to develop culturally resonant communication strategies and identify new opportunities for innovation (i.e. product / service development) – we will look at several examples of this from a range of publically available material (e.g. Heinz’s development of a kid’s ketchup bottle; a disruptive communication strategy for PlayStation). We will then proceed to see how visual methods add value to this equation.

First, visual ethnography helps communicate research findings, and we will explore how this happens in practice (e.g. the creation of ‘narrative understanding’; socialisation of knowledge through workshops). Second, these methods produce a rich source of analytic material to reveal insights which may otherwise be overlooked

Jacob Harbord  
Ipsos Singapore  
[jacob.harbord@ipsos.com](mailto:jacob.harbord@ipsos.com)

(e.g. BAMM studying family movements in kitchen; using photos to compare emic vs etic perspectives).

Finally, we will look at untapped opportunities for visual methods within the private sector (e.g. the creation of a ‘cultural inventory’ for specific spaces) and new developments that will shape visual methods in years to come (e.g. virtual reality; social analytics; distributed workplaces).

*Diandra Pandu Saginatari and Paramita Atmodiwigirjo*

### **XYZ 360°: Contextual Visual Representation of Surrounding Environment**

Diandra Saginatari  
Universitas Indonesia  
diandrasaginatari@gmail.com

Spatial experience of surrounding environment emerges from the relationship that we create with our environment, which could be generated through direct engagement of self in space. This paper describes an exploration of visual representation methods by first year architecture students in a basic design studio project titled XYZ 360o. This project is an introductory exercise on spatial experience and representation. The title XYZ 360o refers to the three-dimensionality of our space that we could experience through movement of our body in various directions. This project explores how one orients him/herself toward the surrounding to generate different spatial experiences. Students went through a series of activities starting with direct engagement with the surrounding environment as they had to navigate in the space and making sense of the experience through critical thinking. This critical thinking would reveal particular and peculiar personal experience that became the basis of creative visual representation. Engagement, critical thinking, and representation became an integrated process of how we develop our relationship and define meanings of our surrounding.

This project also shows how visual representation

emerges as contextual work from a series of creative and critical processes. As the representation is based on particular and peculiar personal experience, the final output ranged in between two-dimensional and three-dimensional works that represent various sensorial aspects of the experience. Creativity in making visual representation was based on the depth of critical analysis toward the engagement and experience; the deeper the understanding, the more variety of visual representation was emerged from the experience.

*Ananya Bhuyan*

### **More Than What Meets the Eye: Using Visual Methods for Research on Streets in Delhi, India**

Urban public space has traditionally been explored with the help of verbal accounts like interviews, focus group discussions and questionnaire based surveys. Visual research methods were deployed as to play more of supporting cast, often reduced to mere illustrative descriptions. Visual methods, however, have a larger potential to make significant contribution to research methodology as they offer deeper, multi-layered perspectives to understanding the city. They are productive in capturing perceptions, movement, varied contexts and experience.

This paper explores the centrality of visual methods to understand the usability of streets in urban Delhi. Drawing on case studies from my fieldwork on streets in North Delhi, India, I aim to show how visual research methods can be productively deployed in researching urban space.

The purpose of my project was to bring out the gap between “what we have” and “what we want” from our streets in terms of the form, character and use of urban

Ananya Bhuyan

Delhi School of Economics

bhuyan.ananya@gmail.com

streets in everyday life. Certain streets were chosen for this purpose and research participants were asked to map the streets and reflect on the ways to transform them into their ideal streets. Further, they mapped the smells and sounds through ‘smellwalks’ and ‘soundwalks’. I further supplemented these exercises with observations, photo documentation and notional mapping. The analysis of the resultant visual data helped construct a more nuanced understanding of urban public space and its use in everyday life.

*Charishma Ratnam*

### **Using Visual and Mobile Methods in the Home**

Charishma Ratnam

University of New South Wales

c.ratnam@unsw.edu.au

We engage with places on various spatial and temporal scales. For many, the private place of the home is most important since it is a frequented place where we undertake our daily interactions and routines. It is a place where person-place bonds and a sense of place develop through daily encounters and practices. We can critically examine the home by employing ethnographic approaches encompassing visual and mobile methods to understand how our interactions with others and objects shape and (re)create place(s). An ethnographic framework facilitates interpretations and representations of cultures and sensory articulations that construct knowledges about place(s). Visual and mobile methods can focus on peoples sensory and non-verbal interactions in/with the home, aspects of place that are often lost in traditional static and oral-only interviews.

In this paper, I present preliminary research findings from a project focused on how Sri Lankan refugees use their homes to (re)create place. In their homes I have used a combination of mobile and visual methods to

provide more nuanced understandings of how refugees experience place(s). This method comprised two key parts; firstly, a walk-along interview in each participant's home combined with videography. Next, participants undertook an in-depth interview about their journeys to Australia as refugees, their memories and identifications with the homeland during settlement. It is anticipated that this method will provide insights into routines and encounters in the home contributing to ways of settling that would not be possible in a sedentary interview.

**16:15–18:00, PHOTO-WALK**

*Gary McLeod*

**Then or Now: A Rephotography Photo Walk Around Downtown Core**

Rephotography describes a kind of picture-making that involves revisiting locations in existing photographs and making new images from the same vantage points. Its power to illustrate change through juxtaposition of previous and present images frequently appears in popular culture. Yet a common question levied at rephotography is the significance of source images used, a question even more pertinent given that the number of digitally stored photographs in 2017 is expected to rise to 4.7 trillion. Notably, of applications of rephotography to date, the majority make use of historical/archival images, often not in colour. So, why is it that less attention is paid to rephotographing recent photographs than older ones?

Combining rephotography with the popular format of a photo walk, this workshop invites conference delegates to join the author in (re)visiting the Downtown Core area of Singapore for half a day. Following introductions

Gary McLeod

Hosei University

[gary.mcleod.88@hosei.ac.jp](mailto:gary.mcleod.88@hosei.ac.jp)

and a short overview of rephotography as a set of common visual practices, participants are asked to locate and rephotograph vantage points in a collection of pre-selected old and recent images from archives and social media platforms. To further contextualize photographic decisions, participants are also asked to critically reflect upon the results, their experiences and approaches used. In gathering oral, textual and visual data for later study, the workshop hopes to clarify whether significance in rephotography predominately stems from use of a historical image (magnified by a visible time lag) or whether it is inherent in the activity itself, and therefore able to impart significance upon any image.

**18:30–21:00, KEYNOTE 2, SUBSTATION**

*Alan Oei*

### **The Substation and the City-State of Singapore**

Alan Oei  
The Substation  
admin@substation.org

The Substation is Singapore's first independent arts centre founded in 1990. In our early years, when there was once precious little space for civil society, The Substation was also the formative space for many other humanitarian causes from LGBT and migrant worker rights to animal welfare and others. In this talk, I will chart out The Substation's history, followed by an overview of our 2017 programme, *Discipline the City* ([www.disciplinethecity.sg](http://www.disciplinethecity.sg)) which examines what happens when the city is over-designed and over-regulated. This question, of course, is intimately linked to The Substation and the production of spaces in an authoritarian city-state.



*Friday 18 August 2017*

# Day 3

- |                      |   |
|----------------------|---|
| <b>8:45 / 9:15</b>   | <b>Shuttle bus pick up at Buona Vista MRT</b> |
| <b>8:30 – 9:30</b>   | <b>Morning tea and coffee</b>                 |
| <b>9:30 – 10:45</b>  | <b>Keynote 3: Prof Richard Koeck</b>          |
| <b>10:45 – 11:15</b> | <b>Tea and coffee break</b>                   |
| <b>11:15 – 12:45</b> | <b>Concurrent sessions 6</b>                  |
| <b>12:45 – 14:00</b> | <b>Lunch at Podium A</b>                      |
| <b>14:00 – 15:30</b> | <b>Concurrent sessions 7</b>                  |
| <b>15:45 – 16:30</b> | <b>IVMC General Meeting</b>                   |
|                      | <b>Announcement of VM Journal Award</b>       |
|                      | <b>Closing Ceremony</b>                       |

**11:15–12:45, CONCURRENT SESSIONS 6**

Panel A USC-LT1A

*Mapping Everyday Life*

**Sze Hang Brian Kwok and Anneke Coppolose:** Hong Kong Highlights: A Story of Signs and Streets, Told Through Pictorial Imagery

**Su Fern Hoe:** Trails, Walks, Tours: Performing Heritage and Culture in the City

**Annaliina Niitamo:** Visual Ethnography as a Participating Method and Bottom-up Branding

**Sze Hang Brian Kwok:** Spatial Tactics of Hong Kong Street Hawkers: A Case Study of Fa Yuen Street

Panel B USC-SR1B

*Visual Methods for Teaching and Learning*

**Liu Zhaoping:** The Visual Design of a Hospitality MOOC: Dialogues Between an Instructor and Four Students

**Brad Blackstone:** Visualizing Workplace Communication: Student-generated Video for Training a Problem Solution in SIT's Hospitality Business Programme

**Lee Kuan-Huei:** Visual Method in Teaching: Using Instructor-produced Videos Versus Student-created Media

**Sue Nichols and David Caldwell:** 'Doing' Asia: Comparing Educational and Travel Images

Panel C USC-SR1C

*Visual Methods for Urban Areas*

**Naomi Ando:** Forms of the Pedestrian Decks in Tokyo Metropolitan Area

**Soon Su-Chuin:** Construction and Re-Constructions of Liverpool's Chinatown

**Valentina Anzoise, Debora Slanzi and Irene Poli:** Exploring the Production of New Urban Spaces: The Case of High Tech Zones in China

**Fariz Junaidi:** Information Visualisation Made Physical: Communicating Data Through Interactive Experience Design

## 14:00–15:30, CONCURRENT SESSIONS 7

Panel A USC-LT1A

### *Walking, Sensing and Experiencing the City and Other Spaces*

**Alice Covatta:** Tokyo Love Affair. The Interplay Between Infrastructure and Common Space

**Ana Medina:** The Dissident Shibuya. Radical Micro-occupations in Leftover Urban Spaces

**Igor Karim, Violetta Koutsoukou and Kostia Lennes:** It Would Be Nice to Follow You: Pregnancy, Walking and Filmmaking in the Athenian Cityscape

**Tamami Fukuda:** Privatization of an Urban Public Space and a Spectacular Projection Mapping Show: The Case of Osaka Castle Park in Japan

Panel B USC-SR1B

### *Visualising the Unseen*

**Crystal Teo:** The Subjectivity of Singaporean Maps, 1819–1959

**Hiroki Yamamoto, Lu Pan and Kingsley Ng:** Visuality as Microscope: Cultural Methods in East Asia for Visualising the Invisible

**Suallyn Mitchelmore:** The Knitting Project: Uncovering the Threads that Connect

**Zarina Muhammad:** “Magic, Belief, Sacred Geographies and Visualising the Unseen in Singapore: Repositioning and Performing the Otherworldly in Southeast Asian Myths and Folklore”

Panel C USC-SR1C

### *Visual Methods for Urban Areas*

**Jose Santos Ardivilla:** Violent Type: Typography in Philippines President Duterte’s Drug War as a Means of Normalising Violence

**Yandi Andri Yatmo, Paramita Atmodiwigjo and Arif Rahman Wahid:** The Mapping of Materials in Urban Healthcare Settings: Visualizing Surfaces, Joints, Assembly and Performance

**Tom Jackson:** Sensing the City from Afar: Embodied, Multisensory and Participatory Urban Spaces Online

**Petr Gibas:** Between the Plan and Reality: Visualising Urban Nature in (Post)Socialist Urban Planning

Panel D USC-SR1D

### *Workshop: Critical Perspectives on Visual Methods*

**Mark Dunford and Chris High:** Participatory Media Dilemmas Café

**09:30–10:45 KEYNOTE 3**

*Richard Koeck*

## Inhabiting the Image of the City: From Physical to Virtual and Mixed Realities

When we ask what makes a city, practicing architects, engineers and planners tend to think of the built environment as a physical construct; a quantifiable organization of space, or as a network of buildings and spaces in which people reside and whose voids they inhabit. Other city experts, such as urban sociologists and economists, tend to see cities as a place in which strangers meet, communication and transactions happen, ideas are formed, and money is exchanged (e.g. Arendt; Habermas; Jacobs; Sennett).

But how do people see and make sense of the city when they do not belong to such an expert group? The term image in the title of my talk is used in its multiple dimensions; that is, as in the representational image itself, but also as in the image that is created in the context of placemaking-branding activities. The tensions that inhere in this multiplicity leads to a series of questions. What forms our perceived image of the city in everyday, ordinary urban life situations and practices? In which ways does the image itself intersect with architecture and the city? Do we, in fact, inhabit the image of the city and, if so, how?

In summary, my talk will explore, from an architectural and (moving) image-making perspective, how we make sense of the city, thereby linking historical perspectives of image taking, representation and consumption with present-day architectural, economic, and creative practices. I will argue that these concerns will become particularly important as we move into a future in which

Richard Koeck

University of Liverpool

R.Koeck@liverpool.ac.uk

virtual (VR) and augmented realities (AR) increasingly “merge” moving images with space and thus challenge our perception of architecture and the city.

11:15–12:45, CONCURRENT SESSIONS 6

\* **Panel A USC-LT1A  
Mapping Everyday Life**

*Sze Hang Brian Kwok and Anneke Coppoolse*  
**Hong Kong Highlights: A Story of Signs and  
Streets, Told Through Pictorial Imagery**

Brian Kwok

The Hong Kong Polytechnic University

[sdbriank@polyu.edu.hk](mailto:sdbriank@polyu.edu.hk)

Anneke Coppoolse

The Hong Kong Polytechnic University

[annekecoppoolse@gmail.com](mailto:annekecoppoolse@gmail.com)

This paper tells a story about Hong Kong by highlighting a series of symbols and icons as displayed on its disappearing neon signs. Through urban strolling and visual archiving, it gives accounts of illuminated pictorial images and what they mean in the context of Hong Kong as a place of commerce and eclectic visual street formation. Indeed, Hong Kong neon signs indicate and advertise variant businesses, from saunas to restaurants, and from malls to mahjong parlours. Yet, while the colourful hues of Hong Kong’s neonscape have been celebrated extensively, the pictorial details of individual signs have been hiding in plain sight. We take account of these details and find new perspectives of distinct commerciality.

So, walk with us along Nathan Road in the direction of Tsim Sha Tsui. Turn left at Mong Kok Road, climb the footbridge and look up: the full-façade sign of San Wong Seafood Restaurant. It displays two giant fish, inviting us to scan our photo archive of signs in search of related imagery. We find more fish, shrimps

and crabs too. Seafood restaurants illuminate what they have on offer, seafood. One street further down, Argyle Street displays the huge Tung Cheong Pawnshop sign: bat and coin. Pawnshop signs tell their own story about how Chinese symbolism has found form in the context of a city of explicit consumption. This is how we make our way down Nathan Road – walking and looking. This paper combines walks, stories, and images, towards new understanding of Hong Kong's neonscape.

*Su Fern Hoe*

## **Trails, Walks, Tours: Performing Heritage and Culture in the City**

In recent years, heritage trails, art walkabouts and nostalgia walks have become increasingly popular, be it ones organised by the state, community groups or arts practitioners. These trails have become a form of living exhibit and public (re)presentation of a city's cultural image and heritage, to its own people and to the world at large. Yet, what does it mean to perform heritage and culture through such trails? What does it mean to include and/or exclude a site into a trail? How does one present these sites and markers meaningfully to publics? What is the potential of such trails as a means to trigger meaningful dialogue on, and sustainable responses to, our changing urban environment?

This paper critically examines the nature, extent and implications of the rise of such trails in Singapore. Through an ethnographic analysis of recent trails, this paper will explore the interplays that exist between formal urban planning policies, spatial relations, defensive architecture, absent spatial markers, and the organic and unexpected ways in which one engages and interacts with the city; and present psychogeography and cultural mapping as possible alternative approaches

Hoe Su Fern

Singapore Management University

sphoe@smu.edu.sg

towards conducting heritage and art trails. Ultimately, this paper is but a starting point to develop a more open and enabling vision of artistic and cultural production in Singapore, and new terms for thinking about the relations between government, artists and space.

*Annaliina Niitamo*

### **Visual Ethnography as a Participating Method and Bottom-up Branding**

Annaliina Niitamo

University of Helsinki

[annaliina.niitamo@helsinki.fi](mailto:annaliina.niitamo@helsinki.fi)

How do we know how the youth experiences the city? Youth is rarely a part in producing the symbolic and visual city, so research project Digital Youth in Media City (University of Helsinki, University of Tampere and Finnish Youth Research Society) took to this challenge. The research project used visual ethnography in Helsinki in June 2016 to gain more rich insight into youth's everyday metro experiences, metrosociality and perceptions of their locality and local identity. Visual ethnography can be used to gain research data as well as to produce bottom-up imagery that represents citizens better in city branding for example.

Researchers were a part of Brand New Helsinki photography project by the City of Helsinki in the suburb of Kontula and downtown Kamppi. The youth produced photos together with professional photographers and the photos were later exhibited at the metro stations of the Central Railway Station and Kontula. These photos were also used as part of the Brand New Helsinki campaign by the City of Helsinki. Traditionally, Kontula has an image of a troubled neighbourhood, so through the photo project local youth were given the opportunity to show the Kontula they knew. It turned out to be a lush, green and friendly Kontula. Researchers accompanied and observed the youth as they photographed their neighbourhoods. They walked with the young people

around their neighbourhood and interviewed them on issues concerning control in the metro space, locality, city spaces they use and how they use media as they steer through the city.

*Sze Hang Brian Kwok*

## **Spatial Tactics of Hong Kong Street Hawkers: A Case Study of Fa Yuen Street**

Fa Yuen Street, a bustling street, is an open and public market located at the edge of the Mong Kok District where I have lived for years. The street is not simply a place where people practice the daily activities of buying and selling. It is also a place where a sense of belonging is formed.

As argued by different scholars (e.g. Mumford 1998; Jacobs 1961; Lefebvre 1991; Cresswell 2004), the street can be seen as a platform where a person's communication takes place. This platform, in turn, helps shape a local community of diversity and contributes to the building of intimate relationships among people. Fa Yuen Street has gradually turned into a packed space that accommodates about 233 hawker stalls (each small stall occupies a space of 3 x 4 foot) and 139 street-level shops. Interconnected interactions between different stakeholders (such as hawkers, residents, shop owners, etc.) have contributed to the creation of a tightly knit community and long-term relationships.

The paper explores a range of inter-related perspectives on human interactions in the street. In addition, the paper combines photo-documentation and information graphics not just to illustrate but to analyze the spatial tactics of street stall owners. It presents six types of street stalls and ten spatial tactics that, together, represented the unique street culture of Hong Kong.

Brian Kwok

The Hong Kong Polytechnic University

sdbriank@polyu.edu.hk

\* *Panel B USC-SR1B*  
**Visual Methods for Teaching and Learning**

*Liu Zhaoping*

**The Visual Design of a Hospitality MOOC:  
Dialogues Between an Instructor and  
Four Students**

Liu Zhaoping

Singapore Institute of Technology

[zhaoping.liu@singaporettech.edu.sg](mailto:zhaoping.liu@singaporettech.edu.sg)

In the past few years, MOOCs (Massive Open Online Courses) have been considered as an educational trend that will disrupt traditional higher education and lifelong learning. Among the many pedagogical, logistical, technological, and financial issues that educators need to face, the importance of the “visual” for designing a MOOC has been identified by many studies. As one of the five dichotomous learning style dimensions, Visual versus Verbal is key to individuals’ acquiring, retaining, and retrieving of information. MOOCs are dominantly visual, since video clips have been used by instructors as the major channel to deliver course content. To engage students and improve the effectiveness of a MOOC, designers and instructors tried to follow the many visual design tips for eLearning. However, how students perceive the visual design of a MOOC has been either ignored or only captured through a few multiple choice survey questions. As the co-Investigator of a hospitality MOOC development team, the author involved in the design, production, and delivery of an Edx MOOC in 2016 and 2017. The objective of this study is to obtain in-depth knowledge of students’ perceptions on the visual design of a MOOC, explore the best practices of this MOOC in visual design, and identify possible discrete perceptions between designers and learners. Data will be collected through focus group discussions between the author (also an instructor) and four SIT Hospitality Business Programme students who earned

verified certificates of this MOOC. In-depth interviews will be used as a supplementary method to collect additional data for triangulation. This study will contribute to visual design in eLearning by collecting in-depth feedback from users. The results of this study will be valuable for developing MOOCs in the future.

*Brad Blackstone*

## **Visualizing Workplace Communication: Student-generated Video for Training a Problem Solution in SIT's Hospitality Business Programme**

This presentation describes how Career and Professional Development II, a communication module in the Hospitality Business programme at Singapore Institute of Technology, integrated student-generated video within a team-based research project as a means of helping students visualize the communication competency needs of their prospective workplace while also enhancing their interest and motivation. It includes examples of the videos and a discussion of the video segment's potential for underpinning students' applied learning.

In assisting today's students in the development of workplace communicative competence, a range of skill competencies need to be addressed and practiced, including collaboration, interpersonal and intercultural communication, creativity, media literacy, and research and inquiry (Ananiadou & Claro, 2009; Jaidev & Blackstone, 2016; National Research Council, 2012). To address these needs while anticipating the workplace, the module for second-year students implemented a multimodal research project with a central video component. The project required teams of three to four students to complete a number of integrated tasks focused on identifying and solving a workplace-

Brad Blackstone

Singapore Institute of Technology

[brad.blackstone@singaporetech.edu.sg](mailto:brad.blackstone@singaporetech.edu.sg)

based interpersonal communication problem. As part of the project, each team was required to explore the problematic communication scenario *in situ*, then propose viable techniques or a particular strategy that would facilitate a professionally sound solution. Central to the project, the teams were required to plan and produce a three-to-four minute ‘training video’ so as to provide instruction to their peers on the team’s suggested approach to the problem solution.

This presentation focuses on students’ development and use of the training video and its impact on learning.

*Lee Kuan-Huei*

### **Visual Method in Teaching: Using Instructor-produced Videos Versus Student-created Media**

Lee Kuan-Huei

Singapore Institute of Technology

kuanhuei.lee@singaporettech.edu.sg

Two different approaches were used in the teaching of F&B Management and Cuisine & Culture in the Hospitality Business Programme at Singapore Institute of Technology. For the first module, the instructor applied the flipped classroom method of teaching and used applied technology outside the classroom such as video clips and on-line activities. A series of video films in different F&B establishments (SATS, Suntec and Chui Huay Lim Restaurant) in Singapore were conducted in 2015. Before the commencing of the classes, students were asked to respond their expectations in the learning using video assisted tools and they expected mainly: (1) holistic learning experience (2) fair grading system (3) more engaging in different topics. At the end of the teaching module, the instructor asked feedback from students, some students expressed there were too many flipped assignments although most of them were fairly engaged in class.

In the teaching of Cuisine & Culture, the instructor used a different approach and asked students to

produce videos related to the topic of a chosen cuisine around the world. Students were given 30 minutes of presentation time where the video clip cannot exceed 15 minutes. Compared to the first flipped-classroom teaching method, feedbacks from students in Cuisine & Culture were relatively positive and most of them found engaging, interesting and fun the process of producing their own videos. Both experiences provided to the instructor that the usage of visual tools in the teaching and learning needs to be carefully planned, properly managed in the implementation, and enquired for feedback after execution.

*Sue Nichols and David Caldwell*

### **'Doing' Asia: Comparing Educational and Travel Images**

The visual text analysis reported in this paper was prompted by the increasing emphasis on 'Asia literacy' in the Australian national curriculum. In fact the term 'Asia literacy' has become common parlance for many Australians, particularly those in the communities of academia, education, politics and business. However, very little research has analysed the textual representation of Asia literacy in our contemporary semiotic landscape. In the first phase, we examined how 'Asia literacy' is articulated across a range of online digital texts, with particular attention to their visual elements, using principles from social semiotics, visual grammar analysis and Critical Discourse Analysis. We found that images were primarily decontextualized and presented the subject Asia consistent with an orientalist (Said, 1978) ideology, in which Asia embodies aestheticism, timelessness and is the object of the Western gaze. This is at odds with the Australian curriculum's description of Asia literacy as a form of engagement not only with the Asian region 'outside'

Sue Nichols

University of South Australia

sue.nichols@unisa.edu.au

Australia but with the cultural diversity of Australia itself. In the second phase, we sourced images from an alternative field, that of travel, with a focus on websites target the youth market. This analysis found that travel images construe material processes, i.e. those which “construe doings and happenings” (Martin, Matthiessen & Painter 2010, p. 103). This is much more aligned with the Australian Curriculum than the images found in education sites; an embodied ‘doing’ Asia and ‘doing’ in Asia – as distinct from a decontextualized study of Asia as subject.

## \* *Panel C USC-SR1C* **Visual Methods for Urban Areas**

*Naomi Ando*

### **Forms of the Pedestrian Decks in Tokyo Metropolitan Area**

Naomi Ando  
Hosei University  
n-ando@hosei.ac.jp

The objective of this study is to visualize forms of “Pedestrian Decks”. In Japan, especially in Tokyo metropolitan area, railway networks are highly developed. As many people use the railway stations, commercial facilities, public facilities, collective housings, etc., have been built adjacent to them. In front of the stations, where bus terminals and taxi stands exist, elevated pedestrian walkways called “Pedestrian Decks” are often built to organize the traffic flow and to connect adjacent facilities.

The pedestrian decks are floated from existing towns and have certain domains. On the pedestrian decks, various activities occur and events such as festivals are often held. From that point of view, the pedestrian decks are considered to be urban plazas.

However, as the pedestrian decks are often built, along with redevelopments, by sewing the gaps between existing town, in most of cases, their plane

shapes are unlike with European plazas; their plane shapes are linear and complicated. Their shapes may not be aesthetic, but those forms are considered to be an aspect of contemporary cityscapes.

This study will present simplified computer graphics models of the pedestrian decks and their surroundings, which represent the characteristics of their shapes, to inspire their potentials and enchantments as of urban facilities. Figures as attached as the supporting documents are the examples, which shows the forms of two pedestrian decks at Mizonokuchi and Kashiwa in orange color. Photographs of the two pedestrian decks are also attached as the supporting documents.

*Soon Su-Chuin*

## **Construction and Re-Constructs of Liverpool's Chinatown**

Contemporary Liverpool's 'Chinatown' is not unique but it has Europe's oldest and historically most significant 'Chinatown'. Formerly one of the world's richest trading centres, it is from Liverpool where early Anglo perceptions of and interactions with one of the largest Chinese communities began. Situating a study on Liverpool's 'Chinatown' is most apt to appreciate the impacts of initial beginnings on present Anglo-Chinese relations throughout. The analyses are largely reliant on English and Chinese archival materials and are inspired by Kay Anderson's seminal study on Vancouver's 'Chinatown'. Whilst Anderson argues that the inception of Vancouver's 'Chinatown' is a product of Western cultural hegemony, this paper departs from Anderson's argument for the subsequent evolutions of Liverpool's 'Chinatown'. Using a conceptual framework of viewing 'Chinatowns' as ideological and actualised spaces as well as drawing upon Gidden's 'structuration' theory in identifying a number of instances in which

Soon Su-Chuin

Ministry of Culture, Community and

Youth, Singapore

[soon\\_su-chuin@mccy.gov.sg](mailto:soon_su-chuin@mccy.gov.sg)

actors are at the same time creators of social systems yet created by them, this paper expounds three key instantiations from the initial inception to present day Liverpool's 'Chinatown'. As a consequence of analysing the dialectical interactions of ideological and actualised spaces, we see different constructions of Liverpool's 'Chinatown' over time. This paper concludes by arguing that Liverpool's 'Chinatown' is a product of ideologies. However, it is not always a Western dominant one. The dominant ideology is fluid and is contested, negotiated and embraced by both British and Chinese communities over time.

*Valentina Anzoise, Debora Slanzi and Irene Poli*  
**Exploring the Production of New Urban Spaces: The Case of High Tech Zones in China**

Valentina Anzoise  
Ca' Foscari University of Venice  
valentina.anzoise@unive.it

The opening-up and the decentralization reforms carried out in China have been one of the key drivers of the rapid urban development initiated in the 1980s. Such a transition has seen the development of huge construction projects and many industrial and development zones have been realized all over the country, exercising a great influence in the production and (re)shaping of urban and rural landscapes. They, in fact, became a new city or a new independent administrative zone or, more recently, changed into an high-tech industrial park, playing a relevant role in Chinese urbanization and in its capacity to introduce new urban imaginaries together with the dramatic effects on how these places in transition are walked, sensed and experienced.

The paper focuses on two of areas (Zhejiang Future Sci-Tech City, in Hangzhou and the Zhuhai High-Tech zone) which have been studied within the MEDIUM project ([mediucities-china.org](http://mediucities-china.org)), and critically discusses

the method used for the exploration of the perceptions different stakeholders – residents, entrepreneurs, etc. - have of them. In particular visual ethnography and qualitative interviews (conducted using images of the areas) have been combined with explorative statistical measures and cluster-based modelling approaches, and revealed the complex (and contrasting) ways of perceiving and framing the current models of urban development. Moreover, different conceptualization and representation of urban livability and sustainability coexist in these areas which are channeled and intertwined with the landscapes' transformations produced by policy and planning discourses and by firms' and real estate investments.

*Fariz Junaidi*

## **Information Visualisation Made Physical: Communicating Data Through Interactive Experience Design**

“Information Visualisation” was originally conceived to help scientists and engineers to search and scrutinise patterns in vast amount of complex data. With the development of technology and other creative factors, this had led some researchers, artists, and designers to go beyond the pixels into uncharted territory of physicality. This is a personal study of my five-week studio project that explores and investigate the role of aesthetic experience in interpreting complex information, particularly data, into tangible outcomes.

These insights established three distinct stages to create physical visualisations; collecting data from Singapore’s MRT stations, designing data visualisations from collected datasets, and physicalising data visualisations with Saussure’s theory as a conceptual framework. Works produced from this studio project

Fariz Junaidi

Independent Scholar

[farizleo@gmail.com](mailto:farizleo@gmail.com)

not only prove its novelty, but also illustrates how contextually related experiences can motivate the creative process to evoke emotional understanding within users.

14:00–15:30, CONCURRENT SESSION 7



*Panel A USC-LT1A*

## **Walking, Sensing and Experiencing the City and Other Spaces**

*Alice Covatta*

### **Tokyo Love Affair. The Interplay Between Infrastructure and Common Space**

Alice Covatta  
Keio University  
alicecovatta@gmail.com

The world's biggest urban agglomeration, Tokyo, provokes two dialectic pictures in people's imagination. On one hand there is the massive scale of the city of fast movements and mechanization; essential for city growth. On the other hand there is the thin scale of humanity and urban daily life. In the context of infrastructure, the two opposite dimensions clash multiple times together in everyone time and space becoming bones for the city and living devices for millions people.

Infrastructural space is often represented through the intricate Tokyo subway map, identification with functional and technological hope. But together with the mechanical apparatus, Tokyo expresses widespread urban pattern for the reuse of the leftovers found in between, around or under the infrastructure that provide new social and economical opportunities. A legacy that still exists today and it has its roots in the Japanese concept of sakariba, a word from the Edo period, that refers to pleasure districts that emerged

around bridges and the transitional zones as the place of maximum movement and mixture of people from different social classes.

The paper aims to picture a Tokyo portrait between these two opposite situations and to give an answer to the design question, how to play with infrastructure? Three case studies are analysed - Ichigaya, Akihabara and Yurakucho stations - as an expression of different nuances and ways to reuse the infrastructural space. These Tokyo leftovers are digested by the city in various forms and transformed into common spaces related to playfulness, art and pleasure.

*Ana Medina*

### **The Dissident Shibuya. Radical Micro-occupations in Leftover Urban Spaces**

Shibuya, one of busiest and most complex districts in Tokyo, is the place where thousands of people choose to perform their other self. Cosplay, dress-up, kimono, Stormtroopers, or Mario Kart, are some of the pop-up groups that appear and disappear in this district, an opportunity for tourists to capture them with their phones and cameras, freezing the moment but also the constant movement in the streets. This is the typical urban landscape of Shibuya, one that at first glance looks chaotic, but that is coordinated and programmed.

Simultaneously, there are other groups of people that act as communities and disrupt the order and characteristic image of Shibuya. Homeless, skaters, activists, artists, and dancers, live and perform in leftover spaces, spaces that only they know because are hidden from the common view, and through multiple-micro-occupations, they alter temporally the urban landscape. These communities use everyday objects like blue plastic fabrics, masks, plastic fences, umbrellas, tires, lightbulbs, etc., and transform them into tents,

Ana Medina

Polytechnic University of Madrid

anagmedinag6@gmail.com

shelters, workshop tables, kitchens, ramps for skating, platforms for dancing, banners to protests, and so on. These collective spatial practices, emerge as temporal assemblages, an in-situ architecture that converts bodies and ordinary objects into dissident entities. Throughout cartography and video, the dissidence in Shibuya is tracked and represented as a radical spatiality, creating a dispositif that transforms the micro urban landscape. The silent displacement of bodies and objects reveals a parallel Shibuya, which is spontaneous and autonomous, and generates a micro-aesthetic that is continuously fluctuating.

*Igor Karim, Violetta Koutsoukou and Kostia Lennes*  
**It Would Be Nice to Follow You: Pregnancy, Walking and Filmmaking in the Athenian Cityscape**

Igor Karim  
Goethe-Universität Frankfurt am Main  
karim@em.uni-frankfurt.de

This presentation investigates the place making processes based on the affective relationship between a woman's pregnancy experience and the cityscape of Athens, Greece. Through developing an experimental approach inspired by artistic research and visual anthropology, we used walking and film making as a mode of inquiry. In this journey, the woman invites us to follow her walking paths and places chosen as most significant to the pregnancy experience. Considering walking as a process itself of thinking and knowing, her performance of walking leads us through the affective memories of her relationship with the cityscape, her family and her partner. We also share her challenges, fears and insecurities as an Athenian pregnant woman on the current financial crisis scenario in Greece. The walking performance was recorded and became a video installation. By exploring her place making process, we also get to know the graffiti interventions of her partner and the baby's father in the Athenian cityscape.

They point out how her relationship and her pregnancy actually shape the physical landscape of the chosen places. Thus, these dynamics are giving an idea of how she is intertwined with the environment, by the way the landscape responds to her living processes and consequently she responds to the landscape.

*Tamami Fukuda*

### **Privatization of an Urban Public Space and a Spectacular Projection Mapping Show: The Case of Osaka Castle Park in Japan**

In 2015, Osaka Castle Park, an urban park located at the center of Osaka City, underwent a significant change. Under the designated manager system, which started in 2003, Osaka City delegated management of the park to a joint-venture group that included Dentsu, a major advertising agency in Japan. The park includes the ruins of Osaka Castle, an important historical site that is designated as a Special Historic Site in Japan. The park was established by Osaka City in 1931; at the same time, the tower of Osaka Castle was rebuilt using public donations. The public space of Osaka Castle Park has now been privatized. A spectacular projection mapping show played an important part in the privatization process. This visual technique of projection mapping became popular in Japan after a big event at the renovated Tokyo Station's red-brick building in 2012. In Osaka Castle Park, the façade of the rebuilt castle tower has been the stage for projection mapping since 2013. The technique of projection mapping itself never materially changes a public space or built environment. However, it is true that a spectacular projection mapping show temporally occupies part of a public space; in the case of Osaka Castle Park, the show also had a commercial aim, and it told a specific story about the park and the rebuilt Castle Tower. Which stories were featured in the

Tamami Fukuda

Osaka Prefecture University

tamami@hs.osakafu-u.ac.jp

spectacular show and which were excluded? This paper aims to consider the process privatizing this urban public space through a spectacular projection mapping show.

## \* *Panel B USC-SR1B* **Visualising the Unseen**

*Crystal Teo*

### **The Subjectivity of Singaporean Maps, 1819–1959**

Crystal Teo  
Independent Scholar  
hello@crystalteo.com

The connotations and ideologies constructed in maps, in particularly colonial maps in the nineteenth and twentieth century, comes with a wealth of information in comprehending the role maps have played in the construction of nation and state. This research is a response to the exhibition catalogue presented by the National Library – ‘Visualising Space: Maps of Singapore and the Region’ that details a rich cartographical history of Singapore and Southeast Asia from 15th century to the present day. My investigation aims to unravel the implications hidden in key Singaporean maps during the colonial period to comprehend the principles and thoughts of its maker. The paper provides an analysis through the theoretical works of ‘The Rhetoric of Neutrality’ (1985) by Robin Kinross and ‘Thirdspace’ (1996) by Edward Soja, structuring an understanding of the relationship between the maps and the social discourse of Singapore today.

Kinross’s theory on the rhetoric of information will be applied to consider the rhetoric of the chosen maps while Soja’s theory of ‘Thirdspace’ will be adopted by considering ‘Thirdspace’ as a constant evolvement that remains open to possibilities for social change, power, boundaries and also identity. This provides insight to the dominant ideologies and discourses in town

planning and how they were conveyed through the cartography of Singapore during colonization between 1819 – 1959. Through understanding the attributes of the maps and the roles map play, it becomes apparent that the implications of maps have led to the perception and development of Singapore as a nation.

*Hiroki Yamamoto, Lu Pan and Kingsley Ng*

### **Visuality as Microscope: Cultural Methods in East Asia for Visualising the Invisible**

The visual and sensory nature in ‘culture,’ including art, music, film, and architecture, has a great possibility to make visible otherwise invisible social and political issues in the city. While some contemporary artists and cultural producers try to excavate the hidden dimensions, others attempt to cast new light on the marginalised existences. In a word, visual culture can function as an instrument like microscope, through which we are able to observe and examine ‘the invisible’ in the city in a different light. This panel focuses on the creative practices in East Asia addressing social, political and historical problems in the city, and explores how these different methods visualise and pay attention to the largely neglected aspects and entities in singular and diverse ways.

The distinctive ‘cross-disciplinarity’ that characterises new methodologies in today’s artistic and cultural projects – what art historian Shannon Jackson calls ‘aesthetic heterogeneity’ (Jackson, 2011, p.14) in relation to recent socially engaged practices in contemporary art – is crucial to intervene in the growing complexity of the city in our age. In the panel, the presenters, who are working as both an academic and a practitioner, will deliver presentations introducing their creative methods that combine the theoretical analyses of the city and the aspect of the visuality.

Hiroki Yamamoto

University of the Arts London

TrAIN Research Centre

hirokiyamamoto0815@gmail.com

The panel discusses the under-examined potentiality for visual methods in cultural practices to approach various issues, such as the contested memories of war and the ephemeral and intangible in nature, which are concealed and thus made almost invisible in the city, in the contemporary world.

*Suallyn Mitchelmore*

### **The Knitting Project: Uncovering the Threads that Connect**

Suallyn Mitchelmore

Macquarie University

[suallyn.mitchelmore@hdr.mq.edu.au](mailto:suallyn.mitchelmore@hdr.mq.edu.au)

Whilst a vision is said to orient the collective purpose and aspirations of an organisation, policies, regulations and procedures are said to typically inform decision-making. Given the resultant potential slippages in the workplace, how can we uncover genuine ways of working together?

Although bound by the familiarity of daily routines, educators make decisions within the moment as they respond to the needs of young children within their care. This paper investigates the capacity of a visual method to uncover the nature of shared culture informing ongoing decision-making within the quotidien practices in an Australian childcare centre. Drawing upon the rich intellectual tradition of quotidien inquiry, a conceptual tool used to critique the lived experience of everyday life, the Knitting Project sought to bring visibility into the hidden dimension of daily practices, by revealing the unseen qualities and values embedded within them (Lefebvre, 1987; Sheringham, 2006). A knitting space was established in a communal area of the childcare centre, enriched with a wide range of materials. Staff were invited to simply engage with the knitting, to play with the possibilities of the materials by creating and contributing to undefined pieces of knitting. Acting as a conduit, the processes of knitting, the conversations and dispositions of educators as they engaged with the

project, along with reflections on the characterisation of pieces of knitting, revealed insights into the shared qualities underpinning the educators' ways of working.

*Zarina Muhammad*

**“Magic, Belief, Sacred Geographies and Visualising the Unseen in Singapore: Repositioning and Performing the Otherworldly in Southeast Asian Myths and Folklore”**

Across Southeast Asia, varying hues of animistic, shamanistic and folk/magico-religious beliefs and polycosmologies continue to contribute to the vastly heterogeneous forms of spiritual and religious practices. My paper aims to examine the ‘invisible histories’ and cultural translations of some of these magico-religious traditions and the ways the sacred, the mythic and the otherworldly are explored by contemporary visual/performance artists. The paper will address the intersections between artistic practice, ethnographic research, oral histories, sacred geographies and the issue of intercultural and comparative perspectives. By examining the shifting borders underpinning and surrounding the ecosystems of visual arts practice in the island city of Singapore, we consider the ways in which the cultural worker/producer engages with concerns pertaining to the social, material, political, sacred, spiritual and transcendental realities of this region. How have Singaporean artists negotiated and created work through the lenses of these cultural revisions, reinstatements and anxieties in their attempt to re-read myths, legends and folklore? In so doing, how do these individuals reflect upon the extent these forms, beliefs, and practices are reconciled in a world of multiple and contending modernities? How do these cultural workers/producers negotiate the residual colonial

Zarina Bte Muhammad

Lasalle College of the Arts

[zarina.muhammad@lasalle.edu.sg](mailto:zarina.muhammad@lasalle.edu.sg)

legacies and cultural tensions that still play a part in shaping the sacred landscapes and communities of present-day Southeast Asia?

### \* *Panel C USC-SR1C* **Visual Methods for Urban Areas**

*Jose Santos Ardivilla*

#### **Violent Type: Typography in Philippines President Duterte's Drug War as a Means of Normalising Violence**

Jose Ardivilla

University of the Philippines Diliman

[jpardivilla@up.edu.ph](mailto:jpardivilla@up.edu.ph)

Philippine President Rodrigo Duterte rode a wave of populism to the highest elected political office. Duterte's campaign banked on the "cleanliness" of Davao wherein he was mayor for decades. He promised to eradicate what he thinks is the scourge which is drug abuse. Duterte has been accused of being the mastermind behind the Davao Death Squads that roamed the city murdering drug suspects and other elements that threaten the peace and security of Davao. Less than one year into his administration, about 7,000 Filipinos have been murdered for drug-related issues. Though extrajudicial killings have been part of the political landscape in the Philippines, it has taken a more visual role in Duterte's administration. Victims are usually tied, faces packed in tape and a cardboard tossed near the body bears a warning or a marking with the words: "Pusher ako. Wag Tularan" (I'm a Drug Pusher. Don't Emulate). The way the words are written on cardboards show an emerging typeface, not of a singular look, but of a singular purpose: to "normalize" violence.

In light of the rise of authoritarianism and public fear in the Philippines, this paper aims to discuss how typefaces are used in power structures, whether maintaining or questioning the system. There is also

historical comparison to political signage utilized by the former Dictator Ferdinand Marcos. This paper hedges on Visual Ideologies and Affect of the writer as practitioner of graphic design and how this is used to situate, elevate, maintain power and also question it as well.

*Yandi Andri Yatmo, Paramita Atmodiwigyo and*

*Arif Rahman Wahid*

## **The Mapping of Materials in Urban Healthcare Settings: Visualizing Surfaces, Joints, Assembly and Performance**

This paper proposes the development of alternative visual methods to depict the performance of materials in architecture and interior in a comprehensive way. The use of materials could determine the performance of spaces, functionally and aesthetically. Current architecture and interior practices tend to represent materials through specifications - annotated as a part of standard technical drawings. However, material performance is determined not only by their specifications but also by their assembly and relationship. The choice of material is not independent but should be considered as an integral part of spatial system.

This study extends the idea of developed surface interior as a visualization technique that was first emerged in 18th century. This technique was used to represent the interior by folding out the surfaces of space and visualize the elements in detail. In this study, the technique is developed further to produce detailed visualization of material joints and assembly. The folding-out technique becomes a way to depict how elements in different surfaces are interrelated and together form a system of material assembly. In particular, this study explores the use of this visualization technique to examine the system of

Arif R Wahid

Universitas Indonesia

[hello@arifr wahid.com](mailto:hello@arifr wahid.com)

material assembly in healthcare space, in relation to infection control. The use of materials in healthcare setting needs to consider their capacity in retaining or preventing substances as potential sources of infection. The technique of folding-out allows the visualization of material surfaces, joints and assembly; it enables us to investigate the role of material assembly in supporting infection control in healthcare spaces.

*Tom Jackson*

**Sensing the City from Afar: Embodied, Multisensory and Participatory Urban Spaces Online**

Tom Jackson  
University of Leeds  
t.jackson@leeds.ac.uk

The ability to remotely explore cities from around the world using only a web browser has been possible for some time. However, contemporary and deep-rooted platforms such as Google Street View are limited in their ability to communicate a ‘sense’ of the city through the confines of a two-dimensional display. These “mediated experiences of everyday lives” undoubtedly facilitate an “increased possibility for connections” but have the potential to create interactions in which “the affective elements of experience are lost” (Tucker and Goodings, 2014). In this paper, a new form of embodied, multisensory and participatory online space (developed by the author) will be demonstrated and evaluated. The presentation of auditory as well as visual data, the possibility for temporal as well as spatial experiences to unfold and the facilitation of interactions through which the virtual environment can become layered with human experience, all contribute to the affordances of the space. The capability of this platform to offer new ways of sensing and experiencing the city from afar will be explored, alongside its applications as a dialogic and potential space through which located knowledge can be co-created.

*Petr Gibas*

## **Between the Plan and Reality: Visualising Urban Nature in (Post)Socialist Urban Planning**

Spaces of urban gardening have been part of urban nature of European cities for the whole 20th century. However, with turbulent political and social developments, the notion of urban nature has been changing along with the ideas about urban planning, its supposed role and form. In the case of Prague, the capital of what is now the Czech Republic, land use plans, their content, focus as well as visual properties have been changing as a result of such developments. At present, plans are both visually concrete, but often ambiguous in terms of content. In our paper, we analyse the changing visuality of land use plans and link it to the more profound changes in terms of urban planning and its understanding of urban nature. Drawing on archival research, semi-structured interviews with gardeners and visual (discourse) analysis of land-use plans, the question we ponder is how these changes impacted the actual spaces of urban nature. In order to illustrate these impacts, we explore the fate of three allotment garden colonies both visually (in the land use plans) and as an actual experience (communicated by gardeners). We concentrate on allotments because they represent spaces of urban nature that have been subjected to on-going contestations. We argue that in land use plans, the political becomes visual which on one hand masks the inherent ambiguity of the plans but on the other allows for easier imprint of the political onto actual urban space.

Petr Gibas

Czech Academy of Sciences

[petr.gibas@soc.cas.cz](mailto:petr.gibas@soc.cas.cz)

## \* *Panel D USC-SR1D* **Workshop: Critical Perspectives on Visual Methods**

*Mark Dunford and Chris High*  
**Participatory Media Dilemmas Café**

Mark Dunford  
University of East London  
m.dunford@uel.ac.uk

Chris High  
Linnaeus University  
chris.high@lnu.se

A dilemmas cafe involves people coming together to discuss several dilemmas experienced by participants. A dilemma is the moment when a choice needs to be made between alternative courses of action, when the right path to choose is not clear and the café allows for a facilitated discussion that explores the nature and dynamics of dilemmas. It is a means of engaging in dialogue on practical challenges in action research within community settings.

Our proposal explores common ethical dilemmas faced by researchers using participatory media production, including Digital Storytelling, in community settings. The café will start with short from three academic-practitioners who will use their practice to identify common ethical dilemmas and each give a brief account of dilemmas they face in their work. Each presenter will then convene a table and attendees will join them to discuss the dilemma, in each case looking at four questions:

- Are there any facts you need to resolve to clarify the dilemma?
- What are the key issues for practice and theory?
- What are the possibilities for resolving dilemmas?
- How can these be implemented?

Examples of possible dilemmas include (i) working with community groups – i.e. establishing access (ii) the role of the facilitator/filmmaker and (iii) distributing and/or aggregating material so it reaches an audience.

Our target audience is researchers and students who use participatory media in community based research; artists and practitioners plus community organisations and funders.

*Located at Podium A*

# **IVMC5**

# **Virtual Posters**

*Suki Kwon*

## **East Asian and Western Visual Culture in Cross-cultural Perspective: Seeing the Hidden Dimension in the Cinema**

Suki Kwon  
University of Dayton  
skwon1@udayton.edu

An American anthropologist Edward T. Hall (1914-2009) introduced the concepts of high context and low context describing people's communication behavior and reaction to one another in different cultures. High context implies a lot of meaning transferring information implicitly during communication. Low context exchanges information explicitly through the message itself and they are rarely implicit or hidden. People in high context culture are polychronic, tend to use non-verbal communication, value long-term relationships and often relationships are more important than schedule. People in low context culture are monochronic, prefer direct, simple and clear messages and schedules are more important than relationships. I explored how these different styles of communication and behavior patterns impact the visual culture and are expressed visually in art forms especially through the media of cinema. I will analyze numerous visual clues of high context and low context in terms of the framing, composition, camera walk, color symbolisms, lights, and *Mise-en-Scène*. In this presentation, I cross-exam two films, *American Beauty* (English language, 1999) which was made in high context culture and *Nobody knows* (Japanese language, 2004) that was produced in low context culture.

*Rebecca Noone*

## **Intervention as Performance, Intervention as Deception: Collecting Spontaneous Drawings in Situ**

The poster traces the process of translating an interventionist artwork – one that elicits hand-drawn maps of city streets by asking for directions – into an empirical research project – one that explores whether the dominance of the Google Maps vernacular for spatial imaging changes how we visually represent and comprehend our surroundings. Though both projects yield similar collections of evocative line drawings, the *in situ* interactions follow two different designs. The poster provides a case study for understanding how the framing of ‘intervention’ in art and social science can be bridged in order to create imaginative, ethical interventions in public spaces.

Rebecca Noone

University of Toronto

rebecca.noone@utoronto.ca

*Gabry Vanderveen*

## **Visual Methods in Research on Fear of Crime**

The visual is omnipresent in daily life, and many of these visuals are crime-related. However, criminological studies on perceptions, attitudes and behaviour still rely heavily on verbal (textual) surveys and interviews. This is true for research on fear of crime as well. Exceptions do exist however. This virtual poster focuses on these exceptions and presents an overview of research on fear of crime in which visual methods are employed. Analysis of over 100 articles resulted in four types of studies. These types vary along the dimension of respondents’ influence on the contents, format, publication and circulation of the visuals.

Gabry Vanderveen

vanderveen@law.eur.nl

*Terence Heng*

## **Risky Spaces: Visualising Unofficial Sacredness**

Terence Heng

Singapore Institute of Technology

terence.heng@singaporetech.edu.sg

“Official” religious space in Singapore is highly regulated – organisations of recognised religions compete and bid for parcels of land on which they create houses of worship. Against this bureaucratic backdrop are countless other “unofficial”, and sometimes illegal, places of worship – operating out of industrial units, social housing and liminal spaces. From vernacular shrines to fully-converted living rooms, individuals engage in behaviours that one can only see as risky. The planning act of 1960 forbids the establishment of places of worship in social housing, and individuals risk losing their state-subsidised flats should they be found in violation of such laws. This virtual poster examines the various ways such worship embraces a tension of clandestine and open activities. Using visual case studies from Chinese religion, particularly spirit medium worship, I will show how individuals navigate a complex relationship with their everyday lives, state regulations and the needs of their Gods.

## Call for Papers: Special Issues in *Visual Methodologies* and *Visual Ethnography*

We are pleased to announce that the conference has secured 2 special issues from the journals *Visual Methodologies* and *Visual Ethnographies*.

### **Visual Methodologies – A Post Disciplinary Journal**

[journals.sfu.ca/vm/index.php/vm/index](http://journals.sfu.ca/vm/index.php/vm/index)

*Visual Methodologies* (VM) is an international peer-reviewed post-disciplinary journal, positioned to articulate the increasing fluidity between the visual and other forms of knowledge, values systems and power. The scope of VM includes visual aspects of material and social practices and their symbolic representation, as well as the use of visual media in research. VM particularly welcomes visually-led submissions, including cartoons, cyber graphics, graffiti, maps, diagrams, photographs, symbols, video, et cetera, whether analysed as researcher ‘found’ or researcher ‘created’ data.

#### Special Edition Theme: *Images of the Post-Colonial City*

Between the many world cities that at one time or another bore a ‘colonial’ identity was a vast diversity of lived experiences. But what conceptually connected these cities was their status as images. Rather than being places of direct control, colonies worldwide were more often sites for the projection of images of imperial power – images that might include pictorial renditions, architectural visage, linguistic metaphor in borrowed languages, ceremony, dress, or any other public representational form.

For many cities and new nations, post-colonial independence simply heightened the power of public imagery, as they struggled to project competence, independence, stability, desire and allure. The imagery of nationalism or cultural identity, the imagery of security, the image financial stability, and of success, or, maybe the most dominant theme in many post-colonial nations, the image of progress and modernisation.

In this special edition, we invite written and visual essays about any formerly colonial cities and the different kinds of imagery that has been

constructed around them. Imagery of power, manipulation and control; imagery of development, tradition, cultural ties and independence. Collectively, we hope these essays will illustrate ways in which such cities are subject to, and active in the ongoing construction of their own identity.

Special Edition Editors:                   Jesse O'Neill and Terence Heng  
 Submit to:                                   [j.oneill@gsa.ac.uk](mailto:j.oneill@gsa.ac.uk)  
 Closing Date for Submission:           30 October 2017

**Visual Ethnography**  
[www.vejournal.org/index.php/vejournal](http://www.vejournal.org/index.php/vejournal)

*Visual Ethnography* is a peer-review journal dedicated to researches on 1) the production and use of images and audio-visual media in the socio-cultural practices; 2) digital cultures; 3) contemporary art and anthropology; 4) anthropology of art; 5) vision and gaze; 6) senses and culture; 7) objects, design, architecture and anthropology; 8) bodies and places in an anthropological perspective; 9) theories and methods in anthropology.

Special Edition Theme: ***Visualising the City***

For this edition, we seek papers and visual essays from the conference that address its central theme of using visual methods in the study of urban areas. Key areas of concern include advances in the theories or techniques of visual methodologies, the ways that visual methods can produce new understandings about the conditions of urban living, criticism of the visual landscape of the city, and the ways in which visual methodologies enrich studies of the city.

Special Edition Editors:                   Terence Heng  
 Submit to:                                   [vejournal@visualmethods.info](mailto:vejournal@visualmethods.info)  
 Closing Date for Submission:           30 October 2017

*If you have any questions about this call for papers, feel free to speak to Terence Heng or Jesse O'Neill during the conference.*

