

Panel 18

IVSA Conference 2009

Appreciating the views: How we're looking at the social and visual landscape

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| Panel Title | |
| Ways of seeing (2): Exploring place as a lived visual experience | |
| Description | |
| <p>"Schools" include anything from pre-kindergarten to graduate school. Studies of "alternative" schools: reform schools, orphanages, and schools for adjudicated persons are meant to be included. Emphasis may be on the social landscape(s) as seen by administrators, teachers, students. Presentations may also focus on the built environment: school grounds, playing fields, buildings, classroom ecology, or furniture, for instance. Studies of "Virtual schools" will also be welcome. "Looking at" is intended to encompass the entire range of visual methods. Sources of data may include but are not limited to:</p> <ul style="list-style-type: none">· subject or researcher produced photographs or videos,· photo elicitation,· satellite or "Google Earth" images,· GIS and/or ethnographic mapping incorporating images,· historical photo analysis,· repeat photography,· visual ethnography,· subject produced drawings or models,· cartoons, films, television programs or other images from popular culture,· propaganda and advertising produced by schools,· student visual productions,· Virtual environments (a la Second Life?) or visualizations... | |
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Final Selected Papers

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| Name: | Lindsay Purrsord, Nottingham Trent University |
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| Paper Title | The multiple personalities of Nottingham's Old Market Square: exploring the urban landscape through visual and written means |
| Description | <p>Nottingham's Old Market Square has been the heart of the city for hundreds of years, albeit in different guises. Designed by internationally acclaimed landscape architecture practice Gustafson Porter, the current version was unveiled in 2007. The new design is testament to the City Council's desire to create a contemporary urban space of international reputation which looks to the future, whilst its footprint, bounded by buildings from various architectural periods, links it to the past.</p> <p>The paper will focus on a study undertaken with second year Architecture students who were set tasks to explore the sense of place of the square, as part of a precedents study of urban public spaces, for a small scale, city centre master planning project. The tasks, which involved both image making and writing, were developed to encourage a personal response based on first hand observation and experience.</p> <p>A variety of images was produced including drawings, paintings, photographs and montages. The range of responses and representation elicited across all the tasks included description, analysis, judgment, narration, observation and impression. Some responses were clear, some were open to interpretation; all were expressive and eloquent and illustrate the culture of the square, which is collectively felt to be 'multi-cultural' and 'for all'.</p> <p>Geographer Edward Relph (1976) states that the identity of a place is comprised of three inter-related components: physical attributes, activities and uses, and meanings, but that the intangible 'sense of place' is more than the sum of the parts. Using this as a framework, the information communicated through the visual and written tasks will be explored in terms of quantity, quality and category.</p> <p>The study was undertaken by the author as part of a MA Landscape Architecture thesis and is currently being developed into a longer study as part of continued research.</p> |

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| Name: | Laura Gemini and Stefania Antonioni, University of Urbino |
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| Paper Title | Grassroots images of an Italian territory. Observing and telling the touristic place identity in the web 2.0 |
| Description | <p>This speech refers to a research conducted by LaRiCA Lab with the aim of analysing the territory communication of a specific Italian region (le Marche) relevant from a tourist point of view. The purpose of the research was proving the synchronization between themes and images diffused by the corporate tourist communication made by Marche and those emerging from grassroots conversations (web 2.0 in all the forms of user generated contents). This paper is focused on the results of the section of the research dealing with the ways in which imagery and territory identity are constructed and diffused by individual (tourists and locals) representations and that should be used by institutions to communicate territory in an innovative way.</p> <p>We used a qualitative methodology, based on the content analysis of the verbal and visual material collected via web with the software Wesearch (designed and tested by LaRiCA) and analysed with NVivo. Among the whole posts collected, referred to 31 resorts in the Region, we choose 746 posts with the subject travel/tourism. And among them we analysed 470 private blogs (referable to organizations, private firms, associations, tourist agencies, ecc); 267 personal blogs and 9 institutional blogs (as institutions use mostly "old" sites).</p> <p>In this paper we focus on images used by users to tell the territory: its imagery and its identity. We'll see that images are widely used by web users to portray their territory experience and how we can identify some prevailing ways:</p> <ol style="list-style-type: none"> 1. image place centred evocating beauties, heritage, emotions (the aesthetic dimension); 2. image promoting territory (events, things to do, sights, ecc.); 3. image with place in the background of a travel or a life tale about the territory; 4. image with place in the background for social relations. <p>Images produced by users represent an important way to connect life experiences with the communication of the territory. The tales told with images by individuals on blogs are opportunities to observe one's own place experience. Those images can be considered the "authentic" form of a territory experience, letting those looking at them identifying with them, been stimulated, driven from one's gaze to think to their own experience of the place. A community of users/locals/tourists sharing images and imagery about places that nowadays are one of the strategic elements for a territory identity and communication.</p> |

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| Name: | Paul Cooper, Greenside Design Centre, Johannesburg |
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| Paper Title | The grotesque inner city: multiple visual Utterances from within Bakhtinian landscape |
| Description | <p>This paper is motivated by a refiguring of what we consider to be 'landscape' in a broader taxonomy of visual culture (or cultural visibility). The focus here is on the urban spectacle of inner city space that (by its very nature) resists and inverts categorization, including institutionalized spatial notions such as landscape, cityscape and urban-scape.</p> <p>The inner city of Johannesburg, South Africa is a site of perpetual renewal, reconstitution, and cultural rejuvenation. Recent inner city public art projects have significantly contributed to the development of the inner city landscape as a phantasmagoric wonderland: a spectacle of cultural realignment. However, Johannesburg is a city in a constant state of change with a focus on what some may argue to be a utopian futurism. I will argue instead that this state of change is deeply embedded in what the urban cityscape has come to embody. Inscribed in its functioning identity is the dialogical action of 'the popular', 'the everyday' and the grotesque. But mine is not a debate on ugliness. Rather, this paper will consider the grotesque as an integral and necessary part of the manner in which we could begin to float and burst notions of visual representation as they apply to the broad category of 'landscape'.</p> <p>To effect this debate, I will offer a reading of Bakhtin's (trans 1984) dialogical materialism with specific reference to the "material lower body stratum" as a means to explode metaphorical links between the grotesque body and the inner cityscape. I will also draw on a discourse of spatial geography in the writing of Folch-Serra (1990) who uses Bakhtin's notion of the chronotype (time space) to argue for the possibility of a dialogical method in the study of landscape, area, site and place.</p> |

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| Name: | Sung-Yeuh Perng, Lancaster University |
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| Description | |
| Photographic articulation of tourists and places | |
| Description | |
| <p>Tourists with digital cameras are becoming a familiar scene in tourist places, but the practicality of digital photography, and its relation with tourists and places, is not fully explored.</p> <p>Digital cameras can be considered as an automated machine that annihilates the time needed for developing meaningful images. Alternatively, digital photography is often treated as a continuation of the threat to authenticity, existing in a particular place and to a particular group of people, through the unconstrained malleability accompanied by digitisation. Nevertheless, an exploration into practices of digital imagery reveals another aspect of constructing photographic narrations and developing intimate relationships between places and tourists.</p> <p>This paper considers doing digital photographs as activities of articulating their connections to social, physical and technical worlds. This paper is based on a case study on photos and narratives about a popular tourist destination in Taiwan. It draws upon Martin Jay's suggestion that there is no single reality that can be conveniently encoded, by science or culture, in a visual form. Martin Jay, following Bruno Latour, considers images as being excessive of their cultural connotations, and therefore images do not always stably belong to a particular culture. This article follows their works and further identifies a dynamic aspect of creating places by developing photographic practices. Among various practices, technicity and body work are of crucial importance because they generate possibilities to assemble subjectivity by attending to technological objects, encounters with places, and narrations of those encounters. Therefore, places and tourists are both constantly changing, and the practicality in doing digital pictures articulates how places and tourists establish heterogeneous connections, thereby performing tourists as prosthetic subjects.</p> | |

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| Name: | Rosie Parnell, Maria Patsarika, and Lisa Procter University of Sheffield |
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| Description | |
| The Power of Methods: eliciting children's voices in school design | |
| Description | |
| <p>Discourse surrounding research with children and elicitation of children's voices finds interesting parallels within children's design participation. Emerging critical discussions about validity of approach, medium and associated voice authenticity, raise important and interesting questions when applied to the design context. Current school building and refurbishment programmes in England provide enormous opportunity for children's voices to be elicited as part of the design process. Visual methods of communication and research are often at the heart of this process, being the modus operandi of the architectural design world and potentially providing a shared platform for dialogue between designers and 'end users'. This paper draws on literature, surveys and four live school design case studies to examine approaches taken to involving children in school design, using a critical framework drawn from the research-with-children agenda. The paper focuses on the relationship between engagement methods (what, when, who, where, how), media for expression and the nature and interpretation of 'voice'. Taking the position that an individual adopts diverse voices according to circumstance, a 'taxonomy of voice' (authoritative, critical, therapeutic, consumer, pedagogic) is used as a means to examine this relationship and suggest which kinds of voices are being 'actioned' in which circumstances and with which methods. The study identifies circumstances where children involved feel they exercise agency, but also reveals tensions between management of expectations and commitment to hearing marginalised voices without censorship. Suggestions are made for reflexive, critical approaches to elicitation and interpretation of voice in school design.</p> | |