VISIBLE CITIES

EXPLORING LOCAL URBAN STORYTELLING THROUGH PUBLIC EXHIBITION DESIGN

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ABSTRACT

In this thesis, design was used in public exhibition to critique modern city branding practices and explore accessible, affordable, and temporary methods for visualizing locality in public space. This was demonstrated through five speculative case studies which situate first-person narrative in urban space in order to visualize aspects of locale and create a canvas for subsequent future narrative. The public exhibition of this work created a temporary public commons that acted as a site of discourse for this work and its extensions.

This thesis interrogated two crises of modern urban citizenship: the ways in which identity, experience, and locality are appropriated by visual manifestations of capitalist urban narratives, and how this action devalues and impedes unique, dynamic citizenship. Located at the intersection of design, sociology, and urban theory, its work explored how localities can activate personal narrative through public design.

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–Italo Calvino, *Invisible Cities*

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INTRODUCTION

Using a hybrid model developed from the fields of sociology, urban theory, design and curatorial practice, my thesis focused on designing a public visual exhibition as a site of discourse. Called *Visible Cities*, this exhibition sought to publicly share five speculative and exploratory case studies to demonstrate how graphic design can be used to exhibit primary-source text and imagery in public space in order to offer low-cost, material, and immediate opportunities to publicize local identity and experience. This process work and its results were curated for the public so as to offer a visual critique of current city and intracity branding practices, and foster a dialogue around the ways in which prevailing notions of public exhibition space affect our opportunities and rights as citizens to design the cities we call home.

This work was inspired by my own experiences abroad while continuing to contextualize and negotiate my own identity, experience, and interpretation of locality, as well as those of others which I have encountered both directly and indirectly. By using design as a tool of research and exploration, I have sought to explore the visual manifestations of urban identification. Beyond the ways in which this work addresses my own personal experience, it is centrally concerned with the personal and social nature of all urban publics and the ways in which they are un- or underrepresented by existing narratives of city branding and urban space.

This thesis maintains a civic focus for several reasons: the global significance of the rapidly increasing populations of urban spaces (as of 2014, 54% of the world's population lives in cities [WHO 2014]); rapidly intensifying networks of globalization which allow and encourage cities to attract global capital; and current cross-sector trends which seek to commodify and leverage a city's perceived or expressed characteristics through the focused messaging favoured by contemporary practices of city branding.

This final item is predicated upon the authoritative agency that may be generated by the public exhibition and distribution of design. Although the focused creation of limited authorship, the public design of city branding is presented as the product of absolute consensus. The singular, dominant urban narrative and its international publication has many consequences: it marginalizes that which it excludes, devalues the identities and experiences within these exclusions, and challenges the physical and metaphysical sustenance of all those affected.

Creative placemaking offers opportunities to situate subordinated urban narratives in public space, providing contrast and nuance to dominant city brands. However, the high cost and intended permanence of these initiatives limits the access and practicality of creative placemaking while reproducing the dominant attributes of the city brands that it may seek to counter. The development of a feasible, accessible, and

adaptable creative placemaking practice is essential to any future of urban democracy. Further, such an initiative must be citizen-driven and based on self-authorship. Creative placemaking was explored both in my exhibition, *Visible Cities*, and its five urban case studies.

A key component of this thesis is the immediacy and materiality of its visual work. Temporary urban design, as opposed to more enduring works of architecture, industrial design and/or integrated urban planning, asks us to consider public storytelling in a new light. Without the intention of permanence, projects can be created using cheaper, less durable materials, installed more quickly, and will require less involvement and/or approval from relevant public and private organizations. All of these elements help to make public storytelling through design more accessible, especially to those who currently lack recourse.

Deprioritizing notions of permanence allows creative placemaking to be more relevant, as short-term projects are better equipped to discuss current interests and can be more responsive to the dialogue created by their presence. New projects help to continually activate a space, attract attention to its placemaking initiatives, and keep its locality and the publics it serves interested and engaged. Finally, as neither branding nor creative placemaking can represent the needs of all, temporary projects better serve a dynamic, nuanced public; the visible temporality of each project questions its authority and situates it in a continuum of voices sharing public space. Temporality invites new iterations by individual and/or multiple authors. The use of the temporary in both our cities and exhibition spaces (and the many sites in which these inextricably overlap) helps to make visible an often unseen authorship and its role in within an infinite continuum.

DESIGNING THE EXHIBITION OF URBAN STORYTELLING AND ITS SUPPORT OF NEW PUBLICS

Organizing Publics Through the Visual Discourse of Exhibition

In order to recognize the true breadth of opportunity present in public exhibition, it is vital to acknowledge the distinction between *the* public and *a* public. While mainstream discourse relies almost exclusively on the former, the use of "*the* public" speaks of its target with absolute inclusion. It exists as a complete body without relation to an external; there is no attempt to distinguish its members from one another. As this terms seeks to include all people, its potential for accurate representation is impossible.

In his essay *Publics and Counterpublics*, Michael Warner (2002) illustrates how we might understand the existence of *a* public, and how the usage of an indefinite article is often more appropriate. According to Warner, infinite publics can exist within a contemporary notion of *the* public. These diverse publics are self-organized and predicated on text[1] and discourse, which calls them into assembly. As this discourse adapts and evolves, publics can responsively reconfigure themselves, forming new, iterative publics through fragmentation and conglomeration.

The temporality of discourse that creates these publics is vital. Without this, publics are not called to assemble nor given recourse to change. An unchanging narrative freezes a public according to a static, singular message of identity and experience. This becomes increasingly difficult in a post-digital environment with physical experiences augmented by modern technology that permanently archives our stories. While recording discourse offers opportunity for future reference, it can impede the development of present and future publics. It also serves to remove these conversations from their spatial and temporal environments, which deprives them of key contextual pieces.

Temporary public exhibition can counter this by creating new physical sites and spaces of and for narrative. That which is exhibited acts as an anchor of discourse, which gives a public space to identify themselves while remaining adaptable. Further, public exhibition identifies the power of public authorship, both for what is exhibited and those who it speaks to. The public exhibition of visible texts helps to actualize a public in space in a way that is not possible through abstractions in a digital plane.

The five urban case studies of *Visible Cities* consider exhibition in urban public space in two instances: first, the speculative space of five global cities: Paris, San Francisco, New York City, Tokyo, and Toronto; second, the "public" space of the Third Floor Hallway Gallery at Artscape Youngplace in Toronto.

[1] While the term "text" may be understood as a written transcription of language, Warner utilizes a much broader definition. In *Publics and Counterpublics*, he notes that "[often,] the texts themselves are not even recognized as texts--as for example with visual advertising or the **chattering of a DJ**--but the publics they bring into being are still discursive in the same way." (p. 51)

Public Exhibition Through Creative Placemaking

Using graphic design in public urban space to tell personal and local stories can be perceived as an act of creative placemaking, a term coined by Ann Markusen (2010). In her executive summary on creative placemaking, Markusen defines the activity as including

> partners from public, private, non-profit, and community sectors [to] strategically shape the physical and social character of a neighborhood [sic], town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired. (Markusen, 2010, p. 3)

In her white paper "Creative Placemaking," Ann Markusen writes that one benefit of this act is its repositioning of culture from the formal context of studios and museums to public spaces, which creates stronger and more easily recognizable links to communities (Markusen 2010). To accomplish this within the scope of *Visible Cities*, the five case studies created to support this thesis, their process work, and their exploratory "final" forms, as outlined above, were presented in exhibition at Artscape Youngplace in Toronto from February 20-27, 2016.

Public exhibition of this work was crucial for several reasons. As these were speculative public works, exhibition offered an opportunity for public access. One of the current challenges of creative placemaking lies in convincing public and private bodies that art and culture has value outside of systems of power, which traditionally confine them to private institutions (e.g. galleries and museums). Positioning (albeit decontextualized) explorations of creative placemaking within Artscape Youngplace, which charges no admission fee, operates as a non-profit community space, and is itself an act of creative placemaking creates a tangible, accessible bridge between design and place, and suggests ways to engage with art and design as an act of community. The exhibition was accessible at any time that Artscape Youngplace was open to the public. Further, the exhibition invited multiple streams of dialogue from its patrons: all exhibition collateral invited online discussion through three social media platforms (Facebook, Twitter, and Instagram). Three speakers with expertise in street art, local urban engagement and personal storytelling offered free presentations during the run of the exhibition (each of which was followed by a question and answer session). Further, patrons were invited to leave on-site feedback via the exhibition's five process books, as well as on some of the work itself.

Figure 2: *A cardboard and plaster Toronto sign explores creative placemaking as urban canvas.*

Artscape Youngplace was chosen for as the site of this exhibition because of the compatibility of its operational mandate with the content of my thesis, the diverse local community that it attracts and endeavours to support, the micro-culture that it fosters within the dominant urban narrative of Toronto, and its role within the global placemaking community. As published on their website, Artscape[2] is "recognized as an international leader in creative placemaking," which it identifies as "a practice that leverages the power of art, culture and creativity to catalyze change, growth, and transformation of communities" (Toronto Artscape Inc. 2015). Artscape repurposes unused urban space to create focal points of civic and communal expression, education and engagement.[3] The organization's self-professed strategy involves "clustering creative people together in real estate projects that also advance multiple public policy objectives, private development interests, community and neighbourhood aspirations and philanthropic missions." During *Visible Cities'* exhibition, residents of Artscape Youngplace included the Centre for Indigenous Theatre, the Koffler Centre for the Arts (and its exhibition space, the Koffler Gallery), and the Luminato Festival.

Another important factor that led to the choice of Artscape Youngplace was the unique characteristics of the Third Floor Hallway Gallery in which the work was situated (see Appendix D, fig. 36). As Artscape Youngplace occupies a former elementary school, its building is equipped with the wide hallways and tall ceilings typical of the nature and period of its architecture. These features make the space ideal for displaying artifacts of a multitude of forms and scales. Additionally, these hallways are centrally accessible from a recently-added elevator, while the building's original stairwells provide further access from both

[2] Founded in 1986, Artscape is the non-profit parent organization which operates Artscape Youngplace and 32 other venues across Canada.

[3] Artscape Youngplace itself was developed from the structure of former elementary school Shaw Street School, erected in 1914.

the north and south end of the hallway. The hallway serves as the connecting corridor to the offices and workspaces of Artscape's tenants, guests and other patrons. As such, it sees frequent, mixed-use traffic with diverse trajectories utilizing many different combinations of entrances and exits. While this may not be desired for all exhibitions, it is relevant to the work of this thesis because it encourages a diverse range of viewpoints, rearranges the order in which the work is encountered, and calls into question when and where the exhibition begins and ends. Positioning this exhibition and its works in such a space also challenges their assumed "completion" or "authority." The ways in which this was supported by the materiality and design of the works will be discussed later in this paper.

These experiences merit consideration when thinking about creative placemaking, and indeed any experience within space: perception functions from a limited point of view, and multiple perceptions encourage a richer understanding of any subject. These subjective and relative interpretations become a vital part of how subjects are conceptualized and experienced. Finally, space is shared by people of many interests and, while its authors may choose to address a specific patronage, the potential to speak to many audiences simultaneously remains present, however dormant. This is especially relevant when locality is recognized not only as a contemporary experience but also one of memory (this will be explored in relation to the writing of Ronald L. Fleming later in this paper). All of these considerations factored into the development of my thesis, and the ways in which they are acknowledged by Artscape Youngplace's Third Floor Hallway Gallery is important to the exhibition of this work.

Further, the explicit or implicit wayfinding of the Hallway Gallery reframes the status of the work within it. Art within an institutional framework is often found in one of two sites: the studio or the museum. Because access to and activity within these sites is controlled, the exhibitions held in their space imply a granted legitimacy. Work is made accessible through an institution because it has been judged to be "worthy" in its completed form. This presumption is challenged by the Third Floor Hallway Gallery in several ways. The lack of traditional entrances and exists in the space questions whether it is meant for visitation. This may suggest that the work is still in progress and that the space is a studio, supported by the fact that Artscape Youngplace is home to many artist workspaces, as well as recalling its roots as an elementary school (a type of studio itself). The ambiguity of the exhibition space's nature helps remove barriers of access to its work and, by extension, the way in which we are often socially conditioned to consider art: exclusive, expensive, fragile, and unfit for interaction.[4]

[4] This was supported by questions asked by visitors to Visible Cities' during its exhibition. Some examples include: "Do you really want me to write on this;" and "Is this piece broken?"

The nature of the Third Floor Hallway Gallery is also notable because of the way it conflicts with the theory of creative placemaking utilized in my thesis work. As a creative placemaking enterprise, Artscape Youngplace is not without barriers to access. Situating *Visible Cities* near such barriers helps to reveal them and involve them in discourse. For example, emulating Artscape's strategy is not financially viable for other creative placemaking initiatives; despite being a non-profit organization, Artscape's high operating cost is satisfied through funding from individuals, foundations, government organizations at the municipal, provincial and federal levels, for-profit private organizations (such as international banking institutions), and anonymous donors. Receipt of this funding requires Artscape to grant concessions to these sources that may influence its method of operation.

The conflicts which may be created by Artscape and *Visible Cities'* contrasting ideas of access help to identify ways in which both models may be altered, as well as to support the need for a diverse set of narratives which together may suggest a more holistic grand narrative. Both the similar and dissimilar elements help to generate important dialogue that acknowledges a diversity of experience and understanding

Open Exhibition: Inviting the Curatorial Agency of a Public

Visible Cities was created not only as an exhibition *in* public but as one which may extend agency to new publics. Work positioned directly within the hallway invited users to approach from all angles, and the use of the floor as a staging space instead of using a podium or dais sought to remove barriers of access. The materiality employed throughout the exhibition was low-cost and temporary whenever possible: works were constructed from materials such as cardboard, drywall, paper, tape, glue, pins, fabric, and thread. In some instances, discarded items were repurposed and used to fashion new works (for example, all exhibition signage was created from the panels of a discarded trade show booth; a repurposed coat rack was used to display paper flags). The low-cost and fragile nature of these objects was intended to present them as temporary and disposable, in the hope of creating a avoiding ideas of authority which may accompany more permanent objects and facilitating a more engaging and accessible visitor experience.[5]

Warner's writing on publics identifies the potential of these choices. If a public is called into assembly by a public visual text yet is simultaneously invited to edit and repurpose it, says Warner, they are given agency not only to respond to existing notions of identity and experience but to assert and author their own (2002). Viewed in this way, public exhibition becomes a site not only of the publication of completed work but also a space of generation: a hybrid of studio and gallery. As the ongoing call from these evolving texts to their potential public is heeded and/or ignored, such groups are offered curatorial access to these sites of public exhibition. When this work is responsive and open to alteration, it facilitates a symbiotic relationship of beholding and being beholden; both public and text and dependent on one another.

The public nature of creative placemaking makes it an ideal companion to public exhibition. Both instances position work in a context that questions the relationship between space and its inanimate and animate occupants. By revealing the presence of a curator (or multiple curators), both instances ask a public to consider if any urban space is, in fact, not curated. By recognizing the active creation of urban space, we must consider if elements of curatorial bias or subjectivity are present and how this may affect our own experience of locality. Highlighting an "unnatural" element in "natural" space reveals and deconstructs[6] the systems to which we may or may not have become accustomed. With this occurrence, space is released from its supposed "natural" order and becomes primed for the access and adaptation.

[5] Several on-site occurrences supported this. For example: without seeking permission, a tenant of Artscape's third floor moved an entire section of the exhibition that occupied the centre of the hallway so as to conduct a recorded interview session. They later stated they would not have felt comfortable doing this had the works been made of more-seemingly valuable materials.

[6] The notion of deconstruction will be explored in greater detail in section 3 of this paper through the theories of Jacques Derrida.

This idea extends into many more binary relationships in space: the “official” and “unofficial,” “in-progress” and “completed,” and even “public” and “private.” Each of these binary poles is no more than a subjective designation that does empirically define that which it is perceived to signify. Infrastructures of power socialize a public to make general assumptions about the nature of that which is encountered (e.g. the locked door of a government office presents it as an official, complete and private institution), yet these qualities must be recognized as suggestions and interpretations. Accordingly, visual exhibition is often associated with presumed qualities: visual work is private, in that it belongs to its creator or the body that has acquired it; official, in that its exhibition suggests it has somehow been authorized as worthy; and completed, in that its ultimate evolution has been achieved and it can now be encountered in an optimal state. Such subjective notions are merely perceptions of reality.

Creative placemaking helps to deconstruct these binary relationships. For example, a creative placemaking project may be situated in a place which cannot be “closed.” Therefore, can a site (e.g. an unfenced public park) used for creative placemaking truly be considered private? If the project is altered in any way, as a result of this public access, can it be seen as completed? And, does officiation offer anything to a project offering such open access?

Artist Gabriel Orozco notes that this condition not only affects an audience, but those who would consider themselves curators or presenters. In an interview for an episode of PBS’s Art21 television series, Orozco, whose practice includes works created in public spaces using found objects, says that “[what] happens when you don’t have a studio is that you have to be confronted with reality all the time” (Sollins 2003). This reality includes an artist, audience, and the space that they share, all of which may be reciprocally influential.[7] It follows, then, that this effect is iterative, as any of these elements (and many others) can influence one another at any time, editing their entire relationship. Enabling this confrontation further enables Jacques Derrida’s notion of “free play,” which is fundamental to any accessible and responsive practice of creative placemaking.

By conflating contemporary notions of both the studio and the site of exhibition in public space, attempting to distinguish between “in-progress” and “finished” work becomes futile. With both terms deconstructed, all those who come in contact with work and change it through perception or participation become co-curators and, perhaps, co-creators. The deconstruction of binaries (e.g. artist and audience, curator and patron, exhibition and studio, etc.) facilitates a “free play” between and amongst them all. Through this, the nature and status of “the self” and “the other” can be altered at any time, with or without

[7] For another example of deconstructing the studio/exhibition binary, see the work of sculptor and artist Andy Goldsworthy. Much of his catalogue may be recognized as creative placemaking.

the implicit or explicit granting of permission by another party. Deconstructing the relationship of author and authored object questions either's claim to authority, and repositions them in a constant dialogue of action and reaction. Seen as a continuum, it becomes much more difficult for select iterations to be recognized as dominant.

The exhibition of *Visible Cities* has been created as a space of dialogue to interrogate the ways in which we see our cities and ourselves within them. Italo Calvino's much-cited *Invisible Cities*[8], from which this exhibition's name was inspired, imagines a fictional conversation between Marco Polo and Kublai Khan in which cities are constructed entirely through discourse. "You take delight not in a city's sevenor seventy wonders," Polo tells Khan, "but in the answer it gives to a question of yours." The right to visualize and share oneself and one's stories in public space can make tangible this dialogue and its endless continuum of questions and answers. As an exhibition, *Visible Cities* is designed not only to ask questions but to provoke many more.

[8] Many initiatives in the fields of design, the urban, and beyond reference Calvino's work of surrealist fiction. For example, Idea City's 2015 urban design festival, *The Invisible City.*

Continuing Discourse in a Post-Digital Public Commons

While *Visible Cities* is rooted in public exhibition, it is important to consider the digital extensions of its conversation. Digital texts can have a problematic relationship with a public because of the ways in which their locality, temporality, or other defining characteristics may be obscured, altered, or potentially unknown. Even if texts did not originate on a digital plane, accessing them through digital means does not require engagement with their initial context (for example, without being able to track and/or understand the metadata of a digital publication, how is a viewer to know anything about its publication that is explicitly shared?) As texts play an important and active reciprocal role in the development and sustainability of a public, misunderstanding their context can have many consequences.

Texts digitally published through social media may be easier to contextualize. As social media is commonly viewed as a temporally-specific platform[9], information shared through this medium is largely understood to be short-term in nature. Moreover, the algorithms and basic functionality of these platforms are designed to prioritize recent (and in some cases, local) information. As material may be published instantly, texts may be produced in near-real time. Finally, all instances of these public texts are attributed and linked, in varying degrees, to the online presence of their authors.

These characteristics present two possibilities. First, the short-term and both temporally and locally understood texts may be considered as ideal to foster and support a symbiotic public conversation. Engagement and co-authorship is easily facilitated by the shared platform in which these texts may appear. Second, social media may be paired with physical texts to augment and continue their dialogue in a way that maintains their unique qualities. This allows digital publication to become an asset of sustainability to a responsive public.

As context is preserved, it becomes possible for digital texts to exist responsively and sustainably in relationship to their previous publics, even after their initial public sites of dissemination or performance have dissolved. By combining both physical and digital platforms of publication, publics called by these post-digital narratives may exist in multiple, layered iterations of expressed identity and experience. As such, opportunities to join this discourse are perhaps more essential than ever before.

This concept of individual and collective authorship in a public setting was the basis for both my exhibition, *Visible Cities*, and its work. By presenting work which involves the dissemination and reception of public text, *Visible Cities* and its social media narrative joins and continues a post-digital narrative of the agency afforded by personal public storytelling in urban space.

[9] Current times of social media posting, also known as time-stamps, are used across disciplines as valid quantitative data points for use in academic and professional research (Atzmueller 2014).

VISUAL CITIZENSHIP: DESIGNING PERSONAL STORIES IN PUBLIC URBAN SPACE

Supporting the Right to the City Through Public Design

Ann Markusen has written extensively on creative placemaking's potential as an economic booster (2010). Specifically, she advocates for the practice to be based upon relevant statistics, include of a wide variety of stakeholders with diverse interests, and demonstrate interest in engaging with a locality. Though this process may result in an increase in local economic activity and appeal to both leisure and commercial tourism, Markusen cautions that this cannot be the sole focus of an initiative.

Markusen's proposal for creative placemaking identifies three key ingredients of development:

i. Initiators: even though a diverse group of stakeholders is needed, at least one individual or group must step forward to lead the creative placemaking project.

ii. Distinctiveness and local orientation: as much as possible, projects should use existing community spaces and public interests and enthusiasm.

iii. Partnerships: partnerships better ensure a diversity of resources, interests and perspectives; Markusen says this should include private sector business support. Additionally, partnerships help to engage others at the planning stage of a creative placemaking project and minimize future possibilities of conflict.

While Markusen's model incorporates many strong suggestions, I believe that it should be supplemented by that proposed by Ronald Lee Fleming in his 2007 book *The Art of Placemaking.* A pioneering placemaking strategist, Fleming identifies additional key characteristics of community-centred creative placemaking: memory and metaphor. Fleming believes that it is usually our memory of human interaction in space that makes us feel connected to a sense of locale. Place is a spatial interaction of what *was* and *is*. Tying the present to local history is crucial, and through this creative placemaking "[gives] memory a stake in the present" (Fleming 2007, p.16). This, he says, allows us to interpret and reinterpret space without suggesting a definitive authority. One of placemaking's advantages is that it exists on multiple sensory continuums, which may lend potency to its projects through multiple parallels of memory.

Fleming also directly acknowledges the storytelling aspect of creative placemaking; to him, it is the result of collaborating with local community to develop and confirm place-, experience- and identity-affirming metaphor. Through this work, citizens are invited to conceptualize, edit and assert themselves within their locales. Fleming's method advocates a partnership with local folklorists and historians so as to better understand the nature of sites intended for creative placemaking projects.

Supplementing Markusen's ingredients for creative placemaking, Fleming advocates four objectives of urban design that can be used to effectively connect these projects to their audience (p. 20):

i. Orientation: information should be present to orient an audience to a project's meaning. This helps ensure that a project's intended messages are conveyed and appropriately understood.
ii. Connection: a creative placemaking project should emphasize the spatial connection between the design and its locality, which is crucial to its relevance and effect.
iii. Direction: a project should continue to facilitate transit through its space while still accomplishing its communication of local metaphor. For example, a creative placemaking project should not become a confusing barrier to various transit (unless, however, this is part of its messaging strategy).
iv. Animation: creative placemaking projects should attempt to anticipate and facilitate the ways in which they will be used and interacted with so as to remain effective in various scenarios.

According to Fleming, urban infrastructure's lack of consideration of locale results in a visual flattening of space. For example, much has been written about one effect of globalization which sees international cities with distinct local cultures sharing an increasing number of visual characteristics. Creative placemaking is one viable method of preserving and amplifying the unique qualities of locale.

Just as Markusen notes that research is a crucial foundation to creative placemaking, Fleming reinforces the need for local information as a further necessity of the medium. In *The Art of Creative Placemaking,* he provides a method for identifying and interpreting community messages to be used within a creative placemaking project. Four focusing actions are suggested (p. 100):

i. Profiling local history and character (e.g. what events have occurred in this locality, who are they relevant to and how does this relevance continue to evolve? Is the site the place-of-origin for any local materials?).
ii. Identifying design constraints and opportunities (e.g. is the site comprised of wet soil unfit for construction? What natural colours feature heavily in the site and how might these be complemented and/or contrasted?).
iii. Reviewing past or surveying new behavioural data with regard to site usage (e.g. is the site currently well known for its street art? Does it see high concentrations of foot traffic between 6 a.m. and 8 a.m. each morning?).

iv. Becoming familiar with local artistic traditions. (e.g. which local handicrafts are known to have been made in this locality? What artistic traditions exist primarily outside of museums and other more traditional spaces of exhibition?)

Answering the questions generated by an exploration of each of the above actions necessitates community involvement, as some of this information will be undocumented. Engaging with a community in this way not only helps to create a rich brief for creative placemaking, but encourages a process rooted in community dialogue about locality. When this dialogue is carried out in a public forum, it offers additional recourse to urban space and, by extension, the identity and narrative of an urban space–the city brand.

It is important to note that this dialogue should not seek consensus. Rather, any conflicting content generated in such discussions is an important characteristic of locality and should be acknowledged within subsequent creative placemaking. One of the dangers of the texts generated by following Markusen and Fleming's approaches is that they may erroneously suggest a finite, idealized consensus[10] in their "completion" that may be used to justify the summary of personal stories and sentiment into a broad representation. This is one of the key problems with city branding executed using corporate branding methodology (this relationship will be further discussed in section 3). It is impossible for any creative placemaking project to claim to be equally representative of the identities, experiences and localities that it references. Any claim to absolute recognition or representation should be noted and avoided, as it carries powerful descriptive and prescriptive consequences.

It is also worth noting that Fleming specifically cautions against projects that "try too hard to be charming" or caricature their subject(s) (2007, p. 25). He also advises those engaged in creative placemaking to consider the effects of publication; namely, how this may compromise privacy and/or the "integrity of the space" (2007, p. 14). As creative placemaking projects aim to augment locality, they must coexist with locality, even if only existing for a short period.

Creative placemaking can offer a genuine entry point into the experience and perception of urban space, both locally and beyond. It can help continue and share dialogues of identity and experience within the context of locality, both internally and externally. Placemaking may offer an effective visual connection point between citizenship and space, offering an active and multisensory link to identity, society and culture. It helps recognize space as dynamic and challenges preconceived notions of the authority of the

[10] This idea of "consensus" referenced within this thesis is that which has been defined by Chantal Mouffe. Mouffe recognizes a so-called consensus as nothing more than hegemonic order. Consensus represses and denies any present or future of democracy (2007).

built urban environment, and, by extension, all urban authority. It can defy, augment, remix and reinterpret broader urban narratives.

A hybridization of both Markusen and Fleming's models has been used to develop the Creative Placemaking Site Brief used for each of the speculative case studies *Visible Cities* (Appendix B). As the direct involvement with the citizenship referenced in each study is beyond the scope of this project, these briefs were used to simulate community engagement through a set of standardized research and storytelling questions.

Using Visual Storytelling to Contrast Dominant Urban Narratives

Much has been written about the way we use visual attributes to construct our metaphysical conceptualization of cities. Kevin Lynch's seminal *The Image of the City* breaks down the way our visual and cognitive composite of the city relies on a system of paths, edges, districts, nodes and landmarks (Lynch 1960, p. 46). Sociologist John Urry's writing on the way tourists understand new cities stresses the importance of matching what we see for ourselves with representations of what we have seen before (Urry 2011).[11] Linking design to the public space of both the city and the exhibition, design historian and thinker Guy Julier writes that the physical features of space "redefine urban identity through their form," and that urban identity is the result of dense layerings of social, culture, political, and other characteristics–which makes them ill-suited for branding (Julier 2008, p. 183).

To demonstrate the potential of creative placemaking, I have used the theories outlined in this thesis document to construct an exploratory creative placemaking methodology that favours short-term, accessible and affordable projects, which I have named the Creative Placemaking Site Brief. The primary mode of visualizing these projects is graphic design, which is well-suited to the use of primary sources (such as photography and text), may be executed on low-cost substrates, and installed/removed without extensive technical knowledge or ability. As a result, its method can be emulated and employed by those who may not traditionally have access to the execution of creative placemaking projects. While the work that it creates is speculative, this consideration of access allows for a more practical understanding of how this work might be realized.

The above methodology is intended to correct the noted shortcomings of frequently-cited contemporary strategies, which may rely on problematic models of corporate/commercial branding and narrative. However, it should be noted that this is an exploratory method, and does not present itself as an ideal, authoritative model. The unique nature of each locality requires a specific approach. Any method of creative placemaking should be adapted to each case.

Finally, this methodology ultimately relies on community interaction. However, direct community engagement was beyond the scope of this initial exploration. In lieu of this, information was gathered from visual and text-based primary sources. When these could not provide sufficient data, they were supplemented with secondary and tertiary sources. As a result, the design projects developed to support this thesis should be viewed as exploratory and speculative works-in-progress.

[11] Urry's work shares many theoretical links to Dean McCannell's work, specifically that found in *The Tourist* (1976), as well as Susan Sontag's On Photography (1977).

This methodology is comprised of the following steps:

i. To begin, a document, referred to as a Creative Placemaking Site Brief, was created and used to guide the collection of relevant information. Using the methodologies of Markusen and Fleming, and incorporating the theoretical concerns of Benjamin, Lefebvre, Harvey, Derrida, Mouffe, and others, a set of questions was developed to guide the collection of the information necessary for any creative placemaking initiative. This document was used without variation as a starting point for each case study in an attempt to understand and incorporate the locality of relevant sites.

ii. Five cities were chosen as sites of speculative creative placemaking case studies: Toronto, Tokyo, Paris, San Francisco, and New York City. The following six criteria were used in the selection of these cities:

   a. Alpha city status: each city is recognized as an alpha-type “global city” due to its international economic links and recognition as well as overall global influence (Sassen 1991).

   b. Presence of a recognized dominant city brand: has the city engaged in self-branding and/or has commonly perceived global brand or multiple variations of branding?

   c. Presence of an alternate urban identity, experience or locality excluded by the brand(s) identified in the previous criteria: is there an identifiable group with some degree of common interests, values, characteristics or experiences within the context of this urban space who may be seen as alternate to a previously identified dominant urban narrative?

   d. Sufficient photographic record: does sufficient photographic record of a relevant locale within the selected city exist so as to convey its properties to an unfamiliar audience (this will be used both to develop the project and explain it to a public audience who may not be familiar with its visual characteristics)?

   e. Sufficient ethnographic data: Does sufficient ethnographic record exist to complete the exploratory creative placemaking analysis referenced above?

iv. A Creative Placemaking Site Brief was developed for each city. The information in this document was used as the foundation for all subsequent design development used in each case study.

v. An exploratory, speculative, graphic design-based creative placemaking project was developed using the Creative Placemaking Site Brief. Each project was responsible for meeting the following criteria:

   a. As many design elements as possible must recognize and/or be derived from urban narrative within its relevant locale.
   b. The production, installation and removal of each project must be feasible for the community who is being engaged, or for their potential partners.
   c. As the project links design, locality and local experiences and identities to an external audience, it is desirable to reach the largest possible audience.
   d. Whenever possible, (an) interactive element(s) should be used to offer direct engagement with the creative placemaking project.
   e. A process document will be generated for each exploration, detailing all stages of the above methodology so as to reveal the decisions made and material generated in the development of each case study's final project. This will help to make work more accessible to discourse.

Graphic design as a Method of Visual Storytelling

As mentioned above, graphic design was used as a method of visualization for much of this work, as it is ideal for combining text and imagery and may be produced on low-cost substrates that may be installed and/or removed quickly, easily, and without extensive training. Graphic design in public space also associates itself with a long history of temporary attributes of a built environment. Public graphic design has strong ties to advertising communication, which is designed to showcase new, relevant messaging. Modern instances include billboards, posters, newspapers, and outdoor digital media.

This type of public, temporary design also has a history of linkage to subdominant personal storytelling. Posters, for example, have a long affiliation with the publication of subordinated and/or alternate urban narrative. Relatively simple and inexpensive to print, they have been extremely popular throughout the 20th century as a method of citizen-led, "bottom-up" publication, often through the efforts of grassroots initiatives. Recent examples include the Occupy Movement and Hurricane Katrina (Poyner 2012). Historically, extensive documentation details the poster's role in activating historical movements such as women's suffrage, black rights, and the gay liberation movement.

The research presented in this document is intended to support the thesis that the dynamic and material publication of identity in urban space is a relevant and often overlooked component of both city and citizen identity. Visualizing these personal stories recognizes their presence and emphasizes that they do not exist in isolation: iterative publication in this shared context reveals that each is perpetually reacting to the actions of the other. For either identity to maintain its value (both use *and* exchange, as identified by Karl Marx), these instances of identity (visual and otherwise) must always be viewed as singular facsimiles of what they seek to represent. Repeated visual expressions of these stories that link them to public space facilitate the claim that identities have to this space, and acknowledge that this personal-spatial relationship is in constant negotiation.

However appropriate, for graphic design to help effectively communicate these stories within an urban context it should consider the following possibilities:

i. Graphic design can support public stories through primary sources.
ii. Graphic design can support public stories in a way that recognizes its own role as interpreter.
iii. Graphic design can support public stories that activate participation.
iv. Graphic design can support public stories of locality. Graphic design can support public stories that may otherwise lack distribution. Graphic design can support stories that are in conflict.

iv. Graphic design can support public stories through relatively-low cost media.

v. Graphic design can support public stories with a critique of permanence.

vi. Graphic design can support iterative public stories.

The above list does not suggest completion or authority. Rather, it is intended to prompt further exploration into the civic and democratic potential for visual storytelling in an urban public. Like the visual strategies they may inspire, all theories should be under constant review and renegotiation so as to remain a relevant and effective medium for an ongoing public dialogue of identity and experience.

Designing *Visible Cities* and its Five Speculative Case Studies

As *Visible Cities* intended to support the many alternate perspectives which may contrast or nuance broader city brands, I sought to develop a visual identity for the exhibition that would highlight the subjective nature of that which is visually perceived. Initial visual explorations for this were inspired by the work of M.C. Escher and Edgar Rubin, (whose own work served as a source of inspiration for Escher, and can itself be linked to ancient Sumerian tessellations).[12] These works share a concept of endless repetition that, like modular blocks, can be used to construct an endless array of environments and structures. However, they are presented in such a way that calls the viewer to consciously choose boundaries, perspectives, and hierarchies of comprehension and perception. Having made this choice, the viewer remains free to shift their focus and recompose their perception of the image, suggesting that many separate realities can exist simultaneously.

Figure 3. Psychologist Edgar Rubin used his *Rubin's Vase* to demonstrate how the prioritization of certain visual attributes may drastically change the perception of a subject; in this case, a viewer may see either a single vase or two facial profiles. Reprinted from Rubin Vase, in *Wikipedia*, by J. Smithson, 2007, Retrieved February 20, 2016, from https://en.wikipedia.org/wiki/Rubin_vase#/media/File:Rubin2.jpg. Copyright [2017] by John Smithson. Reprinted with permission.

[12] A tessellation is formed when a shape is repeated over a plane without the allowance of gaps or spaces.

Using these concepts as a guide, a geometric base and subsequent display type were designed for use in *Visible Cities'* print and digital collateral, as well as in its exhibition at Artscape Youngplace. This type was designed so as to risk being illegible and, perhaps, unrecognizable as type.[13] While some viewers may quickly decipher it, others may need to encounter it in multiple iterations and/or dialogue with others before it is understood. In this way, this type helps to reinforce the idea that alternate messages may be coded within singular visual instances.

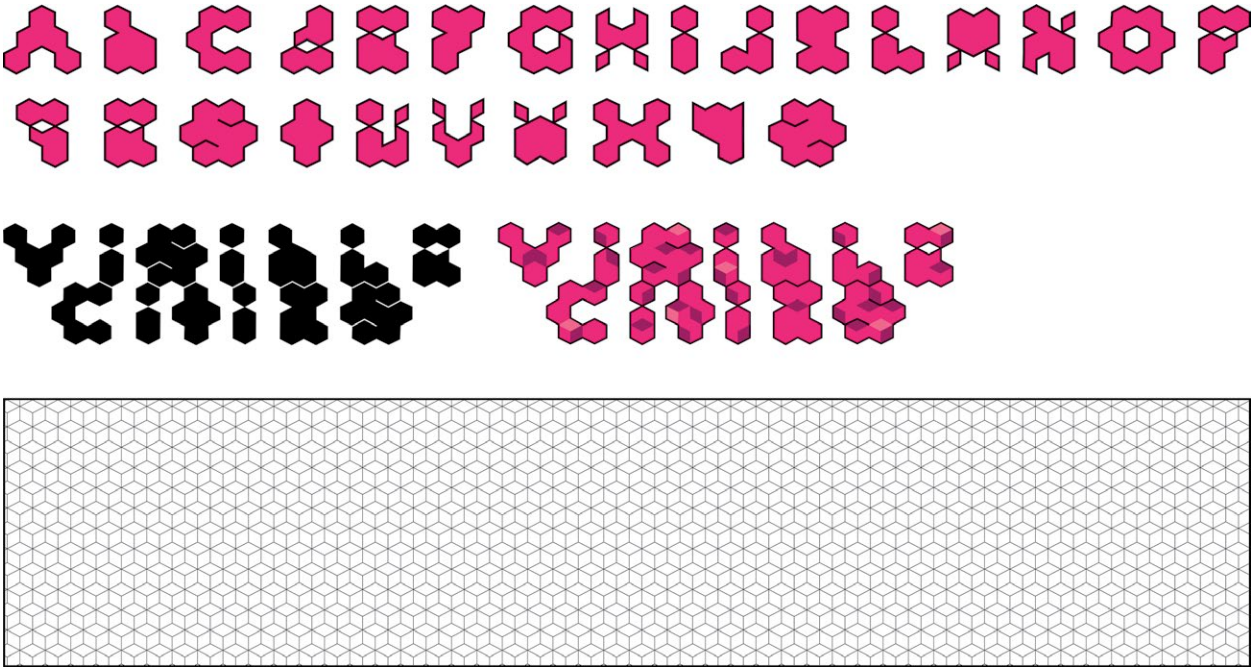

Figure 4: Tessellation-inspired type developed to support the *Visible Cities* thesis exhibition.

The idea of subjective branding was extended through the postcards, posters, and digital images associated with the exhibition. Instead of developing a consistent brand guide, each collateral item for *Visible Cities* shared only one attribute: its custom display type. Beyond this, individual pieces could employ their own stylistic choices such as composition, colour palette, and texture.

[13] To aid the function of all communications material, the title of the exhibit was repeated within body copy so that a failure to decode the type would not interfere with the communication of the exhibition's name

Figure 5: Various print and digital collateral for *Visible Cities* and its evolving design (top-left: a 4” x 6” postcard; bottom-left: social media cover and profile photos; top-right: three 11” x 17” posters; bottom-right: fifty distinct 1” pins).

The exhibition space of *Visible Cities* constituted six spaces which could be encountered in any order: (1) a four-panel introduction and (2) five speculative case studies. The non-linear layout of the Third Floor Hallway Gallery of Artscape Youngplace supported this through its multiple entrances and exits: public visitors could enter the exhibition space via stairwells at either its north and south ends, as well as a centrally-located elevator. Additionally, as the hallway functioned as an access point for tenant offices and studios, potential paths of encounter could take visitors on a variety of fragmented journeys throughout the space (see Apprendix D, fig.36).

Figure 6: Facing north from the centre of the *Visible Cities* exhibition.

Each of the exhibition's sections was introduced by a large paper title mounted on cardboard using the *Visible Cities*' custom display type, followed by a short summary of the city's dominant branding and the alternate speculative exploration which I developed in response. These case studies contain various instances of process work (photographed or material items), as well as a final visual work. Additionally, each case study includes a process book containing a completed Creative Placemaking Site Brief for each city and/or neighbourhood (Appendix B).

Apart from the project's display type, the work within each section of the exhibition does not intentionally share any design elements, with the exception of some consistently used materials (for example, silver duct tape appears throughout all exhibition panels). The materiality of each section was chosen to support the notion of temporary, low-cost, and easily-installed public visual work. Further, these materials were intended to break down during the process of the exhibition to emphasize its temporary nature (e.g. ripping paper, failing adhesive, etc.). In this way, its "shedding" aesthetic could remind patrons that the exhibit and its speculative works were as temporary as the conversation it suggested.

PERCEPTION OF THE CITIZEN IN URBAN SPACE

This third section is intended to support and expand upon the second section of this paper. Section three offers a summary of the notion of the citizen as seen through the lens of critical urban theory, the developing role of branding on the urban and its citizenship, and the politics of identification involved throughout these conversations.

A Brief History of Critical Urban Theory and Its Notion of the Citizen

In order to understand the relevance and value of creative placemaking, it is important to have an awareness of the foundations of critical urban theory's notions of the city and citizen. Urban theory's scholarship incorporates many disciplines, including sociology, political science, geography, design, and philosophy. As such, no more than a cursory introduction to this field is possible, despite the fact that much relevant theory and critique exists. The following text is intended only to contextualize the struggles of contemporary citizenship within a dominant power structure and the strategies for solution that creative placemaking can offer.

Any discussion of the contemporary urban experience must acknowledge, if not originate with, Karl Marx. Born in 1818, Marx's formal education in philosophy provided the foundation for his theories on the city. Influenced by Hegel's concept of dialectics, which involves the consideration of both a thesis and its antithesis in the pursuit of a truth, Marx's notions of the city were predicated on several dichotomies: mainly, the country and the town (what we now call "the city"), and the bourgeois and the proletariat (Marx 1906). Marx believed that we are drawn to the city by our need for human connection, but that its capitalist system of production divided the population into two poles of power: the bourgeoisie, who own the means of production, and the subordinated proletariat. This relationship turned the proletariat into an exponentially devalued commodity, whose exchange value (the value of their exchanged labour) outweighed their use value (the value of their personhood outside of labour exchange). As a result, the proletariat were left with no recourse to the public spaces controlled by those the bourgeoisie, and, as such, little chance to influence the construction and evolution of the cities that they called home. Marx believed that this oppressive action changed our internal nature. The capitalist city's inherent class divide, which predominantly valued the identities and experiences of those in power, inferred that the city was built by and for its dominant citizens, even though it was indebted to the marginalized proletariat.

Marx and his well-known collaborator Frederick Engels[14] believed that a necessary component to solving this crisis was the abolition of private property. Ownership created oppressive hierarchies of power which were used to create urban spaces that recognized and reflected dominant identities while erasing others. Variations of this sentiment was echoed by other radical leftist thinkers of the era. So-called father of anarchy Pierre-Joseph Proudhon 1840 publication *What is Property?* asserted that property "[was] robbery!" (Proudhon & McKay 2011, p. 6). In his essay *The Metropolis and Mental Life,* German sociologist Georg Simmel's posited that positive urban living required more emotion and less intellect, and the ability to associate free from the hierarchy demanded by capitalism (Borden et. al. 2003). Max Weber, who along with Émile Durkheim and Marx are often credited as the progenitors of the modern discipline of sociology, questioned how ethical human nature could best be preserved within the city as-shaped by the industrial revolution and the proliferation of capitalist ideology (Weber 1958).

It is worth acknowledging that all of this scholarship came from the West, largely due to the technological developments centred in this area that helped to end feudalism and catalyze the industrial revolution, capitalism and our modern notion of "the city." The critiques referenced above were largely the product of an actively colonial and imperialist Western ideology that prided itself on its supposed degree of civility. Although Marx and his contemporaries professed a concentrated interest in urban social egalitarianism, their works demonstrate their own personal prejudice: Marx used racial slurs in archived correspondence and publication,[15] Engels claimed the Irish "[became] corruptible as soon as they [stopped] being peasants and [turned] bourgeois" (Fox, p. 45) and Prudhon held anti-semitic beliefs and rejected the use of technology (Proudhon & McKay 2011). In the late 19th and early 20th century, access to and participation in academic discourse was limited almost exclusively to middle- to upper-class caucasian men, which resulted in a "closed circle" of ideology in all disciplines, including urban theory. However, regardless of their personal bias, these men were all trying to reconcile the "positive" and "negative" of the city. With varying degrees of admission, they suggested that a city was threatened by ownership of its identity and internal systems. This was incongruous with the base reality of communal urban space: a personal, subjective, and fluid construct. Marx and his contemporaries grappled with the same questions: who can build and access the city? Who represents it and who should it represent?

[14] Some of Engels' most notable works, *The Condition of the Working Class in England* (1845) and *The Housing Question* (1872)*,* focused on the role of capitalism in the European housing crisis.

[15] Specific racial slurs appear in many publications. One example pejoratively pertaining to Jews and Judaism may be found in Neue Rheinische Zeitung (1849).

A key figure in the evolution of urban theory from thought to praxis was Walter Benjamin. Benjamin, influenced by Hungarian Marxist György Lukács, believed that the recognition of identity within urban space was a crucial to the establishment of an accessible and equal-opportunity city (Benjamin). For example, refusing to acknowledge the existence of the proletariat would make it impossible for the proletariat to fight for equal rights and representation. Importantly, Benjamin noted unorthodox paths to this recognition: it was not always necessary for a group to physically assemble to be "counted." His theory of "profane illumination" suggests that indirect, secondary routes can be taken to understand primary principles (Cohen). A precursor to surrealism and psychogeography, this idea suggests that citizenship and urban experience goes beyond its tangible manifestation, and, as such, can benefit from more abstract visual representation. I believe this is a key tenet of tenet of creative placemaking, as previously discussed in this support paper.

Benjamin's work signals an important contribution to urban theory due to the extent of his self-acknowledgment; his notion of citizenship included both the personal and pleasurable. While Marx and Engels focused on a the distribution of labour and power and the renegotiation of systems of production, Benjamin referenced a more specific individual civic experience. His unfinished *Arcades Project*[16] speaks of wandering alone as a *flanêur*, becoming lost in an urban crowd and observing the city around him. Prior to this, urban theory had largely been concerned with the relationship between citizens; Benjamin's writings suggest a possible relationship between citizen and city. Just as Marx suggested that capitalism system could change human nature, Benjamin seems to have been changed by the way this was manifested visually: the citizen, urban planning and architecture, and other visual instances of culture. To see one's interests and values reflected in the built environment affirmed that one belonged in this space, and, as a result, was capable of sharing space with those who helped create it. However indirectly (and as uncredited as he may be for this contribution), I believe this positions Benjamin as a key contributor to the recognition of urban visual attributes and their effect on the citizen, and offers a powerful implication for the potential of urban space.

[16] Benjamin took over a decade's worth of notes for *Passagenwerk* (English: Arcades Project) but did not complete the work before his death. The work was edited and published posthumously and is referenced as part of his body of work.

Urban Visual Attributes and Their Effect on the Citizen

Throughout the twentieth century, urban theory developed a greater consideration of the individual, subjective experience, making possible a new pragmatism in its scholarship. A prominent figure in this phase was French theorist Henri Lefebvre. A prolific writer, Lefebvre echoed the Marxist idea that urban systems had direct effect on urban society.[17] More than ever before, though, Lefebvre put the focus on space itself. Urban spaces were not simply containers for urban life, but largely the productions of the capitalist systems that cyclically supported themselves through the production of this space. If cities were the product of behaviour, then their existence served to legitimize *only* this behaviour. As such, they would subsequently encourage the identities, ways of life and types of activities associated with these actions while discouraging others. According to Lefebvre, space can also prescribe the future of a city. In *Notes on the New Town,* the seventh prelude of Lefebvre's *Introduction to Modernity* (1995), Lefebvre compares the French cities of Mourenx and Navarrenx: the former, he says, was strangled by its zoning, becoming "flattened." What once had been a lively market town had seen a sharp decrease in citizen activity and presence in public space, as well as local enterprise. To describe the latter, Lefebvre uses the metaphor of a creature that has excreted its shell: to suit the growth of the original organism.[18] When spatial structure is developed in response to its inhabitants, it is more likely to become a supportive agent.

Lefebvre identifies the visual effects of the dominant structure of capitalism as a central impediment to urban agency. When cities prioritize the generation and flow of capital, profitability becomes a defining metric in the development of urban design. For example, large public spaces, ideal for a wide variety of social activities are not often justifiable. On the other hand, private, commercial and industrial development is ideal for types of commerce that generate surplus profit. Capitalist cities encourage land use to generate profit, and so private interest becomes very influential in the built environment of our urban spaces. As cities become increasingly privatized and requiring of activity that requires commercial exchange, those who are unable, unwilling or uninterested in participating in this activity lose access to these urban spaces. Further, inclusion favours a specific group of subset of citizenship: those with surplus capital who understand the language and culture of local exchange and have interest in providing and consuming desirable goods and services. These qualifications are less likely to be found those of low socioeconomic status, such as

[17] In *The Urban Revolution* (1970) Lefebvre favours the term "urban society" to describe urban spaces, as he believed that the social effects of the urban had extended far beyond the arbitrary borders of cities.

[17]8 The creative placemaking method developed and explored in this thesis paper supposes an evolution of this idea: a type of "urban shell" that is constantly replaced.

immigrants, those without access to formal education, people of colour, women and queer communities. Additionally, some members of these groups who may have opportunities to participate in capitalism choose not to do so.

On a more visceral level, Lefebvre says the predictability of the spatial features that assist the generation of profit tend to visually bore us. We, along with our cities, become "flattened." Urban planning and architecture become visually-unremarkable so as to showcase the visual identities of the participants of capital exchange. Through this, cities surrender their own intersectionality and unique characteristics in order to facilitate a capitalist system. Notable city planning expert Kevin Lynch writes in his seminal work *The Image of the City* that we view cities predominantly as a collection of visual characteristics (1960),[19] and so when we are visually disengaged from our cities, we are disengaged on a fundamental level. According to Lefebvre, the resulting disinterest we experience in response is but one way we are disengaged from "everyday life"–the quotidian experiences of city living (Lefebvre 2008).

Our experience of everyday life is crucial to Lefebvre's strategy for reestablishing diverse urban engagement and opportunity. Oppressive systems, such as capitalism, become increasingly difficult to combat because they become so seemingly-integrated into given social structures that they begin to assert themselves as natural order. The Lefebvrian argument states that these systems are no more than the sum of everyday instances, and so can best be combated in a similar fashion: by changing what happened at a micro level, citizens can do this by actively critiquing their urban experiences and recognizing sites of repression. By realizing what elements of their identities and experiences are being overlook and/or marginalized, they are better equipped to effectively self-publicize them in the urban spaces they inhabit. Creating an "everyday life" that reflected their own experiences, not just in action but in the visual representations of their urban space, is a necessary step in the legitimation and sustenance of their existence.

A key text supporting this theory is Lefebvre's seminal work, *Le Droit à la ville* (*The Right to the City*), from which this support paper derives its name. Written in 1968 amid a great period of social revolution, Lefebvre's book declares that the citizen must not be subordinated by their city or those who claim its ownership. The capitalist development of cities, such as Lefebvre's frequently-referenced Paris, ghettoizes its marginalized identities by denying them access to many urban spaces and forcing them into sections deemed less capable of generating profit (e.g.Paris' periphery). To Lefebvre, the denial of space is a gross negation of human existence. Not only should space be publicly accessible, he says, but citizens must retain the right to change this space as needed and/or desired. Space is active in the ways that it

[19] Lynch identifies these characteristics as paths, edges, districts, nodes, and landmarks.

sustains our behavioural systems, and a city's space should actively reflect and support its inhabitants; like Navarrenx, the structural and visual qualities of a city should support its culture and citizenship, whether this be completed past, dynamic present, or speculative future.

Prominent Marxist geographer David Harvey carried Lefebvre's theories forward. Capitalism totalizes urban spaces and demands that they be created to support the generation and flow of capital, which challenges any identities and experiences that do not share this pursuit. Harvey's significant body of work (including his frequently-cited foundational text *The Limits to Capital [1982])* recognizes many of the crises of capitalism, and endeavours to make visible the often-unseen systems that support dominant urban narratives. With regard to Lefebvre's "right to the city," he notes that this radical call to action has too often been appropriated by those that it was never intended to support. Harvey claims that it is those who establish and support urban life who have the right to the city; often, this is the marginalized labourer whose work has been commodified instead of the capitalist who stands to profit from this labour. Like Lefebvre, Harvey believes that cities that reflect their nuanced citizenship encourage critical and not merely superficial freedom. In *Rebel Cities*,[20] Harvey writes that "[the] freedom to make and remake ourselves and our cities is, I want to argue, one of the most precious yet most neglected of our human rights" (p. 4).

Our identities and their expression are a key part of our humanity. If we remove the pursuit of capital from the equation, cities are perhaps most significant as enormous sites of community. The key identifying metric for a city that distinguishes it from other units of settlement is its population. Bringing such a large group of human beings together offers otherwise impossible opportunities for social and cultural exchange. Cities offer incredible opportunity to satisfy the desires that Marx claimed drew us to them in the first place: human connection. To amass such a population but limit their recourse to this connection is not only a repression of individual opportunity, but a repression of the true potential of urban space. Allowing a city to dynamically grow and respond to its growth, both in system and built environment, is supporting a city model that values human equity. Cities must recognize the intersectionality that exists beyond capitalism and support its right to the city. This requires accessible, dynamic spaces that reflect its citizenship.

Canadian journalist and sociologist Jane Jacobs referred to such mixed-use urban exchange as "the ballet of the good city sidewalk" (Jacobs 2011, p. 50). Notable for her contribution to sociological and urban discourse not only as a woman in a discipline largely composed of men but also as a lay person within

[20] This 2013 publication applies Harvey's broader theories on the damaging effects on capitalism on urban spaces and pragmatically couples them with Lefebvre's radical activism to address recent world events such as the Occupy movement and Arab Spring.

the fields of sociology and urban theory, Jacobs pragmatically addressed cities and the life that occurred within them when allowed to grow with limited regulation. Although her theories were critiqued for having limitations of scope (for example, Jacobs showed little consideration for experiences of racism) she still earned a reputation as a people's hero for her support of an integrated and diverse urban experience. Echoing Lefebvre's idea of "everyday life," Jacobs argues that the deregulation of urban development would allow many to access and alter urban space, making it possible to create a more democratic social and physical urban environment (Jacobs 2011). To Jacobs, the opportunity to see one's self reflected in their city was a necessary component to city life. In her most-widely read known publication, *The Life and Death of Great American Cities*, she states this plainly: "Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody" (p. 238). Often writing with highly-visual anecdotes (such as her sidewalk "ballet"), Jacobs' speculation underscores the importance of visual elements in the built environment of a city.

The flattening potential of the capitalist city is, arguably, more relevant than ever. Dutch sociologist Saskia Sassen's work demonstrates that by documenting how the increasing phenomenon of globalisation intensifies the claims to power that accompany urban systems and their representation. In *Global City* (1991), she documents how the formation of "global cities"[21] has been made possible through technological advancement which helps facilitate the international flow of capital. This has, according to Sassen, weakened the importance of the physical boundaries of the city and strengthened "global [and] trans-urban circuits" (Sassen 2005, p. 355). Increasing opportunities to compete not only for local but also global capital means that urban space can profit from a wider audience has been previously possible. As such, the ways in which permission to develop and maintain these spaces is made available is more competitive and dependant on profit than in the past. With such imposed high stakes, it becomes even more difficult for identities and experiences which generate less capital (if any at all) to lay claim to urban space. Lefebvre's "right to the city" both more difficult and necessary than ever before.

[21] Sassen coined the term "global city" in her 1991 book of the same name, which she defines as an urban space that transcends traditional national boundaries through developments in information technology and mobility of capital to become a prominent node in the international flow of capital. A thorough introduction to this concept can be found in Sassen's 2005 article "The Global City: Introducing a Concept" in the *Brown Journal of World Affairs, 9(2) 27-43.*

City and Citizen Branding

The city brand, a somewhat misleading and variable term, is the modern locus of dominant urban narrative. Much of the theory of its development has been adapted from corporate and commercial branding, which may be interpreted as an indication of its intent. namely, the development of a commodity–for example, a city–within the shared interests of its stakeholders so as to generate surplus capital (Dinnie 2011). This is achieved through the engineering of a grand narrative that is, in varying degrees, active and reactive.

As corporate branding is a frequent reference in the construction of city brands, it is relevant to consider the ideologies which influence this practice. Speaking in a commercial context, noted brand strategist Marty Neumeier[22] says brand should be both receptor and receiver. “It’s not what you say it is,” says Neumeier, “It’s what they say it is” (Neumeier 2005, p. 3). By this, he means that for a brand’s offer to be financially successful, it must seek to understand and represent the needs and desires of its client base and incorporate them into its brand narrative. David Aaker, another prominent brand and marketing theorist, says that a primary task of a brand is to stay relevant to the consumer (Aaker 2011). But when this model is applied to city branding, this requires interpretation. Who is the consumer of a city? Who is the client base?

Place-based market researcher Andrea Insch says that the consumer group of a city brand, some of whom are also actively engaged in the development of the city itself, encompases the following: business owners, investors, non-profits, residents, students, special interest groups, tourists and short-term visitors. The challenge, says Insch, is to create city brands that are relevant, consistent and coherent, with messages that simultaneously speak to both locals and non-locals without oversimplifying their brand message. She suggests that strategically engaging citizens not only helps build a stronger brand, but makes citizens into brand ambassadors (Insch 2011).

Brand strategists, largely agree that differentiation is a key element in building an effective brand, and argument extended to the branding of cities. York University Shulich School of Business professor Alan C. Middleton writes that a city’s brand tells its story to the world, and so it must be distinct enough to be recognized. Although he advocates beginning development of this brand with local priorities, he says that ultimately it should be multidimensional and relevant for all target audiences (Middleton 2011). This combined distinctive yet layered approach is crucial to attracting global capital.

Cities are being told that a strong brand can generate significant financial return, and so are investing

[22] Neuemeier frequently presents his views on branding to the design community, and has been a featured speaker at recent North American conferences hosted by the American Institute for Graphic Arts (AIGA) and the Association of Registered Graphic Designers (RGD).

heavily in their development. A 2005 Eurocities Questionnaire identified an average budget of 400,000 euros per city, with extremes cases annually budgeting up to 10 million euros (Lucarelli 2011). To justify such an expense, city branding strategies must generate great return within both long- and short-term periods. Further, they must do so with as much certainty as possible, and with an offering that will ideally be perceived as relevant and desirable to diverse sources of capital.

A key challenge in this pursuit is the relative immaturity of city branding as an organized discipline. According to Lucarelli, the majority of this theory has been developed in the last 20-30 years (although the key texts mentioned in previous sections of this thesis document allude to matters involved in city branding practices, they do not offer strategies that can be directly applied to contemporary practice), and as such lacks the body of statistics required for thorough and practical analysis. Furthermore, technological advances and world events have enacted such rapid change in contemporary urban spaces that the relevance of these statistics would be uncertain. As theories for city branding are still in development, there is much opportunity for experimentation and adaptation. Acknowledging the interdisciplinarity of city branding, Lucarelli writes that it cannot remain dependent on the strategies it has developed from corporate business; instead, it must develop its own models.

This marks the present as a crucial period. Cities are, to varying degrees, still devising strategies to develop and maintain their brands. With such staggering amounts of capital available to develop the way we communicate and conceptualize our cities, it is vital that a methodology is developed that thinks beyond quick capitalism and considers the rich potential for city brands and the publication of city narratives. To keep our cities relevant, as branding theory has suggested, they must dynamically represent the diverse, nuanced identity and experience of their citizenship. Indeed, differentiation is an effective strategy for cities, but this must be considered outside of a capitalist framework. Carrying forward Marxian principle, city branding must recognize that the use value of a city cannot be subordinated by its exchange value.

Contemporary branding exists in post-digital space. Reputation and narrative is fostered not only on a physical plane but simultaneously in the abstract plane of the digital, with both realms referencing and reifying the other. Writer and activist Astra Taylor describes this occurrence as “a complex cultural ecosystem that spans the analog and digital, encompassing physical places and online spaces, material objects and digital copies, fleshy bodies and virtual identities” (Taylor 2014, p. 7). This constant cross-pollination blurs the distinction between real and abstract space and facilitates results that are increasingly hybrid in their nature. When applied to cities, this extends the “reality” and affect of urban space from the

spatial into the abstract. Through branding, the dominant urban narratives recognized by Lefebvre and his colleagues that so often overrode the intersectionality of urban experience has now also extended beyond a city's physical space. As such, any strategy that intends to disrupt the allocations of representational spaces must consider both the built environment of a city and its abstract conceptual construction–what is alternatively known as the "city brand."

IDENTITY CONSTRUCTION AND RECONSTRUCTIONS

Creating the Self/Other and the Reciprocal Nature of Identification

The model of differentiation employed in branding theory extends to the personal processes of identification occurring both inside and outside of urban spaces. In part, the construction of our identity is based on a remained: a process of deduction reveals what we *are* based on what we are *not*. Recognizing the attributes and values that seem alien or incongruous to ourselves helps to differentiate ourselves from one another. However, relying on a process of "othering" those we recognize as different from ourselves can quickly become problematic. It is reactionary and enables a hierarchy of identification. Its reliance on binary definitions simplifies both what it does not identify with and what it does. This relativity discourages and complicates independent change, and can affect both individuals and the larger contexts within which their identity is considered–for example, a city of residence.

Inductive identification, in which identity is derived through a more active process of trait generation, supposes a more "authentic" construction. As opposed to identity through differentiation, inductive identification is assembled through a recognition of what it *is*. If deduction is a response, induction is the prompt that elicits it. In this way, it may seem possible to view this type of identity construction as an "original," with differentiated identity as secondary.

French philosopher Jacques Derrida's theory of deconstruction[23] challenges this idea. According to Derrida, Western thought operates by identifying centres of power (e.g. the "original," "authentic," etc.) that marginalize their alternative. This views relationships as binary opposites in which see an opposing binary as the "other," a foreign bodies. Through deconstruction, however, Derrida seeks to identify these centres and then subvert them by showing them as false. By revealing the subjectivity of a centre, it becomes possible to consider that a "centre" may lie elsewhere. Through this process of reversal or decentring, the very notion of a centre becomes futile and so thought is free to engage in "free play," in which elements of both binaries can be recognized in one another (Derrida).

Although this has been critiqued as a type of nihilism, in that it may eradicate the very notion of identity, this itself can be deconstructed. If identity does not have an "original" state, any iteration of it (inductive, deductive, or a combination of both) has equal claim. In this way, assigned identities may be subverted and old identities may be replaced, recalling Lefebvre's metaphor of a city secreting its own shell.

Further, Derrida suggests that any supposition is always haunted by its absence. So, any instance of differentiation also includes the elements which it claims to lack. Viewed this way, it is possible to understand

[23] Derived from Heidegger's *Destruktion.*

identity as a subjective story that will differ depend on who is telling it. Any construct of information is nothing more than a temporary ordering of thought, placing certain attributes and characteristics above others. If identity is, in fact, this subjective, then the only way to approach a contemporary concept of “authenticity” (however futile) must seek to include as many subjectivities as possible.

This theory extends to city branding. While it is impossible to depict cities “authentically” (as they are themselves nothing more than a distinguished collection of constructs), the identities, experiences and localities that serve the construct of a city must not be marginalized by a supposed centre. Deconstructing our notion of cities and city brands reveals many sources of identity whose presence can help accomplish a wide variety of goals. Publicizing these stories in urban space, and beyond, helps to decentralize the power afforded by singular instances of city branding and enable the iterative coexistence of new expressions of identity at any scale.

Personal Storytelling as Identification Agent

In her 2014 Massey Lecture,[24] former Governor General of Canada Adrienne Clarkson says that belonging requires authorship: "[a] society, in short, is an act of communal imagination. And belonging is the outcome of that imaginative act" (Clarkson 2014, p. 27). Seen from this perspective, identity is like a story that we tell about ourselves. This story can be constructed in any number of ways: it may be based on previous events, used to interpret both the animate and inanimate, be descriptive or prescriptive, and so on. The metaphor of "identity as story," however, is most salient in two points. First, like a story, identity has an author. Second, like any story, it is iterative.

This second point requires clarification. A publication of a story is merely an instance of this story, told once and in one particular way. Our human history of storytelling begins with oral narrative. Stories without solitary written origins cyclically reify themselves through published incarnations until a point on this spectrum becomes associated with "original" status. For example, folk and fairy tales, important foundations and manifestations of culture, were developed through oral tradition and have hundreds and thousands of variations.[25] However, many have a specific incarnation that would today likely be identified as standard.

Our contemporary access to publishing and reviewing published communication gives the impression that it is easy to identify a so-called "original" story. Whether physical or digital, most of our modern texts have specific dates and instances of "publication" (not necessarily printed publication but public production). Our modern world is intricately and rapidly documented and archived, and so there is temptation to consider stories as finite, static constructions. Viewed in this way, there is a reduced awareness of the effects of interpretation because we may feel capable of interpreting "static" sources for ourselves. A "finished" story implies that all relevant information is present and accounted for; it is a finished construction that exists in the past and not the present. However, the supposed existence of these stories is a fallacy. The publications that tell these stories are but static instances of a dynamic narrative. However objective and absolute they may seem, they are subjectivities that point to an active exponentially-subjective core.

In his essay *Publics and Counterpublics,* Michael Warner describes a public as "the social space created by the reflexive circulation of discourse" (Warner 2002, p. 90). When this discourse appears to become static (e.g. through publication), the circulation of the discourse becomes limited: this may occur

[24] Clarkson presented *Belonging: the Paradox of Citizenship* was presented as part of CBC Radio One's 2014 Massey Lecture tour in Vancouver. It was published later that year by House of Anansi Press.

[25] For an excellent introductory resource on the variations of these stories as they transitioned from oral to written narrative, see: *Folk and Fairy Tales: an Introductory Anthology*. (4th ed.). M. Hallett and B. Karasek (eds.). 2008. Guelph, ON: Broadview Press.

spatially, temporally, or in other ways. Warner says these circulations, however limited, provide the basis for future evolutions of representation. Further, the content of these publications is prescriptive; individuals do not recognize themselves as what Warner calls “virtual projections”–speculative, subjective identities–but rather tend to assume the identity that is proposed for them. This, as Warner acknowledges, recalls Marxist philosopher Louis Althusser’s concept of “interpellation,” which describes the phenomenon of recognizing oneself through the action of being addressed and identifying as the addressed object.

Viewed this way, it seems probable that any static instance of address, which is itself a static publication, encourages a finite view of identity that limits the ways in which individuals consider and express their identity and the identity of any public which they may consider themselves a part of. Therefore, the greatest opportunities for free agency of identity, and a true right to the city (and the city brand, by extension), includes dynamic, public and iterative storytelling. Visual content that is frequently refreshed, edited and iterated encourages and legitimizes the active public narrative of identity, allowing for more responsive public representation. It reduces the temptation to view solitary publications as empirical and the basis for identity, as they are frequently being adapted and replaced, suggesting their participation in a continuum. Finally, it enables endless acts of interpellation, which suggests that one can recognize themselves in multiple or changing instances of address. Importantly, this also creates opportunities for differentiation, branding theory’s frequently-cited tool of identification. The call to create and respond to new messages means that one must constantly qualify their sense of identity with questions such as “who is the author?,” “who is the audience?,” and “what is the message?” The inclusion and exclusion revealed in these responses is fundamental to the construction and communication of identity and narrative.

To limit the repressive tendencies of identity politics, we must be encouraged to conceptualize, tell and respond iteratively to personal stories, a primary component of our expressions of identity. The publication of these stories can still be a powerful expression of this identity, but its limitations, temporal and otherwise, must be recognized. These method can also powerful be applied to our approach to the manifestations of Lefebvre’s “right to the city.” Yes, we must have the right to access and shape urban space, but this access must be iterative. A respect for this iteration will extend to the construction of an overarching city brand, which in turn must be iterative if it has interest in telling the stories of its citizenship.

Adrienne Clarkson concisely describes the relationship between the urban-dwelling individual, its larger public, and their overarching urban community. “It is critical, “ she writes” that we acknowledge our existence in the context of other people… our actual being, who we are, how we are perceived and accepted by other people, is all we have got.” Any individual or group without the ability to freely identify

within the context of their city is actively devalued. Depriving anyone of the right to identify–as an individual, citizen, or otherwise–suggests that identity is something that may rightfully be assigned and aligns its methodology with a long history of colonialism, imperialism, enslavement and possession.

CONCLUSION

The development of this thesis has left me with new and more comprehensive understanding of the role of design in the creation and subsistence of individual and collective urban identity, the tenuous nature of branding (urban and otherwise), and how related discourse may be publicly activated through design. The material visualization of local urban experiences serves to emphasize the inherently visual way in which we consider identity: those of our own, of others, and the localities in which we live. As a result, the potential for design in public space is easier to see, consider, and discuss.

As this thesis work was rooted in facilitating discourse, it has naturally left me with many more questions. I believe that several topics present themselves as areas both for my own future study and for others engaged in the practice, or study of design. These areas include but are not limited to:

i. Design pedagogy: in what way can design be better conceptualized and taught as a democratic tool of communication? How can trained designers better collaborate with those who lack training? How can new methods of appraisal allow for broader, more inclusive and more accessible participation?

ii. Curatorial practice: in what way can exhibition better activate its materials? How can those not affiliated with this curation participate in this activation? How can the role of the exhibition extend beyond the archive, which focuses on the past, and include the future?

iii Branding: as brands become increasingly beholden to a perceived audience, how can the agency of this audience be extended and supported? In what way can the texts of branding facilitate an active, dynamic public? What common ground may be shared between the interests of city branding and its citizens?

The work of *Visible Cities* designed a temporary space of dialogue by which to explore visual urban experience. It emphasizes the way in which graphic design affects and is affected by cities and citizenship. As the world's population continues to migrate to urban spaces, the importance of supporting this relationship cannot be overstated.

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APPENDICES

Appendix A: Creative Placemaking Site Brief Template

Creative Placemaking Site Brief: Partly adapted from Ronald Lee Fleming's *The Art of Placemaking* and Ann Markusen's *Creative Placemaking*

Step One: City Brand

1. Dominant City Brand
    a. What official visuals exists for the city (e.g. logo, colours, flag, mascot, etc.)?
    b. What official messaging exists for the city (e.g. slogan, mandates of government bodies, etc.)?
    c. Does this branding message change when directed to different audiences (citizen groups, locally vs. abroad, etc.)?
    d. Is there an interactive element to the city's branding?
    e. Who developed this branding (e.g. internal government body, local/international design agency, etc.)?
2. Supplemental City Branding
    a. Does the city go by any alternate names?
    b. Do any major landmark events supply unofficial city branding (past or present?
    c. Do any physical landmarks supply unofficial city branding (past or present)?
    d. Do any corporate brands supply unofficial city branding (past or present)?
    e. Do any place-of-origin products supply unofficial city branding (past or present)
    f. Do any people supply unofficial city branding (e.g. mayor, celebrities, criminals)?
    g. Does any creative/cultural property supply unofficial city branding (e.g. artists, cultural elements)?
    h. Do any attributes or values supply unofficial city branding?
    i. Do any statements supply unofficial city branding (e.g. spoken or written quotations, etc.)?

Step Two: Alternate Narratives

1. Urban Spatial Division
    a. How is the city divided?
    b. Are there any notable points regarding the urban plan of this city (e.g. zoning, names, etc.)?
    c. What are some identities/experiences that contrast the narrative of city branding?
    d. What are some instances of alternate narrative that are well-publicized or well known within the city?
    e. Do any of this city's current events address instances or dominant versus alternate narrative?

2. First-Person Sources (Visual or Text)

a. What well-known visual or text-based sources of first-person narrative are available?

b. What sources of first-person narrative may be combined?

c. What unique platforms for first-person narrative exist locally (e.g. unique online platforms, local repositories, etc.)?

d. Are there any sources that may be in use to collect these narratives (e.g. new/existing/hashtags, local/online message boards, etc.)?

e. What opportunities exist to elicit and collect undocumented first-person narrative?

Step Three: Audit and Analysis

1. Physical Setting

a. What is the significance of the site in terms of larger urban-design issues or relationships? Can it provide a connection to other key nodes in the city space?

b. What particular constraints or opportunities does the site afford?

c. How has the physical setting changed over time?

d. What are the larger dynamics of change in the entire cityscape or the quarter where the site is located?

e. What aspects of the location's natural history (geology, flora and fauna) can be mined for resonant elements of the local narrative?

f. What effects will climate have on the use of the site and on the deterioration of the art objects?

g. What is the pattern of natural and artificial lighting in the area?

h. Could a design be planned for parts to be assembled incrementally over time, using the skills and contributions of local people?

2. Historical, Sociological, and/or Folkloric Content

a. Can objects in this space serve some larger strategy of cultural interpretation by making connections with other similar efforts in nearby locations?

b. What historical events (citywide or regional) took place in the vicinity?

c. Are there ethnic traditions in the surrounding area that might be focused on a particular site?

d. Is there evidence of an arts and crafts tradition in the built environment of the surrounding area that could be continued or embellished in this site?

e. Are there legends, characters, or myths particular to the site or the surrounding area?

f. Are there unrecorded triumphs or traumas that might become the focus of public art?

g. What human resources in the area could be employed to create public art at the site?

h. Are there people with special craft skills whose work is respected in the community and thus might have more meaning than that of an outside artist?

i. Could local schoolchildren or elderly persons be involved in the art process? Is that desirable

j. Can an event that the community finds significant be translated into a work of public art so that a sense of resonance over time is evoked?

3. Behavioural Analysis

a. What program of activities is contemplated for the space?

b. How do people use the site now, and how do they want to use it?

c. How do the patterns of sun, shade, and artificial light affect the use of the site and hence enjoyment of public art in it?

d. What animation objectives can the public art realize or strengthen?

e. What is the choreography of pedestrian movement and how does this affect the use of the site?

f. How can the art relate to the area of the space where people will predictably congregate?

g. Who are the proposed users? What features of the site are oriented toward them? Should the art take into consideration the physically impaired?

h. Can an artist play a role in the holistic design of the space?

4. Site-Specific

a. What unique opportunities exists?

b. What unique challenges exist?

c. Is there another global example of creative placemaking that may have grappled with similar problems?

d. What instances of city branding exist within this site?

e. What other instances of branding exist within this site?

f. What instances of city branding align with the attributes of the site?

g. What instances of city branding do not align with the attributes of the site?

Step Four: Visual Metaphor

1. Metaphor Audit

a. What metaphors are commonly associated with the city?

b. What metaphors are commonly utilized in city branding?

c. What problematics should be acknowledged in the construction of local metaphor?

Appendix B: Visible Cities' Five Global City Case Studies

A. Tokyo

Figure 7: Early bilingual type explorations of Haruki Murakami's *Underground.* Composed almost exclusively of the first-person testimony of Tokyo residents who experienced the 1995 sarin gas attack in the Tokyo subway system.

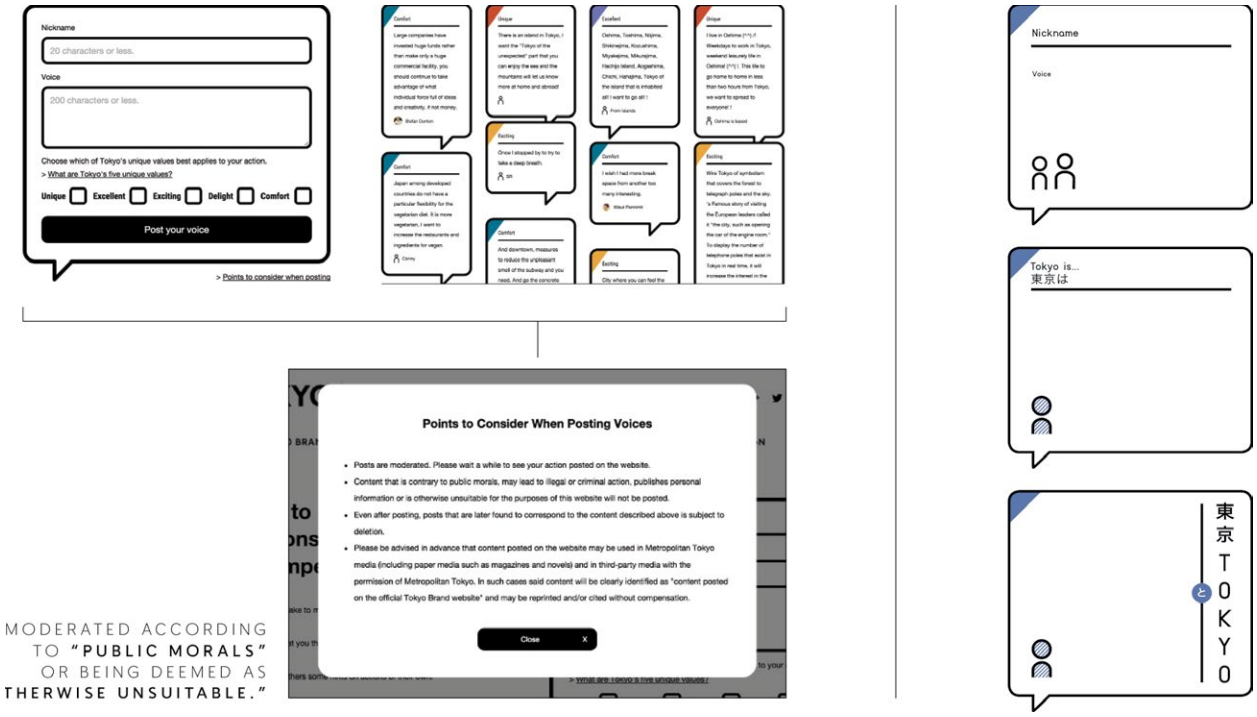

Figure 8: Left: the interactive web platform for Tokyo's &TOKYO brand: users are invited to post their "voice," but with many restrictions.

Figure 9: At *Visible Cities*: The “bulletin board” of the &TOKYO brand’s web portal is materialized in space via two standalone signs.

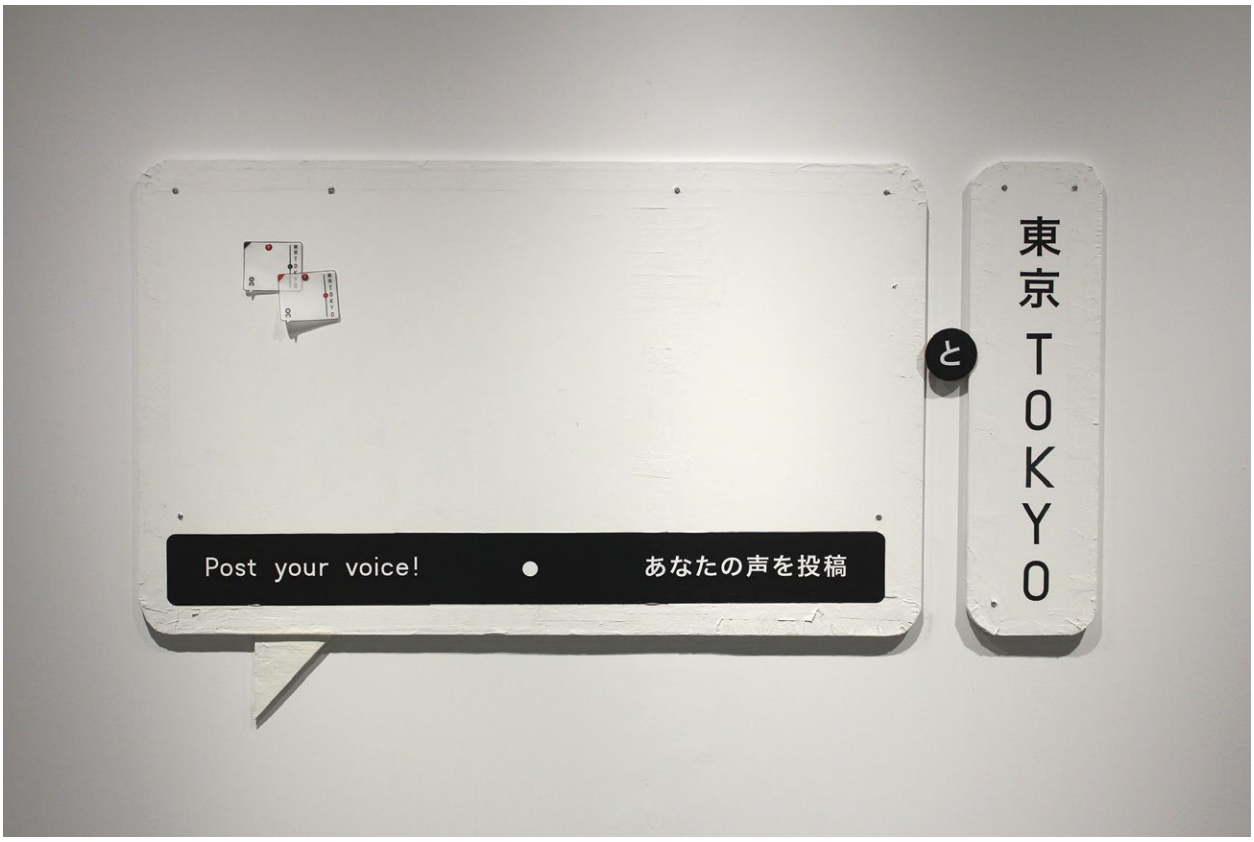

Figure 10: At *Visible Cities*: Another iteration of the &TOKYO campaign's "bulletin board" can be affixed directly to a flat surface.

B. San Francisco

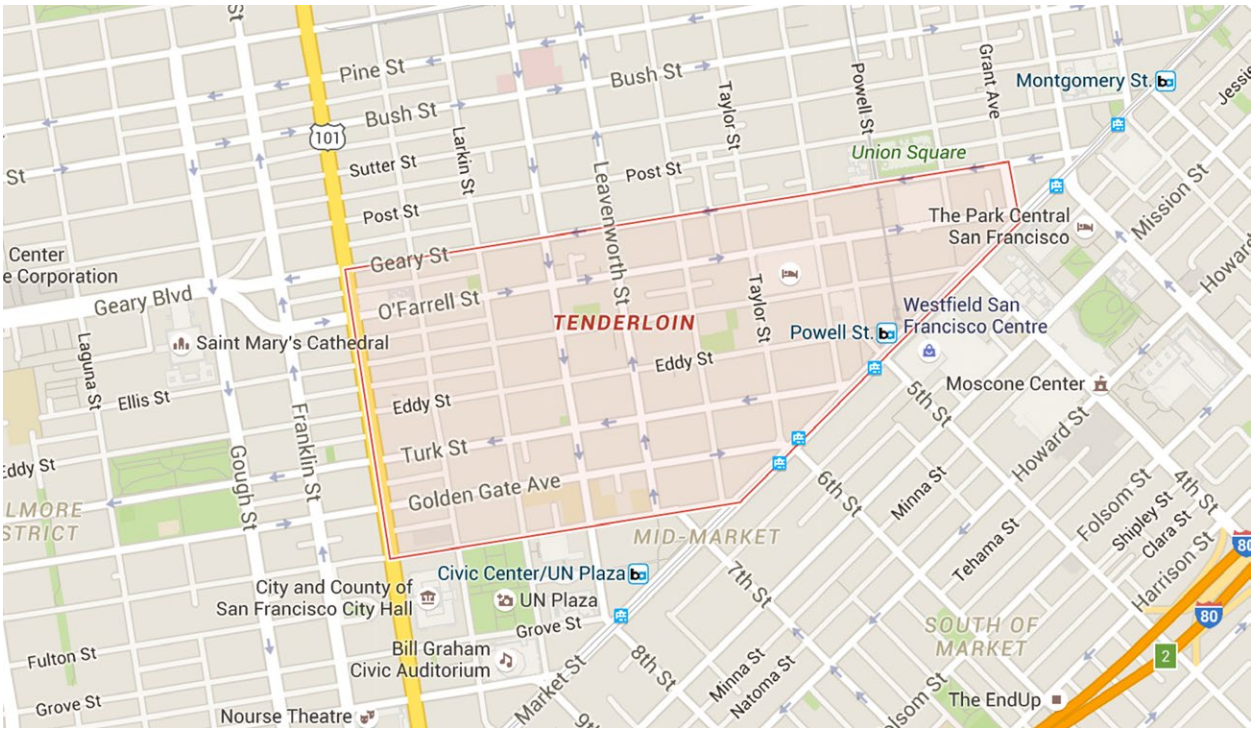

Figure 11: San Francisco's Tenderloin neighbourhood.

Figure 12: The zoning boundaries of the Tenderloin were used to materialize and publish the neighbourhood in order to challenge the ways its existence was ignored, challenged, or maligned in published conversation.

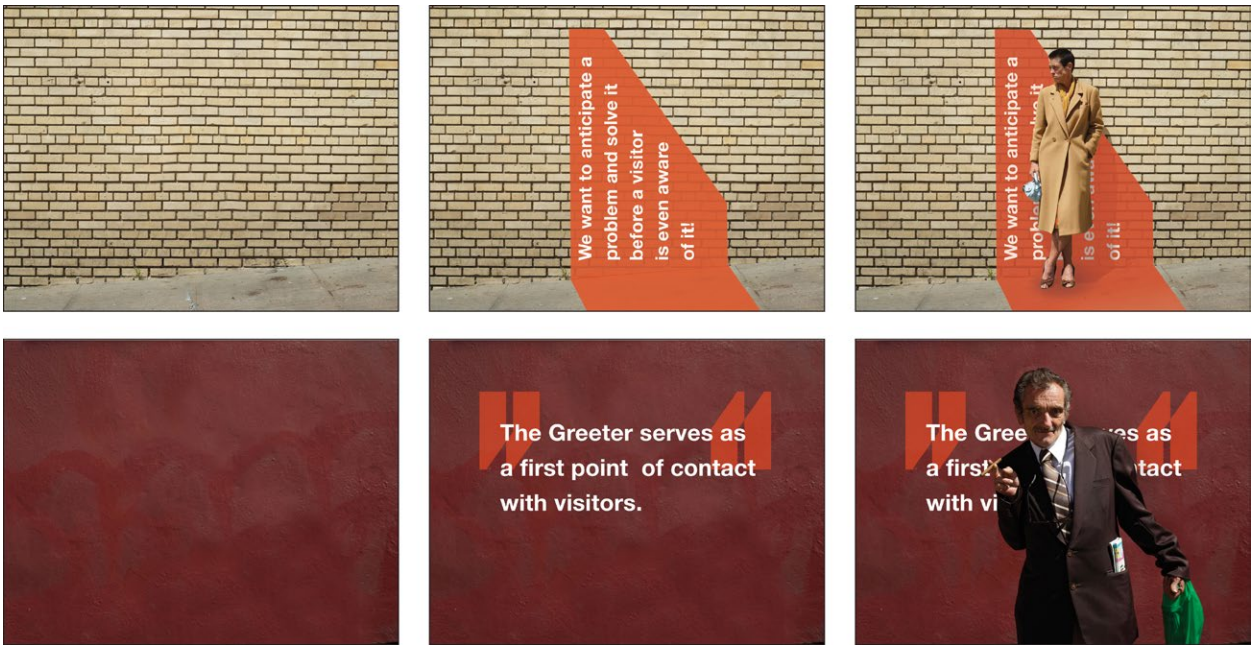

Figure 13: Additional explorations using text taken from the San Francisco Travel Association's Visitor Information Centre website.

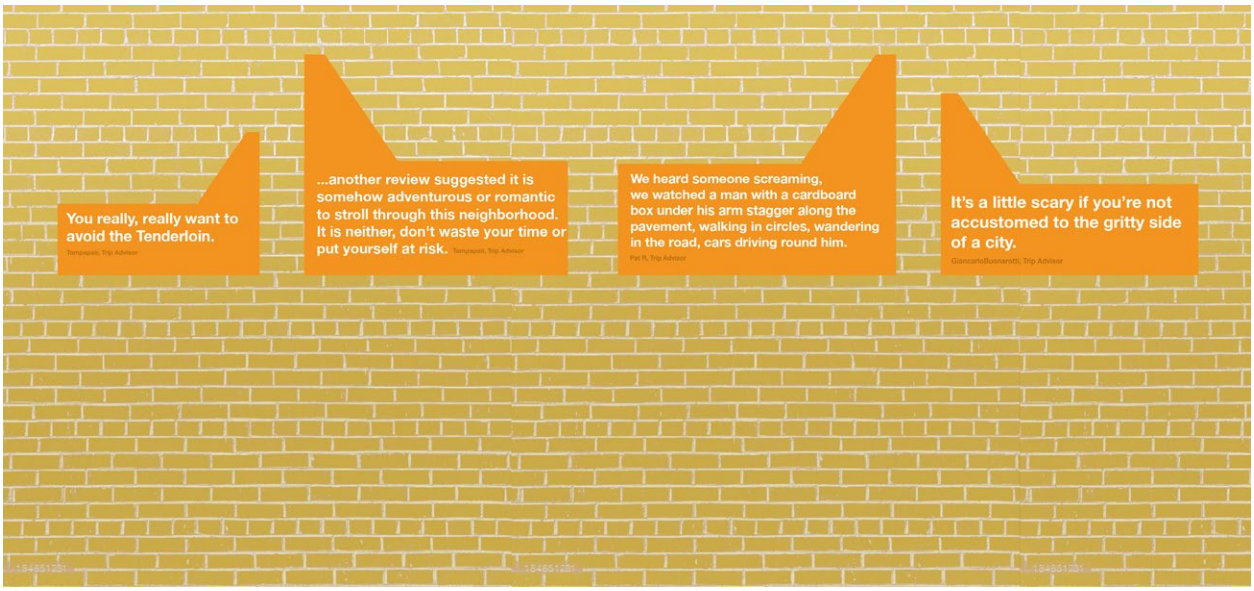

Figure 14: The shape of the Tenderloin is used to create speech bubbles that publish external, dominant narratives of the Tenderloin.

Figure 15: At *Visible Cities*: A further exploration of this images its encounter on a “brick” wall.

C. Paris

Figure 16: An illustrated collection of select neon signage from Pigalle's adult entertainment establishments.

Figure 17: Using low-cost representations of neon signage to combine the visual language of Pigalle's sex industry signage and the text of from the signs of Pigalle's protesting sex workers

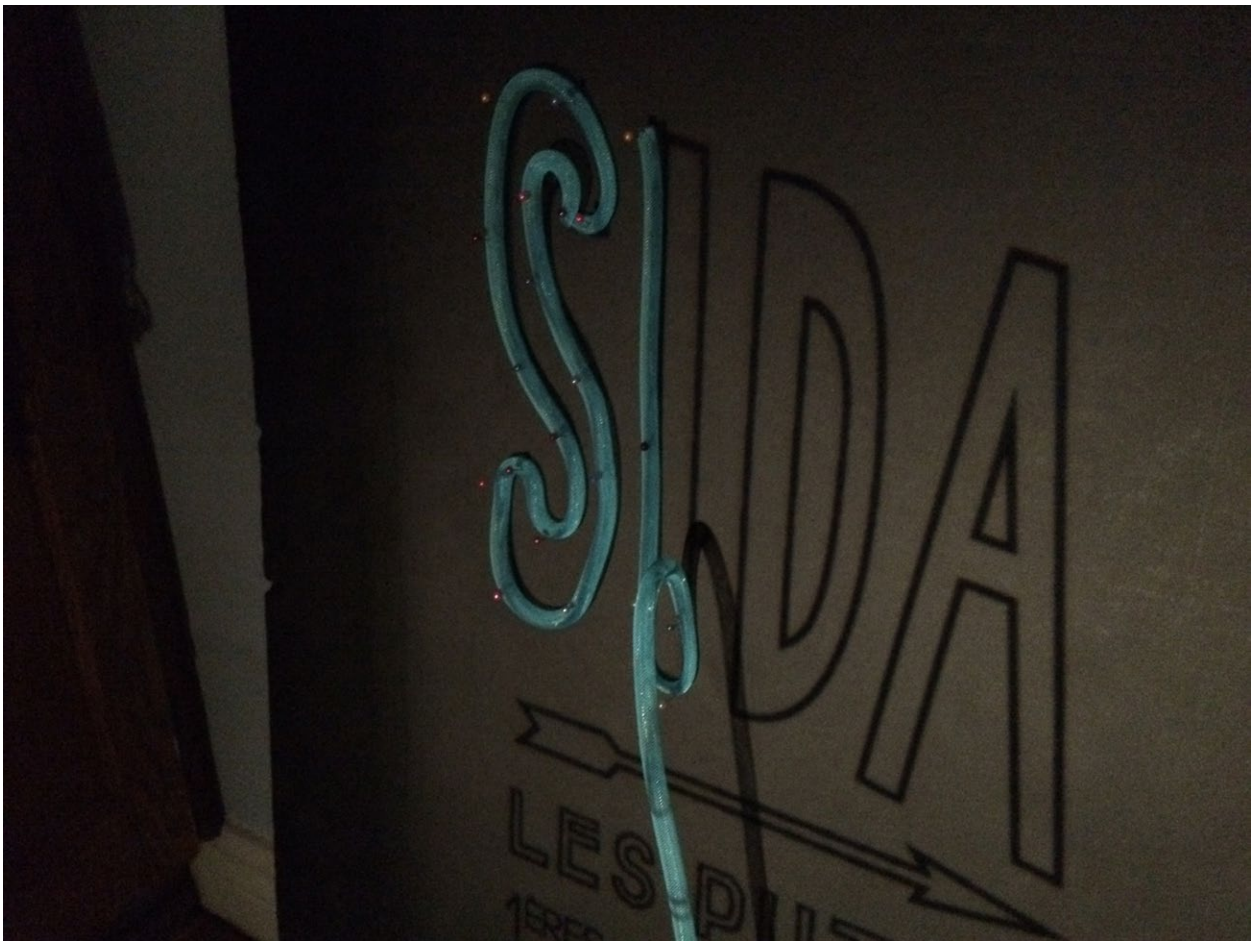

Figure 18: Further explorations of reimagined neon.

Figure 19: Subsequent digitally-augmented explorations of reimagined neon.

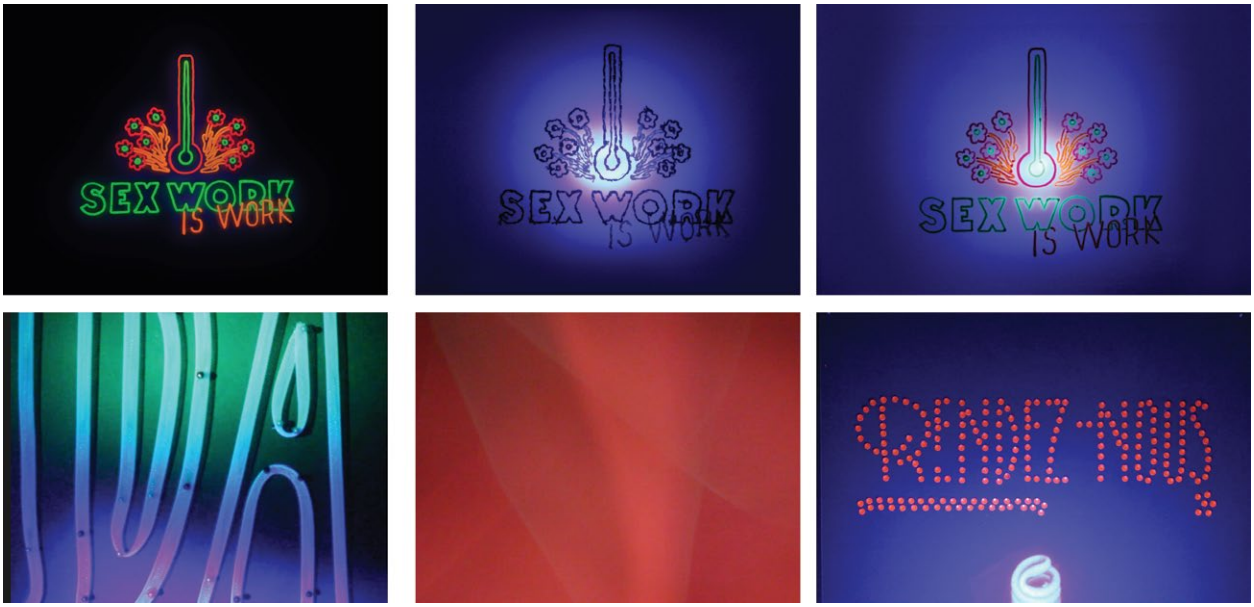

Figure 20: Subsequent digitally-augmented explorations of reimagined neon.

Figure 21: Subsequent digitally-augmented explorations of reimagined neon.

Figure 22: Subsequent digitally-augmented explorations of reimagined neon.

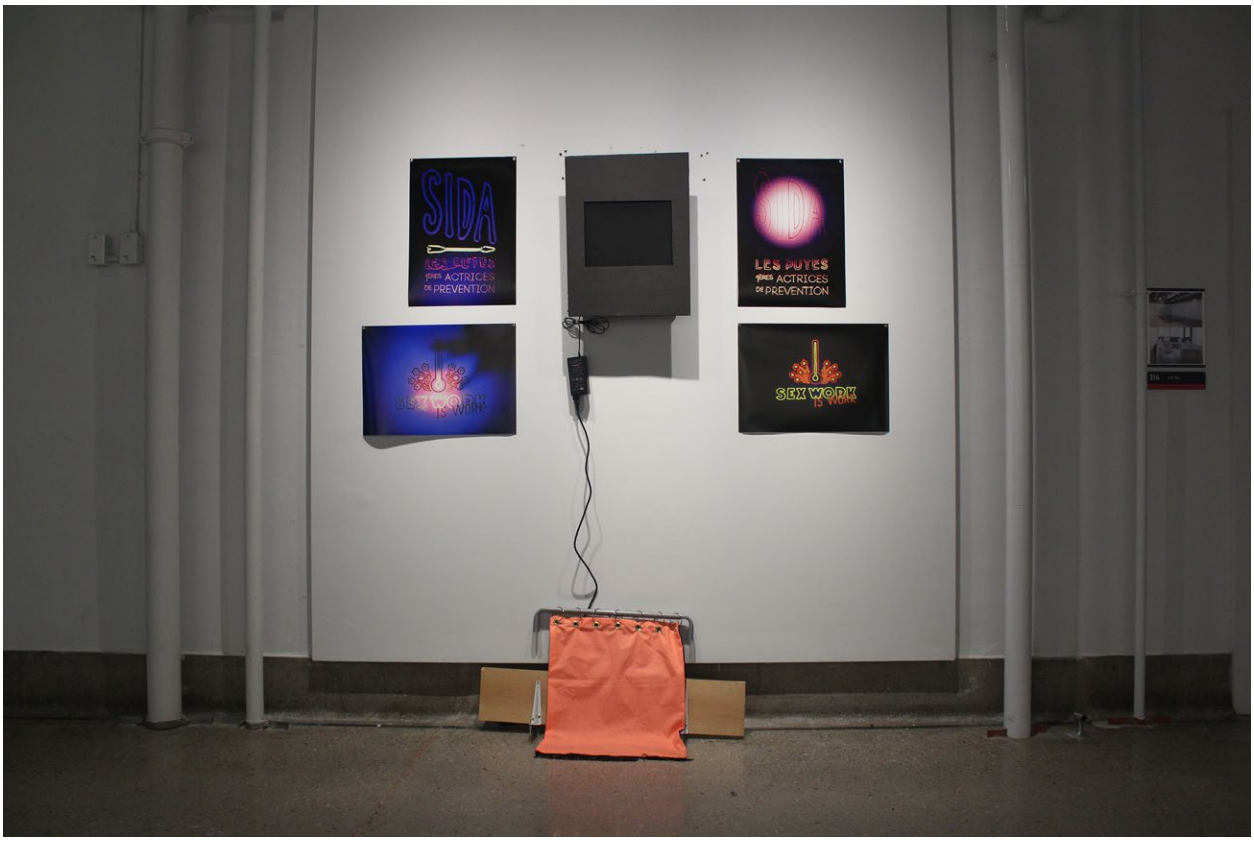

Figure 23: At *Visible Cities*: Prints from this series; a video installation was not able to be executed due to the logistical and electric issues in the venue. It was left in the space at its furthest point of completion.

D. New York City

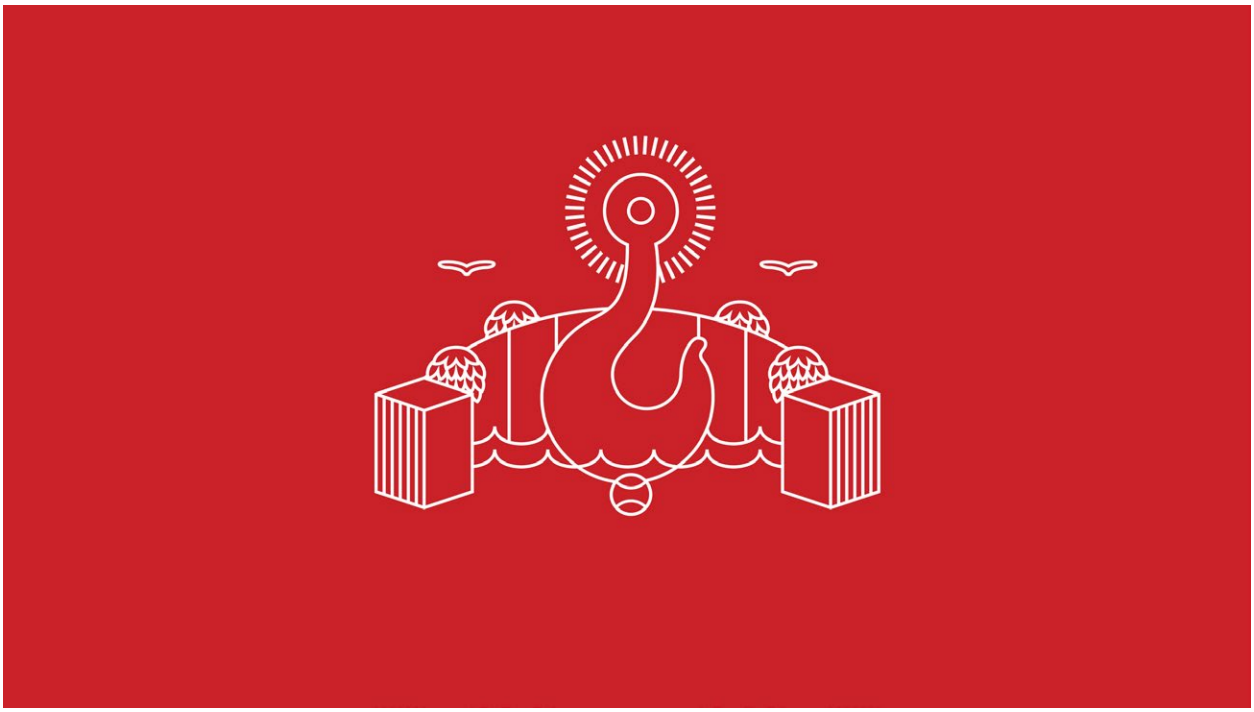

Figure 24: An emblem for Red Hook, Brooklyn, uses some of its contested elements as a focal point: the two buildings of the Red Hook Houses (NYC's second-largest public housing project); a baseball, to recall a past and suggest a future different from presently-contaminated baseball fields.

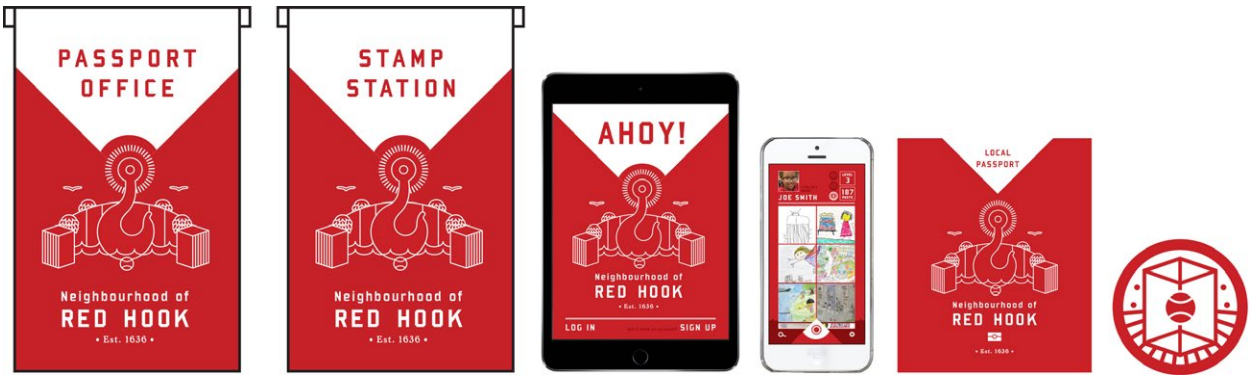

Figure 25: Print and digital pieces from this case study's project: far-left: two flags which designate key stations; centre: a multi-platform digital application; right: a paper passport for composing psychogeographic "visas;" far-right: the passport's paired stamp.

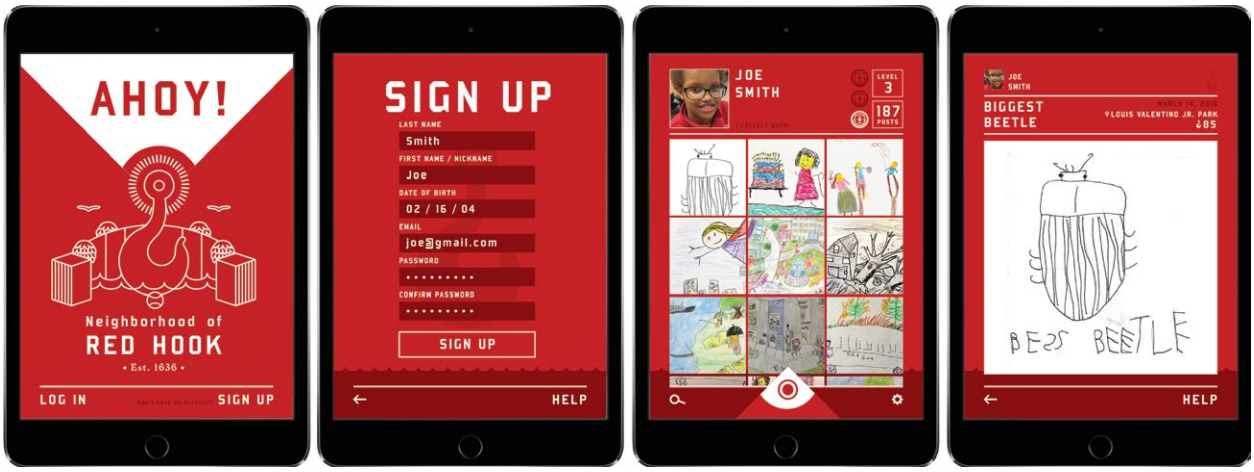

Figure 26: Screenshots this project's digital application for taking, collecting, and sharing photos of psychogeographic work.

Figure 27: At *Visible Cities*: this project's two paper flags.

E. Toronto

Figure 28: Early explorations of a reimagined 3D Toronto sign.

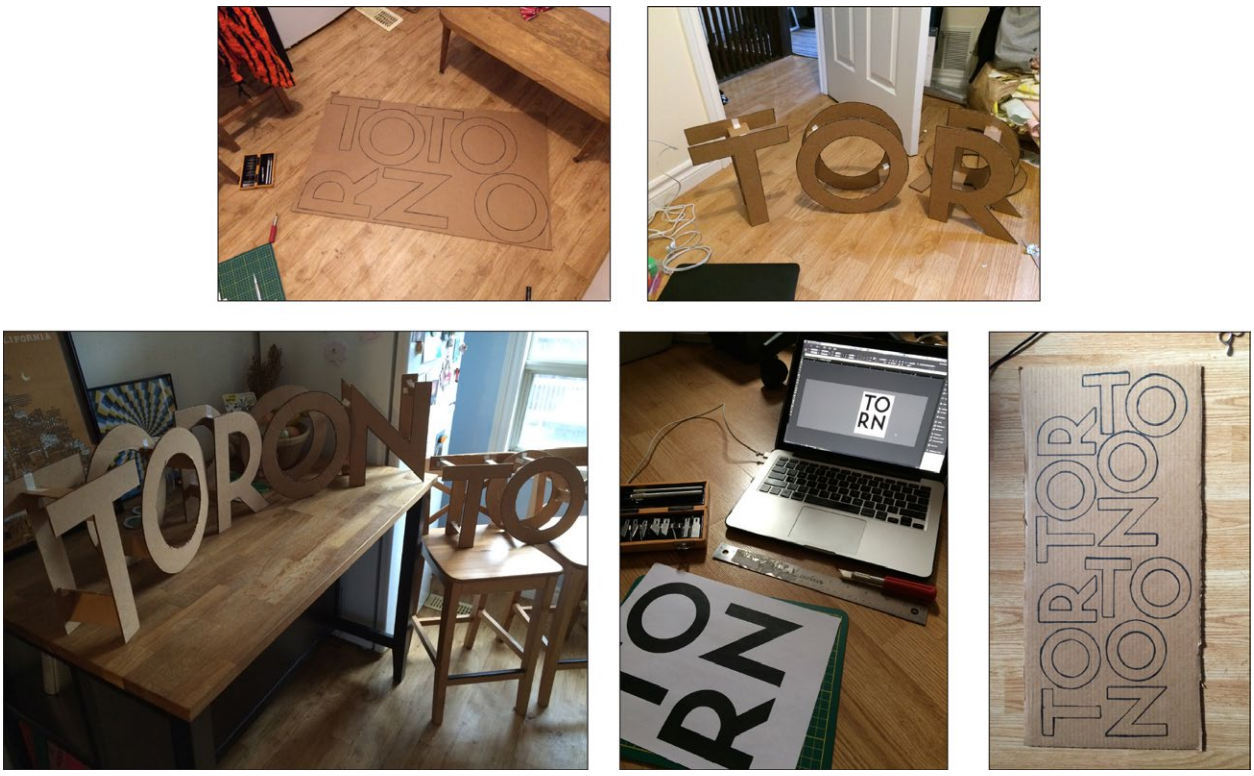

Figure 29: Early explorations of a reimagined 3D Toronto sign.

Figure 30: Process work from explorations of alternate signage sculptures.

Figure 31: Process work from explorations of alternate signage sculptures.

Figure 32: Process work from explorations of alternate signage sculptures.

Figure 33: Process work from explorations of alternate signage sculptures.

F. Visible Cities at Artscape Youngplace

Figure 34: Process work from explorations of alternate signage sculptures.

Figure 35: At *Visible Cities*: bottom-left: a cardboard and plaster sign; centre: a cardboard and tape sign; top: a green box contains paper signs that may be taken.

Appendix C: Speaker Series Programming and Social Media

Visible Cities Speaker Series Each speaker offered a presentation of approximately twenty minutes, followed by a short question and answer session. The programming for this series was as follows:

i. Sunday, February 21, 2016: Lilie Zendel, Manager, StreetARToronto (StART)

ii. Wednesday, February 24, 2016: Alia Scanlon, Toronto Programming & Events Coordinator, Jane's Walk

iii. Friday, February 26, 2016: Lisa Marie DiLiberto, Creator and Producer, Tale of a Town

Social Media Visible Cities was supported through presence on Facebook, Twitter, and Instagram. These handles can be accessed via the following hyperlinks:

i. Facebook: http://www.facebook.com/visiblecities

ii. Twitter: http://www.twitter.com/visible_cities

iii. Instagram: http://www.instagram.com/visible_cities

Appendix D: Additional Images

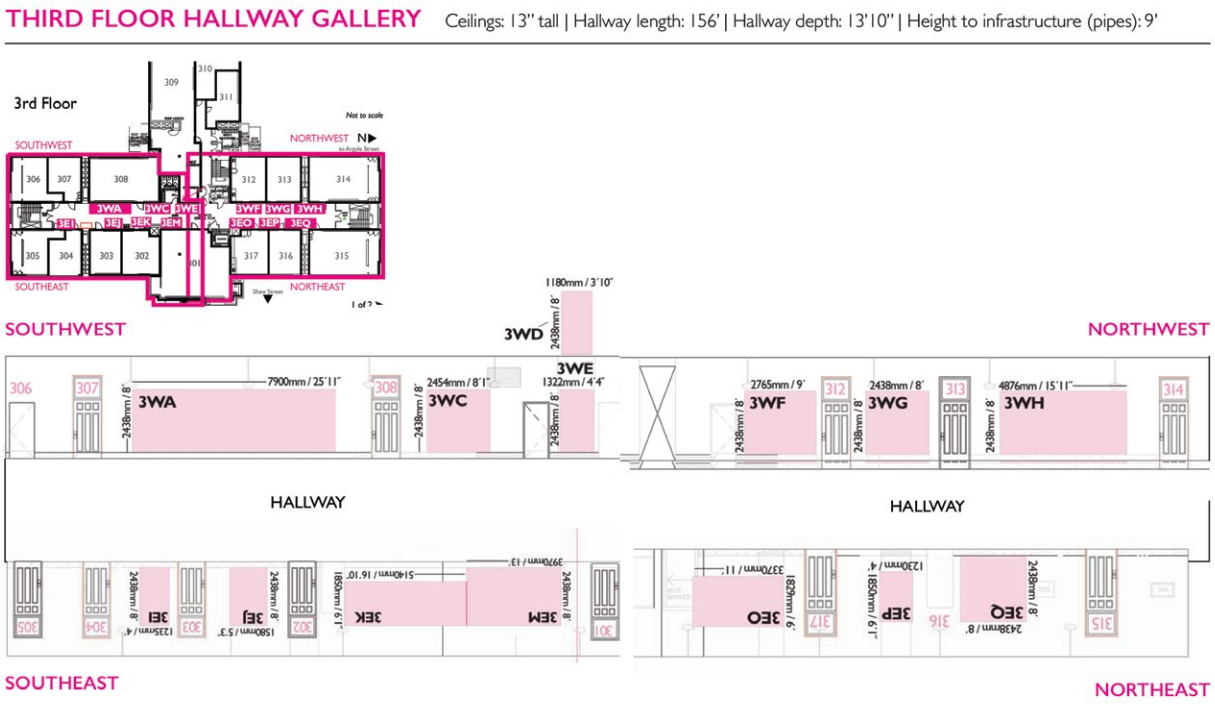

Figure 36: Artscape Youngplace Third Floor Hallway Gallery Floorplan.

Figure 37: Zellige terracotta tiles in Marrakech, Morocco, forming edge-to-edge, regular and other tessellations. Reprinted from Tessellation, in *Wikipedia*, by I. Alexander, 2010, Retrieved February 18, 2016, from https://en.wikipedia.org/wiki/Tessellation#/media/File:Ceramic_Tile_Tessellations_in_Marrakech.jpg. Copyright [2001] by Ian Alexander. Reprinted with permission.

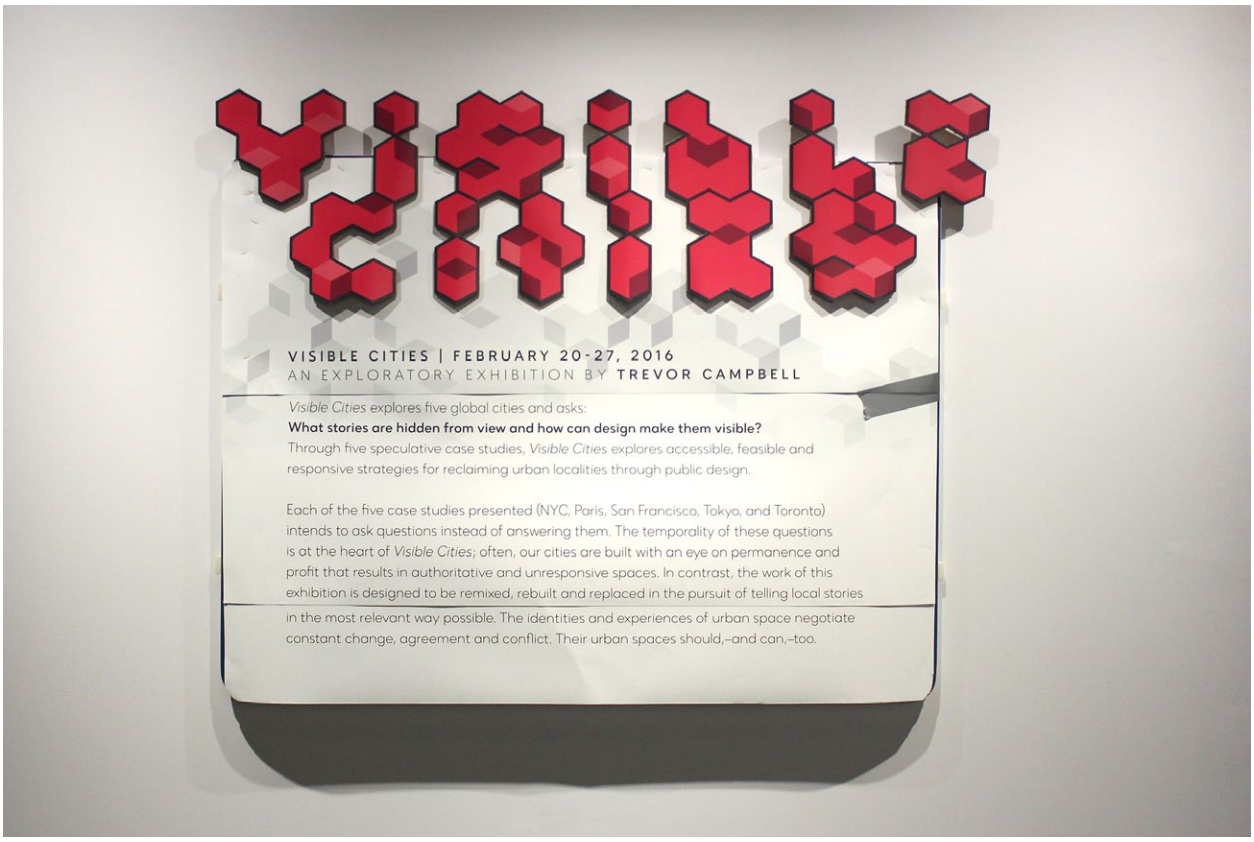

Figure 38: At *Visible Cities*: cardboard and paper is taped onto a recycled foam board to create an introductory text for the exhibition.

Figure 39: At Visible Cities: Facing southward from the centre of the exhibition.

Figure 40: Facing northward from the centre of the exhibition.

Figure 41: Recycled book cases were wrapped in paper in order to create containers for each case studies' process books.