

# **SEES: Space as Experiment – Experimenting with Space**

## **Online Webinar, June 17 & 18, 2026**

Join us online via Zoom: <https://oeaw-ac-at.zoom.us/j/65318217896>

## **June 17, 2026**

**Soft start 9:45 CET / 8:45 WET – Welcome and opening remarks 10:00 CET / 9:00 WET**

### **Session I: Artistic and Arts-Based Perspectives on Urban Spaces**

**10:00-12:30 CET / 9:00-11:30 WET**

#### **Welcome and Opening Remarks**

Philipp Schnell<sup>1</sup>, Pedro Soares Neves<sup>2</sup>

<sup>1</sup> Institute for Urban and Regional Research, Austrian Academy of Sciences, Vienna

<sup>2</sup> Faculty of Fine Arts, University of Lisbon, Lisbon

#### **Extended Presentation (35 min)**

#### **On Spatial Storytelling and Relational Materialism: Hacking Salzburg's History Through a Comic Based Research Methodology**

Paul Feigelfeld, Thomas Ballhausen, Renée Maria Kraemer

Institute for Open Arts, Mozarteum University, Salzburg

In our proposed paper presentation, we present comics within the context of artistic research as a methodology for re-examining space, and urban space in particular. We follow a three-part, interconnected structure: (1) The first section will address fundamental questions concerning the relationships between space, art and philosophy, and contextualize these within the framework of post-digital conditions. Taking into account the interplay between historical examples and current trends, as in the other sections, we are focusing on the relationships between specific geographical locations and the spaces that are being reimagined through the arts. (2) The second section builds on these considerations and applies these general, space-oriented questions within artistic research and philosophy to the medium of the comic. In doing so, specific qualities of the medium, such as sequentiality, multilinearity, synchronicity and simultaneity, are presented and applied to the case study of the paper. (3) The third section presents an ongoing artistic research project in which the urban space of Salzburg and its history are 'hacked' using the medium of the comic. Drawing directly on the theories of New Materialism and feminist epistemologies, the city of Salzburg serves as a case study to demonstrate how artistic strategies can be used to reorganize collective realities, thereby critically re-examining perception, tradition and the environment. A significant part of this lies in the approach of spatial storytelling, which ties the three sections together and also encourages critical reflection on our own strategies in an iterative manner. In line with the call for proposals, the proposed paper presentation brings together a wide variety of levels of philosophical and artistic research (full professor; assistant professor; MA student) and is also intended as a contribution to the support of early-career and mid-career researchers.

#### **Keynote Q&A (10 min)**

## Panel Presentations (20 min each)

### **Ma(r)king Neighborhoods: Printmaking as Participatory Method for Urban Place Making**

Helena Segarra<sup>1</sup>, Miriam Haselbacher<sup>1</sup> and Julien Segarra<sup>2</sup>

<sup>1</sup> Institute for Urban and Regional Research, Austrian Academy of Sciences, Vienna

<sup>2</sup> Academy of Fine Arts, Vienna

This contribution examines the potentials of printmaking for studying urban spaces, exploring how spaces can be researched, reinterpreted and made legible in new ways. We draw on the insights from the project ma(r)king neighborhoods, which has combined qualitative methods from urban studies with various stencil printing techniques. Within the project, printmaking has been used as a method to study neighborhoods as well as a method to disseminate research results, feeding results from the research process back into the public through targeted interventions. Neighbourhoods have been described as contingent, blurry and flexible. Just like the concept of community, it describes a place and its identity, a sense of belonging and a way of engaging with one another. To enter into dialogue with these imaginaries, we advance printmaking as a public, participatory, and visually impactful method that operates in situ to catalyze dialogue among urban fabrics, infrastructures, and passers-by. While print has historically been framed as a technology of dissemination that democratizes knowledge and information, we reposition printmaking as a method of expression at the craft-art intersection. This enables manifold possibilities for co-creation and visualization, which we mobilize to surface and negotiate residents' diverse perspectives on their neighborhoods. The paper presents how passers-by react to and interact with publicly presents arts interventions that stem from workshops with children and adult on their neighborhoods. Feeding the research results from the workshops back into the public enables an expanded dialogue that takes shifting urban realities into account. We show that publicly sited arts-based interventions, as a hybrid participatory research practice, reorder perceptions of neighborhoods, render diverse resident perspectives visible and negotiable, and thereby democratize the production of urban knowledge and belonging.

### **Complex Temporalities, Emotional Intensities, and Socio-Material Conditions: The Shaping of Young People's Long-Term Engagement in Their Local Neighborhood**

Anne Mette W. Nielsen

Centre of Youth Research, Aalborg University, Copenhagen

This article theorises the method journey mapping as an artistic, participatory strategy that reconfigures how knowledge about young people's long-term engagement in their local neighbourhood can be generated, interpreted, and mobilised. Positioned within participatory and action-oriented epistemologies, journey mapping foreground young people's interpretive authority and offers mechanisms for surfacing disparate interpretations of the same urban area. Journey mapping thereby enables heterogenous insights positioning it within a broader methodological shift that privileges lived experience, affective trajectories, and situated sense-making. Through individual and collective examples from a current research project with young people in an urban housing area in Copenhagen, Denmark, the method is shown to facilitate the articulation of complex temporalities, emotional intensities, and socio-material conditions that shape young people's local engagement. The mapping process allows the young participants to condense, stretch, and reconfigure experiences in ways that reveal both personal and structural dimensions of their engagement. This includes illuminating how cultural spaces can function as a site of belonging, transformation, and negotiation for young people facing numerous systemic barriers. Hence, the article demonstrates journey mapping as a strategy within participatory action research, where individual and collaborative mapping becomes a generative site for collective memory-work, critical reflection on historical and contemporary inequalities, and the production of creative articulations. It suggests that journey mapping enhances the epistemic, ethical, and practical dimensions of research with youth in marginalized positions by strengthening participant agency, enriching interpretive depth, and supporting more inclusive and reflexive practices. This underscores its potential to reshape how youth engagement, impact, and value are conceptualised in urban development.

## **Latent Architectures: The Body as an Interface for the Emergence of Space in the Landscape**

Paula Andrea Olmedo Latoja

Doctoral Program in Architecture, Universidad de Sevilla, Sevilla

This work explores a line of research grounded in artistic practice that examines the role of the body in the perceptual constitution of space, understanding micro-urbanity as a form of relational organization that emerges from the interaction between bodies, environment, and action. In contrast to an architectural tradition that has tended to conceive space as a material and stable object, this study proposes an approach that understands spatiality as a latent condition that becomes perceptible through situated bodily experience. The study is structured around a methodology developed within the framework of the artistic research project Laboratorio Rizoma and its subsequent evolution into the ecoKinesis project, both conceived as experimental research environments. In these contexts, the so-called 'immaterial geometries' are investigated, understood as temporary spatial configurations that emerge from the relationship between body, sound, light, and landscape. These practices are based on processes of real-time composition, somatic listening, and situated attention, enabling the observation of how space becomes perceptible through relational dynamics between human bodies and more-than-human elements of the environment. As a case study, the article presents VAUTRO, a performative experiment developed at the Ciudad Abierta de Amereida in Ritoque (Chile), in which the collective action of performers, together with minimal devices –membranes, vectors, sounds, and light projections– configures a shared perceptual field within the landscape. This experience enacts a theatrical 'proto architecture', in which space is not conceived as a pre-existing container, but rather as an emergent condition articulated through the interaction between movement, temporality, and environment. The work thus proposes a shift in architectural practice toward a performative and experimental dimension. From this perspective, spatiality is understood as an emergent and relational phenomenon, constructed as a temporal and situated condition, opening up the possibility of conceiving architecture through sensory experience, relationship, and event.

**Panel Q&A (15 min)**

**Lunch break 12:30-13:30h CET / 11:30-12:30 WET**

## **Session II: Reshaping Perspectives on Urban Space and Morphology**

**13:30-15:30 CET / 12:30-14:30 WET**

### **Extended Presentation (35 min)**

#### **Seeing the City Through the Machine's Eye: How AI-Based Image Analysis is Transforming Quantitative Urban Studies**

Silvio Heinze

Institute for Urban and Regional Research, Austrian Academy of Sciences, Vienna

Quantitative urban studies has long measured socioeconomic structures such as segregation and gentrification through census-derived indicators aggregated at the level of statistical units. This paradigm rests on two problematic assumptions: the spatial homogeneity of these units and the adequacy of sociodemographic proxies for capturing multidimensional urban change. The built-functional dimension of urban transformation, encompassing the physical condition of buildings, the functional use of ground-floor zones, and the presence of architectural upgrading, has remained largely invisible to quantitative analysis due to prohibitive data collection costs, limiting such assessments to selected neighbourhoods or street corridors. This paper argues that the convergence of large-scale street-level imagery, aerial photography, and AI-based computer vision methods, including convolutional neural networks, instance segmentation, and supervised classification, constitutes a paradigm shift in urban studies. By enabling the automated extraction of building-level attributes across entire urban areas, these methods dissolve the longstanding dependency on predefined statistical units and allow researchers, for the first time, to conduct micro-level analyses at full city scale. Facade conditions, ground-floor typologies, roof states, and vacancy patterns become systematically quantifiable variables that can be linked to socioeconomic, property market and accessibility data. Three transformative dimensions of this emerging computational urban science are discussed: (1) the shift from area-based to object-based spatial analysis, enabling the study of micro-segregation and intra-block heterogeneity; (2) the integration of visual-material and socioeconomic data streams, bridging the traditionally separate domains of physical and social urban research; and (3) the potential for temporal monitoring through repeated image acquisition, offering near-real-time detection of urban change processes that census data captures only with multi-year delays. The epistemological implications are critically reflected on, including algorithmic bias, platform dependency, and the risk of technological solutionism. The paper concludes that AI-based image analysis does not replace established urban theory but provides it with an unprecedented empirical infrastructure demanding new interdisciplinary competencies.

### **Keynote Q&A (10 min)**

## Panel Presentations (20 min each)

### On the Religiosity of Architecture

Bader AIBader

Department of Architecture, Kuwait University, Kuwait

Is architecture a religion? By pointing out the ways in which the discipline-cum-practice of architecture resembles religion, I suggest that an answer to the affirmative has constitutional implications. The purpose of architecture aligns with that traditionally ascribed to religion: it provides the literal structures by which people lead their lives. It both congregates and segregates. Incomplete as it is without the element of human interaction, architecture is also integral to the completeness of the human experience. It is not merely a disciplinary practice and a material presence in the world, but an ontological activity. A de jure consequence follows from this fact. In the United States, there are constitutional protections for the free exercise of religion and restrictions against state patronage thereof. Reconciling the sheer presence of architecture qua religion with the proscription against its patronage presents a constitutional dilemma. To accept the everyday immanence of architecture and to have fealty to the constitutional requirements that govern one's relationship with that religion might mean that government is expelled not only from the buildings in which it resides but from urban life itself. Since we cannot do without architecture, we must do without the state.

### Mapping Urban Identity: A Comparative PPGIS Study in Vienna and Budapest

Viktória Éva Lélek

Institute for Urban and Regional Research, Austrian Academy of Sciences, Vienna

Designing architectural and urban projects requires a high level of sensibility in selecting spatial elements that contribute to the readability (Lynch, 1960) of the city. Appropriate proportions and careful adaptation to local conditions create physical environments that foster engagement and a sense of attachment (Prohansky et al., 1983). Beyond formal aspects, everyday practices, social interactions, symbols and perceptions contribute to the production of places (Montgomery, 1998). In this context, activities shape the built environment by defining the spatial requirements and processes (Lynch, 1981, Brokalaki & Comunian, 2019). However, the evaluation of design decisions remains limited, as outcomes are difficult to quantify. To address this gap, this paper proposes a new methodological approach by operationalizing urban identity as a measurable phenomenon. Focusing on selected neighborhoods in the 10th district of Vienna and the 8th district of Budapest, the study combines urban morphological analysis with a participatory mapping survey (PPGIS). Using a digital interface, inhabitants and regular visitors were asked to locate places they associate with identity, change, and everyday use. The resulting dataset enables the spatialization of subjective perceptions and their comparison with built form, functional mix, and planning interventions. The research investigates to what extent urban identity is associated with physical characteristics, and to what extent it is shaped by socially embedded elements, ground-floor uses, public spaces, and everyday routines. By framing participatory mapping as an experimental interface between users and urban space, the paper contributes to current debates on innovative spatial research methods (Kajosaari, 2024). The comparative perspective highlights how different planning contexts produce distinct patterns of perceived identity, offering insights into the relationship between planning policies, spatial design, and lived urban experience.

## **The Zoo as Apparatus: Speculative Spatial Scenarios for Human and Non-Human Coexistence**

Rua Alshaheen

Department of Architecture, Kuwait University, Kuwait

This research reconceptualizes the zoo not as an architectural typology, but as a spatial apparatus through which human–animal relations are organized, controlled, and negotiated. Rather than treating space as a passive container, the research frames it as an active medium that constructs relationships between human and non-human actors, mediating visibility, access, and interaction. Positioning architectural design as a form of experimental spatial research, the study employs scenario planning as a methodological tool to generate and test alternative models of multispecies coexistence. Four spatial scenarios—growth, discipline, collapse, and transformation—are developed as speculative frameworks to examine how animal habitats can be reconfigured within urban environments. These scenarios operate as spatial experiments that challenge enclosure-based models and instead propose distributed habitats, hybrid urban ecologies, and new forms of cohabitation embedded within the city. In doing so, the zoo is reinterpreted as a dynamic system rather than a fixed institution, capable of producing multiple spatial realities. By foregrounding experimentation as a method, the paper contributes to emerging approaches in spatial research that seek to rethink urban coexistence across human and non-human actors. It proposes a conceptual shift toward relational and adaptive spatial systems, advancing architecture’s role in constructing new collective realities.

**Panel Q&A (15 min)**

**Afternoon break 15:30-16:00h CET / 14:30h-15:00h WET**

## Session III: Cartography, Mapping, and Malleable Urban Environments 16:00-18:00 CET / 15:00-17:00 WET

### Extended Presentation (30 min)

#### Counter-Cartographies of Platform-Mediated Everyday Life

Emilia M. Bruck<sup>1</sup>, Theresa Schütz<sup>2</sup> and Fabio Hofer<sup>3</sup>

<sup>1</sup> Institute of Spatial Planning, TU Wien, Vienna

<sup>2</sup> Institute of Art and Design, TU Wien, Vienna

<sup>3</sup> Independent Artist, Vienna

Characterized as globally prevalent condition, platform urbanism is radically changing the fabric of sociocultural, political, economic and material relations affecting spatial production. We introduce a research-based teaching approach developed at TU Wien to examine how the use of digital platforms reconfigures temporalities and everyday practices in contemporary cities by centering the lived, embodied experiences of food delivery riders. Engaging in a collaborative process together with food delivery riders, students inquire how do platform-mediated practices shape riders' perception, experience and use of urban space? Conceptually, we understand platform-mediated environments as inherently relational, contingent, and continuously changing, where algorithms and human interactions with and through platforms co-produce space. Analyses therefor focus on how platforms territorialize urban environments and on glitches – instances, where riders subvert dominant platform logics and generate sociotechnical anomalies. Such cracks are both tactical transgressions and moments in which riders reclaim agency. Methodologically, the project advances critical cartography and counter-mapping as process-oriented research practices that mobilize locally situated, embodied knowledge through joint explorations. We combine ride-alongs with collective mapping to trace morphing socio-spatial relations, emergent forms of sociality and public space, and the fractures between platform logics and everyday life. This mixed, participatory approach foregrounds the interplay of digital and physical practices, documenting acts of digital appropriation and subversive transgression on- and off-platforms. We argue that algorithmic processes are mutable entities that partly co-evolve with user behavior, reorienting spatial cognition and practice, while also being reshaped by users. The presentation proposes a counter-cartography of platform-mediated urban everyday life that captures these entanglements, shaping riders' sensory, affective, and temporal experiences of the city. In doing so, it unsettles established notions of everyday environments and offers new perspectives on how urban space is sensed, navigated, and contested in the age of platform urbanism.

### Keynote Q&A (10 min)

## Panel Presentations (2 x 20 min, 1 x 10 min)

### **Matrix Cartographies: A Feminist Methodology for Relational-Affective Spatialization in the Urban Environment**

Isabel Herrera-González<sup>1</sup>, Paula Andrea Olmedo Latoja<sup>2</sup>

<sup>1</sup> Departamento de Dibujo, Universidad de Sevilla, Sevilla

<sup>2</sup> Doctoral Program in Architecture, Universidad de Sevilla, Sevilla

Conventional approaches to spatial research, focused on static cartography, functional measurement, and rational analysis, have contributed to rendering invisible, as Leslie Kern (2020) argues, the affective and relational dimensions that constitute everyday urban life. The objective of this research is to articulate a feminist methodological framework that allows for the spatialization of relational experience in the urban environment as a multidimensional and malleable matrix. To this end, we draw on Bracha Ettinger's concept of the 'matrixial' (1995), according to which space is not a passive container, but a place of relationship, affect, and trans-subjectivity. The so-called 'matrix network' introduces a way of reciprocally configuring space according to a non-authoritarian order, where the individual ceases to be the central point of reference and instead becomes an agent in relation to others, open to the possibility of connection. Within this framework, a performative praxis is proposed that recovers the genealogy of sewing and weaving as historical forms of collective women's labor with connective materials. This research methodology, based on artistic practice, approaches the act of walking as a creative practice, where thread functions as a connecting element: tied to the body and the environment, it materializes the networks of interdependence and coexistence between human and non-human actors, transforming the journey into a process of weaving the city. In this way, the *dérive*, understood as a practice of drifting, generates relational cartographies in which the thread records the traces of encounters and connections, making tangible what is invisible in traditional maps. Among the main findings, it is observed that, by incorporating feminist approaches, it is possible to reframe the understanding of urban coexistence, shifting from a reading based on functionality to one based on affective resonance. This proposal offers a replicable model for rethinking spatiality from inclusive and contemporary perspectives.

### **Urban Art as Controlled Narrative: Space, Conflict, and the Line 3 Corridor in Guadalajara**

Flores-Echiveste, Francisco Javier

Centro Universitario de Arte, Arquitectura y Diseño (CUAAD), University of Guadalajara, Guadalajara

This paper examines the role of institutional urban art as a spatial experiment within contemporary processes of urban transformation, focusing on the Traza Jalisco program implemented along Line 3 of the Light Rail Transit System in Guadalajara, Mexico. Framed within strategies of symbolic urban renewal and "peacebuilding," the program deploys large-scale murals across infrastructural elements with the stated aim of reclaiming public space and fostering collective identity. Drawing on social semiotics and critical spatial theory, particularly the work of Theo van Leeuwen, Henri Lefebvre, and Doreen Massey, the study conceptualizes these interventions not merely as aesthetic enhancements but as dispositifs that attempt to reorganize spatial practices and regulate meaning in the urban landscape. Methodologically, the research combines semiotic analysis of visual narratives, georeferenced mapping of mural locations, and comparative analysis of crime data. The findings reveal a significant disconnection between the official discourse embedded in the murals and the lived realities of the territories they inhabit. While institutional narratives emphasize themes such as peace, identity, and environmental awareness, these representations systematically exclude conflict, insecurity, and social tensions that persist in the corridor. Moreover, spatial conditions such as high-speed traffic and limited pedestrian accessibility reduce the murals to fleeting visual consumption. Rather than transforming territorial dynamics, the interventions function as aesthetic mediation that overlays urban contradictions without addressing structural causes. The paper argues that projects like Traza Jalisco operate as experimental forms of spatial governance aligned with broader agendas of city branding and territorial revalorization.

## **Vernacular Toponyms Between the Commons and the Platform Economy: The Potential of OpenStreetMap for Critical Urban Research and Mapping**

Maximilian Wonaschütz

Institute for Urban and Regional Research, Austrian Academy of Sciences, Vienna

Vernacular toponyms—unofficial, colloquial, and slang-based names for places and structures—exist somewhere between folklore and functional registers. They are not only negotiated in cultural practices but also find selective entry into formalized contexts, such as UNGEGN gazetteers, traffic reports, and emergency and rescue services. This essay understands these names as the result of ongoing negotiation processes regarding visibility, interpretive authority, and belonging in urban space—processes that increasingly take place in ephemeral, digital public spheres. Against this backdrop, the essay examines OpenStreetMap (OSM) as an infrastructure for open, participatory geodata production: What opportunities does OSM offer for recording vernacular names in a transparent, contextualized, and searchable manner? At the same time, the essay addresses the tension between open and closed geodata systems: Proprietary platforms such as Google Maps demonstrably incorporate content from OSM, yet remain editorially opaque and offer users only limited ability to modify data. The essay argues that it is precisely the openness, traceability, and community governance of OSM that can make vernacular toponyms visible as valuable yet context-sensitive repositories of knowledge—and thus enable critical mapping. Furthermore, the article examines, using several examples, how the transfer of vernacular toponyms through digital systems into the production of space can enable them to become levers of urban governance.

### **Panel Q & A and Closing (20 min)**

**18:00 CET Drinks with local contributors @Wunderbar, 1010 Vienna**

# June 18, 2026

Soft start 9:45 CET / 8:45 WET) – Welcome and opening remarks 10:00 CET / 9:00 WET

Join us online via Zoom: <https://oeaw-ac-at.zoom.us/j/65318217896>

## Session IV: Society, Culture, and the Exploration of Shared Time-Spaces

10:00-12:30 CET / 9:00-11:30 WET

### Welcome and Opening Remarks

Philipp Schnell<sup>1</sup>, Pedro Soares Neves<sup>2</sup>

<sup>1</sup> Institute for Urban and Regional Research, Austrian Academy of Sciences, Vienna

<sup>2</sup> Faculty of Fine Arts, University of Lisbon, Lisbon

### Extended Presentation (35 min)

#### Culturally Iridescent Space-Time and Queeridescent Practice

Sacha Kagan

Independent researcher, Winsen (Luhe)

My latest decade researching urban cultures proceeded from conceptualizing and empirically investigating (with qualitative and videographic sensory ethnography) “spaces of possibility” and “spaces of potentiality” in cities, towards “iridescent space-times” and “cultural iridescence”. The latter allows to consider multidimensional, multilinear, and malleable spatialities as manifestations of a relational onto-epistemology. Cultural iridescence (after Bachelard) articulates space not as stabilized object of governance but as dynamic, multifaceted process shaped by shifting interactions between (human and other) subjects, cultural things, and interpretive lights (resonating with Massey on space and place). My conceptualization of cultural iridescence emerged within a DFG-funded research project on “Queering Jewish Cultural Heritage in Europe”. A selection of queer Jewish examples illustrating the deployment of this concept is drawn from empirical insights from this project (see also: Sacha Kagan and Miranda Crowds (Eds.). *Queering Jewish Cultural Heritage in Europe: Iridescently Yours*. New York: Routledge, 2026). Iridescent space-time is a trans-ing encounter where structuring sedimentation and agential de-sedimentation (Ben Spatz) mingle. Not only multiperspectival, it invokes and captures a dynamic intra- and interactivity, refracting with intersectionality. Iridescent space-time is transtemporal and translocal, reverberating between multiple places and histories - not captured in a digital, virtualized and algorithmically-determined sense, but teeming in a postdigital, embodied and “metahuman” (à-la Jaime Del Val) sense. Culturally iridescent space unsettles fixed determinations - not serving straightforwardly counter-hegemonic purposes but throwing-together and knotting-up lines of possibility and potentiality. Queeridescence, as practice of “disidentification” (Jose Muñoz), works with, through, and against inherited forms rather than opposing them from an external position. Queeridescent interventions mobilize iridescent space-time, disrupt fixed and unidimensional spatial norms, unfold “general complexity” (Edgar Morin) and highlight contradictory developments that characterize the cultural life of urban spaces. Instead of opposing harmonious-consonant to alienating-muted spaces, queeridescence mobilizes dissonances in “resonant” (Rosa) experiences of emplacement. Resisting both authoritative closure and simple pluralism, practiced queeridescence inhabits the world as surface and depth at once, refracting and being refracted, entering in relation with things through shifting lights rather than fixed floodlights, through a queering disidentificatory trans-subjectivity rather than fixative identitarian subjectivity or scientific objectivity, and through a poetically imaginative longing for emerging potentiality.

### Keynote Q&A (10 min)

## Panel Presentations (20 min each)

### **Istanbul Mon Amour: Site-Specific Performance in a Transforming City**

Emine Fişek

Institute for Urban and Regional Research, Austrian Academy of Sciences, Vienna

In 2022, the Istanbul Theatre Festival concluded with Istanbul Mon Amour, a site-specific performance that promised both urban novelty and urban nostalgia. This day-long activity led participants across the eponymous city: audiences encountered short performances in urban spaces as disparate as a 1920s opera house, a ferry traveling from the city's Asian docks to its European shores, a drapery bazaar, a shopping mall, and a historic high school. In this presentation, I ask: what does Istanbul Mon Amour reveal about site-specific performance in cities undergoing neoliberal transformation? On one level, the performance takes place at the tail end of a decades-long process through which the city's history, its architectural heritage, and its distinctive topography have become resources for global tourism. Yet Istanbul Mon Amour also joins a long tradition of urban performance that establishes a dialogic relationship with its sites; here, the chosen locations evoke a nostalgic longing for the city's past, offering consolation to audiences overwhelmed by Istanbul's recent touristification. The performance thus illuminates a key dimension of cultural production in contemporary Istanbul: how artists use urban cultural forms, such as site-specificity, to create novel urban experiences and communities, even as they acknowledge the ways that site-specificity has been embedded in the marketing of the city. While this dynamic takes a particular form in Istanbul, its relevance is broader: Istanbul Mon Amour captures the conflicting cultural sensibilities that emerge in the process of neoliberal urbanization.

### **Children and Public Spaces in Algeria: Between Urban Invisibility and Mobility Challenges**

Maya Benoumeldjadj<sup>1</sup>, Norhane Chouiter<sup>2</sup>

<sup>1</sup> Department of Architecture, Larbi Ben M'hidi University, Oum El Bouaghi; AUTES Research Laboratory, University of Constantine 3, Constantine

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In Algeria, the presence of children in public and outdoor spaces is decreasing significantly. Their independent mobility is severely limited, even though children occupy a central place in institutional discourse and urban studies. This contradiction raises major questions about the actual role given to children in shaping the city. Children's mobility is now an important field of research, due to its crucial role in the construction of inclusive urban spaces. In particular, there is a marked break between childhood, often referred to as the "golden age," and adolescence, a period during which young people are more confined to the domestic sphere, often deprived of access to the street, and connected to the world primarily through digital technologies. This research aims to examine the place of children and adolescents in the city by analyzing their relationship to public spaces, their urban practices, and their use of street furniture. It adopts a multidisciplinary approach, drawing on the humanities and social sciences, in conjunction with urban studies and mobility issues. Furthermore, a sensitive approach to children's mobility in the Algerian context is proposed, in order to highlight the wealth of perspectives that allow us to think about more inclusive and sustainable cities. The results highlight a low level of attendance of children and adolescents in urban spaces, a tendency towards the occasional gamification of certain places, a variable attractiveness of public spaces, as well as a limited influence of parents on children's relationship with the city. This article thus contributes to repositioning the child as a full participant in the design of outdoor and urban spaces. It also opens up avenues for reflection and action to further research on this essential topic for the future of cities.

## **Barāḥah: Al-Ahmadi Neighborhood Yard Rooted in Memory and Generational Belonging**

Nouralhuda Sheref<sup>1</sup>, Muneera Al-Hussainan<sup>2</sup>

<sup>1</sup> Independent Researcher, Kuwait

<sup>2</sup> Independent Researcher, Kuwait

Barāḥah is an Arabic term denoting unpaved, underdeveloped land commonly found in historical spontaneous settlements and in contemporary planned urban schemes in Kuwait. Although Barāḥah is often overlooked within Kuwait's urban fabric, it remains a significant space for residents, preserving the collective memories of neighborhood children and elders. The Barāḥah functions as a spatial node for everyday routines, communal gatherings, and ceremonial events, thereby contributing to the construction of place identity and cultivating a strong sense of neighborhood belonging. This research examines the Barāḥah as part of Kuwait's urban landscape and investigates its role in cultivating neighborhood belonging, with a particular focus on Al-Ahmadi Town. To guide the analysis, the study draws on a tripartite model of place attachment, and employs a qualitative research method to uncover the Barāḥah's significance and identify the attributes that shape neighbourhood and residents' sense of belonging. This is accomplished through the use of Visitor-Employed Photography in-depth interviews, which document the activities, perceptions, and memories associated with the Barāḥah. The findings reveal that the Barāḥah occupies a central role in everyday social life in Al-Ahmadi Town, functioning as a meaningful spatial anchor that reinforces neighborhood identity and belonging.

**Panel Q & A and Closing Remarks (30 min)**