

Spatial Adaptations



The theme for City Studio this term is 'urban adaptation.' By urban adaptation, we mean the varied ways that people alter, adjust, and change the physical city to suit their everyday needs. These adaptations might be sudden or incremental, dramatic or subtle, formal or informal. In all cases, they reflect people's collective desires for a stake in the urban landscape and an assertion of a place in the city.

For this exercise, students collected visual data on spatial adaptations in a variety of cities. Each student produced one large photograph, and a collage of nine images sourced from digital databases. Rather than focus on idiosyncratic changes, they looked for patterns in the urban landscape—patterns that could reveal something of the traces of human needs, demands, and habits of the heart. They sought the ordinary, the mundane, and above all the repetitive.

In their digital and analog wanderings, students identified a range of spatial adaptations, falling into several overarching themes. **The first theme has to do with alterations to buildings and their surrounds.** Galen Peterson takes us past a protest encampment at the Georgian Parliament building, an occupation of public space common in nominally democratic societies. Josh Fiore, meanwhile considers converted loft apartments, which have become ubiquitous features of post-industrial cities. He also provides a survey of the DIY music scene in New York City, which has always been about adapting spaces to the needs of urban youth.

The second theme explores biophilia—the human need to connect to nature—which generates many spatial adaptations. As Autumn Mullin shows, even in the crowded city people make room and care for plant life, from tree to balconies, fire escapes, median strips, and front yards.

Dhwani Laddha and Isabel Devereux continue this theme with a look at community gardens. Laddha places community gardens into the context of food security, while Devereux notes their importance in improving air and soil quality as well as their high adaptability to a wide variety of urban spaces.

Considering the rapid transformations that beset cities in a globalizing age, **several students focused on a third theme: memory and identity.** Maya Silver finds that only through Google Street View can she revisit places of her youth in New York's Lower East Side now gone or transformed. Likewise, Giulia Andronico looks for the symbolic traces of the once pervasive Puerto Rican community in the neighborhood, most of whom have been displaced through gentrification. And Sarah Neides captures the vernacular practice of street memorials, where people assemble and install artifacts that mark a person's life and passing, often victims of traffic accidents or violence.

The fourth theme considers the rules and adaptations of infrastructure. Maithili Jain travels the canals of Venice, seeing the development of this extraordinary network as a response to the landscape conditions in which the city took hold. In a more mundane but no less consequential register, Galen Peterson surveys the wide variety of street signage, and the efforts at international standardization that began in 1968 with the Vienna Convention on Road Signs and Signals. Meanwhile, Dhwani Laddha surveys scaffolding as a kind of modular, temporary, repetitious infrastructure common in cities around the world. And Sarah Neides focuses on street poles as makeshift public parking in cities that cater far more to the spatial needs of automobiles than those of cyclists and pedestrians.

And finally, our perambulations uncovered a **fifth and final theme: everyday practices meant to define space and mark territory.** Giulia Andronico considers a sight common in cities around the world, that of shoes hanging from telephone and electric wires. While the origins of the practice are murky, the dangling shoes have become a kind of globally dispersed urban meme. Instructor Joseph Heathcott contributes a short study of dogs on roofs in Mexico City, a common sight across the rapidly expanding metropolis, and an adaptation of a rural practice to a dense urban environment. Gianell Gonzalez heads to the ocean to feature the beach umbrella, a temporary installation meant to create a highly defined space for recreation and shade. And Maithili Jain reminds us of the importance of graffiti as a signifying practice, one that makes claims by marking up buildings, bridges, overpasses, trains, and other features of the urban landscape.

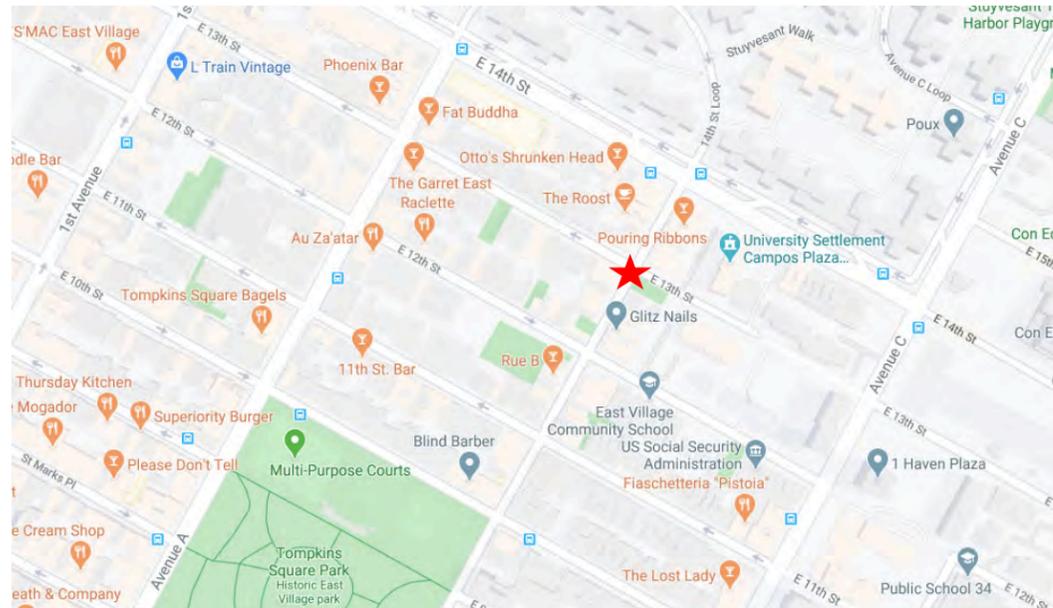
In sum, the sheer variety of urban spatial adaptation reveals cities as always unfinished propositions, always in the process of being made and remade by the people who live there. From the grand, architectonic scale of the Venetian canals to the potted plant on a balcony or the spray of paint on a wall, we are all engaged in the continual shaping of urban life.

Loisaida
Giulia Andronico

The Alphabet City that currently exists, which boasts numerous bars and luxury apartments, was once the epicenter for Nuyoricans in Manhattan. During the late 20th century, the low rents and proximity to the rapidly gentrifying Greenwich Village that priced out most residents were the circumstances that made artists to move to the area. As a result, many of the Puerto Rican immigrants in the neighborhood were displaced in order to make way for tenants that could afford the higher rents. Gentrification has changed the demographic makeup of the neighbor to the extent that Puerto Ricans have become a minority. Their home that they call *Loisaida* would eventually transform into the *Alphabet City*.

When looking at the photograph, taken at the intersection of Avenue B and 13th St, the red and blue Puerto Rican flag stands out amongst the greyish tones of the street and the facades. The decorating flags and reggaeton music blasting for the car indicates that the local Puerto Rican community is engaging in placemaking: the community is utilizing the sidewalk to promote their cultural identity and belonging in this neighborhood.

What we can learn from this photograph is that even though all the odds may be in favor of the erasure of Nuyoricans in the neighborhood, this community still manages to occupy this space to continue telling their story.



Google Maps, annotated. Captured 19 February 2020 .

Photograph by Giulia Andronico. 19 of February, 2020. iPhone.
Lat 40.728776, Long -73.9791005.

Shoes on Wires, São Paulo

Giulia Andronico

Spotting shoes hanging on electrical wires is not uncommon in São Paulo. Even though they can be spotted in most of the neighborhoods in the city, there isn't an unanimous understanding on what exactly they represent.

The rapid urbanization of São Paulo during the 20th century outpaced the government to the extent that the state would act in an *after-the-fact* fashion: citizens would auto-construct their homes and the government would afterwards be responsible to provide the infrastructure. As a result, many of the neighborhoods' urban fabric consist of street posts with various electrical wires attached to them.

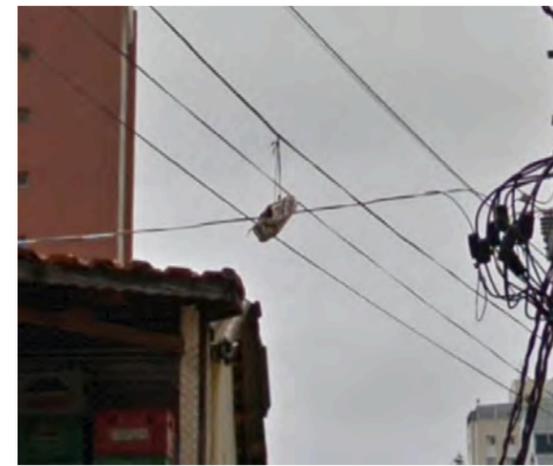
Paulistas would eventually find ways of adapting these electric wires for other purposes. What we call in Brazil *shoefiti* (a combination of the words shoe and graffiti) is a medium through which people can discretely communicate a message to others. Many speculate that the shoes are a method to show the territory of gangs, signify where drugs are sold or even an act of humiliation for those who were robbed.

Shoefiti has become an urban phenomenon that does not solely exist in São Paulo but also around the world. For instance in Spain, the practice of hanging shoes on wires is understood to symbolize the loss of one's virginity. What this might tell us is that there may not be a universal motive for why people would hang shoes on electric wires but instead every pair of shoes that we see hanging on wires has a different story to how it got there.

- a. 1709 Rua Cardeal Arcoverde, Pinheiros. Google Street View, December 2014, Lat -23.5613218, Long -46.687862. Captured 19 February 2020.
- b. 661 R. dos Pinheiros, Pinheiros. Google Street View, December 2016, Lat -23.5663067, Long -46.6843873. Captured 19 February 2020.
- c. 622 Alameda Ribeiro da Silva, Campos Elíseos. Google Street View, April 2019, Lat -23.5324943, Long -46.6493117. Captured 19 February 2020.
- d. 941 Augusta St, Google Street View, Consolação. July 2014, Lat -23.55313, Long -46.6547244. Captured 19 February 2020.
- e. 596 R. Herbert Spencer, Paraisópolis. Google Street View, May 2017, Lat -23.6158308, Long 46.7243205. Captured 19 February 2020.
- f. 78 Rua Melchior Giola, Rua Melchior Giola. Google Street View, May 2017, Lat -23.6170208, Long -46.7231608. Captured 19 February 2020.
- g. 156 R. Bartolomeu de Ribeira, Jaguaré. Google Street View, May 2018, Lat -23.5458675, Long -46.7486752. Captured 19 February 2020.
- h. 808 Alameda Glete, Campos Elíseos. Google Street View. December 2014, Lat -23.5361716, Long -46.6485097. Captured 19 February 2020.
- i. 631 Rua Melchior Giola, Paraisópolis. Google Street View, April 2019, Lat -23.6165716, Long -46.7269907. Captured 19 February 2020.



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Please Save Our Farm

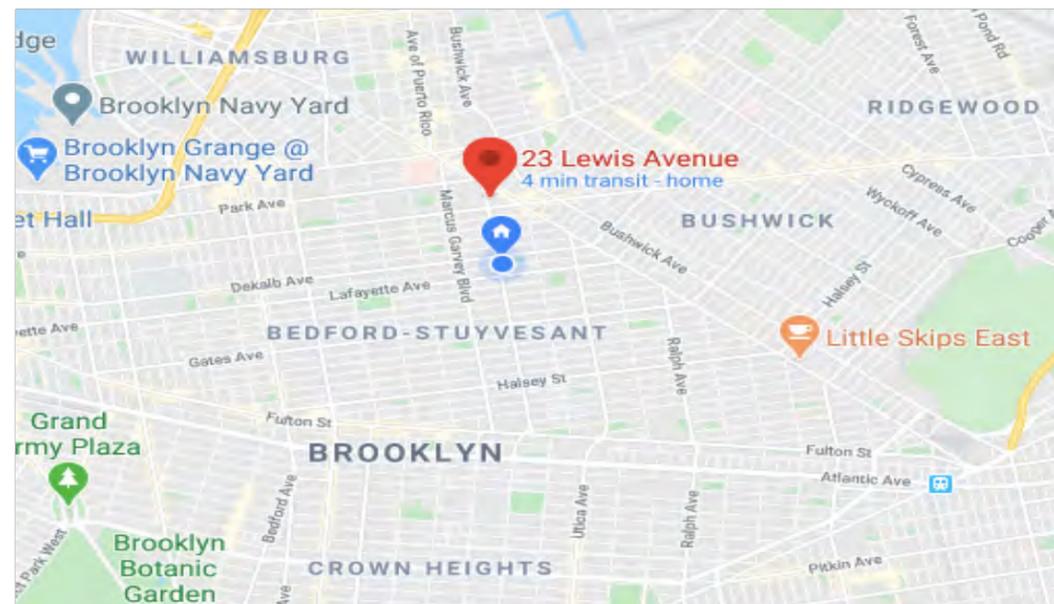
Isabel Devereux

This photo was taken in Bushwick, 23 Lewis Ave, outside of Bushwick City Farm. It seemed abandoned with trash everywhere and packed with gardening supplies and other random furniture. A large sign is located out front that reads "Please Save Our Farm".

Community gardens and urban farms are rising in popularity as a way for environmental and social improvement in cities. New York has many successful community gardens and urban farms that provide many social and environmental benefits, as well as unintended harm that can displace local communities by increasing neighborhood value and often leading to gentrification. However, a community farm can also lead to community autonomy with their food and interacting with any forms of nature can decrease mental fatigue and improve overall mental health.

Many community gardens, and especially community urban farms fail due to failure in maintenance, lack of volunteers, city regulations and underfunding. Many times it is due to lack of upkeep and urban farms and gardens like this one are not difficult to find.

Either way, this farm, failure or not represents community organizing and attempts at improving community health and well being. Hopefully with better policies and organization, there will be less farms in need of saving.



Google Maps, annotated. 2/24/2020.

Photograph by Isabel Devereux. 2/4/2020. Camera used: iPhone
Lat 40° 41'50.310" N, Long 73° 56' 16.242" W.

Community Gardens in New York City

Isabel Devereux

New York City has many successful community gardens all around the city, Manhattan, Brooklyn, Queens, Harlem and Long Island City to name a few. Some like the Liz Christy Community Garden, Two Gloves and 9th Street Community garden park have large spaces enough for an urban park or for growing trees.

These gardens have been around for a while; 9th Street was the first community garden in the city. Their caretakers have created intimate lush oases in the city. However some community gardens can occupy minimal space and make use for efficiency like the Miraflores Community garden which occupies a very small space in between two buisnesses on Broadway underneath the train tracks.

Regardless of size community gardens benefit both environmental and social health. Community gardens can serve as one way to connect the built environment and the natural environment and show that the two are not in opposition. The photos from Google Street View are intended to illustrate the way they interact with the surrounding urban infrastructure and can form a cohesive unit.

Community gardens are a part of large green infrastructure initiatives to combat climate change and improve soil health. They can be difficult to achieve, but once successful and with involvement from the community, they can be a beautiful and sustainable piece of the large urban fabric.

a. Manhattan, 9th Street Community Garden Park, Google Street View.. Lat 40.727195 Long -73.977764. Captured April 2018.

b. Manhattan, Liz Christy Community Garden, Google Street View. Lat 40.725559 Long -73.991995

c. Manhattan, Oasis Community Garden, Google Street View. Lat 40.767870. Long -73.991205. Captured August 2017.

d. Brooklyn, Miraflores Community Garden, Google Street View. Lat 40.697964. Long -73.936985. Captured May 2017.

e. Manhattan, Clinton Community Garden, Google Street View. Lat40.76461.2 Long -73.991761. Captured May 2019.

f. Queens, Two Cloves Community Garden, Google Street View. Lat 40.774149. Long -73.931942. Captured October 2015.

g. Brooklyn, Red Shed Community Garden, Google Street View. Lat 40.718503. Long -73.940202. Captured June 2017.

h. Manhattan, Mobilization For Change Community Garden, Google Street View. Lat 40.801609. Long -73.962163. Captured August 2017.

i. Long Island City, Long Island City Community Garden, Google Street View. Lat 40.743826. Long -73.955100. Captured July 2018.



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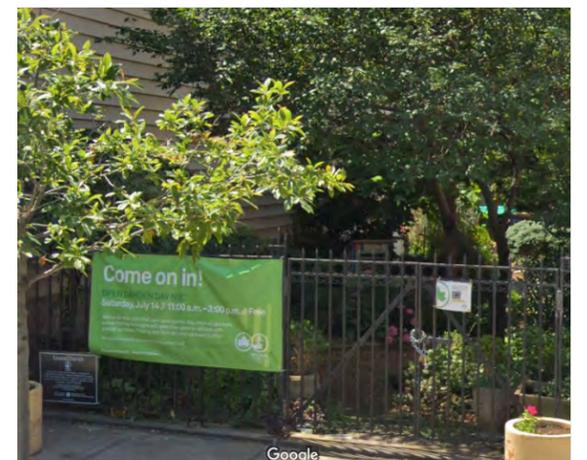
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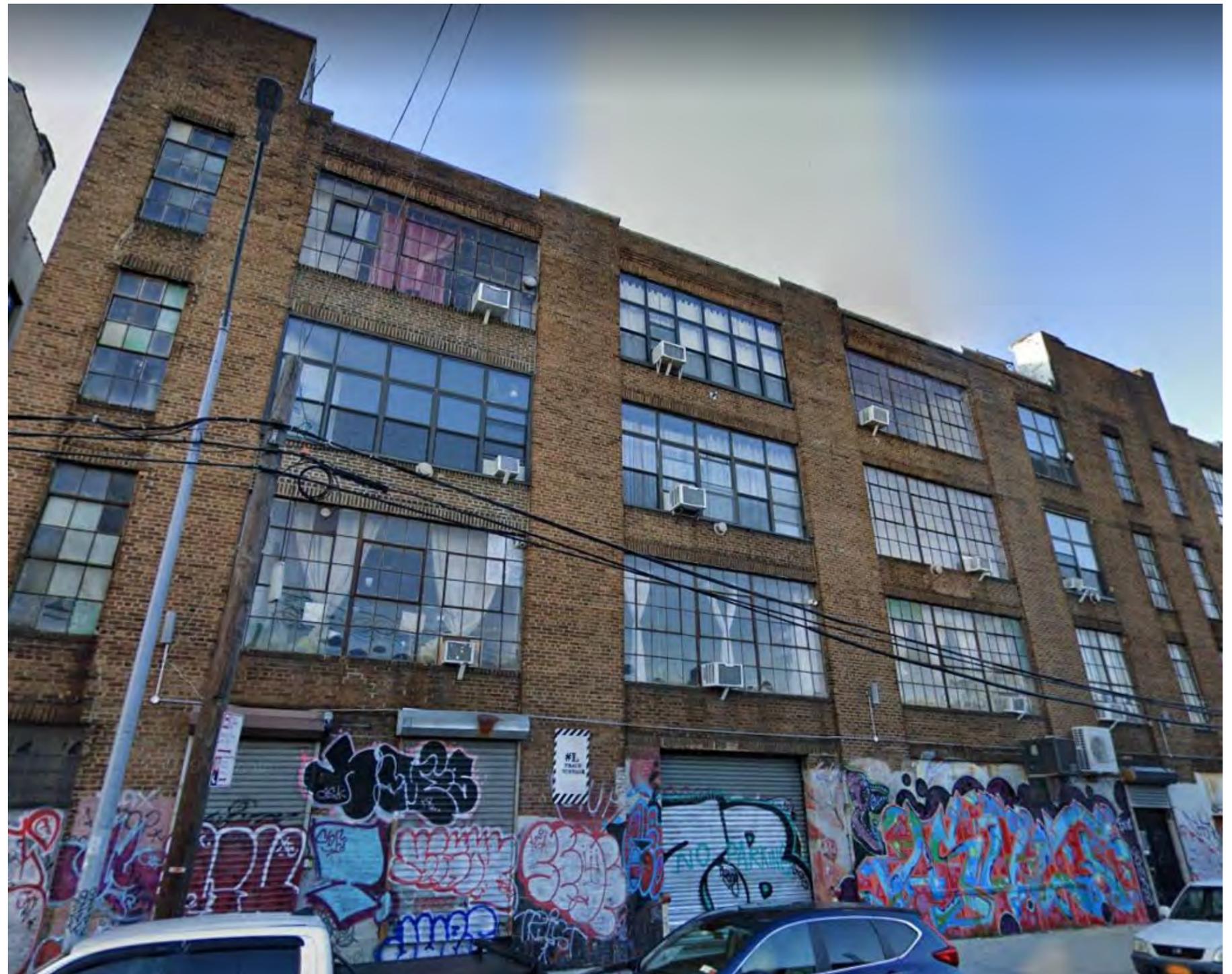
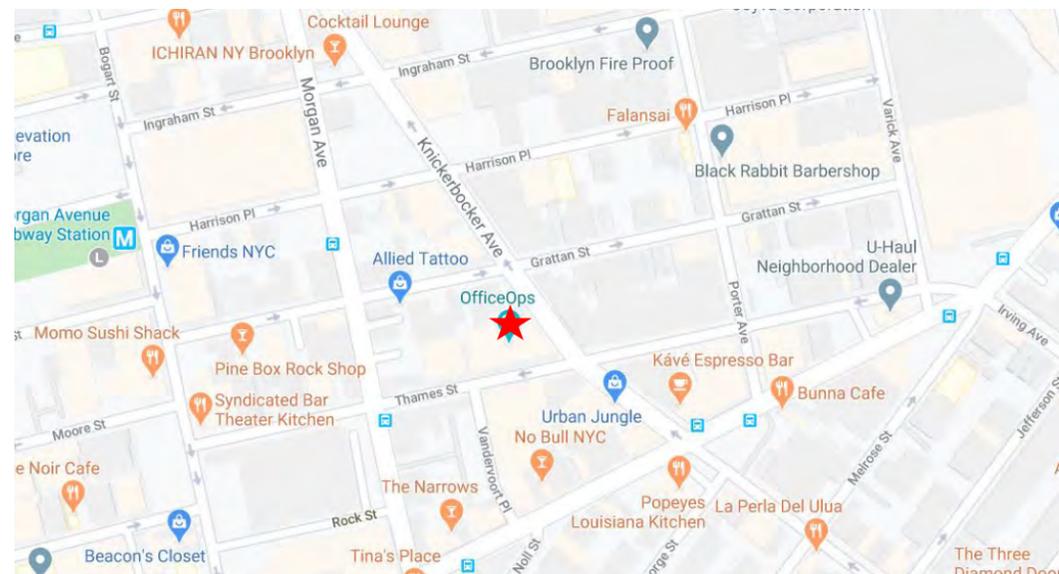
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Converted Loft Apartment

Josh Fiore

An increasingly common residential form in “post-industrial” cities of the Global North is the converted loft apartment. These types of apartments are “converted” in that they are generally apartments built from former light industrial buildings. The movement away from Fordist modes of production to more flexible accumulation in the Global North since the 1970s meant that many landowners were left with vacant buildings in industrial districts. During this period, artists in downtown Manhattan, specifically SoHo—historically a small manufacturing and warehousing district, became attracted to loft apartments, as they were often cheap to rent and large enough to both live and do studio work in.

This phenomena of artists moving into converted lofts became a principal archetype of contemporary gentrification. Although SoHo is no longer an affordable neighborhood for unknown artists, the script that was written there has been repeated in other parts of the post-fordist world, such as Montreal’s Mile End, the Arts District of Los Angeles, and neighborhoods across London’s East End. The photograph, taken at 57 Thames Street in Brooklyn, is a common example of contemporary loft spaces in New York City. The building stands in Bushwick or East Williamsburg, a light-industrial and hispanic neighborhood, near the Newtown Creek. The ground floor is dominated by loading bays with doors covered in graffiti. Above them, the large windows of the lofts are festooned with the different colored curtains installed by residents and look into large open living quarters.



Google Maps, annotated. Captured 23 February 2020.

Photograph by Google Street View. July 2019.
Lat 40.7050844, Long -73.930576.

New York City's DIY Music Scene

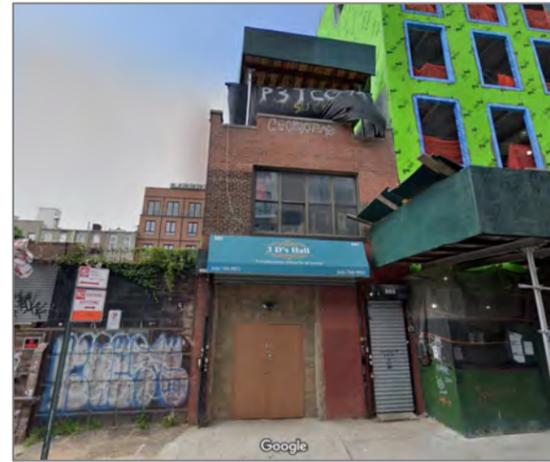
Josh Fiore

Cities are known both for their vibrant nightlife and their tolerance for experimental art and spaces. A key part of urban culture is often manifested in underground music scenes. A music scene constitutes clusters of activity typified by a hyperlocal community of taste. New York City has long been an epicenter for underground music, from the Velvet Underground to the Strokes.

The spaces that New York's music scene occupy are often difficult to identify. Centers for underground music activity often take one of three forms, although sometimes the forms overlap. The first, in photographs a through c, are spaces specifically adapted for the consumption of art. Often these spaces are produced in formerly vacant industrial centers and do not always have legal permission from the city to serve alcohol and/or host live music. The second, in photographs d through e, are spaces that are in residential buildings, such as living rooms and basements, and are the most ephemeral of forms. Meaning that the space is actively created by the production and consumption of live music during the time that shows are hosted. The third, photographs g through i, are perhaps the most "legitimate," in that they are legal bars with permits to both serve alcohol and host live music.

The spaces shown in photographs a through e are exemplary of the radical invisibility of underground music scenes. These places often do not publically post their address when advertising shows in order to minimize the risk of detection by the state.

- a. "The Glove" - 885 Lexington Ave. Google Street View, July 2019, Lat 40.6906254, Long -73.9254598. Captured 23 February 2020.
- b. "Rubulad" - 389 Melrose Street. Google Street View, September 2017, Lat 40.7045128, Long -73.9272525. Captured 23 February 2020.
- c. "KPiss.fm Studio" 608 Hart Street. Google Street View, July 2019, Lat 40.6975941, Long -73.9281949. Captured 23 February 2020.
- d. "La Jungla" - 3206 3rd Ave. Google Street View, September 2019, Lat 40.8230062, Long -73.9093559. Captured 23 February 2020.
- e. "Bohemian Grove" - 64 Grove Street. Google Street View June 2018, Lat 40.6922319, Long -73.9218549. Captured 23 February 2020.
- f. "The Kitchen" - 1284 Hancock Street. Google Street View June 2018, Lat 40.693426, Long -73.9100099. Captured 23 February 2020.
- g. "444 Club" - 4 Irving Ave. Google Street View, July 2019. Lat 40.7055084, Long -73.9257872. Captured 23 February 2020.
- h. "Muchmore's" - 2 Havemeyer Street. Google Street View, October 2017. Lat 40.7164569, Long -73.9527812. Captured 23 February 2020.
- i. "Trans-Pecos" - 915 Wyckoff Ave. Google Street View, August 2018. Lat 40.6968777, Long -73.906378. Captured February 2020.



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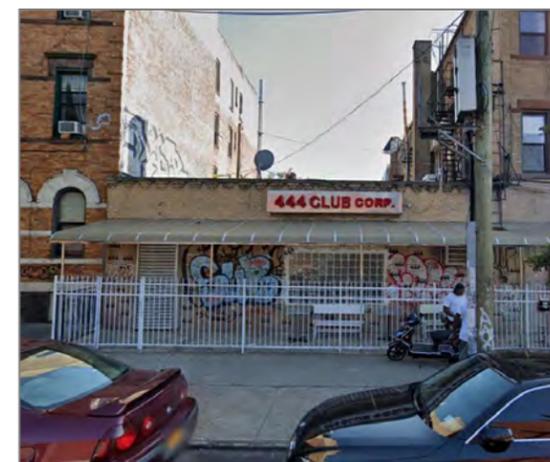
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Beach Umbrellas

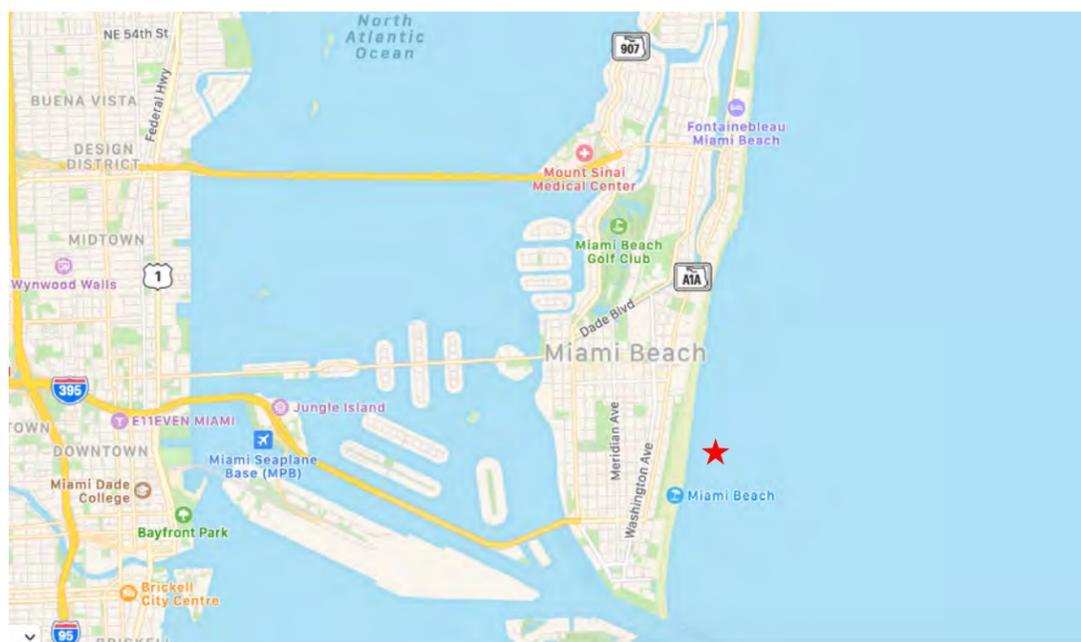
Gianell Gonzalez

Miami Beach, Florida, where the sun sizzles on your skin mostly everyday. Locals love to step into their backyards and spend the entire mornings relaxing and enjoying the place they get to call home. Visitors come out to bask in the sun and gaze at the beauty of unfamiliar tropical serene scenes.

This photo was taken in November 2019, when one would think coats and sweat-ers would be necessary but in Miami it was a steady cool 82 degrees. When packing for the beach, you may think you have everything ready, trying to mane-u-ver with multiple beach bags, until you remember, the umbrella.

The yellow sun seems to be turned with its brightness to max capacity once. For those who are daring, they take their sandals off as the sprint for the water as the sand bites the bottom of their feet with heat. Once a prime location has been chosen, the umbrella is twisted into the sand to mark shelter and territory. Sweat-ing and burning is avoided by taking refuge in a small portion of shade. Having many childhood memories of hiding under one of these while making sand castles and being sticky from melted popsicles, making it one of my favorite places to experience.

The beach is often thought of as a vast open space, until summer time hits and the only thing visible are an array of multicolored umbrellas along a thin strip of sand, turning the environment into its own temporary metropolis.



Beach Umbrellas

Gianell Gonzalez

Beach umbrellas are an essential accessory when planning to spend the day out in the sun. The beach always seems like a good idea until one gets there without the proper equipment and realizes, its hot, crowded, sticky, and exhausting to a point. With the dangers of long hours of sun exposure, the umbrellas also do the task of setting up a temporary structure providing shade and claiming territories.

When you need time away to relax on the ocean front, the beach umbrellas give you a break and are there to shade you from the sweltering sun. One of the most practical benefits of the umbrella is that no matter where you are in the world, they are easy to transport. Making these umbrellas easy to construct as there are hand drilled into the ground give the opportunity for any one at an empty or crowded beach to embody their own territory for a couple of hours.

A community or mini metropolis can be experienced for a day, as beach goers begin to ask their neighbors if they have any spare sunscreen or water. Some use the umbrellas to relax on vacation while others use it to sit under while their kids play in the water. Portable grills are set up to make hot dogs, hamburgers, or ribs, being sheltered and careful the seagulls don't get a bite.

People travel from all over to enjoy some peaceful moments in a quiet rural beach or to gather in a more urban setting.

a. Miami Beach, Fl, Oct. 2013, Google Street View, 25.789399,-80.1270235

b. Hallendale Beach, Fl, Feb 2017, Google Street View, 25.9817513,-80.1175406

c. Hollywood Beach, Fl, October 2013, Google Street View, 26.0131555,-80.1151064

d. Punta Cana, DR, Dec 2017 Hector Enriquez, Google Street View, 18.5172485,-68.3682858

e. La Salina, Punta Cana, DR, Sep 2019, Marcos Bonifacio, Google Street Views 18.5548447,-68.3445867

f. Playa Sucia, Puerto Rico, Jakob P., Google Street Views, Jan 2019

17.9360007,-67.1892476,

g. Frederiksted, U.S. Virgin Islands, April 2019, D, Google Street view,

17.7294843,-64.8878924

h. Mazunte, Oaxaca, Mexico, Froylan Gomez, Google Street View, Nov 2015

15.668584,-96.55526

i. Playa de Itapema, Brazil, Google Street View, -27.0979244,-48.6134597



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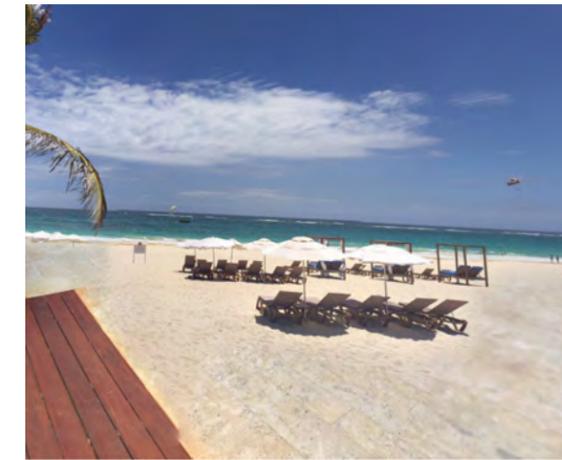
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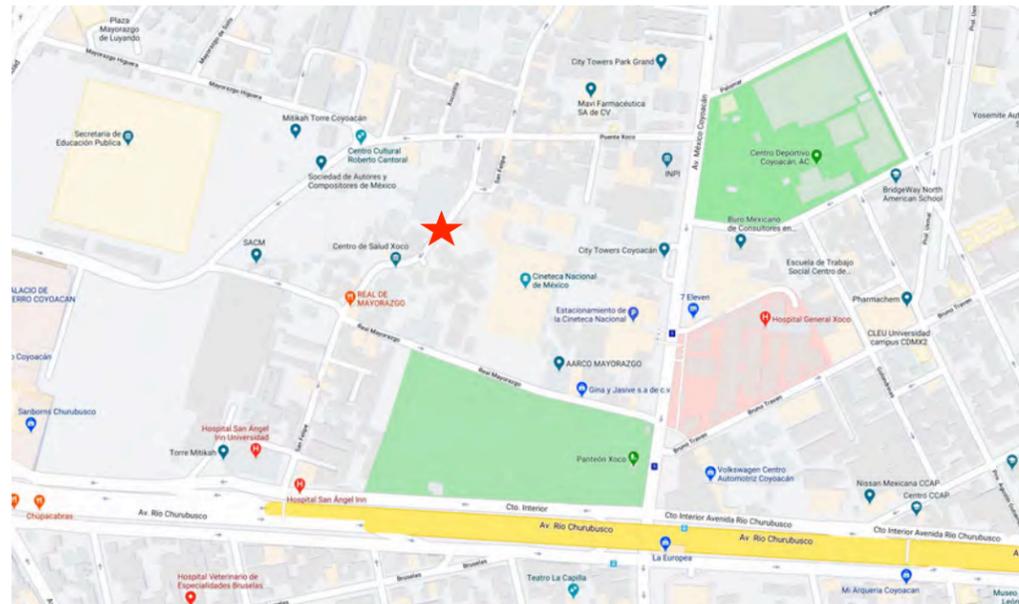
Dog on roof
Joseph Heathcott

A common practice throughout Mexico is the keeping of dogs as pets and guardians. In rural areas, families typically keep dogs at the ground level in their compounds. However, in the context of Mexico City, with its high population density and tightly constrained properties, land is at a premium, and is devoted primarily to living space for the family, often with small courtyards used for cars or for household production.

Despite these constraints, families in Mexico City continue to live with dogs, but often maintain the rural practice of keeping them outdoors. Therefore, the principal place to keep them is on the rooftops. Usually, there are staircases that provide dogs access to the various levels of the house.

In this photograph taken at 115 San Felipe in the Barrio Xoco, a dog can be seen standing on the roof of a one-story building amid a thicket of gas pipes and wires. He does not seem particularly bothered by my approach, as his tail is down and his ears are perked in a sign of engagement. The building has a commercial space in the front, currently occupied by a tortilleria. A large old tree rises over the courtyard of the building, providing shade.

The photograph shows how even in this dense urban landscape, people make room for companion species, and adapt older rural traditions to suite new metropolitan circumstances.



Google Maps, annotated. Captured 30 November 2018.

Photograph by Joseph Heathcott. 19 Nov 2018. Canon 5D Mark II.
Lat 19.3608879, Long -99.1662869.

Street Shrines, Mexico City

Joseph Heathcott

Street shrines are common throughout Mexico City, where thousands dot the urban landscape in all shapes, sizes, colors, and placements. They are small structures, usually between one and two meters square and one and two meters tall, surmounted by a gable or flat roof. Most are enclosed, with a glass window looking onto the devotional objects inside, which typically include statues of the Virgin of Guadalupe, Sacred Heart pendants, and Nativity scenes.

Some shrines take form as relatively simple boxes, while others are elaborate, incorporating columns, mixed materials, and porches festooned with vines or floral garlands, and flanked by potted plants. They are most often sited on the sidewalk along the curb, but may also be placed against a house, in a cross space, or even in the middle of a street.

The process of creating street shrines varies, but typically involves either an individual household or a group of neighbors deciding collectively on its placement and production. Neighbors may pool labor and resources to build a shrine, or they may hire contractors who specialize in their construction. In all cases, the shrines emerge as variations on a theme: at once highly local expressions, tended to by people living on the same street, and at the same time employing a common palette of materials, forms, and decorations.

Street shrines connect to broad traditions of Catholic devotion realized through form—a tradition that includes everything from the smallest household Nativity scene to the greatest cathedrals of the world.

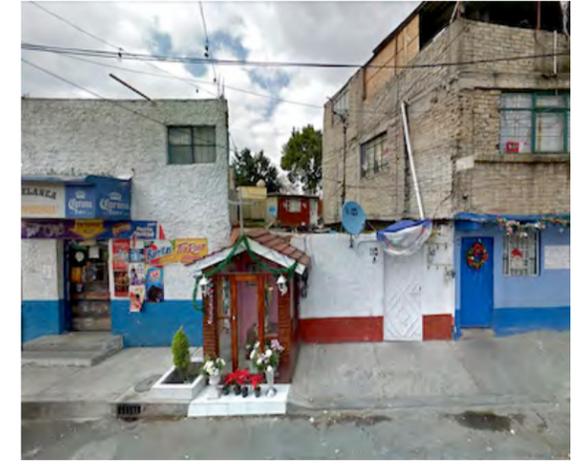
- a. Piedra Palmeada, Colonia Isidro Fabela. Google Street View, April 2015, Lat 19.2980851, Long -99.1727505. Captured 29 March 2018.
- b. Blas Balcarce 9, Colonia Constitución de la República. Google Street View, Sept 2009, Lat 19.4828719, Long -99.0984414. Captured 25 March 2018.
- c. Atlixaco 107, Colonia Plentitude. Google Street View, Sept 2009, Lat 19.4828719, Long -99.0984414. Captured 25 March 2018.
- d. Sur 101, Barrio de San Miguel. Google Street View, August 2017. Lat 19.391641, Long -99.114167. Captured 5 March 2018.
- e. Teponaxtli 13, Colonia Ajusco. Google Street View, May 2015. Lat 19.318651, Long -99.1558705. Captured 8 February 2019.
- f. Quinta Cda. de Canalizao 34, Barrio Martín Carrera. Google Street View, Nov. 2008, Lat 19.4919325, Long -99.1030361. Captured 1 April 2018.
- g. Calle Buena Vista 117, Barrio San Nicolás Totolapan. Google Street View, June 2015, Lat 19.2965569, Long -99.2511381. Captured 31 March 2018.
- h. Calle Guadalupe 3, Naucalpan de Juárez, State of Mexico, Jan 2015, Lat 19.4493079, Long -99.2646931. Captured 2 December 2018.
- i. Nahuayotzin 398, Colonia Adolfo Ruíz Cortínez, Lat 19.3177574, Long -99.155677. Captured 3 February 2018.



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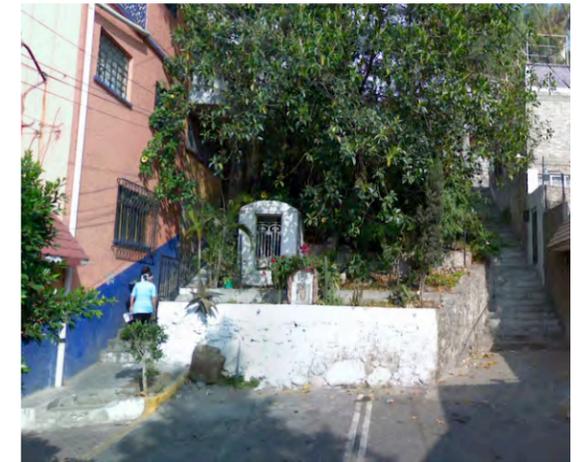
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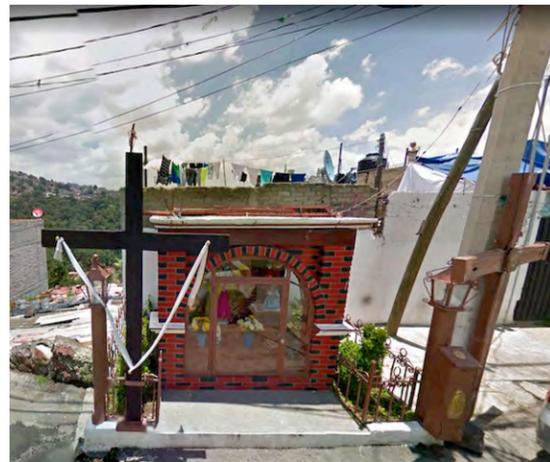
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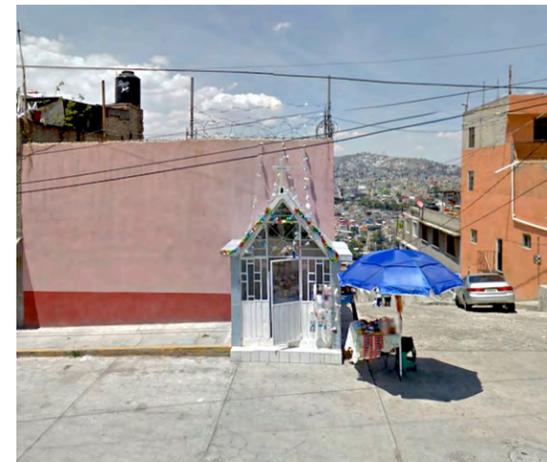
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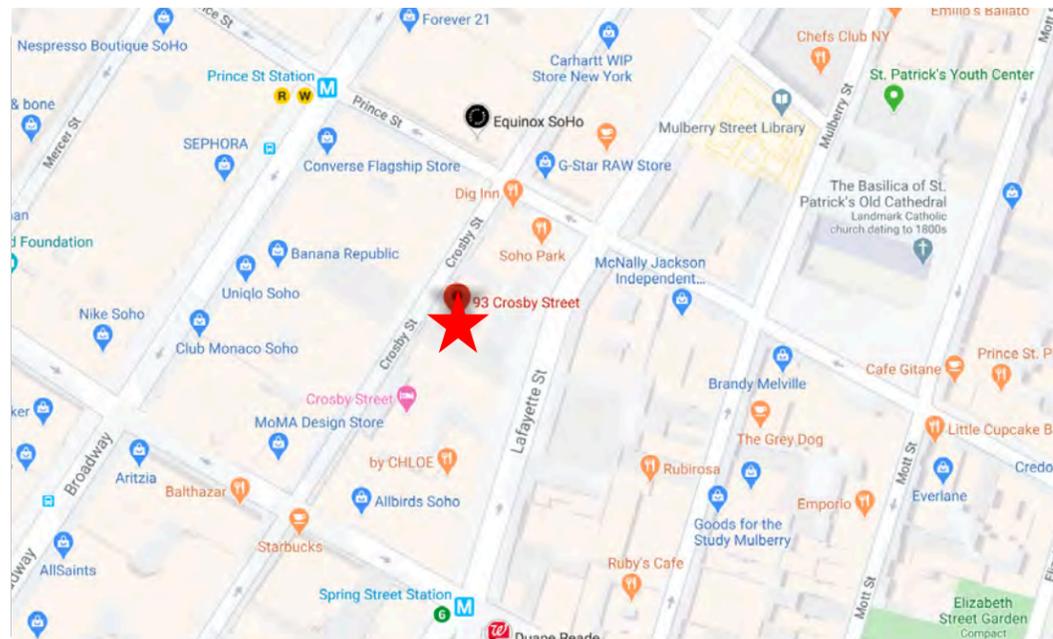
Graffiti on the Streets of New York

Maithili Jain

Graffiti is writing or drawings made on a wall or other surface, usually as a form of artistic expression, without permission and within public view. Graffiti ranges from simple written words to elaborate wall paintings, and has existed since ancient times, with examples dating back to ancient Egypt, ancient Greece, and the Roman Empire. Today, spray paint and marker pens have become commonly used graffiti materials, and there are many different types and styles of graffiti, it is a rapidly developing art form.

For some people, graffiti constitutes a growing urban 'problem' for cities in industrialized nations, spreading from the New York City subway system in the early 1970s to the rest of the United States and Europe and other world regions. On the other hand, graffiti artists, particularly marginalized artists with no access to mainstream media, resist this viewpoint to display their art or political views in public locations.

Graffiti, although a controversial subject, is vastly found on the streets of SoHo, New York. They have begun to be recognized as a form of public art and started to receive appreciation as it poses to be a tool of social emancipation. Graffiti, which can also be aesthetic art, also attracts the generation of social media. In all graffiti is a common practice seen in the city of New York, in several different forms.



Google Maps, annotated. Captured 23 February 2020.

106-74 Crosby Street, SoHo, New York City. Google Street View, April 2009, Lat 40.723416, Long -73.997188. Captured February 2020.

Canals of Venice, Italy

Maithili Jain

Venice, located in Northern Italy, is often known as the City of Water. The city spreads over 118 islands and has a total of 150 canals. The most important canal, the Grand Canal, serves as a major artery for commuter traffic and is lined with more than 170 buildings, including many of Venice's most impressive architectural landmarks dating from the 13th to 18th centuries. Smaller canals crisscross the city and most originated as naturally occurring inlets and channels between the marshy islands of the Laguna Venezia.

Venice's small islands were enhanced during the Middle Ages by the dredging of soil to raise the marshy ground above the tides. The resulting canals encouraged the flourishing of a nautical culture which proved central to the economy of the city.

Although earlier the canals were used for protection and sheltering the city from the mainland, today, these canals provide the means for transport of goods and people within the city. However, it is not only charming gondolas that ply the waters of the Venetian canals, but also freight barges, garbage boats and ambulances, as well as vaporetto water taxis for local commuters getting from A to B.

Historic stone buildings of great beauty and intricate designs sit on the water. Boats of varying sizes traverse the canals the way cars, trucks, and buses crowd the streets of more conventional cities; crowds throng the bridges and narrow pedestrian streets. This gives one a real sense of the rhythm of Venetian life and how the canals are an intrinsic part of life. The crisscrossing labyrinth of narrow waterways dominates the city and make it truly unique.

a. Municipality 1 Venezia-Murano-Burano, Metropolitan City of Venice. Google Street View, August 2013, Lat 45.43498356138171, Long 12.34057798058339. Captured 22 February 2018.

b. San Marco, Metropolitan City of Venice. Google Street View, August 2013, Lat 45.43229540998021, Long 12.33347416636411. Captured 22 February 2018.

c. Ponte dei Baretteri, Metropolitan City of Venice. Google Street View, August 2013, Lat 45.43622516754926, Long 12.33777360792337. Captured 22 February 2018.

d. 3106, S. POLO, Venezia, Metropolitan City of Venice. Google Street View, May 2013, Lat 45.436762, Long 12.324638. Captured 22 February 2018

e. Santa Croce, 30100 Venice, Metropolitan City of Venice. Google Street View, May 2013, Lat 45.439014, Long 12.325930. Captured 22 February 2018

f. Venetian Lagoon, Metropolitan City of Venice. Google Street View, August 2013, Lat 45.433458, Long 12.341100. Captured 22 February 2018

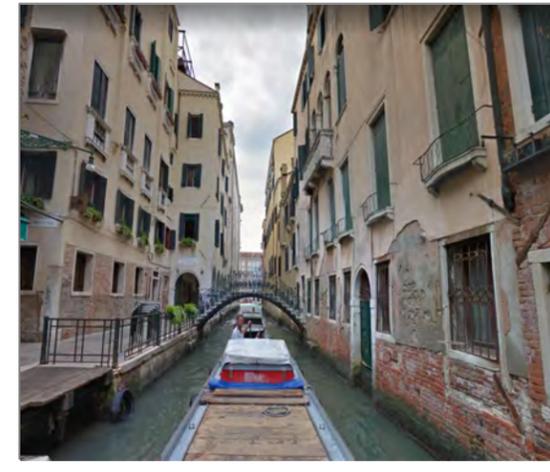
g. Fondamenta Sartori, 30121 Venezia VE. Google Street View, August 2013, Lat 45.442280, Long 12.337371. Captured 22 February 2018

h. Cannaregio, Metropolitan City of Venice. Google Street View, May 2013, Lat 45.443709, Long 12.329818. Captured 22 February 2018

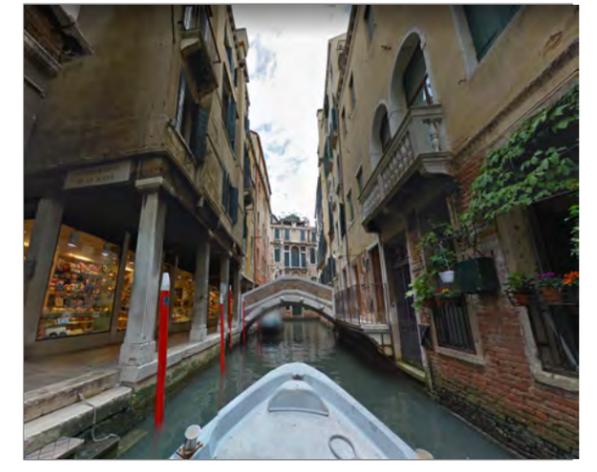
i. Municipality 1 Venezia-Murano-Burano, Metropolitan City of Venice. Google Street View, August 2013, Lat 45.431534, Long 12.329786. Captured 22 February 2018.



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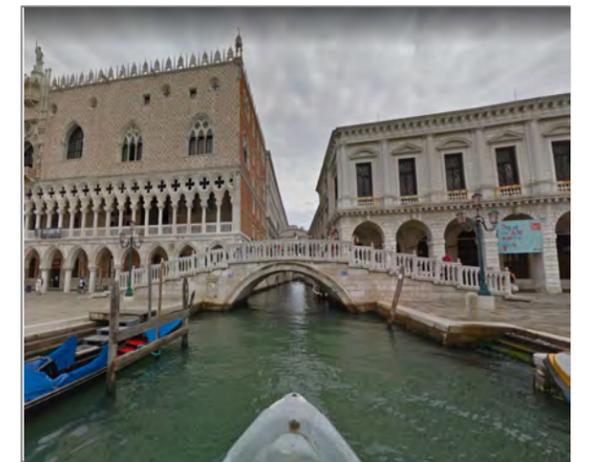
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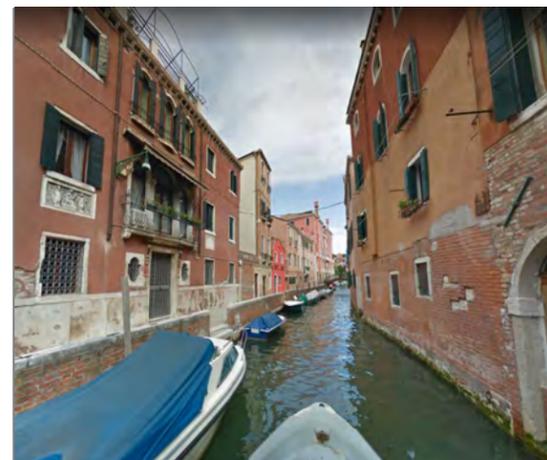
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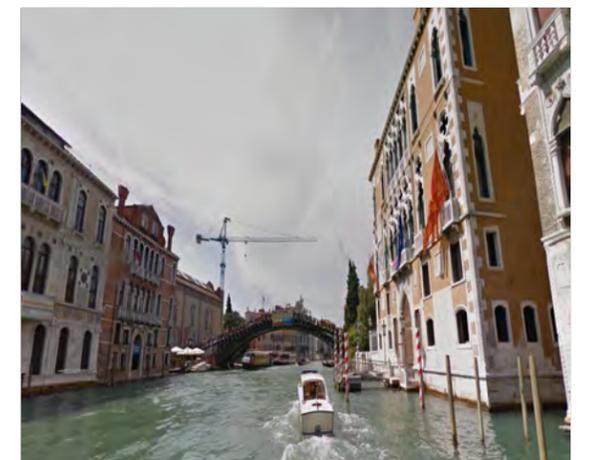
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Community Gardening

Dhwani Laddha

With the growing problem of food insecurity, particularly in working-class neighborhoods and communities of color, it has become a common practice for people to begin gardening in abandoned and vacant lots. Food accessibility concerns often force lower-income individuals to rely on unhealthy food options (expensive processed foods) from convenience stores, gas stations, and fast-food restaurants. Community gardens allow for greater accessibility to fresh food in closer proximity, sometimes even freely available to the community.

Other than helping to expand the realm for ensuring residents' access to healthy and affordable food, community gardens worldwide meet a variety of purposes such as: educating the youth on health and nutrition, aesthetic community improvement, physical and mental well-being, land conservation in terms of resilience to flash floods, reduction of the urban heat island effect, fresher and cleaner air, and more.

This photograph shows a community garden located at 127 W 127th St in NYC, belonging to the non-profit organization Harlem Grown. Raised planter beds can be seen growing fruits and vegetables alongside a mural representing community togetherness as created by food. This photograph shows how in the dense urban landscape of NYC, people use gardens to make space for plant life and build community.



Google Maps, annotated. Captured 20 February 2020.

Photograph by Dhwani Laddha. 14 Sept 2019. Galaxy S8 Phone Camera.
Lat 40.8102687, Long -73.9492201.

Scaffolding Worldwide

Dhwani Laddha

Walking around New York City, one is sure to run into some scaffolding. These temporary structures that are used by work crews in the construction and maintenance of buildings have become an integral part of the urban landscape in Manhattan. So much so that they're almost invisible to the human eye. We walk past miles and miles of them every single day, so they beg the question: can cities even be cities without scaffolding?

With buildings in particular requiring maintenance and repair work alongside the upkeep of laws, the Global Scaffolding Market is expected to reach US\$ 78.4 Bn by the year 2026.

Even though these structures are meant to be in place to ensure the safety of workers, ironically, they're causing more problems than they are solving. There have been numerous threats to worker and pedestrian safety at the hands of scaffolding. Much of this problem seems to be concentrated in New York City. Perhaps it's the density of people, the number of buildings with scaffolding outside their doors, or poor regulations.

Considering materiality, whilst much of the world constructs their scaffolding with steel tubes, couplers, and boards, Hong Kong, India, and some of China have been utilizing the traditional means of Bamboo and Timber scaffolding. Cities are even making these temporary structures more artistic and functional due to their longer presence on the streets.

a. 2365 Frederick Douglass Blvd. Photograph by Dhwani Laddha. Galaxy S8 Phone Camera. Lat 40.8113455, Long -73.9503025. Captured 24 June 2019.

b. One Wall Street. Google Street View, July 2019, Lat 40.7075511, Long -74.0118952. Captured 20 Feb 2020.

c. ABC Kitchen. Photograph by Dhwani Laddha. Galaxy S8 Phone Camera. Lat 40.737612, Long -73.9896606. Captured 30 Jan 2020.

d. Google Street View, Sept 2015, Lat 25.2023355, Long 55.2703619. Captured 20 Feb 2020.

e. 50 Rue Saint-Jacques. Google Street View, July 2019, Lat 48.8486349, Long 2.3443824. Captured 20 Feb 2020.

f. Google Street View, Dec 2016, Lat 22.2861844, Long 114.1584564. Captured 20 Feb 2020.

g. 26 E 18th St. Photograph by Dhwani Laddha. Galaxy S8 Phone Camera. Lat 40.7376974, Long -73.9898616. Captured 24 June 2019.

h. 191 E 115th St. Google Street View, June 2019, Lat 40.7973519, Long -73.9407042. Captured 20 Feb 2020.

i. Cheung Chau. Google Street View, Nov 2013, Lat 22.208204, Long 114.0294865. Captured 20 Feb 2020.



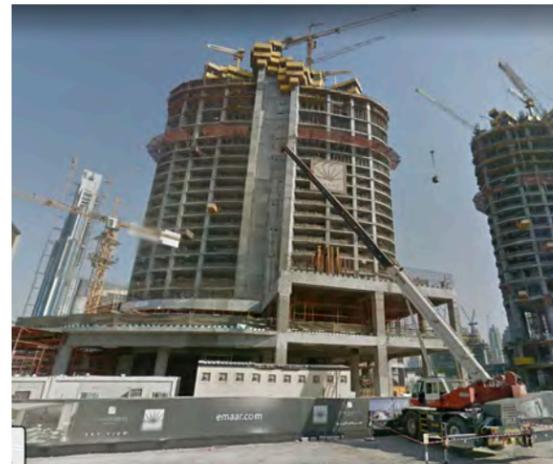
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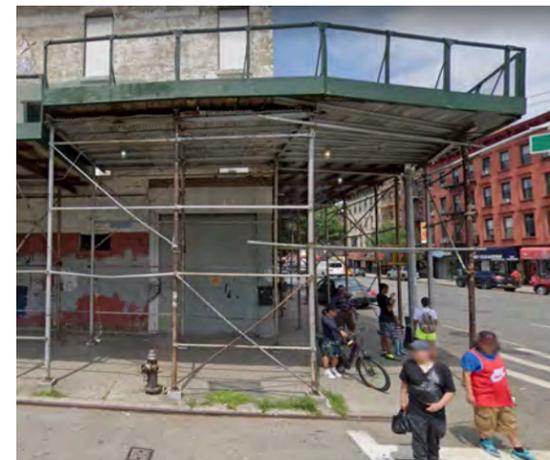
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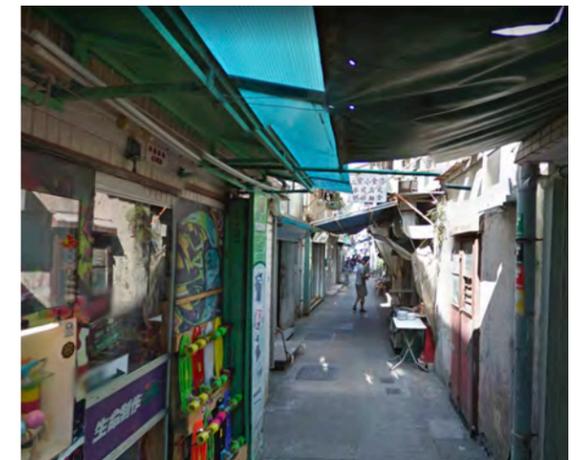
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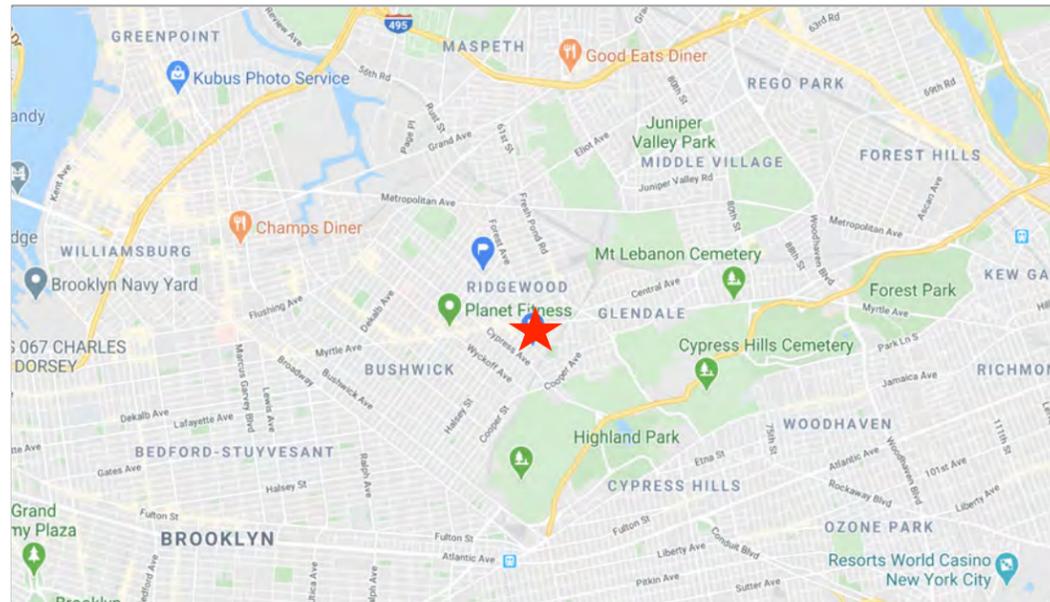
Apartment Gardens

Autumn Breeze Mullin

In dense urban areas it is not uncommon to see people make use of the little space they have. Some people have roof access, balconies, fire escapes, small front patios, while others only have access to nearby parks, which are mostly impermeable spaces. People love dense urban areas for what they offer, and attempt to look past what these spaces lack.

In late September of 2019 when this photo was taken, the heat seemed unbearable even inside the apartment, fire escapes and roofs seemed to offer a cool breeze and place to relax. One could be content for a moment in time, but as the hard-scaped areas and metal begins to release the heat and radiate it back to you, you begin to long for nature in any type of way.

As I began to sweat and my legs became slick against the metal bars of my fire escape, I thought of my garden back home. The smells of flowers and herbs and the cool touch of morning dew. I had not thought of losing this when I moved to the city. Like many others who live in this type of environment, I have had to get tactical and create my own green space in an area that was not providing me with any.



Google Maps, Captured February 20 2020.

Photograph by Autumn Breeze Mullin. September 27 2019. Iphone 8.
Lat 40.69458 , Long -73.90167 .

Apartment Gardens

Autumn Breeze Mullin

As the world begins to build up, not out, it's hard to allocate each person with enough space to have their own gardens, and in some cases to even have a window box for a few flowers. No matter the scale, gardens in densely populated urban areas have the ability to bring together groups of people, provide food, and make areas more attractive.

Gardens in urban spaces can be created by individuals or collectively in groups. The process involves finding what plants will be able to grow in the conditions you have (how much sun, lack of being planted in the ground, access to water etc.) Some people opt to start a community garden on their roof, while others may find it necessary to only have a few herbs for cooking. A few styles of gardens are guerrilla gardening, community gardens, wall gardens, window farms, and fire escape/balcony gardens. No matter the type, each garden created varies from the next allowing owners to be creative and explore their green thumb.

The effort to connect city dwellers with nature is common world wide, whether it be a small house in Sofia, Bulgaria, or a vertical garden in Singapore. Allowing these areas to reap the benefits of mother nature while possibly reducing the heat island effect proves advantageous in numerous ways.



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a. 44 Ingestre PI London, England. Google Street View, March 2017, Lat 51.512829, Long -0.135502. Captured 19 February 2020

b. 2035 4 Avenida Guatemala City, Guatemala Department. Google Street View, June 2016, Lat 14.575251, Long -90.522048. Captured 19 February 2020

c. ул. „Майстор Димитър Софийнята“ Sofia, Sofia City Province. Google Street View, July 2015, Lat 42.659957, Long 23.275093. Captured 19 February 2020

d. 1744 Decatur St New York. Google Street View, October 2011, Lat 40.697232, Long -73.897885. Captured 19 February 2020

e. Chestnut Ave Singapore. Google Street View, September 2019, Lat 1.371073, Long 103.776749. Captured 19 February 2020

f. 58 Via Giovanni Boccaccio Florence, Tuscany. Google Street View, October 2018, Lat 43.789804, Long 11.273250. Captured 19 February 2020

g. 67 B K Das Rd Dhaka, Dhaka Division. Google Street View, April 2013, Lat 23.705089, Long 90.412849. Captured 19 February 2020

h. 455 M. Aleataz Mandaluyong, Metro Manila. Google Street View, March 2018, Lat 14.578147, Long 121.022642. Captured 19 February 2020

i. 86 Calle 2 Ote. Mexico City. Google Street View, September 2018, Lat 19.299767, Long -99.173262



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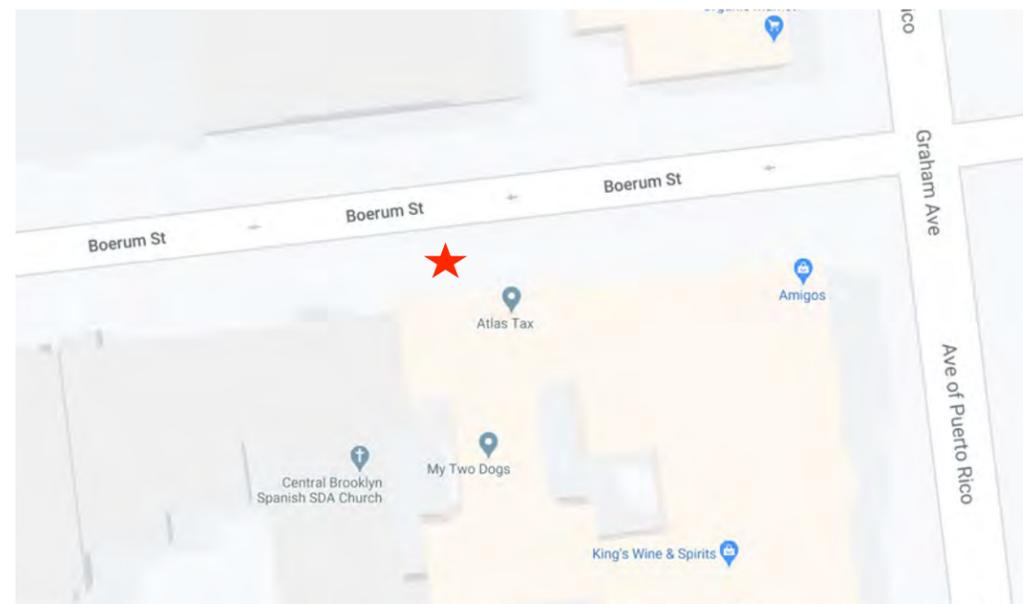
Street Memorial

Sarah Neides

Street memorials commemorating the loss of someone in the neighborhood are a common sight in Brooklyn. They range in style, location, type, and use of material: usually depending on what is available spatially and materially in the neighborhood.

These shrines almost always feature a collection of candles, ubiquitously found at bodegas across the city, usually featuring depictions of saints or the Virgin Mary, which are purchased and left at the memorial site collectively by mourners. Liquor bottles are also a common addition to a street memorial, also brought by neighbors, friends, and relatives.

This memorial is one of the more elaborate: set inside of a shelving unit, most likely something that had been discarded on the street, it is protected from the elements and demands a real attention. The shelves provide space which has been filled, most likely by an assemblage of individuals living in the neighborhood, with liquor bottles, candles, and religious figurines. There are chairs set to the side for people to sit in, and a milk crate for flowers to be left.



Google Maps, annotated. February 22 2020.

Photograph by Sarah Neides. February 12 2020. Google Pixel 3a.
Lat 40.705815, Long -73.943329.

Street Poles: Public Parking

Sarah Neides

In the city, there are often many space constraints which make storing large objects, particularly those intended for the outdoors, inside of an apartment or small business.

One way people have found to get around these space issues is by chaining or u-locking objects to the many types of poles found amply strewn across the city streets. The poles are sturdy, immobile, and public – making them the perfect place to chain up something like a bike, a chair, a children's toy, a shopping cart.

This is an example of people reclaiming public space for use in auto-dominated world, giving a new duality in function to these street poles. This practice helps people to store things outdoors in such a way that they are less likely to be stolen. Cyclists commonly use the poles in the absence of bicycle racks to chain up their bikes, both temporarily and more permanently.

Smaller businesses will keep a collection of chairs chained up in close proximity to their establishment, often for their employees to use. One can also find things like grills, folding tables, and lawn chairs in front of people's homes for summer use.

The adaptation of poles for personal storage is one of physically reclaiming the sidewalk as a multipurpose space, fit for keeping your belongings safe.

- a. Brooklyn NY. Photo by Sarah Neides. February 12, 2020. Lat:40.708512, Long: -73.953076
- b. Brooklyn, NY. Google Street View. July 2019. Lat: 40.708246, Long: -73.954932 Captured February 16, 2020.
- c. Brooklyn, NY. Google Street View, November 2017. Lat: 40.668984, Long: -73.984004. Captured February 16, 2020.
- d. Brooklyn, NY. Google Street View, May 2019. Lat: 40.686700, Long: -73.959647. Captured February 22, 2020.
- e. Brooklyn, NY. Photo by Sarah Neides. February , 2020.
- f. Brooklyn, NY. Google Street View, June 2018. Lat: 40.709946, Long: -73.952291. Captured February 16, 2020.
- g. Brooklyn, NY. Photo by Sarah Neides. February 12 2020. Lat:40.708512, Long: -73.953076.
- h. Brooklyn, NY. Google Street View, July 2019. Lat: 40.705815, Long: -73.943329. Captured February 22 2020.
- i. Brooklyn, NY. Google Street View. August 2018. Lat: 40.708223, Long: -73.954865. Captured February 16, 2020.



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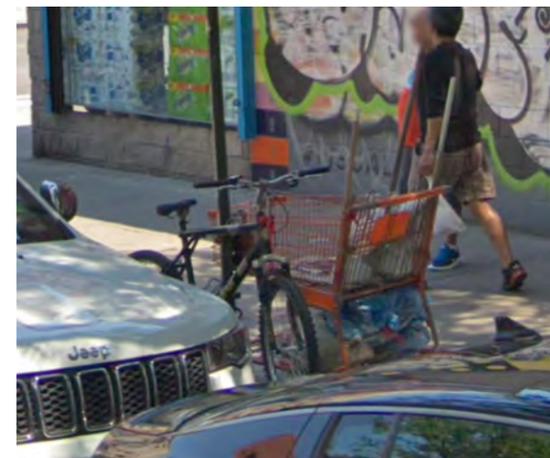
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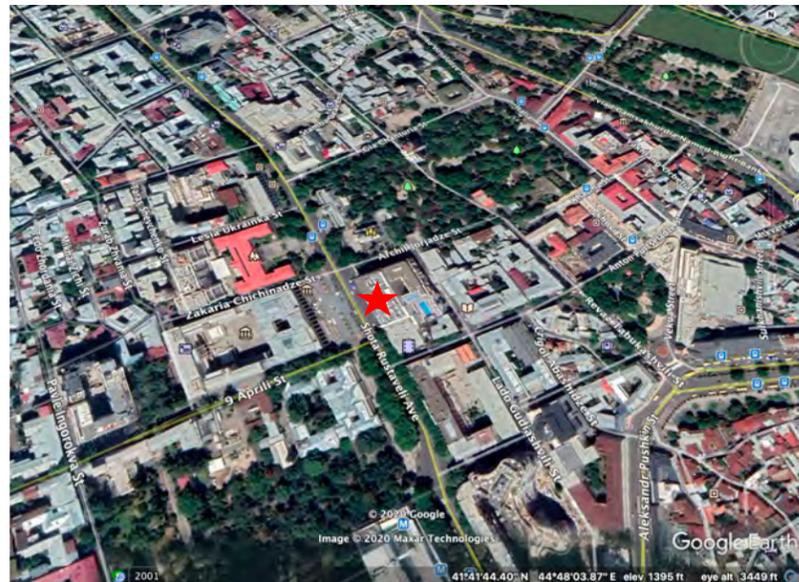
Georgian Parliament Building — საქართველოს პარლამენტის შენობა
Galen Peterson

I visited the city of Tbilisi in Georgia during my semester abroad in Saint Petersburg. My friend and I would go on long walks through the city — this is a photo of the parliament which I took during one of those walks. On this occasion a semi-permanent camp had been erected on the steps of the parliament. The protest had to do with two men who had been arrested and imprisoned by the government.

I see a contrast between ephemerality and permanence within this picture, with regard to construction, protest, national politics, and other features. The camp stands in stark contrast to the behemoth stone structure of the Georgian parliament — but it would be limiting to stop at a comparison between the seemingly minuscule protest encampment and the architecture of the sovereign; the parliament itself can be viewed as somewhat fleeting within the changing tides of political and historical eras. Constructed in 1933 under the directions of Soviets, on top of a former cathedral which was demolished in order to build it, the parliament has seen coups, protests, political shifts and other minute and momentous shifts of social tectonics.

In this picture I see the imbrication of history, sociality and politics; flags of various nations and unions, architecture built under a former empire invoking the powerful context of Georgia's past, the weathered steps and sidewalks which have been tread by generations.

The question of how long they've camped here also arises, and how long do they plan to stay?



Google Maps, annotated. 18 February 2020.

Photograph by Galen Peterson. 1 April 2019 5:53:44 PM. iPhone 6S.
Lat 41.6964269, Long 44.7983665.

Standards & Locals

Galen Peterson

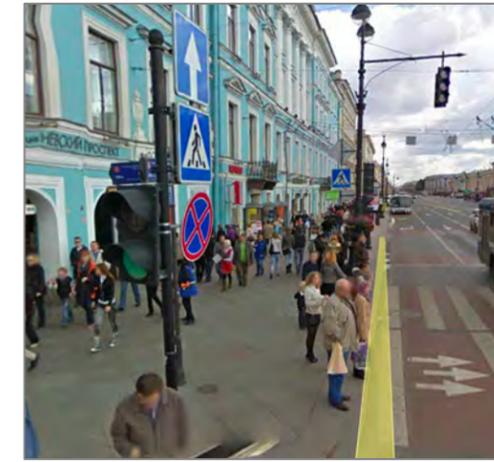
Starting in 1968 the “Vienna Convention of Road Signs and Signals” began to standardize road signs internationally — some nations are part of this effort while others are not; nonetheless signage seems fairly ubiquitous across the world. This standardization of signs and markers across borders ties spatial locations together, but also exemplifies the differences between locations. The standardized bike sign in image i, in Plovdiv Bulgaria stands in contrast to the mosque in the background and the ancient greek amphitheater hidden to the right. The standardized signs seem like a progression of the urban morphology, maybe a somewhat humorous progression in contrast to the places of religion and culture. This may be seen as an indicator of a larger cultural process, a symptom of an era

The signs are loaded with their own ideology, indicating a larger global process and effort. They grant a internationally identifiable language, however semiotically simple it may be. Furthermore the sign is shaped by the location in which its exists, life happens around the sign as if it is something separate. The way it is deployed, the condition of the sign, the way it is interacted with; these could be seen as descriptions of the environment and culture in which they exist, a metric to loosely obtain information about the time and place. The way the street sign is weathered, refurbished, etc could be seen as a metric of the cities administrative functions or simply, an indication of the local climate. Temporary political signage (d) for a local election, migration patterns of refugees (e?) And deeper cultural traits and morphologies are revealed by the meteorologically, stagnant street sign. The street sign seemingly supersedes the locality, while remaining intimately part of it; reflecting, contrasting and entangled with the movement of place.

- a. Sveavägen 24 111 57, Stockholm, Sweden Lat 59.335101 Long 18.064298
- b. Griboyedov channel embankment, 18/20, St Petersburg, Russia Lat 59.935482 Long 30.326755
- c. Sendlinger-Tor-Platz, 80336 München, Germany Lat 48.133552 Long 11.566833
- d. Παύλου Μελά, Thessaloniki, Greece
- e. Mimar Kemalettin, Darphane Sk., 34130 Fatih/Istanbul, Turkey Lat 41.009456 Long 28.962675
- f. Via Costanza Bruno, 10, 96100 Siracusa SR, Italy Lat 37.078697 Long 15.281711
- g. 41, Reykjavík, Iceland Lat 64.145708 Long -21.913886
- h. 13 George Square, Glasgow, Scotland Lat 55.860978 Long -4.251522
- i. ul. "Tsaribrod" 4000, 4000 Tsentar, Plovdiv, Bulgaria Lat 42.147954 Long 24.747722



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The "Old Days"

Maya Silver

The screenshot I chose was the Southern side of the E. Houston Street block between Orchard and Ludlow. This is the block where the famous Katz's Deli (Katz's Delicatessen) is located. Katz's Deli is a place I have gone to eat with my family and then my friends ever since I was able to form permanent memories about the city. Any time I went to that area of the LES, I would either go to Katz's or Russ and Daughters.

This is a screenshot from September 2007, the oldest Google Maps screenshot I could find. I do not have a personally-taken photograph of the old block because at the time, and all the way up until the new development popped up, it did not occur to me that the block would change. Growing up, I just never thought my city would change so much, and so I never felt the need to take a photograph to remember the neighborhoods and streets of my childhood - I did not think they would ever go away. So sometimes I cannot even remember what exactly was in these neighborhoods and streets I was familiar with, just that there was something there that I knew and was used to - places that made me think of an "older New York" instead of new establishments that I typically don't frequent - at least not nearly the same amount as the old establishments that existed before.



Old vs. New: East Village and Lower East Side

Maya Silver

Gentrification is one of the biggest phenomena that is rapidly transforming New York City. One way to see this transformation is through buildings – specifically newer, taller luxury, usually not-affordable housing compared to older, brick, not-luxury, and possibly rent controlled buildings. Though you cannot see inside of the buildings, the new East Village/Lower East Side developments typically houses a middle-upper class white population.

The newer buildings are built under different zoning laws, and the facades of the buildings are often homogeneously sleek and made of glass, compared to older brick buildings. Walking down the street, it looks like the new and old buildings do not aesthetically fit together on the same street, but now that there are so many new luxury developments, newcomers cannot tell which type of buildings do not “fit in” to the aesthetics of the street and neighborhood, while many New Yorkers know it is the developments.

Though I know that using “aesthetics” to describe a building to analyze and represent gentrification can sound superficial, the homogeneous aesthetics of new buildings are actually a sign of the threat of displacement or increasing rent prices for long-time residents that still live in the neighborhood, AKA gentrification.

I chose these building contrasts in the East Village and Lower East Side because a large portion of my teenage-hood and adulthood has been spent here – I even now live in the East Village. These are some of the buildings that I have continually been struck by the contrast of both the facades/heights of the buildings and the people going in and out of the buildings.

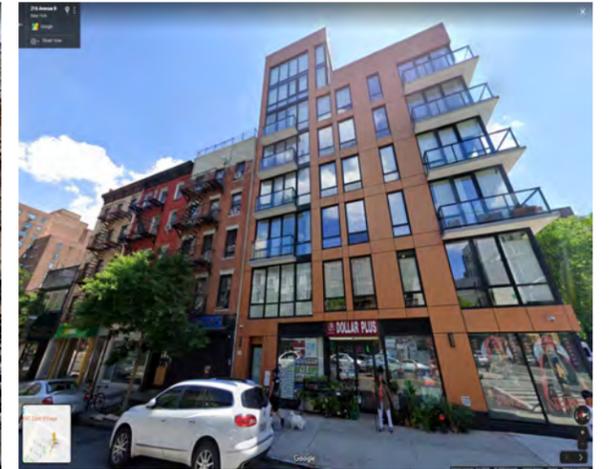
- 205 E. Houston Street. Google Street View, June 2019. Lat 40.7224499, Long -73.9872832. Captured 18 February 2020.
- 243 Broome Street. Google Street View, June 2019. Lat 40.7177666, Long -73.9895515. Captured 18 February 2020.
- 218 Avenue B. Google Street View, June 2019. Lat 40.7288828, Long -73.9784712. Captured 18 February 2020.
- 186 Essex Street. Google Street View, June 2019. Lat 40.7219903, Long -73.9864645. Captured 18 February 2020.
- 215 Chrystie Street. Google Street View, August 2018. Lat 40.7227006, Long -73.9915542. Captured 18 February 2020.
- 100 Avenue A. Google Street View, June 2019. Lat 40.7258532, Long -73.9837102. Captured 18 February 2020.
- 155 1st Avenue / 240 E. 10th Street. Google Street View, September 2017. Lat 40.7285433, Long -73.9845849. Captured 18 February 2020.
- 24 2nd Avenue / 36 E. 1st Street. Google Street View, June 2019. Lat 40.7244723, Long -73.9907184. Captured 18 February 2-2030
- 342 E. 8th Street / 115 Avenue C. Google Street View, May 2019. Lat 40.724447, Long -73.9785808



a. 1888 NYC Institution vs. New Luxury Development



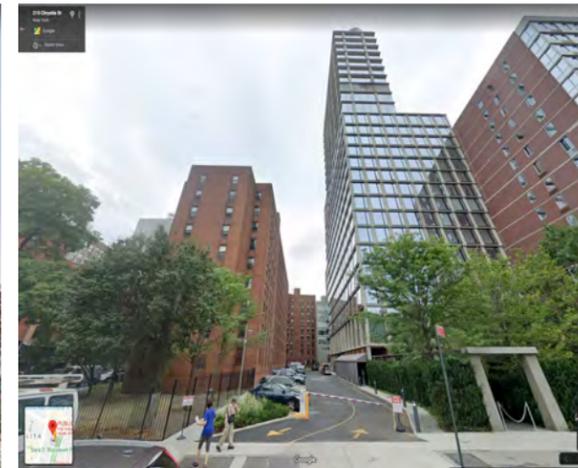
b. New Sleek Glass Facade over Old Brick Facade



c. Old Buildings vs. New Luxury Development



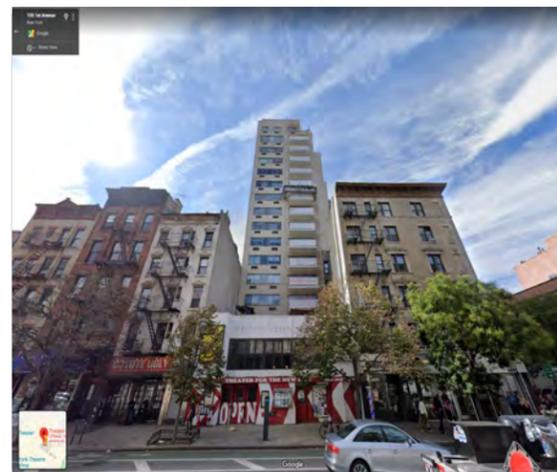
d. 1912 Provident Loan Society vs. High-rise hotel



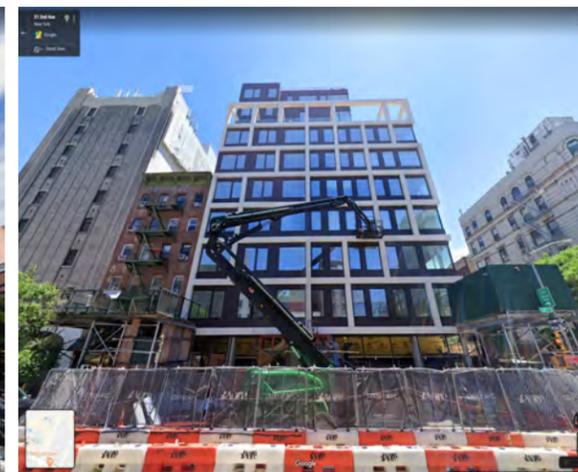
e. New Luxury Hotel Built Over Affordable Housing Garden



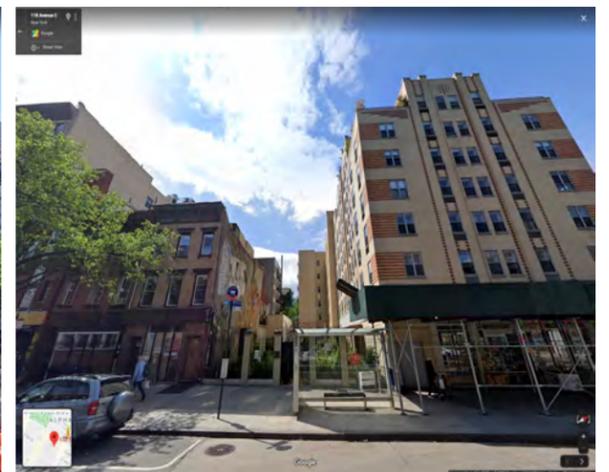
f. 2016 Luxury Development vs. Tompkins Square Park



g. Luxury On Top of/Behind 1938 Retail Market → 1986 Theater



h. Brand New Luxury next to 1910 Soup Kitchen



i. 1899 Empty Building vs. 2001 (Non-Affordable Housing)