

TOWARD AN **OPEN CITY**



DECLARATION

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Declaration

"I hereby declare that this submission is my own work and has been composed by myself. It contains no unacknowledged text and has not been submitted in any previous context. All quotations have been distinguished by quotation marks and all sources of information, text, illustration, tables, images etc. have been specifically acknowledged.

I accept that if having signed this Declaration my work should be found at Examination to show evidence of academic dishonesty the work will fail and I will be liable to face the University Senate Discipline Committee."

NAME : Ami Coulter

SIGNED : *A. Coulter*

DATE : 12th May 2021

ABSTRACT



Figures 1 - 3. Sketch Inspired by Hildebrandt & Milic, Political Space Matters (Authors Own, 2021). Movement/Action Sketch (Authors Own, 2021). Design Feedback Sketch (Authors Own, 2021).

Preceding research on the evolution of the city led to the conclusion that for centuries the city has developed as a reactionary design response to the enemy. This has formed a landscape of control measures and mechanisms in cities all over the world: from application of the panopticon principle, installation of parade boulevards, to repression of the right to assemble. These instances whether recently installed or historic, actively or inactively, function to suppress expression and will of citizens. Limiting exchange, opposed to granting citizens the tools required to improve and mould their contemporary city for their changing needs.

Toward an Open City continues to focus on the multi-faceted relationship between architecture, power, space, and politics. The need for transformation of the city has been exhibited. Change on the same scale is required to emancipate the city from this evolutionary trajectory. This study aims to test that change in Glasgow through theory-driven design interventions. These centre on democratic, accessible, spaces within the public realm which encourage citizens to engage with their city and each other. In different locations, at various scales, through various modes of engagement; they are all designed for free and equal exchange with all of the visceral experience which comes with physical proximity.

Accompanying the design testing, there are a set of principles; guidelines for adopting the approach in other cities. These propose ways to deliver open cities of spontaneity, and of exchange.

The possibility which arises from the installation of these open cities across the world, is that of a global network of unique commonality. Public spaces in different cities which feel similar but grounded in their own context. The project aims to further engage citizens with their cities. Reinvigorating the landscape, and mindset, of the city to once again be one of free possibility and openness. Every open city should engage and reflect its citizens.

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'Open' implies a system for fitting together the odd, the curious, the possible.

[Sennett, 2019, p. 5]

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This publication is produced in support of the visual representations of 'Toward an Open City' as part of the Year 5, Assembly Studio 2020/21. This project responds to the meta-theme of urgency and addresses the need for our contemporary cities to encourage agency and provide spaces for exchange between citizens. To evolve from the historic process of **Designing for the Enemy**, as explored in 5A; and instead move **Toward an Open City**.

Terminology

Politics – Everything political. From voting to how often bins are collected, from meeting with representatives to community initiatives. Politics as an all-intrusive element of our everyday lives, specifically the decisions made which affect us and our city. Relating more to the Greek origin of the word, meaning, the set of activities associated with making decisions in groups which affect citizens.

Democracy - Independent from political inclinations, democracy as the joining of the ancient Greek *dēmos* meaning the people, and *kratia* meaning power: *dēmokratia*. Democracy as a tactile experience of participation and equality.

Open / Closed – Relating to the theories of Richard Sennett. This refers to every part of the established approach: accessible, ambiguous, allowing adaption and modification. Open cities make opportunities for complexity, spontaneity, expansion of experience, and reject too much order. Closed cities are overly ordered, restrictive, static and predictable.

Citizen – Anyone who feels comfortable or belonging in a city. Not necessarily citizenship, but an alliance or a resonance with place. You may be a citizen after 30 years or 6 months, it is a self-determined state.

Other – Relating to the theories of Richard Sennett. Anyone out with familiar experience, those with a different outlook, history, opinion, race, ethnicity, culture etc.

Figure 4. Collage of Idea (Authors Image, 2021).



MANIFESTO

Designing for the Enemy, centred on acknowledgment of control measures and mechanisms enacted within the city, to allow for an informed change to the relationship between architecture, power, space and politics.

Reactionary design response should be resisted. Creating open spaces in the city, adopting approaches of exchange, disorder, and spontaneity.

Commit to the emancipation of the citizen from the strictures of the current city: a city which implicitly places limitations on free will and expression. Reject these fractured parts formed of internal walls, in favour of the city as a whole, as a network, as a common entity, and as a frame of mind.

Provide tools to citizens for enacting change. Begin the journey Toward an Open City by reinstating exchange, restoring constructive public discourse, engagement, and understanding.

Brief

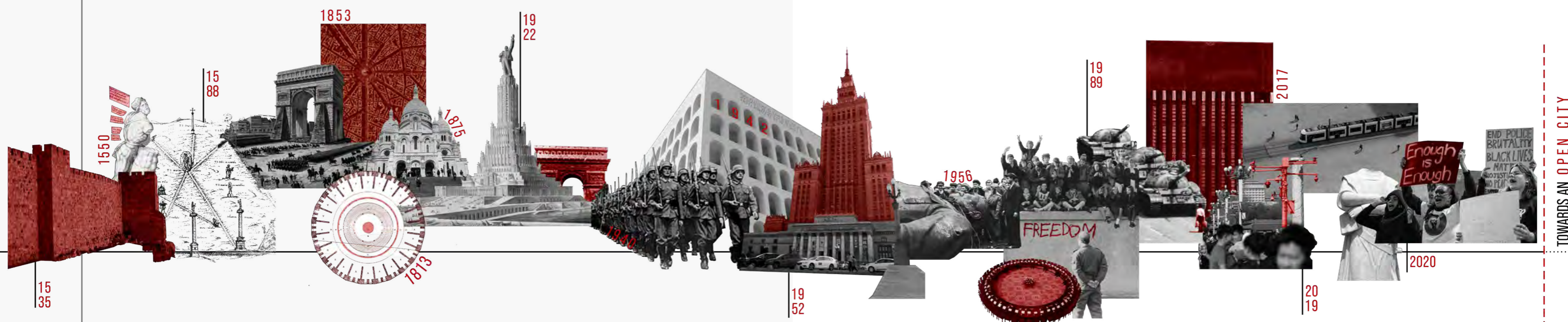
Designing for the Enemy is a narrative which dominated the city for centuries. It's time for a renewed approach to the public realm as a context for inclusion and exchange between citizens. Restructure power and control relationships of the city, create designs which gives citizens the opportunity for expression and engagement. A city develops through its citizens. Therefore, their social / cultural / political development should be seen in the public realm.

The control measures detailed in 5A should be tackled through the adoption of a new approach. This should centre on the creation of open cities which facilitate, encourage, and inspire change.

5A introduced the notion of a tri-part relationship between the digital realm, round table talks, and protest. This notion is translated into more broad terms through programmed interventions: to Think, to Discuss, to Action. The focus will continue to be on face-to-face exchange through these programmes and the subsequent activities they facilitate.

The aim is to provide a renewed future, Toward an Open City that is built for change. Cities which allow their citizens the space and means to think, discuss, and act on what they think best for the city. Increasing engagement and granting agency to citizens through everyday intervention, until it becomes part of the city's identity, and influences how it evolves.

Figure 5. Designing for the Enemy Collage Timeline (Authors Image, 2021).



Why ?

A city is tasked with providing the familiar and the unfamiliar, the opportunity to be seen or unseen, to form opinions, change those opinions, and to have new experiences. Ultimately, it should remain a site of continuous exchange, whether between citizens, from the city to its citizens, or vice versa. Limitations placed on expression and a decline in exchange, is resulting in rifts in the city. Slowly turning it into a place of internal divisions, desolate of connection, with citizens who lack understanding of the unfamiliar. Any element designed to limit expression or discourage exchange, aligns the city against its citizens. This must be compensated through spaces which encourage citizen engagement.

A closed city may not be equipped to address changing social / cultural / political issues or facilitate large scale change. It's more important than ever for citizens to connect, experience the unfamiliar, and express themselves. Through accessible engagement in the public realm, we may express how the city can become an active agent for change, with the ability to map the changing needs of its citizens and adapt.

Physical presence and every visceral reaction that brings, is becoming dormant in our cities. Tim Ingold suggests that digital connection is increasingly indirect, therefore physical presence and spaces which encourage it are tremendously important (2016). Face-to-face interaction and assembly are key and must be facilitated from small groups to large crowds.

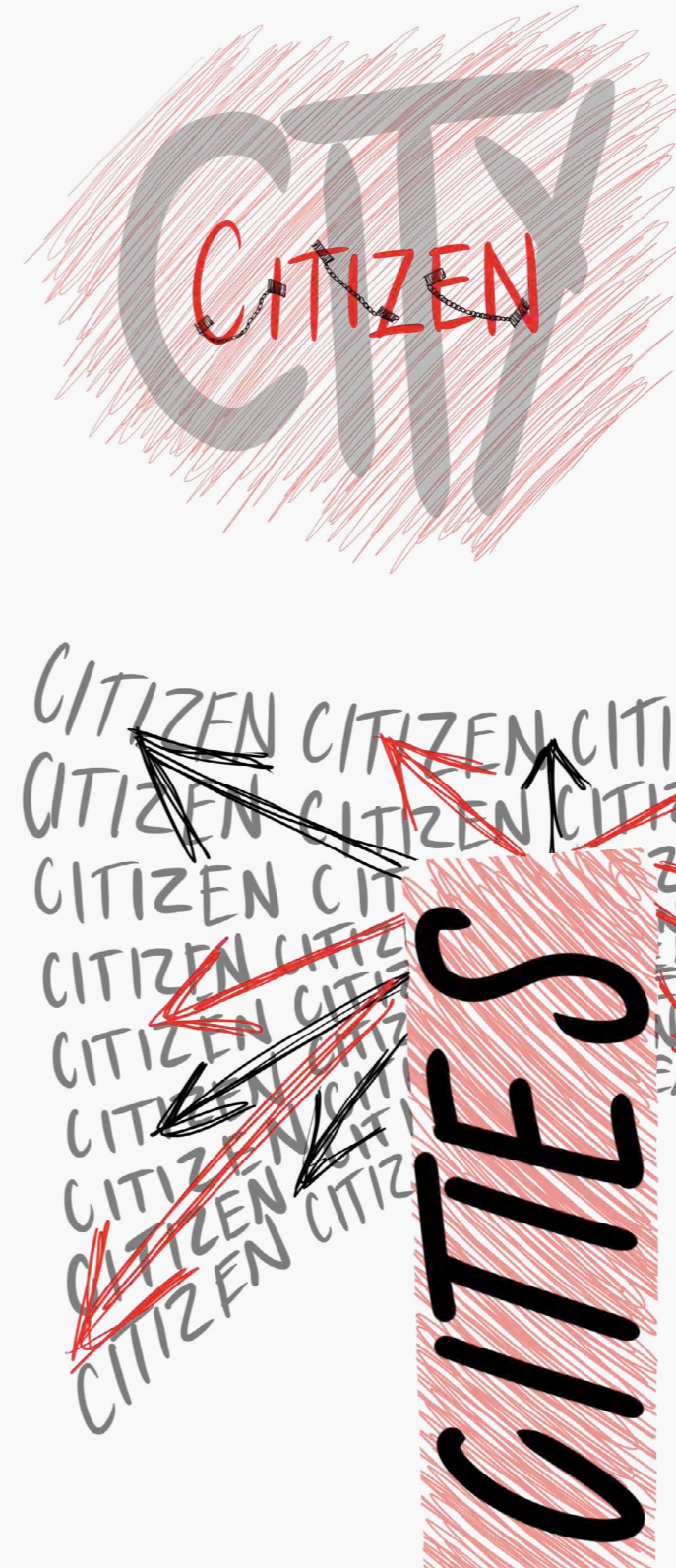
It may be argued that political spaces for citizens to assemble, think, discuss, or action, do not need to be specifically designed. However, due to the 'inherent fleetingness, unpredictability and boundlessness' of politics and the change it has the ability to bring about, without considered spaces which normalise engagement, citizens will likely not act for long, if at all (Hildebrandt & Milic, 2016).

With this I then ask, what if people just stopped? Stopped engaging. Stopped protesting, discussing change, discussing injustice, thinking about people outside their experience. Stopped inhabiting public space due to the speed of moving from A to B. What does a city look like if its citizens begin to inhabit digital environments more than city streets, or they just stick to what they know, those who are similar to themselves. How would difference be encountered? How would it be handled if it was? How could citizens ever possibly experience the other?

The meta theme is URGENCY. The consequences of closed cities must be rectified. Cities need to allow their citizens the opportunity and space to exchange. As without it, positive change proves less and less conceivable.

For nearly every injustice in the world,
there is an architecture that has been
planned and designed to perpetuate it,
- Bryan Lee Jr.

(Bucknell, 2020)



Figures 6 & 7. City Control Sketch (Authors Own, 2021). City as the Panopticon Guard Tower Sketch (Authors Own, 2021).

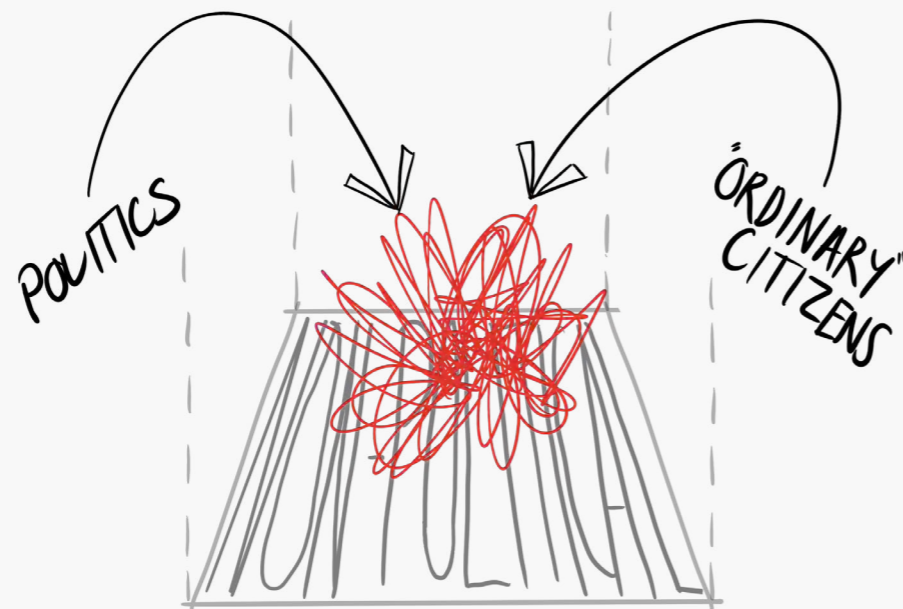
dēmos
The People

[dēmokratia]

- kratia
Power

Since they [citizens] never appear as hosts, it does not even occur to us that they might need or benefit from spaces that are not just provisional, but instead prepared with some measure of diligence, not to mention permanent political spaces that would actually be dedicated to ordinary citizens only.

[Hildebrandt & Milic, 2016, p. 16]



DESIGNING FOR THE ENEMY

TOWARDS AN OPEN CITY ?

AIMS

1 - Democracy as process.

The origin of the word: dēmos ancient Greek for people and kratia meaning power. Dēmokratia. Spaces and architecture which give the people the opportunity to assemble, think, discuss, and action, to enhance their participatory, collective, power and their sense of it (Mueller, 2015).

2 - Normalise and reframe politics.

This project communicates politics as something accessible, all encompassing, and ever evolving, in which every citizen should be involved. Hildebrandt and Milic, in Political Space Matters, explore the notion that citizens are 'guests in the political arena' (2016, p. 16). This inaccessibility often leads the 'ordinary' citizen (like you or I), to feel insufficient or unentitled to shape things which affect their everyday life and the lives of those they care about. Citizen engagement with politics will not follow invitation, it will be a right which is supported and encouraged within the public realm of the city.

3 - Ensure every citizen has the means to express themselves in their city.

Spaces are to be accessible for all to de-privilege the future. Inequality and misunderstanding are coveted through future thinking being practiced by those who are privileged enough to feel entitled to make these decisions. Everyone should be able to voice their needs, concerns, or call for change in their city. Meaningful participation and constructive public discourse are encouraged, whether citizens connect through similarities, differences, or only through their city as a point of reference. The city and its citizens must progress as one more coherent, understanding, representative entity.

4 - Designed for the city, to be used by the citizen.

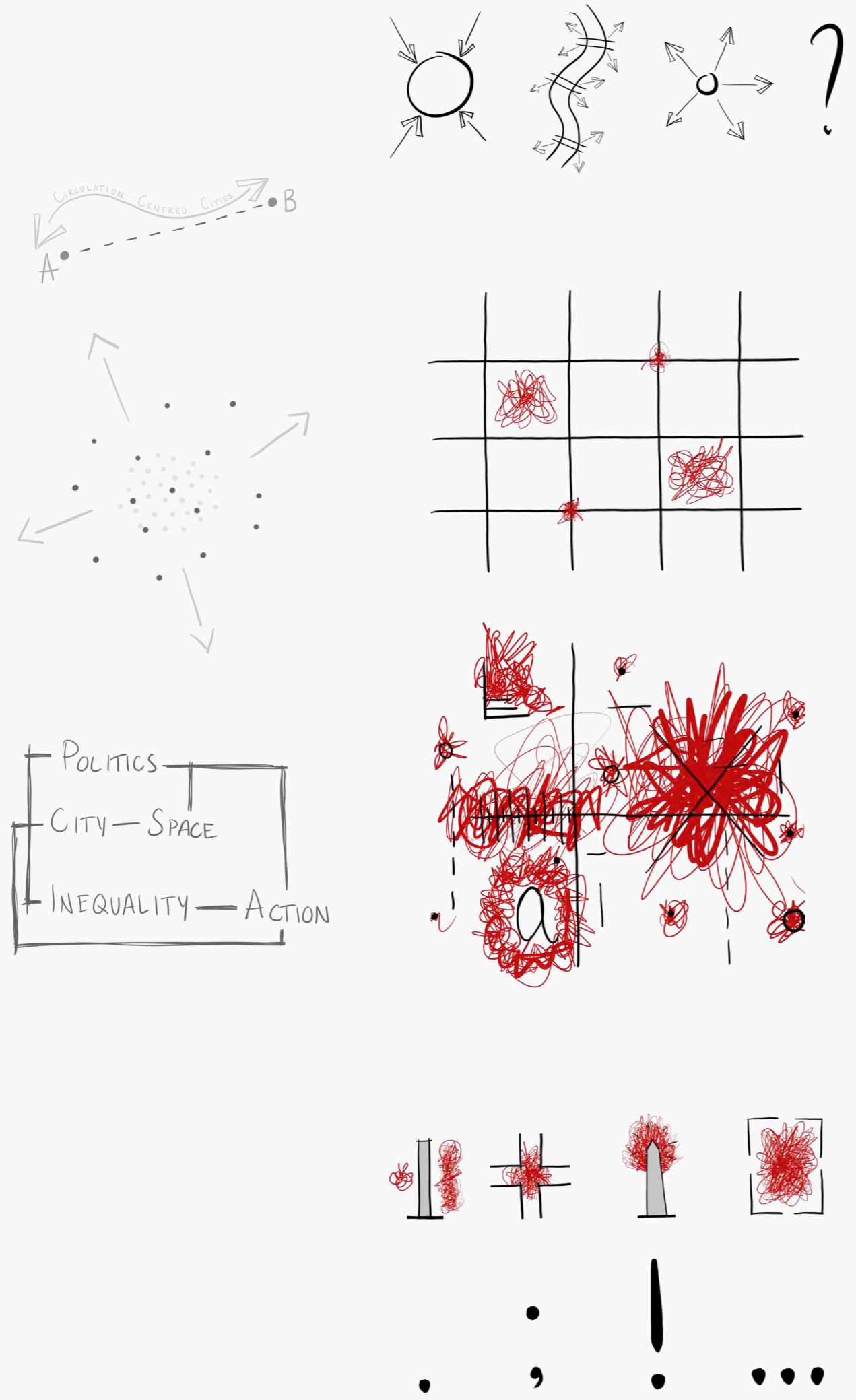
Enhance the experience of the city, expressing the unique balance of context and place, whilst creating spaces for its citizens to come together. Interventions and engagement should become part of the identity of open cities, though still reflect the individual city.

5 - Prequel to true transformation.

Restructure the quadripartite relationship between power, control, space, and architecture, and the role of the citizen within. Placing spaces for thinking, discussing and acting politically in the public realm, encourages individual and collective agency and makes it accessible to ordinary citizens. This poses the city as one which supports its citizens. Revolutionising the everyday through simple exchange.

Toward an Open City aims to deliver the initial spark, in hopes it will ignite through use and time, to blaze a new path for society. A new level of collaboration and equality which tackles the social, cultural, and political issues we face in the contemporary city.

Figures 8 - 10. Demos-kratia Sketch (Authors Own, 2021). Concept Sketch (Authors Own, 2021).
Prequel to Transformation Sketch (Authors Own, 2021).



REFLECTIONS ON 5A

Prior research explored historic and contemporary control measures in the city; both apparent and concealed. Through the manipulation and inversion of these methods, theories and designs, an inversion of reaction and process may also occur.

Most agree that the built environment, particularly the city, is political. Though too often this conjures undemocratic images, totalitarianism, autocratic actions, or 'avenues for eternity' (Mueller, 2015). Control may be asserted through simple materials, small interventions, buildings, streets, or even networks and structures of cities. These designs propagate closed, immobile cities opposed to those focused on flexibility and possibility. Hence, circulation centred cities and reaction to protest constitute a continuation of Designing for the Enemy.

Richard Sennett assigns punctuation to different typologies within cities: walls as periods, crossroads as semicolons, monuments as exclamation points (Sennett, 2019). Each has a place within the city though has not always been manipulated to assure openness. The story of the city needs to be rewritten, we don't need to invent new words or literary elements, however we must insure they work together to move Toward an Open City. Foucault claims, design 'can and does produce positive effects when the liberating intentions of the architect coincide with the real practice of people in the exercise of their freedom.' (1991). Therefore, spaces designed for openness which citizens want to engage with may directly result in creating open cities.

Constant believed a society should be ambiguous to displace personal prejudice, just as Sennett believed a diverse city was the best environment to strengthen identity and morality (Sennett & Sendra, 2020). If circulation centred cities are a method of control, an open city should make people stop, invading regular pause points which already exist. The association between freedom of movement and speed of movement needs to be broken. Reinstating the time and possibility for the city to be a place of exchange opposed to a route on each personal journey. The repression of assembly and protest cannot take place in an open city, instead it should be celebrated as a means of expression. The act of coming together, exposing different points of view, should always be possible, normalised, and it should be seen in the city, ultimately forming part of the city's identity.

Urban experience develops citizen identity, it affects personality, actions and morality. The city should be a place in which, we are prepared for difference and the unexpected. Urban life is a winding matrix of power, politics, culture, diversity, and class. People in the contemporary city need to be prepared for the future. Exposure and understanding may breed new urban life, generations will grow in acceptance, familiarity and equality. This evolution should be supported by open design. To ensure this process focus should be on the public realm and face-to-face interaction. Sennett also believes, 'a computer screen is not going to be replacement for a street, because you need that visceral, physical thing, with all the bleeding and the ambiguity and the disordering of senses, which is also an arousal of them.' (2020, p. 134).

Sennett too discusses that the city and its design heavily dictate participation (2020). Therefore, design should comprise theories of inclusivity and openness. Politics will always play a key role in this regard. It lies at the centre of city dynamics, relating back to the social, cultural, and economic pulse of the city. Therefore, the addressing of politics as an accessible entity within the open city is paramount.

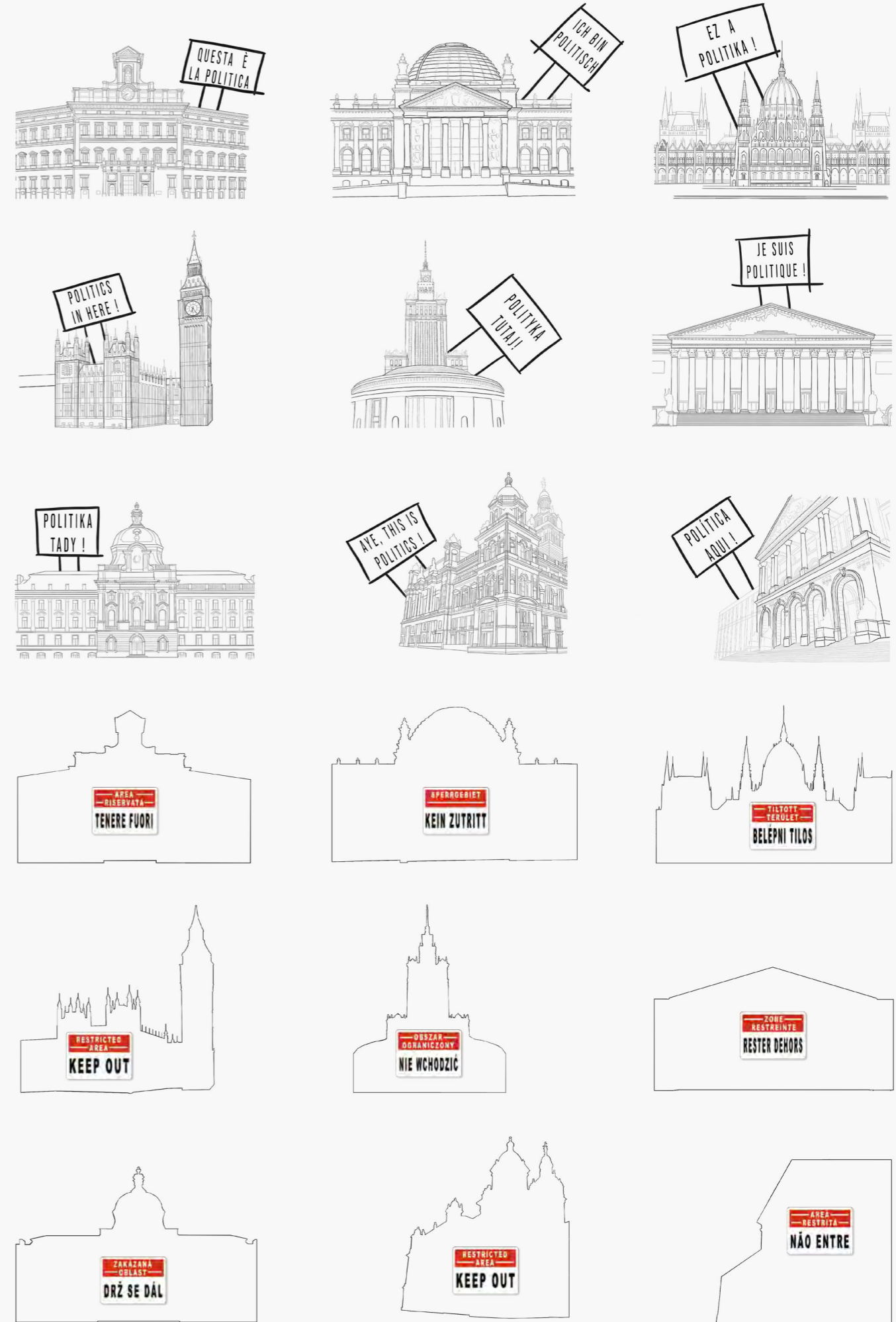
Figures 11 - 17. From 5A (Authors Own, 2021). From 5A (Authors Own, 2021). From 5A (Authors Own, 2021). Controlled expression (Authors Own, 2021). From 5A (Authors Own, 2021). Varied City sketch (Authors Own, 2021). Literary Elements Sketch (Authors Own, 2021).

THE CONTEXT - The City

Cities are extremely important in global development, ever evolving centres of business, politics, and culture, whilst housing a cross section of the population of entire countries. The city is considered as an entity, a network of parts to be transformed from the inside out – or from the bottom up. Though each city is unique through typography, specific balance of culture, politics or social factions – they share undeniable commonalities. Many foster similar ideas of place or mindset, ‘ville’ as Sennett would phrase it (2020). Many also possess similar spaces, and with this are often constrained by the same control measures.

The public realm of the city forms the grounds for expression and citizen connection and is becoming increasingly important through sustained global urbanisation (Ford, 2017). As we are witnessing further reliance, we are also seeing control measures being deployed (as detailed in 5A). Throughout history the push and pull between citizens and their cities is inherent. Implementation of control measures results in rejection and ultimately reconfiguration of a similar language to fight against it. The French barricade is one such example. Toward an Open City looks to install a contemporary permanent barricade if you like, establishing permanent citizen ownership within the public realm.

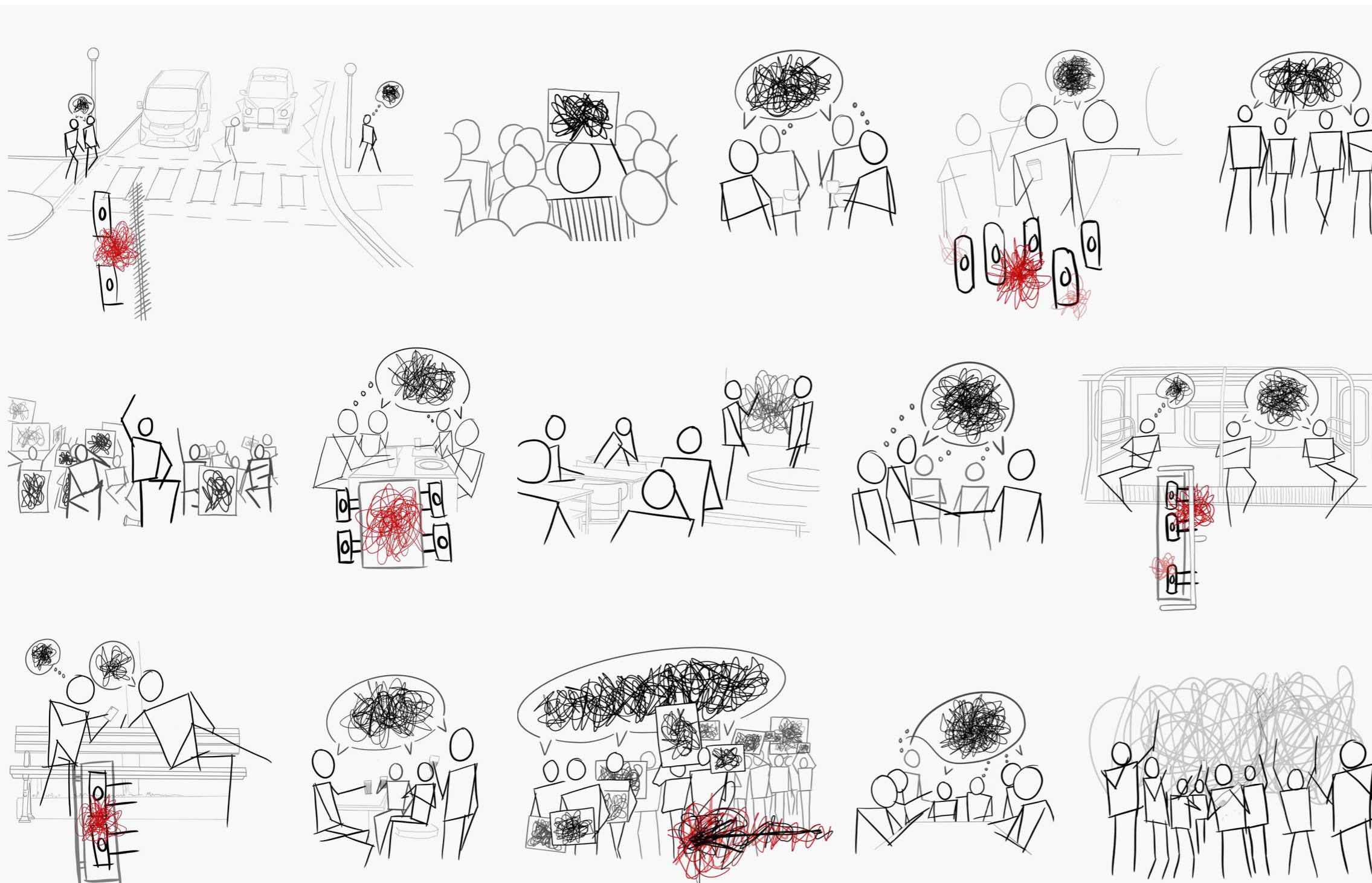
This project will test designed interventions in Glasgow. Addressing the commonality between cities elsewhere, through the development of principles to move toward an open city which addresses the unique identity of individual cities.



Figures 18 & 19. 'I am Political' Sketch, ostentatious political buildings in different countries (Authors Own, 2021).
Public interpretations of the same buildings, 'Keep Out' Sketch (Authors Own, 2021).

THE USER - The Citizen

A city is 'made by its people' according to Deyan Sudjic (2017). Therefore, a city should offer its citizens true freedom and allow free expression through common moments in common spaces.



Citizens in various numbers all commute, walk city streets, eat together, protest, queue, wait at the traffic lights. They all get caught in those pockets of time regardless of individual specificity. Interventions for an open city must invade these common moments as well as creating destinations. If openness, or difference, or politics, was introduced at these points, it would become ingrained into the everyday, affected by the contextual goings on, by the history of the city, and the spatial quality. Slowly, leaching into the identity of the city, into the normal day to day life of the citizen.

Interventions focus on exchange between citizens as users even if the only commonality they have is their city. Therefore, the users are described as various sizes of groups, spaces are designed for the betterment of the city with the flexibility of programme and inhabitation which is driven by the citizens. No matter the individual, the intent is to create commoning space. Designs driven by the inversion of theories adopted when designing for the enemy, opposed to designing for control, they design for a new balance, for possibility, for assembly, for the collective. Not any one person, or similar persons, instead for Glaswegians, for Berliners, for Londoners. Through design drivers established by theory analysis and context opposed to a user driven brief. Interventions are not for commonality but for commoning, moving toward a common goal: an open city.

Figure 20. Sketches of User groups, in variant activities (Authors Own, 2021).

THE MEANS

Open cities require addressing of social, political, cultural and economic needs. These drivers will be tackled through activity within the interventions but also at a theoretical level and planning stage.

The approach places emphasis on social and political transformation. Often adopting theories of the New Left, those discussed by David Harvey and Chantal Mouffe for example (radical democracy, as discussed in 5A). This facilitates accessible, equal change for the betterment of the city, whilst benefiting from constructive public discourse through antagonism to challenge and develop ideas. Committing to democracy as a process.

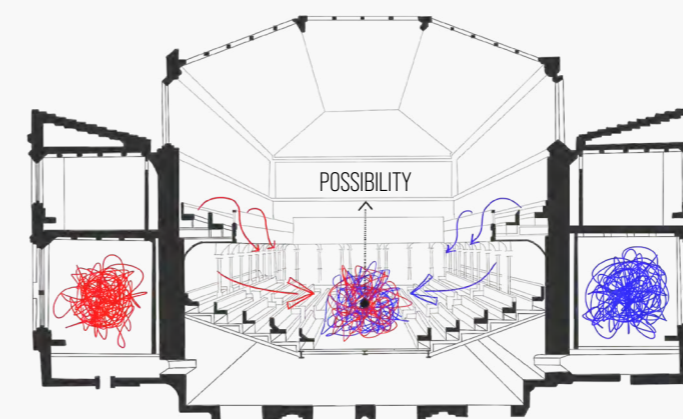
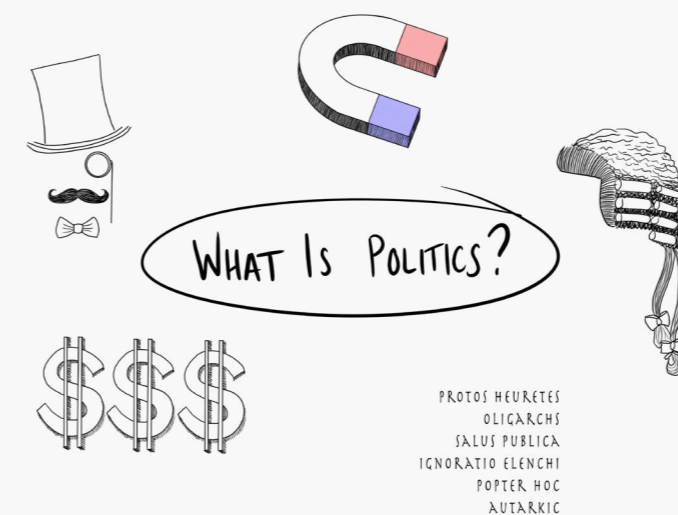
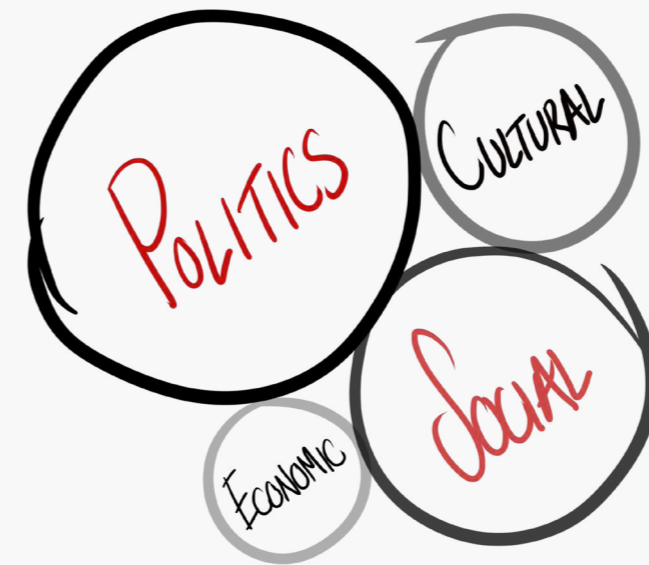
Political

Politics must be reframed to become more accessible and relatable. It does not need to be understood as an archaic, elitist club that is more about wigs and polarisation than developing the city for the betterment of its people. Increased engagement and the development of new ideas must be championed. The city should be continuously evolving, adapting to the needs of the citizen. Through considered public realm interventions, expression of these desires for change should be visible, tangible, and thus exposed to others. This may then instigate city development which is citizen led. Politics and space, or buildings, are so tightly intertwined: kings and castles, ambassadors and embassies, MP's and parliaments. However, there is no real equivalent for the 'ordinary' citizen like you or I (Hildebrandt & Milic, 2016).

Normalising politics in the everyday abolishes the idea of the worthy few and instead plants seeds of discussion, learning, and rebuttal. All colonising accessible means to increase participation and ideally inspire interest. Ingold discusses politics as broadening horizons and finding 'paths that they can share with others', opposed to finding common interests (2016). Commoning opposed to, in common; even practicing a politics of difference may take place but only by bring people together in the first instance (Ingold, 2016).

The debate of 'democracy' is an ancient, complicated one. Perhaps, tackling democracy as a process through open spaces brings a new chapter to an old debate. There must be an ability for 'democratic performance', as specified by political scientist John Parkinson, this allows citizens to establish their own political messages, as well as space to assemble, debate and protest (Mueller, 2015). The best of these spaces, claim Hildebrandt and Milic, are those which 'encourage us to take initiative, remind us to consider not only our own interests but also those of others and to distinguish between facts and opinions, between public and private business, between judgement and prejudice.' (2016). Through these means may we deliver 'more', 'real', or 'better' democracy as is being called for across Europe.

Informal political participation is the initial goal, to grant agency to citizens so that they have the power, confidence, and space to stand up for what they believe is best for their city.



Figures 21- 23. Hierarchy of means and implications sketch (Authors Own, 2021). What is Politics? Perception sketch (Authors Own, 2021). Section of the British Parliament building, the area of discussion and possibility in space (Authors Own, 2021).

Social

Miessen and Ritts describe physical space as the place in which social reality is constructed (2018). Suggesting, in agreement with Sennett (2019, 2020) and Ingold (2016), that we are not yet liberated from physical space even through there is increasing inhabitation of digital space. People develop personal and impersonal awareness of each other in physical space. Standing face-to-face creates an equal environment even with every visceral reaction. Difference must be brought together to be understood and to further develop, in some cases reinstate, the social nature of cities.

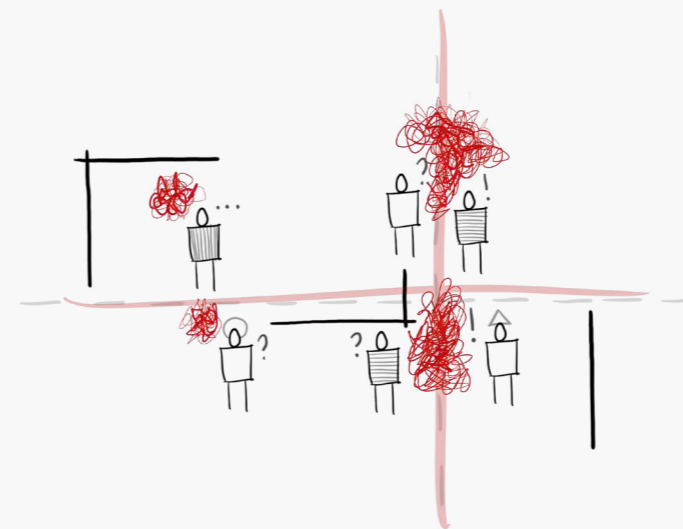
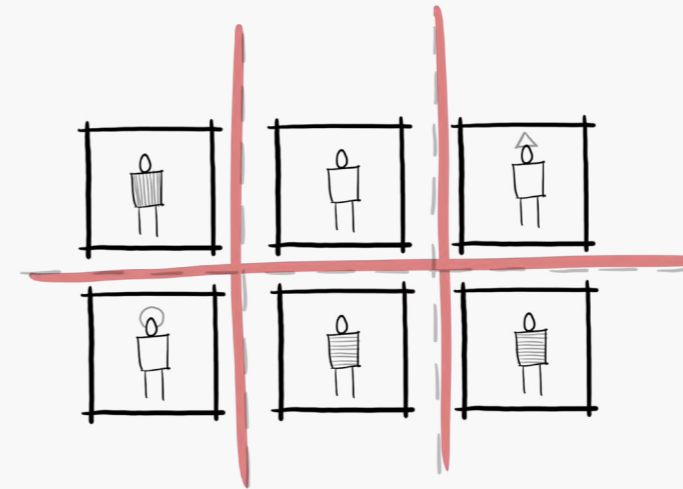
Cultural

Cities are melting pots of culture and experience. The interventions aim to bring these cultures and experiences together to increase awareness and familiarity with the other. The tie of citizens to their city is strong, being a Glaswegian has a different pull to being Scottish. It is less about nationality and more about a sense of belonging and symbiosis with place. The interventions should embody this spirit, a comfortable place for free expression and capable of facilitating cultural programmes, events, and celebrations. Through this, various cultures which exist simultaneously become more familiar.

Economic

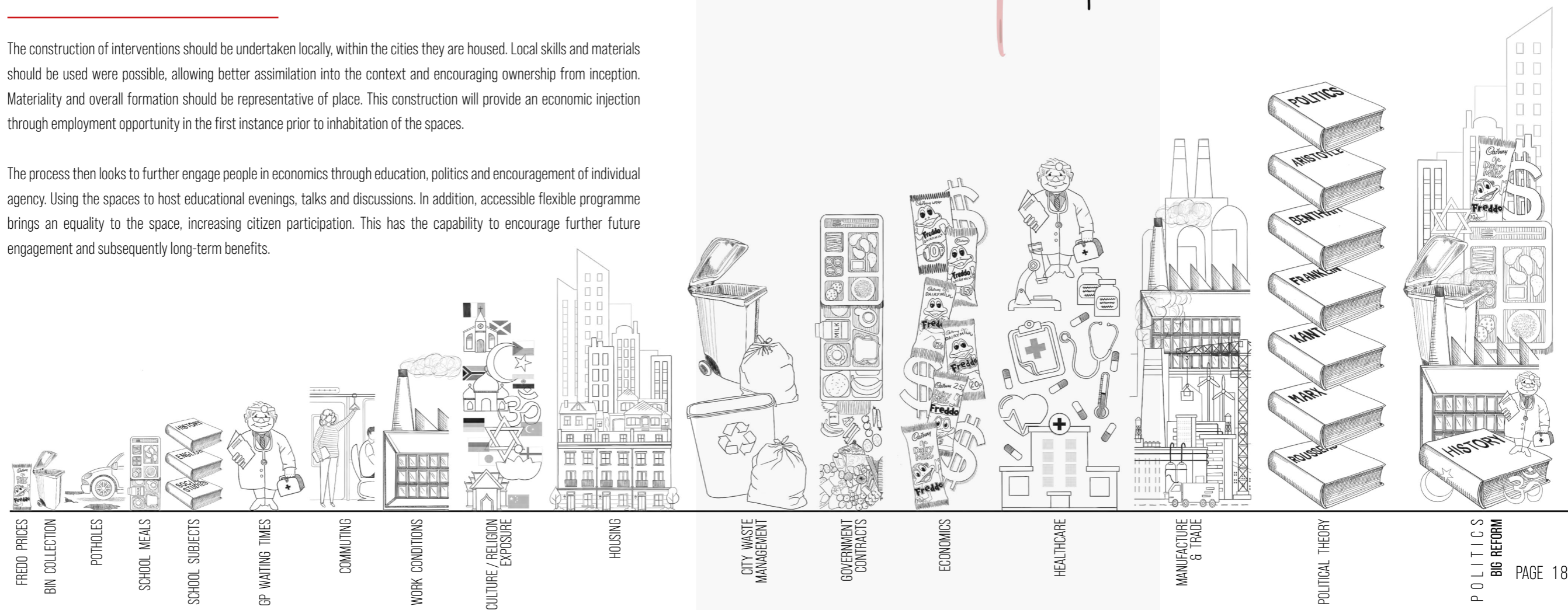
The construction of interventions should be undertaken locally, within the cities they are housed. Local skills and materials should be used where possible, allowing better assimilation into the context and encouraging ownership from inception. Materiality and overall formation should be representative of place. This construction will provide an economic injection through employment opportunity in the first instance prior to inhabitation of the spaces.

The process then looks to further engage people in economics through education, politics and encouragement of individual agency. Using the spaces to host educational evenings, talks and discussions. In addition, accessible flexible programme brings an equality to the space, increasing citizen participation. This has the capability to encourage further future engagement and subsequently long-term benefits.



Figures 24 - 26. Divided Society Sketch (Authors Own, 2021). Society of exchange, conflict and discussion (Authors Own, 2021). Scale of different elements of politics, how they relate to each other and contribute to bigger reform (Authors Own, 2021).

ELEMENTS OF POLITICS



Inversion of the design theories analysed in 5A will be prominent within the exploration of possible interventions. For example, in movement centred cities, creating spaces to slow down; instead of the panopticon being deployed for oppression it will be for liberation, granting citizens the right to be in the guard tower. Opposed to cities of control, creating open, dynamic cities which promote spontaneity.

The architectural design of the interventions must be open, adaptable and accessible for as many as possible. This is to ensure equality of use and expression but also, to tackle the impermanent nature of representation. If parliaments may never **fully** represent the people, neither do those citizens who gather in public spaces (Mueller, 2015). Political scientist Philip Manow expresses the reflection of political buildings (as in a reflective pool), as a more accurate representation. Connotating the fluid and fleeting nature of representation, as the assembly and the assembled do not fully represent the people yet they often try to invalidate one and other. Jan-Werner Mueller, suggests a solution to be embodying 'that dynamic, inherent in democracy' ensuring its visibility to the people, creating 'architecture and urban design that can both symbolically represent and facilitate democracy.' (2015).

The proposal must always account for incremental delivery, testing, and addressing of feedback. This will better ensure the assimilation into context. All changes must be well informed to ensure they are adaptable for the future.

Alþingi	The Icelandic <i>All Thing</i>
Folketing	The Danish <i>People's Thing</i>
Storting	The Norwegian <i>Great Thing</i>
Løgting	The Faeroese <i>Law Thing</i>

Thing

A 'Thing' was an assembly space in ancient Viking society. They came in various different levels, local to country wide and were used to resolve differences, act as a meeting place, make community decisions, address conflicts, and make political decisions (TCING, 2021). The process was rooted in neutrality and representation though there was no elected body (TCING, 2021). Things encouraged agency, inclusion, exchange and engagement opposed to punishment, which at the time was often exile. They centred on commoning space, even if the initial reason was to resolve conflict. Meetings brought people together in a positive atmosphere, traders would attend, merchants would set up booths, alliances and friendships would be made (Rank, 2021).

Spatially, they were located close to communication routes (waterways or prominent paths), and marked with a signifying feature (often topographical given the era) (Ingold, 2016). Around 1000 AD, toward the end of the Viking age, Things lost their political role as kings began to consolidate power over assemblies instead (TCING, 2021). Today, Things and their role within society may be even more imperative. When two disputing factions entered the Thing – whether a peasant or a nobleman – they entered on equal footing into neutral space. This ancient typology reminds us of the need for open debate and peaceful resolution of conflict through common space.

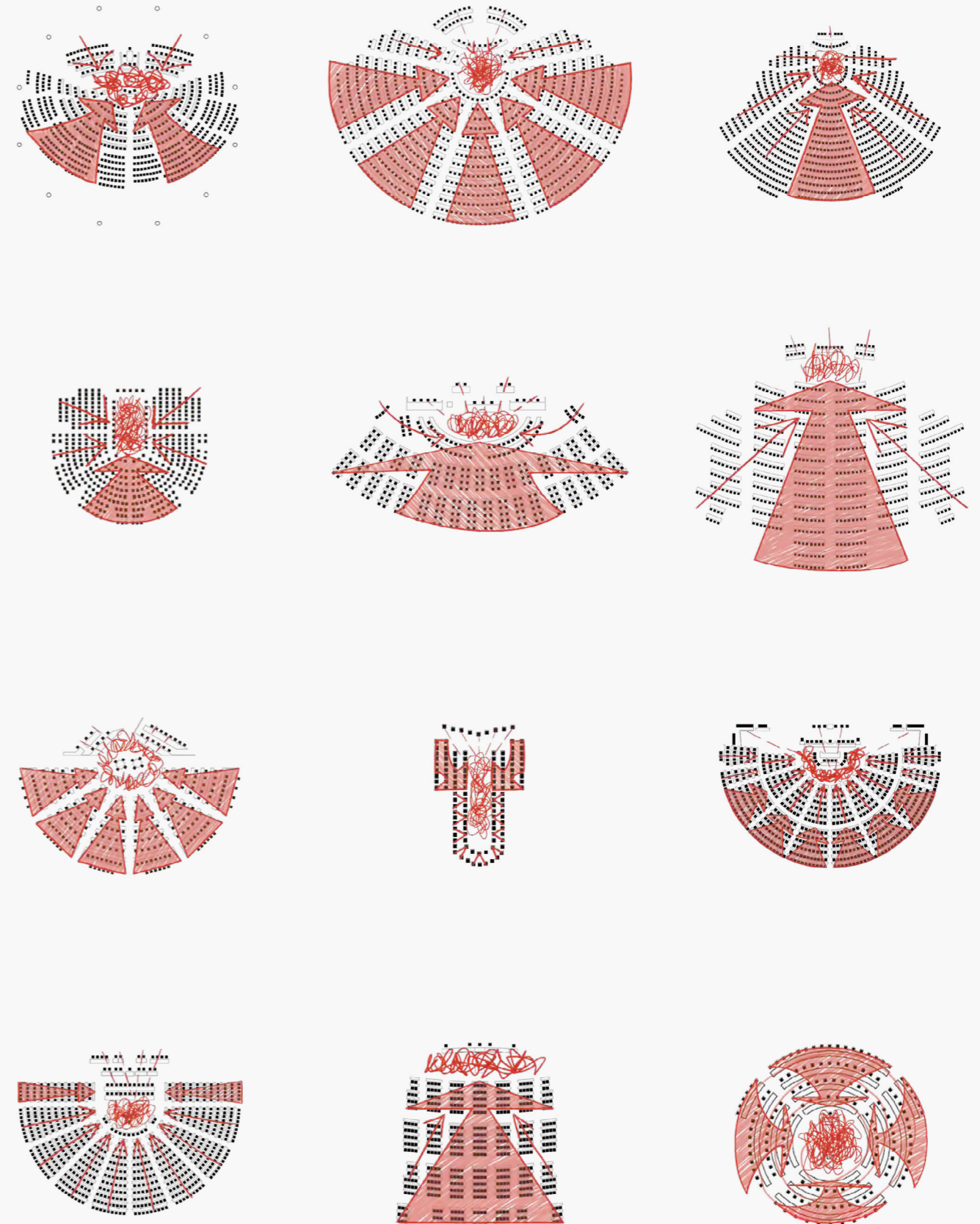
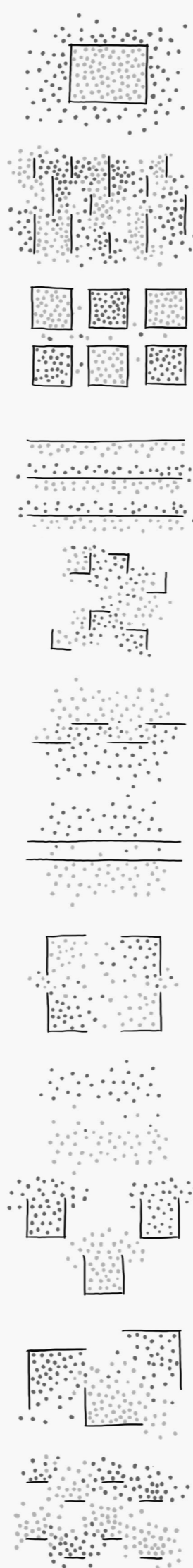
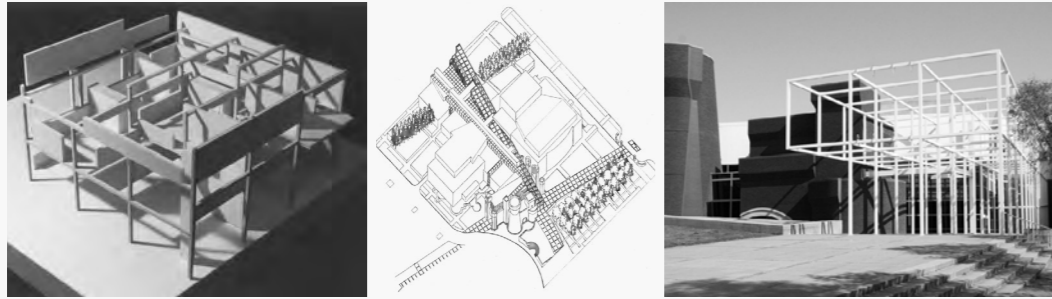


Figure 27. Analysis of parliament buildings of different countries (Authors Own, 2021).

Light Architecture - Peter Eisenman



Open & Disordered

The 'open' city is a concept explored by Richard Sennett (extrapolated throughout 5A). He advocates for overlaying difference opposed to segregation, relating this process to open borders opposed to hard boundaries (1992). Closed cities of segregation, dissuade assembly and create an atmosphere of reluctance. Whereas open cities are accessible, ambiguous, and adaptive, whilst allowing for the expansion of citizen experience (Sennett & Sendra, 2020). Sennett describes three forms which constitute an open city: passage territories, incomplete objects, and non-linear narratives (2020, p. 27). He suggests through adoption of these forms, space may become truly democratic 'as a tactile experience' (2020, p. 35).

Within Designing for Disorder, 2020, Sennett and Pablo Sendra explore the concept of an open city incorporating disorder; interventions which may look ordered but provoke disorder. Disordered design is adaptive, encourages spontaneous exchange, provokes social interaction, and expression. Sendra hopes through incorporation of such an approach, slowly too much order in cities will be rejected, allowing for a disordered city reflective of contemporary need.

Several examples are given of open design. Sennett suggests Naples is an open city and Frankfurt is a closed city (2020). He compares his theory to the principles adopted by Peter Eisenman, in his 'light architecture', meaning architecture planned so that it can be added to or revised as needs change. Sennett then gives an example of adaptive incomplete form, utilised by different people, as the Spitalfields neighbourhood in London (prior to gentrification). The open design allowed weavers to inhabit the structures in the C17th, followed by Jewish tailors in the late C19th, the C20th brought construction workers from the West Indies, followed by Bangladeshi and Indian small businessmen (Sennett, 2020). The space allowed each different group to inhabit it comfortably and adopt informal ways to coexist which matched the forms themselves (Sennett, 2020).

In terms of disorder, Sendra gives examples of North Kensington in the 60s and 70s and in the contemporary city, Gillett Square, Dalston, London (2020). The latter allows for various activities both planned and spontaneous, fixed and temporary. It hosts kiosks, affordable workspaces for minority businesses and entrepreneurs, an outdoor cinema, improvised skateboarding, play activities, celebrations, events, and gatherings (Sendra, 2020). This illustrates the capability for formal urban design and management to be conducive to informal activity that occurs unexpectedly. The 'InfoPods' (kiosks) and events are managed by Open Source CIC. They let the accessible, public facing pods for businesses to reach potential clients, establish customers, or as a neutral clinic space for community groups (2021). This is offered on a short-term basis for only £39 (inclusive) per day, allowing accessibility for many businesses and organisations (Open Source CIC, 2021). The events Open Source organise, in partnership with the community and surrounding organisations, include live music, arts, games, sports, and education for all levels. They do this in hope to 'develop local wealth beyond purely economic terms' and continue development 'as one of London's most remarkable public spaces' (2021).

Gillett Square - London



This platform recognises the importance of public space and its invaluable role in community life.

(Open Source CIC, 2021)

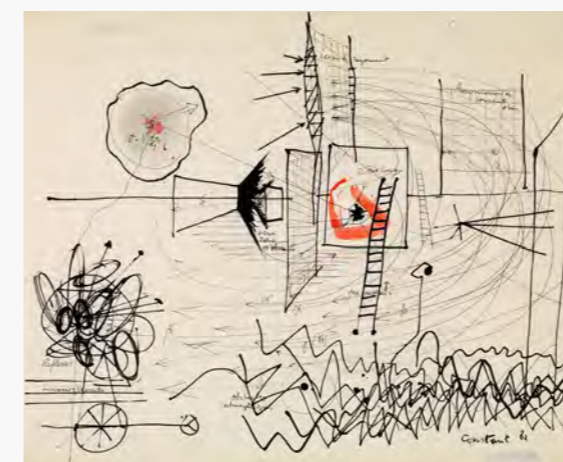
Figures 28 - 42. House II Model (Ansari, 2013). Wexner Centre (Ansari, 2013). Light Architecture (Rosenfield, 2014). Division Sketch (Authors Own, 2021). Square Party Poster (Gillett Square, 2017). Cultural Talk (Gillett Square, 2017). Music Festival (Gillett Square, 2017). Art Mural (Gillett Square, 2017). InfoPods (Hackney Gazette, 2017). Performance Poster (Gillett Square, 2017). Independence Day (Gillett Square, 2017). Open Sound (Gillett Square, 2017). Public Meeting (Gillett Square, 2017). Showcase Poster (Gillett Square, 2017). InfoPod View (Hackney Gazette, 2017).

The Situationists

The Situationists (SI) were an alliance of creatives formed in 1957 (Tate, 2021). They played a significant part in the events of Paris in 1968 before being dissolved in 1972 (Tate, 2021). They believed in the revolutionization of the everyday. Emancipation from the strictures of life with spontaneity and imagination trumping rationalisation of the urban environment and city space. Their political theory was influenced by Marx, Hegel, Lukacs, and Lefebvre. Within the works of each, SI established what they believed in, discarding the rest (Matthews, 2005).

SI deemed the urban environment to have been shaped by capitalism to separate people from each other and their own desires, stressing efficiency over leisure and imagination (Merrill, 2019). Much of their analysis of modern capitalism, and subsequently its effects on the city, were built on the conceptual basis of alienation, as detailed in Marx' 1844 Manuscripts. In short, this depicted the capitalist relationship of wage-labour, putting the worker in the position of selling his time and energy to survive. His time and energy are then not an expression of creative desire but forced labour, resulting in **alien** imposition dictated outside himself. Hence, the worker **alienates** his time and energy to receive a wage. The resultant alienates I: the worker from the product of labour, as he doesn't decide its fate. II: the worker from the act of labour, as it's dictated by the capitalist. III: man from his species, his nature, creativity, or intellect. IV: man from man, workers don't determine their activity together they are forced out of necessity and the capitalist will always stand above. (Matthews, 2005)

In reaction to these forces, SI set out to engineer radically different situations from which to reflect, disrupt homogeneity and rebel against a production focused society (The Art Story Foundation (TASF), 2021). They undertook processes of *dérive* and *detournement*, walking aimlessly through the city or reassembling maps to facilitate this, to grant a new perspective, to inspire and most importantly rebel (TASF, 2021). Their alteration of maps allowed subverted interpretations of space, whether aligning space socially or purposefully misreading them, they removed the power to negotiate the city in a controlled manor and instead encouraged authentic experimentation (TASF, 2021). Elements of their practices may also be seen in later punk subcultures or in political movements such as the Occupy movement or Extinction Rebellion (TASF, 2021). There have also been several apps which adopt the same approaches including Drift, Random GPS, and Derive.



Figures 43 - 47. Situationist inspired poster (Rallis, 2021). Guy Debord, Psychogeographical guide to Paris 1957 (Lazzaroni, 2012). Situationist inspired art (Hemmens & Zacarias, 2020). Constant, Labyrinthium, 1962 (de Bruyn, 2021). Situationist Times (MACBA, 2021).

PROGRAMME

The proposed interventions centre on three key functions: to think, to discuss, and to action. Through user adaptation they may become: to contemplate, to overhear, to research, to debate, to conflict, to chat, to agree, to gather, to protest, to perform, to celebrate, to assemble; all dependant on what the citizens need, the informal space shall adapt. Programme and activities within the space should develop and transition through citizen use.

Exert from 5A: *The strongest entity of public expression is the simple act of the initial demand. A voiced common demand between people, lets that idea out into the world, like a genie from a bottle. An idea connects to others, resonated with them, leads to conversation, leads to arguments, leads to protest; this may ignite the idea elsewhere, it will be discussed, rebutted, and may become an intelligible political, social or cultural desire. This is where the true power lies. Just as we have seen in history, once demands are made for 'freedom, social justice, civil rights, women's rights, and social unions,' they can never again fully fade away (Weizman, et al., 2015).*

The programme of interventions for an open city look to foster ideas and the expression of them, further connecting citizens with their city whether through political challenge, social and cultural expression, activism or neutral exchange. Overdetermined functions are resisted to add complexity, ambiguity and encourage spontaneity [2020]. Instead, a flexible programme which is user driven is adopted. Centres for informal programme are provided with various modes of engagement.

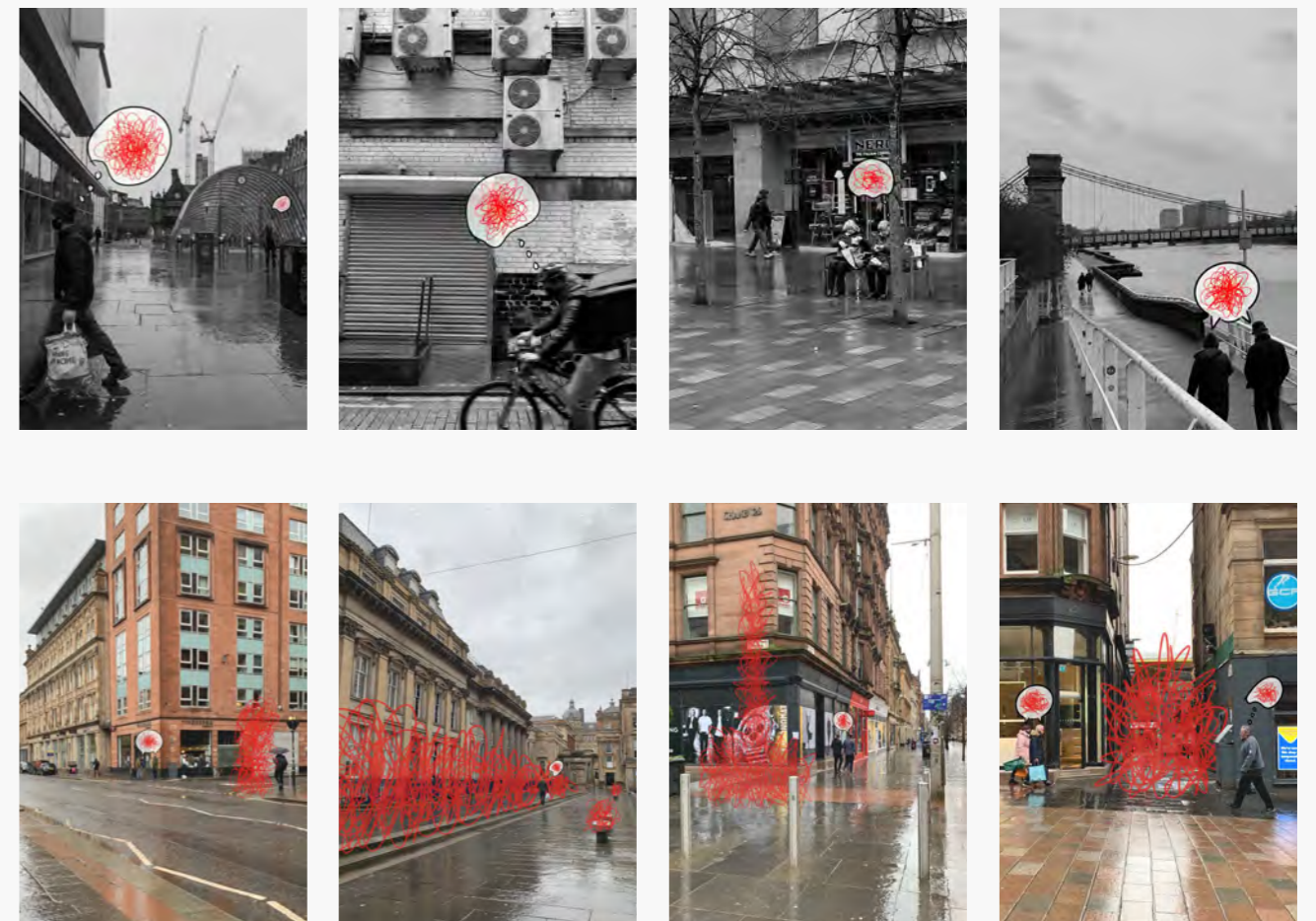
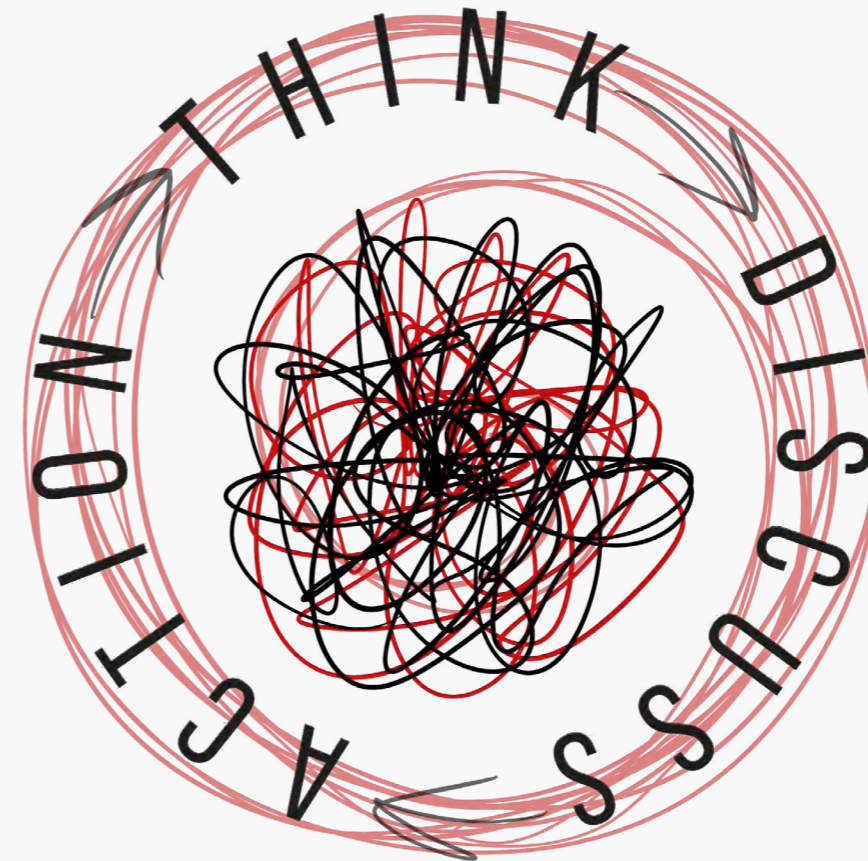
All spaces look to encourage constructive public discourse, bringing citizens together, increasing familiarity and establishing common ground. There is also consideration of primary and secondary exposure. For instance, someone may not look to be involved in a debate or a protest but that doesn't mean they won't experience it as secondary exposure; seeing it (people/artwork), hearing it as they pass, and later engaging in research or discussion with their friends and families about what they experienced. This too begins the process of engagement and moves toward exchange.

The project hopes to revolutionise the everyday, by allowing citizens to take back control of their spaces, and soon, their cities.

Programme is determined through 5A and 5B research and analysis. The importance of questioning familiarity, identity and experience of the other (thinking); debate within politics and discussion as a process of resolving conflict, studies by Lewis Coser etc; the importance of protest actions, of physical gathering in a space and of common experience on common ground within the city may all be found in 5A.

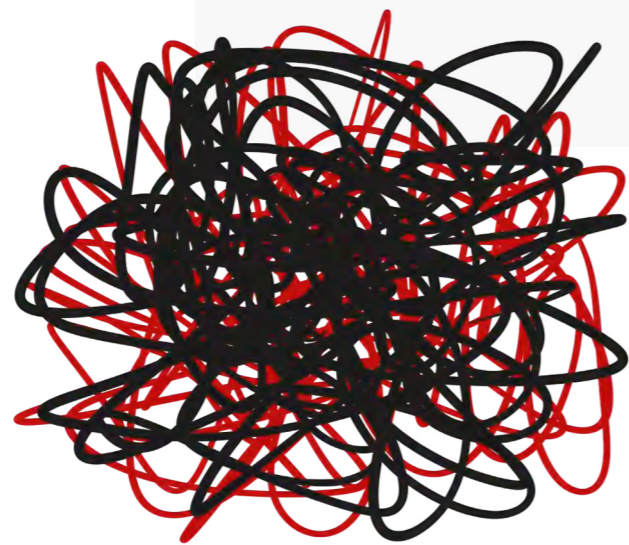
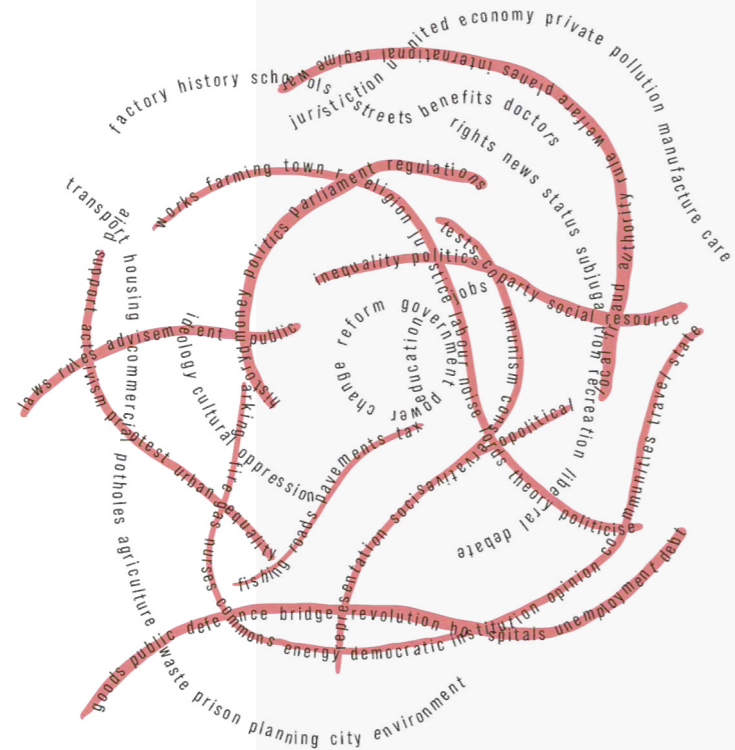
- | | | |
|-------------|-------------|-------------|
| Contemplate | Debate | Protest |
| Question | Chat | Celebrate |
| Overhear | Agree | Assemble |
| Research | Conflict | Educate |
| Familiarise | Disagree | Rally |
| Learn | Investigate | Participate |
| Connect | Support | Advocate |
| Belief | Reason | Gather |
| Provoke | Communicate | Perform |

Figures 48 - 50. Programme Sketch (Authors Own, 2021). St Enochs Sq, small alley, Sauchiehall st bench, Riverside (Authors Own, 2021). Intersection, Royal Exchange Sq, Buchanan St, Queen St alley (Authors Own, 2021).



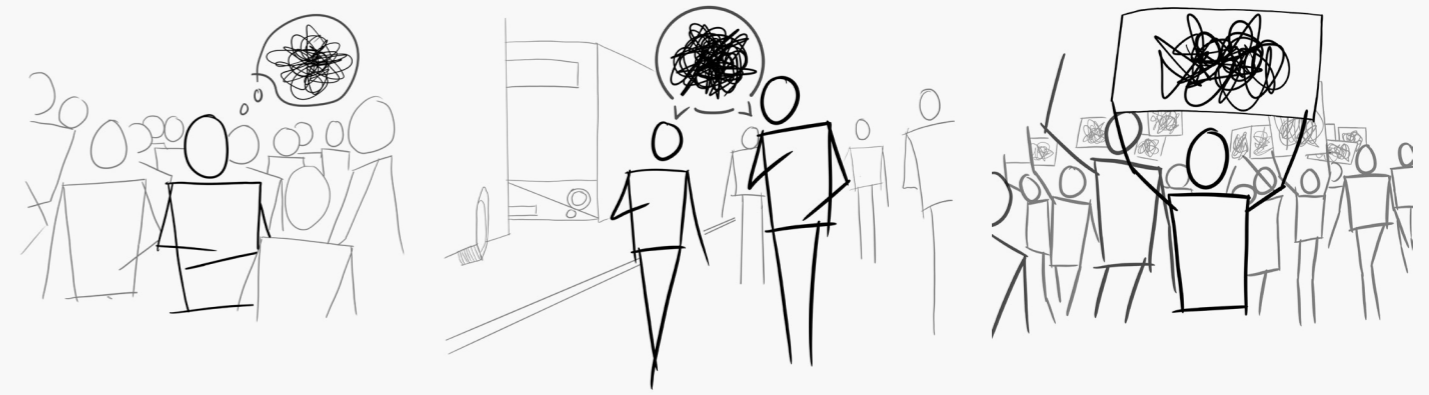
DEVELOPMENT & TESTING

farming inequality fishing town roads pavements taxes religion money education history politics party social regulation tests ideology cultural power resource justice labour oppression noise communism conservatives rights news status subjugation recreation liberal laws lords theory government politicise parliament healthcare works regulations rules advisement debate public parking fire gas nurses commons democratic institution opinion communities travel soldiers representation state socio-political local fraud authority rule welfare planes international regime jurisdiction united economy jobs war private pollution manufacture factories industry history schools streets benefits goods doctors public weather defence bridges revolution hospitals unemployment care elderly television transport debt housing village commercial potholes agriculture waste prison graffiti spending planning city commute environment pension spending aid army income lords allowance rent maternity support shortfall money activism strength construction shipping rivers evation nursery council intervention protest urban revenue equality civil transformation diplomatic protection deficit negotiation federation politician ice archaic



The branding is designed to unite the imagery of the interventions. To be featured on signage, posters, artworks, fliers about events, talks, or debates. It encompasses the ambiguity and complexity of engagement but in a fun way. The unregulated shape creates relaxed familiarity and encourages citizens not to be scared of the implications of discussing politics, society or culture. Encouraging them to not take it all so seriously; just have a think, form ideas, have a chat and discuss with others, then if you feel inspired, drawn to do something, take action.

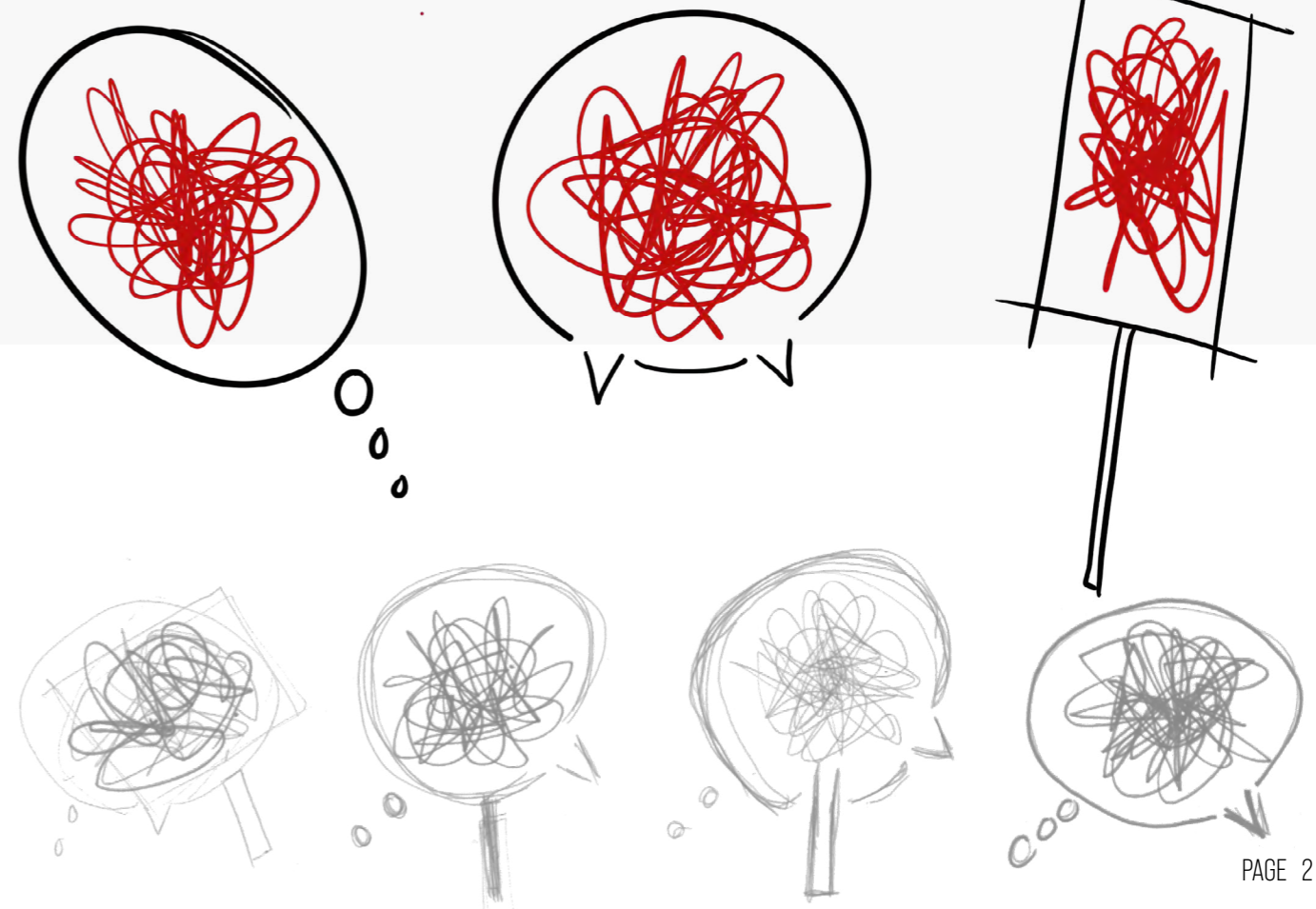
Branding Development



THINK

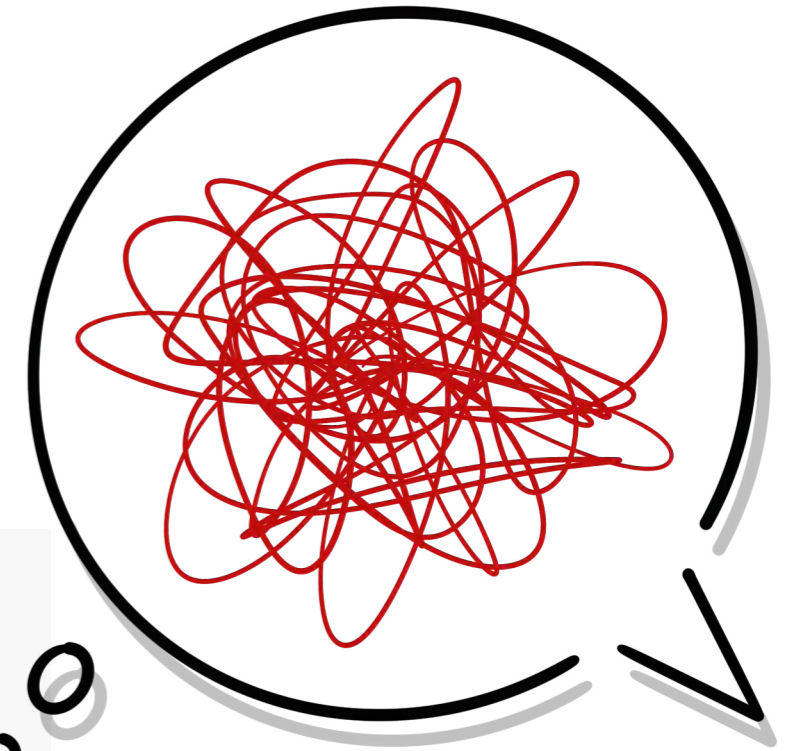
DISCUSS

ACTION

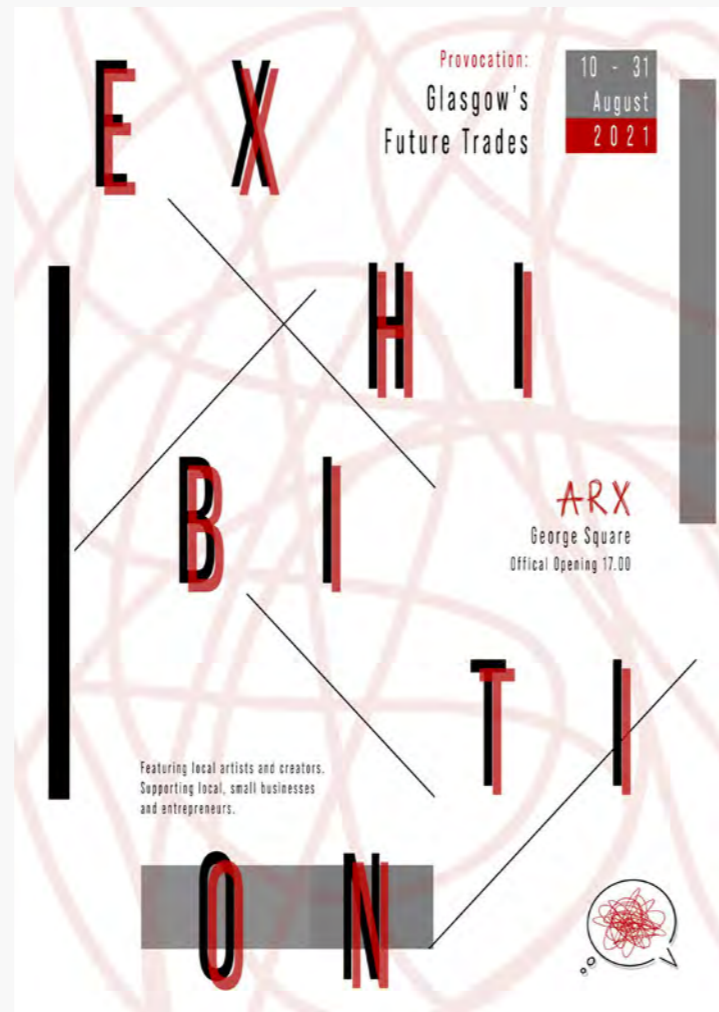
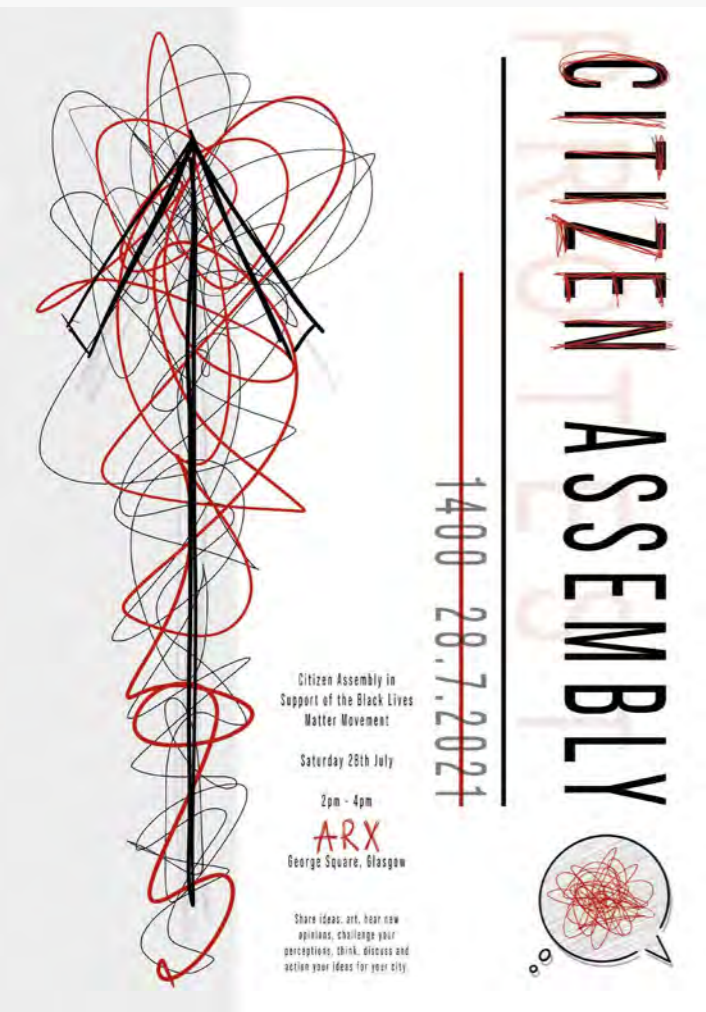


Figures 51 - 52. Exploration of the central branding element (Authors Own, 2021). Branding experimentation and exploration (Authors Own, 2021).

Branding Features



Final Branding Design



Figures 53 - 60. Branding on Signage (Authors Own, 2021). Branding on mapping (Applied Wayfinding, 2021). Signage (Authors Own, 2021). Signage (Authors Own, 2021). Final Branding Design (Authors Own, 2021). Citizens Assembly Poster (Authors Own, 2021). Exhibition Poster (Authors Own, 2021). Debate Poster (Authors Own, 2021).

Dérive

The Situationists conceived the idea of *dérive* as a process. In French, it means 'drifting' or 'wandering'. This consists of aimlessly walking through the city, a spontaneous journey guided by the landscape and architecture opposed to being ruled by a preconceived route or reason. The intention is to distance yourself from the reality of your life, and instead to discover and record 'alluring ambiances' of the city as you move through (Merrill, 2019). The resultant from the *dérive*, whether it took minutes, hours or days, may then inform the construction of another type of city through which focus may remain on spontaneity and imagination over any preconceived notion of rationalised space (Merrill, 2019).

Inspired by this process, several *dérive*'s were carried out around Glasgow. From these, various patterns which draw in the wanderer may be noted:

Beacon elements that break the skyline.

Changes in pattern, material, colour, or texture.

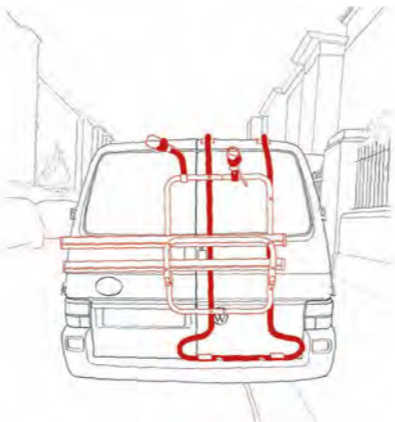
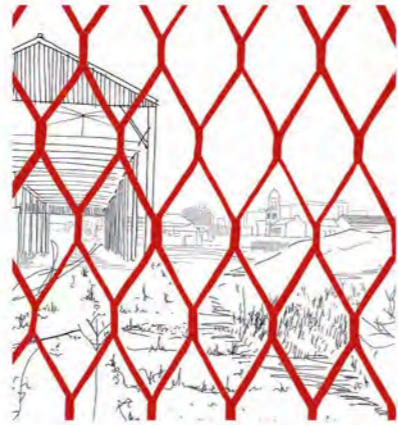
Key provocative elements, posters, artworks, activist boards etc.

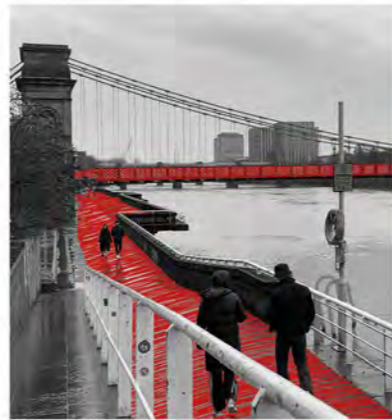
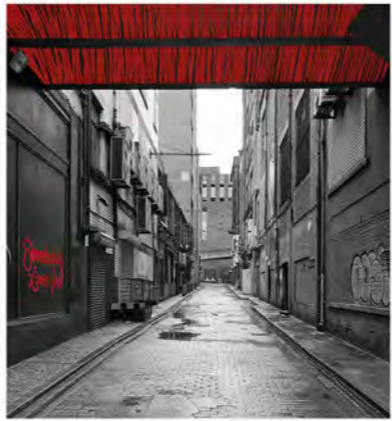
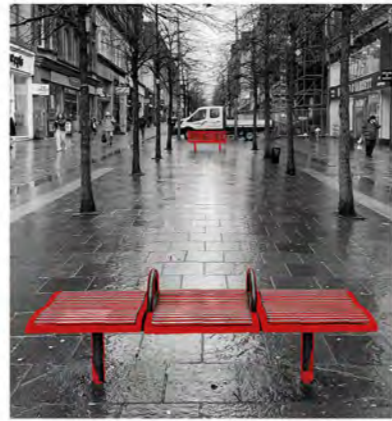
Repetition and rhythm.

Layering and depth.

Specific elements of intrigue which don't seem to fit formally or are unexpected

(unique shapes, community engagement, ornate detailing).





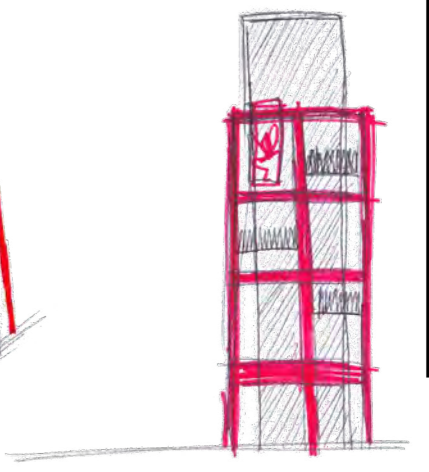
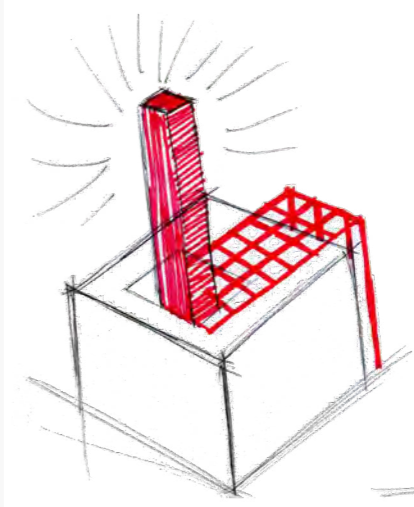
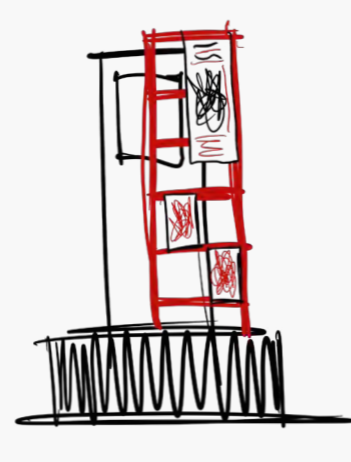
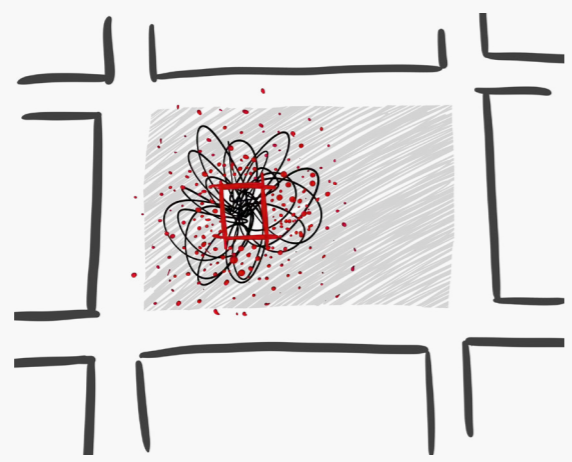
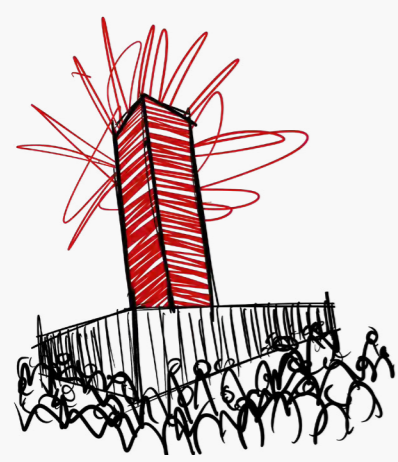
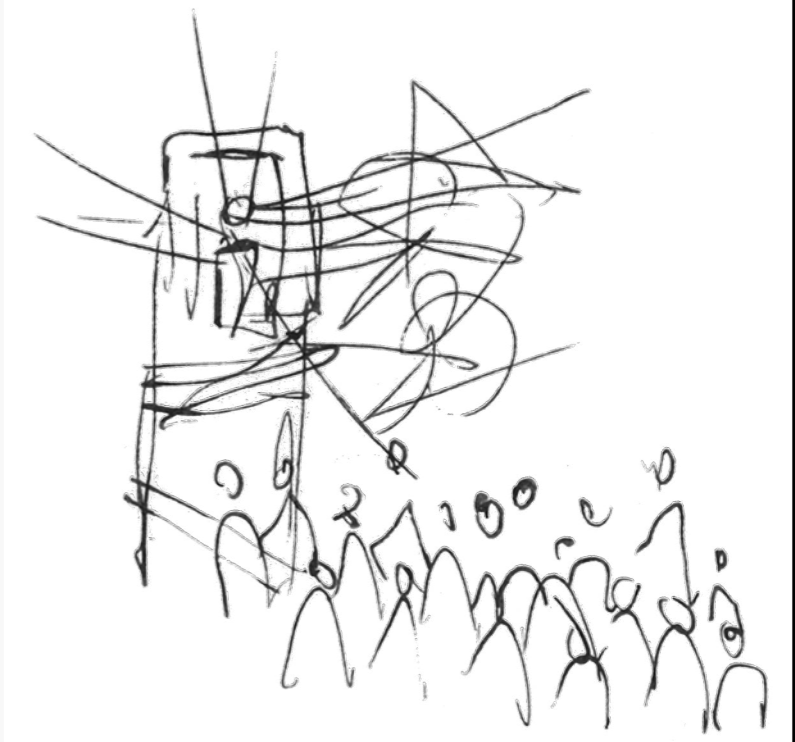
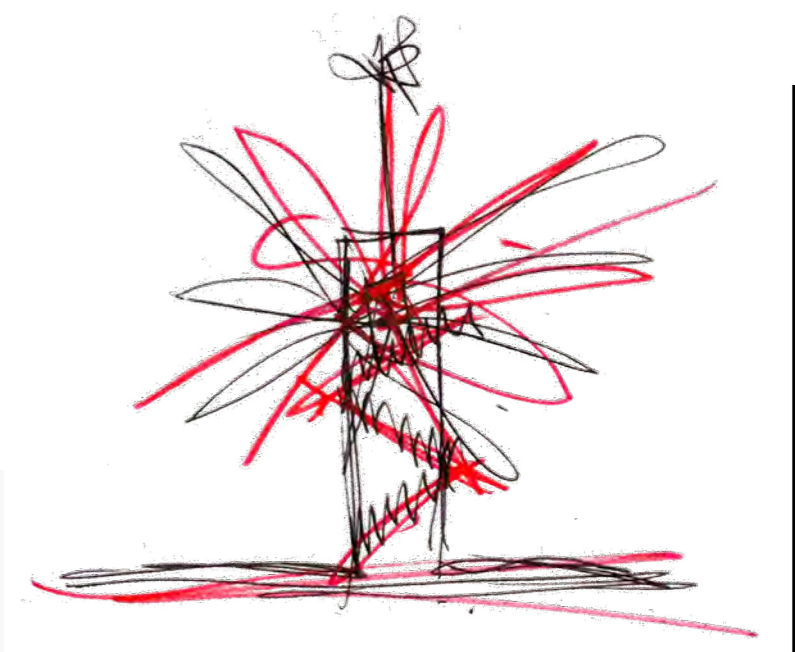
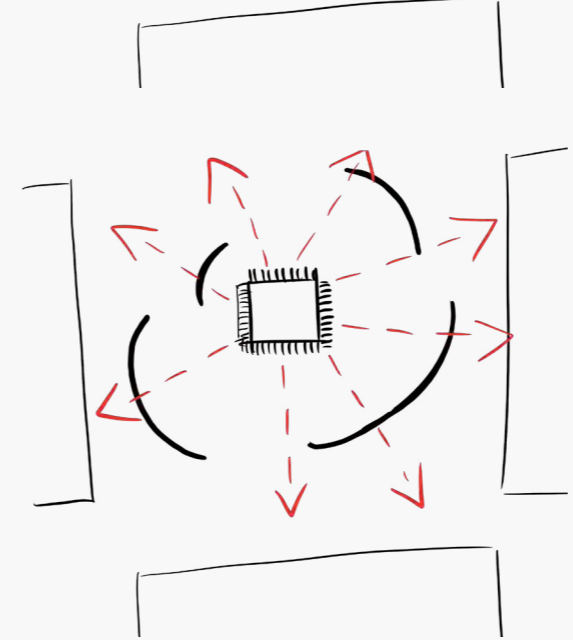
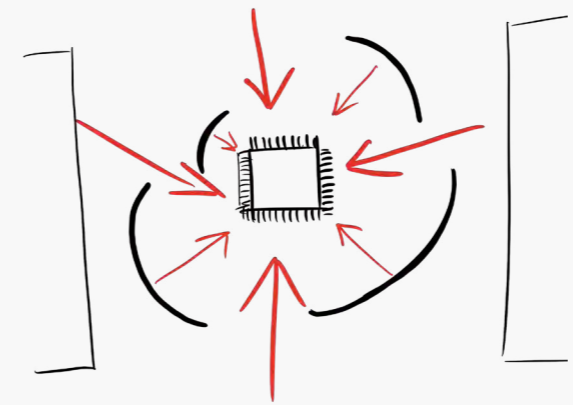
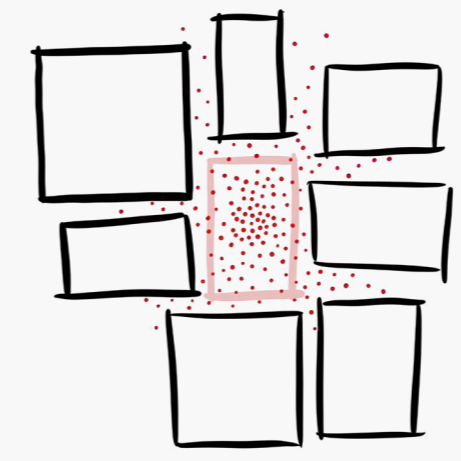
Initial Ideas - Arx - Action

Typology one is based on the Action element of the ascribed programme of the interventions. A base for protest, for citizens to explore and demand change within their cities. A new beacon of change and expression.

ARX, in Latin meaning **Fortress** or **Refuge**.

A fortress for the citizens, a re-purposed inverted notion of the guard tower in the panopticon principle.

Reinstating walls as the refuge required for the rise of society as first suggested by Alberti.



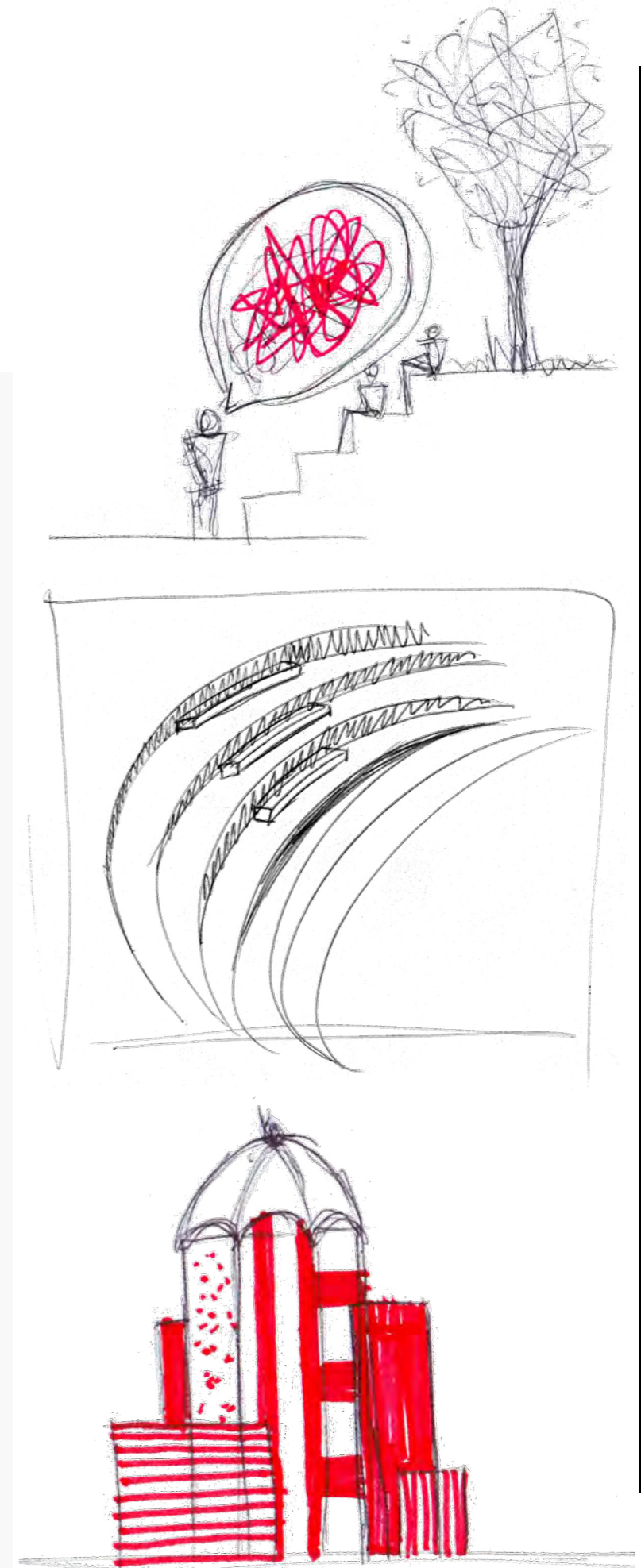
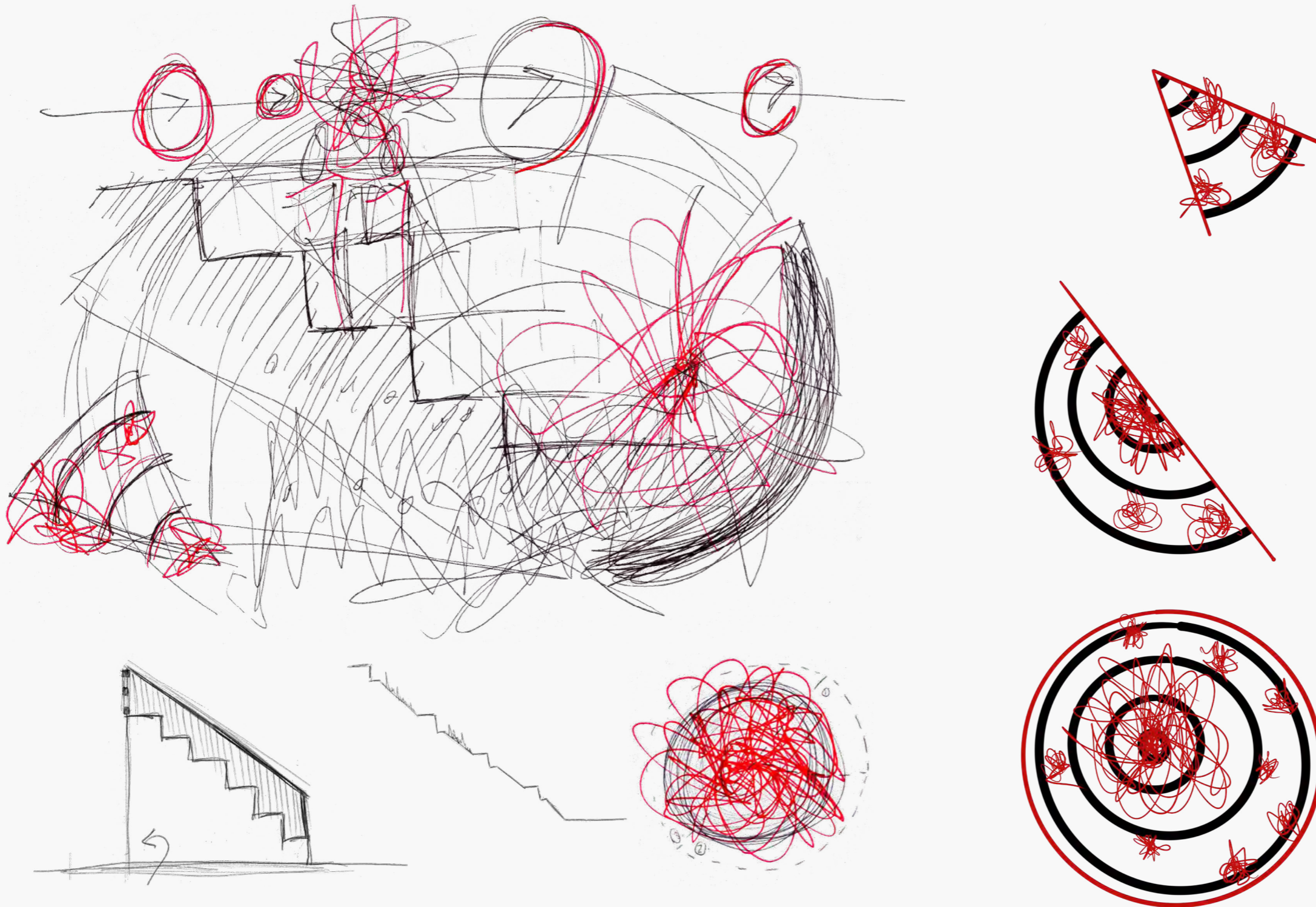
Figures 63 - 73. Various concept images - specified in figures list (Authors Own, 2021).

Initial Ideas - Pnyx - Discuss

Typology two is based on the Discuss element of the ascribed programme of the interventions. Reinstatement of a historic typology designed to accentuate exchange between citizens.

PNYX, in Latin referring to the typology of that name, **Assemble** or **Discuss**.

Introduction of a familiar form within the city, reminiscent of the pnyx or amphitheatre. Drawing citizens in to normalise this form of engagement. Conducive to primary and secondary exposure to ideas.



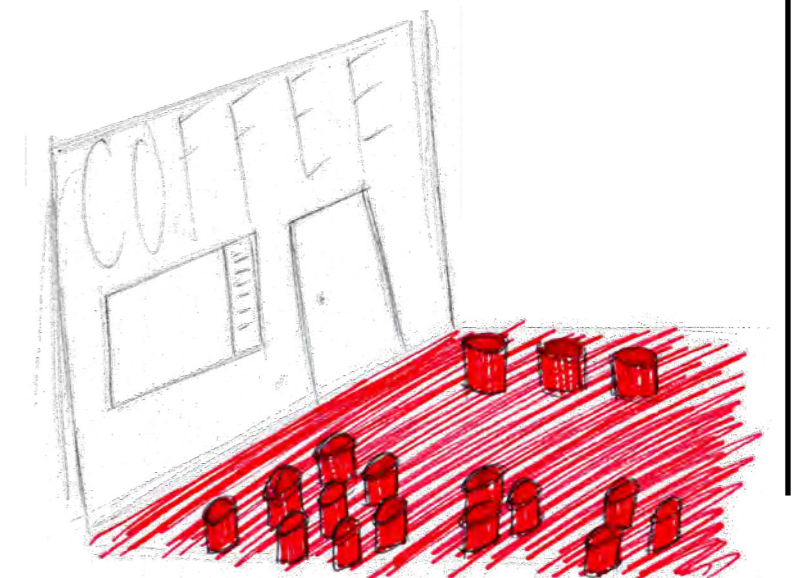
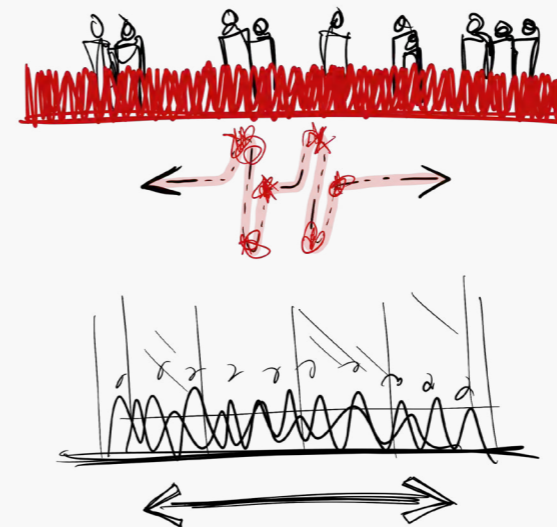
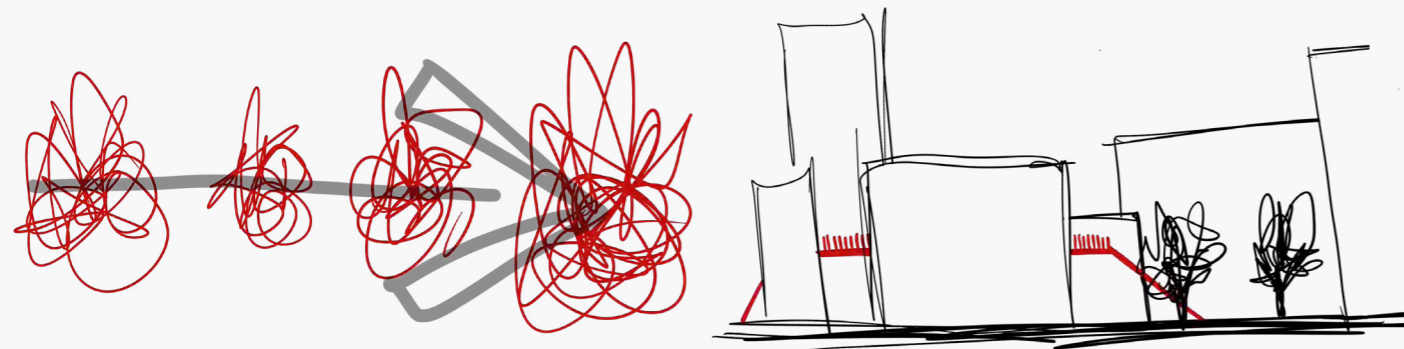
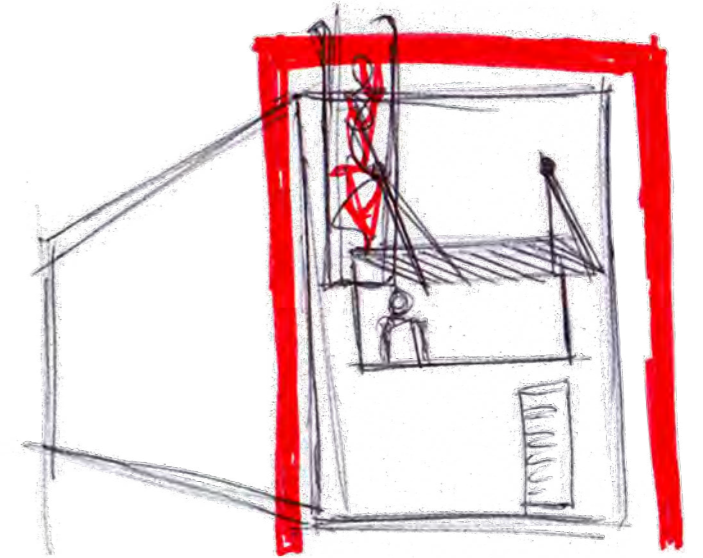
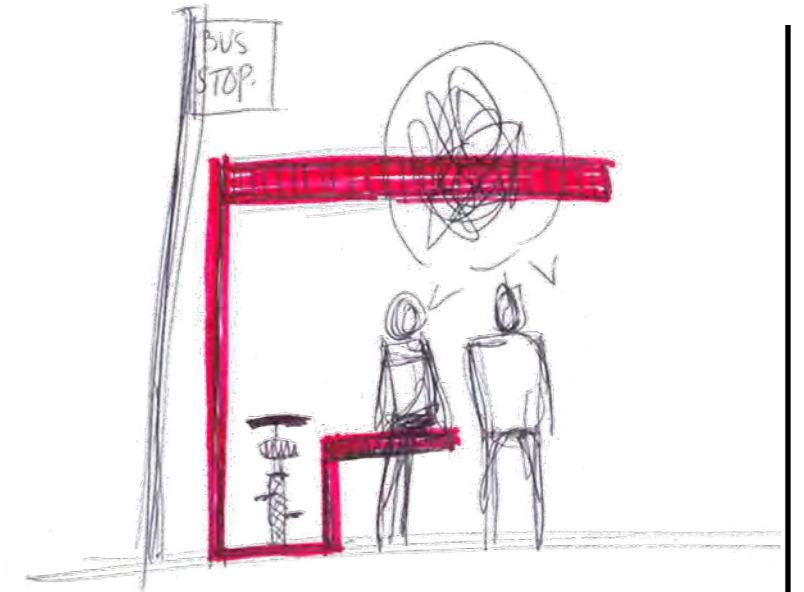
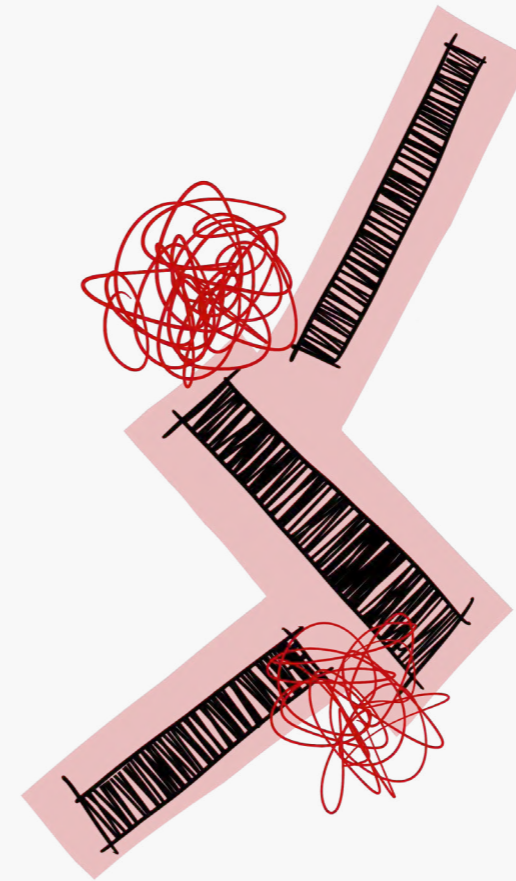
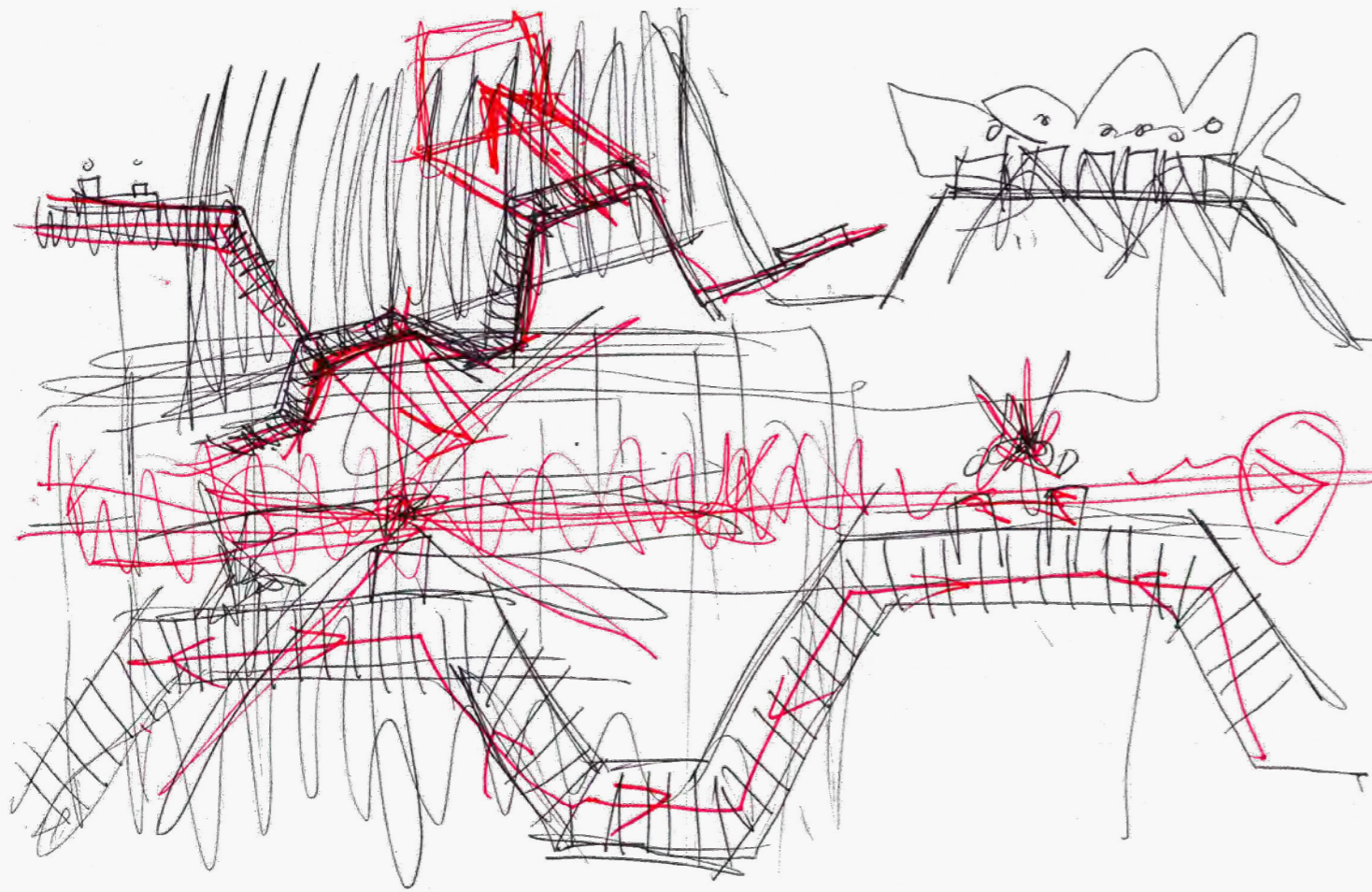
Figures 74 - 81. Various concept images - specified in figures list (Authors Own, 2021).

Initial Ideas - Iter - Think

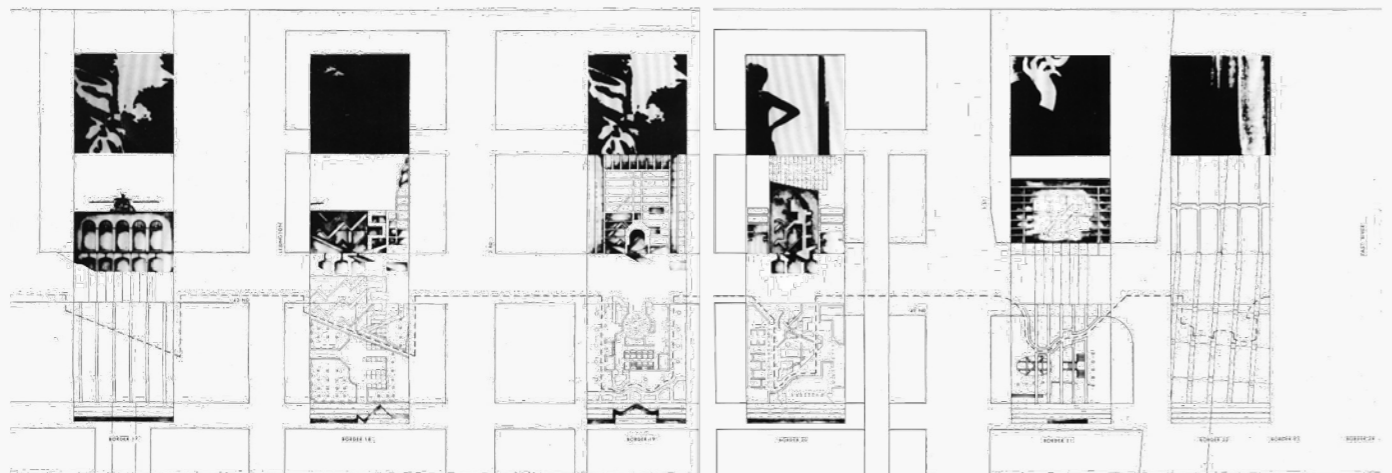
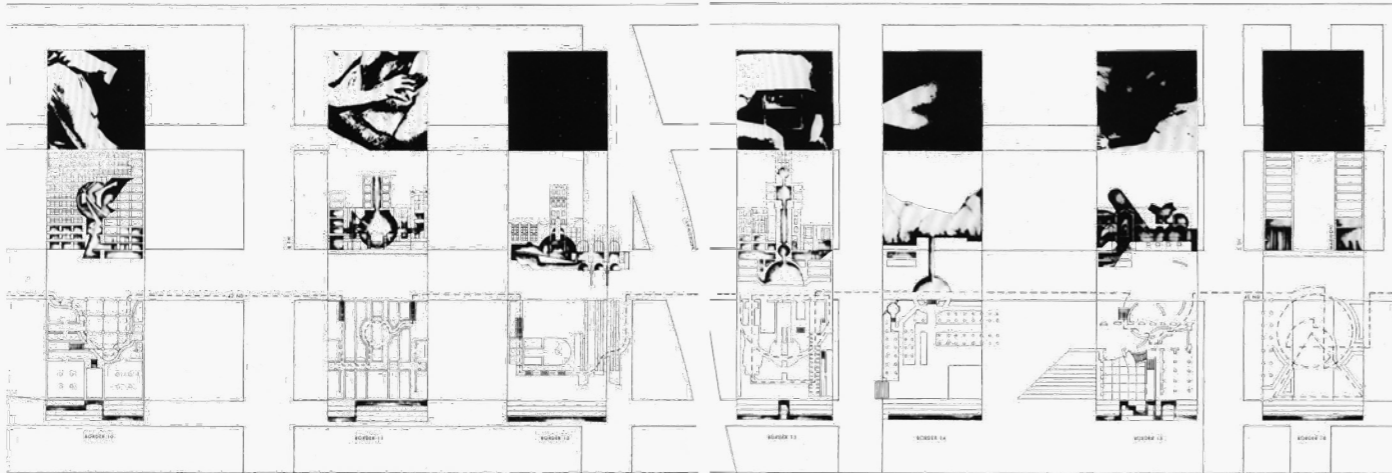
Typology three is based on to Think. A new connection in the city, increasing spontaneity by breaking down boundaries. Accessible to all, it removes the speed of movement centred cities in favour of layering, openness, and compression.

ITER, in Latin meaning *Path* or *Journey*.

A somewhat divergent path in the contemporary speed of movement focused cities in favour of a journey instead. The undertaking of a more thoughtful experience.



Figures 82 - 89. Various concept images - specified in figures list (Authors Own, 2021).



Theory Precedent - Bernard Tschumi

Architecture and its spaces do not change society, but through architecture and the understanding of its effect, we can accelerate processes of change under way. (Tschumi, 1996, p. 15)

The works of Bernard Tschumi raised various questions to the notion of moving toward an open city, both his *Manhattan Transcripts* (1994) and later writings. The former looks to architecturally exemplify the reality of the C21st, to reframe architecture, space, movement, and event to detail a new relationship between them. To build the 'conventional components of architecture', 'along different axes'. (Tschumi, 1994, p. 7). His interpretations question the modes of architectural representation and present movement as either free (improvisation) or formal (choreographed).

In Tschumi's later work, *Architecture and Disjunctions* (1996), he tackles theories of politics and the built environment, the role of the architect, and the notion of 'violence' in design. Following theoretical discussion, he suggests that architecture prior to use may be politically neutral. However, upon use, it cannot again be split as an autonomous entity; suggesting precedents which point to the power of the smallest action, the aesthetic of the architecture is mute against its use and subsequent associated meanings (Tschumi, 1996).

Stemming from the historical role of the architect, architecture is often designed to translate the power structures of society into built entities, adapting space to existing socioeconomic strictures (Tschumi, 1996). By this logic, Tschumi asks, 'Could architects reverse the proposition and, instead of serving a conservative society that acted upon our cities, have the city itself act upon society?' (1996). The city is a unique fluctuation of power, concentrated economics and politics. Tschumi also seen the city as where social conflicts were the most exacerbated, whilst simultaneously 'the urban condition itself could be a means to accelerate social change.' (1996, p. 7).

1. There is no architecture without action, no architecture without events, no architecture without program.
2. By extension, there is no architecture without violence. (Tschumi, 1996, p. 121)

This notion of 'violence' Tschumi introduces is not that of brutality or physical destruction, but a 'metaphor for the intensity of a relationship between individuals and their surrounding spaces' (1996). No one architecture or style is more violent than another. Architecture and violence are inextricably linked. Tschumi compares it in the same way 'the guard is linked to the prisoner, the police to the criminal, the doctor to the patient, order to chaos.' (1996). This connects back to the relationship between space and action and suggests that both equally influence each other and should not be considered independently.

Figure 90. Exerts from the *Manhattan Transcripts*, MT2 - Border Crossing, The Street. Pages 26 to 31 (Tschumi, 1994).

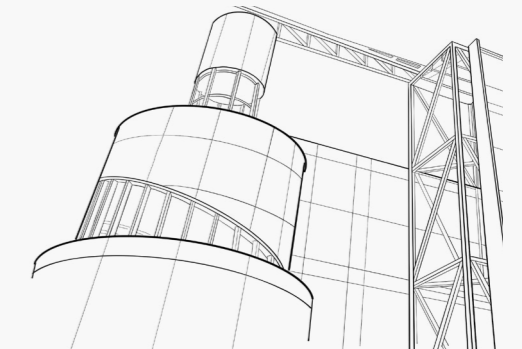
Theory Precedent - Parc de la Villette

La Villette was designed by Bernard Tschumi Architects for an international competition in 1982-83. The brief was to create an 'Urban Park for the 21st Century', to breathe new life into the former site of the meat market and slaughterhouses spanning 125-acres in Paris (Souza, 2011). Where other submissions relied on history as precedent, Tschumi did not. He looked to establish the park as a 'non-place', where people could behave how they liked, independent of norms (Comberg, 2018). He viewed the urban park as a continuation of the city, a space for free activity and interaction within a superimposed organisation (Souza, 2011).

The design denies a coherent reading, instead it is supposed to 'dislocate and reregulate' (Tschumi, 1996, p. 201). Therefore, there can be no universal or dominant interpretation. The red built entities in the park, referred to as 'follies', are without clear function, programmatically unstable and empty of meaning, left to user definition and interpretation (Souza, 2011). The design centres on three main components and how they contaminate one another: a system of points (follies), lines (movement paths), and surfaces (landscapes) (Tschumi, 1996). The park is organised through a grid, designed to be autonomous and adaptable in the future. The grid results in 35 points, which is where the unique follies are located. The design of the follies was also to be autonomous, variant permutations of a three storey cubic frame (Omrana, 2017). Each interchangeable element could then be altered as and when required in the future, allowing repair or revision of program. Tschumi hoped that through this system the identity of the park could be maintained independent of external happenings (1996).

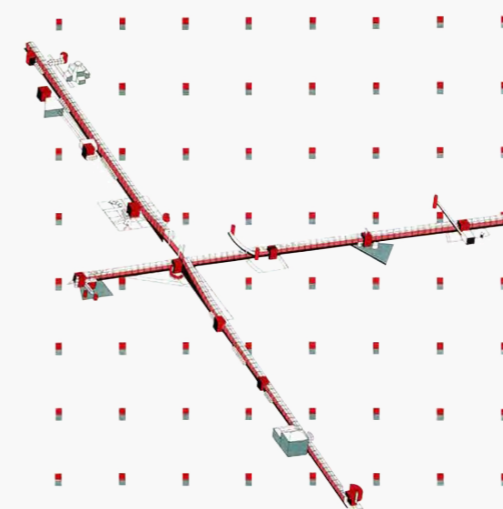
Today, globally, public parks in cities are acknowledged as a vital space for 'cross-cultural, inter-neighbourhood contact in the increasingly digital and segregated city' (Comberg, 2018). Therefore, the intense focus placed on interaction in La Villette truly does align it as an urban park for the 21st century. The follies continue to be spaces which harbour activity often with no designated programme. Some have been adapted to become restaurants, offices and information centres. However, in general the park looks to deliver a social and cultural centre; with workshop activities, a gymnasium, playgrounds, exhibitions, concerts, an open-air cinema, games, competitions, even science experiments, all in addition to the Museum and City of Music also on the park site (Bernard Tschumi Architects, 2020).

His buildings respond to and intensify the activities that occur within them, and the combination of spaces, movements and events change and creatively extend the structures that contain them. (Mun-Delsalle, 2015)



The approach behind La Villette suggests meeting points, anchoring points where fragments of dislocated reality can be apprehended.

(Tschumi, 1996, p. 178)

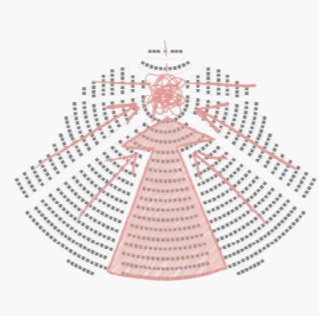
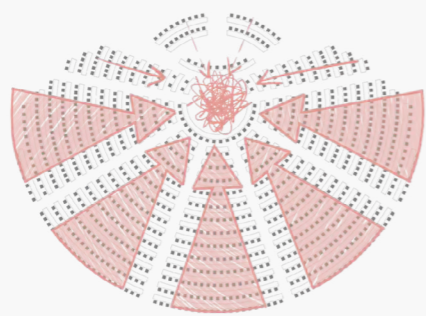
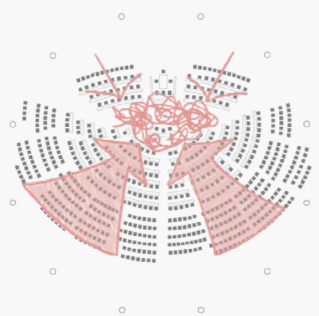


Figures 91 - 100. View of follies within the park (Bernard Tschumi Architects [BTA], 2020). Concert event (BTA, 2020). Folie (Comberg, 2018). Folie (Comberg, 2018). Folie (BTA, 2020). Folie J5 (Comberg, 2018). Vilette Sketch (Authors Own, 2021). Frame Folie (AIA, 2012). Concept Grid (Tschumi, 1996). Aerial View of the Park in 1995 (Omrana, 2017).

Detournement

Inversion of the Panopticon

Bentham's design, the Panopticon, a radially designed prison, and even its earlier conceptual application at Piazza di Ponte were extensively explored and exemplified in 5A (Foucault, 1991; Ingersoll, 1996). The central theory is that of 'panoptic' control, the central guard tower in the prison allowed every cell to be seen therefore accentuating the power dynamic between guard and prisoner.



An open city must dispel any notion of panoptic control that discourages citizens to exchange or suppresses expression. Various scholars (including Neil Leach, 1999) suggest such a relationship between citizens and their architecture is related to the programme or politics of use. Therefore, Arx, looks to emancipate the notion of the panopticon, invert its politics of use by allowing anyone to access it. Creating a design in the public realm which allows citizens to imprint upon it, bend it to their needs, and use it to express themselves.

Form for Discussion

In his lecture series, *The Open City* and again in *Building and Dwelling - Ethics for the City* (2006; 2019), Sennett claims that the ancient form of the agora may still be seen in cities however the ancient Greek *pnx* is practically extinct. Without this form of public sequential space, citizens lack the means to gather and discuss or deliberate public affairs. Sennett has also claimed to recreate such environments, the architecture of theatres should be considered. Just like the *pnx*, they offer a space suitable to focus with good acoustics and visibility of both those speaking and the reactions of those listening (2006). Only through these kinds of inclusive approaches can participation be encouraged, an element which Sennett believes has everything to do with the design of the physical city (2006).

Figures 101 - 107. Inversion of the panopticon principle, Concept Collage (Authors Own, 2021). Form repetition within parliament buildings (Authors Own, 2021). Contemporary Theatre view (Bridge Theatre, 2020). Amphitheatre form (Video Media Studio Europe, 2019). Section of the Colosseum (Colosseum Rome Tickets, 2020). Pnyx view in Ancient Greece (Caruelle, 1845). Concentric circles of the pnyx / theatre form (Authors Own, 2021).

Connections, Borders and Boundaries

When discussing the design elements of democratic spaces, Sudić claims designs which prioritise the car over the pedestrian or the privatisation and subdivision of space are inherently anti-democratic (2017). This is due to the subsequent mitigation of social interaction between strangers opposed to that which occurs within open cities. A notion which was seconded by Constant Nieuwenhuys (a key figure in the Situationists), who claimed subdivision/privatisation of space was

a 'dehumanization of the earth,' and designed New Babylon to once again 'socialise' the Earth's surface through lines which formed connections opposed to borders (Wark, 2015).

One of the most prominent forms of connections illustrated in the city of Glasgow is that of its roads and motorways. However, these are mostly aesthetic surface connections or that which have implications further afield, connecting different areas of Scotland for example. At the city scale, these 'connections' often function more as barriers or boundaries opposed to borders, in relation to the theories of Richard Sennett (2019). He suggests a distinct difference between that of a boundary and a border. The former is a hard line, implacable, internal walls which fracture the whole. The border on the other hand, is a meeting point, a point of change, like the gates of a walled city or where water meets land. The border is the place of interactivity, where variant experiences may be had, driven by change. Connections and borders should be accentuated in a new way bringing people to a common space as a way to overlay difference (Sennett, 1992).

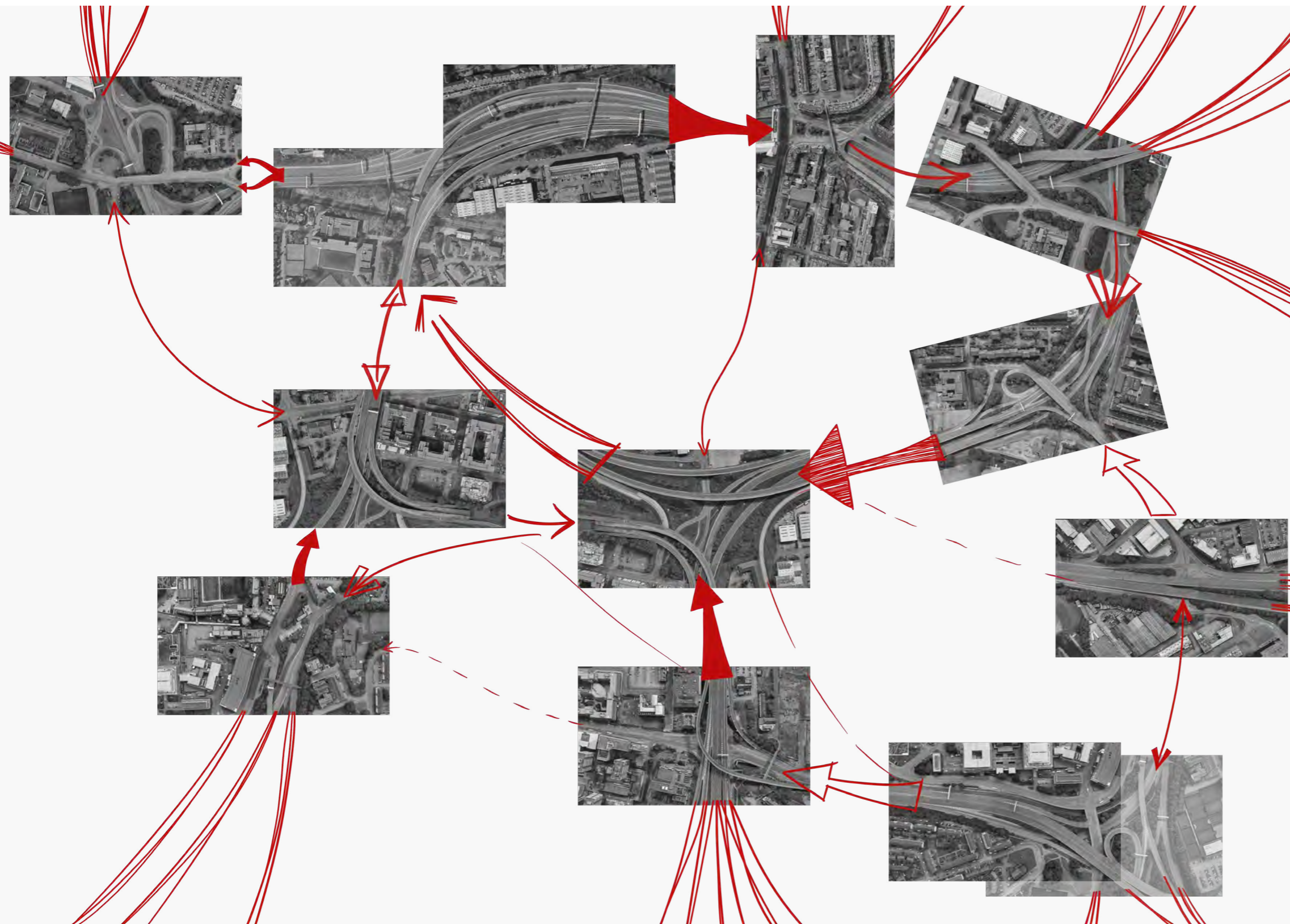


Figure 108. Situationist inspired concept collage focusing on connection and reinstating this through different means (Authors Own, 2021).

LOCATIONS & SITES

Locations & Sites

The sites will follow three main types:

URBAN SQUARES

ARX

GREEN PAUSE POINTS

PNYX

CONNECTIONS OVER BOUNDARIES

ITER

These will vary in size and location around Glasgow to experiment with varying contexts and scales of intervention.

The locations for the interventions are determined by the environment most conducive to the programme or associated activities of each typology. Though tested in Glasgow, recurring contexts or locations have been established for the Arx, Pnyx and Iter. Every city no matter the location or difference in appearance will have a busy street, public square, place of pause, some form of boundary. Therefore, assigning the typologies these types of locations it allows flexibility of assimilation to other cities.

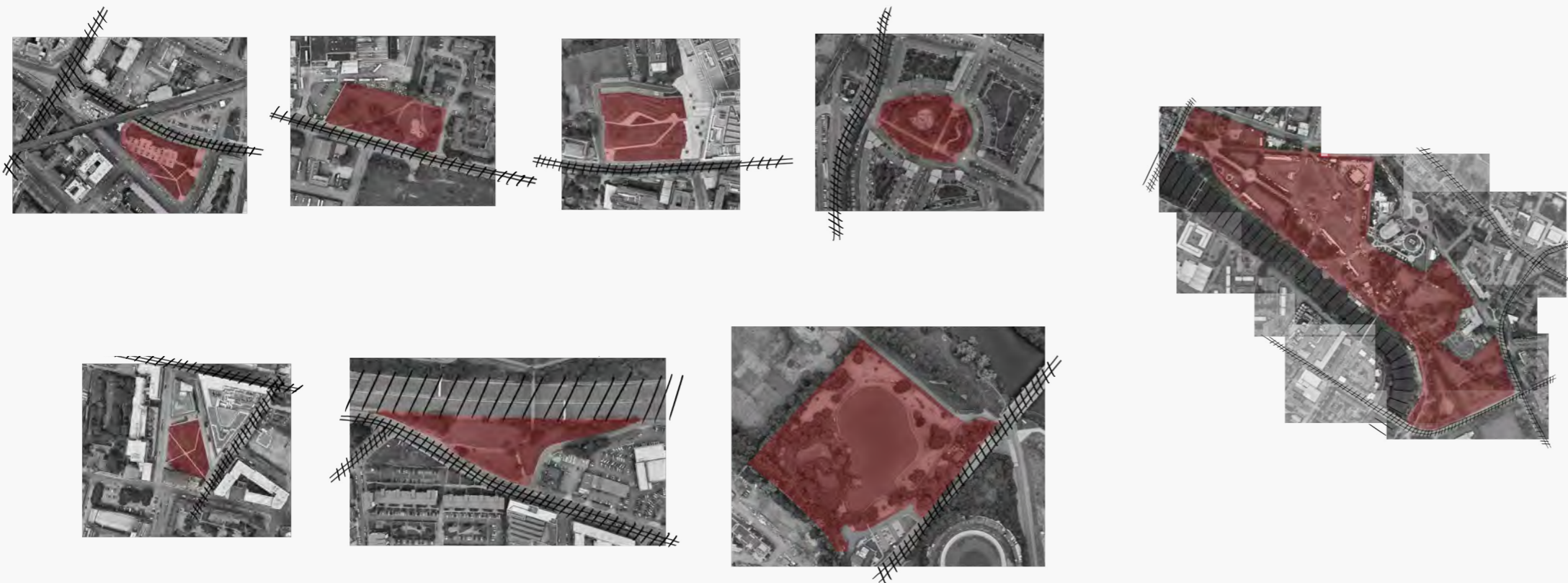
Figure 109. City Plan of all intended intervention sites (Authors Own, 2021).



Arx

The programme and activities of Arx are rooted in citizen ACTION. The current city space which embodies this energy most are its urban squares, symbolic spaces of communication, assembly and expression (as explored in 5A).

In reference to Glasgow, various squares were considered. The focus resting on variance in scale, the current role of the square in the city, variety in location, and footfall of citizens both by chance and as a destination.



Pnyx

The programme and activities of Pnyx are designed to encourage citizens to DISCUSS. These aim to envelope pause points in the city. In Glasgow as well as many other cities, these pause points can be formed by green spaces. Green spaces are often where people slow down or stop for a moment before carrying on.

These green spaces emerge often where the city stops, granting a particular opportunity for primary and secondary engagement with the programme. The footfall of citizens going to the spaces as a destination encourages primary engagement and the footfall of those passing by increases opportunities for secondary engagement (exposure to new ideas, experiences, discussions). In addition, the original Pnyx in Athens, Ancient Greece, was enveloped by green space. Therefore, this reintroduction is a form of rebirth of the initial intention.

Figures 110 - 122. All (Authors Own, 2021) Site Plans. George Sq. Cathedral Sq. St Enoch Sq. Candleriggs Sq. Blythswood Sq. Barrowland Park. Duke Street. Cathedral St. Gorbals New Park. Glasgow Green. Albion St Clearing. Alexandra Parade. Richmond Park.

Iter

The programme and activities of Iter are aimed to allow citizens to THINK differently, take the time to slow their journey. Iter may be used to increase connectivity and spontaneity by breaking down boundaries in cities. In Glasgow, to remove focus from the theorised connectivity and simultaneous citizen disconnect granted by the cities roads and motorways, Iter assumes a largely disused railway track which flows through the centre of the city as a boundary.



The focus of this design is the holistic connection provided, the experience of layering another street or Iter, within the city, and the specific connection points to areas of the city. It offers another route which transcends boundaries and moves at a different pace to that of the street below, slowing down the movement centred city. The design experiments with notions of compression, using open, honest space, focusing on connection over boundaries opposed to division because of them.

Figure 123. Proposed iter site plan, disused railway (Authors Own, 2021).

Design Development - Arx

Arx looks to embody the meaning of the word, become a fortress for the citizens, a refuge. An entity which can be equally and freely experienced by all users. Illustrated architecturally as a beacon within the city, reappropriating architectural monuments of power / control / the state, and instead granting it to the citizens. All whilst embodying the symbolic notions of expression and democratic freedom associated with an urban square.

Flexible Activity

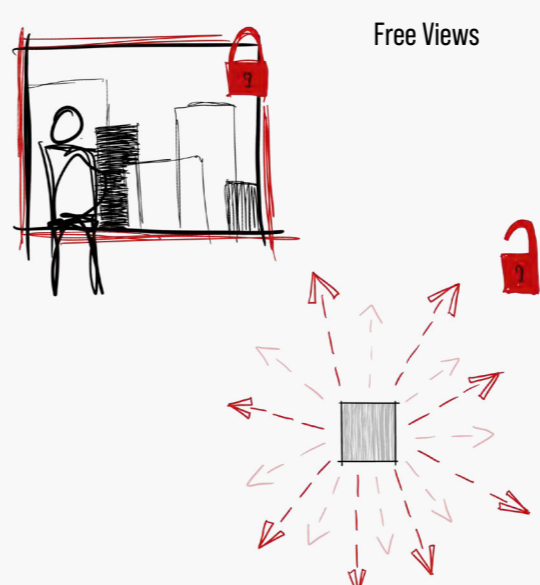
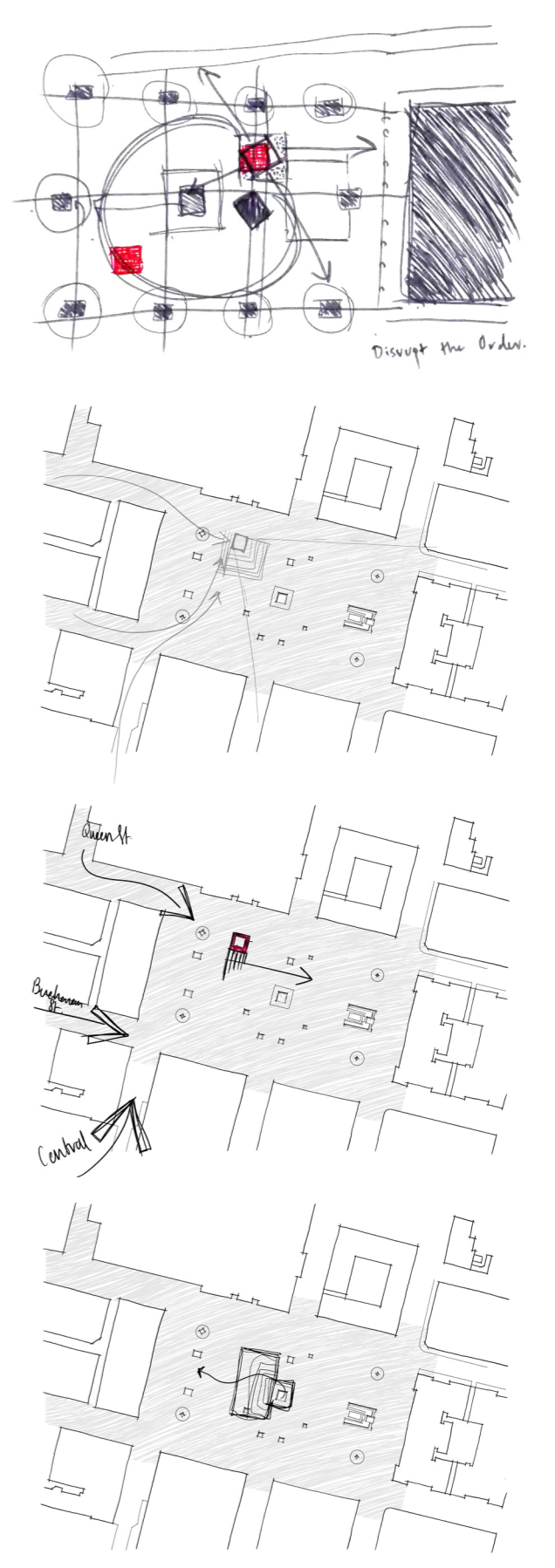
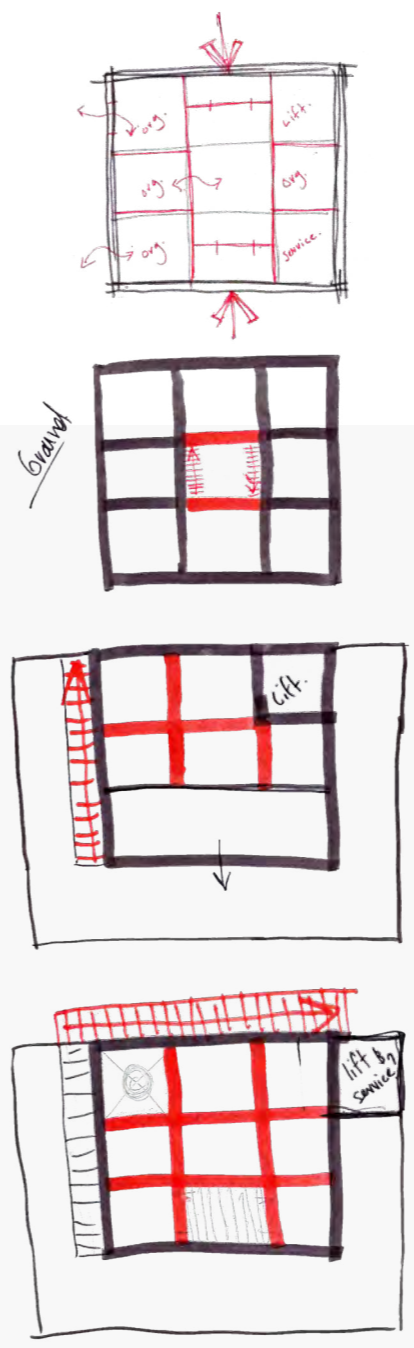
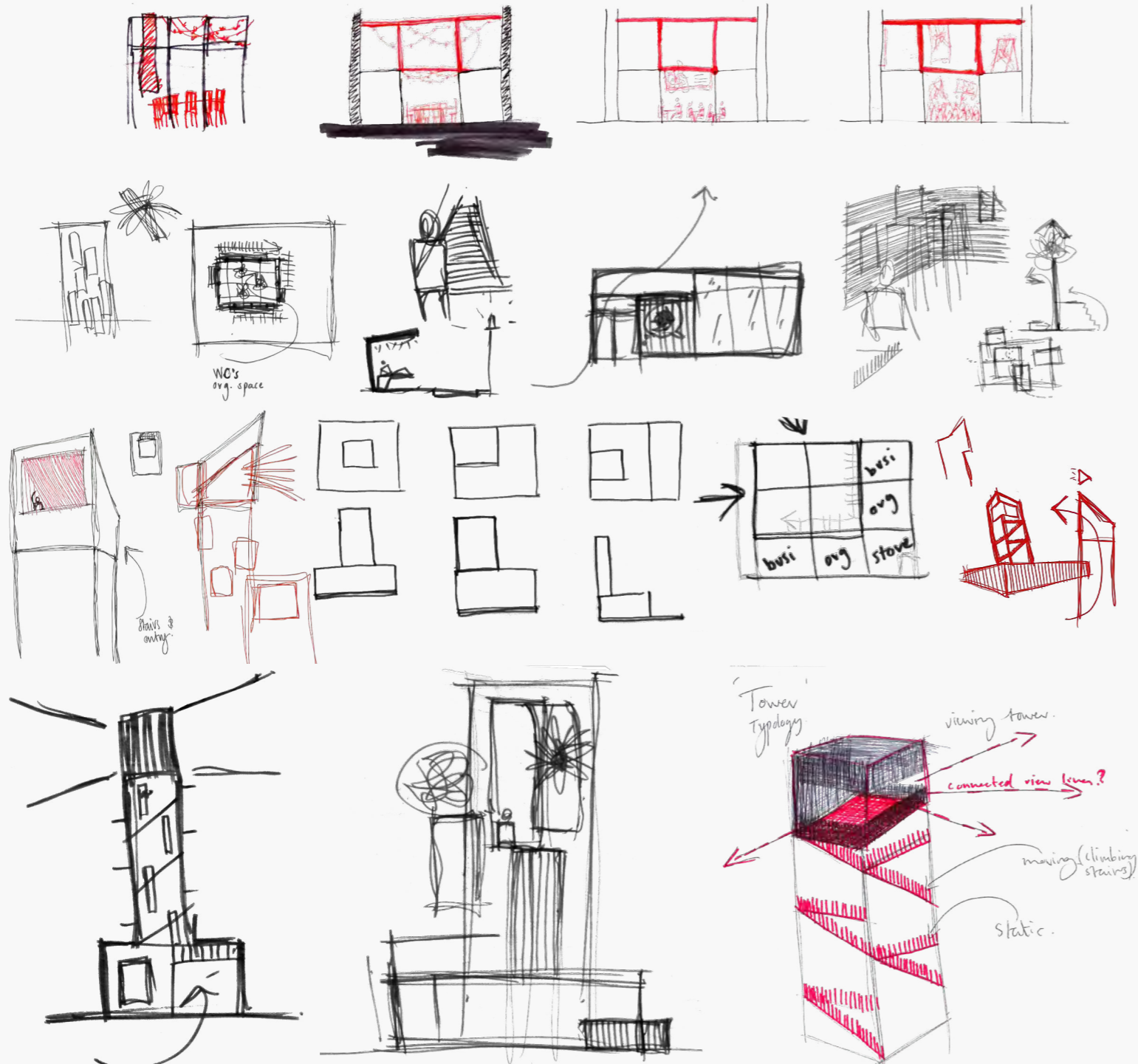
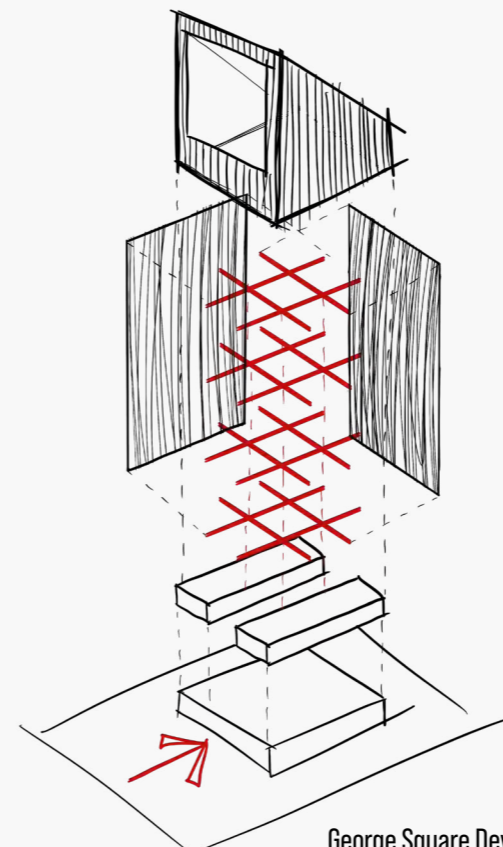
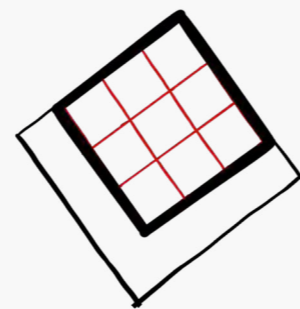
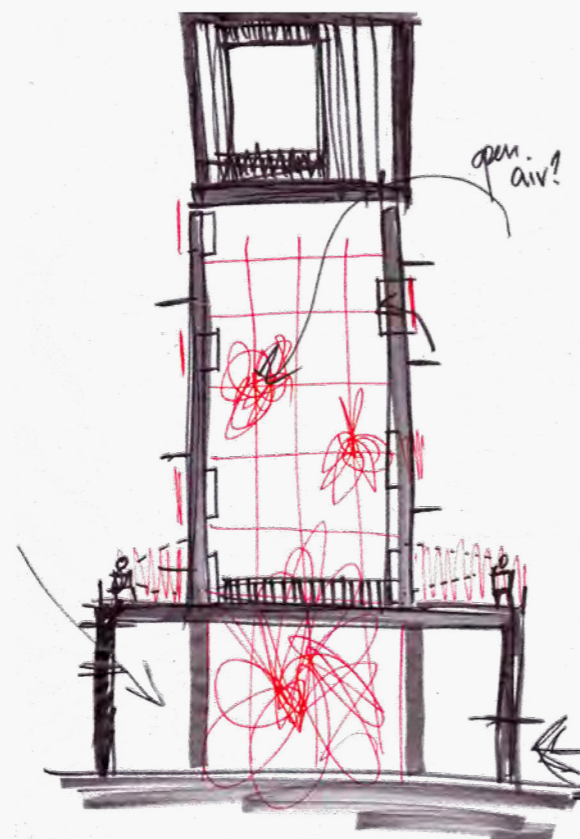
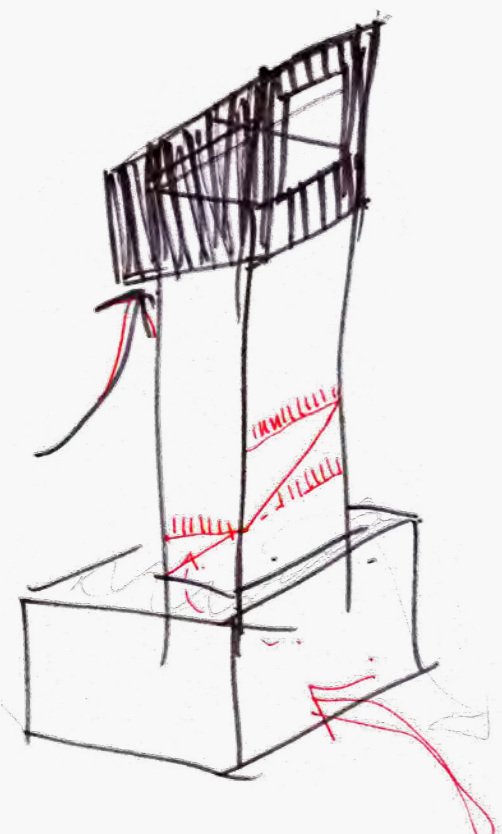
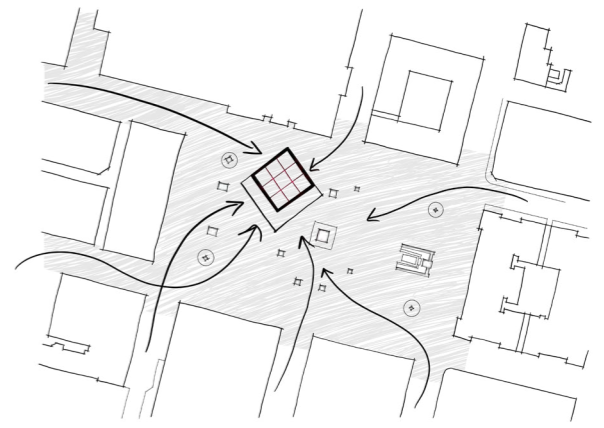
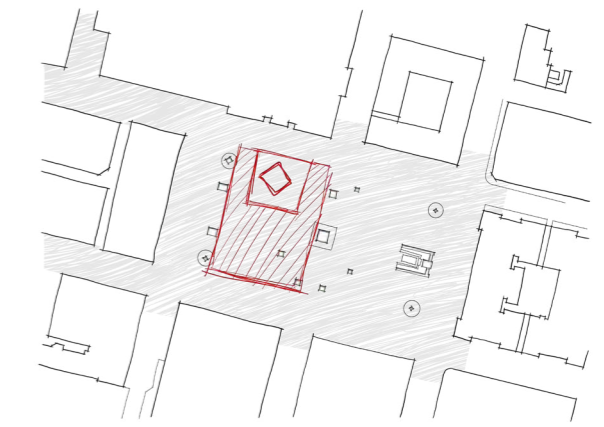
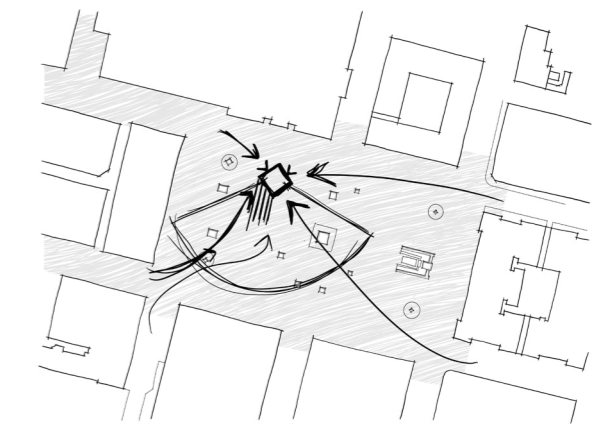
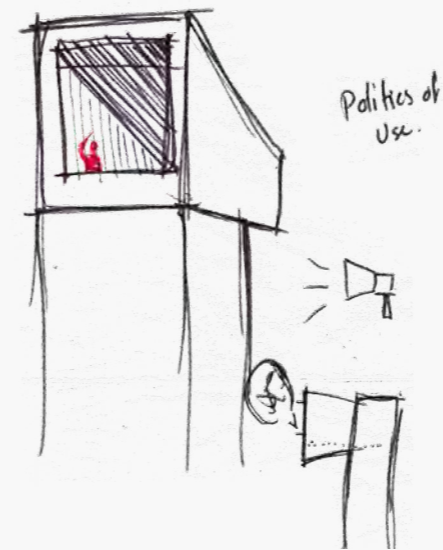
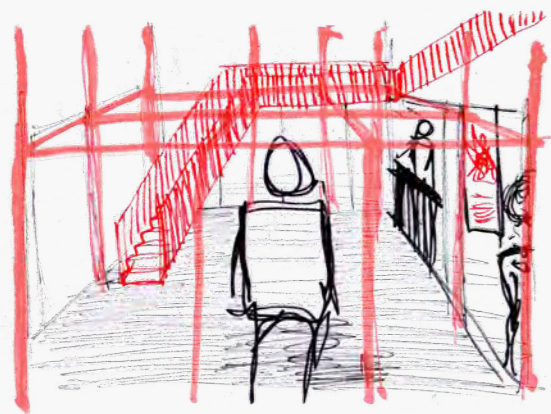


Figure 124. Collection of Development Sketches (Authors Own, 2021).

These monuments themselves then create a network. Points of interest and expression throughout the city which may be used as beacons of activism, to enhance the experience of assembly and action in an open city. Each will be installed with the relevant equipment for enhancing the experience, as well as flexible structure to allow various inhabitations, uses and activities for the building as required.



George Square Development

Figure 125. Collection of Development Sketches (Authors Own, 2021).

The entity of the crowd and the act of assembly was explored in 5A. Its importance within the city as a means of expression, feeling part of something, and as a collective right to demand change is incredibly important. Sudjic claims that while a 'crowd' may become an unpredictable force without warning they can also provide a counterbalance for other elements of society, providing witness to wrongdoing or putting faces, voices and a power to overlooked or suppressed experiences (2017). For these reasons, the presence of people is almost always a positive sign rather than negative.

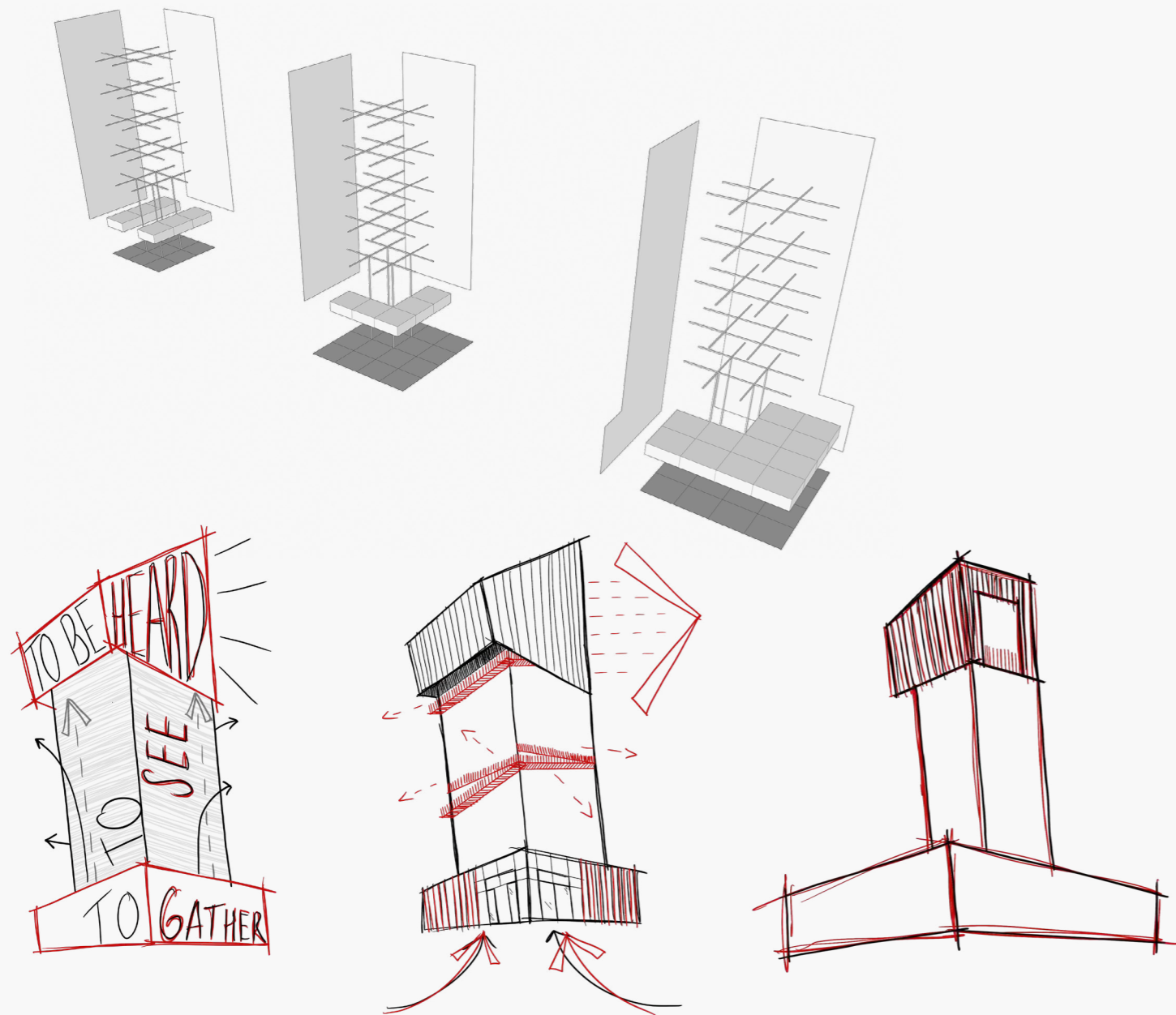
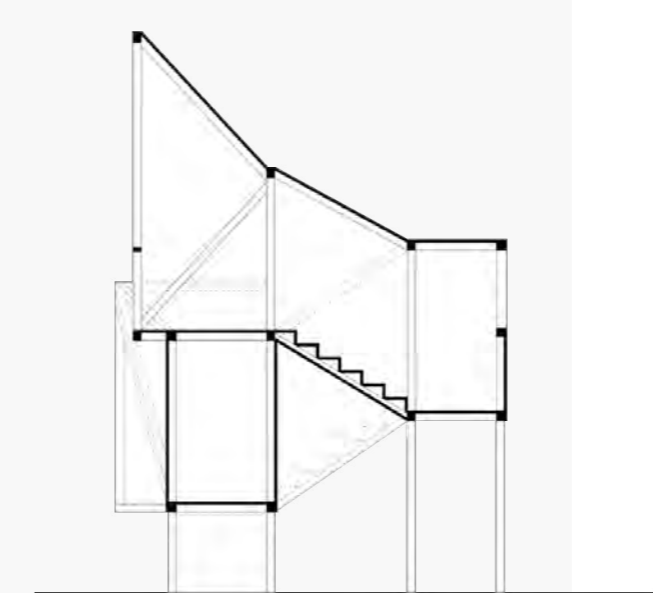
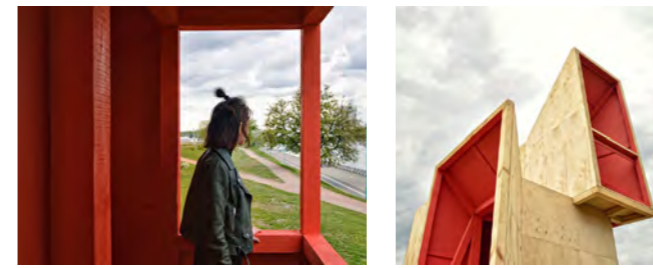


Figure 126 & 127. Sketch Development Model (Authors Own, 2021).
Form Inspiration Sketches (Authors Own, 2021).



FRAME PAVILION | Minsk, Belarus | Menthol Architects

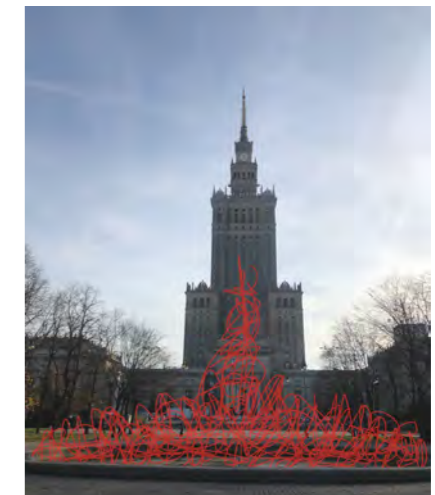
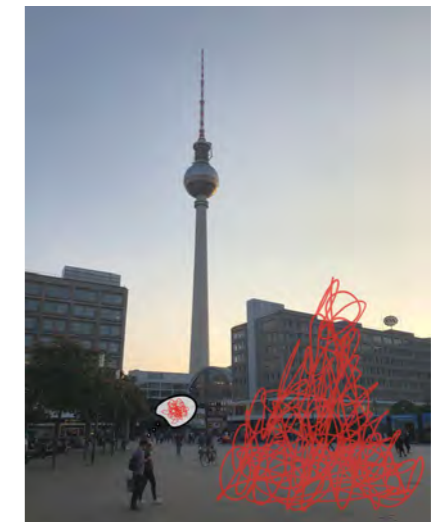
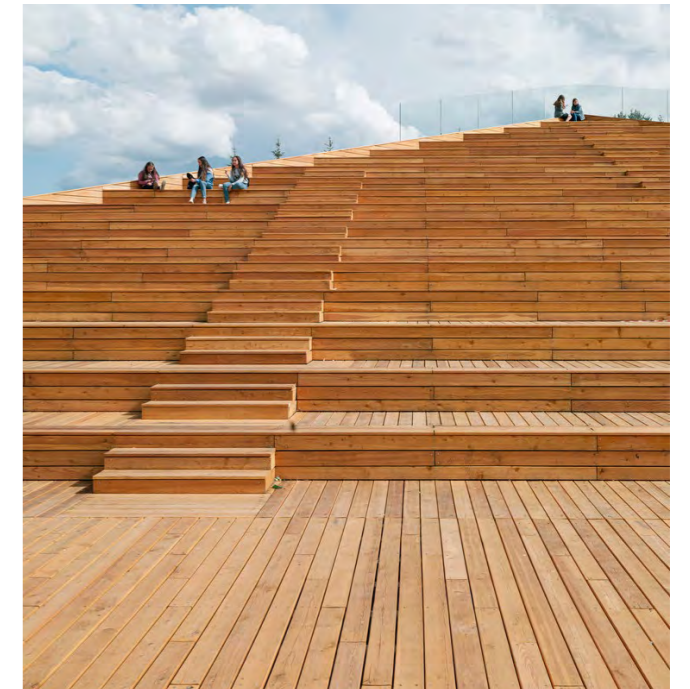
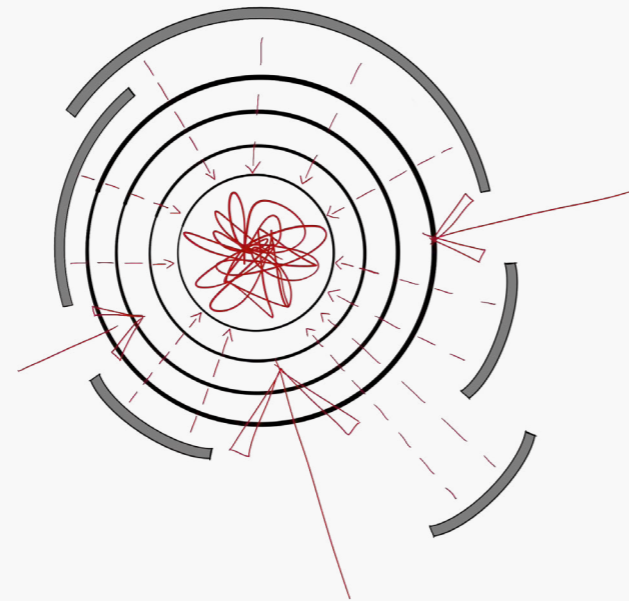
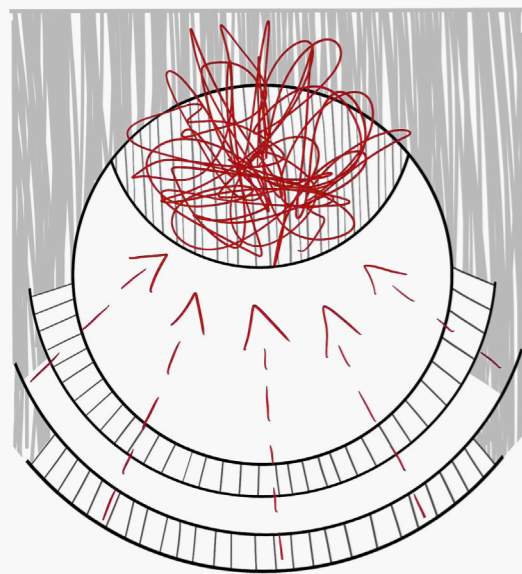
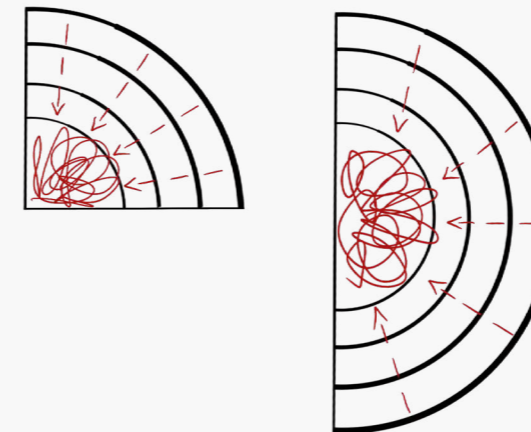
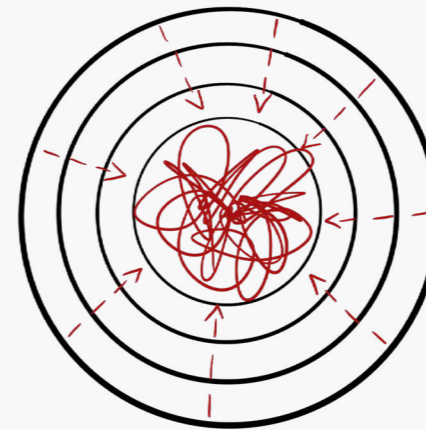
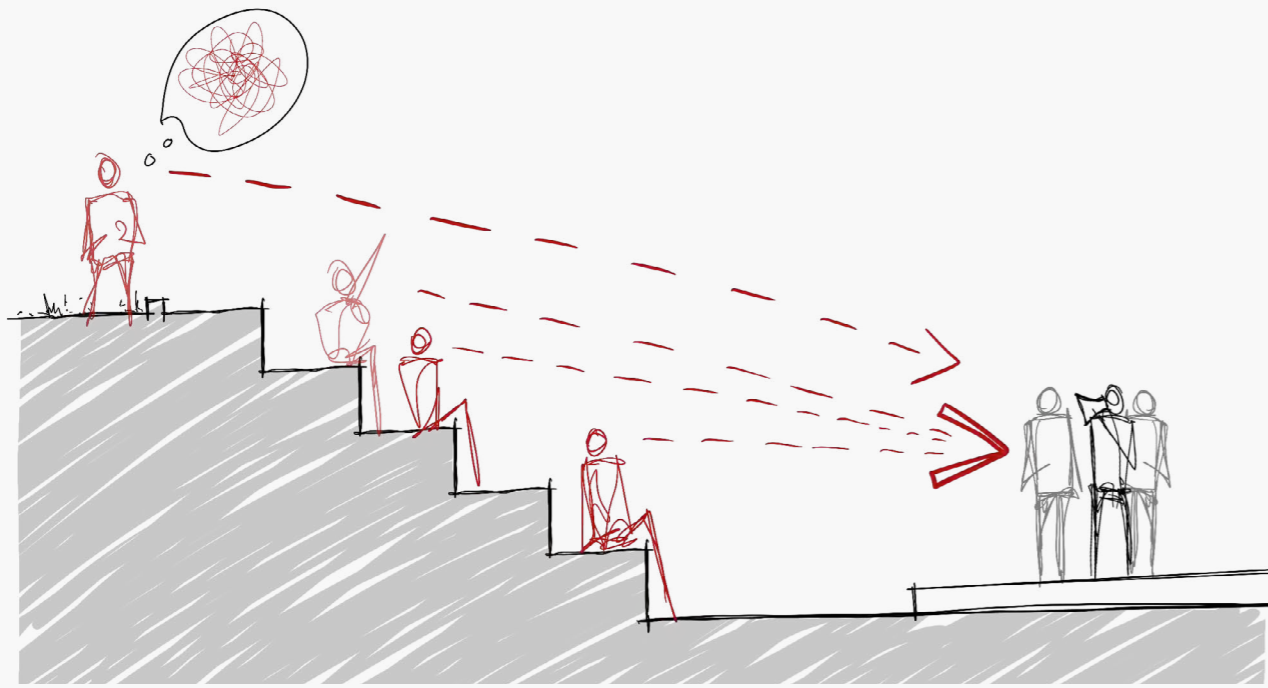


Figure 128 - 136. Frame Pavilion internal (Pintos, 2019). External view (Pintos, 2019). Alexanderplatz TV tower and intervention (Authors Own, 2021). View 2 (Pintos, 2019). PKiN and intervention (Authors Own, 2021). Section (Pintos, 2019). View 3 (Pintos, 2019). View 4 (Pintos, 2019). Campanile and intervention (Authors Own, 2021).



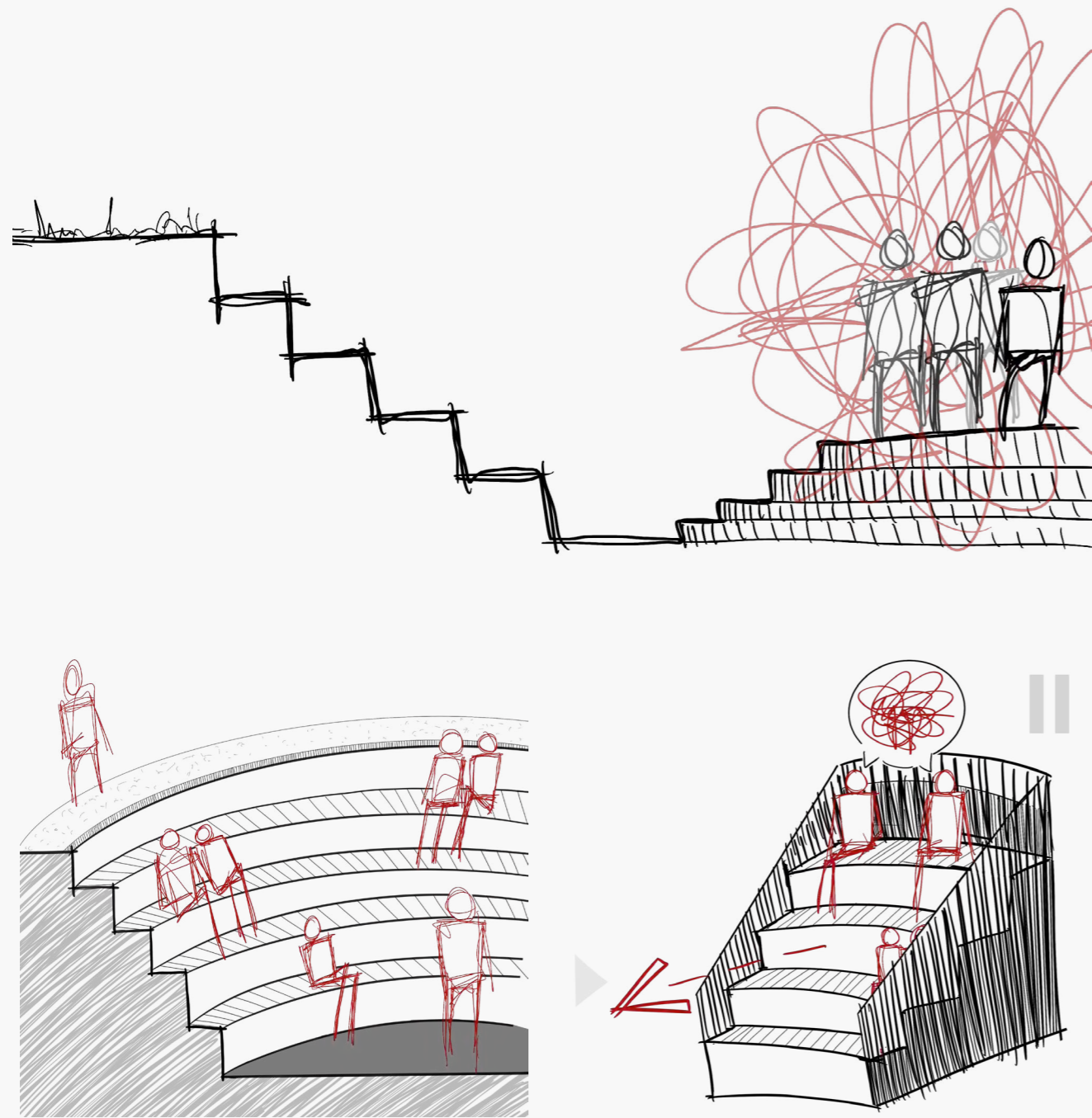
AZATLYK | Central Square of Naberezhnye Chelny | DROM

Design Development - Pnyx

The Pnyx looks to encourage citizen exchange and discussion within pause points of the city. An open city should be one teaming with these kinds of spaces. Hildebrandt and Milic, in *Political Space Matters*, explore the essentiality of citizens access to political space and argue against the access of such spaces (parliaments etc) being limited (2016). They determine political action to mostly consist of discussion, which in truth can be undertaken anywhere as it has no set spatial conditions. However, it can also greatly benefit from considered, appropriate, environments (Hildebrandt & Milic, 2016).

Therefore, the reintroduction of the ancient form of the Pnyx which has since been adopted and privatised by theatres or parliaments, also reinstates the identifiable form associated with engagement in the public realm. Accessible to all, allowing citizens to gather together in their common moments.

Figures 137 - 143. Submerged Form Sketch (Authors Own, 2021). Elevated Form Sketch (Authors Own, 2021). Azatlyk View (González, 2020). (3) Plan Development Sketch (Authors Own, 2021). Azatlyk View (González, 2020).



Figures 144 - 146. (3) Development Sketches (Authors Own, 2021).



A GATHERING SPACE | Scotland in Venice | Hoskins Architects

The form is adopted to encourage discussion, ensure equality in terms of direction of focus and proximity, in addition to ensuring everyone can see and hear each other. The latter being requirements stated by Aristotle to be essential in the creation of democratic space (Sennett, 2019). The city now belongs to lots of different people, those of different communities, of different experiences however they share a proximity, and they often share these common pause points whether passing on route elsewhere or as a destination. Through inhabitation of these spaces exchange and participation is encouraged in both the primary and secondary senses of engagement. Those who physically involve themselves and engage and those who pass by, later considering what they saw or heard, normalising increased engagement through time. Sennett suggests the challenge of the open city is ensuring citizens feel both physically and socially connected (2020). The solution he then proposes to ensure democratic space is 'creating a forum for the strangers to interact.' (Sennett, 2020, p. 35). This is the role of the pnyx, a vessel to discuss and exchange. Adjusted to context and requirement, it may be used for all forms of communication, relaxed, informal chat with friends, discussion with those who are familiar, or those who are not, debate, or even performance. Scheduled and spontaneous engagement are possible. Not only that, but the identifiable form if then deployed in other cities will be interpreted as a place for exchange for locals and visitors.

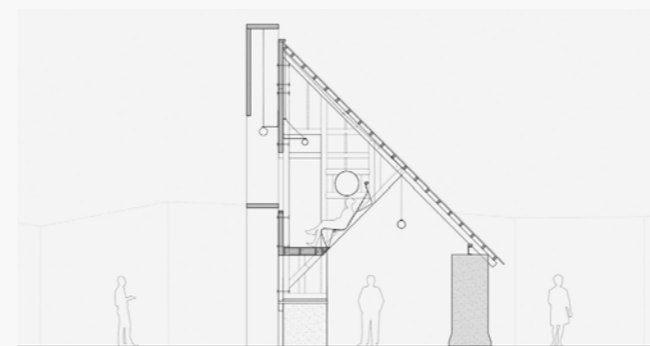
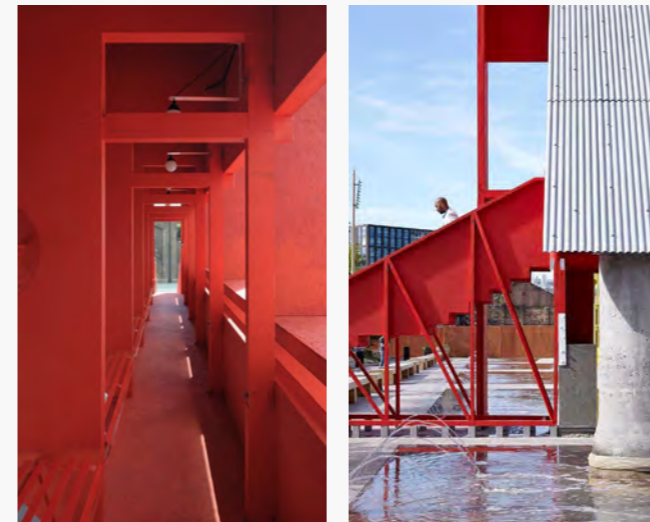
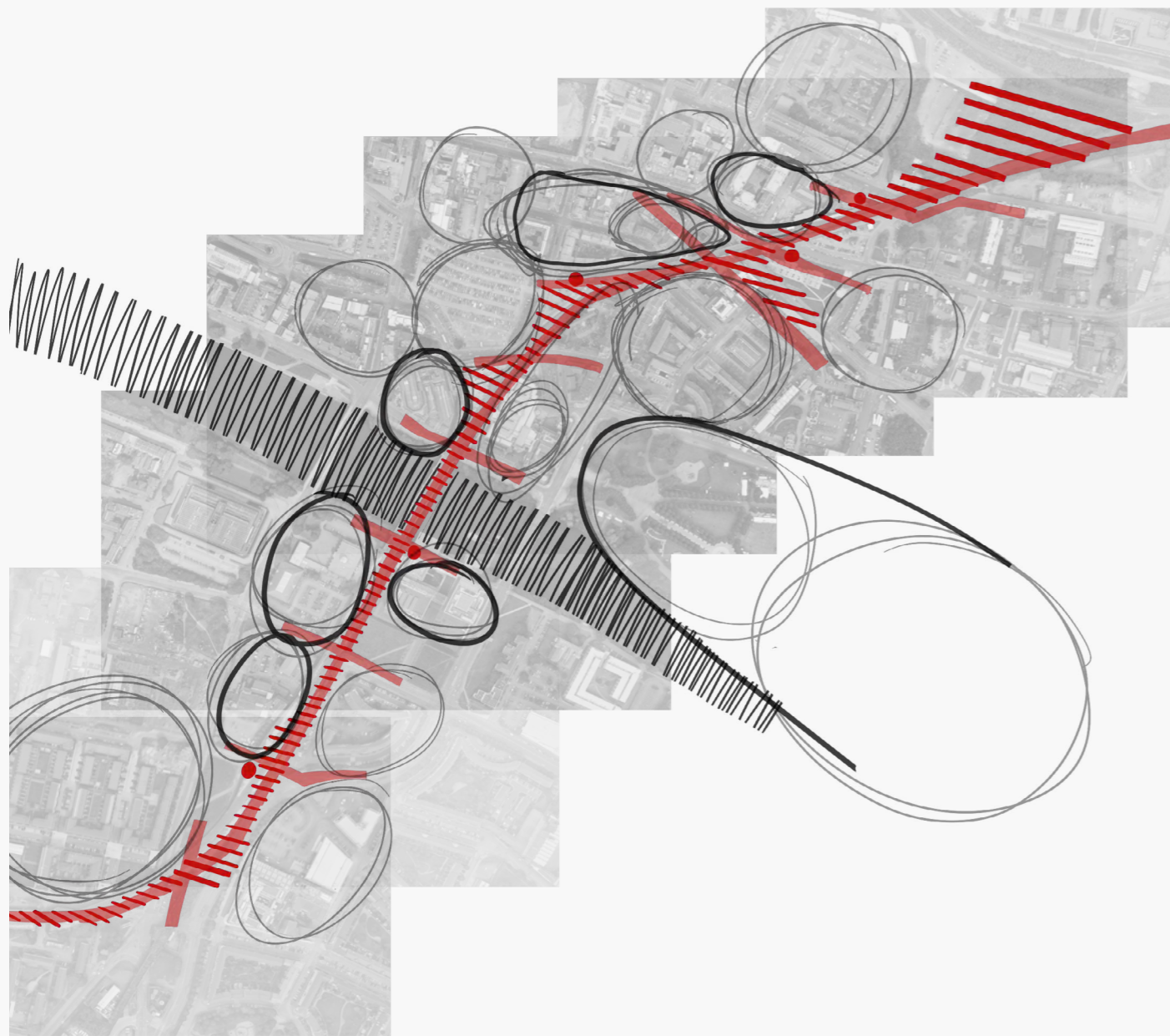
Azatlyk is part of a larger park within which each square is anchored by a programmed space. This example is that of an amphitheatre which is also a café underneath (González, 2020).

Hoskins Architects completed 'A Gathering Space' for the Venice Architecture Biennale in 2008 (Hoskins Architects, 2008). The structure is a set of 7m high partially cantilevered steps constructed from Scottish larch with space for gathering underneath the stairs (up to 100 people) and on top (up to 200). It was used for seminars, events and informal gathering (Hoskins Architects, 2008).

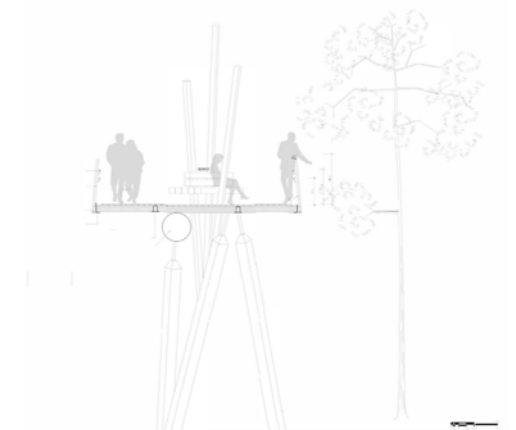
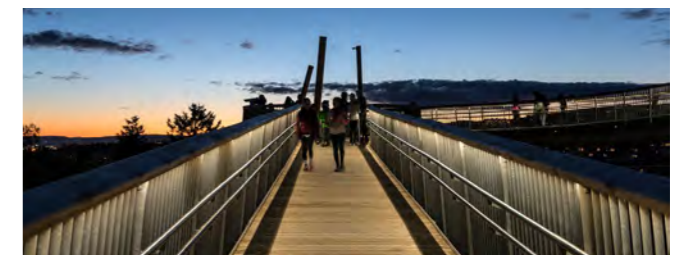
Figures 147 - 150. Stair View (Hoskins Architects, 2008). Stair View (Hoskins Architects, 2008). Gathering Space (Hoskins Architects, 2008). Gathering Space (Hoskins Architects, 2008).

Design Development - Iter

Iter looks to surpass boundaries within the city and slow citizens down, allowing time and space to think and experience others. The new route is completely pedestrianised, removing the intrusion and speed of the car returning freedom of movement over the speed of movement. It draws people closer together through acts of compression whilst connecting different parts of the city similar to that of the High Line in New York or Luchtsingel in Rotterdam. It will be open and

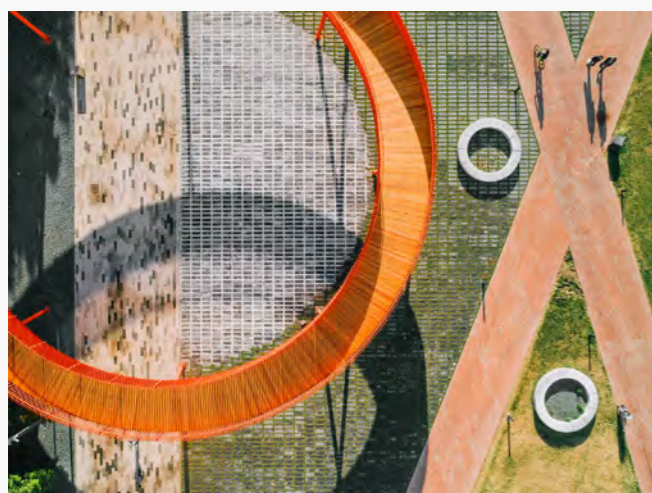


RED PAVILLION | Temporary, London | Clancy Moore Architects

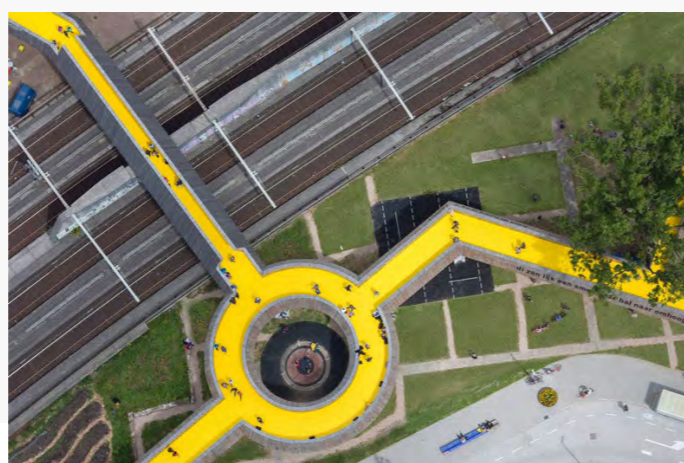
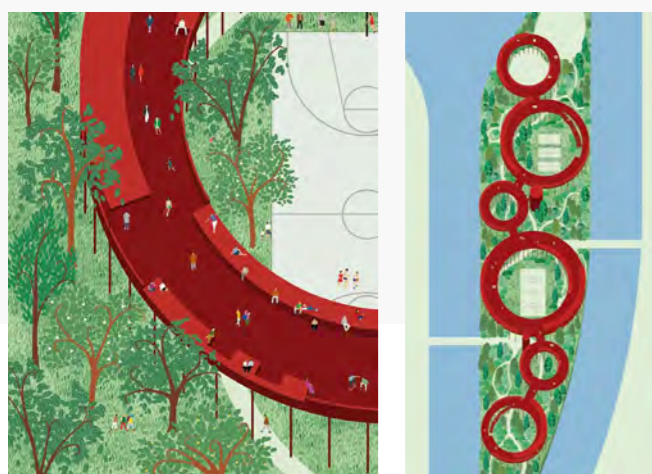


STOVNERTÅRNET | Stovner, Groruddalen, Oslo | LINK Landskap

Figures 151 - 159. Plan Concept Sketch (Authors Own, 2021). Red Pavilion View (Clancey Moore Architects, 2015). Internal View (CMA, 2015). Entrance (CMA, 2015). Section (CMA, 2015). Stovner Tårnet Aerial View (Havran, 2018). View (Havran, 2018). View (Havran, 2018). Section (Havran, 2018).



AZATLYK | Central Square of Naberezhnye Chelny | DROM



QIANHAI MONUMENT | Landscape Island | Viar Estudio

LUCHTSINGEL | Laurenskwartier district, Rotterdam | ZUS

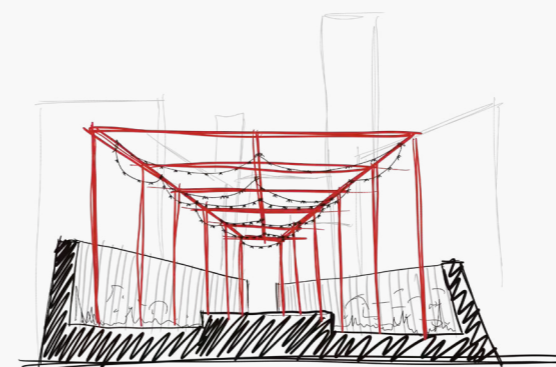
accessible, increasing spontaneity through compression encouraging principles of an open city whilst physically creating an open experience, elevating citizens to the height of the old railway, granting new perspectives and opportunities.

Through use various additional functions may be assigned, parks, coffee shops, pnyx all activities which are conducive to slowing down and connecting people. Physical and community contact, people in contact with each other, their surroundings and their city. Seating which enables people to sit different, spontaneous interactions. A peoples place of connection, common ground.

The Qianhai Monument creates a fusion between two parks, one traditional and the other elevated 5 metres above. A 'superposition of layers ... creating not only two parks but many situations' (Gonzalvo, 2014).

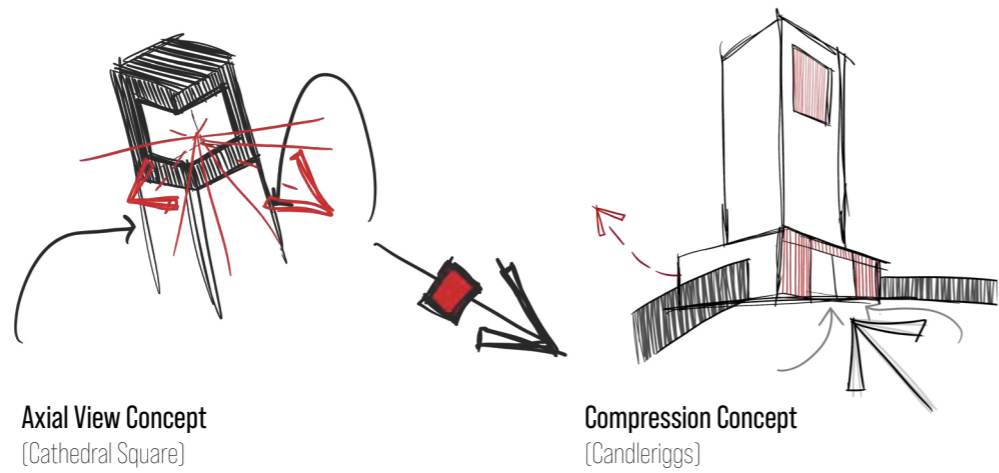
Stovnerårnet is located in Norway's most diverse area and is accessible to all (Havran, 2018). On route to the top of the walkway there are platous to spend time, think, discuss or enjoy the views. In the evening it utilises lighting to illustrate its weaving form whilst illuminating the surrounding area increasing feelings of safety and ensuring accessibility throughout the year (Havran, 2018).

ZUS completed a 400 metre uninterrupted pedestrian pathway in Rotterdam. Its name, Luchtsingel, means 'air canal'. The structure stretches across various boundaries, roads, railways, tramways, and through a building, connecting three disconnected areas of the city (Frearson, 2015). It also connects a series of public realm projects, including rooftop allotments and parks. ZUS claim it 'forms a new 3D cityscape' (Frearson, 2015). The inclusion of the bright yellow colour gives the project a clear visual identity, even expanding past the walkway onto surrounding paths to extend the journey.



Figures 160 - 169. Azatlyk Walkway (González, 2020). View (González, 2020). Qianhai Monument Aerial Visualisation (Gonzalvo, 2014). Plan Visualisation (Gonzalvo, 2014). Section 1 (Gonzalvo, 2014). Section 2 (Gonzalvo, 2014). Luchtsingel view (Duivenbode, 2015). Luchtsingel view (Duivenbode, 2015). Plan view (Duivenbode, 2015). View of circle seating (Duivenbode, 2015).

ARX



Axial View Concept
(Cathedral Square)

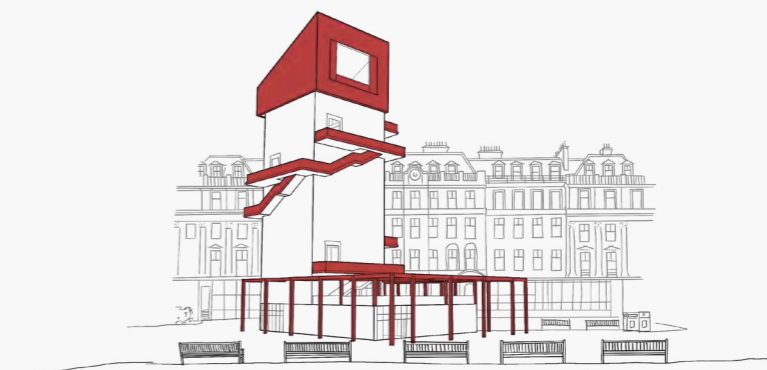
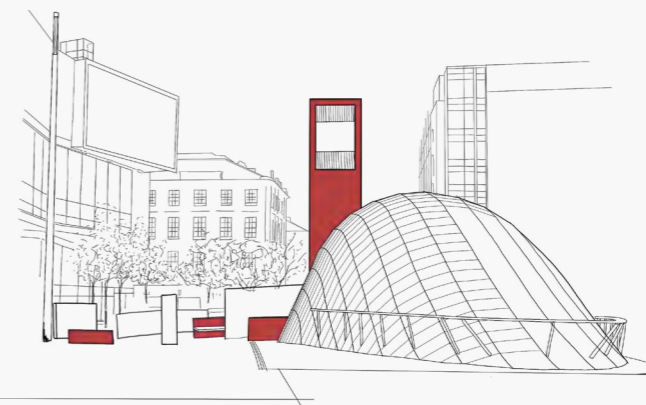
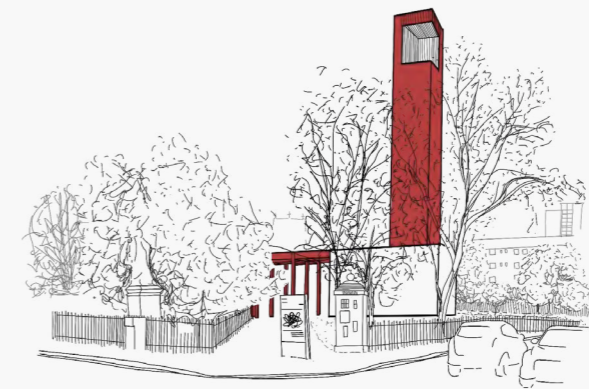
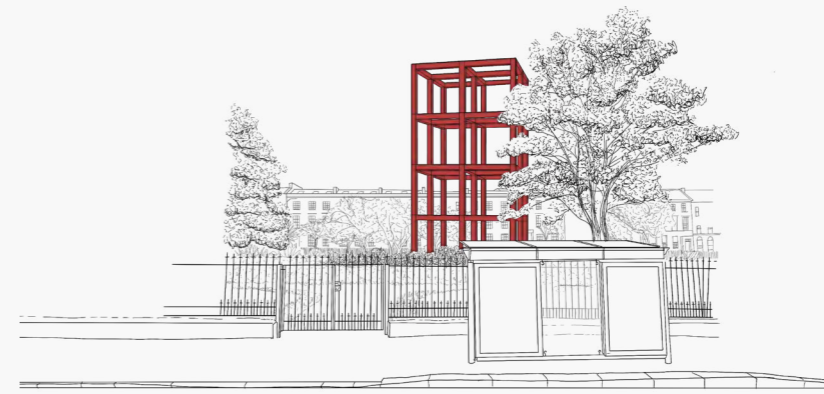
Compression Concept
(Candleriggs)

Drawing People in, Common Spaces of Spontaneity (St Enoch Square)



UNBUILDING WALLS | German Pavilion, 2018 Venice Biennale | Rem Koolhaas

Figures 170 - 179. Axial View Concept Sketch (Authors Own, 2021). Compression Concept (Authors Own, 2021). (3) Unbuilding Walls View (AD Editorial, 2018). Blythwood Square Sketch (Authors Own, 2021). Candleriggs Sketch (Authors Own, 2021). Cathedral Square Sketch (Authors Own, 2021). St Enoch Square Sketch (Authors Own, 2021). George Square Sketch (Authors Own, 2021).



Blythwood Square

An open design is utilised for the Arx due to the closed nature of the surrounding buildings. This way the structure may be seen from all around, intertwining with the park and addressing all of the surrounding context simultaneously. It would be particularly well suited for large artworks etc granting them fantastic visibility when hung from the structure.

Candleriggs

This focuses on compression. Drawing users through a pinch point of the entry to the Candleriggs festival area, mirroring the access to the Merchant Square. The dimensions of the form are also reminiscent of this. This Arx has the opportunity to be used as a key player in the Merchant City Festival whilst assuming a more consistent roll throughout the year as a social and cultural expression in the heart of the Merchant City.

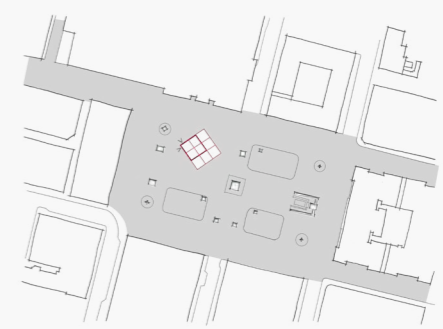
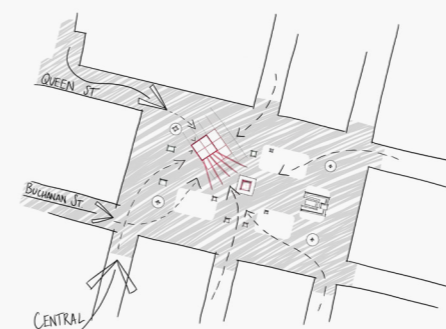
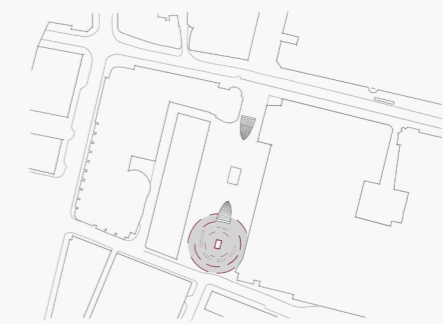
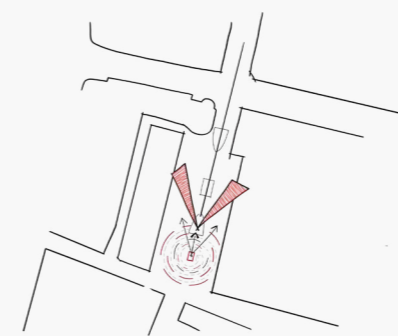
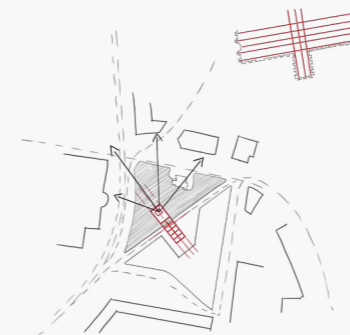
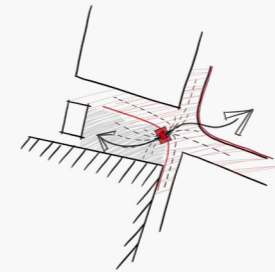
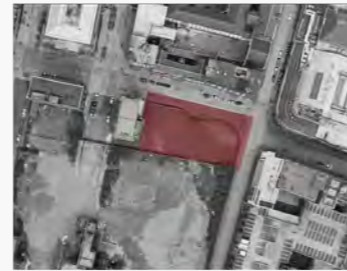
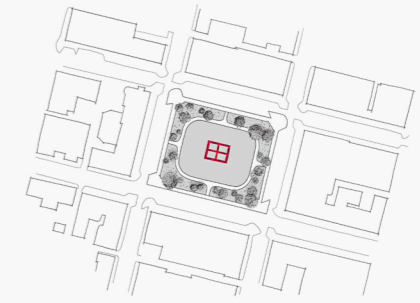
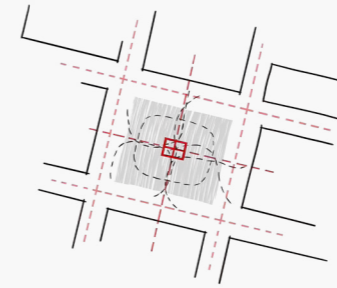
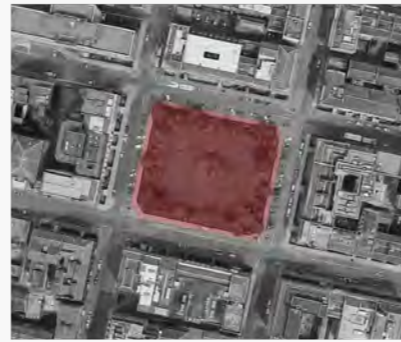
Cathedral Square

This Arx was inspired by the traditional axial design of religious buildings, including Glasgow Cathedral. The under utilised existing cross path has been reduced, the form now assumed by the Arx itself. The opening at the top of the tower to both the North and East addressing the area of more free space and historic architecture.

St. Enochs Square

One of the most iconic and regularly seen vistas in Glasgow is that looking down Buchanan Street to the proposed location of this Arx. The form functions as a beacon, luring citizens in, creating intrigue and subsequently engagement. The vertical form draws people down before the shorter elements break up the space around the base of the Arx creating common spaces to encourage familiarity.

Figures 180 - 194. All Authors Own, 2021. Blythwood Square Site. Design Diagram. Sketch Design Plan. Candleriggs Site. Design Diagram. Sketch Design Plan. Cathedral Square Site. Design Diagram. Sketch Design Plan. St Enoch Square Site. Design Diagram. Sketch Design Plan. George Square Site. Design Diagram. Sketch Design Plan.



George Square

This is the furthest developed Arx proposed for Glasgow. Creating a beacon in the central largest square in the city, a base point for citizens to action what they believe and engage with their city. The square itself is somewhat an island in the city most of the time, therefore, as well as pedestrianizing the immediate vicinity the Arx includes spaces for the inclusion of further functions to draw in users and encourage engagement.

Spatially, the design centres on verticality, drawing the users up to be eye to eye with the City Chambers – a very prominent power/political symbol within the city. At this height there is an honesty of position, the citizens can see what is happening in their city, as they ascend, they are offered a panoptic view unhindered.

There are storage and organisation spaces accounted for within the podium of the building to allow for community set ups, organisations or organisers to set up camp on a short term or medium-term basis to manage the running and safety of the Arx. The other two units are flexibly sized and open onto George Square. These are designed to a base level specification to allow for flexibility of inhabitation. For example, they may become a coffee shop, a mutual aid centre, a soup kitchen, a temporary base for a charity, or a kick starter placement for a fledgling local business. The aim is to be accessible to all and able to continually adapt to whatever the city needs. The space as you enter has a similar flexibility. It may be used for a community coffee morning, cultural events, an exhibition opening, a protest, an information evening, a place to organise in preparation for action, or as a base flash point for activism. This concept then continues vertically throughout the building, inhabiting the upper levels with a flexible structure. The Arx may become a space for exhibiting sculpture or protest art, exposing citizens to different modes of thinking and engagement as they climb vertically or something else entirely - whatever the city and its citizens require. The notion to frame views and constrain the user by elevating them through the building internally was resisted in an effort to negate any control over user experience. Viewing platforms are included at every level to encourage engagement with different areas of the city on every plane of the intervention.

Through any and all of the encouraged programme and activities the central use of the Arx is action. Bringing citizens together in a common space, encouraging exchange, exposing different ideas, encouraging spontaneity, and inhabitation of a somewhat underutilised space in the public realm.

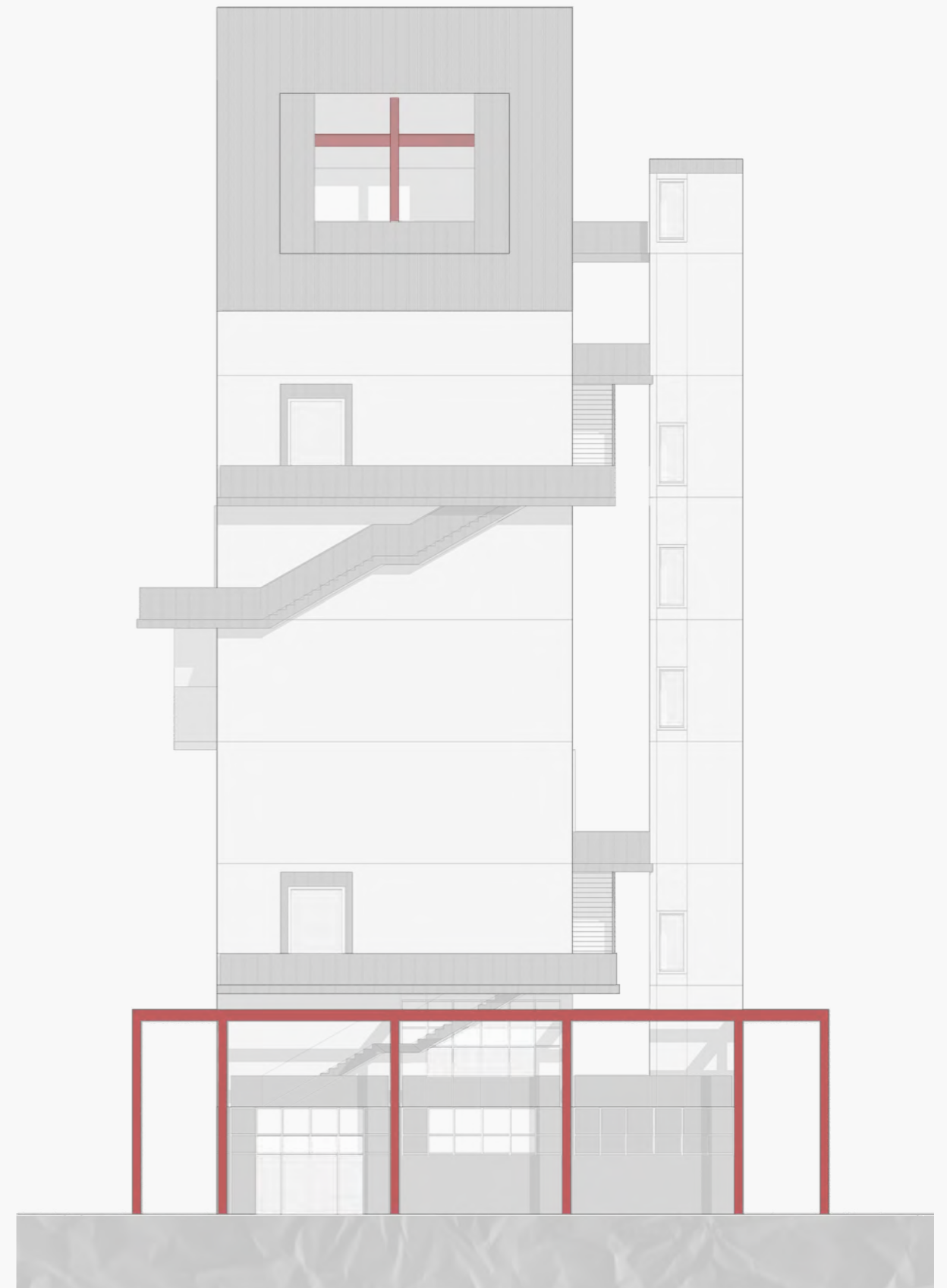


Figure 195. George Square Arx Elevation (Authors Own, 2021).

George Square - Location Plan

Scale: 1:2500

The intention is to pedestrianise the square fully. Refusing the notion of George Square as an island. There are plenty roads for cars to navigate through Glasgow City Centre, there is no need for them to invade such a key space within the public realm. Instead these boundaries should be removed, granting the space back to the citizens.

The existing widths of the roads will be maintained for situations of emergency and scheduled essential access, similar to the system utilised on Buchanan Street.

The location of the Arx itself is determined to offset the centrality of the square and instead focuses on the flow of people through the square considering the most prominent routes taken.

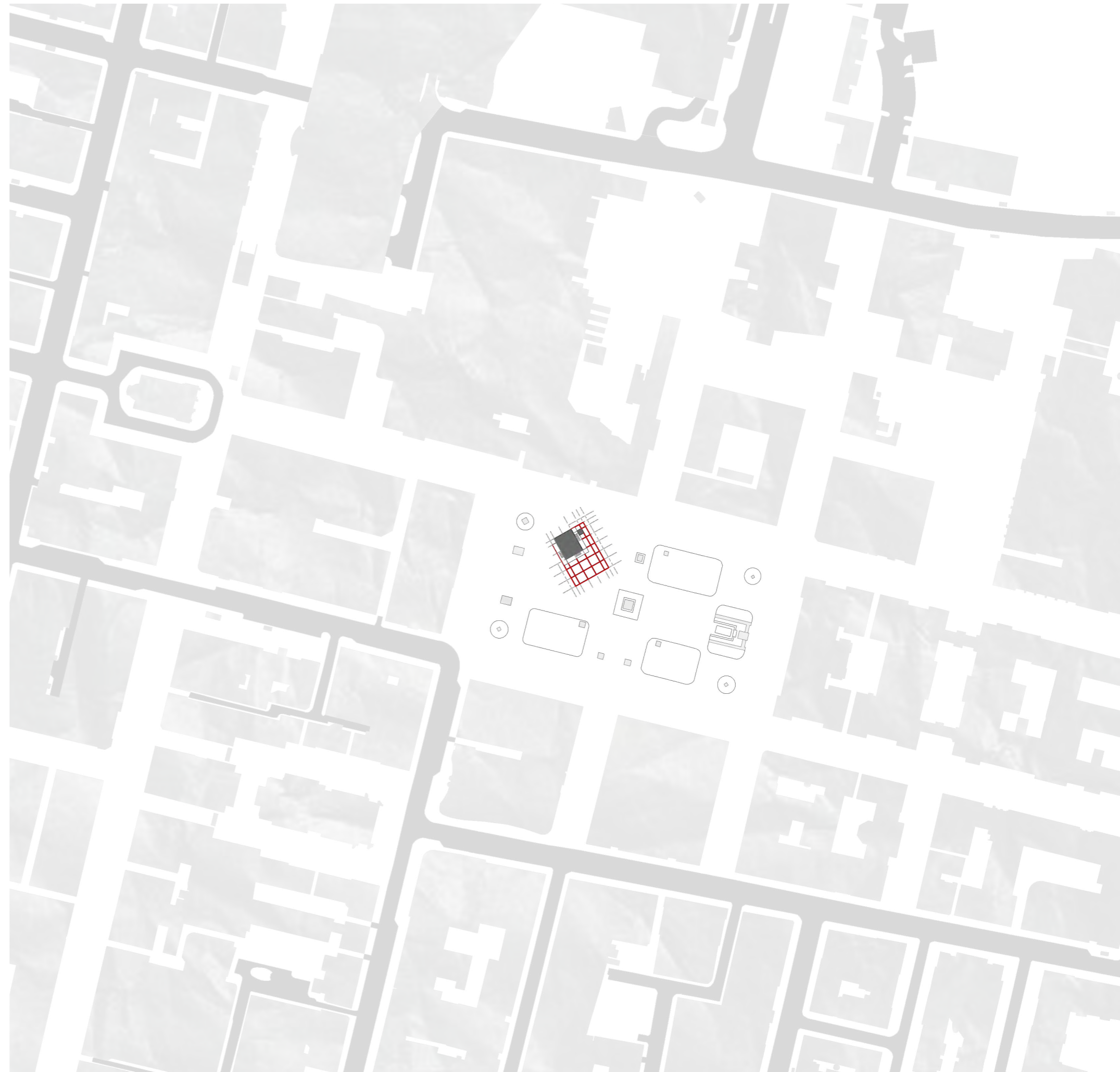


Figure 196. George Square Arx Location Plan (Authors Own, 2021).

George Square - Site Plan

Scale: 1:1000

The module size for the approach was taken from the central monument in George Square.

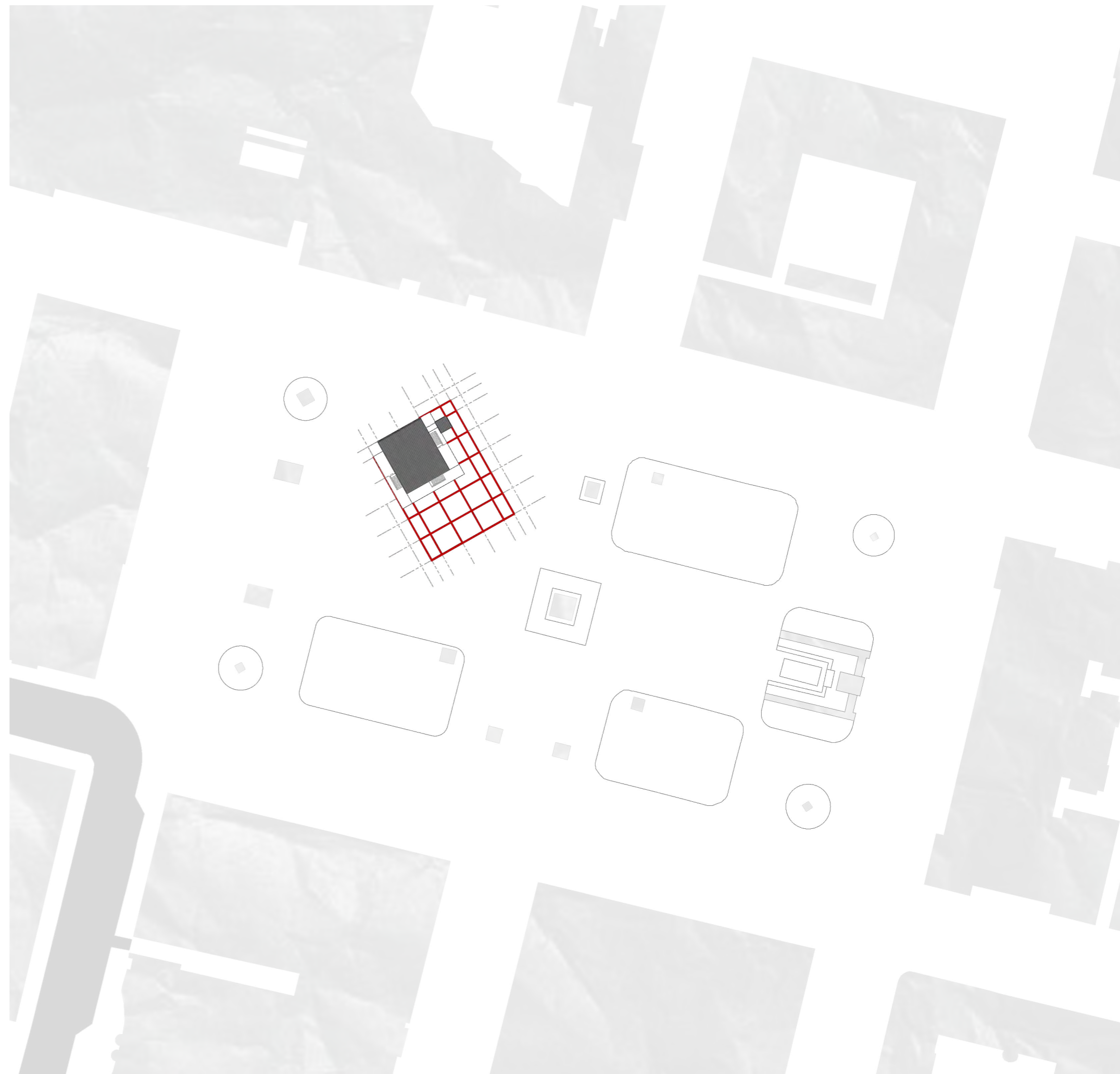
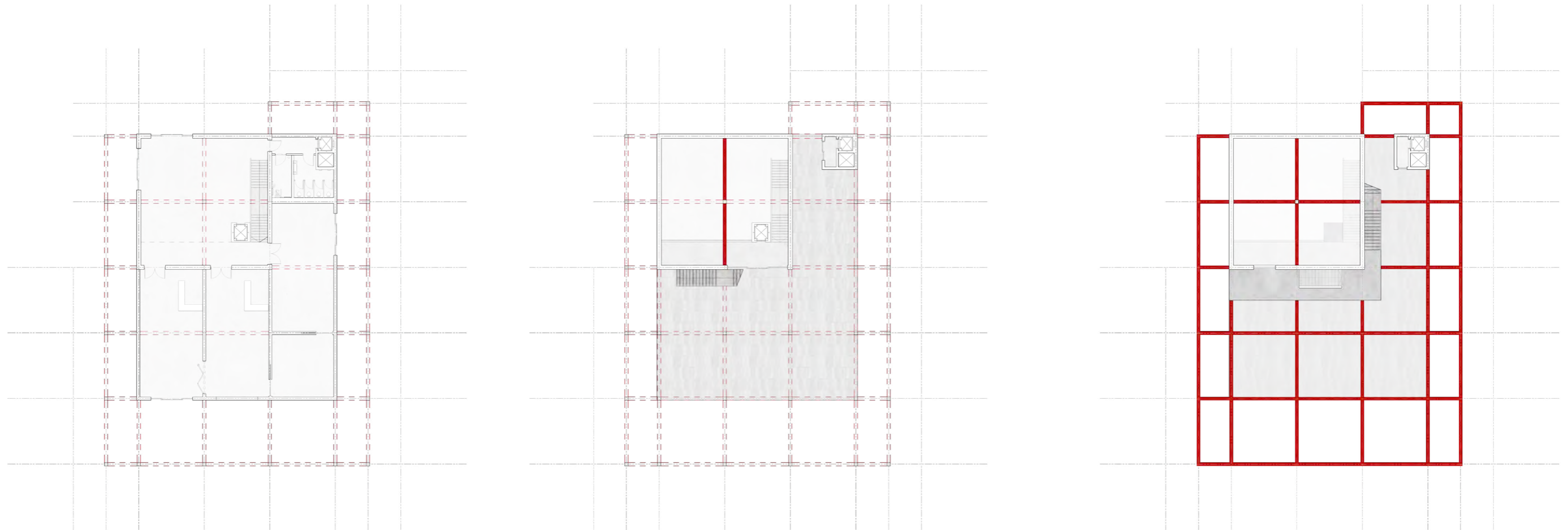


Figure 197. George Square Arx Site Plan (Authors Own, 2021).

George Square - Ground to Two

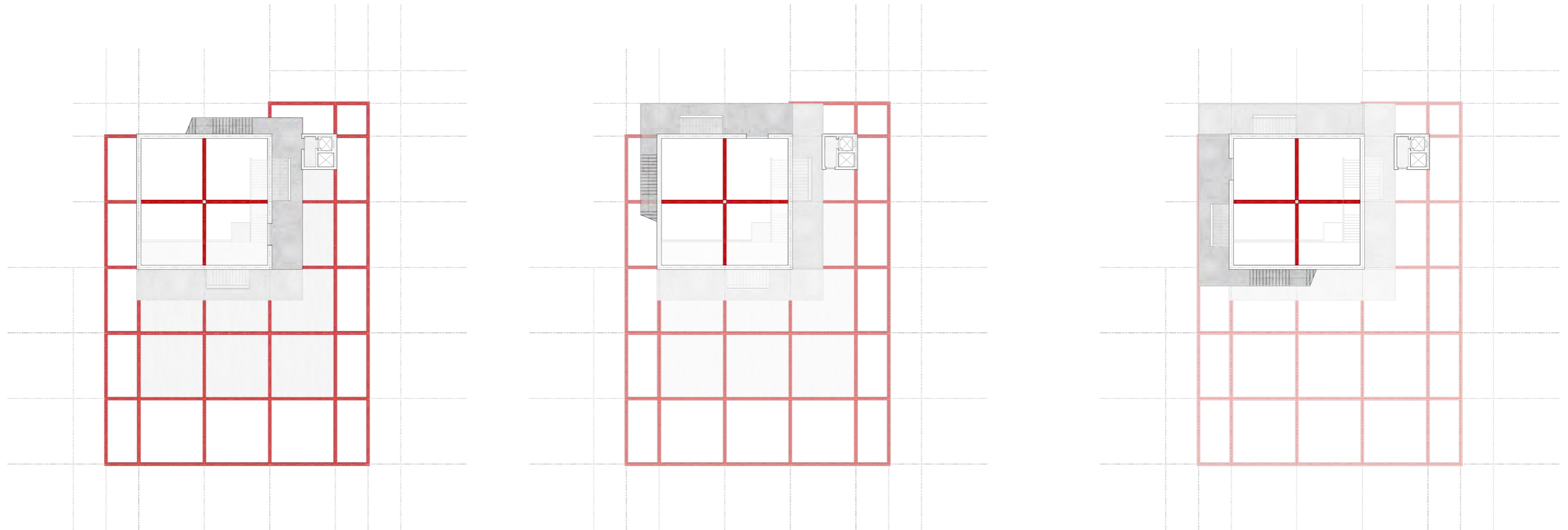
Scale: 1:200



Figures 198 - 200. George Square Arx. Ground Floor Plan (Authors Own, 2021). First Floor Plan (Authors Own, 2021). Second Floor Plan (Authors Own, 2021).

George Square - Three to Five

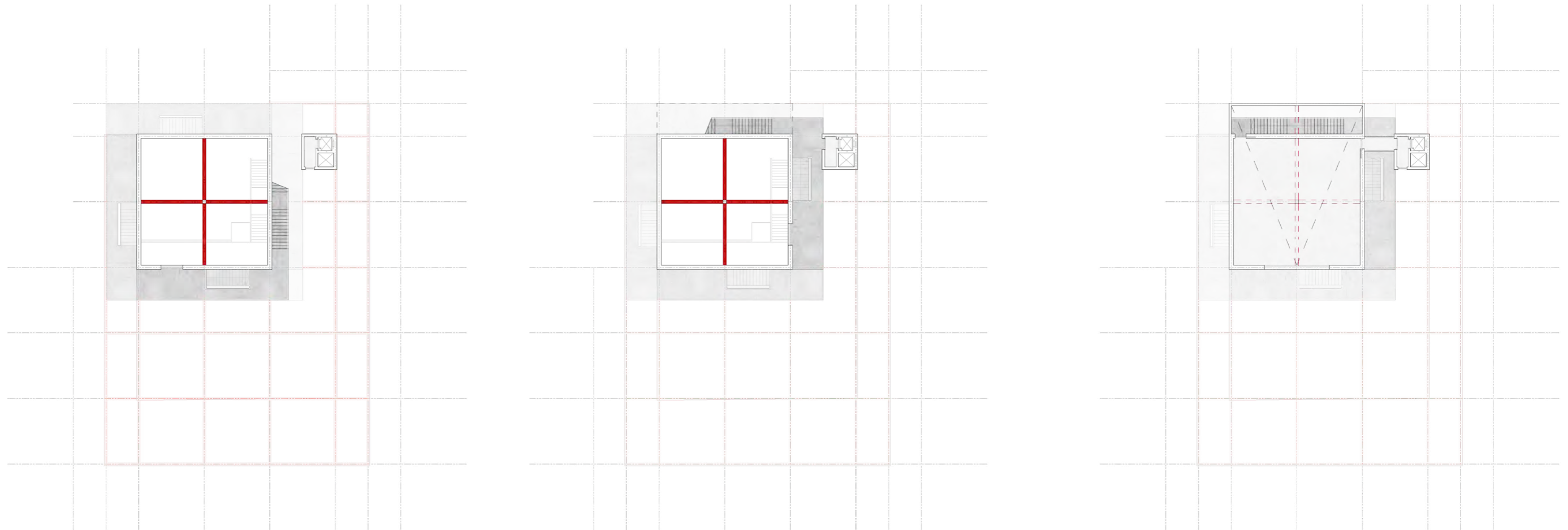
Scale: 1:200



Figures 201 - 203. George Square Arx. Third Floor Plan (Authors Own, 2021). Fourth Floor Plan (Authors Own, 2021). Fifth Floor Plan (Authors Own, 2021).

George Square - Six to Eight

Scale: 1:200



Figures 204 - 206. George Square Arx. Sixth Floor Plan (Authors Own, 2021). Seventh Floor Plan (Authors Own, 2021). Eighth Floor Plan (Authors Own, 2021).

George Square - Elevation



Figures 207 - 210. George Square Arx. Elevation One (Authors Own, 2021). Elevation Two (Authors Own, 2021). Elevation Three (Authors Own, 2021). Elevation Four (Authors Own, 2021).

George Square - Materials

Materials have been tested which may tie in best with the surrounding context. Pigmented concrete will be utilised to deliver a colour constant with context this will allow a tone to be reached similar to that of the sandstone used throughout the city. Deep red steel will be utilised for the frame.



Figures 211 - 213. George Square Arx. Material Study 1 (Authors Own, 2021).
Material Study 2 (Authors Own, 2021). Material Study 3 (Authors Own, 2021).

George Square

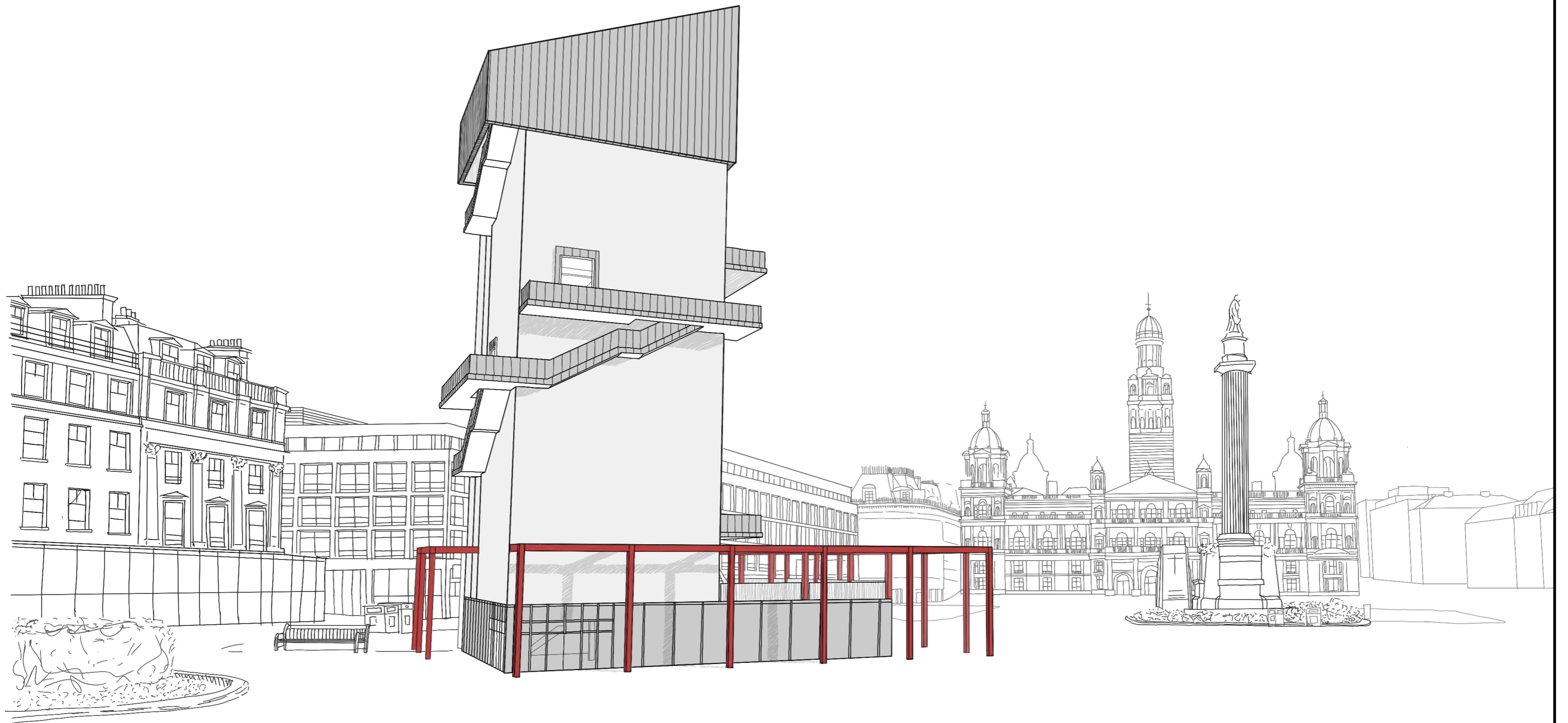


Figure 214. George Square Arx. View (Authors Own, 2021).



Figure 215. George Square Arx. Perspective Section During Protest (Authors Own, 2021).

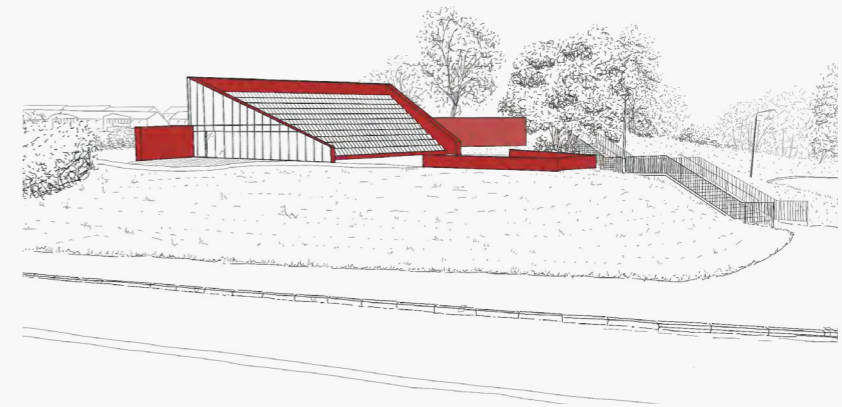
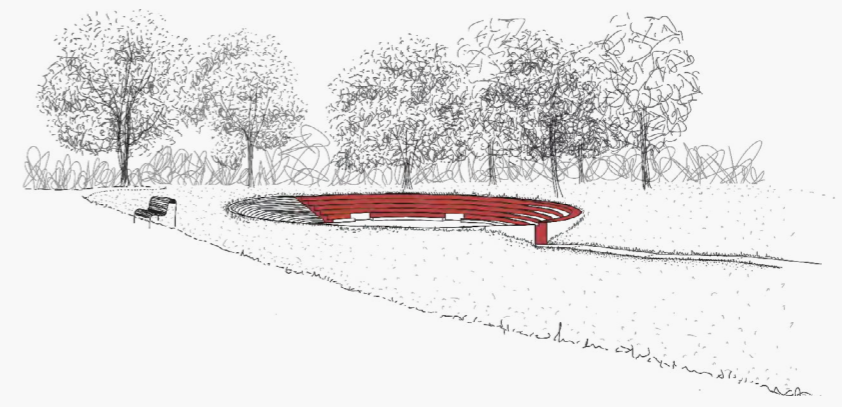
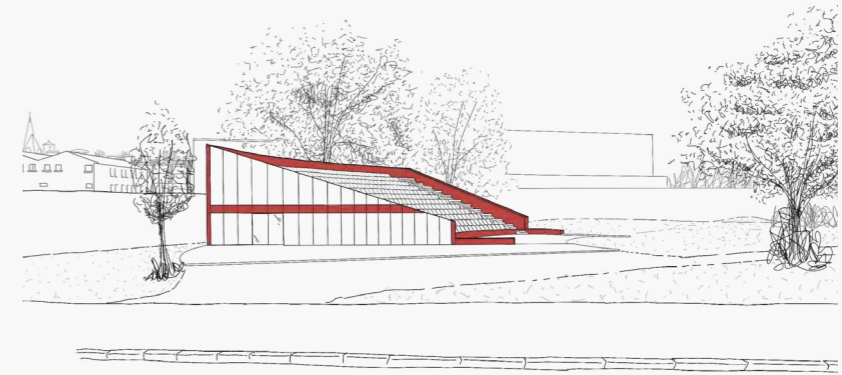
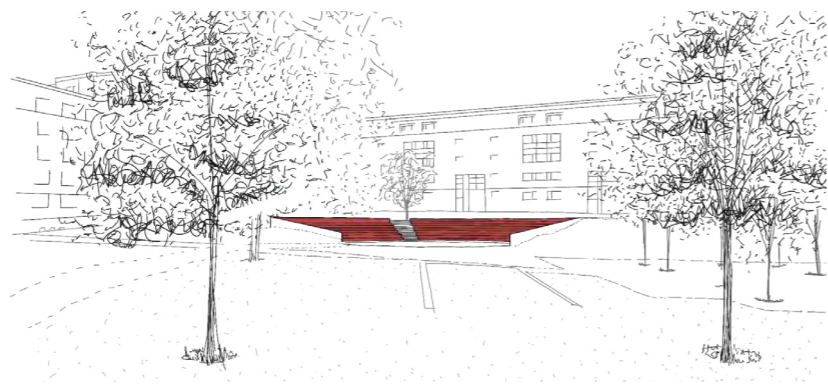


Figures 216 - 218. George Square Arx. View down from walkway in entrance plaza (Authors Own, 2021). View from top of Arx (Authors Own, 2021). View at entrance (Authors Own, 2021).



Figures 219 - 221. George Square Arx. View of the terrace (Authors Own, 2021). View from the terrace (Authors Own, 2021). View from the terrace (Authors Own, 2021).

Pnyx

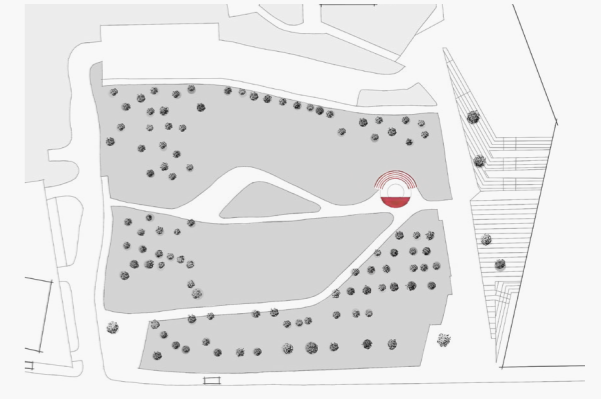
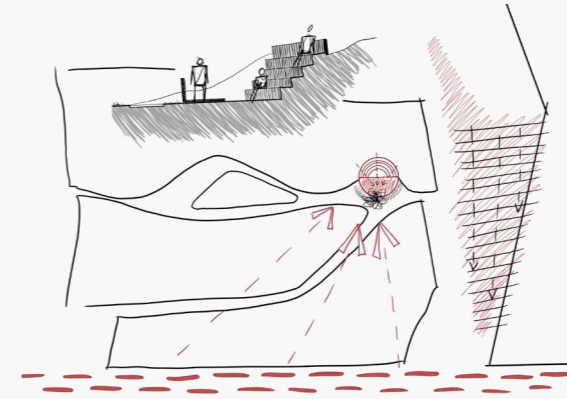


Figures 222 - 228. All Authors Own, 2021. Cathedral Street Sketch. Barrowland Park Sketch. Albion Street Clearing Sketch. Duke Street Sketch. Richmond Park Sketch. Alexandra Parade Sketch. Gorbals New Park Sketch.

Cathedral Street

Capacity up to 41

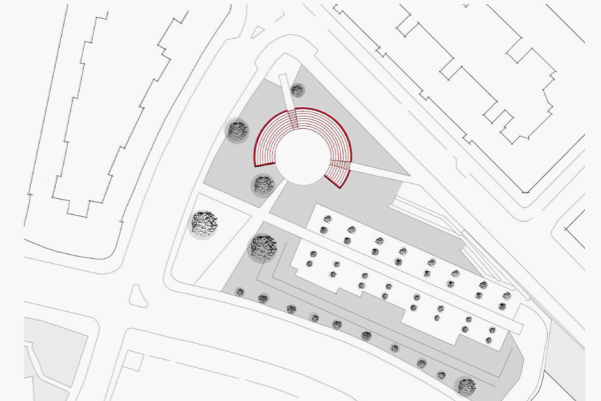
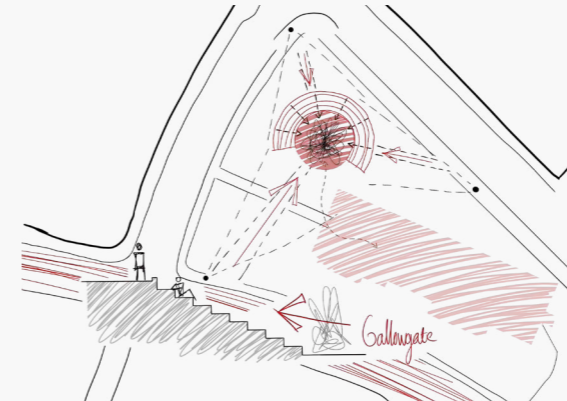
This Pnyx accentuated the existing landscape inflection, digging into the steep hillside, granting views over the landscaped gardens in the same direction as the stepped seating outside of Glasgow City College. A shorter wall was also included on the opposite side in order to visually block the road below.



Barrowland Park

Capacity up to 192

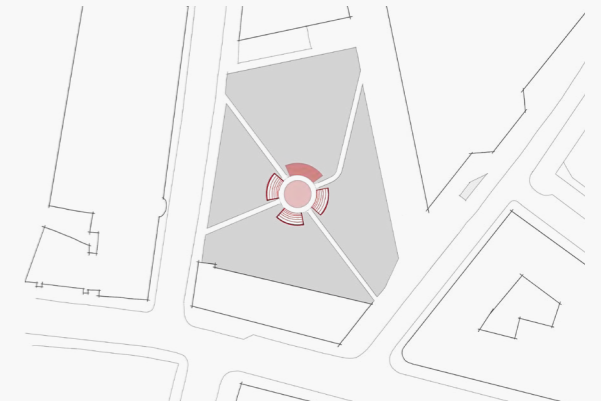
This is placed at the centre cross of the existing Barrowland Park landscaping, adapting the existing paths to become routes into the pnyx. It is dug into the hillside to create a visual connection to Gallowgate as this is the busiest route in the vicinity. This may generate interest and intrigue encouraging engagement. The existing landscaped 'boulevard' may then form a spill out area in times of larger events.



Albion Street Clearing

Capacity up to 66

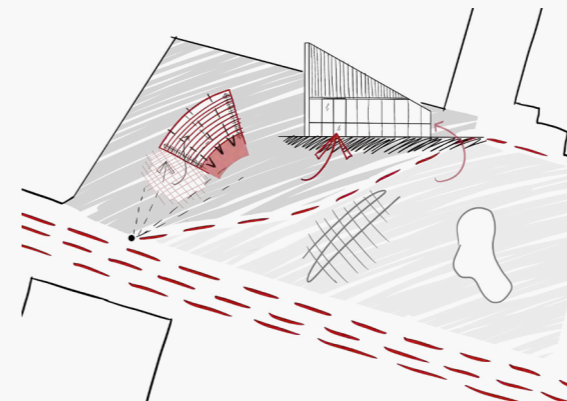
This is placed at the intersection of routes between the Strathclyde University campus and Glasgow's Merchant City. It is intended this pnyx will provide a space for those of the surrounding buildings to get out onto the green space and discuss as well as those passing by. Closing the forms gives a feeling of proximity and enclosure within the smaller space, making users more comfortable.



Duke Street Clearing

Capacity up to 129

This form is adopted to allow the housing of function below. Duke Street is quite long with little typologies of open function in this area. Therefore introduction of a flexible space may inject the immediate vicinity with varied inhabitation and users.

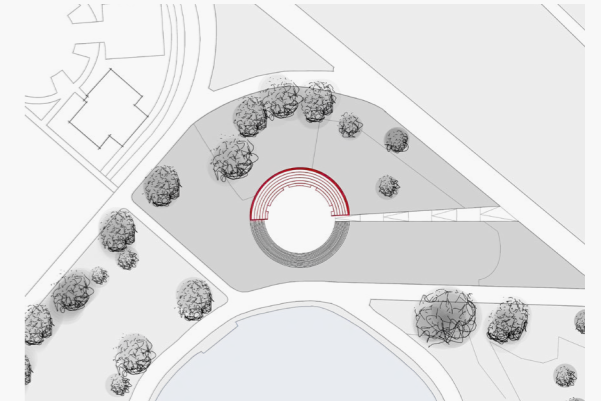
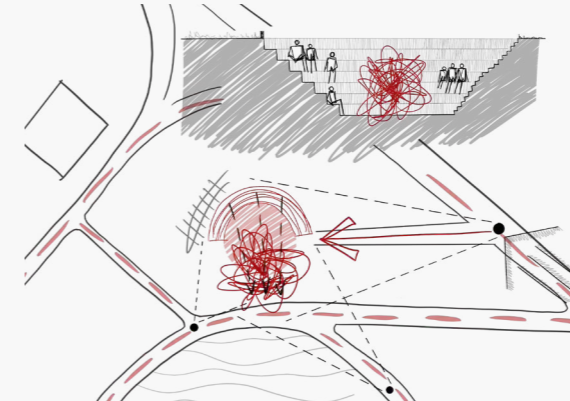


Figures 229 - 240. All Authors Own, 2021. Cathedral Street Site. Design Diagram. Sketch Design Plan. Barrowland Park Site. Design Diagram. Sketch Design Plan. Albion Street Clearing Site. Design Diagram. Sketch Design Plan. Duke Street Site. Design Diagram. Sketch Design Plan.

Richmond Park

Capacity up to 128.

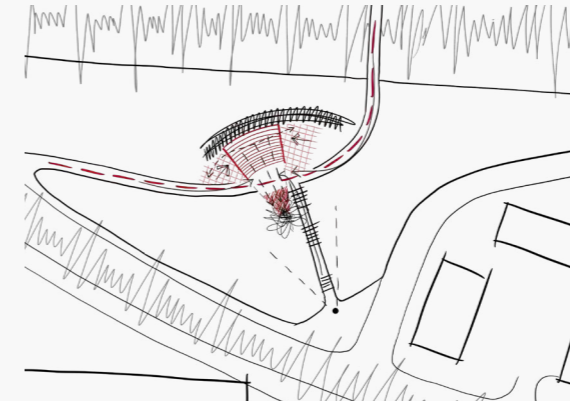
Submerged in the parkscape this pnyx varies the landscape and can be viewed from all over. It accentuates the curve of the pond and has a larger capacity due to the size of the park and the possibilities for the size of the space.



Alexandra Parade

Capacity up to 90.

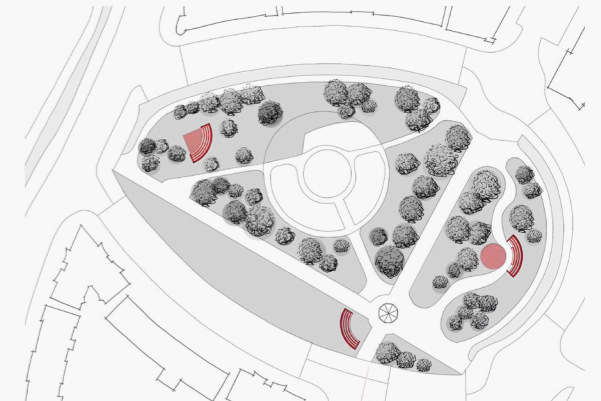
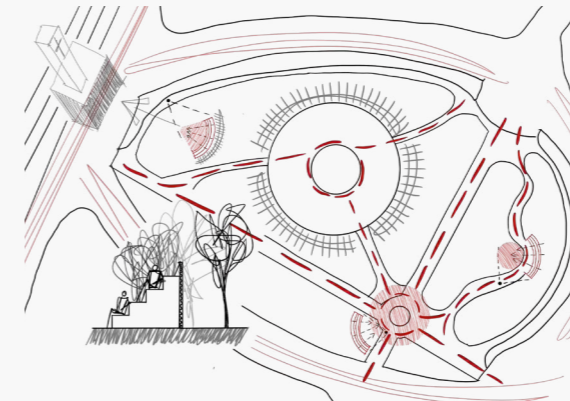
This pnyx is at the joining of two routes, a bridge over the motorway and onto Alexandra Parade. It is situated prior to the later introduction of varied functions therefore flexible space is granted to draw in users. The design is partially submerged to protect it from the motorway as well as creating a protected outdoor paved area for use by the aforementioned facilities. A two way entrance and exit also accentuates the flow of the existing route from the north of the motorway to the south.

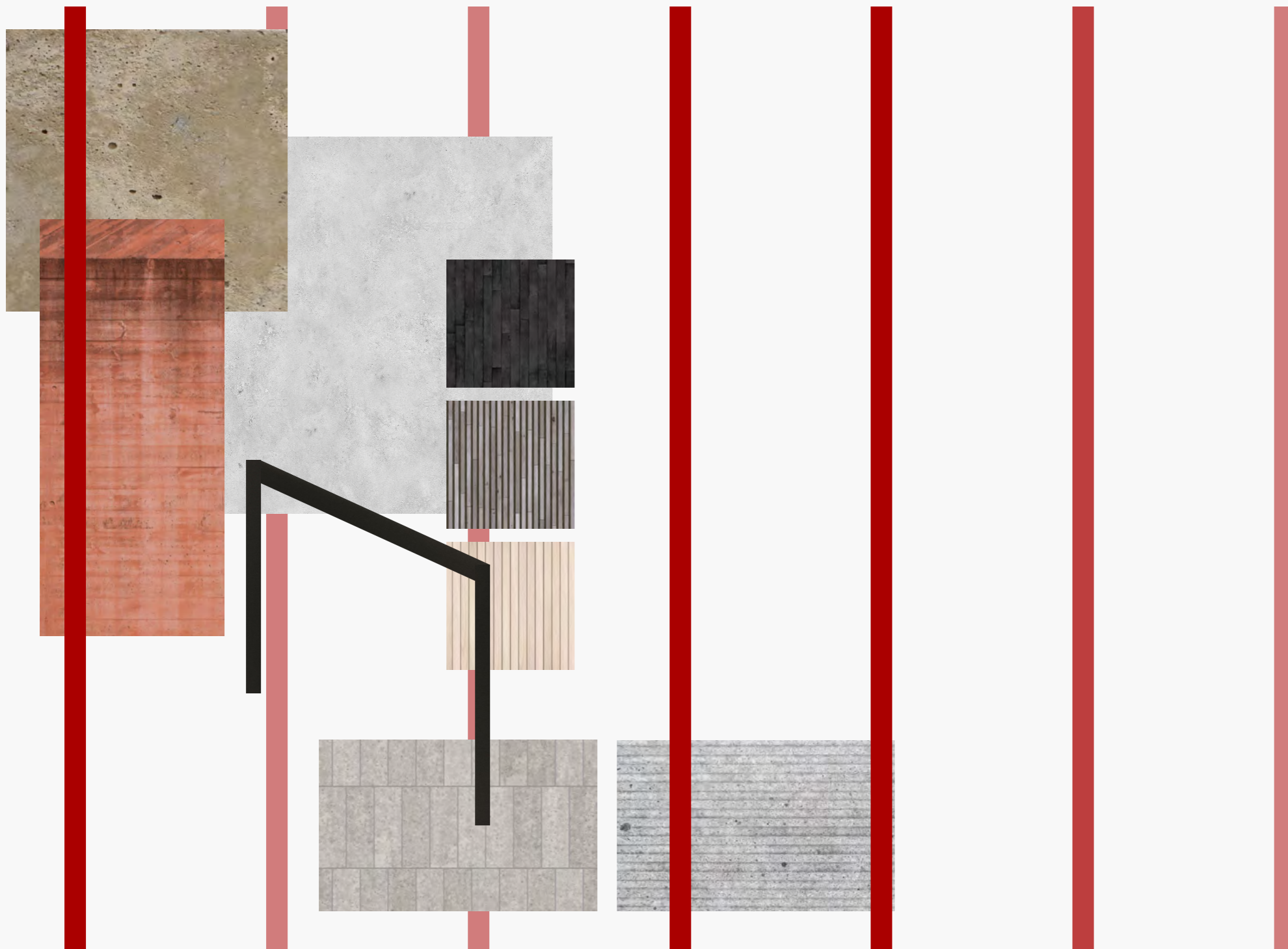


Gorbals New Park

Capacity up to 26. Capacity up to 26. Capacity up to 26.

This pnyx employs smaller structures due to the scale of the park and its proximity to residential typologies. One pnyx accentuates the curving of the landscaping and where there was existing seating, the second opens up to the unique folie which is part of the park, and the third is angled to grant views toward Caledonia Road Church.





Figures 250 - 252. Proposed Material Palette (Authors Own, 2021). Example of Pigmented Concrete (NotooStudio, 2019). Example of Pigmented Concrete. The Rose of Vierschach, Pedevilla Architects (Effa, 2020).

Materiality

The proposed materials resonate with the Arx. Continuation of the red steel to connect the designs visually, this could be adapted to introduce canopies over the spaces or further alterations if required. The materials of the pnyx seating itself may be constructed utilising the same pigmented concrete as specified for the Arx and softened with timber in some instances.

Fly ash concrete will be used to combat the negative affects of Portland cement. Fly ash is a byproduct of burning coal therefore it has a low embodied energy and makes a great substitute. It results in a high strength material with cold weather resistance. It is low maintenance, resistant to wind, water and fire. In addition, the malleability allows for the creation of the curved forms required.

The use of pigmented concrete will also grant a more natural tone to blend with the natural landscapes housing the pnyx whilst being reminiscent of Glasgow sandstone. The tone is achieved through the use of an iron oxide pigment.

Glasgow Green

Various iterations have been designed for Glasgow Green as it is one of the cities most prominent parks and is located centrally.



Figure 253. Glasgow Green Site (Authors Own, 2021).

Glasgow Green - Location Plan

Scale: 1:2500

Locations were chosen to vary views out from the structures, approaches to and the scale of the interventions themselves.

This may then be conducive to varying activities within the discuss programme.

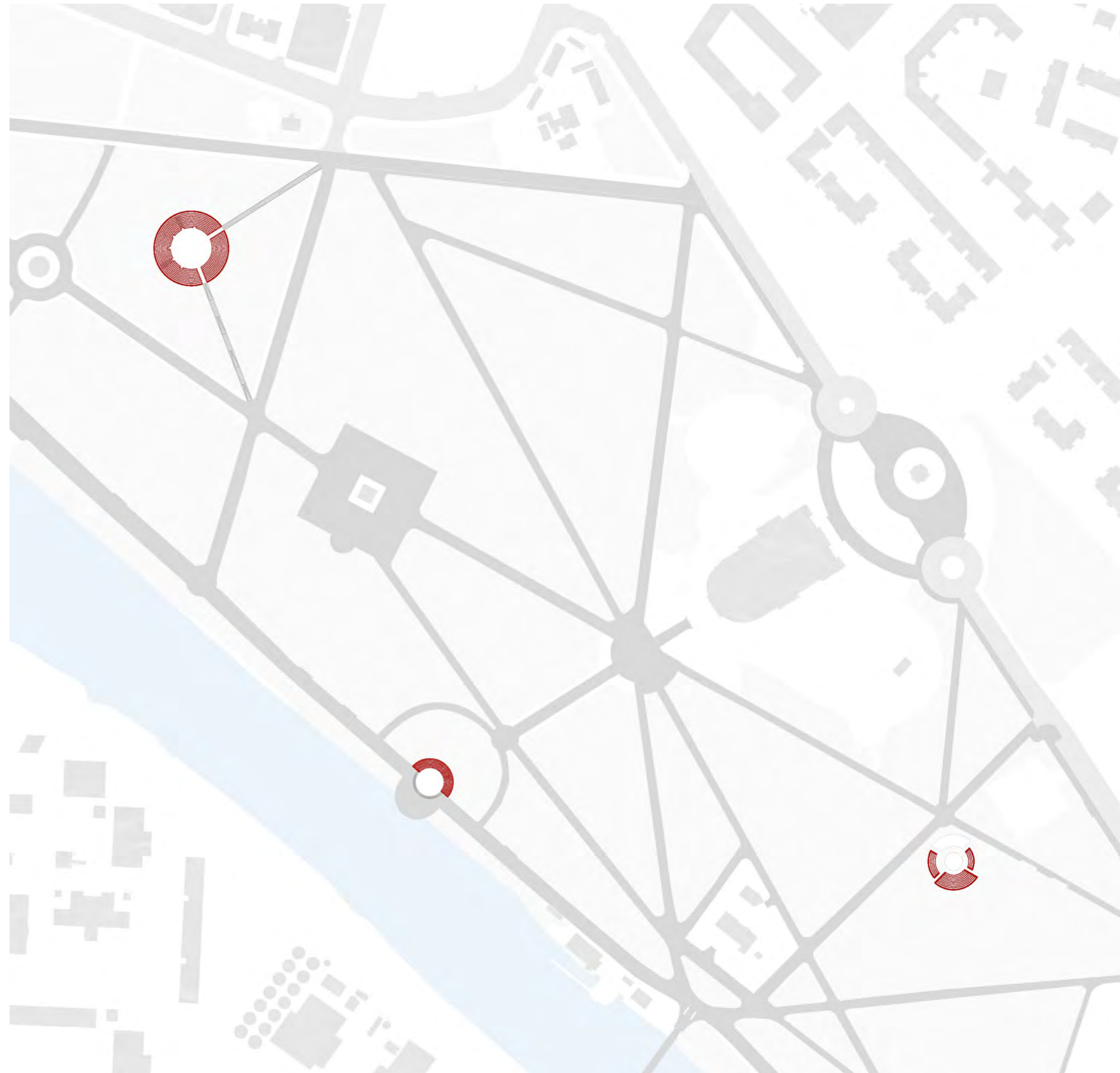


Figure 254. Glasgow Green Location Plan (Authors Own, 2021).

Glasgow Green - Site Plan 01

Scale: 1:1000

Capacity up to 475.

The largest of the pnyx'. This centrally placed version has the capacity to facilitate large scale debates, performances, forums, or events, as well as citizen discussion. Its position also allows for citizens to gather around the submerged pnyx in cases of larger gatherings or those who may pass by in the park.

The inset places on the lowest level ensure wheelchair users the same experience as others. The slow ramps also ensure a comfortable descent for anyone with mobility issues.

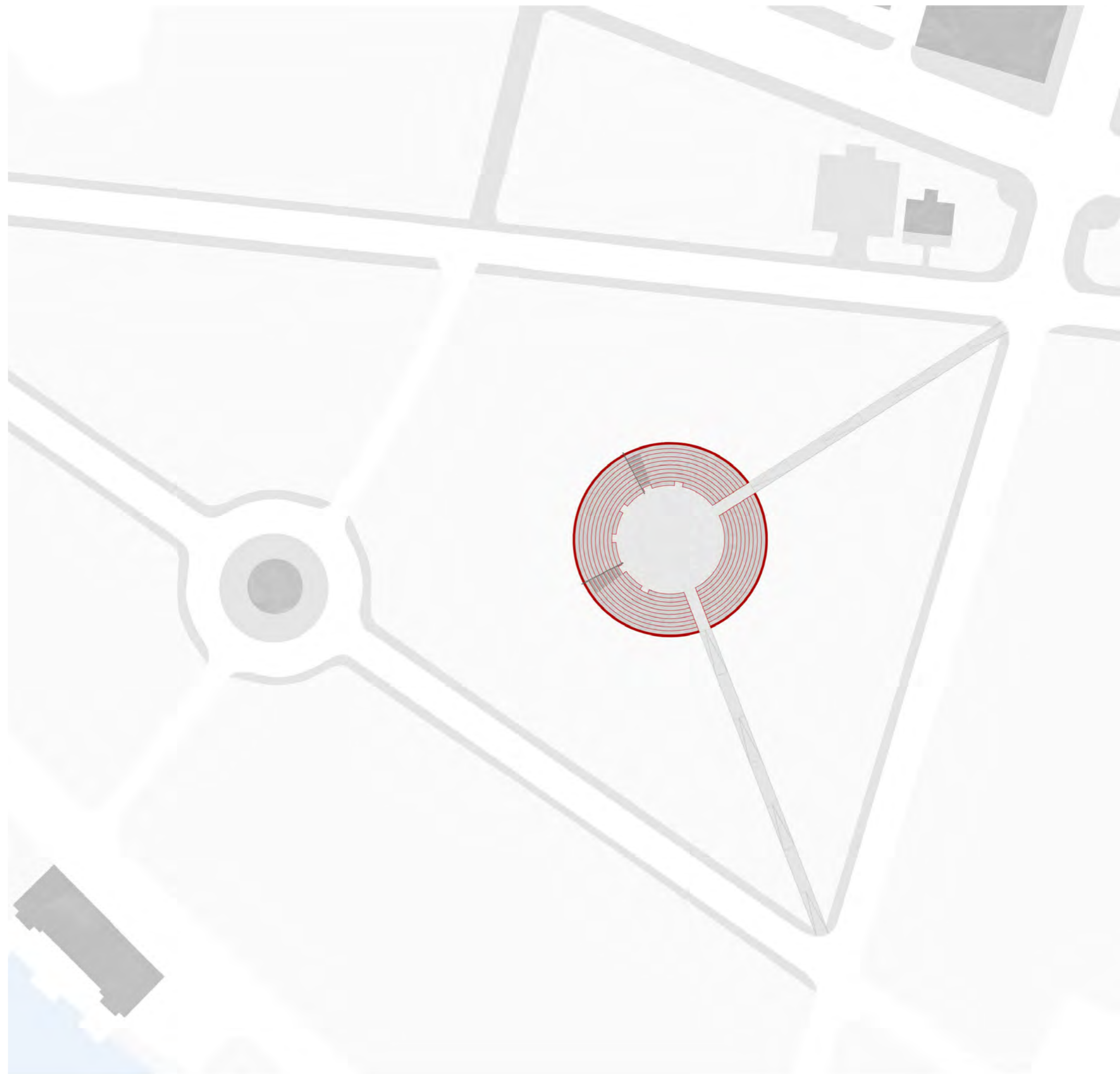


Figure 255. Glasgow Green Site Plan 01 (Authors Own, 2021).

Glasgow Green - Site Plan 02

Scale: 1:1000

Capacity up to 103.

This pnyx accentuates the existing river viewing platform that is part of the Green. Increasing the passing engagement of those taking the river path through the park.

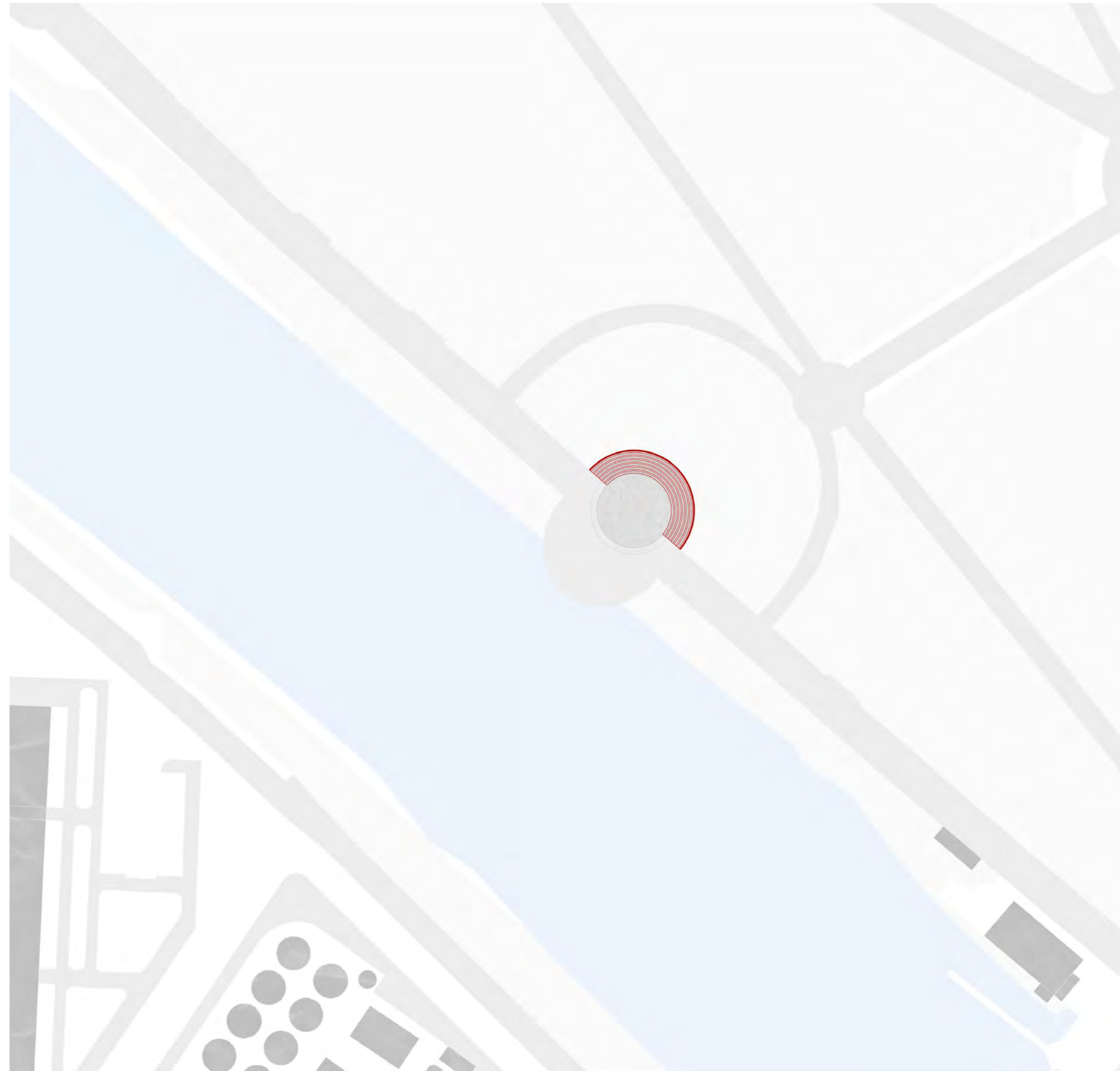


Figure 256. Glasgow Green Site Plan 02 (Authors Own, 2021).

Glasgow Green - Site Plan 03

Scale: 1:1000

Capacity up to 132.

This stepped pnyx interprets the varied flow of citizens to the crossed paths. Providing varying views for different seats and a more unbalanced relaxed form broken to allow free entry from any side.

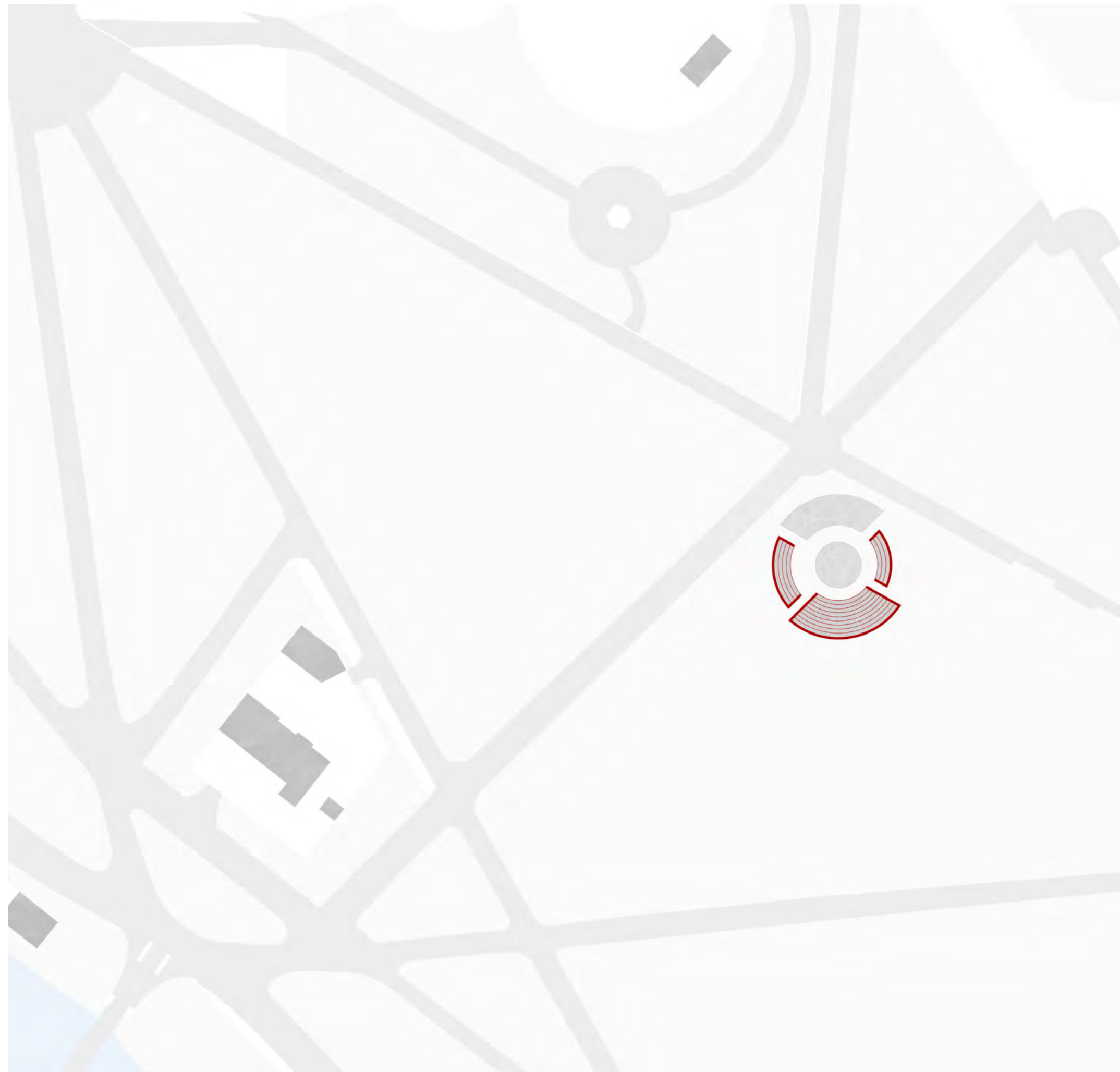


Figure 257. Glasgow Green Site Plan 03 (Authors Own, 2021).

Iter



Figures 258 - 259. Iter View from St Andrews Street (Authors Own, 2021). Proposed Iter Site and Diagram (Authors Own, 2021).

The materials of iter will be reminiscent of the other interventions; arx and pnyx. This will visually link the interventions and create an assimilation of the circular relationship between the typologies. In the same way as the pnyx pigmented concrete will be utilised correspondent to context and timber will be used to soften material interaction in areas.

Access for all is ensured through circulation cores positioned throughout the intervention.

The spaces marked outside of the iter area show spaces for possibility. Spill out areas which may be subsequently adapted, developed, and informed through the use of iter as the intentions and wishes of the citizens become clear.

The extensive scale connects from the Gorbals area South of the River Clyde to the Merchant City / East of the City Centre North of the river. Along the way granting various types of seating, small flexible units to be utilised, open plaza spaces, green spaces (using the spaces which are already extensively overgrown to the interventions advantage), views out from the journey and opportunities to see the iter from the faster city streets.

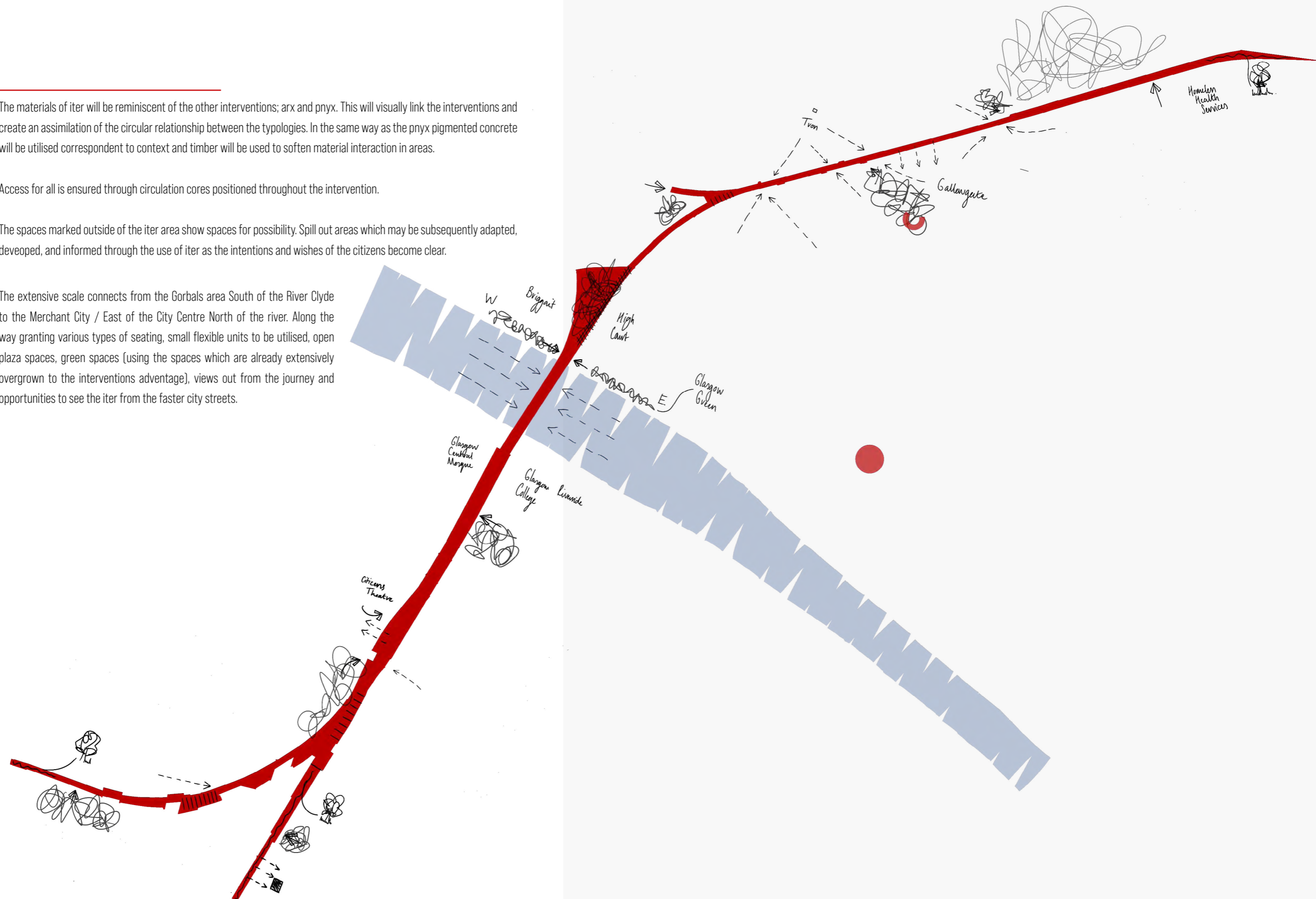


Figure 260. Design Diagram (Authors Own, 2021).

Sequential Plans

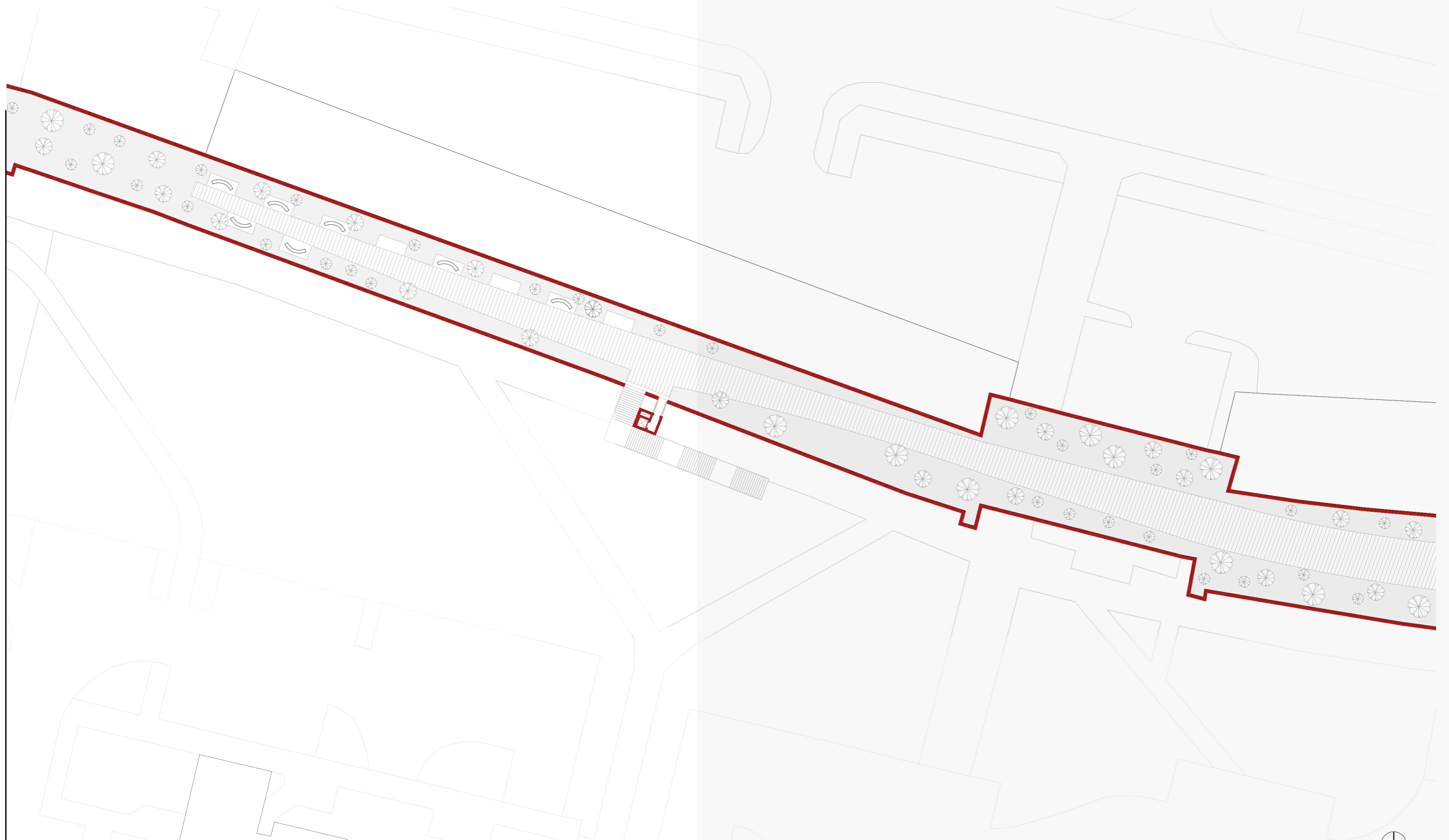


Figure 261. Iter Sequential Plans 01 (Authors Own, 2021).

Scale 1 : 500



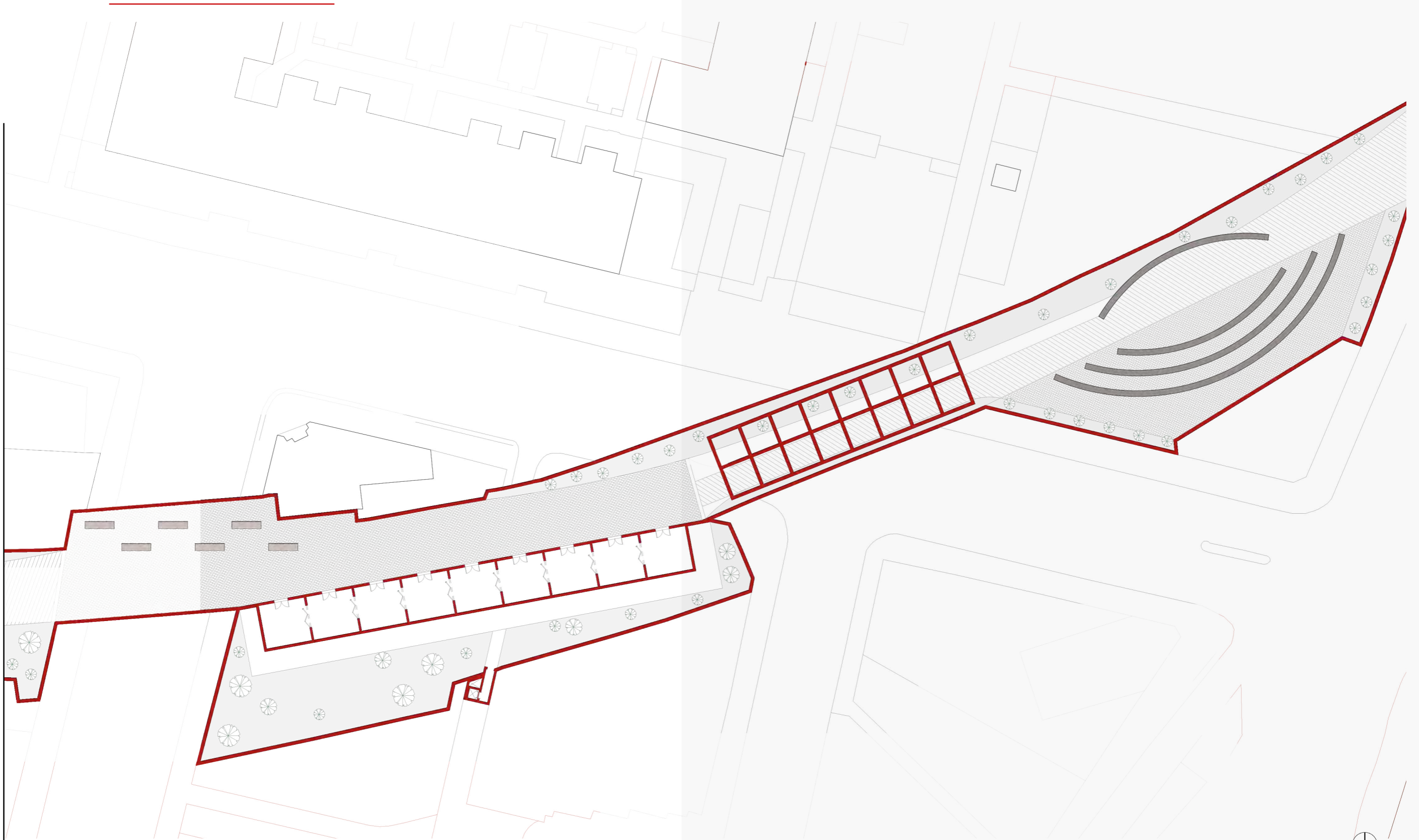


Figure 262. Iter Sequential Plans 02 (Authors Own, 2021).

Scale 1 : 500



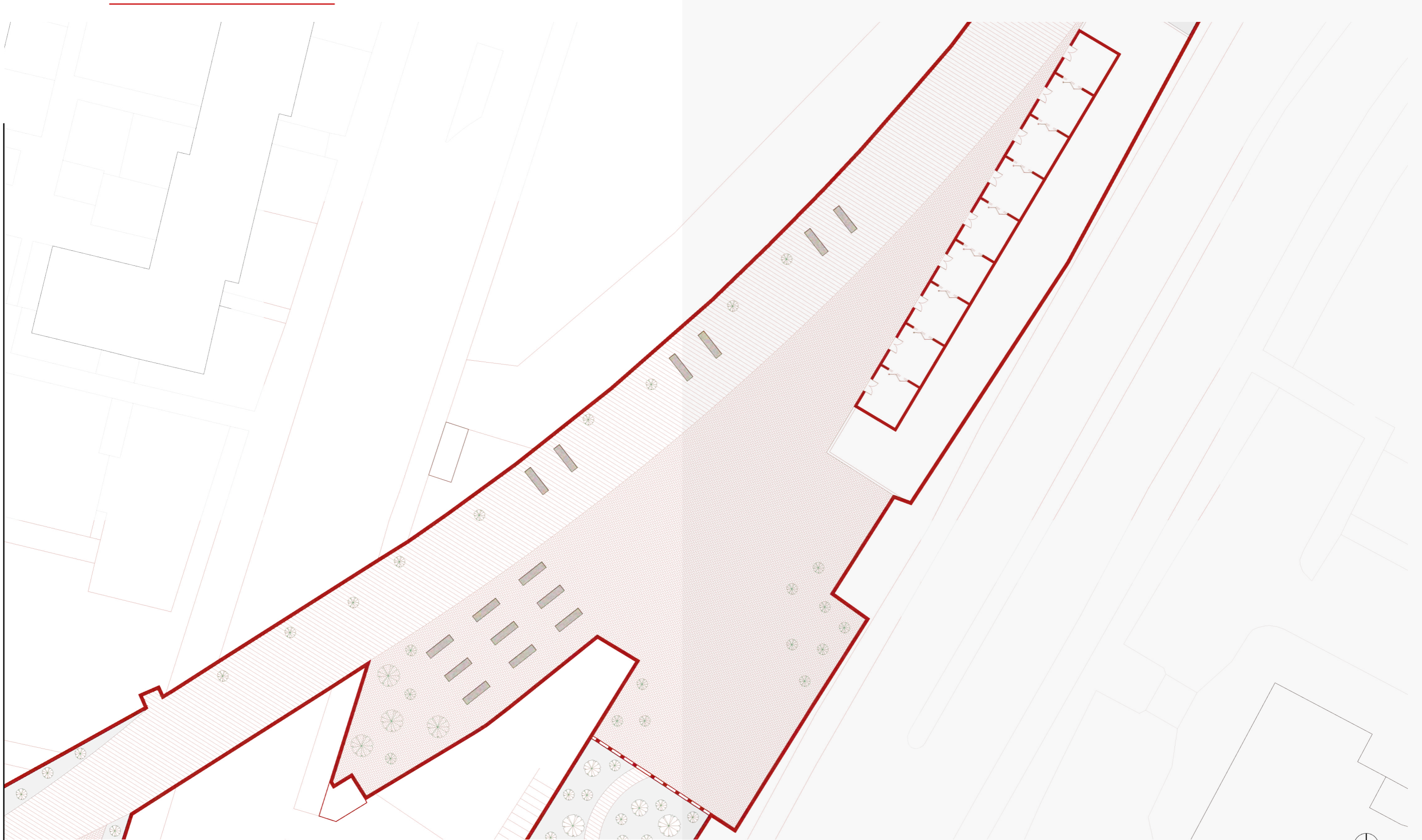


Figure 263. Iter Sequential Plans 03 (Authors Own, 2021).

Scale 1 : 500



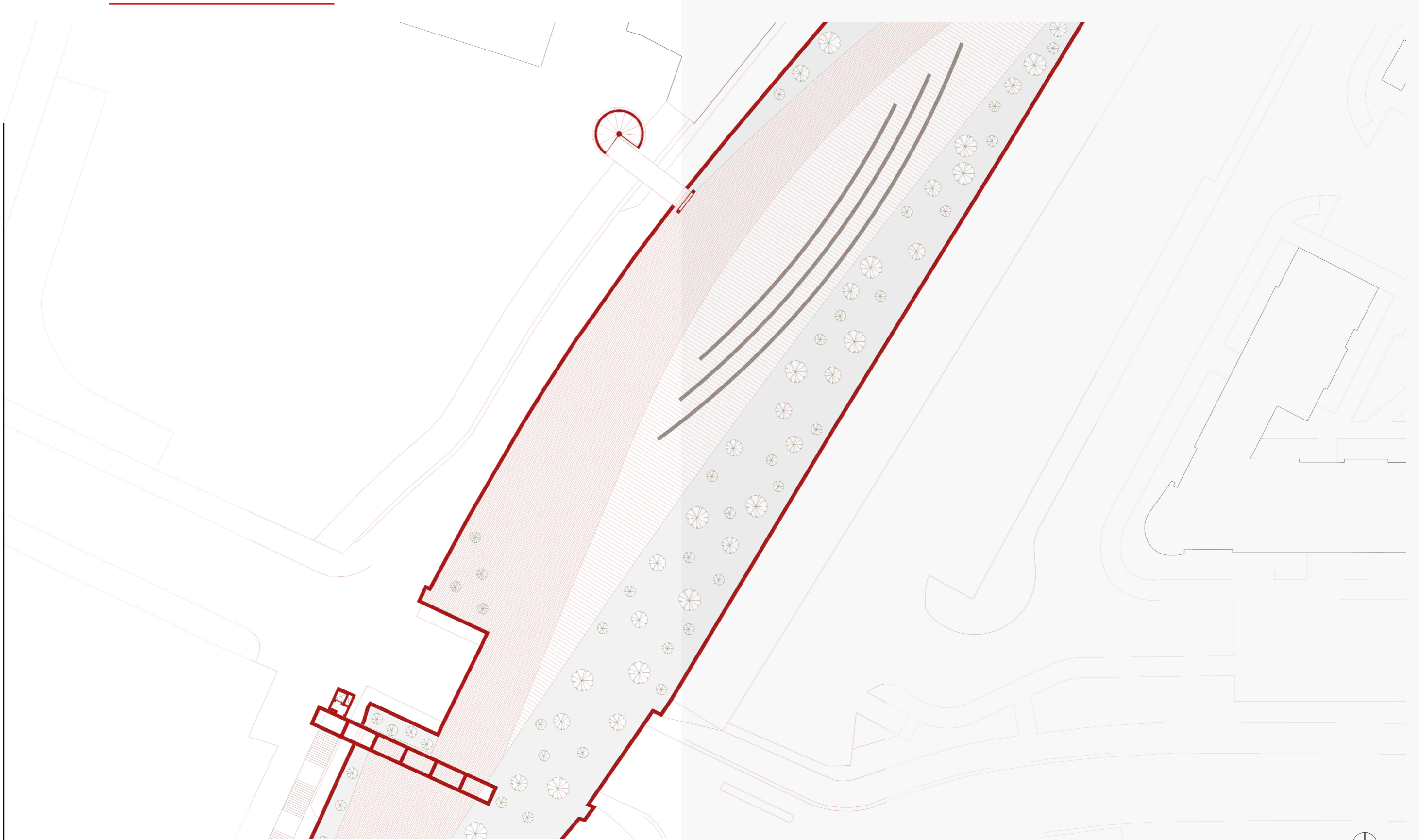


Figure 264. Iter Sequential Plans 04 (Authors Own, 2021).

Scale 1 : 500





Figure 265. Iter Sequential Plans 05 (Authors Own, 2021).

Scale 1 : 500



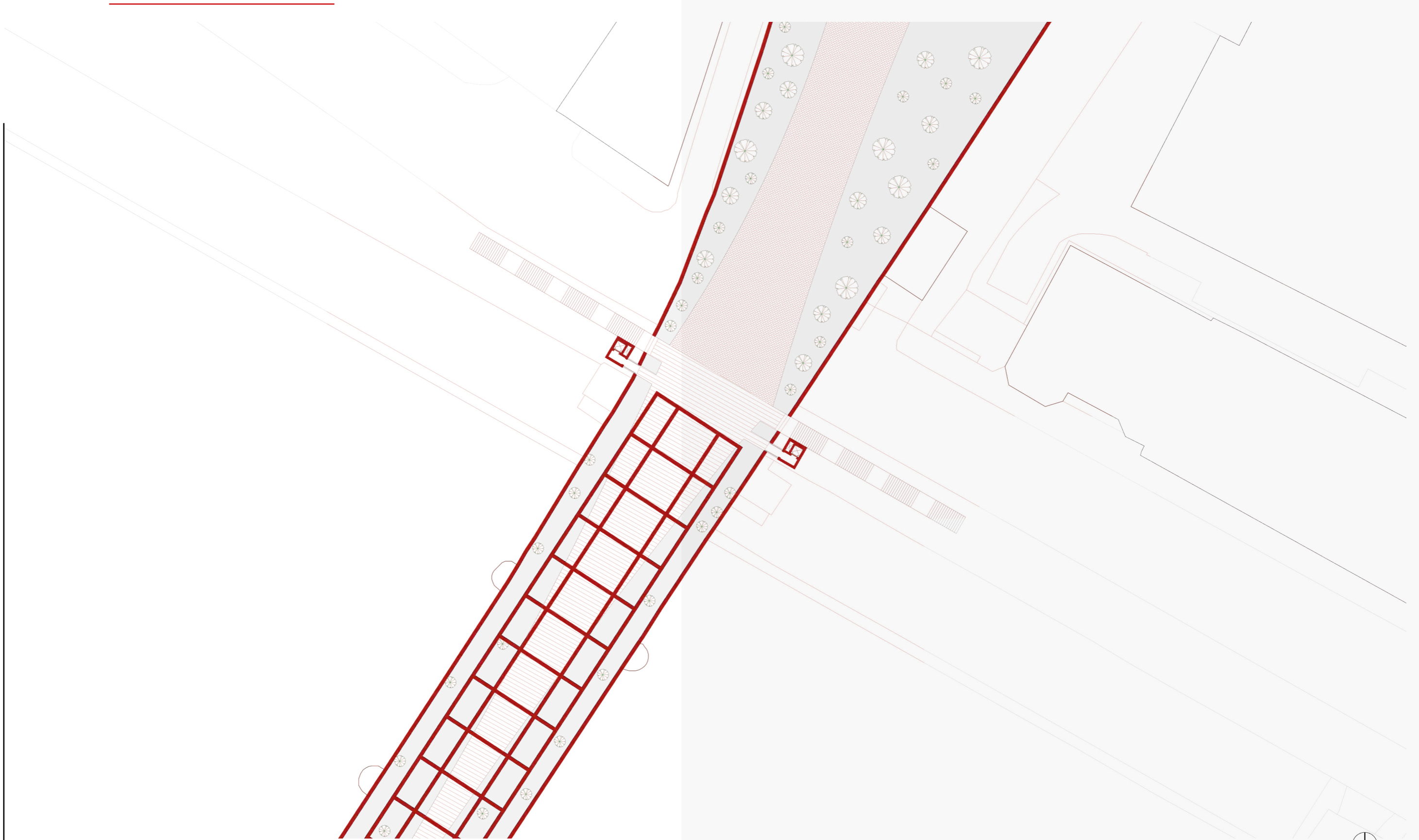


Figure 266. Iter Sequential Plans 06 (Authors Own, 2021).

Scale 1 : 500





Figure 267. Iter Sequential Plans 07 (Authors Own, 2021).

Scale 1 : 500



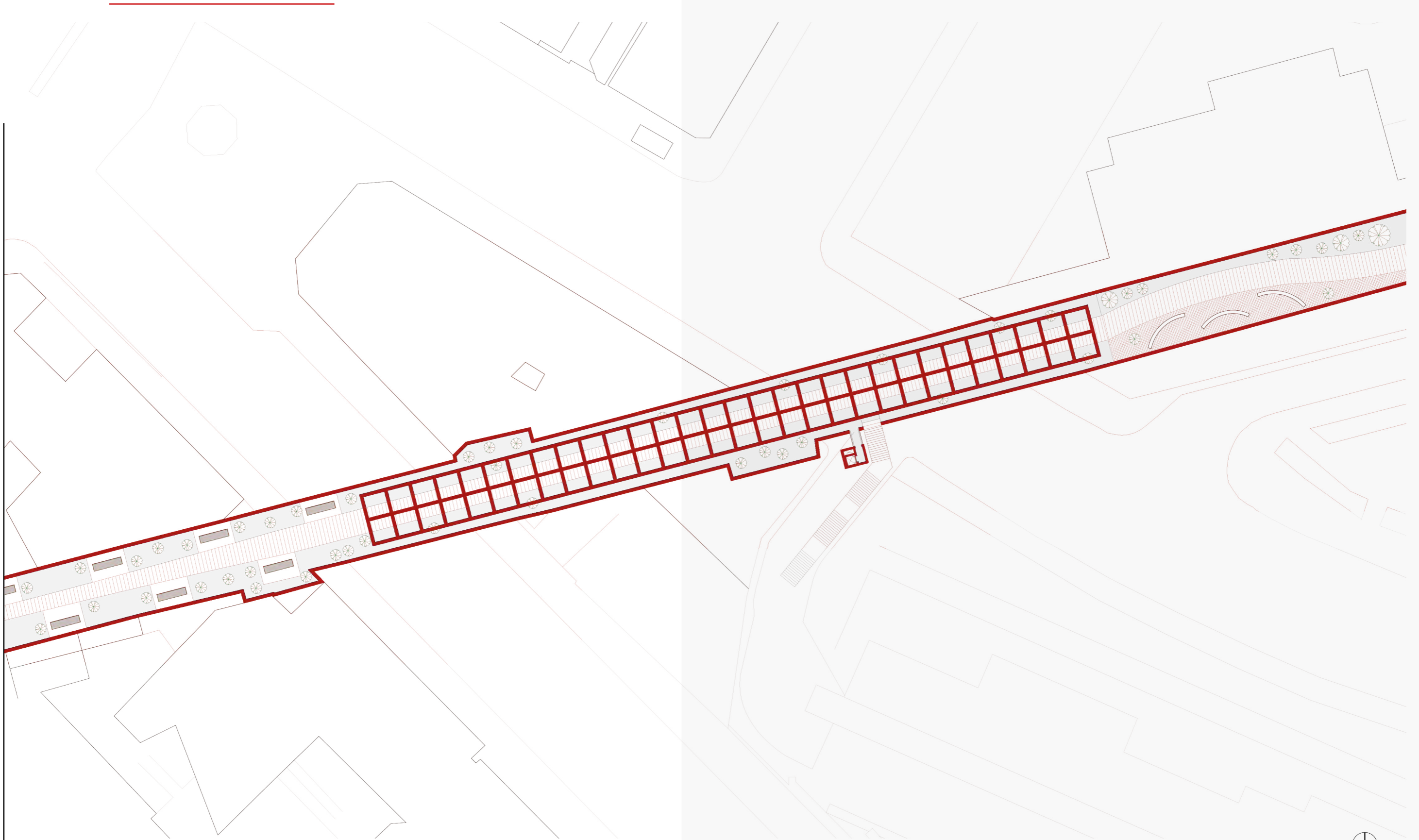


Figure 268. Iter Sequential Plans 08 (Authors Own, 2021).

Scale 1 : 500



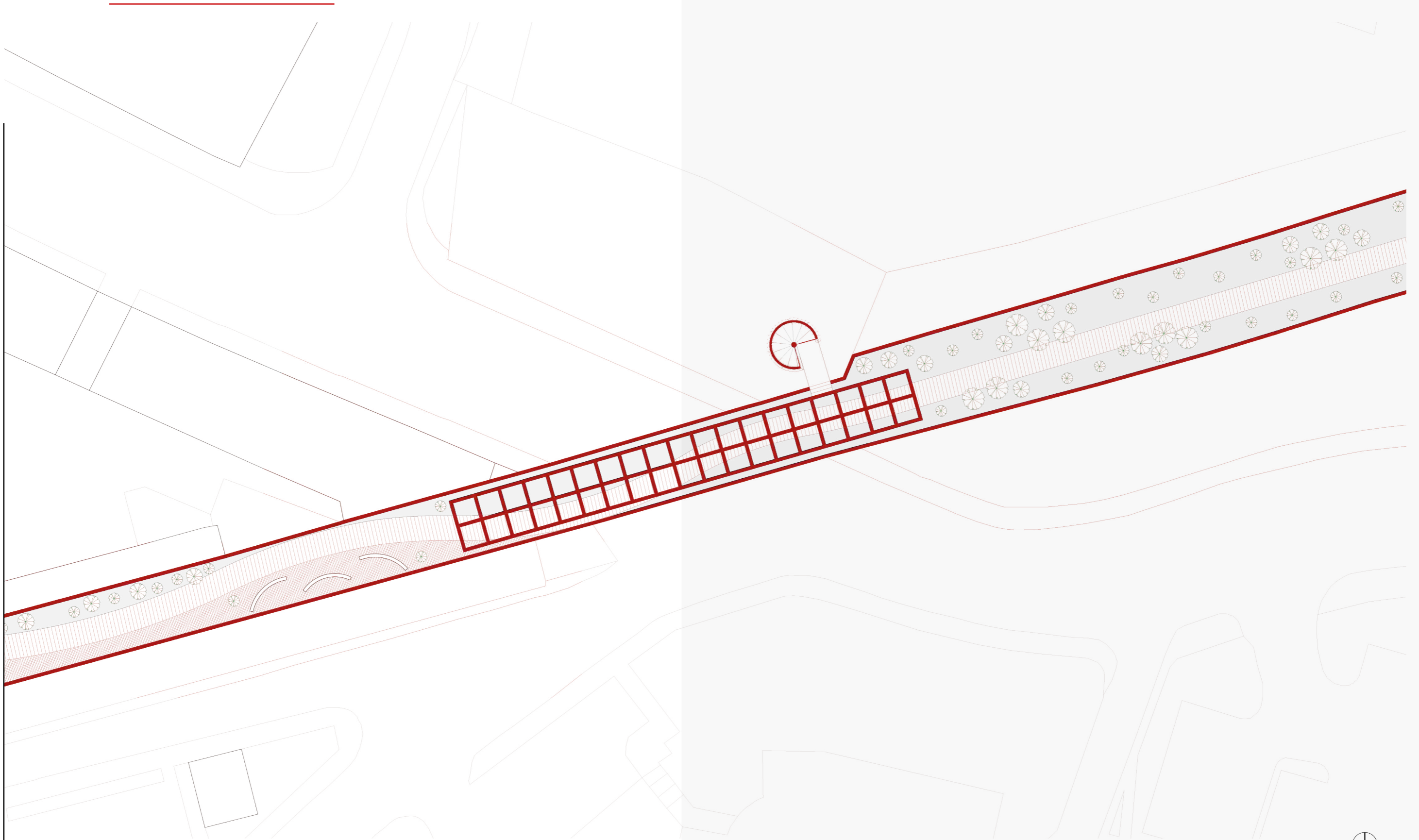


Figure 269. Iter Sequential Plans 09 (Authors Own, 2021).

Scale 1 : 500





Figure 270. Iter Sequential Plans 10. (Authors Own, 2021).

Scale 1 : 500



PRINCIPLES

For centuries the city has developed as a reactionary design response to the enemy. This has formed a landscape of control measures and mechanisms in cities all over the world. These instances whether recently installed or historic, actively or inactively, function to suppress expression and will of citizens.

Moving Toward an Open City this process must be dismantled, and instead adhere to the following principles.

1. It must be accessible and equal; it must be democratic.
2. It must allow and enhance citizen opportunity for free expression, engaging and reflecting its citizens. Establishing citizen ownership within the public realm.
3. It must centre on exchange, with focus on physical space, whilst encouraging spontaneity.
4. It must adopt various modes of engagement, inspiring citizens to think, discuss and action.
5. It must be flexible, allowing adaptation and modification.
6. It must allow openness to invade every scale in the city.
7. It must normalise and reframe politics.
8. It must facilitate and inspire citizen led change.

Open cities may do this by:

- Introducing a new typology, a beacon of change, refuge and expression: **Arx**.
- Reinstating the ancient form for citizen discussion: **Pnyx**.
- Incorporating a system of connection over boundaries: **Iter**.

The interventions form networks of engagement, hubs across cities. The programmes of think, discuss and action, form a circular reference, a closed loop forever feeding the next, moving the city forward. Interventions create points for activity, spontaneity, confrontation, and most importantly exchange. It is possible if the principles are adopted across various cities, designed contextually and embody the identity of the cities in which they are housed; there may arise a familiarity through public realm spaces, between citizens around the world.

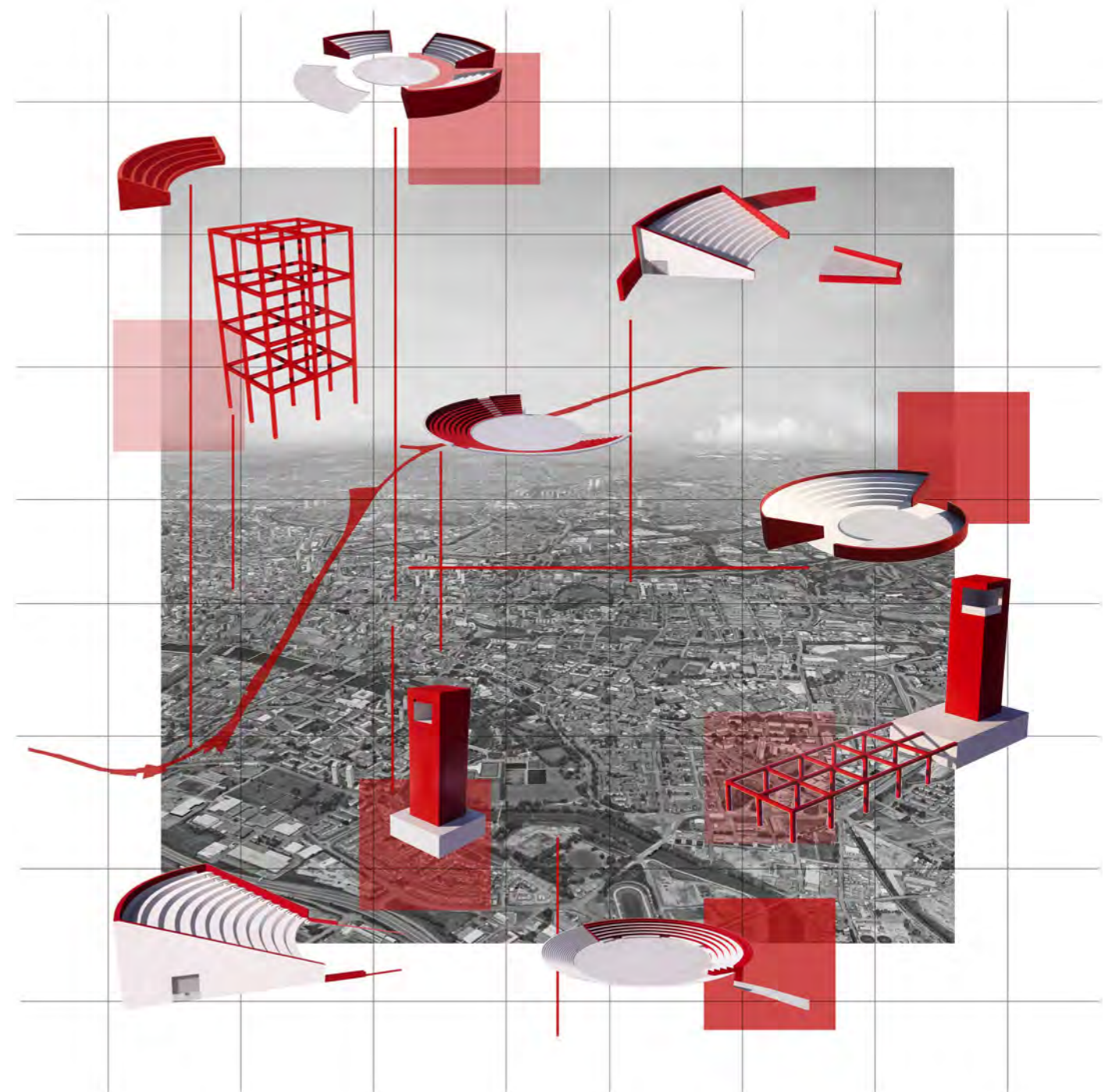


Figure 271. Elements of the Open City (Authors Own, 2021).

CONCLUSION

Iter is a common typology reinterpreting boundaries and connection. THINK.
 Pnyx is the reinstatement of an ancient typology for citizen exchange. DISCUSS.
 Arx is a new typology for citizen expression. ACTION.

Within the contemporary city there may never be a final answer. It is an ever-evolving entity therefore remains inherently unfinishable. The Open City looks to accept this fate and celebrate it, creating flexible space which centres on citizen exchange. Ultimately, building a climate which is more open; accepting of the other, adaptable, respectful and understanding. Toward an Open City is an important infrastructure though it does not solve all the problems – as there can be no final solution. Through providing a renewed circular programme of interventions which continuously feed each other, it provides new and varied modes of engagement at different scales, in different locations.

Iter grants citizens space to take a different journey, slow the pace, and embrace compression. It allows for reflection of aspirations, concerns, drivers, even hopes for city transformation. All whilst granting a renewed perspective focusing on connection and freedom of movement opposed to speed of movement.

The Pnyx has the chance to take the often ineffectual, even counterproductive, high intensity emotion which often arises in intense protest, or riots, and repurpose it. This volatile exchange may be broken down and de-escalated, instead, enveloping exposure to the other and varied ideas into the everyday. Framing manageable portions, in varied environments, nestled within pause points of the city. Widening citizen exposure to the other, increasing engagement and fostering understanding.

The Arx has the opportunity to allow for more social and cultural expression, granting activism a central place within the city. To inform citizens to views outside of their experience. Showcase ideas produced in the city. Grant a physical space and volume to those who are not heard. An architectural beacon at the heart of the city that embodies possibility and citizen expression opposed to state power or oppression.

Piece by piece; Revolutionising the everyday.
 Allowing citizens to take back their public realm and their city.

Urgency

The urgency of this infrastructure is increasing. In March 2021 the new Police, Crime, Sentencing and Courts Bill was released. In many ways in reaction to the Black Lives Matter protests of 2020. Among other items, it proposes the introduction of wide-ranging police powers to tackle, disband, oppress, and vilify protest. Chris Daw QC, barrister and author, claimed, 'This will be the biggest widening of police powers to impose restrictions on public protest that we've seen in our lifetimes.' (Bartholomew, 2021).

This reactive action forms the latest layer in Designing for the Enemy opposed to breaking from it and must be resisted at all costs.

Future Considerations

For future considerations of the project, a timeline must be carefully considered as the process is very important. Thrusting transformative design of this scale onto the urban identity of the city may result in foreign objects void of association, opposed to fostering citizen ownership.

Systems of trial and error and processes for adaptation following use should also be identified.

The system and principles of the open city may be applied to many cities across the world due to the contexts established for the interventions; urban square, pause points (in the case of Glasgow, green spaces), and boundaries. Iterations for various other cities may be considered.

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