

# Desire, Space and Technology:

## Communications Technologies as Articulators of Design for Urban Space

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**Abstract:** The current paper presents design of urban public space as a problem framed by experience affordance. We proceed analytically. First, we note that people harbor and approach desires. Next, we observe that people inhabit space and their desires are enacted in space. We claim that urban public spaces are sites that afford realization of desires. Urban spaces, however, do present their own contradictions. In particular, we identify walls as capable of fragmenting space and the experience of space. We partially deconstruct walls and look for points of rupture, penetration and transcendence. Then we seek strategies for exploiting these in affordances of transcendence prompted by communications technologies. Our objective is to contribute to discourses surrounding human inhabitation of urban spaces and those concerned with adding value to the experience of inhabitation.

**Keywords:** Desire, boundaries/limits<sup>1</sup>, communications technologies, public space, urban space.

## 1. INTRODUCTION

### 1.1. A phenomenology of leisure

The narrative of urban experience can be framed in terms of the concept of leisure. There is instrumentality<sup>2</sup> in conceptualizing urban experience as a leisure experience. To those not invested in the subject, this might seem extraordinary (or mystifying). So we begin by way of explanation.

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<sup>1</sup> In the case of this paper, we will use "limit" in a mundane sense (as equivalent to boundary) and not as in the more intricate conceptualization presented by Cilliers (2002): as knowable from one side.

<sup>2</sup> This, of course, is instrumentality of the act of conceptualizing. True leisure itself is largely considered, in one school of thought, as autotelic.

Leisure is to be conceptualized as a phenomenon that catalyzes, structures and qualifies a way of dwelling<sup>3</sup>--including actualizing personal dimensions of self, enacting relations with others and taking possession of the way space is inhabited. In the first instance, it is about an "intrinsic state" (Cohen, 2008, p. 2) as the modulator of daily experience. This perspective is grounded upon a long, stable tradition of leisure--the *classical ideal*--as a state of being ([de] Grazia, 1962). In the Aristotelian perspective, the route to happiness courses through leisure. The ideal life has leisure as a defining characteristic at its centre. Self-exploration and fulfilment, among other things--in personal or social contexts--become *dimension-able* under the leisure construct. With realization of self-in-the-world tied to an internal state, the ideal is readily deployable to examining all facets of life in which personal experience is involved (Cohen, 2008). Indeed, it has been argued that it is not an activity (form or context, per se) that is as defining as quality of the experience (Kelly, 1981).

In terms of the social dimension, Kelly (1981) has argued for some measure of intrinsic meaning that is socially-sourced in leisure experience. Leisure is a social space within which a dialectical balance of social interaction emerges: "In a social ecology characterized by considerable fragmentation and dispersion," wrote Kelly, "leisure becomes a necessary social space for the location, development, and enrichment of primary relationships" (p. 307).

It is this state of being while *dwelling* in the city that informs our perspective in this paper. In the following pages, having established leisure as an underlying construct and articulator of desire, we will next present a critique of the urban context and finally propose a mediative mechanism (in form of affordances patent in peripatetic technologies) for contouring the problem of space design.

## 1.2. Leisure and its desires

In order to investigate leisure, it is useful to identify some of its defining dimensions (or, here, desires).<sup>4</sup>

Harris (2009) has presented leisure as a set of *arguments*. These arguments situate the discourse of leisure in contemporary dialogues, are interdisciplinary in nature and bracket experience and cultural parameters as articulators of leisure. The arguments range from pleasure and escape to narratives and values. Harris essentially enables the argument that city planners, builders and institutions are creating affordances for experiences of city inhabitation such as shopping, going to "fast foods" or visiting theme parks and these latter represent "meaning-oriented [activities] with pleasures of [their] own" (Harris, 2009, p. 237).

Shaw (1985), by way of a time-diary study, established perceptual dimensions of leisure that include, among others, enjoyment, relaxation, freedom (of choice), motivation, self-evaluation<sup>5</sup> and satisfaction, but also personal development/growth/creativity, spontaneity and social interaction. All these were associated with activities or events.

Thus, experience, desire, self and social context collide complementarily in living a leisure-mediated life in the metropolis. Urban space, argued Stevens (2007), is a product of instrumental function, social reproduction and a "diverse scope of...desires that comprise everyday

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<sup>3</sup> In a Heideggerian sense

<sup>4</sup> Its long history of definitions includes, to name a relevant few, a state of being, state of mind, an existential condition and a qualitative form of experience (Goodale & Godbey, 1988, (de) Grazia, 1962; Iso-Ahola, 1976; Kelly, 1981; Kleiber, 1999; Neulinger, 1974; Witt & Ellis, 1985).

<sup>5</sup> This is to be understood as the *absence* of inhibitive self-evaluation. It could imply easier space for creativity.

urban life" (p. 217).

### 1.3. Spatialization of desire

When we observe people in action, wrote Stevens (2007), we recognize desire, needs, personal growth, freedom are "not just abstract ideals...[but] social experiences constituted through practices" and to which shapes are given by public spaces (p.197). There is a dialectical relationship between human psychic drives and space. People develop/desire and produce meanings; spaces provide affordances to reify those meanings (p. 206). Public spaces enable "integration of...desire into rational everyday practices" (p. 75) and humans harness "the environment to [explore/satisfy] their desires" (p. 193).

It can be concluded, then, that "human desires [are] collected together in...public spaces" (Stevens, 2007, p. 193): personal development, relaxation, escape from normal bodily experience, engaging strangers, risk, thrill, testing bodily limits, destruction, disorder, creativity, ecstasy, freedom, etc. The city is "a site for multiplicitous practices of desire" (p.9). Those desires are awakened and pursued within spaces granted by the city (Stevens, 2007).

### 1.4. Paper task

The current paper will reconsider experience in the metropolis within a geography of a phenomenology of leisure. As has been made clear above, this is not anymore simply about leisure as residual engagement or amusement, but of an excursion into a more substantial, pervading *constituting* of human experience. "What leisure offers is the charm of fulfilment which the density of everyday life negates," wrote Rojek (1995, p. 124).<sup>6</sup> We consider what we might term, to borrow from Stavrides (2010)--but in a dimensionally less-monumental way--an "emancipatory potential of existing, emergent or possible" urban space (p. 11). We see all this as not contained, however, only by person-delimited engagements, but constituted through multiple social intercourses as well. It is essential, wrote Stavrides, to conceptualize spatialities that have potential to facilitate social relations.

In this project, we view design of the physical environment not necessarily as *creating* the leisure experience for individuals, but as a critical supplementary system: supporting/facilitating, awaking, instigating, highlighting, enhancing. The task is to map a path which connects ideal and form via a mediating mechanism. It will be less about spaces-as-finished, but more about recognizing performative dimensions that give rise to or constitute their evolution into experience actuators.

We will re-engage the metropolis through a lens of leisure as a structure which is quiet in mediation but eminent in goal. We will present the frame (desire in urban space), provide a critical view of the context (metropolis), isolate one of the environmental problems, deconstruct that problem and provide a mediative mechanism that links deconstructed problem with goal. As an additional step, we shall end with illustration of an evolving design language notebook. It is possible for a designer to create different design language scripts based on a chosen trope, frame, design concept, or any other inaugurator of design. In this paper, we have used communications technologies. All the foregoing will be carried out relatively briefly, in the interest of space.

A delimitation is essential. Some parts of this investigation of the urban context are deliberately scaled at the unit level of the inhabited urban, public building and/or small space. The urban

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<sup>6</sup> Rojek (1995) added: "That this charm is actually symbolically connotated rather than directly experienced" does not disaffirm this dimension of the phenomenology of leisure (p. 124).

context is constituted of repetitions of such units<sup>7</sup> and it is pragmatic to include investigation at that relevant level as well.

## 2. VISIONS OF THE METROPOLIS

### 2.1. Visions of pleasure, displeasure, transcendence

#### 2.1.1. City as ideal problem: Visions of beauty

The city is a beautiful place. In it can be found opportunities for constitutives or ideals of what may be considered beautiful. Vitruvius proposed *venustas* ("visual quality...that would arouse the emotion of love")--alongside *firmitas* and *utilitas*--as a desirable dimension of building (Britannica, n.d.).<sup>8</sup> Alberti (1988) found beauty--a "most noble" goal (p. 155)--revealed through *concinnitas* (archetypally, proportion--Tavernor, 1998). Moralists such as Pugin (Taylor, 2000), Ruskin (1961) and Scott (1974) have linked aesthetics and ethics, connected building with function and evocation of feelings. Sitte (Collins & Collins, 2006) signified a beautiful city in meticulously-created relationships between parts. Rossi (1982) found the soul of the city in memory and artifact/monument. In these and many other ways, what is beautiful about the city has been *thickly* codified. The built environment of the city, affording all these ideals, promises richness of human experience.

#### 2.1.2. City as pragmatic problem

The city, however, is not all beautiful. It harbors/embeds such ills as alienation, individualism, congestion, and injustice--which, de-Shalit (2003) claimed, might partly be sourced in architecture of the city. Simmel (1969/1950) expounded on "the threatening currents" of the environment of the metropolis (p. 48). Such discontent has led to a social history of critical analyses and pragmatic intentions about the city. The range of thinkers--not necessarily always all in agreement--have advocated for cities that are planned not just on how they look, to borrow from Jane Jacobs (1961), but much on how they work. The city is said to work through existence of ordinary urban places where a "complex weave of meanings" is generated (Curtis, 1996, p. 562). Significant groups weighed in. The influential 20th century alliance, CIAM (*Congrès Internationaux d'Architecture Moderne*), advocated creation of "a physical environment that will satisfy [the human's] emotional and material needs" (Frampton, 1992, pp. 269-270). Its *Charter of Athens* stated that it is the function of cities to shelter humans well (Conrads, 1997).

These visions may well be summed up in insights offered by Lewis Mumford. Fundamentally, Mumford saw the city as an organic concretization of culture and how people express their aspirations through living collectively (Donskis, 1996; Lybeck, 2010). According to Donskis, Mumford's solution to the city is reflected in Candide's call to "cultivate our garden": a pragmatic call to do right with the things we have, rather than lust after what might be hard to justify in terms of attainability.<sup>9</sup> For Mumford, a holistic consideration of the person in the city mattered. An "architectural embodiment of the modern city" is not possible until, among others, "biological, social, and personal needs have been canvassed" and all of the activities of humans in the city have been

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<sup>7</sup> As is to be expected, a constellation of units, which forms the metropolis, does possess its own emergent characteristics beyond mere addition of those units. Inhabitation of space in the urban context, however, is localized and is necessarily investigatable at different degrees of molecularity.

<sup>8</sup> Also see Vitruvius, 1960

<sup>9</sup> Mumford, rather than aim for utopia (the impossible), aimed for eutopia, or "the good place," even though the solution offered by the latter might be just partial (Donskis, 1996).

integrated with the context into a balanced whole (Donskis, 1996, paragraph 55).

### 2.1.3. On utopian, innovative and deconstructive insights

The same social history has also offered solutions that have been, in different ways, described as Utopian: from the land-avowing (e.g. Wright and Broadacre [Dehaene, 2002; Ganjavie, 2012], Corbusier and Ville Radieuse [(Le) Corbusier, 1964, 1971; Ganjavie, 2012; Hatuka & D'Hooghe, 2007) to the unabashedly machine-informed and futuristic (e.g. Archigram [Vidler, 2003], Metabolists [Lin, 2007, 2011]). While utopian visions have been criticized by some, others have argued against pure practicality as the sole driving force behind conceptualization of cities or urban settings.

Hatuka and D'Hooghe (2007) argued that the focus of planning today (i.e. after post-modern critical discourses of the 1960s and 70s silenced the ideal visions of modernism) is near-entirely based on the concrete and pragmatic and that has dissociated planning professions from important universal questions. While holding that there is distinction (following Ernst Bloch) between abstract utopias which are not embedded in reality and concrete utopias that are framed around the possible, they advanced the side of the argument among theorists who see utopian promise as a prerequisite for change in society, that ideal visions constitute an “essential catalyst” for social development (p. 21). We accept the viewpoint that visionary and ideal-driven conceptualizations are useful for extending formulations of our solutions to problems of the inhabited environment.

In the interest of space, we move quickly past utopian projects and identify a critical lesson sourced in late 20th/early 21st century criticism, in deconstruction. We draw upon the work of one of its exponents.

In *The Manhattan Transcripts* Tschumi (1994) conceived of city space as a stage where events are witnessed in a complex space-use relationship. Architecture is judged, not by functional standards, but by a narrative of inhabitation. *Possibility* becomes a lesson as experience is granted potential through interactive affordances. In the *Transcripts*, new “relations and structures” (p. 11) are revealed, physical dimensions change, “reality is made malleable” and all these enable “emotive, dramatic, or poetic attributes” of space, use and experience to unfold (p. 12).

Tschumi (2000) continued the project in *Parc de la Villette*. He suggested that a program which traverses the landscape (e.g. as is a city) can be realized in design as a distribution of intensity points deployed across that landscape. Instead of conceiving only of forms, one could think about forces, instead of places, flows that occur there; voids can become in-betweens (p. 12). In designing, one makes efforts to “uncover potentialities” that are hidden in program, site and circumstances (p. 11). Such contexting and conceptualizing go hand-in-hand (Tschumi, 2004). Each can be used to define the other. Thus context (as potential) is not a given or a fact, but “a matter of interpretation” (p. 12). Tschumi (2004) saw architecture as not necessarily about forms, but about interrogation of concepts “and their subsequent materialization” (p. 15).

Hatuka and D'Hooghe (2007) have written that visionary thinking adds value by providing us with an opportunity to invent new ideas and formal expressions for structuring our cities. We are able to create an alternative awareness, a critique of how we inhabit our spaces, a revision of our spatial constructs and configurations. We bring the foregoing background thinking into our evaluation of walls within the city.

### 3. THE [MUNDANE] PROBLEM OF WALLS

One central lesson that emerges from the deconstructive standpoint may be deployed diagrammatically:



**Figure 1:** Construct-experience determination path

The last facet of the profile above, *episodes of experience*, symbolizes actualization of a social contract about (facilitating) people's experience in (or of) city space.

Critical thinking, as noted, instigates an alternative awareness and critique of our spatial constructs/configurations and inhabitation. In our own particular deconstruction, we recognized space inhabitation in the urban context as fragmented by pervasiveness of *walls*. Elegance of spatial harmony and nobleness of its continuity are shattered in the city by *walls*, many walls. In the city, walls constitute one of the classic and most ubiquitous delimiters of space and, consequently, "fragmenters" of experience. Often taken for granted, we interrogate walls in the city.

#### 3.1. Critique of walls

In order to slow down or partially counter erosion and impoverishment of human experience in the metropolis, the designer must take on some challenges. One of them is the challenge of the wall.

Walls, Brighenti (2009b) observed, are known as "symbols of segregation, containment [and] division" (p. 63).<sup>10</sup> Walls fragment space, experience, social relations and harmoniousness of urban dwelling. Stavrides (2010) has noted about partitioned space<sup>11</sup> that, experienced from one side (the outside), what is on the other side is seen as an exception; from the obverse (the inside), it is experienced as a secluded world. Thus our fabricated enclaves within the metropolis, while "spatially embedded" in the city, are also "contractually outside" (p. 35). Walls, wrote Brighenti (2009a) possess an "exclusionist attitude" (p. 18). As much as--metaphorically--one is unaware of what is behind them, they have potential of insinuating such *cancers* as dangerisation (perception of threat potential) and periopcitivity (autonomously-induced resistance of the other), among other things (Brighenti, 2009b, pp. 67-68).

Walls do more. Beyond being an element of the "optic organisation of the city," (Brighenti, 2009a, p. 17), walls resist experience by resisting bodies. Walls "define flows of circulation, set paths and trajectories for people and, consequently, determine the possibilities and impossibilities of encounters" (Brighenti, 2009b, p. 65)--and in that, their potential impact on emotion sourced in social encounter cannot be completely disregarded. The "undeniable" repercussion of walls, wrote Brighenti, is that "they impact directly on bodies" and "on the materiality of the social" (p. 64). The fragmentation they institute, the "mobility fluxes" they mangle (2009b, p. 69), may be argued to create, to adapt Brighenti (2009a), a *triage* of experience.

<sup>10</sup> It should be noted that Brighenti (and in other sections of the cited volume) made note that walls could also, in instances, "connect the separate" (p. 63). Those instances, however, do not nearly erase fragmentation effects.

<sup>11</sup> Enclaves

The indomitable materiality and pervasiveness<sup>12</sup> of walls grants them the power to "deliver a sort of constant 'public address'" (Iveson in Brighenti, 2009b, p. 65)--one about separation. Unfortunately, a partitioned city, wrote Stavrides (2010) destroys "the public character of public space" (p. 26). So, in defiance of walls, we minded Simmel's observation that the human is not only a bordering creature, but also "[a] creature who has no border" (in Stavrides, 2010, p. 14).<sup>13</sup>

### 3.2. Deconstructing walls

Consequently, we deconstructed walls. We searched for points of weakness. We probed for points of rupture, penetration and transcendence of their materiality. In Table 1, we present some of these.

**Table 1:** Basic descriptions of wall systems

Element of physical environment	Basic description
<b>A.</b> <b>Wall: material systems</b>	
Solid envelope/ divider	Substantive wall system; this is what is ruptured by the systems that follow below
Transparent envelope /divider	System here includes glazed and some partially porous walls
Hybridized envelope	Wall of a unit integrated with that of another [phenomenally-blurred boundaries]
<b>B.</b> <b>Wall breach systems</b>	
Entry/door	Wall opening for access
Aisle	A spatial element which separates or divides entities [Supplementary note: As a system that separates, it is a dematerialized wall. Due to its higher order capacity to subvert the defiant wall, however, we place it under the wall breach system.]
Ambulatory	A system to be considered as a peripheral aisle
Foyer/lobby	Classified as an extended breach in the wall [Supplementary note: The traveler has not yet completed traversing the wall, has yet to cross into the sanctum.]
Vestibule	Special case of foyer/lobby
Bridge	A system which enables interconnections between two other systems. [Supplementary note: We identify this as a system of which one of its primary functions is circulation.]

<sup>12</sup> Proliferation of walls may be even greater. Brighenti (2009b) suggested that movable surfaces such as trains also constitute walls.

<sup>13</sup> For creation of a border, expounded Simmel, also contains the "possibility...of stepping out of [the] limitation into freedom" (in Stavrides, 2010, p. 14).

**Table 1: Basic descriptions of wall systems (continued)**

Element of physical environment	Basic description
Court/cloister	[Interior court]: categorized as a system <i>in</i> wall which, if it were removed, what would be left would be a wall separating two spaces; so, it could be seen as a void inside a massive wall
Telescoped skin	Distal satellite unit(s) of a central body; as with interior court, a hyper-extended void--and that extended void could be considered notionally as ignorable if the primary program that spans it was seen as un-fragmented [Supplementary note: Programmatically strongly linked to the nucleus campus, it is just a distal envelope.]
<b>C.</b> <b>Wall auratic systems</b>	
Porch/patio/terrace	Spatial system adjoining a wall [Supplementary note: One way to visualize porch would be, in symmetry with foyer, a wall breach on the outside. An alternative interpretation, however--and the one chosen here--is as a wall-induced/dependent space. Unlike a foyer/lobby whose function is likely to be related to the inner spatial program, the porch does not have to be, directly--as when it is construed as a <i>patio/terrace</i> serving a complementary function (e.g. a cafe).]
Ascribed skin	A phenomenally-read extension of boundary which surrounds or defines presence of a system
Threshold	A spatial <i>value</i> which delineates or encompasses another spatial element [Accessory note: This is a pervasive spatial system and one of eminent complexity. It is discussed in a different paper]

## 4. A METAPHOR FOR LIMIT TRANSCENDENCE

### 4.1. Generative lessons of communications technologies

In a program of transcendence of limits, we look at an *other* paradigm. A metaphor encourages us. Communications and mobile technologies, for instance, offer *counsel* that we can penetrate and extend beyond boundaries. Kim (2009) observed that "spatial divisions of urban life are overcome by...boundary-crossing, mobile communication technologies." Consequently, our "organizing principles of social spaces are moving from enclosure and containment to connection and distribution" (p. 353). There is a sense of unboundedness (Schwartz, 2000). We have unlocked a code that grants crossing borders; we have entered a *passageway* (Schwartz, 2000). Space (postmodern) in the age of communicative technology is mobile and flexible (Rojek, 1995). Some constructs of transcendence are presented below.

1. *Location awareness*. Mobile technologies enable location awareness (Licoppe & Inada, 2009). We extend location awareness to include functionalities of locative media. According to Bleecker, locative media can delve into "the historical surface of a space to reveal past events or stories" (Locative media, n.d.). Location aware technologies enable "a new type of relationship between experiences of place and space" (Licoppe & Inada, 2008, pp. 6-7). They engender hybrid ecologies, presenting an opportunity to enrich life in the urban context (Licoppe & Inada, 2008). Metaphorically, location awareness as we have used it signals that a person is spatially located, but also transcends that point in the time-space compact. We include



capacity to engage current location in a mesh of relations and other flows in the city. The result is an interactive city, one which “[augments] personal territories” (Licoppe & Inada, 2009, p. 7),

2. *Mobility*. Mobile technologies foster relocation within space. Mobility is about movement and also about continuity of one’s engagement across different spaces. It involves “fluid transitions” (Dery & MacCormick, 2012).

3. *Connectivity*. Connectivity is about tapping into a network or resources. Through connectivity, there is access to data, people, discourses, and so on, noted Dery and MacCormick (2012). A designer of the urban environment can provide facility for the city dweller to “connect” to events in the environment, but the former can also aim to put in place affordances that enable that city dweller to find varying degrees of “refuge” from those events. For our purposes, related to the idea of connectivity is *ubiquity of access* (Squire, 2009). This suggests ease of access from different locations.

4. *Permeability*. This is an idea of *passing through* boundaries. A related concept is *porosity*. We shall employ porosity to represent permeability infused through an entire body or system. Goodwin (2003-2005a, 2003-2005b) has employed the concept to explore the urban physical environment. The “functional boundaries ascribed to the physical dimensions of public space in the city” were tested through “interconnecting and adapting existing architectural bodies.” The set of interventions exploiting the porosity of urban architecture aimed to acknowledge producing “a richer social fabric” and “existing cities [that] expand in symbiotic metamorphosis.” (Goodwin, 2003-2005a; 2003-2005b). In Goodwin’s vision, inhabitation of a space generates pressures of desire to connect to other spaces. We are reminded of La Varra’s (2000) description that we punctuate urban spaces.

5. *Collaboration*. Facilitation of collaboration is a functionality of communications technologies (Naismith, Lonsdale, Vavoula, & Sharples, 2004). Collaboration involves capacity of systems to work together (as partners). In terms of urban dynamics, we see this as existence of “pathways” which connect spaces and events. Thus elements of the urban fabric extend into one another spatially, electronically, temporally, programmatically and so on.

6. *Conversations between systems*. This can be seen as a collaboration function, where connection or exchange is carried out with minimal difficulty (Naismith, Lonsdale, Vavoula, & Sharples, 2004). It represents the capacity of people and/or technologies to exchange information and experiences seamlessly.

7. *Venturing and opportunity seeking*. The idea derives from the practice of scouting for wi-fi connectivity (at hot spots). Connectivity is not very rare in an age of extensively increased accessibility, but we draw upon the idea--a search-and-find process which we characterize as venturing.

8. *Distal engagement*. This describes the act of engaging an *other* (person, thing, event, etc.) from a “safe” distance. Communications technologies enable the user to stand apart from a phenomenon while having opportunity to engage it.

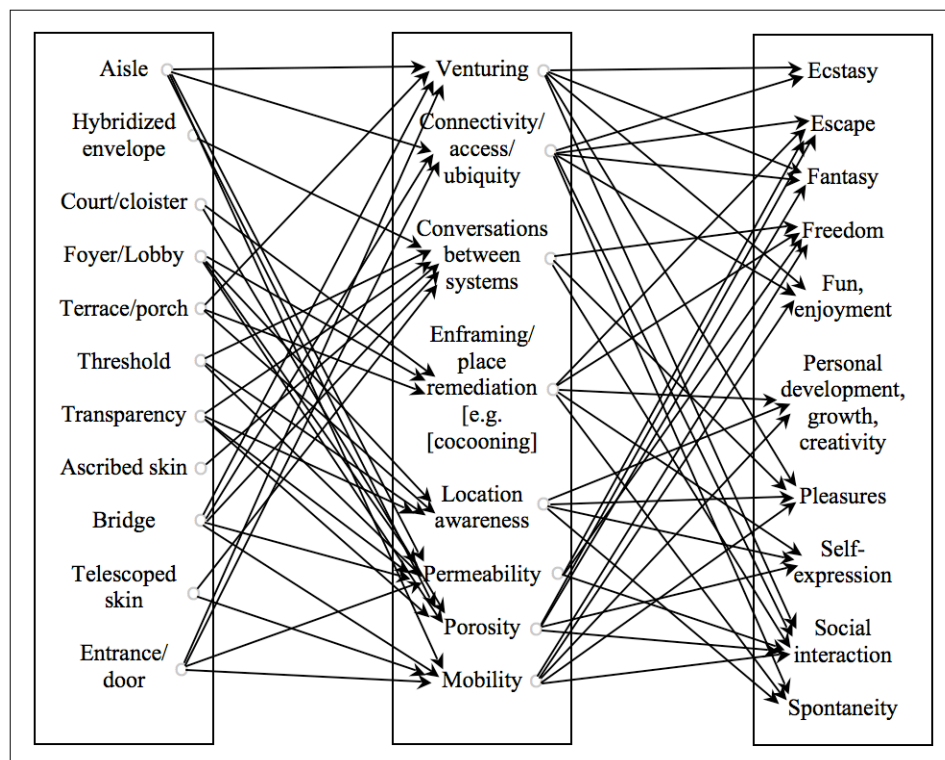
9. *Framing private space in public space*. One’s control over space can be used to frame own space. Control, wrote Deleuze (1992), modulates space. Armed with power of modulation, the individual could carve private out of public space. As Kim (2009) wrote, “the social space of the public and the private with their related dispositions of publicity and privacy, seclusion and connectedness” are about modulation of one’s engagement with space (p. 355). Space can be constructed out of “conditions of interaction and control” (Allon, in Kim, 2009, p. 355).

Squire (2009) framed the concept in terms of *remediation of place*. *Cocooning* and *camping*, for instance, describe, respectively, how some urban dwellers use mobile systems to frame personalized micro-spaces “attached to the person and not the physical space” (p. 76) and others carve out and inhabit a work space with the same devices. We could also apply Martijn de Waal’s (2008) notion of “centring devices” (paragraph 63).

What all these strategies offer are opportunities to either transcend the wall directly or transcend its way of disrupting how the individual might wish to create flows in urban space. In his "MySpace urbanism," de Waal (2008) has explored the ongoing dialogue between humans inhabiting the city and communications technologies. The latter allow individuals to be engaged socially, "perform identities" (paragraph 19), turn presence into a hybrid experience (virtually in more than one place at one time) (paragraph 89), but also to "personalize the city" (paragraph 19).

#### 4.2. A mediated relationship

In the foregoing pages, we have established three main structural components of this paper: desire (human experience), space (wall systems) and counseling concepts of communications technologies. We now present a diagram which illustrates the mediative role of the third between the initial two components.



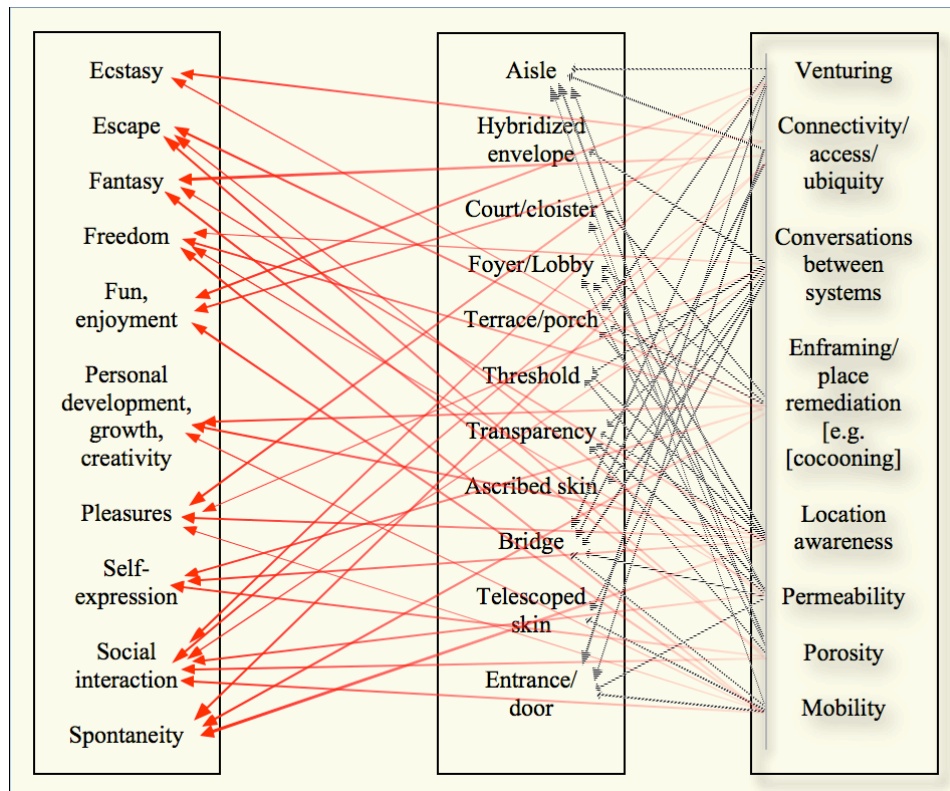
**Figure 2:** Mediation of space experience via lessons of communications technologies (partial representation)<sup>14</sup>

Another way to consider interrelationship among the three variables--in terms of human experience--is through what we might term a quasi-causal diagram<sup>15</sup> as shown in figure 3. In the figure, grey arrows are primarily locative, indicating where the mediating mechanism might be anchored in environmental space. Red arrows are the active "causal" ones mapping how desires

<sup>14</sup> All models illustrated from here to end of paper will not necessarily contain all possible sub-elements and/or connections. This is done in order to reduce visual complexity.

<sup>15</sup> Three notes: (1) This form of the model contains or makes apparent greater conceptual information (as in current paragraph--above). (2) "Causal" should be understood, as often usual, in the conceptual and not real sense. (3) Quasi-causal is in the sense that what is observed (experienced, in our case) is sourced in something else--elements of farthest column to right, which are, technically, unanalyzed. (In a more proper causal model, our grey arrows would not be featured as here.)

are sourced in the mediating system.

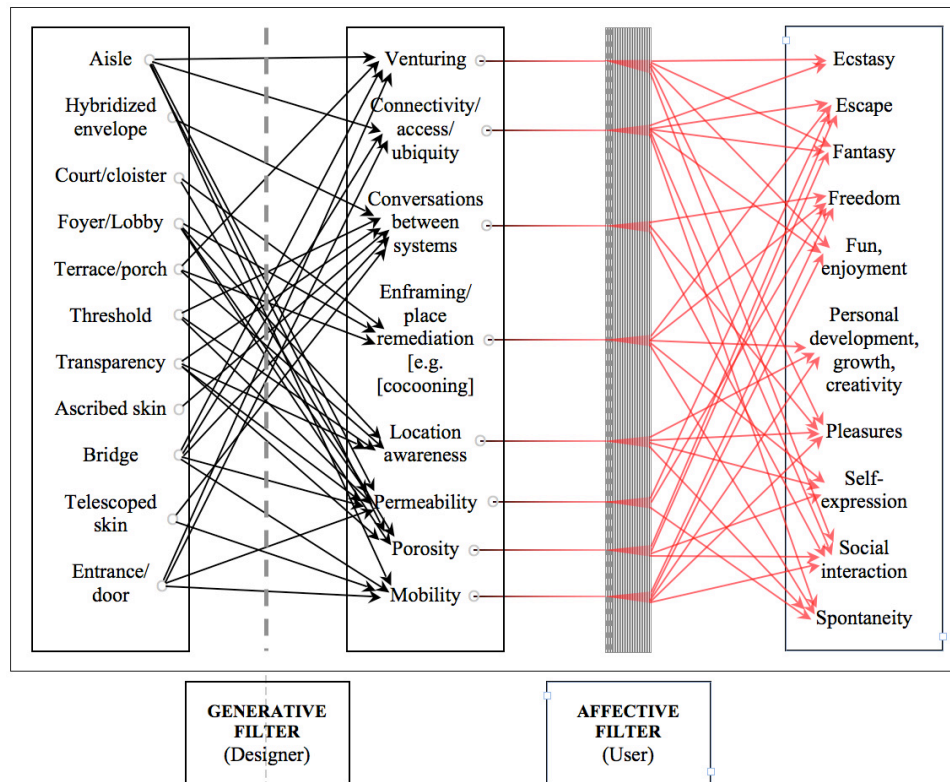


**Figure 3:** Variation on Figure 2: Experience facilitated by latent affordances of communications technologies

#### 4.2.1. Affective Filter

As the model in figure 2 is considered, it becomes apparent that the question of an affective<sup>16</sup> filter (see next sub-section) through which the user registers experience in space is another useful mediator that ought to be shown (see figure 4). People develop emotionally-structured mental images of the city they inhabit, suggested Luo (in Schut, Hettige & Nas, 2008). These personalized formulations clarify how they feel about the city, its spaces and its affordances.

<sup>16</sup> Affect as trigger before emotion (see Nathanson, 1992)



**Figure 4:** Co-assembly enlarged: affect + cognition gathered with performance and experience<sup>17</sup>

#### 4.2.2. Recognition of personal experience

We are informed by insights articulated by Tomkins (2008). We have mapped a path which links environmental components as loci of experience-triggering with ensuing experiences, these latter mediated by affects (as mechanisms of amplification) (figure 4). Our cognitions, wrote Tomkins, become "hot and urgent" when coassembled with affects (pg. xxv). The combination provides the poetry of the script of living in or engaging the environment. It becomes part of the goal of the designer to intentionally instigate that coassembly. The metropolis is social, but experience is also ultimately personal. A lesson may be drawn from Fewell's (2003) study of colonies that, although multiple levels of organization/aggregation might exist in a collective, it is useful to recognize and examine functionality at an individual level as well.

## 5. CONCLUSION

We have addressed the question of facilitating or adding value to the experience of inhabitation of the city. We noted that desire is inscribed in human inhabitation and some of those desires could be represented within the construct of leisure if the script of inhabitation were written performatively as living--and living was seen as aspiration towards ideals of leisure. We presented the city as, potentially, beautiful, beauty understood figuratively. We also observed, however, presence of potential impediments to a fulfilling experience in the metropolis. Among others, we isolated one pervasive element of the physical environment which might obstruct fluid experience: the wall. We undertook the business of probing it for points of rupture and

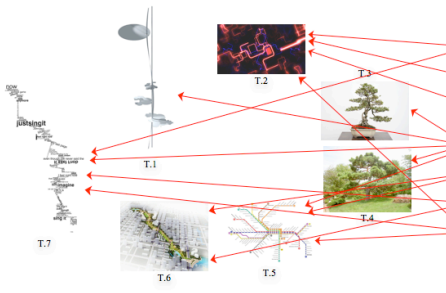
<sup>17</sup> We recognize that "enjoyment" might be considered as an affect, hence, belonging in the affective filter. Nevertheless, it is also recognized as an outcome in other models--e.g. models of leisure.

exploiting those potentialities through metaphors of transcendence borrowed from communications technologies. In a set of illustrations, we illustrated mediating dynamics through which desires might be consummated. In all, our objective is to contribute to the practice of (and support designers in the search for) deconstructive analysis in the project of solving design problems which add value to day-to-day living.

It is important to add in closing that this paper is not intended to serve glorification of communications technologies. These technologies present as much potential for harming social and personal life as they present opportunities. Numerous critiques are extant, auguries of consequences.

## 6. POSTSCRIPT: NOTES ON PROBLEM RECONSTRUCTION

In this section, we provide an example of an analysis process based on the model above, using several elements of the physical environment listed in table 1 above.

Element of physical environment		Illustrative notes, deconstructions, precedents	Mediation concept	Notes on mediations and user experience
<b>A.</b> <b>Wall: material systems</b>				NOTE: All possible connections are not indicated in order to simplify diagrams.
1. Solid envelope/divider				
2. Transparent envelope/divider				
3. Hybridized envelope				
<b>B.</b> <b>Wall breach systems</b>				
1. Entry/door				
2. Aisle			<ul style="list-style-type: none"> <li>*Collaboration</li> <li>*Connectivity</li> <li>*Conversations between systems</li> <li>*Enframing/place rem.</li> <li>*Mobility</li> <li>*Porosity</li> <li>*Venturing</li> </ul>	<p>* T.1: Inspired by ant colonies</p> <p>1. T.2: Circuit <b>connectivity</b></p> <p>2. T.6: Threads through built fabric, rendering <b>porous</b></p> <p>3. T.6: <b>Mobility</b> eased through fabric</p> <p>4. T.2: Enables communication with other connected parts of system</p> <p>5. T.1, T.3, T.4, T.5, T.7: Enable pods of space connected, <b>place remediation</b></p> <p>6. T.2, T.7: Intricate <b>collaborations</b> between connected systems</p> <p>7. T.7: Multiple connected pods render space <b>porous</b></p> <p>8. T.2, &amp; 5, T.7: Intricate linked spaces and multiple routes and passageways encourage <b>venturing</b></p> <p>OTHER generative notes:</p> <p>1. Aisles punctuate landscape, fabric (La Varra, 2000)</p> <p>2. Though sometimes a separator, it is also a wall breach system. Affordance of movement/circulation—which further dematerializes the resistive wall, is an instability that can be exploited.</p> <p>3. Network = alternative routes (between two or more points)</p> <p>4. You make encounters of all sorts on the way (adventuring)</p> <p>5. Crossings exist along paths, but also nodes/pods that serve as places or “points of pause” (e.g. along metro line, ant colony, Scots pine)</p> <p>6. Network of lines offers multiple points of contact (Fewell, 2003)</p> <p>7. Network of lines offers distributed local control points and parallel operations</p> <p>8. Redundancy in connections offer not just mobility, but ease of moving across as well</p>
3. Ambulatory				



Element of physical environment	Illustrative notes, deconstructions, precedents	Mediation concept	Notes on mediations and user experience
4. Foyer/lobby/vestibule		<ul style="list-style-type: none"> <li>*Connectivity</li> <li>*Conversations between systems</li> <li>*Location awareness</li> <li>*Mobility</li> <li>*Permeability</li> <li>*Venturing</li> </ul>	<p>° T.5: Diagram of T.6 (vestibule)</p> <ol style="list-style-type: none"> <li>1. T.2, T.3, T.4, T.5: <b>Location awareness</b> as multiple stories, multiple histories—complex visibility in multiple directions and multiple depths;</li> <li>2. T.2 &amp; T.3: Sees all around (Theatre in Counterpoint, Agam); multiple narratives as <b>location awareness</b></li> <li>3. T.5: Signlines to multiple locations; <b>connectivity</b></li> <li>4. Skyspace (Turrell) frames and shows or feeds changing environmental conditions in-time, as RSS feed; <b>location awareness</b></li> <li>5. T.2, T.3, T.4, T.5: Unspoken, silent <b>conversations</b> between systems or spaces and between multiple spaces and humans</li> <li>6. T.5: Visual and physical <b>permeability</b></li> <li>7. T.5, T.6: Any kind of permeability instigates <b>venturing</b></li> <li>8. T.4: Delimited space (stage) is location/context-indeterminate (moves); ephemerality &amp; changing conditions; movement signifies change (Bomfim &amp; Urrutia, 2005); <b>mobility</b> is reified in change</li> </ol> <p>OTHER generative notes:</p> <p>1. Koolhaas (1994): Lobby reveals life inside as it presents in a hostile relationship with life outside; lobby “competes with the street,” he wrote, “presenting a linear display of the building’s pretensions and seductions” (p. 88).</p> <p>3. As transient spaces, lobbies can also deliver quick peripheral information (see peripheral information in communications technology: Emotipix—Cowan, L., W. G. Griswold, Barkhuus, L., &amp; Hollan, J. D., 2010)</p>
5. Bridge		<ul style="list-style-type: none"> <li>*Collaboration</li> <li>*Connectivity</li> <li>*Conversations between systems</li> <li>*Location awareness</li> <li>*Mobility</li> <li>*Permeability</li> <li>*Venturing</li> </ul>	<ol style="list-style-type: none"> <li>1. T.1, T.2: <b>Adventure</b></li> <li>2. T.6: Crossing parway above land to island, then underwater; <b>venturing</b></li> <li>3. T.7: Longest outdoor escalator; <b>conversations</b> between different levels</li> <li>4. T.8: Bridge tilted over wall “sees” the other side; <b>location awareness</b> as creating awareness of context beyond “here”</li> <li>5. T.8: <b>Permeability</b> in breaching the wall</li> <li>6. T.3, T.4, T.5: Change in bridge direction is response to different site conditions; <b>location awareness</b></li> <li>7. T.2, T.6, T.8: <b>Collaboration</b> fostered between two separate ends/sides</li> </ol> <p>OTHER generative notes:</p> <p>1. Bridge can traverse monumental obstacles</p> <p>2. Drama can be created in traversing</p> <p>3. Can make dramatic use of 3rd (z)-dimension (e.g. T.8)</p>

Element of physical environment	Illustrative notes, deconstructions, precedents	Mediation concept	Notes on mediations and user experience
6. Court/cloister		<ul style="list-style-type: none"> <li>*Enframing/place rem.</li> <li>*Location awareness</li> <li>*Permeability</li> <li>*Porosity</li> </ul>	<ol style="list-style-type: none"> <li>1. T.1: Cloister is carved-out solitary space, but also individual can carve out solitary space alone in it; <b>enframing</b></li> <li>2. T.2: Hollowness created by court(s) generates <b>porosity</b></li> <li>3. T.3, T.8: <b>Permeability</b> in breaking through barrier(s)</li> <li>4. T.5: Voids make city fabric <b>porous</b></li> <li>5. T.6, T.7: Some specific courts could contain specific dynamic histories and current narratives, continually unfolding and made known to participants; <b>location awareness</b></li> <li>6. T.3, T.4: Ultimate <b>permeable</b> space up into infinity</li> </ol>
7. Telescoped skin			
C. Wall auratic systems			
1. Terrace/porch/patio		<ul style="list-style-type: none"> <li>*Conversations between systems</li> <li>*Collaboration</li> <li>*Enframing/place rem.</li> <li>*Location awareness</li> <li>*Permeability</li> <li>*Porosity</li> <li>*Venturing</li> </ul>	<ol style="list-style-type: none"> <li>1. T.1 &amp; T.2: Metaphors to be integrated and adapted</li> <li>2. T.3: Wall of bars/restaurants <b>permeated</b> by choice of user to spill outside</li> <li>3. T.3: Penetration extended and done easily into other/outside space, making space <b>porous</b></li> <li>4. T.1, T.2, T.4, T.5, T.8, T.9: Awareness of self in place, but also <b>awareness</b> of context and events unfolding</li> <li>5. T.7: Steps connecting levels publicly; enabling inhabitation <b>conversations bet. systems</b></li> <li>6. T.8 &amp; T.9: From popular, public steps of cathedral to Hauptbahnhof/station; enabling inhabitation <b>conversations bet. systems</b></li> <li>7. T.6: Personal space carved along sidewalk</li> <li>8. T.4, T.2, T.1, T.8, T.9: Positioned to reach-out, engage in events of interest as participant or observer, serendipitous discoveries, <b>adventure</b></li> <li>9. T.11: Inside-outside --&gt; phenomenal conversation between systems</li> <li>10. T.10: Terrace along river <i>gathers</i> all businesses along it together</li> </ol> <p>OTHER generative notes:</p> <p>1. Versatility in <i>negotiating</i> inside &amp; outside transition</p> <p>2. Capacity for drama (display)—e.g. large vertical structural gestures (not workable in interior, but possible on terrace)—e.g. Jubilee Church (Meier); JVC Center (Himmelblau)</p> <p>3. Capacity for exploiting dramatic roof overhangs—Lucerne Concert Hall</p> <p>4. Terrace allows criss-crossing paths = connectivity</p>

Element of physical environment	Illustrative notes, deconstructions, precedents		Mediation concept	Notes on mediations and user experience
2. Ascribed skin				
References	<p>Aragaki, Sayako. (2007). Agam: Beyond the visible (3rd ed.). Jerusalem: Gefen.</p> <p>Bomfim, Z. C. B., &amp; Urrutia, E. P. (2005). Affective dimension in cognitive maps of Barcelona and São Paulo. <i>International Journal of Psychology</i>, 40(1), 37-50. Retrieved December 30, 2013, from <a href="http://ehis.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=4&amp;sid=3900663-0315-4f84-a340-937c5a9892cb%40sessionmgr4004&amp;hid=4111">http://ehis.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=4&amp;sid=3900663-0315-4f84-a340-937c5a9892cb%40sessionmgr4004&amp;hid=4111</a></p> <p>Cowan, L., W. G. Griswold, Barkhuus, L., &amp; Hollan, J. D. (2010). Engaging the periphery for visual communications on mobile phones. In <i>Proceedings of the 43rd Hawaii International Conference on Systems Sciences</i> (pp. 1-10). Retrieved December 23, 2013 from <a href="http://www.computer.org/csdl/proceedings/hicss/2010/3869/00/index.html">http://www.computer.org/csdl/proceedings/hicss/2010/3869/00/index.html</a></p> <p>Fewell, J. H. (2003). Social insect networks. <i>Science</i>, 301, 1867-1870. Retrieved January 1, 2014 from <a href="http://www.sciencemag.org/content/301/5641/1867.full.pdf">http://www.sciencemag.org/content/301/5641/1867.full.pdf</a></p> <p>Koolhaas, R. (1994). <i>Delirious New York</i>. New York: Monacelli.</p> <p>Libeskind, D. (1988). Daniel Libeskind (City Edge). In P. Johnson &amp; M. Wigley (Eds.), <i>Deconstructivist architecture</i> (pp. 34-45). New York: Museum of Modern Art.</p>			
Image sources				
Aisle				
T1	Model based on ant colony	> Author		
T2	Electronic circuit	> <a href="http://overheadproductions.files.wordpress.com/2013/05/sequence-01-still00312.jpg">http://overheadproductions.files.wordpress.com/2013/05/sequence-01-still00312.jpg</a>		
T3	Bonsai tree	> <a href="http://bonsaiaexperience.com/images/exposedrootform439.jpg">http://bonsaiaexperience.com/images/exposedrootform439.jpg</a>		
T4	Scots pine	> <a href="http://davesgarden.com/community/forums/fp.php?pid=8766540">http://davesgarden.com/community/forums/fp.php?pid=8766540</a>		
T5	Metro map	> <a href="http://www.skyscrapercity.com/showthread.php?t=541977">http://www.skyscrapercity.com/showthread.php?t=541977</a>		
T6	Ring-River Park System, LRS Architects	> <a href="http://www.lrsarchitects.com/market-sectors/china/ring-river-park/">http://www.lrsarchitects.com/market-sectors/china/ring-river-park/</a>		
T7	Deconstructed text	> <a href="http://www.typographic.nicolewilliams.info/deconstruction.html">http://www.typographic.nicolewilliams.info/deconstruction.html</a>		
Foyer				
T1	Skyspace (Turrell)	> <a href="http://www.arcspace.com/exhibitions/unsorted/james-turrells-skyspace/">http://www.arcspace.com/exhibitions/unsorted/james-turrells-skyspace/</a>		
T2	Theatre in Counterpoint (Agam)	> <a href="http://books.google.com/books?id=JyKOTnw4m4wC&amp;pg=PA92&amp;dq=%22theater+in+counterpoint%22&amp;source=bl&amp;ots=ir9Rgk1G2h&amp;sig=w_99HfYWgdKbvoenBIN57CsfA1A&amp;hl=en&amp;sa=X&amp;ei=F9_IUoGILun52wXss4Bo&amp;ved=0CCKQ6AEwAA#v=onepage&amp;q=%22theater%20in%20counterpoint%22&amp;f=false">http://books.google.com/books?id=JyKOTnw4m4wC&amp;pg=PA92&amp;dq=%22theater+in+counterpoint%22&amp;source=bl&amp;ots=ir9Rgk1G2h&amp;sig=w_99HfYWgdKbvoenBIN57CsfA1A&amp;hl=en&amp;sa=X&amp;ei=F9_IUoGILun52wXss4Bo&amp;ved=0CCKQ6AEwAA#v=onepage&amp;q=%22theater%20in%20counterpoint%22&amp;f=false</a>		
T3	Theatre in Counterpoint (Agam)	> (as above)		
T4	Total Theatre (Gropius)	> <a href="http://rosswolfe.wordpress.com/2013/07/20/theater-buhne/#p-carousel-10542">http://rosswolfe.wordpress.com/2013/07/20/theater-buhne/#p-carousel-10542</a>		
T5	Analytical sketch of St. Peter's, Bristol	> Author		
T6	Entry section, St. Peter's, Bristol	> Author		
Bridge				
T1	Cliffwalk, Capilano Suspension Bridge Park, North Vancouver, Canada	> <a href="http://beauty-places.com/capilano-suspension-bridge/">http://beauty-places.com/capilano-suspension-bridge/</a>		
T2	Capilano suspension bridge, Capilano Suspension Bridge Park, North Vancouver, Canada	> <a href="http://www.capbridge.com/gallery/suspension-bridge/">http://www.capbridge.com/gallery/suspension-bridge/</a>		
T3	LM Harbor Gateway, Copenhagen (Holl)	> <a href="http://www.bustler.net/index.php/article/steven_holl_architects_receives_2010_p_a_award_for_lm_harbor_gateway">http://www.bustler.net/index.php/article/steven_holl_architects_receives_2010_p_a_award_for_lm_harbor_gateway</a>		
T4	LM Harbor Gateway, Copenhagen (Holl)	> <a href="http://www.bustler.net/index.php/article/steven_holl_architects_receives_2010_p_a_award_for_lm_harbor_gateway">http://www.bustler.net/index.php/article/steven_holl_architects_receives_2010_p_a_award_for_lm_harbor_gateway</a>		
T5	LM Harbor Gateway, Copenhagen (Holl)	> <a href="http://www.byghavn.dk/byudvikling/bydele/nordhavnen/marmor-front/marmormolen.aspx">http://www.byghavn.dk/byudvikling/bydele/nordhavnen/marmor-front/marmormolen.aspx</a>		
T6	Oresund Bridge, Denmark/Sweden	> NASA/GSFC/METI/Japan Space Systems and U.S./Japan ASTER Science Team, <a href="http://asterweb.jpl.nasa.gov/gallery-detail.asp?name=oresund">http://asterweb.jpl.nasa.gov/gallery-detail.asp?name=oresund</a>		
T7	Hong Kong Central Mid-Llevels Escalator	> <a href="http://evanchakroff.com/category/blog/">http://evanchakroff.com/category/blog/</a>		
T8	City Edge (project, Libeskind)	> Libeskind, D. (1988). Daniel Libeskind (City Edge). In P. Johnson & M. Wigley (Eds.), <i>Deconstructivist architecture</i> (pp. 34-45). New York: Museum of Modern Art.		
Court				
T1	Hortus Conclusus (Zumthor)	> <a href="http://www.morfae.com/1043-peter-zumthor/">http://www.morfae.com/1043-peter-zumthor/</a>		
T2	Futureplex proposal	> <a href="http://dudye.com/the-futureplex-was-supposed-to-represent-the-design-of-future-offices">http://dudye.com/the-futureplex-was-supposed-to-represent-the-design-of-future-offices</a>		
T3	Nth degree/infinity	> Author		
T4	Spiral staircase	> <a href="http://www.trekearth.com/gallery/Europe/Denmark/West/Ringkobing/Holmlands_Klit/photo484756.htm">http://www.trekearth.com/gallery/Europe/Denmark/West/Ringkobing/Holmlands_Klit/photo484756.htm</a>		
T5	Noll map	> <a href="http://cityeye.wordpress.com/category/maps/">http://cityeye.wordpress.com/category/maps/</a>		
T6	International Forum, Tokyo	> <a href="http://usersdisk.weby.biglobe.ne.jp/004/514/93/N000/000/014/133622102681213228885.jpg">http://usersdisk.weby.biglobe.ne.jp/004/514/93/N000/000/014/133622102681213228885.jpg</a>		
T7	International Forum, Tokyo	> <a href="http://www.t-i-forum.co.jp/en/facilities/square/">http://www.t-i-forum.co.jp/en/facilities/square/</a>		
T8	Skyspace (Turrell)	> <a href="http://www.pinterest.com/pin/263882859389133788/">http://www.pinterest.com/pin/263882859389133788/</a>		
Terrace				
T1	Awaji Hyakudanen, Japan	> <a href="http://www.amazingplacesonearth.com/awaji-hyakudanen-japan/">http://www.amazingplacesonearth.com/awaji-hyakudanen-japan/</a>		
T2	Chand Baori, India	> <a href="http://imgur.com/gallery/Jzm1w">http://imgur.com/gallery/Jzm1w</a>		
T3	Nyhavn, Copenhagen	> <a href="http://upload.wikimedia.org/wikipedia/commons/3/39/Nyhavn_MichaD.jpg">http://upload.wikimedia.org/wikipedia/commons/3/39/Nyhavn_MichaD.jpg</a>		
T4	Oslo Opera (Snohetta)	> <a href="http://thesuperslice.com/2011/11/14/oslo-cooking-spacegroup-jds-snohetta/">http://thesuperslice.com/2011/11/14/oslo-cooking-spacegroup-jds-snohetta/</a>		
T5	Oslo Opera (Snohetta)	> <a href="http://travel.nationalgeographic.com/travel/365-photos/opera-house-oslo/">http://travel.nationalgeographic.com/travel/365-photos/opera-house-oslo/</a>		
T6	Sidewalk cafe seating	> Author		
T7	Mall, Hannover	> <a href="http://www.niedersachsen-tourism.com/shopping-in-hannover">http://www.niedersachsen-tourism.com/shopping-in-hannover</a>		
T8	Steps, Cologne Cathedral	> <a href="http://www.agefotostock.com/en/Stock-Images/Rights-Managed/IBR-1379894">http://www.agefotostock.com/en/Stock-Images/Rights-Managed/IBR-1379894</a>		
T9	Colone Cathedral + Hauptbahnhof	> <a href="http://explorenorth.com/wordpress/exploring-cologne-germany/">http://explorenorth.com/wordpress/exploring-cologne-germany/</a>		
T10	Riverwalk, San Antonio, Texas, U.S.A.	> <a href="http://www.mightytravels.com/1323275/hottest_san_antonio_texas_hotel_deals_and_seaworld_tickets.php">http://www.mightytravels.com/1323275/hottest_san_antonio_texas_hotel_deals_and_seaworld_tickets.php</a>		
T11	Cafe window	> <a href="http://www.dailycafe.org/2013/10/18/top-4-local-coffee-shops-bay/">http://www.dailycafe.org/2013/10/18/top-4-local-coffee-shops-bay/</a>		

**Figure 5:** Notebook of design language: Communications technologies as articulators

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