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**Towards a Sensory Production of Urban Space: Developing a Conceptual
Framework of Inquiry based on Socio-sensory Perception**

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abstract

Insight into the interrelated relationship between the individual and the neighbourhood can be gained through an understanding of the social body. Just as places are 'sensed', reciprocally, the sensory embodied practices of individuals and communities engage in the constitution of place (Pink 2008:175). Drawing on my doctoral research, this paper follows the assertion that the current delivery of urban regeneration projects with their emphasis on visuo-spatial designs, fail to create urban environments that reflect the existing demographic makeup and activity of the neighbourhood. Following sociologist Sarah Pink's argument that, "...attention to the senses...offers routes to analyzing other people's place-making practices" (Pink 2005:29), my research aims to develop an urban design framework/process that privileges multi-sensory experience as a means of documenting the diverse place-making practices of multi-cultural communities so that they might be retained in neighbourhood regeneration projects. Presented within the context of fieldwork studies undertaken in the suburb of Footscray, Melbourne, this paper will focus on the multimodal mapping technique employed to identify and analyse sensory embodied practice through activity and sensory rhythms—a combination of a variety of sensory ethnographic approaches supplemented by video and sound recordings. This information is synthesized and represented in a series of multimodal mapping diagrams I have by developed adapting the film composition process for musical scores (Glenny and Taylor 1991) which explore the relationships between time, space and activity. Through unraveling the narratives in these diagrams the interplay between the physical environment, the social body and time is 'reconstituted'.

introduction

Footscray is an inner-city suburb of Melbourne and has historically been a working class neighbourhood supplemented by successive waves of immigrants for the past 60 years. It has been a port of call for new arrivals to Australia, characterized by a dense population and diverse immigrant communities in co-habitation, while also being known as a place where socially undesirable or marginal activities such as drug pushing and taking occurs. Initial immigration was by Greek, Italian, Bosnian and Croatian migrants arriving in the 1950s and 1960s, followed by Vietnamese in the 1970s and 1980s and more recently by immigrants from the African continent—most significantly Ethiopian, Somalian, and Sudanese.¹

Due of its proximity to existing road and railway networks Footscray has been earmarked for development as one of a number of Central Activities Districts (CAD) identified under the Melbourne @ 5 Million planning policy (VicUrban 2010). As a result, Footscray has recently started undergoing state sponsored urban regeneration activity. It can be observed that the physical and

¹ Wikipedia (2011). http://en.wikipedia.org/wiki/Footscray,_Victoria

spatial changes which entail this are overwhelmingly through a monosensorial² approach characterized by visuo-spatial designs which fail to create urban environments that reflect the existing demographic makeup and activity of the neighbourhood. In addition to this, within consumerist societies, regenerated places often become commodified spaces made for consumption. According to anthropologist Maree Pardy, in the case of culturally diverse environments this diversity is used as a marketable commodity through which to sell the image of the cities or town centres. She explains, "Central to the urban regeneration drive is an appropriation of cultural diversity, packaged and marketed to communicate a multicultural urbanity..." (Pardy 2009:3). During this process, a de-politicising of space occurs where, as Pardy explains the presence of immigrants become a desirable element of urban space, while the place-making practices of those same people are deemed dangerous (ibid.). Pardy argues that this makes regenerated spaces sites of *display* rather than sites of *dwelling* where authentic engagement with *difference* is avoided and a palatable non-confronting version of multiculturalism is promoted (ibid.:4).

Based on the premise offered by sociologist Sarah Pink that just as places are 'sensed', reciprocally, the sensory embodied practices of individuals and communities engage in the constitution of place (Pink 2008:175), my research aims to develop an urban design framework/process based on a sensory model that acknowledges the diversity of a socially constructed sensorium³, thereby helping to establish pluralist urban environments that offer authentic experiences through the acknowledgment of social difference.

This paper will focus on the methodology and multimodal mapping process crafted to uncover these nuanced and layered interrelationships between the social body and the neighbourhood. The theoretical framework that shaped the mapping process will be outlined which include the writings of Henri Lefebvre, sociologists Monica Degan and Sarah Pink, reflecting on how they influenced the design of the methodology. Preliminary findings through my application of the mapping technique in Footscray will be presented, identifying themes that emerged which could potentially inform the design framework that is to be developed.

a sensorial agenda in urban regeneration

Monica Degen's analysis of the effects of the regeneration process through a sensory paradigm is based on the premise that the senses are framed by social values and hierarchies and reciprocally, the physical layouts of cities reflect sensory regimes (Degen 2008:14). She argues that the physical and spatial changes which entail regeneration alter and reconfigure existing sensescapes, stating, "My concern is rather to understand how regeneration processes transform the sensory qualities of places and whether this sensuous reorganization excludes or includes particular cultural expressions and practices in the public life of these spaces" (ibid.:4). Degen refers to sociologist Saskia Sassen's arguments to state that under the globalization process cities are increasingly required to compete in the world stage to attract a progressively mobile, consumerist

² Singular sensory experience, usually ocular centric.

³ The term sensorium (plural: sensoria) refers to the sum of an organism's perception, the "seat of sensation" where it experiences and interprets the environments within which it lives. It is a creation of the physical, biological, social and cultural environments of the individual and its relationships while being in the world-Wikipedia (2010). <http://en.wikipedia.org/wiki/Sensorium>

population. She writes that within this socio-economic framework, "... urban regeneration is put into practice through the organization of the senses, both in terms of the ways in which the 'problems' of particular places are sensuously defined and in terms of the proposed solution to these problems" (ibid.). This usually entails the suppression and control of the sensorial. Often perceived as unpleasant, disorderly and associated with dwelling practices of the 'other' it carries with it the potential to impose itself on the dominant cultural order – permeating, challenging and confronting. Through regeneration activities a sensorially 'safe' environment is produced that is non-confronting, apolitical, made suitable for mainstream consumption. Furthermore, these urban environments are often characterised by an absence of plurality, reflecting a marginalisation of demographic make-up and activity. Referring to El Raval in Barcelona, Degen notes a marked contrast in the sensory experiences between regenerated and non-regenerated spaces, "The regenerated streets and squares are noticeable for: their light sensory experiences; the absence of strong smells; the tactile smoothness and sleekness of textures; the sandblasted surfaces of historic buildings; the creamy colours; the sparse, ordered public spaces and their silence-unless some staged event is organised."⁴ While in the non-regenerated areas still inhabited by the original demographically heterogeneous communities "...strong sensory experiences predominate; darker colours; a variety of surface textures; disorder; and a strong exposure to smells."⁵ Meanwhile in Footscray, Maree Pardy highlights the example of shop keepers traditionally having their wares displayed along the footpaths where people can pause and experience tactile interaction with these objects. She says that with the onset of regeneration activities the shopkeepers have been told by the council to take the displayed items behind the shopfronts and to make the shopfronts 'attractive'⁶. The intrinsic sensorial qualities associated with the practices of dwelling have been swept aside for the more palatable visual consumption of culture which provides an appropriate, non-confronting 'distance'. The sensorial realm is manipulated to complement the dominant cultural discourse and not challenge it. This seems to reflect national policy changes towards 'multiculturalism' in Australia, as Pardy points out, during the 1990's there was a perceived shift from a society who's identity consisted of multiple cultures to an emphasis on a core identity with the presence of diverse cultures as merely complementary (Pardy 2009:6). This encouraged the perception of the dwelling practices and cultural differences of the 'other' as being divisive, discouraging 'difference' while appropriating politically neutral 'diversity' for entrepreneurial benefit. Rogerson and Rice argue against this, proposing a 'moral geography' (Rogerson and Rice 2009) where "...greater recognition is given to the necessity of a plurality of sensory elements-some of which may be perceived by some as dissonant-to make up the memorable experiences of architecture" (ibid.: 152).

Pardy cites sociologist Sharon Zukin in claiming, "The look and feel of cities reflect decisions about what and who should be visible and what should not, concepts of order and disorder, and on uses of aesthetic power". She thereby highlights a 'class aesthetic' (Pardy 2009:9) which determines who is allowed to dwell, who is seen and who is deleted from the urban landscape. Similarly through analyzing the official discourse of councils involved in regeneration in El Raval and Castlefield, Degan calls attention to the fact that "In both neighborhoods aesthetic codes are inscribed into the regenerated public areas, and strategies of social exclusion are disguised through sensuous-aesthetic arguments" (Degen 2008:30). Degan concludes her study by putting

4 From text which formed the basis of an oral presentation by Monica Degen at the European Journal of Arts Education (EJAE) Barcelona Conference · 2002.

5 ibid.

6 From conversation with Dr. Maree Pardy 26th March, 2010.

forward recommendations through which to approach future regeneration processes. This includes the socio-sensory mapping of areas which would give insight into the interplay between spatiality, sociality and cultural meaning of the specific site. She writes, "Focusing on the senses in the configuration of public life reveals an alternative geography of place by offering an insight into narratives, feelings, practices and experiences often hidden from common view" (ibid.:196).

from the sensorium to sensory embodied practice and rhythm analysis

My research aim is to develop an urban design framework/process based on a sensory model that acknowledges the diversity of a socially constructed sensorium. I have determined that for the purpose of understanding the sensorium(s) of the neighbourhood the local sensory order/profile needed to be established through an ethnographic study that would unravel the codes associated with it. Insight into how this could be approached was given by sociologist Sarah Pink's writing, where she claims, "The sensory order is reproduced through sensory engagements in routine practices and the enactment of traditions" (Pink 2009:37). This implies that attention to everyday sensory embodied activity and its engagement with the production of place would provide insight into the sensory order of the community. This echoes Pierre Bourdieu's writings on *habitus*, where he says that the ways in which places are structured reflect socialised norms, and that the everyday, unconscious practices of individuals in these places creates meanings that are inscribed into the body through embodied action-the physical environment and the social body being interdependent dynamic agents always in reciprocal action (Cresswell 2002:380).

Lefebvre moves beyond this two dimensional conception of space and presents a dialectical triad of processes- 'representations of space' 'representational space' and 'spatial practice' through which he theorized the production of social space (Goonewardena et al. 2008:271). 'Representations of space' is defined as the abstract space that is conceived by those "...associated with "the 'order' that defines the relation of production..." (Rogerson and Rice 2009:150), while 'representational space' is the material space encountered through symbols of significance for its users (ibid.:150). Observing the contradiction between social thought and social action Lefebvre conceptualized 'spatial practice' where users appropriate official discourse and "secrete" their own social spaces" (ibid.:150) through their unthinking, everyday practice. I argue that analyzing the realm of 'spatial practice' where users directly engage with the environment would benefit a design framework that aims to create authentic places as opposed to the abstract and philosophical dimensions of 'representational space' and 'representations of space'. Furthermore, Lefebvre highlights the importance of the human body in the production of social space, "Central to Lefebvre's materialistic theory are human beings in their corporeality and sensuousness, with their sensitivity and imagination, their thinking and their ideologies; humans who enter into relationships with each other through their activity and practice" (Goonewardena et al. 2008:29). This strengthens the argument proposed by Sarah Pink for investing interest in sensory embodied activity within a socio-sensory analytical framework.

Lefebvre writes that social production of space is a continuous process and therefore is inextricably bound with time (ibid.:43). He proposes this space-time relationship as a way to grasp social space and proposes the concept of *rhythm analysis* as an analytical tool (Lefebvre 2004:xii). He writes, "Everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm" (ibid.:xv) and it can be surmised that a perceptible manifestation of this energy is a

sensorial dimension of sounds, smells and kinesthetic movement. Sociologist Monica Degan adopts such a sensory rhythmanalysis in her study of the regeneration process in El Ravel, Barcelona and Castlefield, Manchester. She writes, "Rhythmanalysis is an intrinsic part of exposing the actual production of space, as Lefebvre seeks to capture the dynamism of environmental sensing and the embeddedness of social relations in the senses and in space" (Degen 2008:50). Degan describes this entailing two processes:

1. Analyzing activity rhythms – "...the daily movements and the everyday, repetitive spatial practices of the people." (ibid.:51)
2. Analyzing sensory rhythms – this entails identifying specific sensory rhythms and observing how the sensescapes they create "...fluctuate in intensity and in their relationships."⁷

The proposed multimodal mapping technique has been based on these fundamental processes and the following section will detail its synthesis.

designing a multimodal mapping technique based on rhythmanalysis

Lefebvre writes, "In order to grasp and analyse rhythms it is necessary to get outside them but not completely...A certain exteriority enables the analytic intellect to function. However to grasp a rhythm it is necessary to have been grasped by it" (Lefebvre 2004:27). This study adopted an experiential approach to rhythmanalysis in order to gather sensorial fragments of 'spatial practice' in Footscray. Analysis centers on the embodied experience of the researcher. This method of letting oneself get entangled in the relationships, language and the sensorial environment of a place is encouraged by Pink where she writes that an ethnographer could understand knowledge by their own 'emplacement' aligned with others' "...bodies, rhythms, tastes, and ways of seeing." (Pink 2008:193).

In identifying sensory and activity rhythms, two aspects were considered- how to 'collect' and subsequently 'represent' socio-sensory data through a multi-modal approach. A multimodal approach was seen as crucial in a socio-sensory analytical framework because of the understanding that sensory perception is itself multimodal with different sensory modes such as sight, sound, taste, touch, smell and kinesthesia interconnecting, overlapping and collaborating in forming sensory knowledge (ibid.). Bearing this in mind, the 'collection' of information was approached through a variety of sensory ethnographic methods which would provide varying sources of information through different perceptual modes. The recording and representation of the information utilised audio-visual multi-media techniques which evoked multi-sensoriality because of the interconnection of the senses.

⁷ From text which formed the basis of an oral presentation by Monica Degen at the European Journal of Arts Education (EJAE) Barcelona Conference , 2002.

Routes were identified based on the pedestrian experience of railway users-how people move through Footscray starting from the station precinct, along favoured pedestrian routes to popular destinations.



Figure 1. Path A – Footscray station-Leeds Street



Figure 2. Path B – Nicholson Street-Paisley Street



Figure 3. Path C – Nicholson Street-Albert Street

Along these predetermined routes specific sensory and activity rhythms were identified as perceived by my corporeal emplacement in the environment, observing, as Degen says "...how the sensescapes they create fluctuate in intensity and in their relationships."⁸ Positions along these routes were used as points where analysis was situated. In each designated location, sensory rhythms were identified and recorded covering a twelve hour daily cycle in a week day and a day in the week-end. This was conducted in four hour shifts over a period of a week in each location. If no benches were available I often sat in a camping chair along the pavements which made my presence fairly noticeable. This generated curiosity in those engaged in everyday activities around me as well as passers-by who were often compelled to inquire as to what I was doing. This frequently led to spontaneous and at times insightful conversations which I noted in my field book throughout the process.



Figure 4.

⁸ From text which formed the basis of an oral presentation Monica Degen at the European Journal of Arts Education (EJAE) Barcelona Conference , 2002.

This study adopted the radar notation system developed by social anthropologist Raymond Lucas as a 'short hand' system through which to record sensory rhythms on-site in the designated locations (Lucas and Ombretta 2008:89). Lucas proposes a method of recording multimodal sensory data through a notation system that compliments established forms of spatial representation such as drawings and models. It involves identifying and recording the intensity of a sensory modality (visual, kinetic, tactile, aural, thermal and chemical) on a radar diagram, with additional indicators representing the interconnection between the modalities as well as its temporality through the phenomenological perception of time. This method was modified to suit my study by substituting sensory *rhythms* on the radar diagram in place of the sensory modalities (see diagram). Hourly notations were made using this method, which were then translated off-site into temporal patterns in a rhythm diagram.

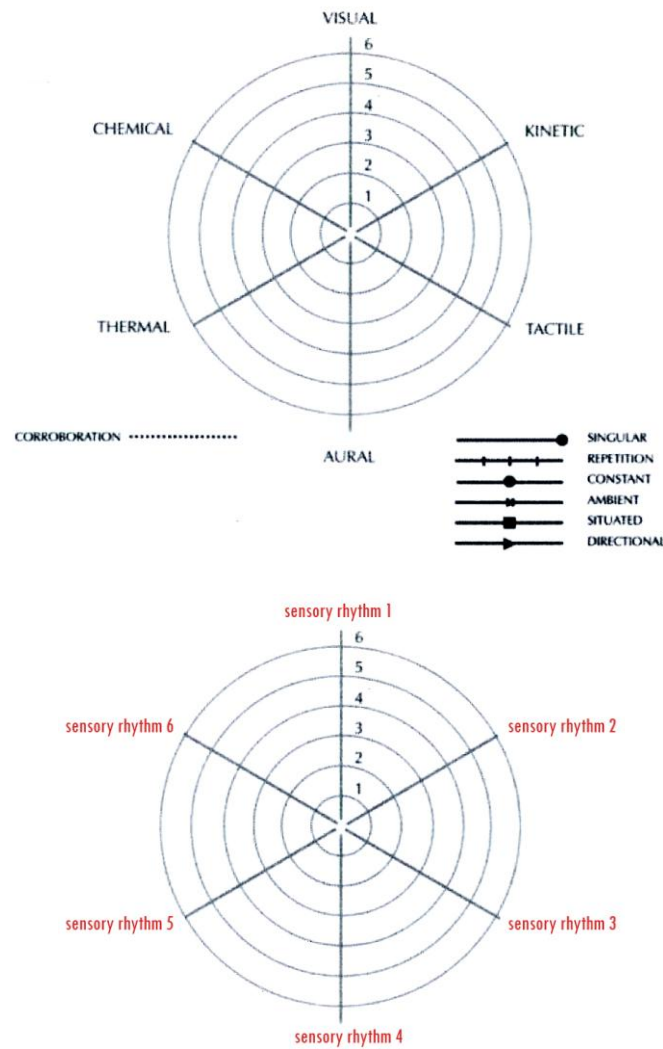


Figure 5. Radar notation system developed by Lucas and Ombretta adapted for sensory rhythms.

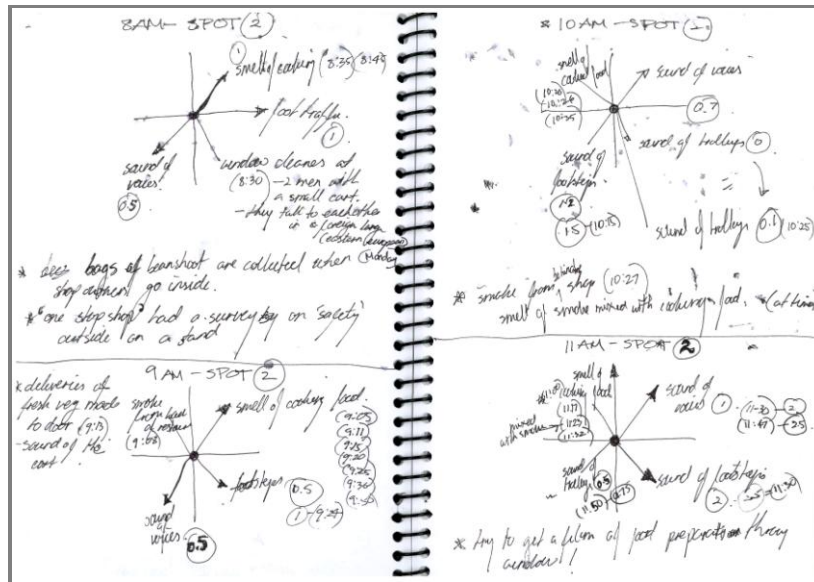


Figure 6. Sample page of hourly fieldwork notations.

The methods used to gather experiential data that supplemented the identified rhythms could be loosely segregated into two groups - 'non-participant observation' (Thwaites and Simkins 2007:83) and 'participant observation' (Pink 2009:63) methods. 'Non-participant' observation involved photographic and video documentation as well as sound recordings to support the evidence of the identified sensescapes. These are visual methods as Pink writes, that "...do not record touch, taste, smell or emotion...However, an understanding of the senses as essentially interconnected suggests how (audio) visual images and recordings can evoke, or invite memories of the multisensoriality of the research encounter" (ibid.:101). Behaviour tracing or anthropological tracking was used to investigate traces of behaviour patterns left behind as evidence in the built environment (Thwaites and Simkins 2007:87). In addition to this, written notes and sketches recorded impressions, insights, and events. Lefebvre writes, "The rhythm analyst calls on all his senses. He draws on his breathing...He thinks with his body, not in the abstract, but in lived temporality" (Lefebvre 2004:41). An opportunity to allow oneself to be enmeshed in the social space of the location is allowed by 'participatory observation' which transcends the visual bias of observation, demanding the use of all the senses in embodied activity. This involved joining others in embodied activities such as eating, walking, sitting and talking, (Pink 2009:72) as opportunities arose.

At the conclusion of the rhythm analysis period, three paths consisting of nine locations were analysed over a period of three months. The information that was collected needed to be mapped in a coherent way that still retained an element of the multi-sensoriality of the experiences, while reflecting Lefebvre's theorization on the relational aspects between space, time and the social body. The following section will detail the mapping diagram that was designed to represent the collected data.

The compositional approach for the mapping diagram was adapted from the film composition process based on 'vertical montage' (Saeki 2011) utilised by Sergei Eisenstein in his film *Alexander Nevsky*. Vertical montage itself is an adaptation of a formal controlling method called 'overtone montage' that was used in early silent films to structure the film so that individual elements are unified under the dominant theme (ibid.). Vertical montage differs from this because of the inclusion

of the additional element of music. “Vertical montage, according to Eisenstein, links different spheres of feeling—particularly the visual image with the sound image—to create a single, unified effect” (ibid.). In the film *Alexander Nevsky* this process allowed a strong connection to be developed between the pictorial composition of the movie and the musical score.

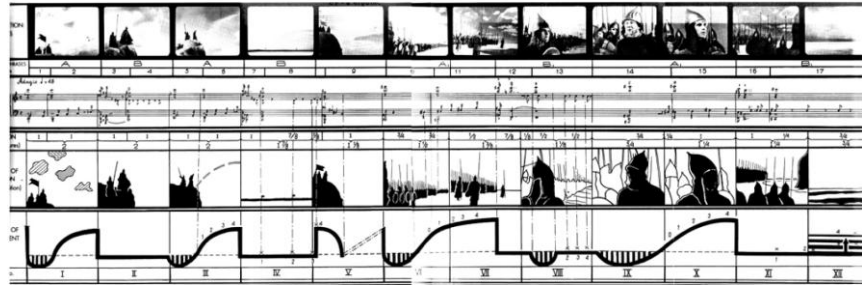


Figure 7. Vertical montage used by Sergei Eisenstein in *Alexander Nevsky*⁹

This intriguing multimodal technique that articulated the relationships between space, time (through the musical score), and movement, inspired the development of my own mapping diagram.

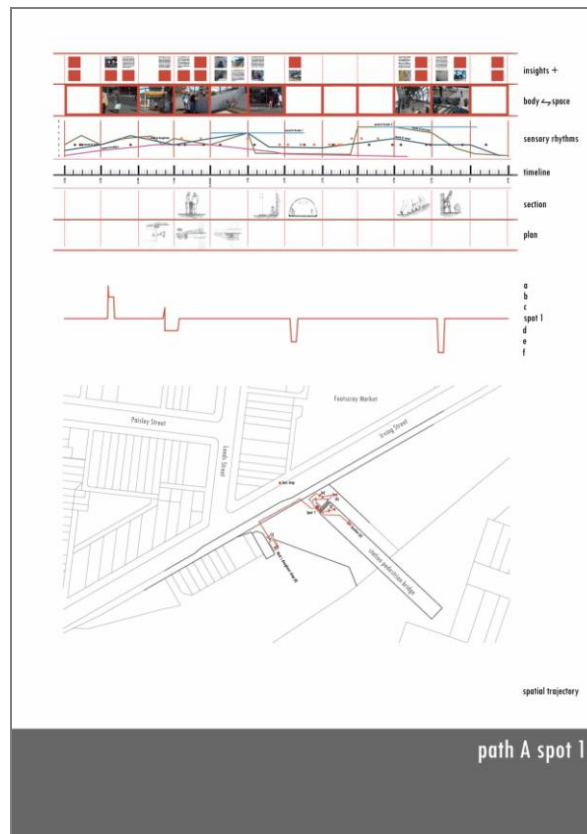


Figure 8. Multimodal mapping diagram

⁹ Glenny, M. and R. Taylor, Eds. (1991) *S.M. Eisenstein. Selected Works Volume 2: Towards a Theory of Montage*. London, British Film Institute.

I adopted a chronological timescale as an anchor for my experiential analysis-as opposed to an exploration of a phenomenological basis of time. This helped articulate the sensory rhythms that were identified in the site. As in Eisenstein's vertical montage, space, time and the corresponding multimodal information are encouraged to be read together as a vertical episode.

As stated earlier, positions along the pre-determined routes were used as points in which to situate analysis. In each designated location, sensory rhythms were identified and recorded over the period of a twelve hour daily cycle which were then represented as temporal diagrams in the map.¹⁰

As Degan writes, "Activity rhythms are intricately linked to sensuous rhythms. As public life is punctuated and produced through activities, we experience these through the senses. The unfolding sensory landscape is created through past and present activities." (Degen 2008:173). The embodied activity that is involved in creating these rhythms is represented by photographs and sketches (see body-space segment in map). They also depict corporeal engagement in space giving insight into kinaesthetic involvement with the built environment. The topmost segment includes written narratives, personal insights and comments as well as embedded video and sound feeds that directly correspond to the sensory rhythms depicted underneath. As the physicality of a place influences the people who unconsciously 'dwell' in a place, plan and sectional implications are analysed as diagrams where relevant.

My personal spatial journey was responsive to the sensory rhythms that evolved in the site. From the designated spot for rhythm analysis I moved towards identified sources of the rhythms for closer interrogation, observation and at times, personal corporeal involvement. These spatial trajectories consisting of pauses and movements are depicted in the mapping diagram using the Lund approach to time-geography (Parkes and Thrift 1980:243). This process allows complex traces of movement in space to be depicted in relation to time (ibid.). In the mapping diagram, the timeline remains a universal axis while the spatial context is shown underneath in map format. These two aspects of time and space are then linked by a 'category space' (ibid.) dynamic map which gives insight into my spatial trajectory against the timeline.

Reflecting on the overall reading of the mapping diagrams, the multimodal information on a vertical column of this map is a concentrated representation of the sensory experience at a given moment in time and space. Through unraveling the narratives, the sensory experience is 'reconstituted'. Additionally, by including a spatial overview of my movements through space a dual micro and macro reading of the experience is provided. The following links are to the diagrams from the fieldwork application of the methodology.

Please note:

- Click on small scale images and speaker icons to play embedded video and sound recordings.
- Zoom to 300% to read text and smaller photographs/sketches

[CLICK HERE FOR LARGE SCALE MAPPING OF PATH A SPOT 1](#)

[CLICK HERE FOR LARGE SCALE MAPPING OF PATH A SPOT 3](#)

[CLICK HERE FOR LARGE SCALE MAPPING OF PATH B SPOT 1](#)

¹⁰ As mentioned earlier, the notation system developed by Raymond Lucas is adopted as a 'shorthand' method used on-site for recording sensory rhythms and their fluctuations.

interpretation of data

The key themes that emerged quite early during the site analysis can be conceptualised through the two main characteristics of sensory embodied activity—its inherent ephemerality and temporality. Temporality involves the use or occupation of space at a given moment in time through sensory embodied activity. This allows multivariant practice of everyday activity to occur, often in the same space, at different times of the day, by different groups of people. A striking example of this seen in Footscray was in Nicholson Street Mall. Early mornings saw a procession of Buddhist monks making their way along the edge of the Mall receiving almsgivings by the shop keepers. During the day an assortment of activities would occur such as the improvised gym that was set up by a group of young men, while in the evening in its relative desertion, drug users occupy the space with the smell of smoky marijuana defining the sensescape.



Figure 9. The temporal use of Maddern Square

Meanwhile, the ephemerality of sensory embodied practice extends out to the existing built environment where *appropriations* are made, for example of available street furniture, to temporarily transform the environment and briefly ‘own’ the space. As no permanent structures are in place, after the dispersion of activity little evidence is left behind. An example of this revealed through the mapping process of Footscray was of the appropriation of the bus stands as display backings for fruits and vegetables by the Vietnamese traders.¹¹ The sections of pavement were sensorially transformed with the smell of fruit and vegetables which steadily intensified with the heat of the day. After its dismantling, there is no trace left behind of these temporary interventions. Associated with appropriations, are the *affordances* offered by the built environment that are constantly explored by individuals and groups to accommodate their embodied practices. Degen writes, “There is not an objective reality out there, but affordances are qualities in the environment perceived relatively by the observer. Affordances are the values and meanings of our surroundings that individuals sensuously perceive. Hence, affordances are not already there, inscribed in space but are activated through peoples’ sensory experiences—by the moving through, touching, smelling, hearing seeing of objects and places”.¹² This was explicitly illustrated through the corporeal actions of the young men, who while conversing with friends, use nearby bollards, benches and street lighting poles as props to lean against and sit on in characteristically distinctive ways.¹³

11 See mapping diagram of Path B Spot 1

12 From text which formed the basis of an oral presentation Monica Degen at the European Journal of Arts Education (EJAE) Barcelona Conference, 2002.

13 See mapping diagram of Path B Spot 1

This potential for tactical use of space that was revealed in Footscray, where even marginal presence in the built environment was made salient through embodied activity, reflects Michel de Certeau's writing on the concepts of 'tactics' and 'strategies'. de Certeau claims that the urban landscape is created through the strategies of organizing bodies such as governments, corporations and institutions and tactics are the measures unconsciously adopted by those engaged in the everyday practice of life. These tactics include the appropriation of the existing strategically designed environment to accommodate practices and rituals that reflect unique cultural and social patterns (de Certeau 2002). These spatial practices are what ultimately "...secrete society's space" (Rogerson and Rice 2009:149).

Furthermore, these aspects of the sensorial realm - temporality, and ephemerality (through temporary appropriations of and affordances offered by the built environment) are marked by associated sensescapes that are, however fleeting; validate presence in the urban landscape, expressing social and cultural distinction. Rogerson and Rice write that 'multi-sensory research' in this case through attention to these sensescapes (through their rhythms), provide an alternative approach to conceptualizing spatial relations that give voice to marginalized groups/views (ibid. 2009:144). This was highlighted by the example of 'Nick' the doughnut seller near the Footscray train station whose thirty-two year presence had been overlooked by the local council in its re-design for the precinct. Due to protests by local users who identified him and his doughnut shop as an important defining feature of the area, space for his caravan was allocated in the subsequent amendment of the design.¹⁴ Prior to my knowledge of this incident, my sensorial analysis of this area revealed that his contribution to the sensecape was considerable and so, he was a strong presence in that urban landscape. This aptly illustrates that, as opposed to a visual approach, a sensorial analysis would not have 'overlooked' him.

Reflecting on the mapping process, because it adopts an experiential approach with analysis centering on my own embodied experience on site, it lacks insight into the sensory categories of the local users as well the cultural and social significance associated with them. I therefore see that it is necessary to 'temper' the data gathered by comparing and contrasting it with the experiential insights of local users. And so, as an additional layer of information, I have planned for a workshop with participants of regular users of Footscray where characteristics of sensescapes uncovered in the mapping process could be discussed. A 'sensory walk' would take place where participants will explore the pre-determined routes I identified through a sensory paradigm. This would culminate in semi-structured interviews following Sarah Pinks' proposition that, "treating the interview as a route to understanding other people's emplacement through collaborative and reflexive exploration" (Pink 2009:83). Participants would engage in the interviews that would be steered using sensory props-textures, objects, photographs.

Additionally, sensory categories that were encountered during the fieldwork phase need to be analysed and associated with value laden discourse. The multiplicity and subjectivity involved in this could potentially further enrich the design framework.

¹⁴ From conversation with Dr. Maree Pardy, 20th April, 2011.

conclusion

This paper highlighted in its inception the marginalisation of certain groups and their practices during the urban regeneration process resulting in a loss of authentic diversity in the built environment. A visuo-spatial approach to design currently adopted in urban regeneration projects was seen as exacerbating this issue. This paper presented a multimodal mapping technique that reveals the nuanced and layered interrelationships between the social body and the neighbourhood which could inform the development of a sensorially based urban design framework/process that acknowledges diversity.

Rogerson and Rice citing Lefebvre write, "...that there is a need to decode 'sensory sensual space' as one layer or element in the stratification and interpretation of social spaces" (Rogerson and Rice 2009:149). The socio-sensory framework of inquiry presented in this paper investigated social space through the realm of Lefebvre's 'spatial practice'. The relational aspects between space, time and the social body were interrogated using rhythmanalysis as an analytical tool and the multimodality in the mapping process and its subsequent representation was offered as a counter to the visual bias in traditional design processes.

The mapping process revealed a fragment of the production, regulation and contestation of space that occurs daily in Footscray through sensory embodied practice. What became clearly outlined was the tactical use of space that was allowed through sensory embodied practice and its inherent qualities of ephemerality and temporality. I identify this as a potential conceptual apparatus for a design framework that could be a generator of urban space which genuinely accommodates social diversity. The design framework could explore the intrinsic qualities of embodied practice that allow 'place' to be created without the need for much, if any structural or formal alteration to the existing environment. It would avoid the concrete spatialisation of activity and instead would allow for, and promote the temporal relations (Goonewardena et al. 2008) that characterise social space - generating an architecture that is responsive to users, shifting from spectacle to engagement. It is this weak architecture that Degan promotes for regenerated urban landscapes as she writes, "Areas should be developed by keeping a certain flexibility in their design which can allow for and stimulate urban disorder as the environment is folded and unfolded by different city dwellers" (Degen 2008:200).

It is hoped that the multimodal mapping technique that was presented in this paper and the consequent development of the design framework would ultimately contribute towards the creation of a pluralist urban environment that offers authentic experiences through the acknowledgment of social difference.

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