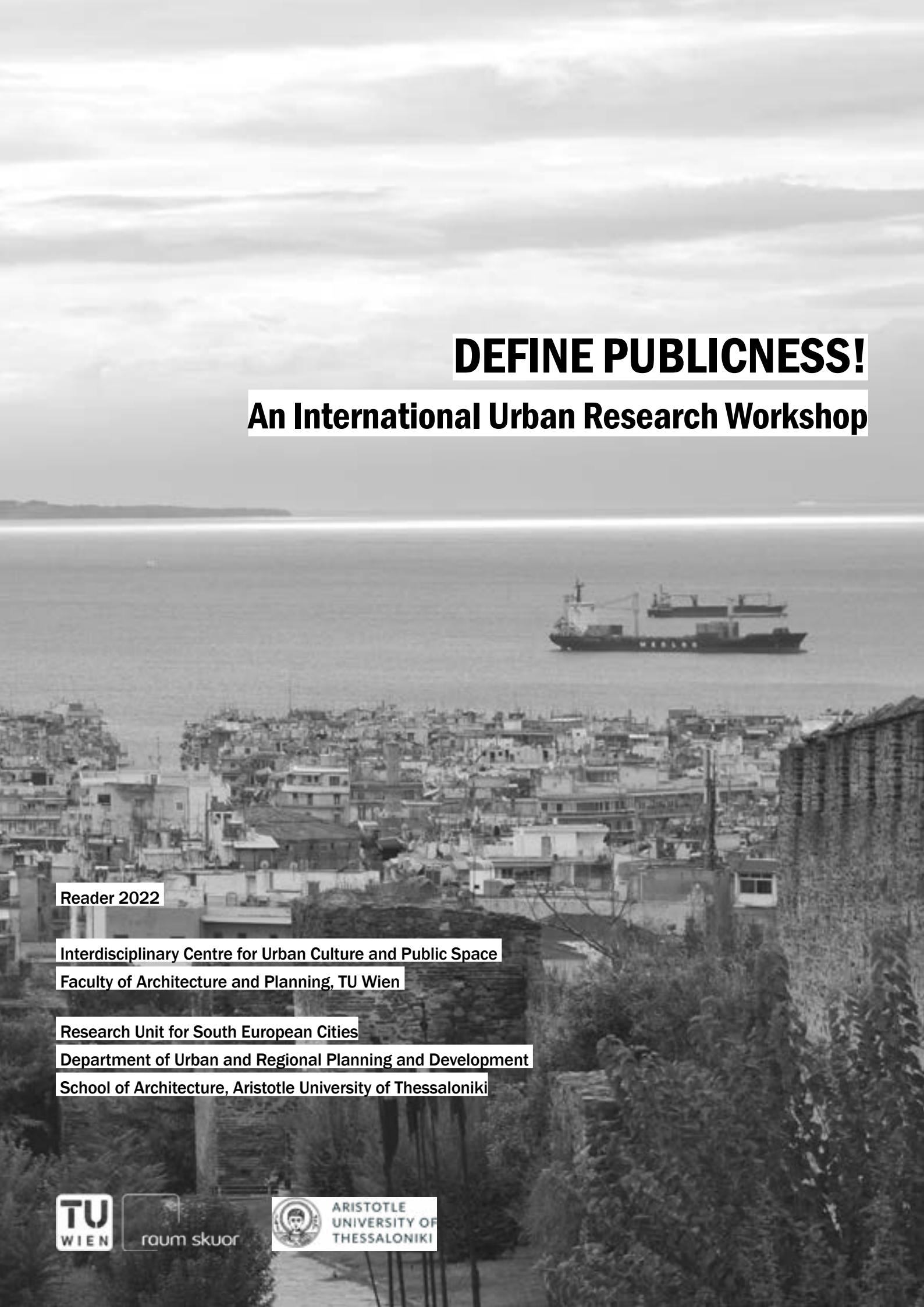

DEFINE PUBLICNESS!

An International Urban Research Workshop

Reader 2022

Interdisciplinary Centre for Urban Culture and Public Space
Faculty of Architecture and Planning, TU Wien

Research Unit for South European Cities
Department of Urban and Regional Planning and Development
School of Architecture, Aristotle University of Thessaloniki

TU WIEN raum skuor ARISTOTLE UNIVERSITY OF THESSALONIKI

imprint

PUBLISHER

Interdisciplinary Centre for Urban Culture and Public Space
Faculty of Architecture and Planning | future.lab
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Vienna, Austria, September 2022

ISBN 978-3-902707-60-4

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Preface

The international workshop “Define publicness!” was an effort to elaborate on the complexity of public-private relationships in the urban realm. For this purpose, the often assumed dichotomy between the private and the public was abandoned in favour of a more intricate and dynamic conception of publicness that would do justice to the many urban realities experienced today. Departing from the following questions, we, an international group of students, empirically explored specific urban sites and shed light on a variety of phenomena that represents manifestations and transformations of publicness in contemporary Thessaloniki:

1. How do everyday practices and lived experiences challenge the binary between public and private spaces?
2. Through which embodied and affective practices do people appropriate public spaces?
3. How do people from different subject positions (age, gender, race, socioeconomic status, etc.) meet in and produce public space in relation to housing on the level of everyday life?
4. How do the materialities of space challenge, reinforce or transcend the public-private binary?

The city of Thessaloniki provided us with a great variety of urban spaces to discover. We worked with visualisations, collected historical data and engaged in conversations about the everyday experiences of people living, studying or temporarily visiting the city. We browsed through social media posts, followed the footsteps of cats, analysed pieces of art and found many more angles to both extend and refine the conception of publicness. These micro-investigations put salient features to the foreground, as well as less prominent materialities, practices, experiences and interpretations that impact the possibilities and constraints to interact with and share urban spaces across social divides.

So what does publicness mean, why is it important and how should we approach this concept as urban researchers and planners? This reader collects and discusses the findings of the field research conducted by nine student groups. Before going into depth on each group’s work, the following introductory section will explain the workshop setting – the motivation, the participants’ backgrounds and the socio-spatial context of Thessaloniki as the field of study. The three sites of the city that were focused on for the research will then be described regarding their morphological, historical, and social characteristics. After the main body of essays, the reader will conclude with a joint reflection and the collective findings.

Why ?

Questioning the well-established binary between the private and the public (spaces, lives, experiences, etc.), this workshop sought to explore the complex, unstable and messy urban practices and lived experiences that give form to everyday urban environments. The concept of publicness was mobilised as it permeates all discussions not only on public spaces in the city but also on urbanisation processes in general. Depending on the context, the positionality, the ontological and epistemological underpinnings of each researcher and study, and the theoretical framework mobilised in each case, publicness is assigned different meanings, attributes, properties and values. Rather than being an abstract all-encompassing notion, publicness is a process that takes different meanings in different socio-temporal contexts. It, thus, becomes a key subject for urban researchers, planners and architects that seek to understand the spectrum of publicness, as it unfolds in different scales from the private yards and homes to the streets, the neighbourhood and the city.

Publicness is not a static condition. Rather, it is a dynamic process that is linked to issues of ownership and control, accessibility, lived experiences and perceptions, everyday relations and feelings. It is embodied and materialised through complex relationships developed between humans, humans and places as well as humans and non-humans. It is sustained and built in different scales from private yards and homes to streets, the neighbourhood and the city. Overall, publicness is related to issues of democracy and inclusion. Having that as a point of departure, the workshop aimed to open up a space to dwell on this problem by examining the nuances of the concept of publicness and its variations depending on place and time.

Lecture Inputs

Three lecture inputs provided insights into the historical conditions and recent transformations in Greek cities and introduced current debates, expanding how the publicness of urban spaces can be (re-)conceptualised.

Lecture 1
Narrowing Publicness: Mechanisms of Privatisation of Public Space in Thessaloniki. Evie Athanassiou

Abstract: The talk will focus on recent developments that redefine the public nature of public spaces in Thessaloniki. These developments relinquish the traditional relationship between public ownership and public space and introduce new agents and processes to the management of parks and squares, new rules of use and new development tools. Privatisation of public spaces in Thessaloniki, albeit part of the dominant neoliberal paradigm, materialises through a local mix of mechanisms. The commonly perceived public-private binary is redefined and a spectrum is revealed between them. The narrowing - often exclusive - publicness of the dominant paradigm however, is challenged by everyday acts of appropriation that perform a different model of publicness.

The first lecture described a variety of privatisation processes that are currently transforming public spaces in Greek cities. These developments have been triggered by austerity politics that have been especially drastic in Greece, and have led to public management partially withdrawing from previous responsibilities. Against this backdrop, new actors have been welcomed to take over the design and maintenance of public spaces. Such actors are often private corporations, as the example of the What's up Park managed by a telephone company shows.

In such cases, principles of cleanness, entertainment and safety often exclude urban dwellers who do not fit in with the branding strategies being pursued. However, activating inhabitants to voluntarily engage in the maintenance of public spaces is part of the shift in responsibilities. While many initiatives as well as ordinary everyday practices play a vital role in re-appropriating spaces for the common good, they can also have ambivalent implications for their inclusivity.

Lecture 2
Studying the City at the Micro-level: The Apartment-building, the Neighbourhood and Socio-spatial Relations. Dimitra Siatitsa

Abstract: My contribution will draw from two urban research projects in order to discuss different approaches and methods for studying the city and socio-spatial relations at the micro-level. These are: Maloutas et al., 2020- 2022, Apartment blocks in Athens - The structure of the housing stock and its impact on the city's social geography, Harokopio University, and Vaiou et al. 2005- 2007, Intersecting Patterns of Everyday Life and Socio-Spatial Transformations in the City: Migrant and Local Women in the Neighbourhoods of Athens, NTUA. Both research projects focus on the central neighbourhoods of the city of Athens, looking at the histories and everyday relations deployed within apartment buildings, public spaces and services. I will also refer to particular aspects of the structure of the Greek city and the way it has impacted patterns of integration, exclusion, coexistence and micro-segregation.

The second lecture of the workshop explained the important interrelation of housing and public space using empirical evidence from Greek cities. The two housing models that we typically find today in cities such as Thessaloniki are self-promoted informal housing and the "land-for-flat" (antiparochi) system. Both models are examples of how relatively affordable and diverse housing could be provided for a long time, despite the predominance of market mechanisms and the lack of public funding. As apartments of different qualities and prices are being offered within the same antiparochi multi-story building, people with different socio-economic backgrounds can typically live next to each other. Segregation thus occurs on a micro-level, rather than marginalising entire neighbourhoods. With the spread of Airbnb rooms and the gentrification of properties, however, this social mixity is at risk of being compromised. The lecture made apparent that when thinking of publicness, not only publicly available spaces need to be considered. In order to fulfil their role as spaces of encounter and social cohesion, it is also relevant, how diverse the neighbourhoods are, that share public space.

Lecture 3
Designing Places of Soulful Encounters? Everyday Life and the Dilemma of Care and Uncare in the City. Sabine Knierbein, Angelika Gabauer and Katharina Höftberger

Abstract: Public spaces in contemporary cities have long been conceived as places for meaningful encounter, de-alienation and re-democratisation. However, less research efforts have been put into theorising the ambivalent and sometimes uncanny nature of care and uncaring relations unfolding in everyday encounters in the lived urban spaces, understood as geographies of everyday life. This lecture seeks to introduce debates about care and uncare which have emerged from the fields of social sciences and humanities into architecture, urban design and planning debates in order to help qualify the nature of different encounters taking place publicly in our cities.

The third and last lecture input introduced us to the concepts of care, everyday life, and their relation to publicness. With its roots in feminist research, the care debate emphasizes the importance of overcoming the binary between the public and the private and the power inequalities that go with it. Rather than reproducing the conception of public space as the realm of politics and justice and private space as the realm of emotion and care, care landscapes should be understood as transcending these spheres (cf. Milligan 2014, 2). Public urban spaces, the realms of neighbourhoods and many other places of encounter are thus important sites of caring relations. Understood as an ethical praxis, care requires recognizing the many vulnerabilities people can be affected by as well as our mutual dependence and responsibility (cf. Ruddick 1998). Researching the many everyday urban realities can shed light on those seemingly ordinary dimensions of urban life, that have enjoyed little recognition and whose neglect stood in the way of attaining more justice in the city (cf. Highmore 2002, 1f). The lecture encouraged us to examine the socio-spatial conditions of (un)care and to imagine what a caring city could look like.

Overall, the lectures painted a multifaceted picture of how publicness is constantly being (re-)produced and questioned, highlighting its dynamic and fragile nature. The contributions inspired us to look beyond conventional notions of public and private spaces, to question dominant narratives and to pay close attention to the manifold materialities, actors, and their ever-changing social contexts.

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How ?

In this course, as in all of our teaching, we consider learning as mutual enrichment, where students can learn from teachers and vice versa. We understand the workshop format as a collaborative learning experience where the daily exchange between student groups and the teaching team drove the research process: this is also to understand knowledge creation as co-production both among peers, but also in a more guided fashion among peers and teachers. Throughout the workshop, learnings were generated on multiple levels. We made experiences in relation to the organization and process of an international teaching format and cross-disciplinary research and teaching collaborations. We conceptually discovered new sides of publicness and empirically explored different sites where varying degrees of publicness occur.

The engaged students examined the concept of publicness from many different angles. They approached the topic through the lens of materiality, everyday practices, activities, symbols and objects in public space, and beyond. They explored publicness from an individual perception and in relationship to others. They looked at different social groups, urban dwellers as well as non-human actants such as animals. Furthermore, they tackled questions of inclusion and exclusion, appropriation and belonging. It was impressive to see the creative diversity of research questions and interpretations of publicness.

Who ?

The “Define publicness!” workshop consisted of a team of international students that originate from various countries in Europe and beyond, contributing insights from different fields of knowledge related to urban studies (Spatial Panning, Urban and Regional Planning, Architecture and Urban Design) and diverse cultural backgrounds. A group of students from the Spatial Planning master’s programme at TU Wien comprising both TU and Erasmus students joined master students from the Faculty of Architecture at the Aristotle University of Thessaloniki along with master students from universities in Athens and Turin.

The theoretical concept and organisational structure of the workshop were defined by the Research Unit for South European Cities, a research team of urban planners and architects from the Aristotle University of Thessaloniki focusing on contemporary planning and socio-environmental challenges of cities in the European South (and in the South-Eastern Mediterranean in the framework of regional and global urbanisation processes). Situated in the wider context of the meeting of the AESOP Thematic Group on Public Spaces and Urban Cultures, the research undertaken was structured around the issue of publicness in three specific sites in the city of Thessaloniki.

During the 5 intensive days of the workshop, we were mentored by a joint group of researchers from both universities in Vienna and Thessaloniki. Sabine Knierbein, Angelika Gabauer and Katharina Höftberger from the Interdisciplinary Centre for Urban Culture and Public Space, a research centre at TU Wien focusing on issues of urban culture and public space through the lens of lived experience of space in everyday life, along with Matina Kapsali, Maria Karagianni, Evie Athanassiou and Athina Vitopoulou from the Research Unit for South European Cities guided us and encouraged critical reflections around publicness through lectures and feedback sessions.

Where ?

Thessaloniki is a Southern European city which has experienced several changes and transformations during the period of the 2010 financial crisis and the 2015 “refugee crisis”. These transformations were not only imprinted in its urban fabric and the physical space but also in its socio-economic and spatial constitution. The selection of each site explored in this workshop was made to highlight the contradictions emerging between the “new” and the “old”, the “public” and the “private”, “housing” and “squares” in the city of Thessaloniki, in order to deconstruct established notions and divides with regards to what constitutes the public and private spheres, through the close examination of the notion of “publicness”. Students were called to study three different areas:

(A) Ano Poli, the Old City uphill from Thessaloniki’s historical centre. Ano Poli is an area with several Byzantine and Islamic cultural monuments, refugee houses from the beginning of the 20th century and recent regeneration works that seek to reinforce its touristic character.

(B) Dikastirion Square – Agiou Dimitriou St., an area in the northern part of the city’s historical centre. This site includes a prominent and lively square and a broader area of the city centre where a surge of Airbnb apartments and leisure activities merge to the point of blurring with low cost, dense and degraded urban neighbourhoods.

(C) Faliro - New Waterfront, an area located on the east of the historical centre that hosts the most advertised public space of the city on the waterfront, recently regenerated, and is close to a densely built, low cost housing area showing the antithesis between the city’s “showcase” space and the urban space where the everyday lives of its inhabitants unfold.

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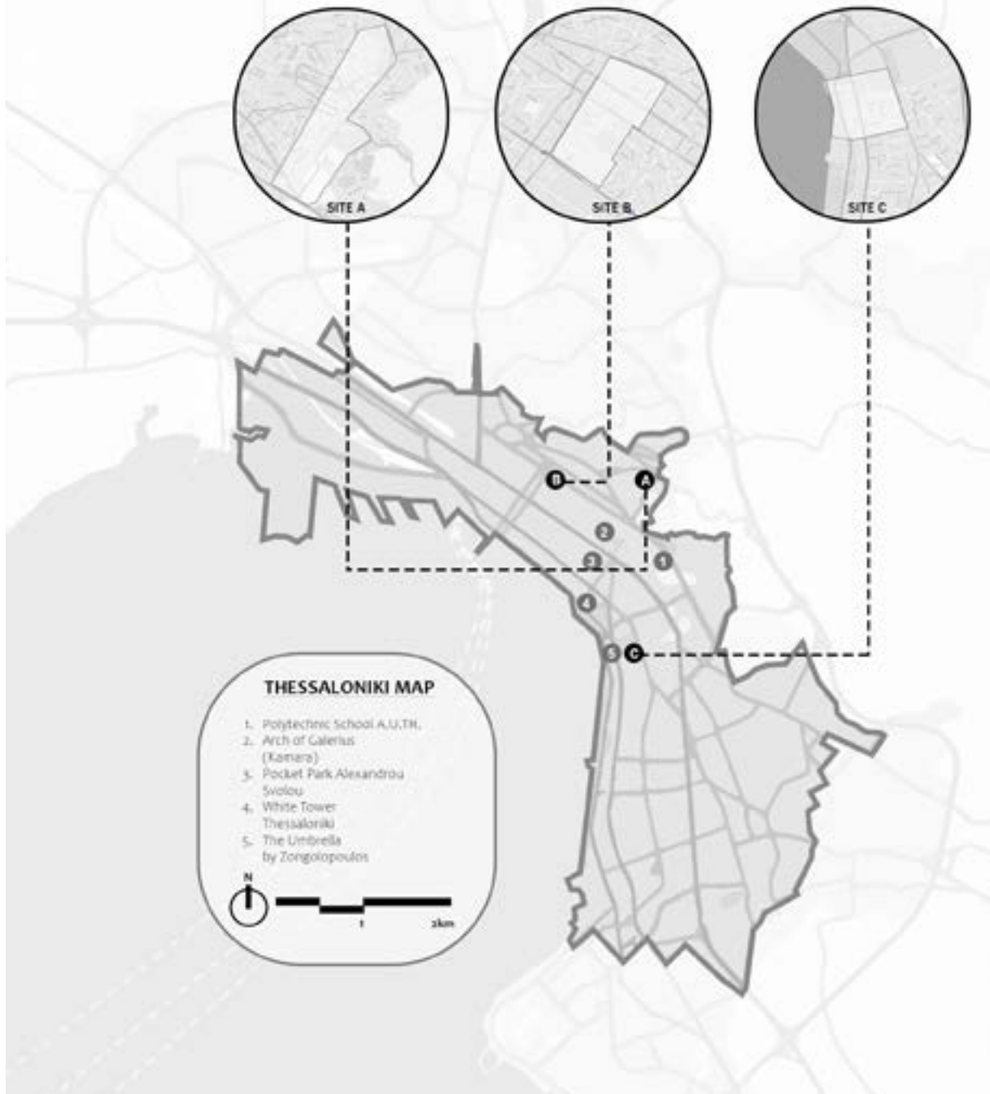
Fig. 1: Thessaloniki Map. Source : Open Street Map. Adapted Y. Arundati.

Thessaloniki is a city with a long history that dates back to antiquity and continues until today. Its geostrategic location, on the crossroads between east and west, has rendered the city an important hub through ancient Greek, Roman, Byzantine and Ottoman times. Since the beginning of the 20th century it has been part of the modern Greek state and is today the second largest city of the country with a metropolitan population that exceeds 1 million inhabitants (Gemenetzi 2017, 88). Transformative demographic and socio-economic changes have led to rapid urbanisation processes throughout the 20th century, that have left their mark on the historical palimpsest of the city and shaped its contemporary image. During the last decade, the economic crisis and subsequent austerity politics have had a major impact on urban planning strategies and the vision for the city’s future. Their full effects in the public realm are yet to be seen in the coming years. The three sites selected for “define publicness!” workshop are three areas of the city that bear reference to distinct historical eras and are characterised by varying qualities of scale, materiality and encounters with others.



Site A. Ano Poli

Unlike other parts of Thessaloniki that were destroyed during the Great Fire of 1917, much of today's architecture and city design in Ano Poli goes back to the Byzantine and Ottoman eras. This historical origin is reflected in the irregular street patterns that climb up the hilly landscape of Northern Thessaloniki. The narrow, winding streets and historic structures form a fine-grained layout of public spaces, contrasting strongly with the almost rectangular pattern of younger districts. Characteristic of these spaces are also the numerous objects of residents - be it cars, pieces of furniture, plants or intentional barriers, that protrude into the open spaces and contribute to their structure. With its impressive cultural monuments and recent efforts to refurbish public spaces, the area also attracts tourist and visitors. One of these important landmarks is the Byzantine Wall, which leads along a recently refurbished linear park and connects touristic sites of the city.

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Fig. 2: Ataturk Museum. Photo S. Papatheodoraki.
Fig. 3: Trigonion Tower. Photo A. Batuparan.
Fig. 4: Heptapyrgion. Photo A. Batuparan.

How does Materiality Influence the Way We Experience Publicness ?

Aseem Deuskar, Evangelia Telli, Olivia Kafka

How We Arrived at Our Research Interest

During our first days in Thessaloniki, we explored our assigned site in Ano Poli together, both from the perspective of visitors, seeing Thessaloniki for the first time, and from the perspective of a local, who has been living in this area for several years. What caught our attention were the irregular and diverse urban spaces and the many physical artefacts of more or less informal character, that seemed to create the very special character of this area. These artefacts, such as barriers against cars, personal chairs, potted plants and many more let us wonder, who is taking care of this space, who is welcome to use this space, who is defining the rules, and how strictly are these rules executed? All of these questions led us to our guiding research question: How does the materiality of the space influence the way we experience publicness in Ano Poli? Through a joint reflection of our observations we realised that growing up and living in different urban contexts – Thessaloniki, Vienna and Mumbai – we carry different experiences about publicness with us and therefore interpret the materialities of Ano Poli differently.

The following section briefly explains the methodological approach and the methods we chose to investigate our research question. Subsequently, our individual explorations of spaces in Ano Poli are described in depth. Following a comparison of the individual results, the final section of the essay is dedicated to the common conclusions we draw as a result of our intense field exploration, the enriching teamwork and the overall experience of the workshop in Thessaloniki.

How We Went About Our Joint Exploration

Rather than conducting interviews to capture the everyday experiences of other people spending time in Ano Poli, we decided to 'research ourselves'. By means of such an auto-ethnographic approach, we wanted to capture how we feel when moving through space and how we interpret the material structures around us.

Referring to Carolin Schurr and Anke Strüver's text to a more-than-representational approach, we tried to grasp not only the discursive and visual dimensions of urban space, but to pay close attention to the way we interact with the different artefacts, (human and non-human) bodies and to the affective and emotional dimensions that influence how we experience the publicness of these spaces. In order to find a method that allows for comparing our experiences, we decided on a specific route in the neighborhood of Ano Poli with three stops at the most characteristic but at the same time diverse public spaces of the area. First of all, the Tourist Path, which is a linear park, parallel to the Byzantine Wall of the city and which has been recently reconstructed with the financial support of the Stavros Niarchos Foundation (ISN). Then, we chose Kallitheas square as our second destination, which is a small, less prominent neighborhood public square. Finally, Pasha's Gardens was the final stop of our route, which is a green garden area at the east boundary of our assigned site in Ano Poli.

Together we walked the route and observed our personal feelings, interpretations and interactions with these spaces and documented them by means of photography, notes and sketches.

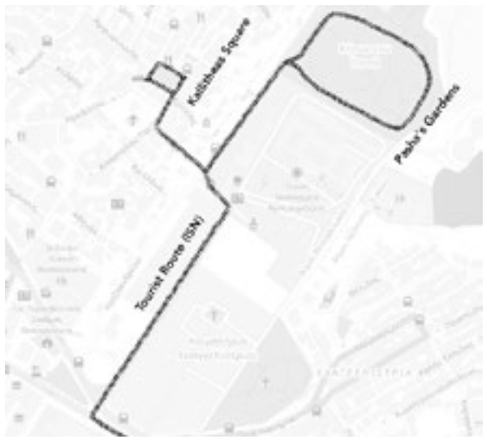


Fig. 1: Exploration Map. Source: Open Street Map. Adapted O. Kafka.

Aseem's Perspective

Ambiguity is read here as an aspect of public space. All space is imagined to be public. Accessibility and liberty in space is conditioned by its ownership. Spaces that are publicly owned (that is state ownership, to imply collective ownership) are in principle guaranteed to provide equality of accessibility and freedom of expression. In those spaces the people of a state belong as equals. Allowing private actors to delegitimize that common ownership delegitimizes the collective and equal ownership of all people. It introduces obstacles in the ability of people to access spaces. These obstacles cannot be overcome by all, thus solidifying class hierarchies. I see spaces not characterised as private, only as something that is temporarily not public. While in some cases space being public is explicit, in some cases it is not. To read those spaces which are not explicitly public, the following categories have been created. The categories imply disputed ownership of space as an affirmation of the idea that all space will be appropriated by the people should the need arise.

1. Occupied
Spaces which are physically occupied by objects that may be moved which will help us interpret the space as being public or otherwise. Since they are occupied it is temporarily not possible to comment on them. When the object that is currently occupying the space moves, or is moved, a new opinion can be fromed about that space. Some of these spaces are occupied to a higher degree of permanence than others. Others are occupied by objects like cars or private means of transportation which is to indicate the systemic problem through examples that are not necessarily of that order.

2. Pretend Gated
Spaces which challenge our own perception of self. Depending on the socio-economic positions we come from, we decide whether we can enter these spaces or not. This is not to imply that it is by the fault of the individual that entry is denied to a particular place. The same socio-economic (or material condition) from which we are able to navigate the world is the result of previous experience of being able to enter a place or being denied entry. Restrictions, like policing, need not be physically present but can be implied through objects or materials.

3. Gated
There are barriers that stop us or attempt to stop us from entering spaces. We must then test the nature of these barriers, who put them there and if they can be overcome. The overcoming of these barriers could be straightforward as simply walking past them, or might require some struggle (finding another way) to enter a space. This also implies a desire to enter these spaces, as opposed to those pretend gated spaces.

4. Hostile
These spaces are policed, either physically or through signs and symbols that make us aware that we are being observed. Depending upon how an individual or group perceives the institution of policing, they may feel comfortable or uncomfortable in them. Here the desire to enter a space is also conditioned by the relation of the subject with the institution of policing.

5. Closed
These spaces are closed, there is no way inside them, so it is impossible to know what they are. These spaces are unambiguous in the permanence in which they are occupied. To open them would require forceful removal of barriers which prohibits us from being able to think about them. While some examples of closed spaces are presented in the illustrations, these are spaces that are yet to become thinkable as public spaces and thus not illustrated in the same fashion as others.

Fig. 2: No fences to demarcate ownership. Photo A. Deuskar.

Fig. 3: No fences to demarcate ownership. Photo A. Deuskar.

Fig. 4: The square itself is free of ambiguity. Photo A. Deuskar.

Fig. 5: Choice of material produces a personal reading of space. Photo A. Deuskar.

Fig. 6: Notions of ownership are inserted through use of material. Photo A. Deuskar.

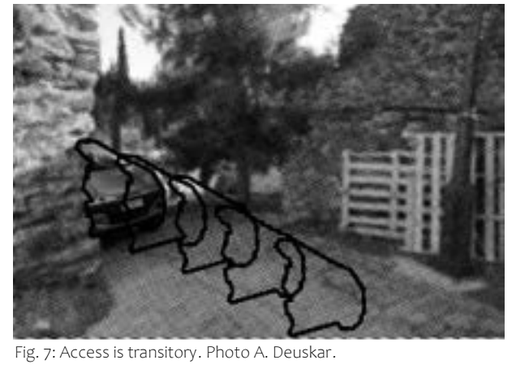


Fig. 7: Access is transitory. Photo A. Deuskar.

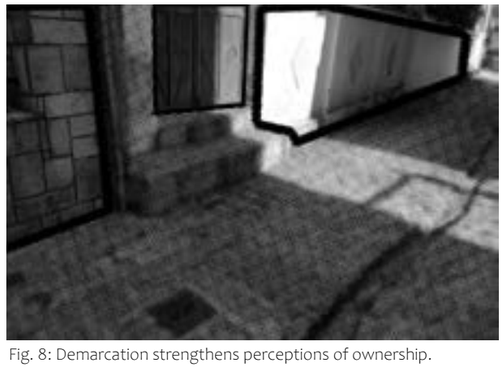
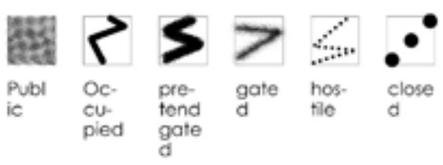


Fig. 8: Demarcation strengthens perceptions of ownership. Photo A. Deuskar.

Fig. 9: Dome interventions appear permanent but may not be. Photo A. Deuskar.

Fig. 10: Hostility without pretence. Photo A. Deuskar.

Fig. 11: Demarcation can be nullified by common claim. Photo A. Deuskar.



Eva's Perspective

1. Tourist Route (ISN)

Reaching the Tourist Route from Olympiados street the entire public space felt bigger than I expected in comparison to the general character of Ano Poli. This public space, in terms of urban design, was extremely neat and clean, without the presence of any graffiti, garbage and generally uncaring behaviours. The Tourist Path represents to me the ideal public space, because its qualities look exactly like every public space should look and feel according to my experience. Meanwhile, the historical wall coexists with the tourist path and forms its own character in the site too. Taking its size into consideration, it seems obvious that it offers a majestic atmosphere. Because of the awe that I felt around it, I define the wall zone as a zone of ambiguity, because I cannot define how and if I am supposed to interact with it. Is the wall a meeting point, a site of interest? Or is it a huge barrier, a split line? Should I approach it and walk through it? Or will that feel unrespectful and inappropriate?

Walking alongside it, suddenly at the exit point of the route, an extremely controversial area appears to welcome and introduce me to the main character of the neighbourhood of Ano Poli. It is a colorful, impulsive house. "The house of the cats" as I named it. It felt absolutely informal, comfortable but "too private" at the same time. Continuing our route, we passed through some of the various narrow streets of the neighbourhood. The blend and the expansion of private to public was really intense, creating a feeling of ambiguity all over the place.

Fig. 12: Ambiguous form. Photo E. Telli

Fig. 13: Formal quality. Photo E. Telli

Fig. 14: Absolute boundary. Photo E. Telli

Fig. 15: Familiar details. Photo E. Telli

Fig. 16: Minimized accessibility. Photo E. Telli

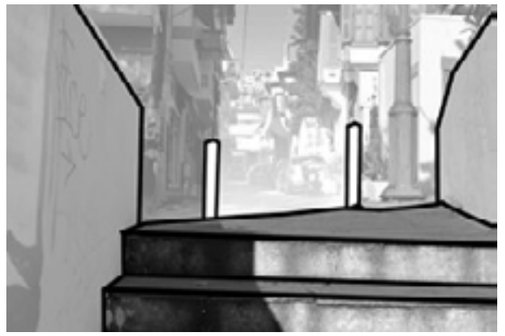


Fig. 17: Enclosure. Photo E. Telli

Fig. 18: Lively atmospheres . Photo E. Telli

2. Kallitheas Square

Then we reached Kallitheas square. At first it seemed like a theatrical scene to me, with all these bright colors and the introvert arrangement of the space. Urban design felt on one hand familiar and local, but on the other hand the accessibility of the site felt private. The general climate of Kallitheas feels very impulsive and lively because the "community character" is very intense. Despite all the above, at the same time the feeling of messiness and confusion is spread all around the neighbourhood due to the multidimensional and ambiguous character of the space.

Moving on, to our last destination, the atmosphere was gradually changing. The type of the public space turned from a small, neighbourhood scale to a central and crowded site. The quality of the materiality felt "loud" and well-constructed through this transition.

3. Pasha's Gardens

After struggling for a little while to locate the entrance, because of some huge, confusing reconstruction signs we entered into the woods. The natural element is the defining character of the area. It felt very familiar and informal. There weren't specific gardens, as someone would expect, but a big green plume. The place felt really unorganized, freestanding and impulsive even though it follows a specific urban design.

Afterall, concluding with my personal analysis and interpretation of the site, I tried to define

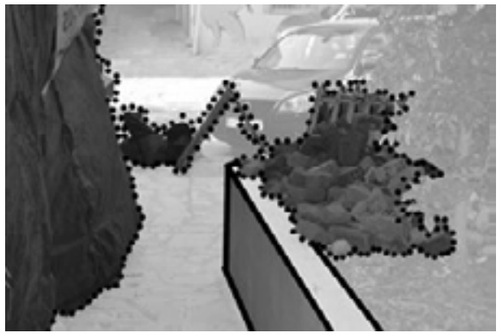


Fig. 19: Movement restrictions. Photo E. Telli

why I came up with creating my map that way. More specifically I processed what felt public, private and ambiguous to me there and why.
First of all, I realized that there are 3 ways which I understand "the public": the way it should be, a great example is the Tourist Route (ISN), the way it usually is, such as Pasha's Gardens, and finally, the way I feel more comfortable with it to be, exactly like in Kallitheas square.

Fig. 20: Guided perspective. Photo E. Telli

Fig. 21: Rough division. Photo E. Telli

Then, I attempted to define the impression of "private". Private is to me all the small gestures of uncareness and disruption, but at the same time private reminds me of subjective and isolated behaviors.
Last but not least, there are many different types of ambiguity, related to the feelings and the impressions that occur. I distinguish the following four cases:

- Ambiguous use
- Ambiguous accessibility
- Ambiguous condition
- Ambiguous emotion

Olivia's Perspective

In the course of the workshop and the intense engagement with the route through Ano Poli I reflected on my personal approach to what public spaces mean to me, which expectations I associate with publicness and how it is communicated to me through materiality. As a result, what I perceived as private space, is space owned or clearly restricted by someone (houseowner, public authority, etc.) by setting up barriers or rules. Here I expect to be not welcomed to engage with this space in a different way than foreseen.
Publicness to me is about accessibility in a wider sense than a space just not being gated or fenced. To consider a space as publicly available, I need to be able to access it in the way and for the purpose I want to. It needs to provide me the freedom to be myself, make myself comfortable (alone or in a group), behave and move the way I want to. For that purpose, spaces need to offer some intimacy and protection from being

Fig. 22: Actively occupying space. Photo O. Kafka.

Fig. 23: Private furniture and cats as gatekeepers. Photo O. Kafka.

Fig. 24: Fencing and surveillance. Photo O. Kafka.

Fig. 25: Informally placed barriers. Photo O. Kafka.

observed, judged and controlled by others, as well as comfort from unpleasant conditions like the sun, the wind etc..
The ambiguous character of many of the spaces I moved through was produced in different ways. It led to the feeling that I need to adapt my behaviour, take on a certain role, but in what way is not entirely clear to me and may require some local knowledge. While I feel like an intruder as a

Fig- 26: Intimate segment of the square. Photo O. Kafka.

Fig. 27: Inconspicuous niches to linger. Photo O. Kafka.

tourist in Kallitheas square, which seems to be a meeting place for familiar locals, the opposite is the case for the tourist route. In both spaces I feel the need to blend in by assuming a certain role and adapting my appearance accordingly.
Other spaces are characterised by physical barriers and signs of regulation, both informal and formal, which are, however, rather vague to me. Can I pass through? Is this park entry actually open? Are these inhabitants unhappy with how people use this space?
In other cases, the materiality reflects more implicit forms of gatekeeping and occupation through, e.g., graffiti and personal items, communicating to me that the space is open to be appropriated in different ways. However, these forms of occupation and appropriation have already been carried out by a group to which I do not belong.
Overall, the ambiguity affects me in various ways. On the one hand, I am not guaranteed to arrive somewhere safely and my path seems to

Fig. 28: Prominent stage overlooking the square. Photo O. Kafka.

Fig. 31: Path through unclear formal barriers. Photo O. Kafka.

Fig. 29: Shadow emphasising the stage situation. Photo O. Kafka.

Fig. 32: Seemingly blocked entry of the park. Photo O. Kafka.

Fig. 30: Ordered and exposed space. Photo O. Kafka

Fig. 33: Privately set up blockage. Photo O. Kafka.

be more unpredictable. Thus, it requires more decision making and concentration. On the other hand, I experienced a sense of freedom and curiosity. Even formal restrictions, when designed unclearly, appear to me as recommendations rather than rules. I feel more flexible and inspired to interact with and move through urban spaces, in contrast to my experience in Vienna, where rules, barriers and demarcations seem to be set up in a more consistent and clearly articulated way.

Comparison

Our personal assessment of the publicness of the three spaces and the route connecting them is represented in the following maps. We marked and expressed our impressions of what felt

Fig. 34: Privately set up blockage. Photo O. Kafka.

Fig. 37: Concealed entry situation. Photo O. Kafka.

public or private and which areas seemed more ambiguous and blurred. As a result, we came up with the following diagrams, which reveal quite some commonalities as well as opposing results. All of our descriptions carry assumptions and expectations about what a public space should look like, feel to us, and what it should enable us to do. Aseem's definition of publicness is very openly informed by the normative claim: private

Fig. 35: Seemingly appropriated structure. Photo O. Kafka.

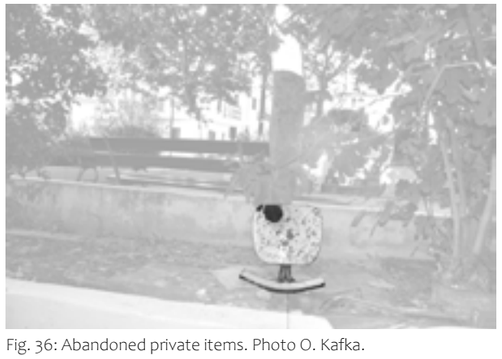


Fig. 36: Abandoned private items. Photo O. Kafka.

ownership is to be rejected. His categorisation is therefore based on the question of to which degree and how these temporary privatisations can be circumvented. In Eva's definitions, it is noticeable that the term public space is related to an ideal, but one that does not correspond to how she herself would like a public space to appear. Olivia's view is influenced by the perceived rules and expectations regarding her interaction in space and therefore whether she feels more or less comfortable to freely interact with it.

Conclusion

Since we are considering our personal conceptions of the space influenced by its materiality, we need to reflect on what that materiality is. It is the things that we find in a particular space – building material, methods of construction, history, or objects, but also humans and other animals. As we enter and move through differently characterised spaces, we experience their atmospheres as rather welcoming or unwelcoming, inclusive or exclusive, encouraging us to engage with them or to confine our behaviour in what we might think is expected from us. These conceptions are also influenced by the role that we assume when we are in these spaces. The role could be of an individual, of a tourist, or as part of an identity. We perceive the state (power hierarchies) and the society (social hierarchies) differently depending on the role we (are able to) assume.

In this way we describe the spaces by relating to binaries such as public or private, formal or informal, caring or uncaring and so on, pushing it to one or the other end of the binary. The degree of publicness is not experienced in an absolute

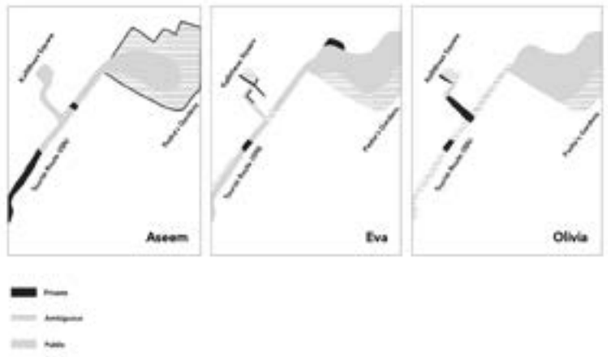


Fig. 38: The route's publicness from three perspectives. Graphic A. Deuskar, O. Kafka, E. Telli.

manner though, but in relation, comparison and contrast between the different spaces and their surroundings. As we described these places, we also found various points of ambiguities in them. Although the ambiguities seem to play an essential role in forming the special identity of a specific space, they imply that the interpretation of these places is not fixed, but in transit. It may shift depending on how these ambiguous things occur to us.

What we came to realise even more through our research is how acknowledging the existence of 'private space' creates and solidifies pre-existing socio-economic hierarchies prohibiting people from having equal access to opportunities that could be guaranteed to them as part of a society. Thus the conception of all space as 'public' presents an opportunity to rethink our conception of what we mean by liberty, individual liberty, and how it exists alongside the norm of equality.

What is formal, is the norm by which the space, or those who occupy the space, operate. In our day to day lives in which we interact with the state and other sources of policing, we come across situations which highlight a need for alterations and a departure from the norm in our actions. In this way, we can create opportunities for reinterpretations and for new norms to emerge.

The next step would then be to assess these different conceptions and how a more diverse reading of space could be acknowledged in research and planning professions. While emphasizing seemingly individual experiences and their relevance for issues such as inclusion and exclusion, we are aware that the affective and emotional experiences of subjects are also socially embedded and structured. While the methods we chose might reject rather universal claims, we still think that insights that go beyond the individual are possible. What can be drawn from our five-day investigation, might be that there is not one way to make urban spaces as public as possible, catering for all needs. Diversity, versatility and alternation of the many niches, squares, and open spaces, which can provide varying degrees and features of publicness, are what could be pursued.

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Table of Figures

How does the Densely Populated Area of Ano Poli Act as a Public Space ?

Ajani Raushanfikra Batuparan, Sevasti Tsampika Papatheodoraki, Takeshi Kanezaki

Fig. 1: A scene in Ano Poli.

Ano Poli is the old district of Thessaloniki and is located around the Acropolis to the north of the city center. It is one of the most traditional areas in Thessaloniki. Most of the Byzantine and Ottoman-era urban design is preserved in this area, while it was destroyed elsewhere in the city by the Great Fire of 1917. The area is famous for its small cobbled streets, old squares, and traditional Greek and Ottoman architecture. The district is mainly made up of stone streets, and the majority of the inhabitants of the area travel by car, parking on the road in front of their houses.

Fig. 2: Landmarks near Ano Poli.

Ano Poli's residential area is located in the middle of many historical landmarks that have been stated above. Besides being a dense residential neighbourhood, it also serves as a pathway for visitors to reach the landmarks. The inhabitants mainly use the area as a residential area, but the presence of the visitors emphasizes the street's role as a public space. It is interesting to see that this area acts as two types of space simultaneously, as public space and residential space, which creates unique perceptions about publicness that changes according to the user, which becomes the reason for focusing on this area.
Although it is a residential area and quite hilly and challenging to get around, the streets still have many visitors who use them as their pathway to an activity or to visit the landmarks and simultaneously experience the street culture and exploring the old neighbourhood. Our group decided to focus on this part of the city because we were curious to find out how people separate their public and private lives in this area, which has an old-fashioned facade with residents as main users, and what impressions visitors have of the site. We can imagine the role of public space in the city center and waterfront as a place for people to gather and interact, but how does a densely populated area act as a public space for residents and also visitors?

Fig. 3: The article's focus area.

In the following paragraphs, we will explain our research method, our main questions, and how we will answer them. In the main section, we explain how tangible things define the public and private binary in our focus area in which data was collected through observation, followed by perceptions of publicness of the users of public space in Ano Poli that are gathered by interviews

with eight residents and our perception as visitors in Ano Poli.

How does the Densely Populated Area of Ano Poli Act as a Public Space?

We seek to answer the main question, which is our essay's title, by researching both the tangible and intangible matter. The first refers to tangible things, that occur in everyday life, that we can observe with our own eyes and senses. The second one is the intangible matter. We look into how the people in Ano Poli feel about this kind of publicness. By combining these two research methods we extract the answer to the main question. To summarize, we are questioning the tangible features that define the private and public dialectics and how people perceive the publicness in the area.

For the first research on tangible matter, we decided to gather information by observing activities. We reflect our perception of the objects, materials, and direct physical activities. For the things and materials that we found, we analysed which activities might have happened before those legacies were left and how it affects the neighbourhood's atmosphere. It must be noted that there may be some personal perspectives in this analysis due to limited observation time. The research was conducted on three working days, starting from 2 p.m to 5 p.m.

For the research related to the intangible matter, we posed the question: how does the publicness in the area make the residents feel? And it was answered by conducting interviews with some of the residents in Ano Poli and with the visitors that pass through Ano Poli to go to the public space nearby. Questions asked in the interviews included: "do you often see visitors in the residential area?" and "how do you reacts toward the presence of many people in your neighbourhood (a private space becomes public)?"

Questioning the Physical Features that Define the Private and Public Binary

Boundaries between private and public spaces may be needed to maintain the comfort of both, the residents and the visitors. If the publicness in the area is questioned, is there any effort from the residents, or what actions are naturally conducted in everyday life to define the dialectics of the public and private space in the area?

Since our main focus is an old residential area, we found several non-formal approaches to how residents define or claim their private space in the narrow streets that could be considered as a public space. Many of them are found in objects, whether they were initially placed or are simply a legacy of some everyday activity.


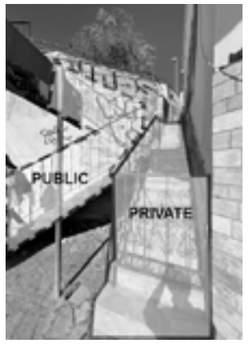

Fig. 4, 5: Public and private space using the same material. Colors are used to distinct private / personalised space.

As for the materials used, for both public and private use, they make it more complicated to distinguish the function of the space. Nevertheless, we found that the difference between public and private appears from other spatial characteristics such as the staircases in the picture above (Fig. 4, 5) that show the difference between the starting and ending point since one of them leads to a private entrance and the other to a public street. Moreover, different building styles reveal the owners' identities: Ano Poli residential area offers a distinct colour variety that points out the character of each house. This includes not only the colour but also the facades, or even the roofs. People also place some plants in front of


Fig. 6, 7: Public and private space using the same material. Colors are used to distinct private / personalized space.

their houses that confirm the different identities of the private spaces.

Various objects are found in the residential street of Ano Poli. Most of the things are vehicles or plants but there are also miscellaneous objects such as clothes, chairs, mirrors, or even a mattress. Residents of Ano Poli often place their cars outside their house, in any vacant space, whether it is an abandoned house or just an empty field with grass. The residents also form a row of vehicles in front of their homes, making the narrow streets even narrower. This may happen because the residents want to claim their private space, warning the visitor that "this is a residential space, please be aware where you park your vehicle."


Fig. 8, 9: The vehicles parked outside the houses.

It is a typical habit that we see along the streets in Thessaloniki where the buildings are already dense, and it is clear that policies are absent on this matter.


Fig. 10, 11: Motorcycles, potted plants, mirror and chair.

Based on our interviews, there are no regulations that administer the claiming of parking space. Because of this situation, many vehicles are parked in front of other people's houses, and not all people agree with that. Some residents placed a sign in front of their houses, saying "no parking." Interestingly, we can analyse what happens in the public space by looking at the objects. Residents chain their vehicles to the street lamps, electrical poles, or potted plants to protect the objects.

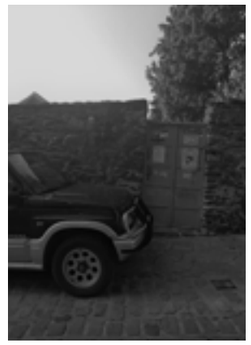


Fig.12, 13: Public space used as a parking area.

Another interesting story is that we found a jacket and a plastic bag hanging on a public wall. It is pretty common to see this type of action in the streets in Greece, where people place a hanger where everyone can hang unused things and people in need can collect them. This action creates an invitation for publicness and caring acts since it attracts people to donate goods to those who need them.

The same thing also happened to the animals in the surroundings. We could observe cats and dogs strolling around the area with some empty food bowls in front of many houses, but we could not see the owners of the pets. So it remains an

Fig. 14 : Examples of caring actions in the neighbourhood.

open question: do they have an owner, or are they stray animals that everyone in the neighbourhood is takeing care of?
We also observed an act of caring that created a debate. People placed sticks in the potted plants to deter cats right next to cat's food bowls. This actions seem to be taking care of the cats, while setting boundaries for them so that they would not destroy the plants, at the same time. This action resembles an important characteristic of public space: it should be an equally shared space for everyone, including animals and plants.


Fig. 15, 16: Examples of caring actions in the neighbourhood.

Local residents are aware of how public their residential area is but, at the same time, still feel that it is safe enough to leave their private belongings in a space with many outsiders. So are the objects and the space still their private matter, or did they share their personal matters? Considering the objects that are left, the sense of security and sharing in the public space of the residential area is high, and the binary of public and private remains blurred. Observing the objects and materials, we know that Ano Poli is silently providing space for various communities. The objects have a stronger presence than the people themselves, and they communicate with us during our observations. We did not meet many residents at that time, but with vehicles occupying most of the streets and lots of plants and signages decorating the fronts of their houses, we could feel their presence. We could guess what kind of everyday activities the residents conduct and how they define their private space in a residential area that acts as a public space.

How do the People Perceive the Publicness in the Area?

We interviewed eight locals on the narrow streets to gather various answers. They represented three groups of people defined by their age and occupation. The first group consisted of three shop owners, the second one were two students, and we also interviewed three older people. We asked them questions that would help us understand their opinion about their neighbourhood's publicness. The shop owners gave us an overview of what kind of activities happen in a public space in the neighbourhood, like Kallitheas square. Since students form the majority of residents in the area, we wanted to understand their everyday interactions in the public space. We also interviewed elderly residents to see if they have a different perspective since they had a deeper connection with the neighbourhood, as we assumed by their long time living in Ano Poli. We asked them, if they see many people using their street, if they can recognize the difference between a resident and a visitor and if it is odd to see visitors in their neighbourhood.

Fig. 17 : Diagram of the interviews location in the area.

Based on their answers, we concluded that many people are seen in the narrow streets of Ano Poli. Despite its 'out-of-the-past' appearance, this densely populated area is still part of Thessaloniki, and the residents that live there have the mentality of a big city. The people do not know each other and individuality is strong. Therefore, it is hard to figure out the difference between a passenger and a resident. However, some actions of passing people do give us the impression that they are non-local. For example, asking for directions of a specific landmark or shop, observing the space for a few moments before continuing walking, and capturing their surroundings with cameras.
All the residents agreed that tourists and non-residents in the area are a normal phenomenon, something that the older generation loved because it gives life to their neighbourhood. In comparison, the younger respondents found it indifferent and mundane.
In comparison with the locals, we gave ourselves the role of visitors to try to analyze the emotions and thoughts of a stranger in this public space and compare the two perspectives of publicness. One of our first thoughts was that the image of personal belongings in the narrow streets gave the impression of interfering with someone else's personal space and made us wonder if we were allowed to access this space. Another thought is that we saw it as an invitation to someone's house rather than feeling we are in a public space. The furniture and the objects seen in the streets played a significant role in this. We might not have interacted with the residents themselves, and we did not see their activities, however, we felt the intimacy of their space because of practices like putting their furniture in public space. It would feel odd if these objects and activities were not seen in the scene because it would create a public space that is lifeless.

Conclusion

Ano Poli has been a residential area since the Byzantine era. It did not have any rapid and large scale modifications in its fabric and design in modern times. Instead, the urbanisation happened naturally as the area became denser with inhabitants and, at the same time, formed an unplanned public space that serves as a path to visit various heritage monuments nearby. Our focus in the article was how this densely populated area of Ano Poli acts as a public space. We found many pieces of furniture and objects that express publicness in the area throughout our research. They did not only define the binary of public and private but also performed acts of caring.
The mix of residents and visitors in the area creates a unique perspective on each other's existence and publicness. Based on our interviews, the residents feel comfortable and safe in the environment, wherein our view, as the passenger, the residential area of Ano Poli feels like an invitation to visit someone's place. It is interesting, but at the same time, makes the visitor feel like invading someone's space. In this shared space, people constantly interact with each other for the persistent need to coexist in the same area. It made us wonder if that is what publicness is, the perpetual need to enter each other's space.

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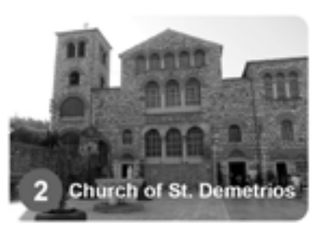
Table of Figures



Site B. Dikastirion sq - Agiou dimitriou str.

Dikasterion square is a melting pot of both leisure and everyday life. Centrally located, the area surrounding Dikasterion square is home to numerous small stores, cafés, and restaurants as well as a wide variety of quality of housing: ranging from run-down or abandoned blocks to freshly renovated and modern apartments. Also, the space is very differently used: from tourists looking at/searching for the famous landmarks of the city, to people looking for a snack or a drink at the café or a bar, to commuters passing by from the many buses that stop at the southern end of Dikasterion square.
Another defining aspect of the area is two of the heavily trafficked, main axes of Thessaloniki: Egnatia and Olympiados/Kassandrou. These two (three) important roads enclose the area, significantly impacting the accessibility of the area.

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How do Private Spaces Affect Public Space ?

Lynn Schintgen, Vita Štefane, Stavroula Tziourtzia

Introduction - Localisation

Our group analysed the area of Dikastirion square and the surrounding. The square is primarily defined by two parallel heavy traffic roads – Egnatia and Filippou – that cut through the place. The square itself is visually divided into a northern green part with trees, benches and a children's playground. The other part of the square is paved, with some urban furniture and the statue of Eleftherios Venizelos, a former Greek politician. The view from the location is open towards the sea but the actual path is divided by the Egnatia road.

The surrounding area of the square is used for different purposes: The southern region is a commercialised area with higher standard housing that continues to the seaside. In the northern region there are some green spaces where the enclosed roman ruins of Roman Forum Thessaloniki are located. Low-cost and dense housing area with mixed-use on the first floors defines the character of this northern part of the site under study. Along the crossing main streets there are bars that attract people from this area and create a lively atmosphere.

Fig. 1: Illustration of the analysed area.

During our research we asked ourselves how private spaces affect public spaces and vice versa. What is their interplay, is there a border between them? Another important point is how do people from different subject positions meet in and produce public space in relation to housing on the level of everyday life. How do they coexist?

We researched and compared the differences in different parts of the area. How is a public space in a dense housing area of pavements and people only passing by different from the one with bars and restaurants built into the passing paths, and how does this differ from Dikastirion square, where small groups of people create an intimate space in this large public square?

How can private space affect the public space?

Methodological Approach

The methods we used for our study were the following: diaries/observations, interviews, mapping and visual analysis.

First we went to the site to observe the ongoing life, the people and the atmosphere in order to understand the context of the area. During the Workshop, we set new questions each day and took corresponding pictures. Based on this information, we did mappings to visualise our thoughts and analysis. During the observations, we wrote diaries and conducted interviews with people we encountered. To get answers to our questions, we interviewed people mainly in the square.

At the beginning of our research, we drew a map of where groups gather and what activities they engage in, in order to see the activity of the place in general and not to 'specify' the users yet, so as not to bias their origins, initiatives or interest in the public place.

To capture our surroundings, we spent every afternoon for a week making sketches, photographs and illustrations. This allowed us to become more familiar with the inhabitants and passers-by of the place and its atmosphere, and helped us to better understand our perception of publicness in relation to this place. In the beginning, we adapted the method

of non-participatory observation to our research needs and ended up entering into a more interactive relationship with the area as we did a lot of interviews with the users of the place.
When conducting the interviews, we did not really know how to approach more marginalized social groups. We were curious about how people find a 'comfort zone' in a public realm where their presence is not wanted and their actions are forbidden. In order to analyse the urban sphere, we combined observation and artistic tools. Our methodological approach combines various methods to explore urban activities in the area such as interviews with secondary analysis, mapping and observation.
We soon became aware of the difficulties of engaging with marginalized social groups who used the area regularly, and even though we aimed to approach them, we were soon discouraged by our own past experiences and by the advice of other interviewees. In terms of methodology and our approaches, we are aware that we could have or should have explored the topic of homelessness or marginalisation in the public space more deeply. We only approached users who fall into the category of older people, children and disabled people.
Based on our observations and interviews, we mapped the main activities of people and where these activities took place. We identified a pattern that most people go from the northern to the southern area and are just passing by. There was a meeting place at the statue and children were mainly playing in the playground.On the benches under the trees people were relaxing and walking their dog. Next to the Roman Forum people were mainly drinking coffee or resting in the cafes.

Results of the Observations and Interviews

"Something happens because something happens because something happens."
- Jan Gehl

Fig. 2: Quote from Jan Gehl.

As Jan Gehl (2011: 75) argues, "Something happens because something happens because something happens", there will always be consequences of the current activities in space. One situation leads to another, which leads to another and so on. A private space integrated into the public space may or may not appeal to people. For example, privately owned restaurants and bars that are located in the public space attract people and make them stay, while small intimate groups of people in the public Dikastirion Square are quite exclusive and do not have the same welcoming atmosphere.
Public and private spaces affect each other. Often there is no obvious border between them, they rather play and diffuse into each other, for example the bars and restaurants on the pavements of the streets. These privately owned spaces are set into the public space, thus blurring the bounderies between the two. Restaurants and bars attract people and make them to stay there. On the other hand, streets in residential areas without restaurants are empty and only used by people as a transition zone or a parking area because users have no reason to stay there. If a user scatters his or her personal belongings and inhabits a certain area, others may not feel attracted or welcome to that place. Another example is the existence of urban lightning infrastructure that gives people the feeling of safety at night. If there is no lightning, people avoid these areas.

Fig. 3, 4: Terrace and park with their consequences. Photo V. Štefan.

In the interviews, our aim was to approach different people from different age groups, such as young people in their twenties, middle-aged people, who in most cases were parents, and older people. Interviews took place around midday and in the afternoon, when there was still sunlight, to avoid unsafe situations at night. Accordingly, we are aware that our observations and interviews are limited by the time period. Besides that, two limitations can be highlighted: The first limitation is that the older people that we approached only spoke Greek, which created a language barrier. The second limitation concerns the safety aspect, which is why we did not interview drug users and other marginalized social groups, although the assessments of these groups would have been very valuable for our research in order to gather more possible interactions and perceptions of the observed area.
The questions in the interviews varied and differed from person to person but our main focus was on three aspects: what their activities are on the square, whether they are satisfied with the square and the reason for their answer.
In general, the pattern that had already emerged during the observations and mapping was confirmed in the interviews. The most popular reason for being in the square was to pass by it. The people who mainly passed by the square lived in the northern part of the area and went to the southern part to go to work or shopping. Another activity for many people, especially people with kids, was to go to the playground. The least common reasons were to visit the place, to have a coffee or to rest at the square. There were also singular people who went for a walk with their dog mainly in the upper part of the square as it offers a big open space and some others use the place as a meeting point, especially near the Eleftherios Venizelos statue.
As for users' like or dislike of the square, the answers we gathered were diverse. Most people liked the place but they always pointed out some negative aspects. Many interviewees were concerned about the marginalized groups of people that often congregate on the square. One person stated: he does not like them because "they are strange", a comment that shows how "different" one group that is constantly present in the area is perceived by others. The main reason they do not like those people is that they are drug users and drug sellers and people are afraid of them. Furthermore, during observations, one could see that a lot of people made a detour to avoid those groups. A medical man on the square reported during the interview that he gets called to help the homeless people and the drug users almost every day in the morning and in the afternoon, which points out the frequent presence of these groups in the area. He also informed us about the danger after 7 pm.

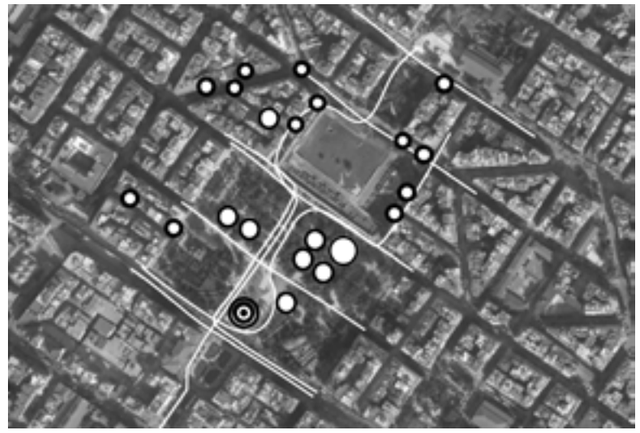

Fig. 5: Illustration of the activities in the public space.

Beside those negative aspects, there are also some welcoming and cheerful comments that we collected from the interviews. People told us that they visit the square to sit in the shade during the sunny time, which they could not find at the waterfront for example. An argument for the improvement of the square is that the place is already a lot safer than a few years ago and it is a historic, peaceful and big place where the children have a lot of space to play. As a mother explained in an interview, she likes the place but it is abandoned as it is dirty and the public toilets are closed, an indication that underscores the importance of proper functioning of municipal facilities.
At the same time, we came across the aspect of care between the users of the square. People that care for each other was for us a sign of a tight community even though the square is sometimes not the best public place to stay. As a young mother said in the interview, she organizes groups with friends to help the people by giving them food and clothes or calling the ambulance or the help service for drug users in case of need. They also organise cleaning actions of the square every week, which reverses the action of

the objects on the benches that we discovered during our first walk in the area. According to this, they clean the things that have led to the public space becoming partly a private space through dirt. They claim the public place for themselves by participating in its improvement.

Conclusion

After all, one can see that not everybody uses the place in the same way and that people don't feel safe mainly because of other people, who transform the public space into their private space. But it is a public space, which can be used by everybody. So one can ask what is public and what is private. Is something only public or can it also be private? Where is the boundary between public and private?
One can conclude from the interviews that things can be public and private in some way and that there exist a few levels of publicness. There are public places that are more and less public, for example, the square is one of the most public spaces one can find. But when people form a private group, they create a private space in the public space. One might not feel like joining them and perhaps rather go with their friends somewhere else. Another example is the private terraces of restaurants, cafes, bars or shops, which the owners put into the public space. They also exclude some groups of people because not everybody can afford a meal in a restaurant, so the public space is not truly public as not everybody is welcome. Another point is that some public places are occupied by parked cars. The car drivers put their private car on the street and thus make part of the public space to their own. Even sometimes the cars are parked on the pavement so that the pedestrians have to walk on the street. Further points are the waste, which people leave in the public space or playground at the square. Since there is a fence around the playground that can get locked up, it is not open for everyone. Through the interviews, we can conclude that people, who do not use the playground and do not have children, do not like the fence but people with children like it, because it gives them a sense of safety for their children. All those examples show how public space can be used as a private space.
During the research we explored the environments of a space two of us have never been to and one of us knows but does not often visit. It was quite interesting how we perceive the space, depending on our backgrounds from where we come from and how familiar we are with it. Our findings ranged from boring to quite remarkable, as we explored the site for three days in a row and at the end discovered habits of the users that we had not noticed earlier.
At first, we were wondering what is public in a public square. Then, we tried to shed light on the habits of users that occupy the public space and in the end, we wondered how many other activities are transforming the sidewalk as a private space.

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Objects of Everyday Live (?)

Christoffer Brokking, Lilian Kriechbaum, Evangelia Raikidou

Introduction

The spectrum of publicness is characterised by distinct materialisations of the concepts of ownership, management, accessibility, inclusiveness and, ideally, appropriation and production of space (Athanassiou 2017). Global trends emerging from neoliberal economic models lead to the shrinkage of the welfare state and the modification of public space through privatisation and the exclusion of unwanted subjects/ objects and behaviours. Official urban policies turn to the private and voluntary sector in order to ensure attractive and "safe" public spaces, turning cities into commodities and thus shifting the "right to the city" into "the right to consume", all at the expense of free access for everyone, casual interactions and political resistance. At the same time, grassroots movements and everyday practices challenge the aforementioned tactics through collective activity that can take the form of for example events in the public space, urban farming, squatting of abandoned private properties and much more. According to Friedman (1999), it is especially at micro-spaces of the city that the production of social meanings is essential for "the good life". This leads to a web of social meanings, which are (re)produced wherever the built environment and the way of social life coincide. These meanings are clearly existing for the inhabitants but hardly visible for externals (Friedmann 1999).
In the following paper we, a group of students originating from three different cities and universities, discuss the question of how the materialities of space challenge, reinforce or transcend the public-private binary. We understand these materialities to be objects of everyday life in public space. That is, objects that are consciously or unconsciously placed in public space by private or public authorities, as well as subjects such as animals that live in it and also contribute to shaping and influencing it. In the further course of the work, we additionally focus on the questions of how and by whom space can be claimed as well as how an atmosphere of inclusion or exclusion can be materialized in space.

Regarding the structure of the essay, the introduction to the site which was investigated is followed by the theoretical background with references to Levebre's "Right to the City". Afterwards, we discuss the methods we used as well as the spectrum on which we codified, interpreted and located our results. In the following sections we elaborate on the continuum between inclusive and exclusive atmospheres and how we perceived it during the field research. In the penultimate chapter we reflect on our findings and how objects of daily life can create different atmospheres in public space. Finally we summarize with our conclusions.

Dikasterion Sq - Olympiados Str.

Our site lies on the extension of Aristotelous square, the 'heart' of Thessaloniki and stretches between Egnatia and Olympiados street, two significant axes of the city. It is a vibrant and diverse mixed-use area that combines housing (low to middle-class) with small businesses dedicated to commerce (from fruit markets to antique shops) and leisure (cafes, bars, restaurants), as well as different scales of public spaces (from Dikastiriou square to local parks). It is also a melting pot of people of diverse cultural backgrounds, ages and habits.

Theoretical Background: The 'Right to the City'

Originating from Lefebvre´s (1968, 1996) work, the "right to the city" is particularly concerned with the ever-increasing demand "from below" to participate in the formal as well as informal processes within the city and its (re)production. The question of "who" is able to be present and active in the urban realm, as well as "how" is part of this discussion. More and more people living in cities claim their right to appropriate space as well as the right to make decisions within these spaces and to participate in the active transformation of existing patterns in the urban structure (Kalandides and Vaiou 2012). This demand for active participation in (re)creating the city is

also a possibility of (re)shaping the everyday life of individuals. Friedman (1999: 5) described the city of everyday life as "composed of the multiple meanings with which we invest the built environment", meanings which can be widely shared or come from a personal background.

Methodology

In order to approach the research question, we focused on objects of everyday life which we examined through three research methods. Our initial approach of site observation (individually and collectively) led us early on to realize the area´s diversity and ambiguity. On the second day, we turned our attention to "everyday objects/subjects" and tried to locate them on our site, with the help of documentation through photos and videos, which enabled us to analyse our material afterwards.
Another part of our practical approach was a set of in-situ mini-interviews, which were conducted with individuals of different backgrounds in terms of age, sex, origin and relationship with the city. We selected several sub-areas within our site and asked people to make associations with the particular area and an object/material/animal that was found there, using 3 words or phrases. The selection of sub-areas was made according to their different location within the site as well as special characteristics that distinguish them from each other.
While we originally intended to make additional interviews in other sub-areas as well, these had to be omitted due to time constraints.

Multi-Dimensional Aspects of Publicness

Based on the background of social meanings and the acknowledgement that small spaces with their components are the lived spaces of everyday life, we have put forward the hypothesis that objects of everyday life can create an atmosphere of inclusion or exclusion. These objects are part of the public sphere due to their former or current intended or unintended use by subjects. However, this atmosphere cannot easily be categorized into two simple classifications of inclusive and exclusive as it lacks clear boundaries. To some degree, this can be attributed to the wildly different experiences of individuals that may cause them to perceive a space or an atmosphere differently. To visualise this continuum, we created a spectrum using the atmosphere of inclusion and exclusion on each extreme.
Because of the various ways that space may be used/occupied, another dimension was added to the spectrum, thus creating a grid. This axis is intended to capture the various actors and processes that use or occupy space and the degree to which these actors and processes can be seen as informal or formal. This could include processes and practices created by state actors such as the construction of benches, an example of a formal use of space, or it could be the hanging of posters on walls by activists, an example of informal use. Again, much like the inclusive/exclusive atmosphere, there are no clear boundaries as to what constitutes formal and informal.
Yet, this two-dimensional visualisation of the publicness of a space does not fully appreciate the complexity of neither a space nor an atmosphere. Although there was not enough time to fully examine this possibility, one could keep on adding dimensions to the grid, until the desirable degree of analysis is achieved. Thus, the grid could become three-dimensional with the addition of an axis of material-immaterial qualities, encompassing both the physical realm (i.e., houses, walls, streets etc.) as well as the immaterial (feelings, senses etc.). It could also potentially include the parameter of time to study how different times of the day, or the year affect perceptions, rendering it a four-dimensional grid.

Fig.1: The grid with both the inclusive/exclusive and in/formal axes.

Objects/Subjects in Space

Another important aspect of space is its occupants. Depending on how or by whom a space is occupied, it may affect the atmosphere, making it feel more inclusive or exclusive. We framed this concept of space occupancy around three categories: humans, animals and objects.
The human category can come in the form of, for example, two women using a stone wall as a resting area, four men sitting at a bench socialising, or a single person walking down a street. The animal category may include a cat sleeping on a patch of grass or two dogs playing. Lastly, while objects do occupy space and might also impact its perceived atmosphere, they mostly lack the ability to move. As such, they are dependent on a subject (human or non-human) to place them or leave them behind in space. Examples of objects occupying space include posters on a wall (hung up by a person) and trash left (by humans) on a meter box, or even bird droppings.
Based on this principle of multidimensionality with regards to publicness mentioned in the previous chapter as well as the ideas of space occupancy mentioned in this chapter, the team attempted to create a diagram in order to interpret our own experiences of the area. To do this, each team member chose a few pictures depicting objects and subjects in space that were thought of as reflective of the area. These pictures were then placed onto a grid based on the personal interpretations of the team with regards to the extent to which the picture embodied formal or informal processes and practices, and whether the subject/object in the picture induced an exclusive or inclusive atmosphere, x- and y-axis respectively. Thus, creating an affective diagram.

Fig. 2: Affective diagram - based on team members' feelings.

Reflection: The Ambiguity of Atmospheres

The material of the interviews was codified, interpreted and located somewhere on the grid between inclusive and exclusive, as well as formal and informal. Focusing on the formal end of the spectrum and interpreting people's associations as inclusive or exclusive, we start to see intriguing results. A middle-aged father associates the fenced and highly regulated playground of the main square with a prison, thus an exclusive place, while a young woman of the neighbourhood perceives the local park as a locus of shade and correlates it with relaxation and social interaction, which we interpret as inclusive factors. Particularly interesting is the examination of locations or materialities that lie on the border, being interpreted as inclusive for some and as exclusive for others. For example, the cobbled street along the Roman Forum evokes feelings of familiarity for a couple of elderly tourists, while at the same time is associated with injuries and degradation by a middle-aged woman that works in a local shop. Similarly, Dikastiriou Square is perceived in a different way depending on day and night by two middle-aged women, with the one (resident of the neighbourhood) describing it as a welcoming and accessible (openness) place during the day, while the other expresses her fear of illegal activity that evolves during the night.
Moving on to the informal part of the spectrum, we find examples of non-human users (animals) and how human users relate to them.

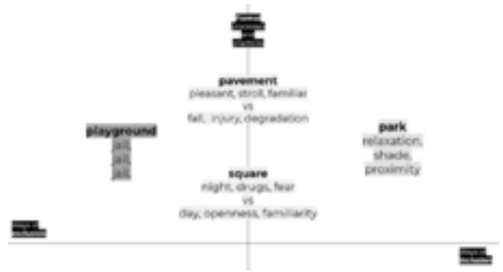

Fig. 3: Results from interviews on the formal part of the spectrum.

While a middle-aged female resident of Thessaloniki thinks of the pigeons as an excuse or

means to "inhabit" the public space and co-exist with other people taking part in their feeding, the elderly couple of tourists perceive the stray cats of the area as a disturbing and problematic element. Nevertheless, it is highly probable that if we asked other individuals, the answers would be completely opposite. The lived experience of the city suggests that people create networks for caring for stray felines, thus appropriating parts of public space, while others are discouraged to stay in several places due to excessive bird droppings.

Last, but not least, objects or the users of them can be found on both sides of the formal or informal end. A characteristic example is the parking of

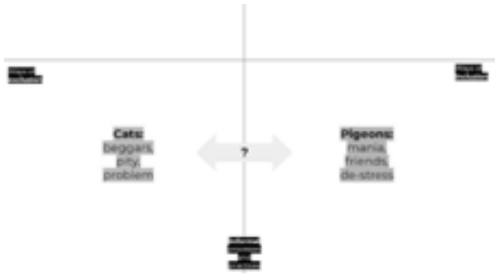

Fig. 4: Results from the interviews on the informal part of the spectrum.

private vehicles in Thessaloniki, for which the municipality has designated some areas of public space to be used for a fee. However, most cars are parked unofficially blocking sidewalks, ramps or even other cars. In one of the interactions we had with a middle-aged woman, she expressed vividly her disapproval of drivers' parking habits and how they exclude everybody else from walking down the streets of the city. Notwithstanding, (un)official parking can be inclusive for people with young children, the elderly, people with reduced mobility, or even shop owners, as it can give direct access to private spaces, avoiding other parts of blocked sidewalks.

There are other examples (whose inclusion in the interviews was not possible due to time limitations) which potentially lie on the borders between inclusive and exclusive, as materialisations of human behaviours. For example, among the members of our team, the image of a meter box used as a table signified both the appropriation of a public surface and the exclusion of other people using it, due to the trash that was left behind. In the same way, the messages left on the walls and vitrines of the city through tagging or posters, can be interpreted as either personal/cultural/political expression or as plain vandalism, based on an individuals' ideological approaches.

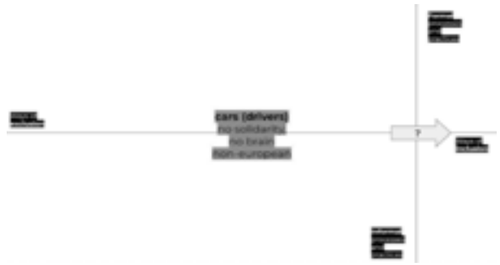

Fig. 5: Results from interviews on the exlusive part of the spectrum, the example shown is on the line between formal and informal.

Conclusion

If the "right to the city" correlates with the participation in the formal and informal processes of the city's (re)production, then we can argue that "everyday objects" are a means of appropriating and producing public space by human and non-human subjects. Accordingly, people and animals exercise their right to publicness by creating inclusive atmospheres and they limit the rights of others when producing exclusive settings. Nevertheless, as already indicated before, the specific location of places and appropriations of space are subject to subjective evaluations that cannot be captured efficiently within a two-dimensional representation of formal/informal and exclusive/inclusive. As we have reflected on the conducted interviews and on the visualisations we produced based on our own perceptions, many of these "objects of everyday life" lie on the borders between perceived inclusion and exclusion, as materialisations of human behaviours.

Thus, the appropriation of public space is multidimensional with different factors playing a decisive role in the perception of each individual. The creation of perceived inclusion and exclusion in space is enormously complex and must take several levels into account. In addition to the axis of formal and informal processes and practices, different levels as material/immaterial, hard/soft as well as physiological factors should be considered.

We therefore see one part of "publicness" as an ongoing negotiation regarding appropriation of everyday objects and between everyday subjects in space.

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All pictures used were created by the authors.

Site C. Faliro - New Waterfront

The Site C reaches over the New Waterfront of Thessaloniki and the docking dense and low cost neighbourhood. The Waterfront on the one hand is the newly regenerated public seaside promenade of the city. It works as a major tourist attraction and public image of the city and can therefore be understood as a powerful city branding tool. At the same time it works as a public space for inhabitants. The busy street Meg. Alexandrou works as a boundary between the promenade and the neighbourhood, with the second one showing a more everyday impression of publicness in Thessaloniki.

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Fig. 1: Site C Map. Source: Open Street Map. Adapted A. Batuparan

Fig. 2: Pedion Areos. Photo Y. Arundati.

Fig. 3: The Umbrellas. Photo Y. Arundati.

Fig. 4: Garden of Remembrance. Photo Y. Arundati.

An Essay to a Journey of Reflecting on Art in Public Space

Mariam Kunchuliya, Magdalena Augustin, Vasiliki Theodorakopoulou

The following essay is a reflection on the process of our exploriation of publicness in Thessaloniki. The following questions were to guide and inspire us along our exploration:

1. How do everyday practises and lived experiences challenge the binary between public and private spaces?
2. Through which embodied and affective practises do people appropriate public spaces?
3. How do people from different subject positions (age, gender, race, socioeconomic status, etc) meet in- and produce public space in relation to housing on the level of everyday life?

The "Waterfront" Area

The area we were working on was the "waterfront area". The area is characterised through the waterfront, which is a lately renewed public space and works as the popular image of the city. Across the busy street Meg. Alexandrou, which works as a clear boundary between the waterfront and the living area, you can find a dense neighbourhood.

Fig. 1: The waterfront area.

The Focus on Art

On the first day we walked around the area reflecting mainly on the first question: How do everyday practises and lived experiences challenge the binary between public and private spaces? We took pictures of several things that we felt were challenging the boundary between private and public. As we came back and scrolled through our pictures, we realised that most of our pictures were of different forms of art in public. We felt that through different initiators of the art (private/public), different locations (may it be a private wall or a public square) and different messages intended through the artists and received by individuals, on both sides with different subject positions, the public private boundary becomes hard to find. We observed mainly three types of art spread over our area:

- Contemporary State Art, formal
- Murals, blurry between formal and informal
- Graffiti, informal.

Discussions led us to see how art is a powerful tool of communicating in and claiming the public space. Different individuals and collectives, businesses or even the municipality use the public place as a canvas to express ideas through art. Through putting the art in the public, we felt like the message of the art becomes a public matter and is therefore a powerful tool to shape publicness through interaction. We felt it was a topic where we wanted to dig in deeper and see where it leads us to.

Fig. 2: Location of the art pieces.

Defining our Methodology

On the first and second day, extensive observation and visualisation, using digital media (photos, videos) and informal discussions led to our decision to focus on different art pieces in the public area and how they communicate on different scales. Therefore we chose three pieces of art and asked two main questions:

- How do passengers receive the different types of art in public space?

Getting closer to this question, we did on site interviews with 10 people each to explore how people perceive the types of art in the public with the following interview questions:

1. Do you live in this neighbourhood?
2. How old are you?
3. What does the art represent?
4. What do you feel looking at it?
5. Would you like to see more of this kind of art in the city?
6. Who do you think made it?

- What societal or political topics and structures does the art represent in the public space?

To answer this question, we did online research mainly on the artists, their subject positions and their intention, the historical context and culture of the type of art as well as the location of the art. Our goal for this exercise was to represent every object we analysed as an iceberg, where we note the ideas and symbols our respondents saw on a surface as a top of the iceberg, and the ideas behind the facade. As concepts and ideas shown below the visible part of the iceberg, they needed more research and analysis.

The Pieces of Art

We chose three pieces of art we thought differentiate in characteristics; in terms of formality (formal/informal/illegal art), position of the artist, the location and the intended/received message(s). With this choice, we hoped to get a wider range of conclusions.

Art Piece Number 1: Statue of Alexander the Great

The Statue of Alexander the Great is one of the most famous official work of art in the city of

Fig. 3: Location of the specific art pieces.

Thessaloniki. Without a second thought we can say that it looms over the other official works of art around it, because of its gigantic size and its prominent position. In addition, it is the only statue that does not stand there independently

Fig. 4: Statue of Alexander the Great.

but is accompanied by a designed, unobstructed public space. The free space behind it has a different material compared to the other configurations of the new waterfront, and is the end of an imposing axis which conceptually starts from the international exhibition and ends at the new waterfront. The size of the statue, its position and the configuration of the surrounding area encourage the viewer to stand and interact with the statue itself, thus passing even the messages that are not obvious at first glance.
Going back to the history of the statue, it is a work of art that was created in 1973. It was crafted by the Sculptor Evangelos Moustakas following an order from the leadership of the Dictatorship of the Colonels. Thus, the statue was erected during the junta period as a symbol of the power of the colonels and at the expense of fundraising committees. The artist wanted a horse out of the real - a "beast" horse - and a figure of Alexander leaning comfortably on the standing horse, sitting on it like on his throne: "We wanted him majestic and imposing, impetuous and uplifting and these were the characteristics of Alexander" (Evangelos Moustakas 1974).
It was extremely important to find out the people's view on the statue of Alexander the Great. What is the imprint left by the most famous form of public art in the city and how does it interact with the space in which it is located?
After interviewing bystanders in close proximity to the location of the statue, including all age groups and genders, we came to the following conclusion: There are mainly two different groups of views and emotions, created by this particular work of art. The first one is impacted by national and historical aspects. People share the idea that this landmark, through its presence, talks about the history of Greek civilization. In addition, the awe also comes from the impossingness of the size of the statue, which probably would not mean so much if it had been made in a different way. A second group, mainly consisting of younger people, sees the imprinting of the story rather boring and ordinary. The presence of the statue, according to them, has not only a historical role. In addition, it is considered as a propaganda element concerning the Greece-Skopje dispute. Taking a step back and studying the evidence that has emerged from field observations, interviews and literature research, the state's selection of a historical figure to dominate large public spaces of the city, such as the new beach, is not a simple symbol of the history of the place. The great male artists and the even more important figures of famous men who are selected remind us every day of the reference to masculinity. Therefore, public space has a strong male connotation.
Finally, referring to how people interact with formal art in public, it is a fact that many times the way they are expressed does not go hand in hand with the messages that the respective works of art receive. In the case of Alexander, the public space around the statue is often used as a place to express extreme political views (anti-vaccination movement, nationalist demonstrations, protests over issues of national sovereignty), with the statue itself as a symbol. On the other hand, sometimes the significance of the statue is uninteresting. For example, the design and the materials make the statue an excellent track for skaters. It is certain that public space allows the users to express themselves as they wish and to leave their own personal traces without paying attention to the charged messages emanting from the objects, monuments and works of art present there.

Art Piece Number 2: Murals

The exploration of the neighbourhood showed a very clear boundary of the waterfront area, crossing the busy road and suddenly entering a quiet space in the shape of a triangle, with some benches and trees inviting by-passers to take a rest for a second. We were drawn to this space and followed the street which was on the left of this triangle park. Leaving this tiny park behind, in front of us we saw another busy road, also indi-

Fig. 5: Iceberg of Alexander the Great.

cated by loud car noises. We saw a monument on the other side of the street and curiously followed. This busyness almost stopped us from noticing the mural on our left, about 3 metres tall and 5 metres long. We decided to take a longer look at the mural and very quickly realised that there was a lot to unpack. We saw bright colours but also some chaotic images painted on the wall: bikes being swallowed by the roads and cars having tongues which very greedily entangling the city. We quickly interpreted this mural as an anti-car or anti-development symbol and were eager to learn more about it.
In the beginning, we saw this object primarily as a street art, most likely an illegal endeavour from a creator with strong anti-car values. Next day, we were determined to learn more about the creator, but we also wanted to find out how the by-passers were processing this piece of art.

Hence, we started talking to people and the first people we talked to were the owners of a shop, the wall on that the mural is painted. We didn't actually notice that the wall belongs to the bike shop the first day, having realised this fact, it made more sense that there is a strong focus on bikes on this mural. The owners of the bike shop were happy to inform us that the mural on their wall was painted by a traveller-artist from Switzerland, whose art name is TÜFUJEGER. In 2011, he went on a TÜFUJEGER-TOUR around the world on his bicycle. After some more research we found out that in 2011, aside from Thessaloniki, he also made art in Hungary and Slovenia. The owners of the bike shop told us that he approached them first and offered to paint a mural in exchange of them paying for the materials needed. The artist was also hosted by the owners during the process of painting. According to the owners, they did not know what the final mural would look like and only were informed about the general idea of the mural - promoting biking and opposing car-oriented cities.

It was interesting for us to see how a wall of a private business has become a platform for an artist's individual expression and yet turned out to be a piece of art for public consumption. It was fascinating to us and our next step was to learn more about the relationship between this object and the public. We wanted to learn if the by-passers ever noticed it, if they thought of the meaning, how it made them feel and if they welcome this kind of art in public spaces or not. We interviewed 10 people, 7 female and 3 male, majority of whom were below 35 years old. Before we go into findings, we have to stress that the street corner where the mural is located is mostly empty, so we were asking people on the side of the street where the bike shop had its entrance. The majority of people above 30 years were too busy to stop for a short survey, or had troubles understanding English, which is why the majority of respondents are young people.

What we learned from their responses is that most of the people associate the mural with the bike shop, although there were also responds who indicated confusion and difficulty interpreting the symbols shown on the art piece. It was interesting to see that even though most people struggled with interpreting the message or explaining how it made them feel, they said they would be happy to see more of this type of art in the city. Eight out of ten respondents said that this kind of art is much more pleasant than graffitis and they enjoy looking at it. None of the respondents was able to name the creator but some thought it might have been done by the bike shop.

Based on the interviews, we learned that murals can often be seen as some form of "civilised" street art and unlike graffiti, the attitude towards a mural is usually positive. Our last step was to apply the intersectional approach to dig a bit deeper into what this mural and the mural culture in general, represent.

An intersectional approach is to recognise multiple forms of systematic barriers and descrimination based on gender, race, ability, social and economic background. In order to look at this work through the above mentioned lens, we started off with analysing the message and symbolism of the mural and how it fits into the general narrative of the artist. Fortunately, the artist TÜFUJEGER has a lot of fans who document his art when they find it, interview him and report about his work, which was all very helpful for us. First, we took a look at some other works by TÜFUJEGER and tried to see if there is a common thread running through his work, which was quite obvious.

Fig. 6: TÜFUJEGER (2012) [Online image].

TÜFUJEGER's works have quite a strong anti-consumerist narrative and in his interviews he also emphasises that his art is a form of his own expression and the ideas and values he believes in. Here are a few quotes by the artist:

I experience the world on my bike. I feel the sun, rain, wind and cold on my skin, biting exhaust fumes, the smell of the damp asphalt and the sweet scent of the flowers rise in my nose, the screams of internal combustion engines, the chirping of birds, the babbling of a stream, the rustling of the leaves. (artacks.ch 2020)

Fig. 7: TÜFUJEGER (2012) [Online image]

During my trip as well as afterwards, artistic confrontations with what I have met take place. In the sketchbook, on walls, with stones or found objects, in the screen printing studio or in nature I create a memory. (artacks.ch 2020)

I also see myself as part of these mechanisms and see myself as a participant in certain crimes. But I try to live an alternative, try to face my everyday life with respect and consideration. (artacks.ch 2020)

One might argue that his work is very much open for interpretation but we believe it is vital to track the train of thought of the artist and the intentions behind his art. TÜFUJEGER seems to have a string will for self expression but also spreading the values he believes in, and this is not an exception for the global movement of muralists. What we find particularly interesting is the fact that nowadays a lot of muralists often choose cities in the global south as their destination due to lack of strict rules for big scale painting on the walls. Just like in our case, the mural in Thessaloniki is created by an artist coming from a different cultural background and expressing their individual ideas in the public space far from home, hence this can be seen as spreading ideas globally, which is why we also see globalisation as a part of mural culture. The result of our exercise are illustrated in Fig. 8.

Art Piece Number 3: Graffiti Tags

We perceived the graffiti tags as nothing particularly special when we first walked through the area, as they are something we are used to find in cities. Still, from the beginning on we were aware of the culture behind it, which made us confront them with respect, coming to that point later on. When we asked the people walking by and invited them to look at them closely, the answers were similar. (We are aware that the interviews are not representative due to the number and the homogeneity of people we interviewed.) Most people described the art as some letters, some street art and seemed quite careless about them. Some said it wouldn't be real art, in comparison to other murals in town.

Fig. 8: Iceberg of muralrs.

Fig. 9: Graffitis.

Some liked the colours but the overall impression was that the people didn't feel too much attraction and identification towards them. The latter can be assumed because the answer to "Who do you think made this?" was usually that they wouldn't know, or "some students", "some guys".

Digging deeper into the history and culture of tagging, it became clearer to us what graffiti tags actually represent(ed) in public space. Since the 60s in New York, they have become a popular way to claim the right to the city and to discuss ownership in public space by margin-

alised groups through spraying their alias names on private property in a public area (Sprayplanet 2018). Engaging further with the topic, it is also worth mentioning that the subculture of graffiti is male-dominated. Therefore it is mostly men, who claim the public space through the tags and we can find patriarchal patterns reproduced. This is one thing that we saw in all the art pieces we reflected on.
The longer we talked about social and political topics around tags, the more we could find, and therefore also in this case, the iceberg in Fig. 9 became the result.

Fig. 9: Iceberg of Graffitis.

Conclusion

Working with art objects in public spaces has been an interesting process. When we started our observations in the neighbourhood, we could never imagine how deep we would go and how much we would learn about art, history, politics, patriarchy and our own relationship with art. It has been an amazing exploration and the more questions we were asking ourselves, the more food for thought we got.
Our main conclusion from carrying out this project is learning how important and necessary it is for us as urban planners, and just as much as human beings, to take time to carefully look around ourselves and at the objects in public space. We learned that art is not only an aesthetic pleasure but also a means of communication between the artist, creator, commissioner and the public who pass by the object. We all need to be aware of this communication and the messages it channels but we also need to ask ourselves about our attitude towards these messages and whether we feel connected to them. This exercise made us realise that engaging with art in public spaces can be a powerful tool for challenging one's ignorance, if done in a mindful way. When conducting our interviews, we've realised that we as researchers created a platform for our respondents to engage with art in front of their eyes, take a moment to truly think about the meaning of it and how it made them feel.
Based on this finding, we came up with a guide for ourselves and everyone willing to improve their engagement with the art they see in the public spaces:

1. Take a moment to look at the art piece and describe what you see.
2. How does it make you feel?
3. What is the piece doing? Does it tell a story; evoke a feeling; document an event; present an idea?
4. In what way is the location of the piece significant?
5. Who is the artist? Try to look up the artist and learn more about his/her philosophy and values.
6. When was the piece created and who was responsible for putting it there?
7. How has your opinion changed about this piece from the time you started looking at it until now?

We want to believe that in the future, this guide will help our friends and people who come across it to enjoy the learning process about the art they find interesting and engage with it more often and in a more mindful way. We certainly will.

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Publicness at the Interplay Between Physical and Virtual Space

Yorangga Citra Arundati, Ioanna Chatzikonstantinou, Melina Nikolaidou

Introduction

The area of interest in this research is the New Waterfront of Thessaloniki, a newly revitalised seaside promenade and a major tourist attraction of the city. Reconstruction works were completed in 2014 as the realisation of an architectural competition back in 2001, aiming at a new urban balance on the city's seafront (Cuomo & Nikiforidis n.d.). Acting as a space of recreation for both tourists and the city's inhabitants, the new waterfront is understood at the same time as a powerful city branding tool (Athanassiou et al. 2018), used to boost the city's competitiveness and attractiveness internationally.

Figure 1: The New Waterfront of Thessaloniki. Team's archive, 2021.

Fig. 2: Diagrammatic map of Landmark positions. Team's archive, 2021. Adapted from OpenStreetMap, 2021.

Focus of Research and Methodology

This research explores how publicness is being negotiated and produced, on the one hand by acts of physical appropriation of space and on the other hand through digital presence and representations of the self and the space in social media. Two landmarks situated in prominent spots of the seaside were put at the centre of the analysis: The "Alexander the Great" statue and "The Umbrellas" sculpture.

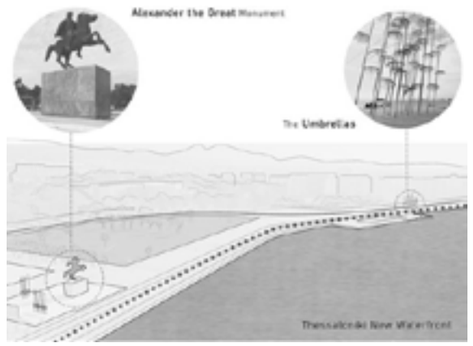

Fig. 3: Aerial depiction of the New Waterfront of Thessaloniki. Two landmarks as areas of interest . Team's archive, 2021.

Reflections on these spaces mainly concern the interplay between intended use of carefully designed landmarks in the urban tissue, their materiality and design, the meanings and symbolisms attached to them, embodied actions and activities that create their own lived experience and sense of place, and the ways in which self-representations and projections of these spaces in social media create their own narratives, redefining meanings and symbolisms. During four days of field visits, a wide range of activities was observed taking place across the seaside. What triggered this particular research focus were specific actions and activities that seemed to be happening on a regular basis around the two landmarks.

Semi-structured conversations on site, extensive photographic documentation and research on the presence of the monuments and people's

self-representations on social media were the main research methods used to investigate the varying qualities of publicness that these actions created, both in the physical and virtual world. Online research using the location tagging function on Instagram and Google Reviews focused on how mainstream politics is reflected in the social media sphere and how individuals' self-representations merge with city-branding practices.

From Initial Intentions to Contemporary Appropriations

The New Waterfront hosts many activities that vary according to the time of the day and day of the week. Numerous leisure activities are observed during the weekends, such as fishing, street singing, dancing or exercising in groups while the weekdays are usually less crowded, with people mainly going for a walk or exercise. During the day, people are cycling, fishing and photo-shooting in front of the various landmarks. Many of them are visitors from other cities or countries. Nighttime is usually more vivid with people singing, dancing and passers-by enjoying food from the street vendors. Two activities that were repeatedly observed in the two landmarks of focus are skating and taking pictures, acts that motivated our social media research in the first place.

Fig. 4: The atmosphere on a weekend morning. Team's archive, 2021.

"Alexander the Great" bronze statue was designed by the sculptor Evangelos Moustakas and was placed in the waterfront of Thessaloniki in 1974, during the seven-year period of military dictatorship (the Greek junta) (Tzimou 2015). Its monumental size and masculine warrior figure have become a symbol of far-right Greek nationalism and rendered the statue a reference point for the 2018 demonstrations in Thessaloniki that included far-right, neo-fascist and para-religious groups. They propagated controversial claims and disputes between Greece and its neighbouring country of North Macedonia about the historical appropriation of the ancient Macedonia territory and the use of the term "Macedonia" in the country's official name. However, an anti-nationalist movement has also emerged, describing a counter-narrative for Alexander's imperialist legacy, materially inscribed on the monument (athensvoice.gr 2018).

Fig. 5: The atmosphere on a weekend morning. Team's archive, 2021.

Fig. 6: "Addition" in the Landmark. Translation: "Alexander the great slaughterer" (seleo team, 2018)

Beyond the particular symbolism and (anti) nationalist feelings associated with the monument, what was observed during the visits was a parallel use of the area around the statue as a skating platform. The design, intended to frame the national grandeur and highlight the cavalry warrior, apparently offers ideal conditions for skating, BMX-ing (bike motocross) and roller skating.

According to the four skateboarders that were interviewed, the smooth marble texture, multiple different and spacious levels and square sitting-like elements are ideally situated for their tricks, as they offer wide open space and multiple turning and jumping points (Fig. 8). The skaters argued that Alexander the Great Monument is the only place in the city where they can perform tricks.

Fig. 7: Materiality and design of the landmark of Alexander the Great. Team's archive, 2021.

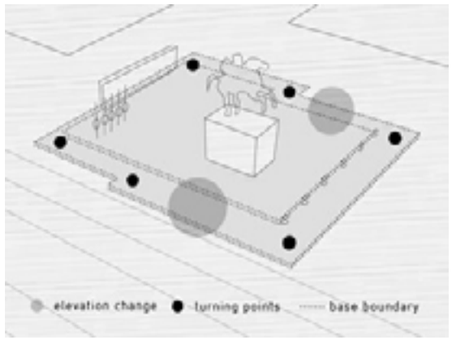

Fig. 8: Diagrammatic sketch of certain of the landmark's quailities that appeal to skaters, BMXers, etc. Team's archive, 2021.

"It's a creative process...personal...you are constantly thinking of how to use the city, to do what pleases you... each trick needs a specific type of place, so you choose accordingly... we are coming here to film it too [the tricks]..."

Fig. 9: Interview quote by anonymous skateboarder.

The statue of The Umbrellas by artist George Zongolopoulos, originally exhibited at the entrance of the 45th Venice Biennale in 1995, was placed at the waterfront in 1997, 1 km north-east from its current position. Zongolopoulos's artistic interpretation through The Umbrellas that are hit by long steel spears, was an ironic comment for the western narrative of anti-missile protection from a nuclear attack during the cold war (Giorgos Zoggolopoulos 2019). During the architectural redesign of the Waterfront it was transferred where it stands today, on a wooden platform near the sea and spectacularly lit during night hours, thus making it a prominent spot of the waterfront.

Because of the location change and the sculptural scale, it has emerged as an iconic city-branding element of Thessaloniki. People are taking photographs of or with The Umbrellas all day long, despite not knowing the meaning behind the sculpture.

The way in which public space is perceived by every person and translated into meaning is a process that is mainly governed by subjectivity. The extensive on-site conversations with visitors showed how the background of each user largely defines this process. Regarding the statue of The Umbrellas, the answers of people taking photos around the area of the sculpture were of great interest, as it was evident that it has turned into not only a place someone randomly passes by but a destination for numerous visitors of the city.

Fig. 10: Site plan of the area of the two monuments. The Umbrellas have been transferred and integrated into the redesign of the New Waterfront. Team's archive, 2021.

Fig. 11: The Umbrellas now stand in a prominent spot of the waterfront. Team's archive, 2021.

Fig. 12, 13: Visitors taking photographs during daytime and in the evening. Team's archive, 2021.

The virtual presence of the monument is strong and closely linked to that of the city of Thessaloniki, as The Umbrellas serve as the main subject of photographs but also an attractive background. As a result, a photoshoot on the spot is a "must" activity during a visit to the city, as several people argued in the interviews. The spatial setup of the space, the overall location on the land-sea border, the view of the city and the White Tower, the atmosphere offered by the changes of the sky as a background as well as the artificial lighting of the project, are all elements that enhance the final image that is captured. The above attributes were all mentioned numerous times during the interviews as part of the decision to stop and take a photo. The quality of the photo was for many visitors a crucial factor in the decision of sharing it publicly in the digital space or letting it remain a personal memory in their archive.

All visitors who were asked about the meaning that the artist wanted to transfer when the umbrellas were created either answered that they did not know, or assumed explanations including obvious concepts such as the rain. The Umbrellas as a Google "Place" has over 9.000 reviews and 4.7/5 stars, most of them concentrating on the same aspects as mentioned above. However, the google reviews feature seems to have offered a platform for the expression of negative personal opinions on the place, mainly by inhabitants of Thessaloniki, a kind of qualitative review people usually give for a commercial place such as a restaurant or a bar. Bad maintenance, graffiti art and unwanted use of the space by people singing there loudly at night are some of them, offering an insight into activities that are (un)officially tolerated or not by the new shiny profile of the waterfront and the aesthetic image promoted by the municipality and other groups (Athanassiou et al. 2018).

Identity Formation in Virtual Space

The space around the statue of Alexander the Great, as mentioned above, is chosen by current users largely because of its materiality. Users have appropriated the space, giving it a new prominent use, forming a new place identity or adding to the existing one. As it emerged from the discussions with the skateboarders, the space is perceived as a framework for the creative use of the urban space and its material and morphological distinctiveness. The purpose is simply engaging in a favorite activity. At the same time, it is a meeting place, a reference point for the skateboarding, BMX, etc. community, a fact that is confirmed by the interviews. It is a place where people get acquainted, find opportunities to participate in an ensemble, albeit through an individual activity. This place has become

Fig. 14: Google Reviews of The Umbrellas. (Google Maps, 2021a)

a "stage" that passers-by sometimes stop and observe, something the participants of the activities state is not bothering them as long as their activity is not interrupted.

This is also reflected on social media, as it is the place where users publicly share their presence and activity with this particular place as a setting, by sharing photos of their activity or uploading videos of their successful tricks. Furthermore, in numerous reviews, the specific activities are mentioned as the main feature of the space with a positive tone. However, most of the positive reviews seem to be focusing on the inherent meaning of the place as a national symbol and motivated by a strong sense of patriotism. They take advantage of the opportunity to contribute to the "reputation" of the place by commenting strongly on its national importance and thus increasing the score of the monument. This tendency is also evident in the instagram hashtags accompanying photos of the landmark. In contradiction with that, numerous anti-nationalistic comments also appear in the monument's online reviews. In total, the Garden of Alexander the Great has over 9.500 Google Reviews and a score of 4.7 stars.

As mentioned before, people's background and

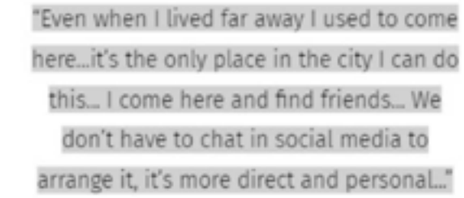

Fig. 16: Nationalist hashtags that appear on instagram photos of the Statue of Alexander the Great.

Fig. 17: Google Reviews of the Garden of Alexander the Great

subjectivity play a decisive role in the activities in which they prefer to take part in a public space. Their pride and personal identity are shown by the caption or hashtag caption on a virtual sphere, social media. For some people, Alexander the Great Monument has a nationalism symbol but not all people are aware of the identity of the historical figure of the monument. Visitors who do not have this knowledge consider it as just another statue and tourist attraction in Thessaloniki. This group of people posted the picture of the monument as a mark that they have visited Thessaloniki, as shown in the post caption. The captions are mostly about their travel experience in Thessaloniki or a description of the statue, including the atmosphere at the waterfront. On the other hand, there are groups of people who do not care at all about the meaning. The actions reflected there don't have any connection with the nationalism symbol of the landmark.

Fig. 17: Google Reviews of the Garden of Alexander the Great. (Google Maps, 2021b)

Fig. 18: Instagram post at the Alexander the Great monument. The statue as part of a scenery. (viragosgr, 2021)

In the case of The Umbrellas, people tend to accompany their photos with various tags concerning their personal lifestyle and activities, while at the same time highlighting the importance of the place as a "not to miss" destination when visiting the city. Many people upload pictures of themselves (selfies) in their instagram accounts. They perform certain activities that characterise them in front of the sculpture promoting a positive self-image that is reinforced by the presence of the monument. In this case, The Umbrellas act as an impressive background that frames individual activities such as running or playing music, thus adding an extra sense of significance to them. In other instagram accounts, visiting The Umbrellas becomes a "couple's goal" or a "mainstream but still a must" activity where people feel the need to highlight their presence in a widely known landmark while associating it with feelings, relationships, goals and lifestyles.

At the same time, several trends seem to be emerging from repetitive instagram tags that create and inform several digital narratives, which exist parallel to the physical substance and the initial meaning or symbolism of the landmark. These relate for example pop-culture or other "umbrella" figures with the actual sculpture. Rihanna's popular song "Under my umbrella" and "Mary Poppins" references were some of the most prominent ones.

Conclusions

The materiality, architectural design and symbolism attributed to the different sites of the New Waterfront encourage certain activities and actions, whether they are part of a designed planning strategy or emerge from the everyday experience of space. Through individual or collective activities and virtual representations, material and intangible forms of publicness are produced that are often not part of long-term urban development plans.

Fig. 19, 20: Instagram post at The Umbrellas. Promoting an activity on social media. (huggysammy, 2021 & greekstyleyoga, 2020)

Fig. 21: Instagram post at The Umbrellas. "Mary Poppins" as a reference. (eufrosini_k, 2021)

In this process, each public space is not detached from the rest of the city but is part of a network of open spaces. As a result, the activities it ultimately accommodates are influenced, among other things, by the entire city's public spaces' capacity of meeting people's needs for specific uses. Common social, political and economic backgrounds, common claims, goals and narratives often converge and create collective perceptions, memories and meanings that are engraved on public space, not only in its physical, but also in its virtual presence. From a researcher's point of view, the subjectivity of each individual is crucial, rendering the perceptions of these places numerous and strongly different. Thus, studying publicness is a continuous interplay between the collective and the individual, the visible and invisible aspects of "everyday life" and in this particular essay between physical and virtual actions and representations.

The two landmarks of the New Waterfront that were studied act as symbols and representations of specific narratives not only for the city or nation but also for individuals, as their digital and physical presence and the meanings associated with them are available for appropriation. The image of the city and the image of the self are mutually shaped and reinforced through political, aesthetic or recreational practises.

The study of "The Umbrellas" demonstrates the reciprocal relationship between city branding practises and self-representations in social media. People, influenced by the trends and the promoted image of the city, want to take attractive pictures in front of the landmarks, using them as frames as well as means of forming and reinforcing a digital self-image. At the same time the city's image is continuously being shaped by this online activity of posting and by sharing self-images, creating a digital mosaic of selfies that corresponds to a specific location and redrawing the boundaries of publicness in terms of physicality.

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Fig. 17: Google Reviews of the Garden of Alexander the Great. Google Maps. (2021b) Alexander the Great statue. Available at: <https://www.google.com/maps/place/%CE%86%CE%B3%CE%B1%CE%BB%CE%BC%CE%B1+%CE%9C%CE%B5%CE%B3%CE%AC%CE%BB%CE%BF%CF%85+%CE%91%CE%BB%CE%B5%CE%BE%CE%AC%CE%BD%CE%B4%CF%81%CE%BF%CF%85/@40.6239665,22.9502274,17.33z/data=!4m12!1m6!3m5!1s0x0:0x5ad27aa2e9aae583!2zzp_OuSDOn868z4DPgc6tz-rvOtc-CIM-Ezr_PhSDOls6_zrPOs86_zrvPjM-Azr_Phc67zr_PhQ!8m2!3d40.6218673!4d22.9513863!3m4!1s0x14a83903473e9c67:0xb0a7a66648157378!8m2!3d40.6240612!4d22.9500053>. (Accessed: 19/10/21)
Fig. 18: Instagram post at the Alexander the Great monument. The statue as part of a scenery.
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Students' reflection

Reflections on the Concept of 'Publicness'

The approaches of the collective and individual reflections on publicness in the workshop were diverse, as the studied areas, the cultural and academic background and the subject position of the researchers as well as the group dynamics differed. Yet, a common ground could easily have been found. None of the research results were a final definition of what publicness is or seems to be. Rather, the conclusions showed a reflection of the process of discussing and exploring publicness.

One main and important conclusion that happened very early throughout all the essays was that a clear binary between public and private is hard to find. Rather the two concepts form a spectrum of in-betweens, they can intertwine and contain one another. Throughout the week, the goal of a clear definition of publicness seemed to move more and more to the background, even seemed impossible, and the process of discovering publicness in its constantly reshaped, renegotiated and reproduced way gained attention.

On the one hand, it became clear that with changing political, economic, societal and cultural dynamics the idea of publicness and privateness is redefined. Common social, political and economic backgrounds, common claims, goals and narratives often converge and create collective perceptions, memories and meanings that are engraved on public space. As well as publicness has a collective understanding, it was shown that the idea of publicness is perceived very individually. It can be about our individual consideration of which materialities define publicness or privateness. It can also be about which people appropriate certain spaces and how we identify with them or what we feel towards them.

In conclusion to all the conclusions we made, it can be said that none of the essays is a final document as well as the workshop itself was nothing definite. It can be more seen as the start of a process of reflecting on publicness, where we came back with more questions than we had in the beginning.

The majority of the workshop was spent on the sites, where we could observe the surroundings and choose which aspect of the area to focus on. However, before we had to go to the assigned sites, we had a chance to participate in lectures, then plan our daily research, present our plans and finally, go to the sites. Hence, the lectures and materials we were getting in the mornings had a chance to influence our further steps in the day.

According to the internal survey, participants have developed a better understanding of Thessaloniki and research methods one can use when interacting with the public spaces. Through the lectures, we learnt new perspectives on public space, what can affect public space and what constitutes public space. We were learning more about the changes Thessaloniki and its inhabitants went through, how historical events and developments are engraved in the public spaces and what gives the different parts of the city their unique character. Some participants emphasised that through the materials and lectures of the workshop, they have learnt how fragile and vague publicness can be, and how economic, political and other social developments can rapidly change the character of the city. Moreover, the lectures inspired some of us to look beyond the surface and research publicness with an intersectional approach, and sharpening the attention towards less prominent material features and practices.

The materials, especially the reading materials, have really helped us understand the context of the city we were observing and researching. Also, the lectures and discussions afterwards helped us find a direction for our daily goals, so that the lectures and tand the outcomes of our observations intertwined.

Reflections on the International Collaboration

One of the strengths of the workshop, in our opinion, was the chance for us to learn not only from our lecturers but also from our peers. Coming from Greece, Austria, Japan, Ukraine, Sweden, Indonesia, India and Luxembourg, the team of participants was indeed very diverse; not just geographically but also professionally. We were trained in different disciplines: architecture, spatial planning and urban studies were the major ones on the list. Every sub-group consisted of three participants and each had a mix of diverse cultural and academic experiences, each with its own view of the world and the city we were researching.

Most of the participants found the collaboration really exciting because everyone would focus on something unique for them in the public space. Some found out that depending on what they were already used to in their home cities, their visions about what publicness means, would differ too. Also, whether one is more hopeful or pessimistic about the future of these spaces seems to be influenced by the different political values and backgrounds.

One of the examples of how the cultural background played a role in the workshop is visible from the following comment given by one of the participants: "I guess the cultural background influence on what we perceive as 'normal' to see in public space. While for students from Vienna it seemed like something special e.g. cats ruling the streets and it gave them a very special feeling about publicness, Thessaloniki people feel it as their usual. I guess students from Vienna were going through the city with a very fresh view on things, whereas Thessaloniki students saw it as their home with history and feelings attached to it."

Having a diverse team of participants coming from different cities and educational backgrounds allowed us to share each others' worldviews, experiences, and learn from each other. What we realised was missing, is having more free time together after the workshop hours. Since the local students had to catch buses and go home, and foreign students lived in the same hostel, we missed the opportunity to socialise with each other a bit more outside the workshop hours.

The participation of local students was partly a challenge due to their existing experience of the public space of the city, which created an imbalance in the groups' first impressions. This shifted into an opportunity as the Greek students could provide with useful insight on the areas and the residents' everyday habits, thus helping re-approach initial assumptions and misinterpretations. This dialogue helped us both, locals and internationals, to realise the individual nature of the perception of public space and the validity of all the different experiences. Hence, the main challenge was to approach the workshop more as a dialectic process and less as a search for one true definition of 'publicness'.

Language and communication differences arose as well, which some of us overcame through planning ahead and communicating very deliberately our goals and visions. Another hurdle to prevail over were the intensity and the time restrictions of the workshop, which did not grant us the opportunity to do teambuilding activities, bridge communication gaps, discuss in depth and reflect on the different approaches that came about. Some of the teams managed to make compromises and combine the personal experiences of their members into a collective one, with varying degrees of ambiguity. Some others chose to approach their different notions as another parameter of 'publicness' and thus make them a centrepiece of their research.

Reflections on the Combination of Different Research Methods

We reflect on the use of diverse research methods, such as literature reviews, site observations, interviews and mapping as a useful tool in the overall approach of the workshop. We value positively the freedom to customise the methodology according to the phenomenon that was the focus of each team. At the same time, we acknowledge that the experimentation with and selection of possible methods was proved challenging for some of us under the time pressure of a 4-days workshop. Moreover, the exploration of a completely new (at least for some of us) physical area parallel to the reflection on complex ideas and the creation of explanatory maps and diagrams separately took away essential time from all of these critical activities.

Nevertheless, the implementation of different methods helped us bridge the academic gap among us, as our different educational backgrounds meant that we were used to distinct methodologies in approaching the built environment. Thus, it was an opportunity to come out of our comfort zone and approach public space from a different angle than we would usually do. As (public) space is multifaceted, presenting physical, historical, cultural and social qualities, different methods can lead to different outcomes, which may even contradict each other. This, once again leads to the realisation of the ambiguous nature of 'publicness' and the identification of questions that need to be further examined.

Critical Reedback & Future Recommendation

Reflecting on the strengths of the workshop we, as students and participants, immensely appreciated the workshop and the learnings we took from it. The concepts and ideas that were brought up, either throughout the lectures or during our own reflection and studies while out in the field, were all very interesting and thought-provoking and we have all learned much about both the concept of publicness and the city of Thessaloniki. As visitors we have been discovered a new buzzling city, and as citizens of Thessaloniki we have been introduced to our city in a new light. Additionally, we have also had the opportunity to get to know many new people, now friends and colleagues, that have made this whole workshop even more engaging, with different perspectives and new ways to view the world around us.

As for weaknesses, we wish the feedback system could be improved upon. As it stands, although it is interesting, it is extremely time and energy consuming to listen to the individual feedback of each group twice every day. We suggest perhaps dividing the feedback sessions into smaller groups, which would allow for simultaneous feedback sessions or a more flowing schedule, which would have given more time for internal group reflections or work and studies on the project (such as site visits at various times).

As a final reflection, the workshop was a great opportunity to get to know new people and learn about their various countries. But unfortunately, this was not always possible due to limited time, energy and oppertunities (mainly because of the intensive time schedule, long exhausting days and the lack of rest).

Teachers' reflection

Learning Aspects

From an organizational perspective, the teaching team learned from the daily exchange in form of presentation and feedback. The general time frame of the workshop was tight, however, it allowed for an intense learning experience. The projects indeed benefited from the mixed student groups. We learned that such collaborative formats might be at some point very intense, often requiring extensive negotiation of different perspectives as well as time and dedication to their translations, both cultural and linguistic. The workshop experience, work atmosphere and project results nevertheless showed that the challenges were very well met!

Is there a main conclusion you can draw from what you have learned about publicness?

“The understanding of publicness and the questions that arise from its examination are as diverse as the people who are engaging with the concept.”

- Katharina Höftberger

“A profound analytical definition of publicness requires a certain context specificity, which means that it will always be to some extent particular.”

- Angelika Gabauer

“If you want to study new urban phenomena, you might better find them in the random everyday objects and practices on the street rather than in the books and seminar rooms.”

- Sabine Knierbein

“Understanding the values assigned each time to the concept of publicness can help us acquire a deeper understanding of our own positionality as much as of the concept itself.”

- Maria Karagianni

“Publicness is about the fleshy messy reality of contemporary cities; it is about the mundane everyday interactions of people of different backgrounds and the spaces created through them”

- Matina Kapsali

ISBN 978-3-902707-60-4