Thesis Project Proposal
ARB215 Thesis Project
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# Cartographic Gibraltar

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1) Image of the many Spaniards who travelled daily into Gibraltar for work, 1969.
2) Marcos Moreno, Photograph taken from the Spanish border, 2018.

Flux occurs where difference exists. Without difference there is no flux, and without flux there is no dynamism. As part of an all-encompassing ecology that is in constant state of imbalance, people, animals, capital, weather systems, all move from one condition to another. It is within the networks, connections and links between two polarities that movements, flows and fluxes appear.

Gibraltar is characterized by flux: both isolated and connected—both an island and a peninsula; located between two continents (Europe and Africa) and two bodies of water (the Atlantic Ocean and the Mediterranean Sea); naturally, geologically assuring dynamism through its two-sided nature of both the territory itself and water surface that surrounds it. People, goods, and capital form an ecology of trade, change, and instability—moving in and out, through and across the Strait and the Bay: inside, outside, on, around, and through the Rock. A Gibraltar in the Making explores and enhances this vast network of interchange, finding opportunities in the continuous state of flux that inherently defines modernity.

Beyond what is merely static, the project looks at and deals with processes and operations that move, change, shift, transform Gibraltar and have been doing so for many years. Territorial, urban, and architectural space are employed as both subjects and objects of flux; sometimes following, sometimes defining, generating, or guiding. At the same time, the experience of space and architecture is dependent on the practice or movement from which it is perceived. Beyond the Rock: A Gibraltar in the Making investigates these dependencies between space, movement, and perception. On different scales, infrastructures, architecture, and urban planning are employed in function of Gibraltar becoming a sustainable entity: attracting people, goods, capital and generating economic, social, and political opportunities.

The project imagines Gibraltar as an independent city state; liberated from its history of being subject to unintended influences. It retakes the wheel by—paradoxically—transforming the constant of change in function of its survival as an entity within the network of its surroundings. The project initiates infrastructures and connections to optimise and utilise new alliances. It incorporates fast-paced expansions with long term strategies; initiates new infrastructures and a transport hub; changes border conditions and demographics.

| Five Propositions | 1) Geopolitical Shift | 2) Infrastructural Connections |
|---|---|---|
| | Because of its small scale territory and limited resources, Gibraltar has always been dependent on the maintenance of relations with other countries around which it needs to strategize. It has played an important role as part of a global overseas trade, although it never gained significance as an entity on its own. As such it has never been at the center of any network, but rather at the very margins of it. | *A Gibraltar in the Making* acknowledges infrastructure as a major driver of contemporary urban development, and simultaneously also as one of the most potent means to channel the opportunities of the studied territory. |
| | Investigating the conditions that could pave the way for Gibraltar to survive as a sustainable entity within the network of its surroundings, the proposal is premised on major political shifts. Namely, it is the reconsideration of the relationship with Great Britain, and the need of searching for new political and economical allies across the Strait of Gibraltar. | The proposal recognizes the growing economy of Morocco across the Strait. The solar and biomass energy networks spreading across the country have the capacity to enrich Gibraltar's palette of possibilities and strengthen the production of goods for exports (oil, petroleum, manufacture goods, etc.) and its access to the single market without frontiers. |
| | The small scale of Gibraltar's contentious territory and its limited resources, have always relied on a dependence on the maintenance of relations with other countries around which it needs to strategize. It has played an important role as part of a global overseas trade, although it never gained significance as an entity on its own. As such it has never been at the center of any network, but rather at the very margins of it. | In the context of vast infrastructural projects in the near and more distant geographies, a system combining a bridge and a tunnel structure establishes a physical connection between Gibraltar and Morocco in order to optimize economic and energy trade flows, converting the peninsula into a crucial node in the trade network between three countries: Africa, Europe and the Middle East. |
| | Investigating the conditions that could pave the way for Gibraltar to survive as a sustainable entity within the network of its surroundings, the proposal is premised on major political shifts. Namely, it is the reconsideration of the relationship with Great Britain, and the need of searching for new political and economical allies across the Strait of Gibraltar. | |

### 3) Gibraltar as an Attractor

By creating and strengthening opportunities for investments in service industries in function of its physical constraints, a changed attitude towards the market economy have attracted financial services and online gambling industries. In the upcoming years, Gibraltar aspires to further enhance its economy by attracting a diverse audience of professionals, tourists, students and researchers with ambitious investments in health care, education and culture.

As an imagined independent city state, Gibraltar requires an expansion of its current context on its own terms, by turning "into allies the greatest possible number of the elements that were capable of disrupting their movements". By initiating new infrastructures, attracting fluxes of people, goods, and capital, the territory can take control over the movements in, on, and around it.

### 4) Population Growth & Urban Expansion

Over the course of history, the seemingly insignificant territory has been conquered, fought over, isolated and (re)connected by many—the Moors, the Spanish, and the British. Moreover, it has attracted migrants from Morocco, Portugal and Italy, all of whom found Gibraltar as a place for economic and labour opportunities.

The envisioned development of infrastructure and investments in the area will continue to attract people from around the region, including visitors and workers from across the strait. Fed by the current and predicted economic growth in Northern Morocco, it will expose the territory of Gibraltar to a radical demographic change and expansion.

### 5) Climate Change

Shaping of the Rock as we know it has been determined by many external influences, including climatic conditions in the Mediterranean and their change over time. Having nowhere to expand and without resources has made Gibraltarians adapt and work with they have. Taming the sea has given them the land to expand to, while exploiting the natural morphology allowed them to collect and store rain water.

In the same way as the dominant easterly wind, or better known as Levante, defined the development of Gibraltar in the last century, adding to its many asymmetries, the proposal accounts for the rising sea level to redefine the current coastline of Gibraltar in the century to come. More particularly, it puts the Isthmus area between Gibraltar and Spain in question, challenging the geographical connection with the rest of Europe.
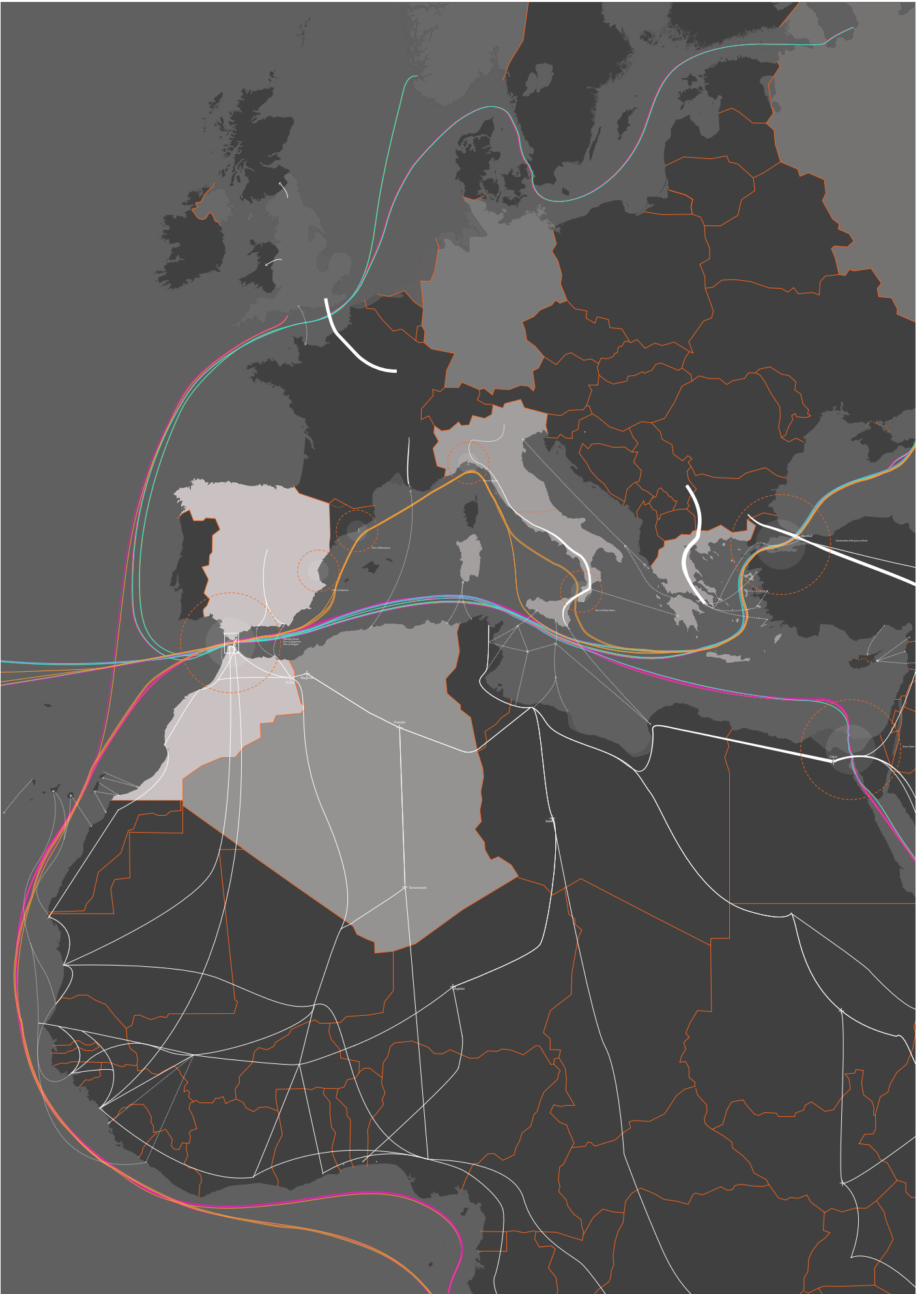
Drawing by G29

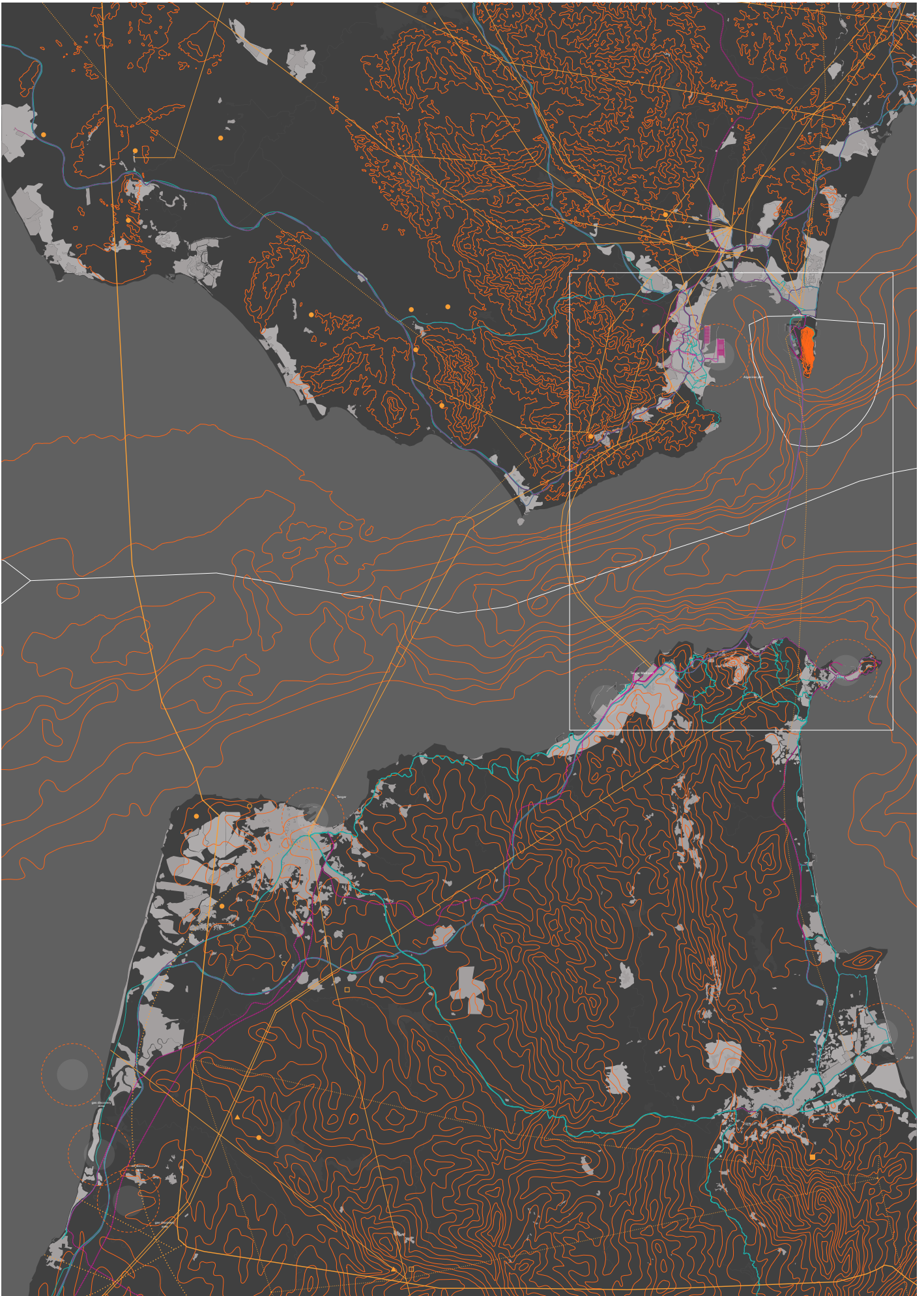The Territory of Gibraltar: map with
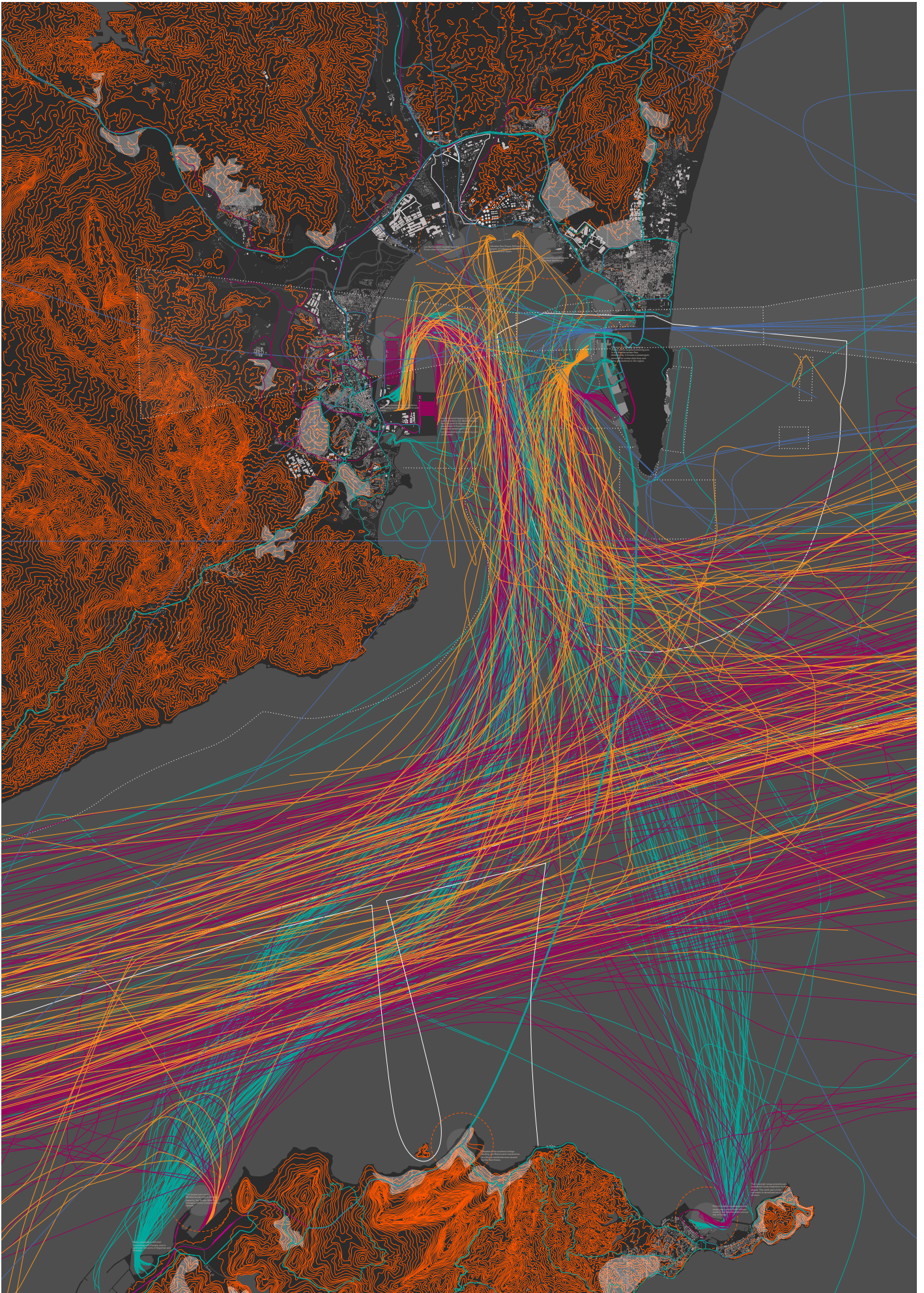future dependecies and the re-
orientation towards Africa.

Drawing by G29

The Strait of Gibraltar: map with
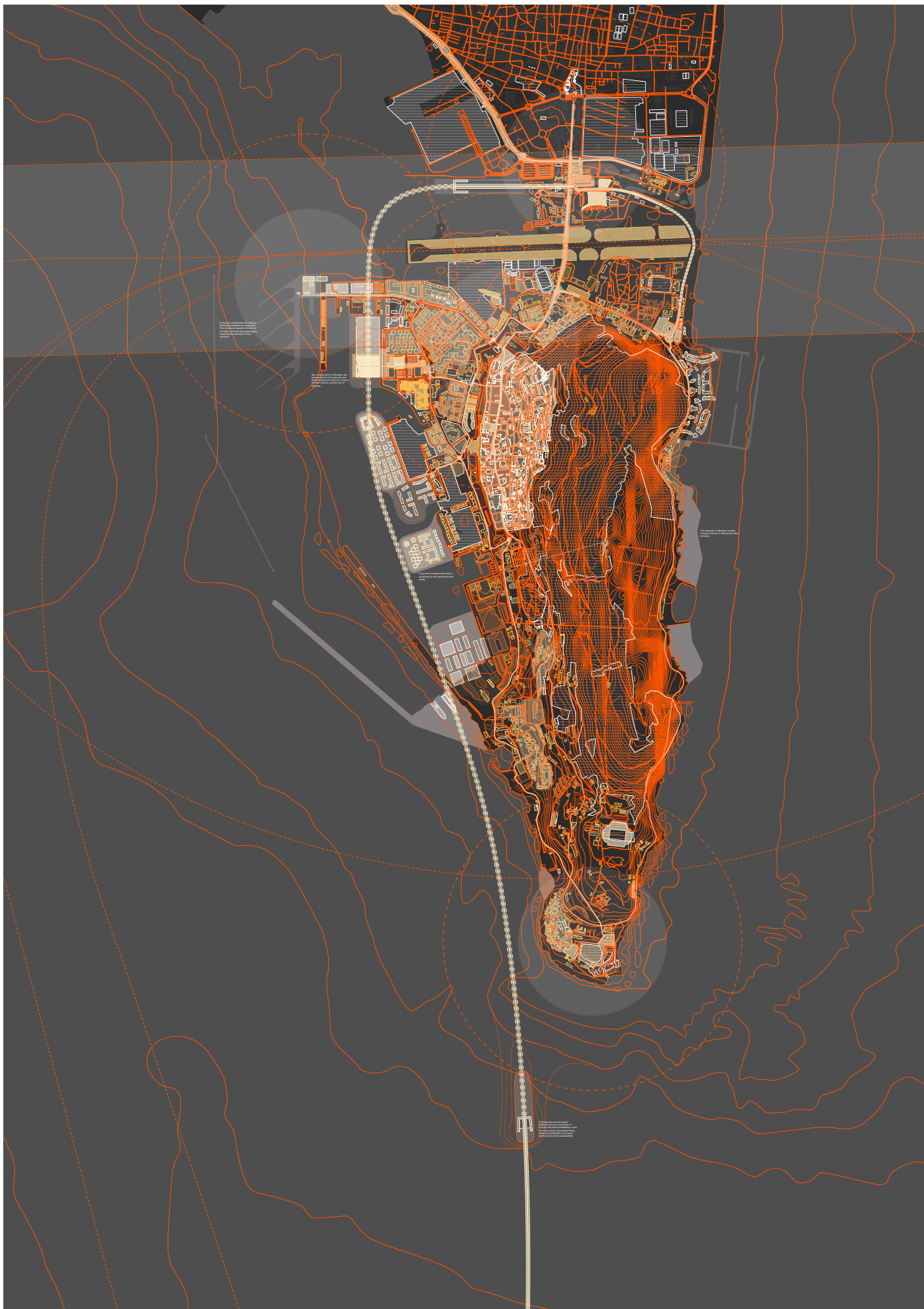the future growing economies and
infrastructural developments.

Drawing by G29

The Bay of Gibraltar: map with the
future weekly traffic through and across
the Strait.

Drawing by G29

The Rock of Gibraltar: map with the
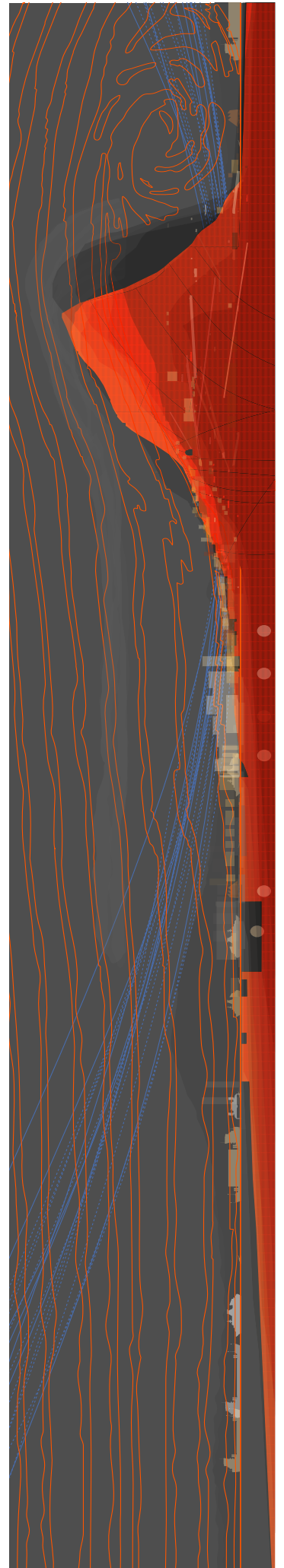future architectural developments.

5) Climate Change

Drawing by G29

The Rock of Gibraltar: section with
external and climatic conditions.

V1 (Problem Statement and Solution)

Due to the geography and physicality, Gibraltar lacks a context specific method to reflect upon its palimpsest of various urban conditions. Existing media are about construction and development, not sufficient for mappers to reveal the unknown conditions. Current mapping techniques create more problems rather than finding  solutions. Designerly mapping depict Gibraltar's disputed territory in an operative way. The way this mapping engages with the territory is more purposefully active and rhetorical than passive and neutral assumed conventionally to enable social forms of interaction, affiliation and negotiation. Thus, mapmaking makes visible the conditions which differ from the conventional planner's list by allowing personal engagement between mapper and constitutents and making the analytical separation of multiple issues and agendas through layering.

V2 (Abstract)

Cartographic Gibraltar focuses on mapping process mainly around the contested coastal line with a series of urban conditions like disputable developments, projects, proposals, agreements and historical events. The map from now on is called as designerly which means an approach to conceptualise everyday experiences, identify deeper meanings and relationships with both human and non-human forms of agency. By suggesting new understanding about space, place and time, designerly mapping can inform holistic approaces to design accross a range of design purposes and intentions.

Gibraltar is in a state of constant change and as it is projected in the future will continue to take advantage of it. Existing tools are not sufficient enough to deal with the speed of this change in order to design efficiently by bringing together the accumulation of the palimpsest past and present of this piece of land. The territory has very narrow land and due to its rock tiny piece of land is physically available to build with it.  With the projected increase in population, while the need for land to build for housing, public, industry etc, there is no proper understanding of its threats and opportunities which is happening all around a single coastal line. This line has no physical border anymore because it has been changed continuously by different agencies such as disputes, environmental challenges and land reclamations.

Focus point of this work can be explained in three-fold,

Discusses the current developments around the territory and coast in both political and environmental aspects. Selects a critical projects to show and assemble them.
Opens up possibilities, to emerge new realities, does not provide a completed design proposals, to provide a base for 2050 Municipality of Gibraltar for the future design and policies.

Assemblage of the projects aims to reveal a critical scenario when all the projects are happened in a way they are proposed by different stakeholders, developers, students and politicians in their perspective.
To show vanishing qualities of surrounding landscape and uncontrolled development.

Aim of the project is to develop a cartographic stage which allows different urban scenarios to occur and play on it. The idea of stage gives a base to interpret Gibraltar as a palimpsest, different interests were bring together for mutual benefits. What is meant by mutual benefits is to with subliminal conditions which regular maps and plans can not provide and which forms a metaphoric space in the city needs a form of expression. So, they should be visible, and this is what this map does.

While creating distinct layers that would come together, Cartographic Gibraltarproduces separate activities whilst being on the same page.

In relation to collective hyphotheses

1. Population Growth / Urban expansion: Increasing number and diversity of Gibraltar's population within the limited surface of the territory forces Gibraltar to think about a common ground of representation of this contested territory for the future urban scenarios.

2. Climate Change:  Shaping of the Rock
Having nowhere to expand
Taming the sea has given them the land to expand to, while exploiting the natural morphology allowed them to collect and store rain water.
Redefining the current coastline of Gibraltar in the century to come.
More particularly, it puts the Isthmus area between Gibraltar and Spain in question, challenging the geographical connection with the rest of Europe.

Other propositions:

1. Designerly mapping reveals the existing structures and potentials rather than showing conventional planner's list of
possibilities derive from governing authority.

2. Designerly maps are more purposefully active and rhetorical than the passive and neutral assumed by plans and known cartography.

3. Multiple processes of mapping must be engaged and
orchestrated in relation to evolving and open-ended spatial formations.
Single authority or a single directive never can produce a stage which can lead rich forms of urbanism

*Architect is a person channeling and opening up the possibilites.*

Five Propositions

1. *Designerly mapping reveals the existing structures and potentials rather than showing conventional planner's list of possibilities derive from governing authority.*

2. *In terms of their context, maps are never neutral, passive, static or without consequence (they construct the reality) even though they formwise look like that. Here, designerly map claims itself as purposefully active and more rhetorical than passive and neural assumed by plans and known cartography.*

3. *Multiple processes of mapping must be engaged and orchestrated in relation to evolving and open-ended spatial formations.*
*Single authority or a single directive never can produce a stage which can lead rich forms of urbanism*

Mapping is the most formative and creative act of any design process first disclosing and then staging the conditions for the emergence of new realities. Maps are operative to emerge new realities

Architect is a person channeling and opening up the possibilites.

4. *Population Growth / Urban expansion: Increasing number and diversity of Gibraltar's population within the limited surface of the territory forces Gibraltar to think about a common ground of representation of this contested territory for the future urban scenarios.*

5. *Climate Change: Shaping of the Rock Having nowhere to expand*
*Taming the sea has given them the land to expand to, while exploiting the natural morphology allowed them to collect and store rain water.*
*Redefining the current coastline of Gibraltar in the century to come.*
*More particularly, it puts the Isthmus area between Gibraltar and Spain in question, challenging the geographical connection with the rest of Europe.*

Position

While cartography can refer a cultural practice of making maps, mapping is about creating and building the world as much as measuring and describing it. It includes the ways of grasping "territory" at various scales, ways of negotiating the relationships between land and sea, ways of conceptualizing borders and nations. Mappings in this sense seeks to explore 'new relationships in the landscape', whereas cartographies rather stick to the existing mechanisms at play.

Long affiliated with the planning and design of cities, landscapes and buildings, mapping is particularly instrumental in the construing and constructing of lived space. In this active sense, the function of mapping is less to mirror reality than to engender the re-shaping of the worlds in which people live. [1]
In describing and advocating more open-ended forms of creativity, philosophers Gilles Deleuze and Felix Guattari (1987: 12) [2] declare: *'Make a map not a tracing!'*
What distinguishes the map from the tracing is that it is entirely oriented towards an experimentation in contact with the real. The map constructs the unconscious and fosters connections between fields. The map has to do with performance, whereas the tracing always involves an 'alleged competence.'

A comparison between Mercator's projection of the earth's surface and Buckminster Fuller's Dymaxion projection reveals radically different spatial and socio-political structures. The same planet, the same places, and yet significantly dissimilar relationships are revealed or, more precisely, constructed. [3]
[1]'The agency of representation, Berger argues, is what makes a map speculative. Mapping allows for otherwise hidden relationships to be discovered instead of merely just 'imaging' them. Whatever their performative dimensions may be, these speculative qualities of the map do open up a different register in map-making.' [4]
Shifting attention to lesser known aspects of the terrain involves a certain amount of rhetoric.

As the designerly mapping cuts into new fields of knowledge and expertise, it channels the attention to reader and map-maker dialogue.

Obviously, the maps are not isolated incidents but part of wider recent cartographic developments. Mapping offers accommodating the changing conditions and needs of today's territories and their subsequent needs for change in planning.

The project of the territory is therefore dependent on the extent to which the map allows for such dialogue between map and designer to take place. [5]

Cartographic Gibraltar focuses on mapping process mainly around the contested coastal line with a series of urban conditions like disputable developments, projects, proposals, agreements and historical events. The map from now on is called as designerly which means an approach to conceptualize everyday experiences, identify deeper meanings and relationships with both human and non-human forms of agency. By suggesting new understanding about space, place and time, designerly mapping can inform range of design purposes and intentions. Folowing that, the project opens up possibilities, to emerge new realities, does not provide a one design proposal, rather provides a structure for 2050 Municipality of Gibraltar for the future design and policies.

Gibraltar is in a state of constant change and as it is projected in the future will continue to take advantage of it. Existing tools are not sufficient enough to deal with the speed of this change in order to design efficiently by bringing together the accumulation of the palimpsest past and present of this piece of land.

The territory has very narrow land and due to its rock tiny piece of land is physically available to build with it. With the projected increase in population, while the need for land to build for housing, public, industry etc, there is no proper understanding of its threats and opportunities which is happening all around a single coastal line. This line has no physical border anymore because it has been changed continuously by different agencies such as disputes, environmental challenges and land reclamations.

In this point of view, designerly mapping offers exciting ways to conceptualise everyday experiences, identify deeper meanings and relationships with both human and non-human forms of agency, and suggests new understandings about space, place and time. [6]

The project followed the idea of designerly mapping and suggests a designerly way of looking into a contested territory by combining several mapping structures such as game board, idea of drifting and layering. While drift allows personal engagement between mapper and the constituents, layering refers an analytical separation of multiple issues and agendas. Game board structure constructs the main skeleton of the working system by inviting many constituencies to play out with the differences.

(The working flow of the project can be found on Page:32)

At the very beginning part of the project, archive of the selected Gibraltar maps helps each proposition to be translated into layers in their own language. It has been seen that maps formerly produced by Gibraltar varies from historical period, naval and military archive as well as the maps made for touristic or commercial purposed in addition to the ones referring the whole territory. In a step forward, it has also seen that some of the current large-scale development projects by different stakeholder provided not maps but partial master plans. Following that, specific precedents helped during the process of translating propositions to three different layers.

Proposition 1. Designerly mapping reveals the existing structures and potentials rather than showing conventional planner's list of possibilities derive from governing authority.
The Mediterranean Sea as natural phenomena and the land referring the physicality of Gibraltar as very unique part of the territory, has been considered as starting point of distinguishing layers. As Lynch uses a highway experience to be a part of city design by proposing a new graphical language, [7] this first layer, walk through deals with how physicality can be re-read and how physical borders can be a part of a typical route.

'An edge may be more than simply a dominant barrier, if some visual or motion penetration is allowed through it. It then becomes a seam rather than a barrier, a line of exchange along which two areas are seen together.' [8]

Proposition 2. In terms of their context, maps are never passive, static. They construct the reality. Designerly mapping is more rhetorical and purposefully active than plans and known cartography.

Layer 2 disputes, conflict and negotiation aims to point out that beyond the physicality, Gibraltar is also important by being characterized by its non-physical conditions. It has been highly contested and multicultural territory with geographical, political, ethnic conditions which also shape the country in unique way.

As the main concern of Raoul Bunschouten and his urban practice Chora, 'protourban conditions' become very important also in this case the way which they endanger the urban change through a cultural mask, demographic change, sudden loss of urban identity by collecting under the title of 'typonomy'. [9]

Proposition 3. Multiple processes of mapping must be engaged and orchestrated in relation to evolving and open-ended spatial formations.

Single authority or a single directive never can produce a stage which can lead rich forms of urbanism. Multiple processes include knowingly selected inputs among physical and non-physical urban conditions.

As in the case of Amsterdam, where several economic factors lead the city to abandon its strict economic property control. Increasing demand for the land in the city of Amsterdam, the policy of 1860, 1870s model saved the city and enormous amount of money because landowners were also responsible for drainage, maintenance etc. They fund some projects other side of the Amstel river at that time such as Amsterdam Zoo Artis, Hortus Botanicus and more project, then the attention has been shifted to use them as public interest allotment gardens and cultural activities.

Layer 3, which is unfolding, considers largest development proposals all around the coastal line of the territory while already a matter of the previous layers, the coastal line is already an undefined and non-static line itself.

While fourth and fifth propositions are related to urban growth and climate change, respectively, synthesis is a knowingly selected final version of the content of analytical three layers by overlapping. This map discovers intersectional tiles which reflect upon unique fragments of Gibraltar's subliminal urban conditions. Additional elements from rational cartography such as grid structure are there to make visible the difference from conventional understanding.
Explored tiles are going to be analysed in larger scale and will called as stage.

Stage, as a main goal of the project, refers unique cartographic tiles of Gibraltar reflecting characteristics of three main layers Stages focus on three different forms of conflict, dispute and relationships between the land and the sea.

Stage 1. In between waters, (M)
The sea as a natural phenomenon below everything and tied them together, hierarchically is the matter of the for the first stage. The discussion of what is natural and what is artificial can be conducted through focusing on the sea at first glance as one object but when you look it carefully, this stage wants to reveal that how politically divided it into several strict parts, conflicts and consisted into non-physical borders.
Here there no articulation of the built environment but a lot information comes from the built environment but a lot to do by going deep in the sea since it has never been a topic of any other map before produced for Gibraltar

Stage 2. Land and the land (N)
Focuses on how physical border is actually something not constant, rather constructed. Different than the previous one, here the built environment is important because whatever built on this piece of land which called isthmus created a new political dispute among United Kingdom, Spain and the UK and more in the past.
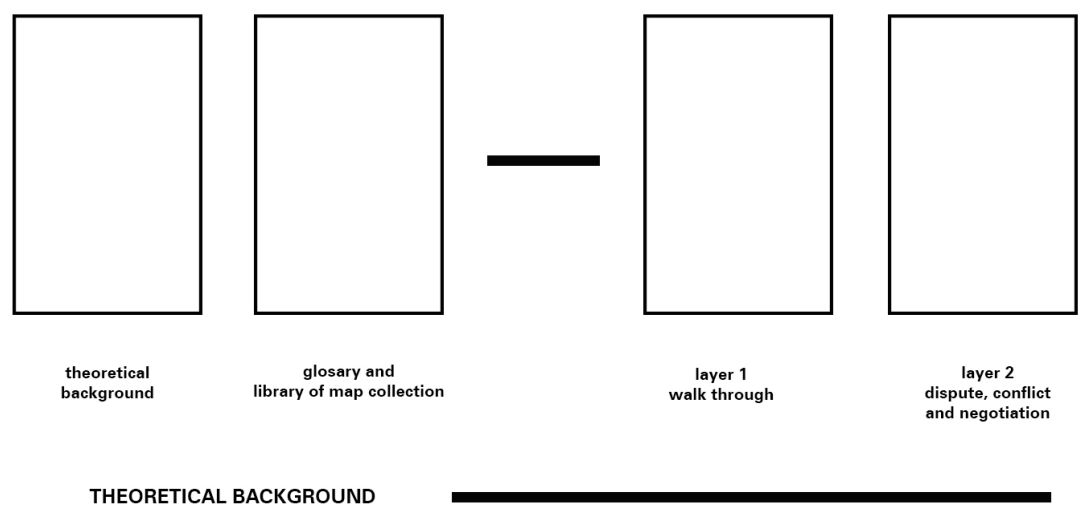
Stage 3. Water and the land (W)
Due to the morphologically allowed section of the Rock, west side of the peninsula has been a matter of the stage 3 as being supported mostly from unfolding layer. Centre of the unfolding map's diagram is the intersection point of threats and opportunities comes through the sea. So, water has been considered as both an opportunity and a threat for the peninsula by traces of military past such as fortifications as physical borders and Alameda gardens once assigned as recreational areas for the army and the soldier today matter of a touristic and cultural attraction as well as converted heritage. Religious and cultural exchange points, Casemate square which is main square are also part of the hub. Dockyards, port reclamations are here to make visible the urban growth.

While creating distinct layers that would come together, Cartographic Gibraltar produces separate activities whilst being on the same page. Cartographic stage leads up new realities and possibilities through design.

The role of the map in the large scale of design is now a matter of a disciplinary discussion. How a map's territorial impasse play an important role on mediating the relationship between the power of the occasional one-off project? This project positioned itself here as not a single map, but designerly mapping. And designerly mapping does not aim to be a mediator in between developers and the territory but rather wants to make territory's contested structure and conflict visulised by first drift, then layering. Within the gameboard structure of it, elaborating again by allowing multiple participation. The territory is never been overarched by one map or one project, rather whole conflicts which never touched through any other map produced for Gibraltar before, marked and made visible through a unique graphic language. In the end, Cartographic Gibraltar does not overpowering on one or two ideas, or authors, but rather put a finger on the conflict which was there in the past, is there now and will be there in the future. The direction should not be vanishing the conflict, to see how it can contribute the process as a design feature.

1 Karl Beelen, The Map's Critical Project, Or, What Do Maps Want?

2 Karl Beelen, The Map's Critical Project, Or, What Do Maps Want?

3 Mapping Landscapes in Transformation: Multidisciplinary Methods for Historical Analysis Thomas Coomans Bieke Cattoor Krista De Jonge Copyright Date: 2019 Published by: Leuven University Press DOI: 10.2307/ Pages: 376

4 Kevin Lynch, The View from the Road

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7 Kevin Lynch, The View from the Road

8 Kevin Lynch, The Image of the City

9 Urban Flotsam: Stirring the City, Raoul Bunschoten, Takuro Hoshino, Hélène Binet Published in 2001 in Rotterdam

Site Selection


Stage 1. In between waters, (M)
The sea as a natural phenomenon below everything and tied them together, hierarchically is the matter of the for the first stage. The discussion of what is natural and what is artificial can be conducted through focusing on the sea at first glance as one object but when you look it carefully, this stage wants to reveal that how politically  divided it into several strict parts, conflicts and consisted into non-physical borders. Here there no articulation of the built environment but a lot information comes from the built environment but a lot to do by going deep in the sea since it has never been a topic of any other map before produced for Gibraltar

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Discourse

The role of the map in the large scale of design is now a matter of a disciplinary discussion. How a map's territorial impasse play an important role on mediating the relationship between the power of the occasional one-off project? This project positioned itself here as not a single map, but designerly mapping. And designerly mapping does not aim to be a mediator in between developers and the territory but rather wants to make territory's contested structure and conflict visulised by first drift, then layering. Within the gameboard structure of it, elaborating again by allowing multiple participation. The territory is never been overarched by one map or one project, rather whole conflicts which never touched through any other map produced for Gibraltar before, marked and made visible through a unique graphic language. In the end, Cartographic Gibraltar does not overpowering on one or two ideas, or authors, but rather put a finger on the conflict which was there in the past, is there now and will be there in the future. The direction should not be vanishing the conflict, to see how it can contribute the process as a design feature.

Final Outcome and Deliverables

The working flow of the graduation
project can be seen schematically in the
figure below.

theoretical
background

glosary and
library of map collection

layer 1
walk through

layer 2
dispute, conflict
and negotiation

**THEORETICAL BACKGROUND**
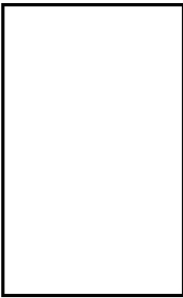
layer 3
unfolding

synthesis

stage 1
in between waters

stage 2
water and the land
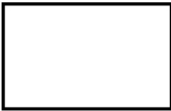
synthesis
land and the land

Cartographic Stage

**LAYERS AND ANALYSIS**

**FINAL PRODUCT**
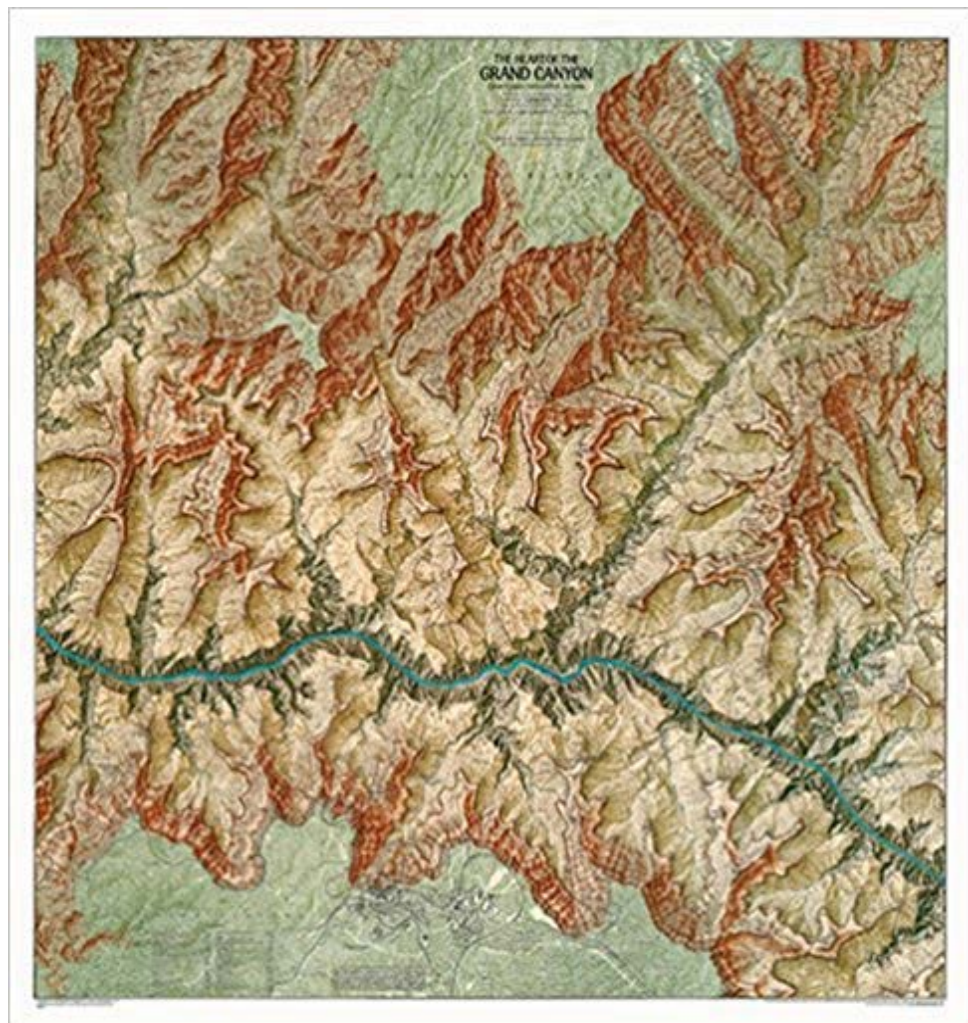
Heart of the Grand Canyon Map, National Geographic, 1999
The Grand Canyon Map displays the striking topography of the Grand Canyon, while providing details of its park facilities, trails, campgrounds.

Mercator's Projection

Stretches the surface of the globe without excision onto a flat surface, oriented upwards to the north. This view has well suited the self-image of the Europeans and North Americans in the era of Western political hegemony (Corner, 1999).
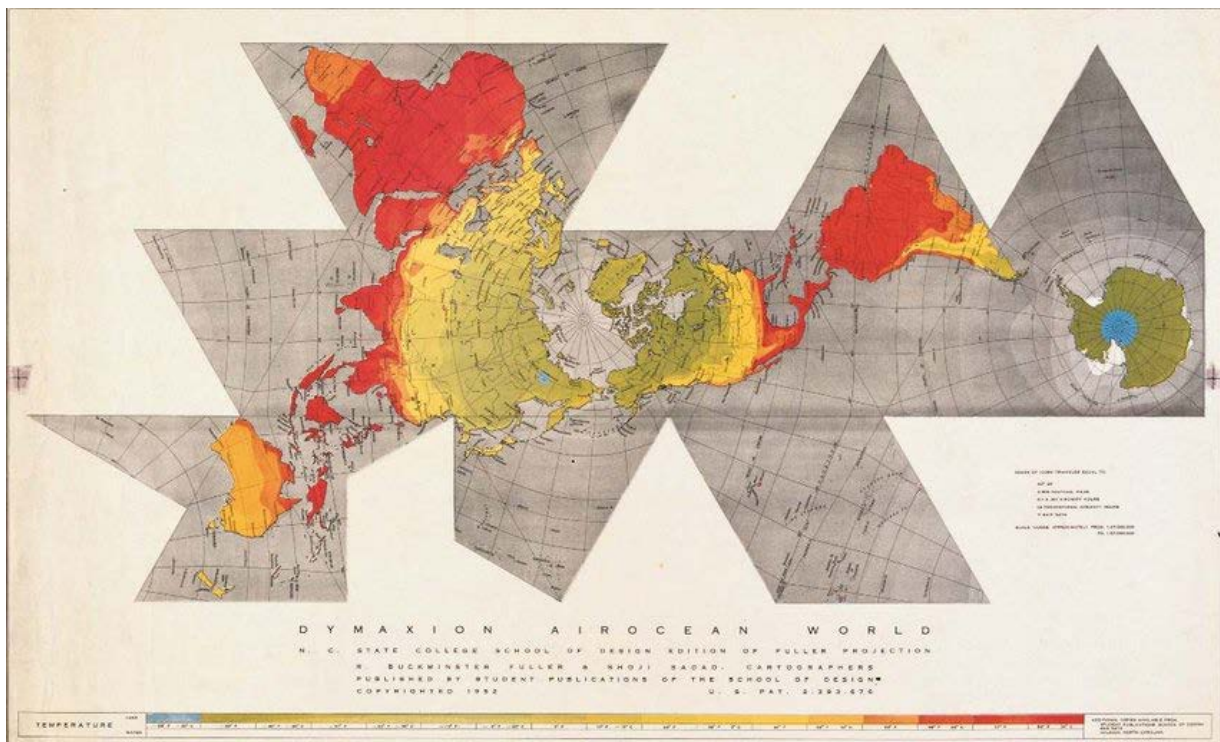
Dymaxion Projection, Buckminster Fuller

Fuller's Projection, Dymaxion Airocean World Map of 1943 cuts the earth into triangular facets that are then unfolded as a flat polyhedron. Both the north and south poles are presented frontally and equally, with little distortion (Corner, 1999).
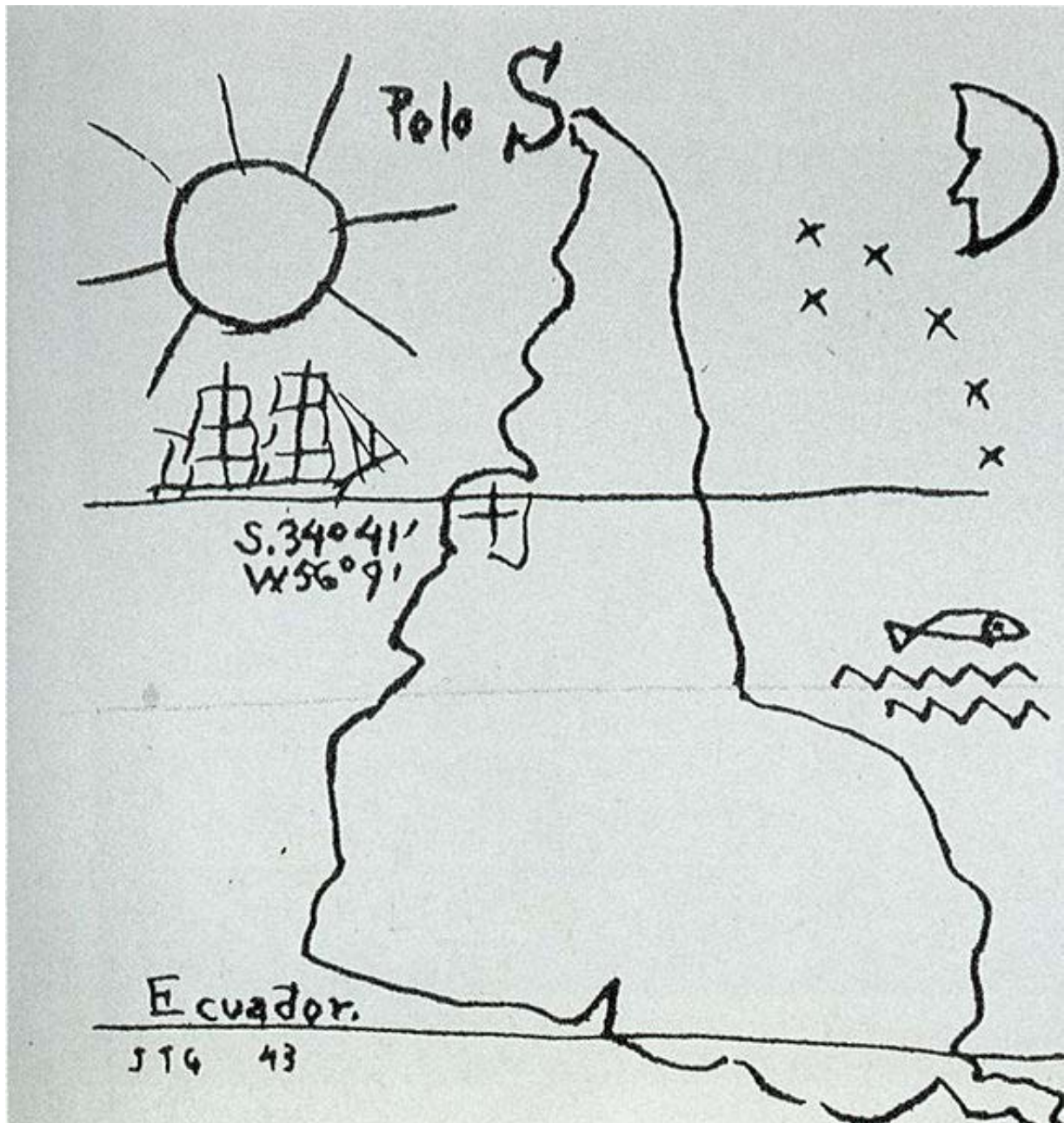
Inverted Map of South America, Joaquin Torres-Garcia, 1943

The map with a distrinc S at the top of the drawing reminds the ways in which habitual conventions (in this case the unquestioned domination of north on top) condition spatial hierarchies and power relations.
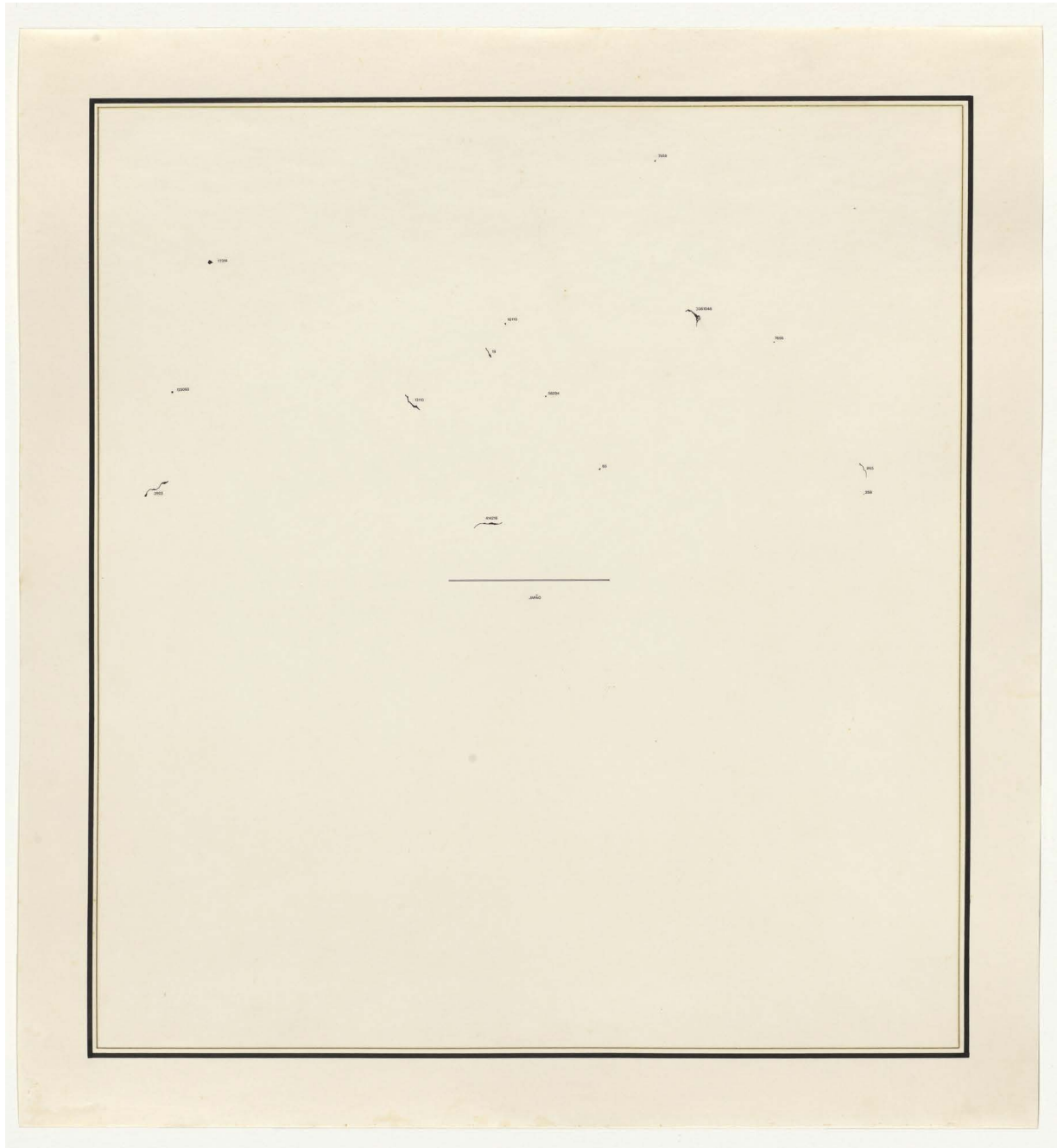
Japao of 1972, Waltercio Caldas

The artist is mapping the territory that is foreign or 'unimaginable' for many in the West. Rather than colonizing this territory through survey and inventory. typically Western techniques of power-knowledge, Caldas simply marks an otherwise empty map surface with very small inscriptions and numbers.

*Initial hypothesis (scale: 1/20,000)*    *The strips*    *Point grids, or confetti*    *Access and circulation*    *The final layer*
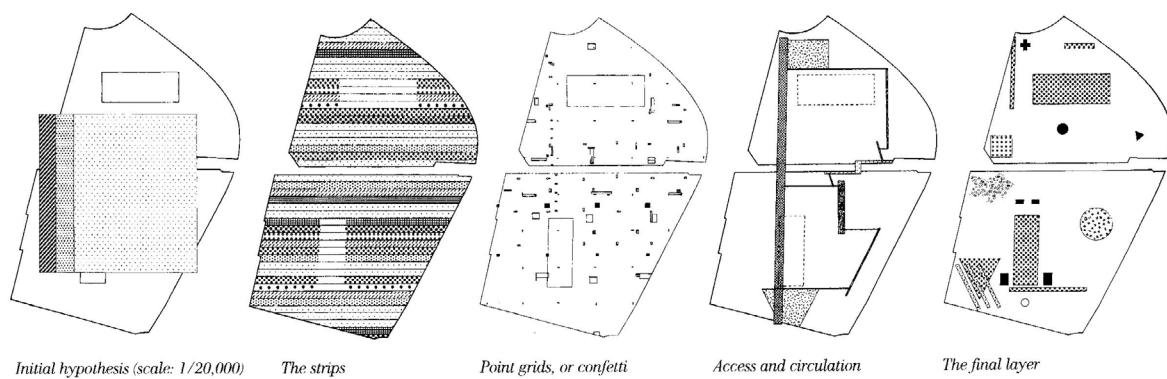
Rem Koolhaas / OMA, Layer Diagrams for the Parc de la Villlette, 1983
Idea of layering involves superimposition of various independent layers one upon the other to produce a heteregenous surface.
The projects dismantle the programmatic and logistical aspects of the park into series of layers. There is an internal logic,
content and system of organization to each layer, depending on its function or intended purpose. The layers are not mappings
of an existing site or the context, but of the complexity of the intended programme for the site.
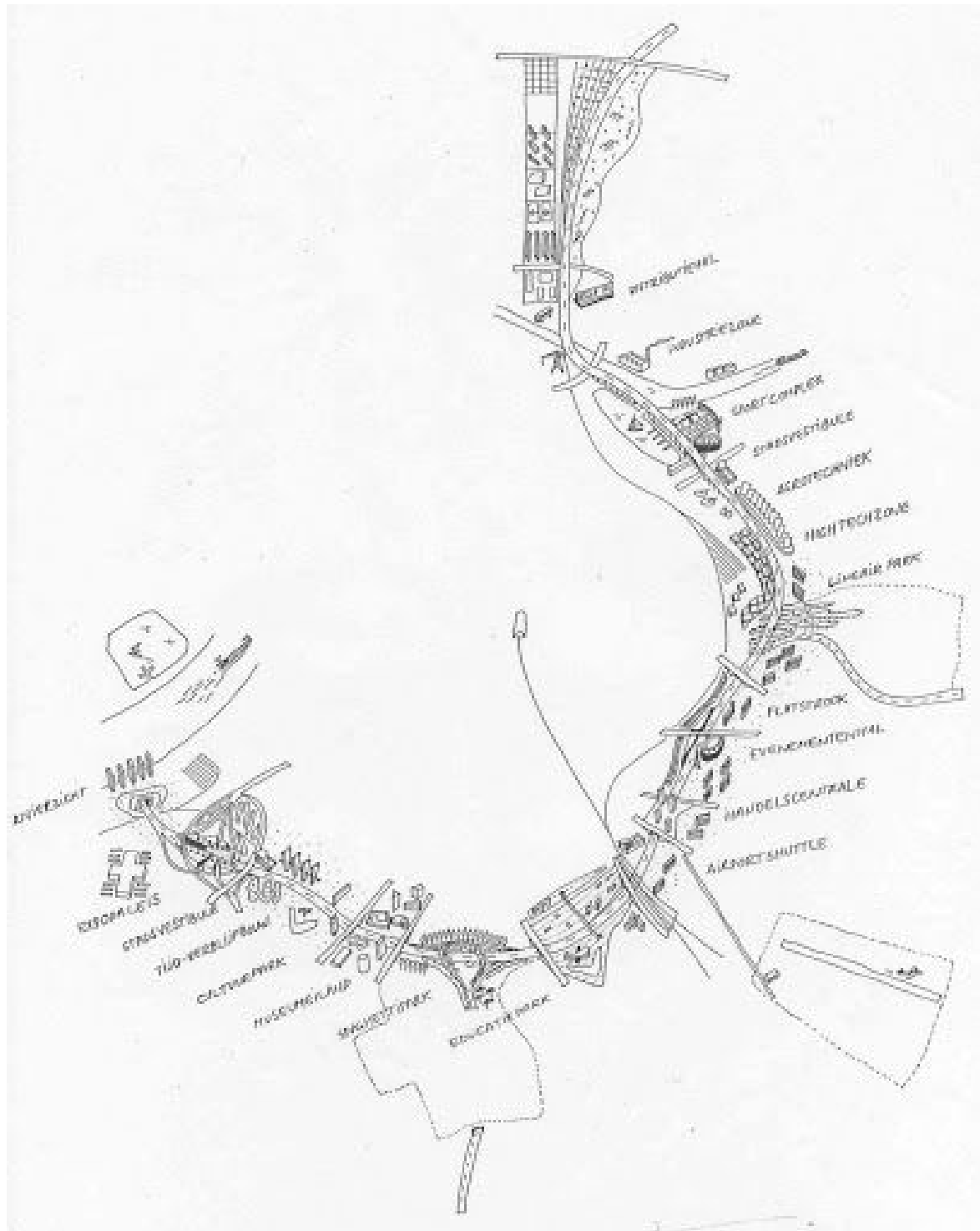
Willem Jan Neutelings, Ringcultuur, Anvers, 1986
'The A10 is forced to take its final position in the urban fabric, with possbily another function or capacity. The zones surrounding it will gradually transform from buffer zones with transit functions into central areas that are a destination in itself where city and highway are integrated. This new urban typology has a unique identity: recognisable as 21st century Ring Culture.'

Rem Koolhaas/Office for Metropolitan Architecture,
*Program Map*, Yokohama, 1992.

Rem Koolhaas, Office for Metropolitan Architecture, Program Map, Yokohama, 1992

Unlike a traditional plan, the layered fields remain open to any number of interpretations, uses and transformations in time. Just as upon the gymnasium floor, almost anything can happen, the layered structure provides little restraint or imposition.

**I. toponymy (cultural masque):**
cultural planning of multi-ethnic society of Bucahrest and symbolic production of cultures

**II. basin (urban flotsam):**
regeneration of a sustainable environment along the river basin of Dinbovita connecting fragmented open spaces and the historical depositories

**III. flow (market):**
re-augmentation of stagnant dynamism of the city, introducing new influx and regulatory mechanism

**IV. incorporation (liminal bodies):**
designing of autonomous urban agents for conflicts and negotiations (non-settlement) which manage emerging conditions

Raoul Bunschouten, CHORA, Four Planning Fields for Bucharest, Romania, 1996
Bunschouten's approach is aimed first towards identifiying and then redirecting the temporal play of these various forces. In this work, number of frames are set for making visible the 'subliminal conditions' which forms a metaphoric space in the city. Each layer permits the play of different thematic conditions (preservation, ecology, economic development or cultural memory etc.)
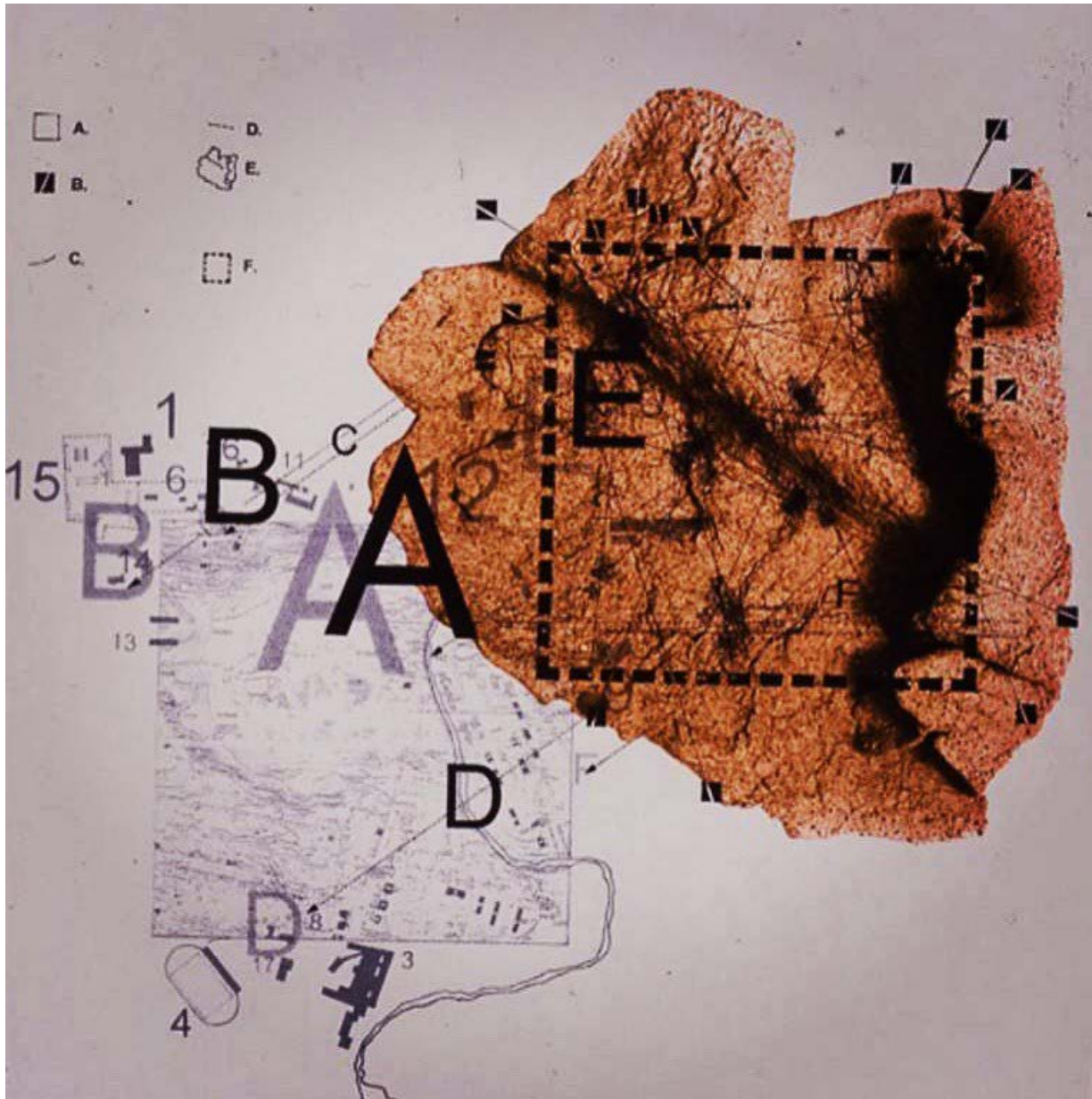
Raoul Bunschouten, CHORA, Toponymy, Alexandrov, Russia, 1995

Toponmy in Raoul Bunschouten works refers to the deployment of the colourful, cultural and ethnic diversity.
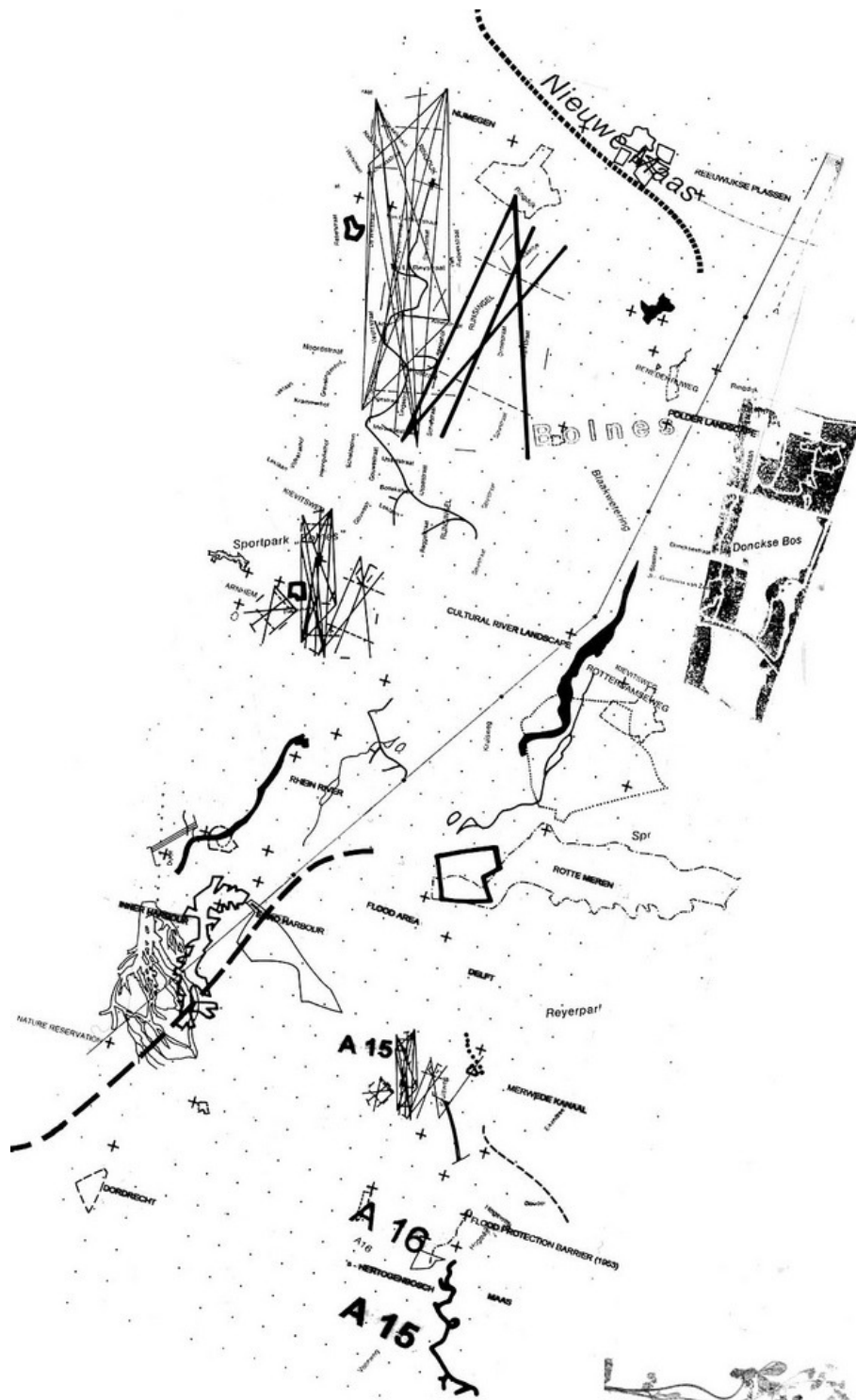
Raoul Bunschouten, CHORA - Rotterdam Horizons

Peripheries of Rotterdam as horizons, places that you can not reach because they are not spaces in the direct sense, but the object of desire nevertheles because actors and agents want to cross them in many ways.
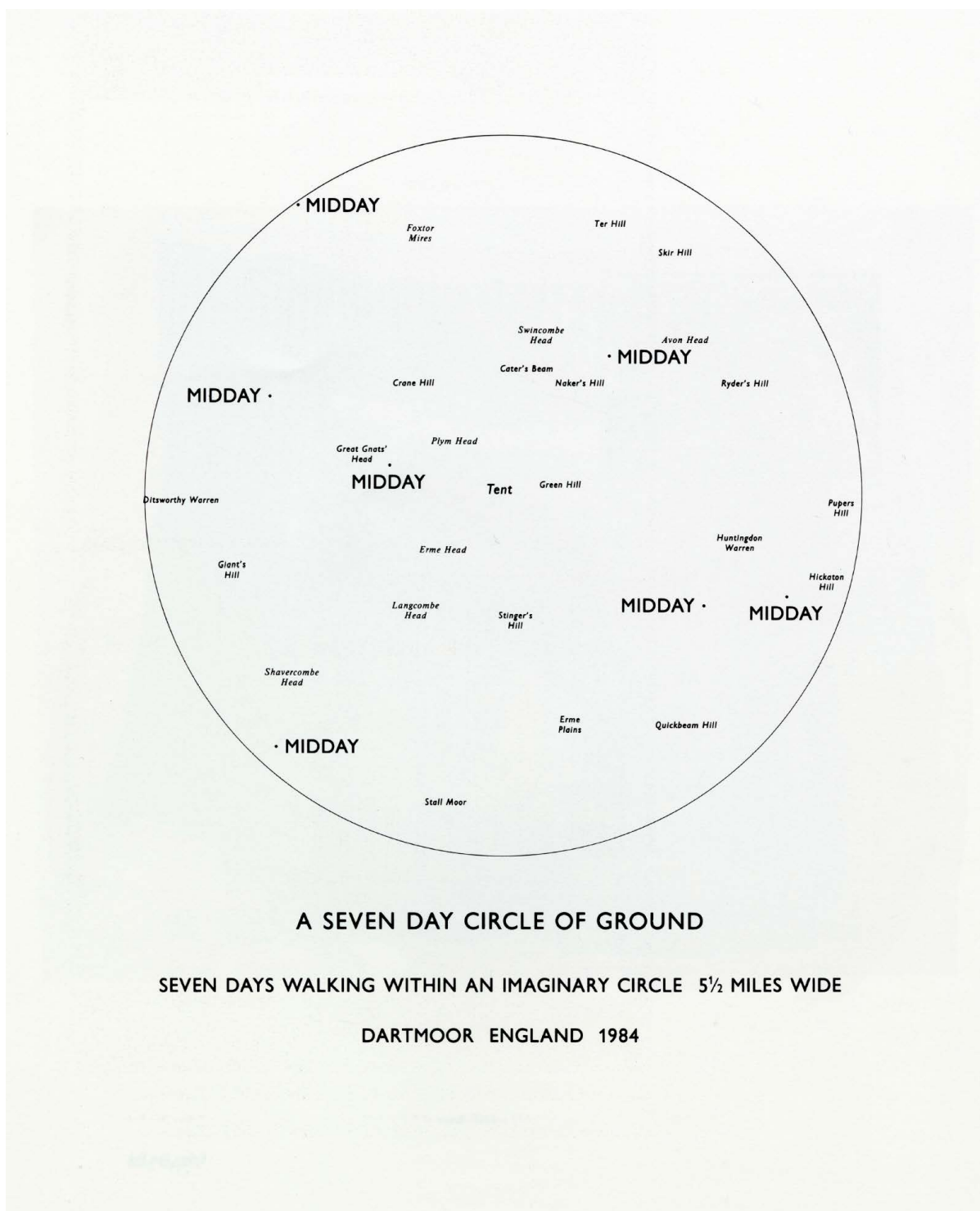
'Cartografía Crítica del Estrecho de Gibraltar' (Critical Cartography of the Strait of Gibraltar), 'Hackitectura', (an artivist collective "a posse of architects, hackers and social activists experimenting in the emerging territories of recombining spatial cyborgs composed by physical space, ICT networks and bodies"), 2004

Critical mapping exercise that provided an alternative view of migration at Gibraltar's border.

Charles Joseph Minard, Carte figurative
Napoleon's Retreat From Moscow (The Russian Campaign 1812-1813)

Depicting the Grande Armée's great disaster by geography, time, and temperature, Minard's famous map from 1869 is one of the earliest examples of a flow map. Out of 422,000 men, crossing the Niemen in 1812 on their way to Moscow, only 10,000 returned alive to see the Niemen again.

A SEVEN DAY CIRCLE OF GROUND

SEVEN DAYS WALKING WITHIN AN IMAGINARY CIRCLE 5½ MILES WIDE

DARTMOOR ENGLAND 1984

A Seven Day Circle of Ground, Richard Long, 1984

The extremely selective choice of place names are brought into a unique associational relationship  simply by the straightforward recording of the performance recorded by the word tent and the array of seven midday points contained within a circular frame.

the Rotor collective (Vahida Ramujkic and Laia Sadurní), Poblenou, Barcelona, 2002

Rotor organised a series of explorations in Barcelona's Poblenou, a former industrial neighbourhood that was then in the midst of a process of "reurbanisation" due to the Olympic Games that had just ended and the Forum of Cultures that was about to begin.
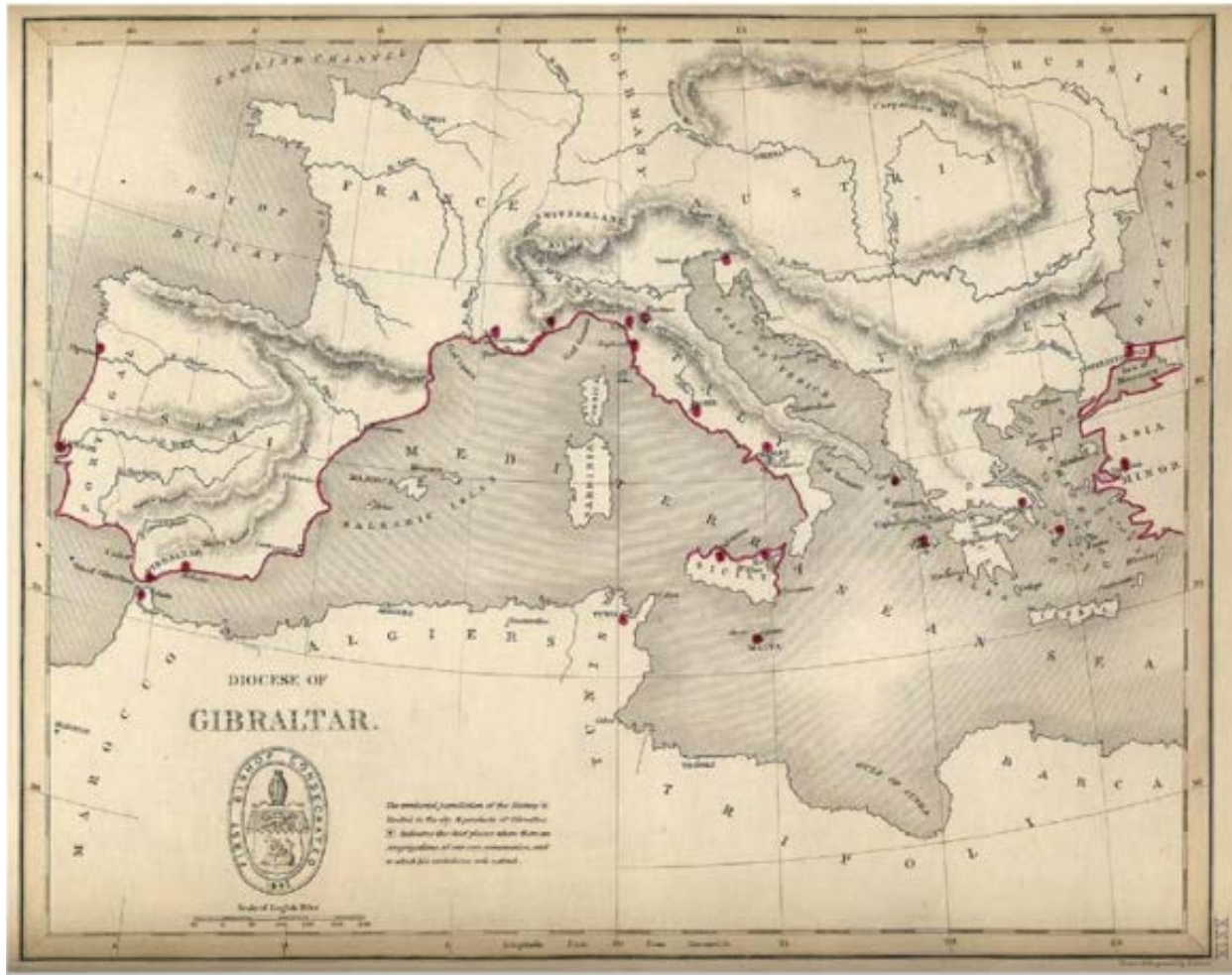
Diacose of Gibraltar, John Arder, 1842

Archer's map locates the headquarters of Diacose and postulates it as the centre of the Anglican Church in the Mediterranean Basin

Higden World Map, Ranulf Higden, 1342
This map illustrates one of the most popular books of the later middle ages, Ranulf Higden's encyclopedic work, the Polychronicon. The red semi-circle at the bottom left represents England, with Wales as a sliver below it. The depiction of England includes symbols for London, Canterbury, Exeter, Bristol, Gloucester, Worcester, Nottingham, York, Durham, Lincoln, and Stamford with Cornwall named as though it were a town.

JOHN HANCOCK

BUNKER HILL

FINANCI

GOVERNMENT CENTER
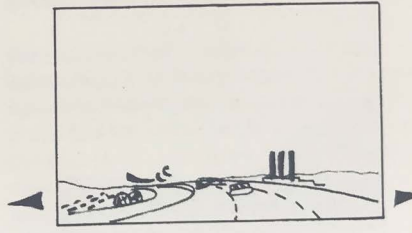
PRUDENTIAL CENTER

HARVARD UNIVERSITY

86 Orientation, Clockwise

Kevin Lynch, The View from the Road

The highway is a great neglected opportunity in city design

39



48



38



49



37



50



43



44



42



45



41



46

CONCRETE VIEW DIRECTOR

CROSSING BLACK

NEW OPENING TO
KENMORE SQUARE

ARCHING TREES

NEW
SYMPHONY HALL
SQUARE

BRICK SIDE WALLS

GAS TANK

RAILWAY TURNTABLE

STRIP LIGHTING

CENTERWAY RED

OUT OF TOWN ADVERTISEMENTS

PARKING TOWERS

GROTTO RESTAURANTS
IN DOVER STREET TUNNEL

WATER SPOUT

PARKING TOWERS

TERRACING WITH PEOPLE

SCULPTURE

DOWNTOWN ADVERTISEMENTS

STRIP LIGHTING

BOSTON INDUSTRIAL
ADVERTISEMENTS

LAPPING WATER

RIVERWAY WHITE

GAS TANKS

VIEW CUTS INTO
M.I.T. QUADRANGLES

INTOWN ADVERTISEMENTS
(HOTELS, RESTAURANTS)

CLOCKWISE MOVEMENT

CONCRETE VIEW DIRECTOR

GUIDE LINES

88 Diagram of Road Detail, Signs and Pavement

Kevin Lynch, The view from the Road

The highway is a great neglected
opportunity in city design

THE NAKED CITY

ILLUSTRATION DE L'HYPOTHÉSE DES PLAQUES
TOURNANTES EN PSYCHOGEOGRAPHIQUE

G.-E. DEBORD

Guy Debord, Naked City

Within the situationist's map of Paris, they cut apart a typical map of Paris and repositioned the pieces of the map that corresponded with parts of Paris that were 'stimulating' parts of the city and "worthy of study and preservation" they then drew red arrows between these parts of the city to represent the fastest and most direct connections from one place to another preferably made by taxi, as it was seen as the most independent and free way to travel through the city as opposed to busses.
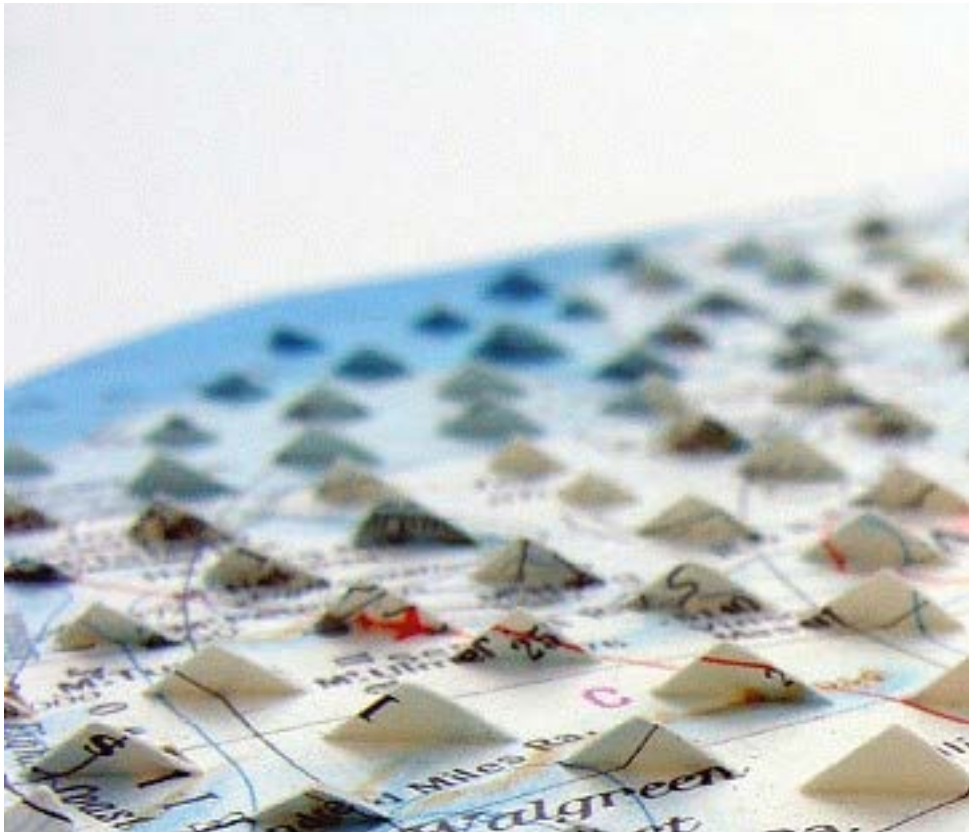
Shannon Rankin

The artist uses "the language of maps to explore the connections among geological and biological processes, patterns in nature, geometry and anatomy". The subjective mapping is very much about the way you feel about a place or a journey. It tells a story and the story can be visualized in many ways

Mira Rojanasakul , subjective mapping

The artist is questioning borders with her pen and ink. She writes "Herds, flocks, dots must abide not only to the limitations produced by natural geographies, but also the borders invented by man — regardless of how "imaginary" they are. Suggested movements and these populations' relationship to their surroundings are intended to depict a silent resistance carried out unknowingly, simply because they have been programmed throughout the generations to move as they must to survive — whether the journeys end at better feeding grounds and survivable climates, or freer nations with better wages.

**Panel 1**

1) WHERE THEIR APT. WAS, OVERLOOKING A WEIRD BACK YARD (which was the MOMA sculpture garden) (it turned out)*

FLYING BY MYSELF AT AGE 7 IN 1967 TO VISIT MY GRANDPARENTS IN NEW YORK CITY when my fondest dream was to be a Stewardess

2) MY 2ND MOVIE: UP THE DOWN STAIRCASE, WITH A LOT OF DANCING LADIES (The Rockettes of course)*

3) The AUTOMAT! Egg Salad Sandwich

MET LULU THE GORILLA → SITE OF (MMA) From the MIXED-UP Files of Mrs. Basil E. Frankenweiler (favorite new book)

5. 4.
1. 2. 3.

4) WE WENT TO LUNCH AT A FANCY PLACE AND A MAN WITH A FUNNY MUSTACHE HAD A BIG CAT ON A LEASH NEXT TO HIS TABLE (this was Salvador Dali + his ocelot)*

5) ICE CREAM PALACE! (Rumpelmayer's)

CLIMBED TO TOP OF S of L WITH GRANDPA

* My mother explained, decades later

**Panel 2**

A PEDESTRIAN'S GUIDE TO LEAVING MANHATTAN & EXPLORING THE REST OF THE WORLD — OR AT LEAST THE _ of NEW YORK CITY

Did You Know? Fun Fact

**Panel 3**

1) WHERE I FELL IN LOVE

2) WHERE I LEARNED TO LOVE

3) WHERE I GOT A FLAT

4) WHERE I FOUND A SIGNED SUSAN SONTAG BOOK

5) WHERE I RUN

* PICNIC

BOOKISH PEOPLE

BUSY PEOPLE

ARTSY PEOPLE

TOO MANY PEOPLE

STYLISH PEOPLE

HOME

Becky Cooper, Mapping Manhattan

Cooper became an accidental cartographer when she was hired to help map all of Manhattan's public art. As she learned about mapping and obsessively colourcoded the locations, she considered what it took to make "a map that told an honest story of a place" and was faced with the inevitable subjectivity of the endeavor, realizing that an assemblage of many little subjective portraits revealed more about a place than any attempt at a "complete" map.
And so the idea was born: to assemble a collaborative portrait of the city based on numerous individual experiences, memories, and subjective impressions. She painstakingly hand-printed a few hundred schematic maps of Manhattan on the letterpress in the basement of her college dorm, then walked all over the island, handing them to strangers and asking them to draw "their Manhattan," then mail the maps back to her, which, in a heartening antidote to Gotham's rumored curmudgeonly cynicism, they readily did. Dozens of intimate narratives soon filled her inbox: first loves, last goodbyes, childhood favorites, unexpected delights. In short, lives lived.
This helped her constitute a tender cartographic love letter to this timeless city of multiple dimensions, parallel realities, and perpendicular views, featuring contributions from both strangers and famous New Yorkers alike.
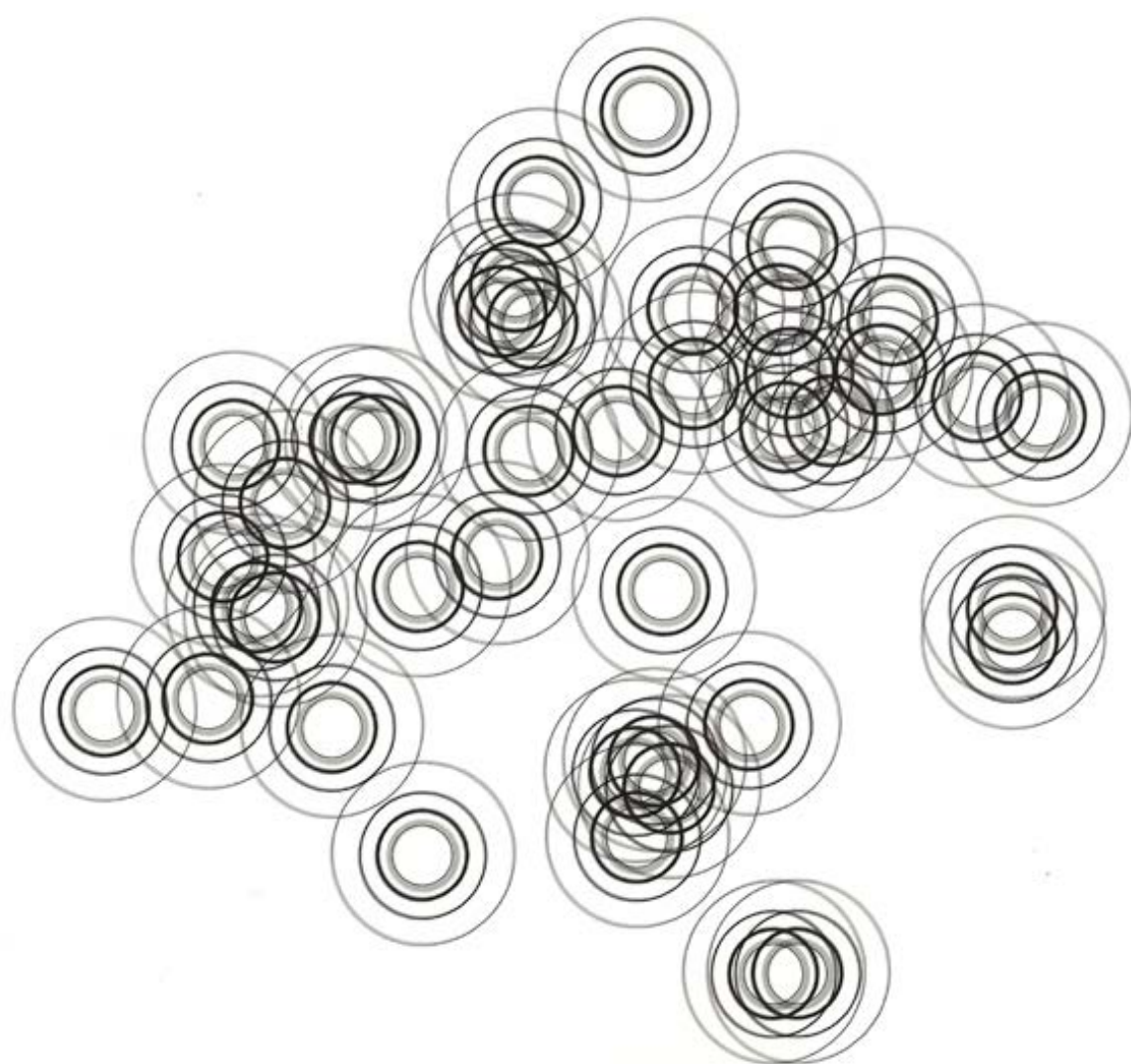
Dennis Wood,  Everything Signs: Maps for a Narrative Atlas
Wood has for decades sought ways to call the seeming objectivity of maps into question. In the introduction to the book, Wood wonders why map-making was an artistic discipline that somehow escaped modernism's critical overhaul, its conventions barely changing in the centuries since it was first practiced. His argument for a kind of "poetics of cartography" provides context to the maps that follow, a narrative about how life was in his Boylan Heights neighborhood in the early 1980s.

Wind Chimes

They were all over -- bamboo, glass, shell, metal tubes. Depending on where you stood, the force of the wind, and the time of day, you could hear several chiming, turning the neighborhood into a carillon.

Jack-O'-Lanterns

I rode through the neighborhood on my bicycle -- it was 1982 -- and took pictures of all the jack-o'-lanterns.
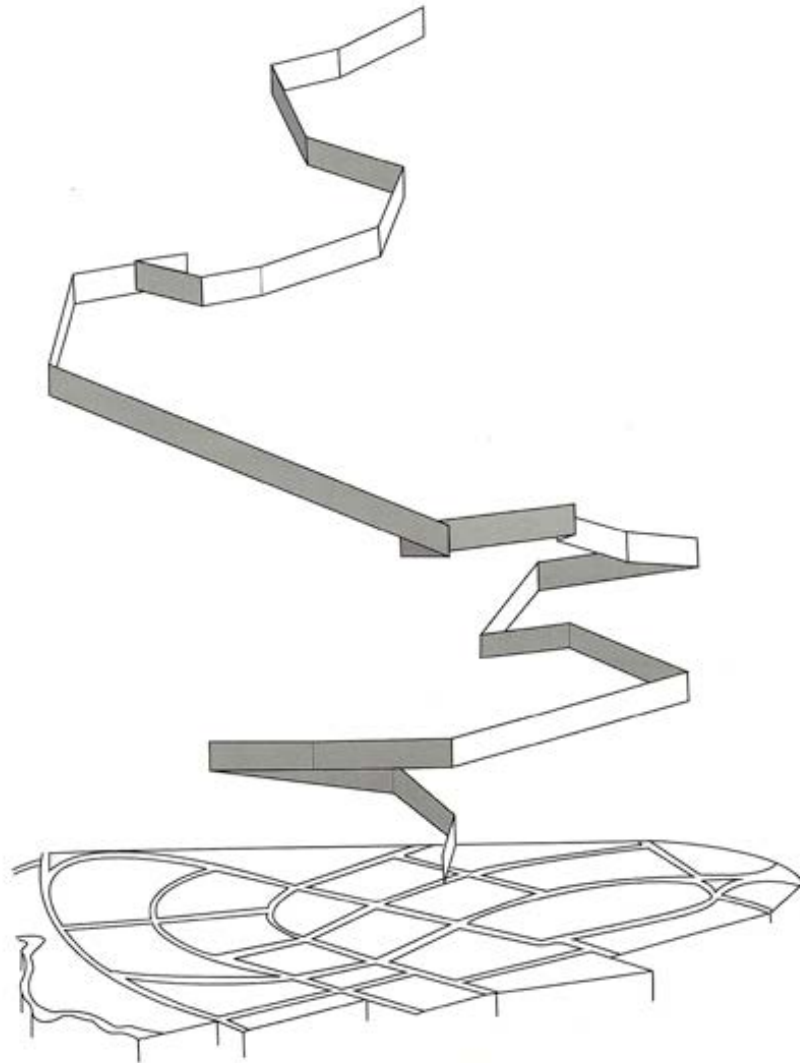
Lester's Paper Route in Space & Time

Every afternoon Lester Mims got on his bike and delivered the Raleigh Times, setting up another rhythm for the neighborhood.
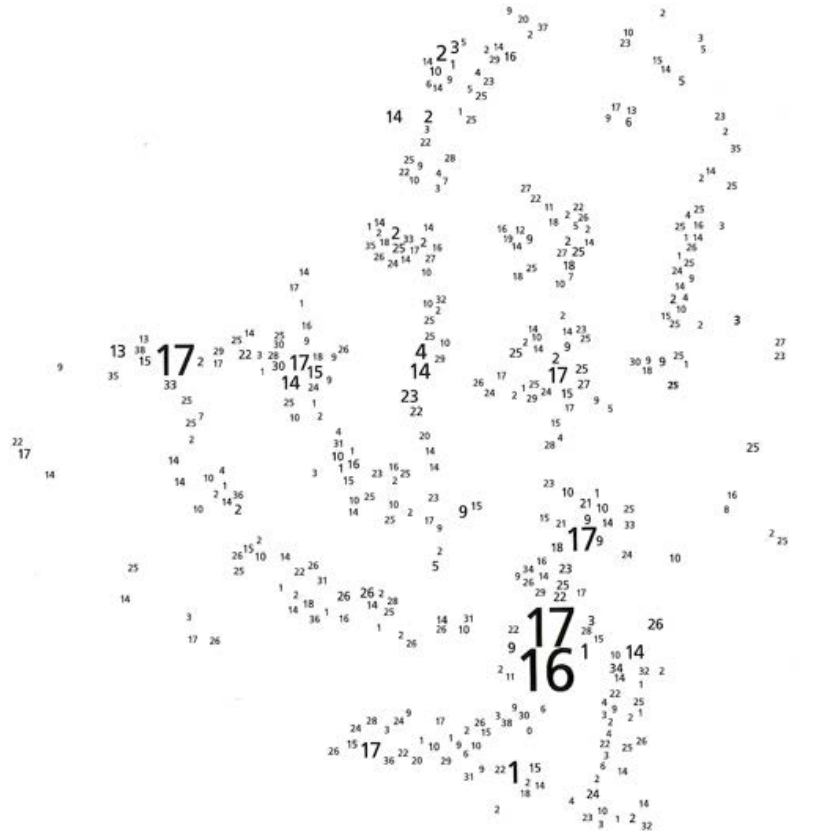
**Police Calls**

All over Boylan Heights, numerous calls to report disturbances reveal a general reluctance to knock on a neighbors' doors and ask them to 'turn it down.' Boylan Heights is small and hardly crime ridden, but this is only a six month's harvest of calls to 911.the jack-o'-lanterns.
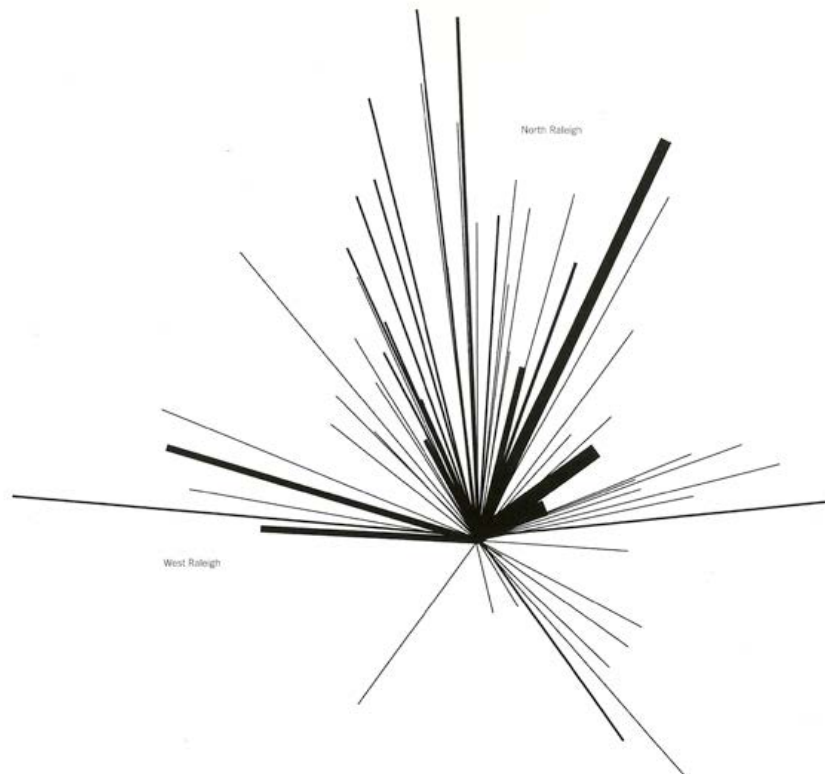


**Absentee Landlords**

An explosion of rent, an exodus of money out of Boylan Heights. By the early 1980s, half of Boylan Heights was owned by absentee landlords who lived as far away as Fort Worth, Texas, and Duluth, Minnesota, and half of the neighborhood paid them rent.
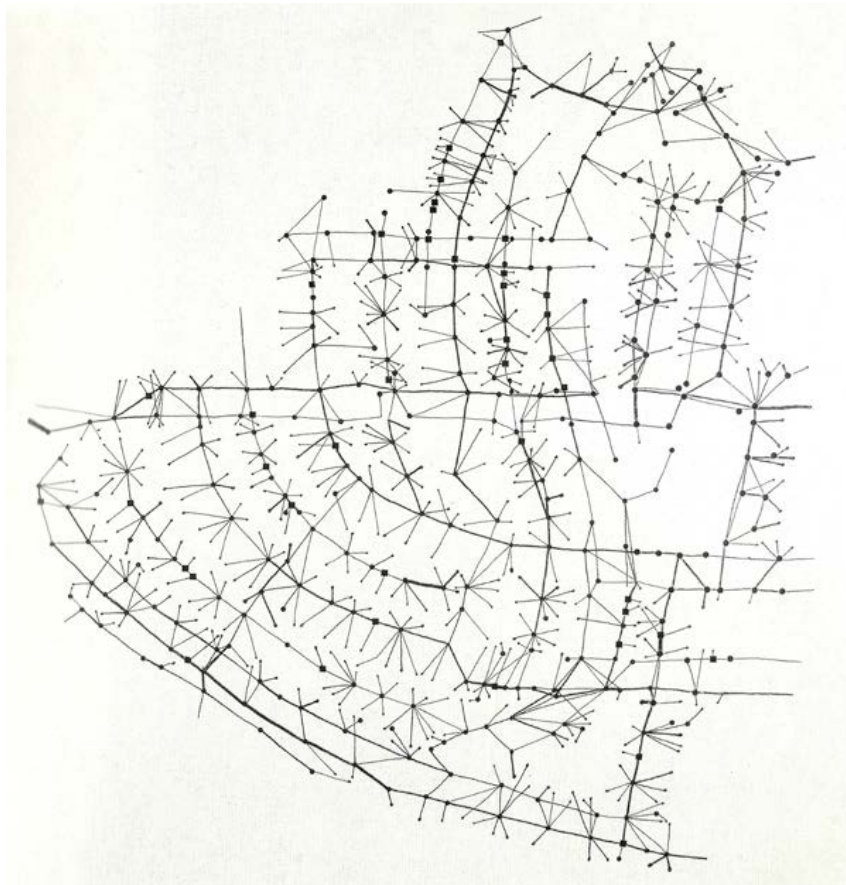
Squirrel Highways
Nervous squirrels, afraid of an attack on the ground, use the phone and television cables as highways wherever the tree canopy's broken. Birds rest on the power lines.
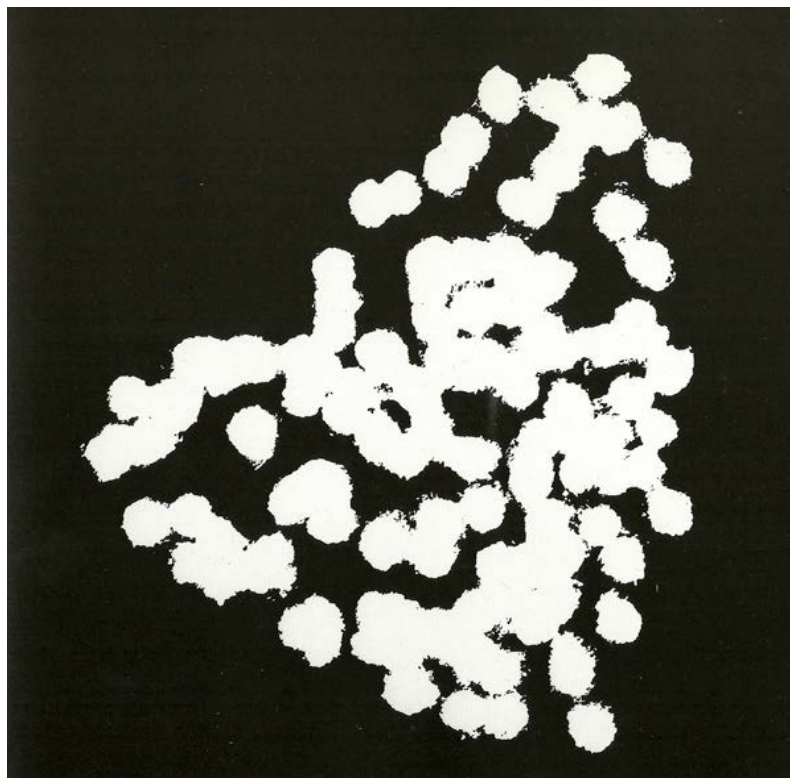


Pools of Light

When, in the later 19th century, Americans began systematically to light their streets, it was seen as a wholesome influence to cleanliness, as a deterrent to throwing garbage into the streets under the cover of darkness, and as an inducement to leaving windows open at night for healthier sleep.
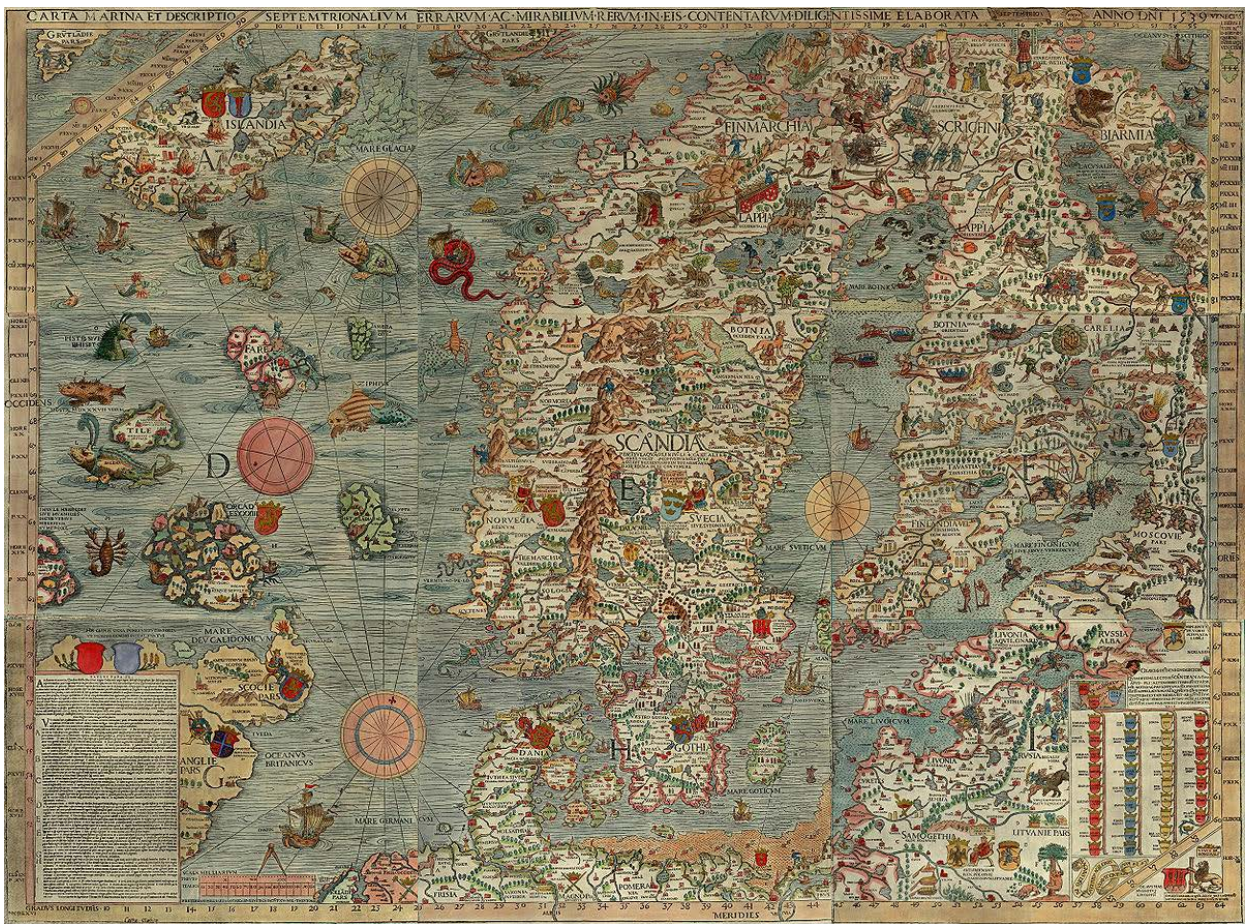
Carta Marina, the first map of the Nordic countries to give details and place names, created by Swedish ecclesiastic Olaus Magnus and initially published in 1539.


Dan Zomack, Lenoir City, via Hand Drawn Map Association

Google Blur, high-Profile Sites That Google Doesn't Want You to See



Uber was seeking a GIS Engineer to contribute to the development of "robust mapping and logistics infrastructure" that could manage the "routing, navigation, dynamic pricing, supply positioning, local search, and real-time traffic patterns" of its international fleets of vehicles, drivers, and passengers.
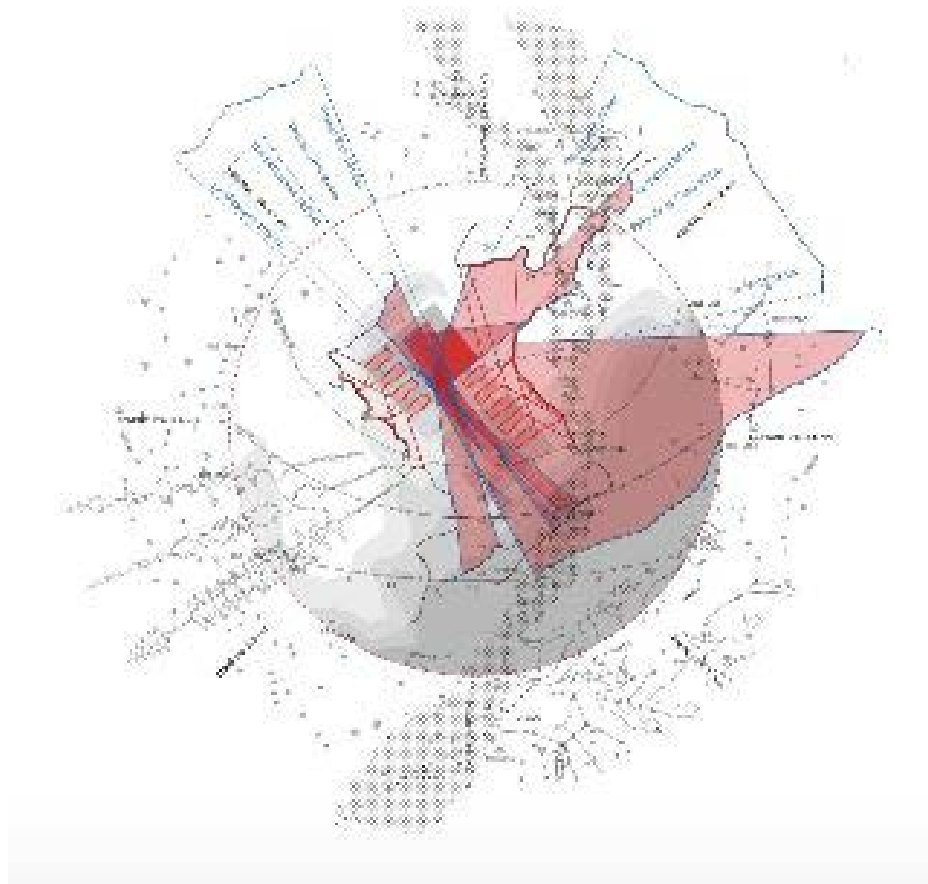
Cosmographia, Cynlepomachia cum Apio, Roger Paez, Lemy 2013

Map's articulation of the relationship between ground and inscription.
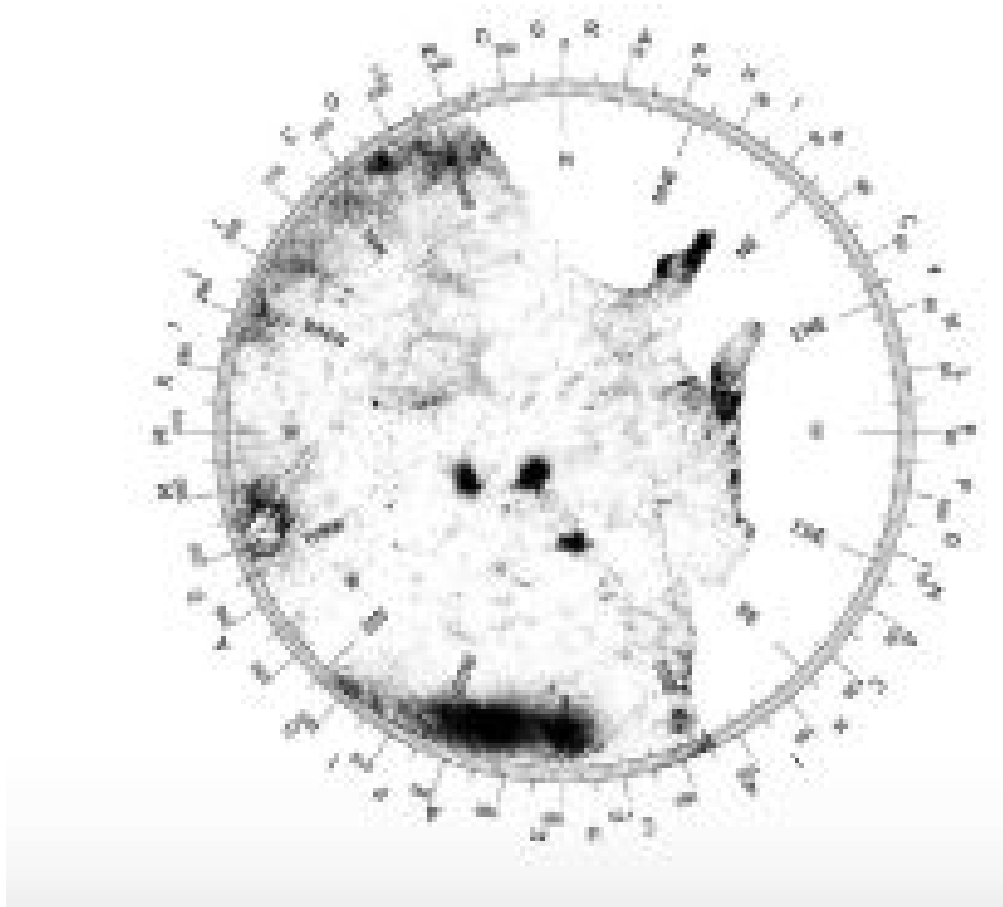
Cosmographia, Cynlepomachia cum Apio, Roger Paez, Lemy 2013

Map's articulation of the relationship between ground and inscription.
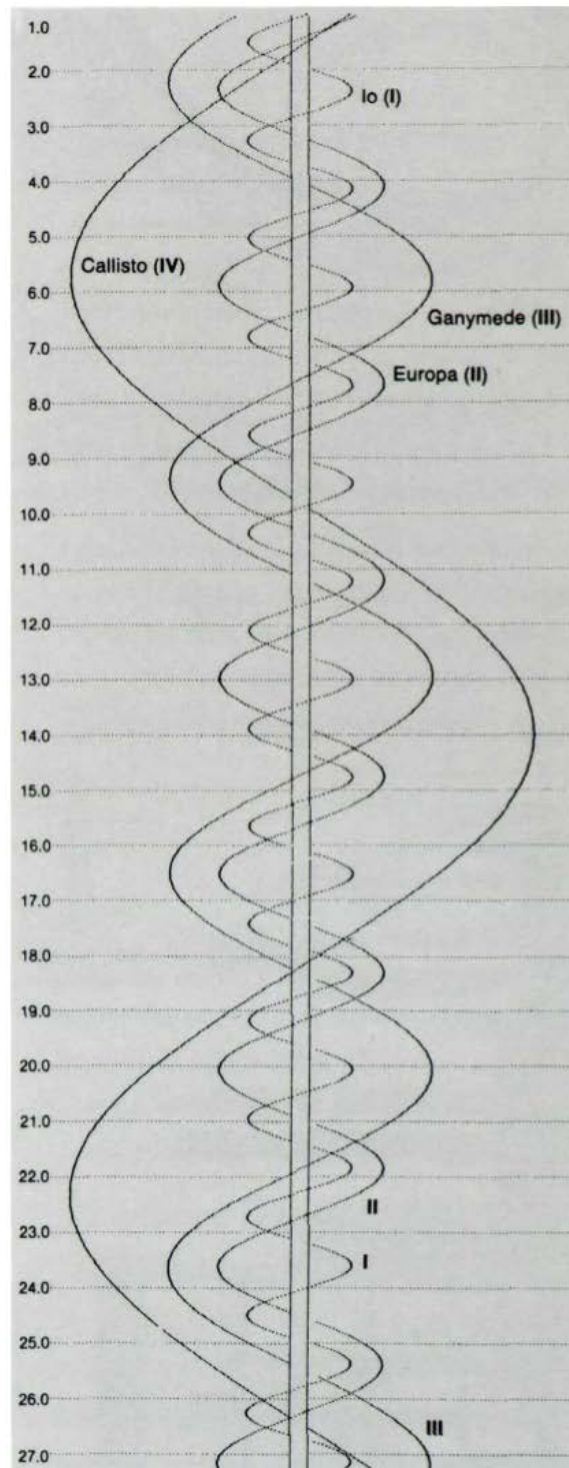
Corkscrew chart, TheNarratives of Time and Space section, Envisioning Information, Edward Tufte, 1990

"Corkscrew chart" showing the relative positions of Jupiter's moons astronomers used charts like this to plot their observations of Jupiter's moons each night. Each moon would be drawn as a point on a horizonatal line representing a certain night.
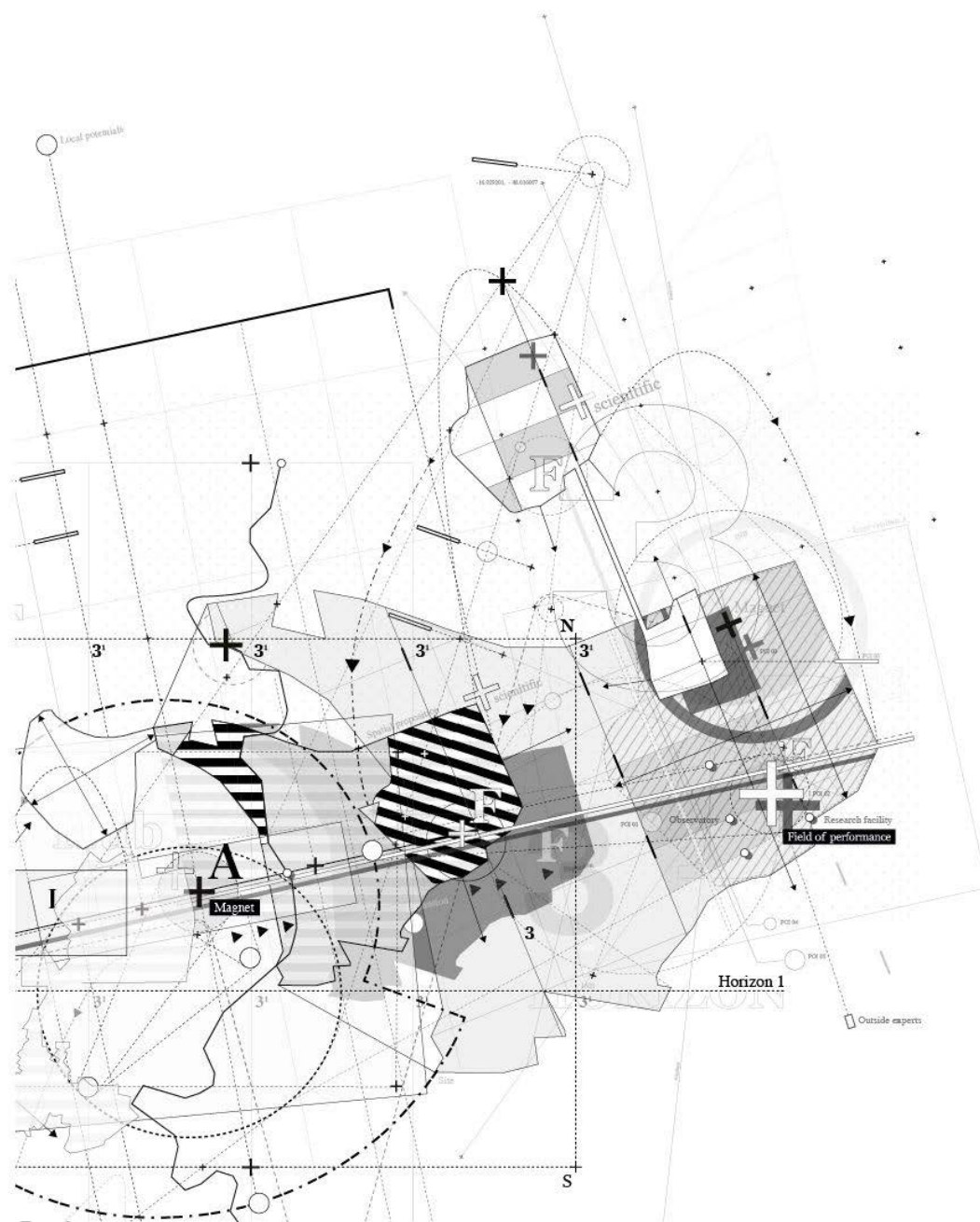
Field operations, Alexander Daxböck, 2018

Experimental drawing form

The Ngurrara Canvas

The Aborigines have cultivated a diverse landscape of cartography: the people of Fitzroy Crossing created a 26 x 32-foot painting demonstrating each person's relation to parts of the Great Sandy Desert, and they presented it in 1997 before the Native Title Tribunal.

Glossary

**To record,**
The word 'record' comes from the Anglo-Norman and Middle French record and referred to a piece of evidence about past events, whether in the form of a memory, an account, a story, or a discussion.

To 'take record at' is to bear testimony of a fact or series of facts. To record is to preserve something as knowledge or information.

**Cartography,**
1. the production of maps, including construction of projections, design, compilation, drafting, and reproduction.

"The drawing of a parallel between cartography and architecture is instructive. Each lies in the field of the practical arts; each is older than history; and each, since its beginnings, has been more or less under the control of its consumers."
Arthur H. Robinson, The Look of Maps, 1952

**Contemporary cartography,**
explores modern methods of mapping in the digital age, and how these address human experiences, climate change, and even the ways technology itself might perceive or misperceive the surrounding environment.

**Dynamic cartography,**
fringes and the core of the cartography to examine recent attempt (along the coastal line) cartography in the theoretical realm, focusing on uncertainty.
Affects actualisation of geographies and ideas

**Static cartography,** represents plans.

**Mapping,**
correlating/translating data into an architectural form.
how people orientate themselves in their environment.
Tracing, always involves an alleged competence

**Cognitive Mapping,** A cognitive map (sometimes called a mental map or mental model) is a type of mental representation which serves an individual to acquire, code, store, recall, and decode information about the relative locations and attributes of phenomena in their everyday or metaphorical spatial environment.

**Game-board mapping,**
as a representation of contested territory, these maps are conceived as shared working surfaces upon which competing constituencies are invited to meet to work out their differencies.

**Mess maps** (Cross boundary causality map)
Mess maps are a kind of knowledge map that portray the major organizations and societal sectors involved in a mess. It generally summarizes a particular group's understanding of the problems, causes, influences, and relevant data about the mess.

**Map,**
is a visual representation of an area a symbolic depiction highlighting relationships between elements of that space such as objects, regions, and themes

**Plan,** (s) are set of two-dimensional diagrams or drawings used to describe a place or object, or to communicate building or fabrication instructions.

**Designerly map(ing),**
(The Routledge Companion to Design Research)

Designerly mapping is a way to conceptualise everyday experiences, identify deeper meanings and relationships with both human and non-human forms of agency and suggest new understanding about space, place and time that can inform holistic approaces to design accross a range of design purposes and intentions within the design research approach.

*The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory* (Jean Baudrillard)

**Stage,**
as it is called in the project cartographic stage, refers knowingly selected tiles of the territory which reflects an intersection of subliminal urban conditions through designerly mapping.

**Palimpsest**,
is a manuscript page, either from a scroll or a book, from which the text has been scraped or washed off so that the page can be reused for another document. Within the context, palimpsest is a term used for the beauty of complex and multi-layered urban conditions

**Manuscript,**
an old document or book written by hand in the times before printing was invented

**Parchment,**
the thin, dried skin of some animals that was used in the past for writing on, or a high-quality paper made to look like this.

**Tabulae rasae,**
1. An opportunity to begin again with no record, history, or preconceived ideas is one kind of tabula rasa.
2. The place where a torn-down building once stood, which they now see as an opportunity to start over with a new, better, structure.

**Milieu,**
Surroundings, medium and middle, neither beginning nor end but it is surrounded by other middles in the field of connections, relationships, extensions and potentials. (James Corner, Mapping)

**De-territorialization,** speaks of the loss of the "natural" relation between culture and the social and geographic territories, and describes a deep transformation of the link between our everyday cultural experiences and our configuration as preferably local beings.

**Distinction,**
a difference between two similar things

**Obscure,**
not known to many people

**Rational,**
based on clear thought and reason

**Imaginary,**
created by and exists only in the mind

**Assemble,**
to bring together (as in a particular place or for a particular purpose)

**Reclamation,**
the act or process of getting something back

**Articulation,**
an act, process, or means of putting something into words

**Speculation,**
the forming of a theory or conjecture without firm evidence.

**Simulation,**
is the generation by models of a real without origin or reality

**Invention,**
something that has never been made before, or the process of creating something that has never been made before

**Instrumenting,**
equip (something) with measuring instruments.

**Monophony**
1: having a single unaccompanied melodic line
2: of or relating to sound transmission, recording, or reproduction involving a single transmission path

**Polyrhythm,**
the simultaneous combination of contrasting rhythms in music

**Crosscultural,**
dealing with or offering comparison between two or more different cultures or cultural areas

**Abstraction,** an abstract idea or term

**Analogue,**
something that is similar or comparable to something else either in general or in some specific detail

**Analogous characteristic,**
inevitable abstractness of the map

**Selection,**
the act or process of selecting the state of being selected

**Omitting,**
to leave out or leave unmentioned

**Codification,**
the act or process of arranging something, such as laws or rules, into a system

**Distance,**
the amount of space between two places

**Spatial,**
1: relating to, occupying, or having the character of space
2: of, relating to, or involved in the perception of relationships (as of objects) in space

**Statistical,**
1: a branch of mathematics dealing with the collection, analysis, interpretation, and presentation of masses of numerical data
2: a collection of quantitative data

**Quantitative,**
relating to, measuring, or measured by the quantity of something rather than its quality.

**Analytical,**
separating something into component parts or constituent elements

**Synthetical,**
attributing to a subject something determined by observation rather than analysis of the nature of the subject and not resulting in self-contradiction if negated

**Projection,**
a systematic presentation of intersecting coordinate lines on a flat surface upon which features from a curved surface (as of the earth or the celestial sphere) may be mapped

**Imagination,**
the faculty or action of forming new ideas, or images or concepts of external objects not present to the senses.

**Frame,**
a rigid structure that surrounds something such as a picture, door, or windowpane.

**Scale,**
relationship (or ratio) between distance on a map and the corresponding distance on the ground.

**Orientation,**
the action of orienting someone or something relative to the points of a compass or other specified positions.

**Indexing,**
a more or less detailed alphabetical listing of names, places, and topics along with the numbers of the pages on which they are mentioned or discussed, usually included in or constituting the back matter.

**Naming,**
reinterpreting and assigning a specific name

**Delineation,**
the act of outlining or representing something with lines or words

**Unification,**
the act of making into a unit or a coherent whole

**Isolation,**
the act of setting apart from others

**Border,**
A border—the perimeter of a single massive or stretched-out use of territory—forms the edge of an area of 'ordinary' city. Often borders are thought of as passive objects, or matter-of-factly just as edges. However, a border exerts an active influence.

**Physical border,**
the rock, the sea, fortifications,..etc

**Non-physical border,**
political agreements, religious and cultural segregation..etc

**Barrier,**
a limit or boundary of any kind

**Catalyst,**
an agent that provokes or speeds significant change or action

**Drift,**
mapping alternative itineraries and subverting dominant readings and authoritarian regimes.

**Layering,**
superimposition of various independent layers one upon the other to produce a heteregenous and 'thickened' surface

**Proto-urban conditions,**
are the conditions drawn out from existing structures and potentials and thus are already invested with local and emotive force whereas the conventional planner's list of possibilites derive more from some overall governing authority.

**Subliminal conditions,** are conditions that strongly affects physical states and behaviour

1727 map and view of Gibraltar from the Anglo-Spanish War shows British ships on both sides of the peninsula, protecting the land approaches to Gibraltar, and barraging the Spanish artillery positions attacking the garrison.



Second part of 1727 map is a plan of the Spanish exclave city of Ceuta, sitting on the north coast of Africa, across from Gibraltar.



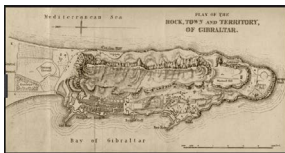Topographic map of Gibraltar and the Bay of Gibraltar, circa 1750



1799 - Barbie du Bocage Jean Denis Detail



1704, during the War of the Spanish Succession, an Anglo-Dutch force landed and captured Gibraltar.



1627, Map of the town of Gibraltar showing its fortifications in , from the report by Luis Bravo de Acuña



1779 a Spanish force laid siege to Gibraltar, marking the start of what became known as the Great Siege.



Great Siege Tunnel Map of Gibraltar, partial



Second World War Tunnel Map of Gibraltar
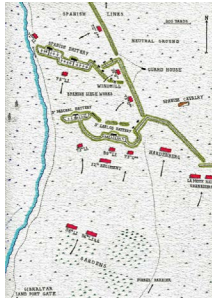


Map of the British Sortie on 26th November 1781: the Great Siege of Gibraltar from 1779 to 1783 during the American Revolutionary War: map by John Fawkes
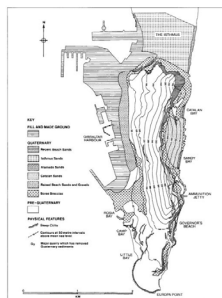


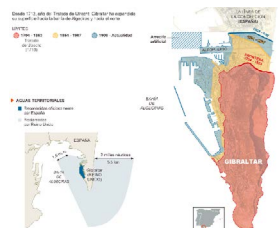Map shows the type of ground of different years land reclamations
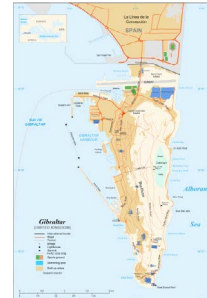


Location of the Rock of Gibraltar's summit



Disputed status of the isthmus between Gibraltar and Spain
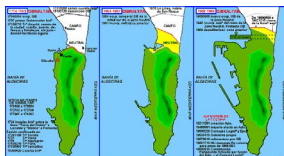


Disputed status of the isthmus between Gibraltar and Spain in three different decades



The red is the ceded in the Treaty of Utrecht, each colour above is a little piece of land that Britain increased over the centuries, not ceded in the Treaty of Utrecht, but grabbed.



1704, Gibraltar old town and the isthmus
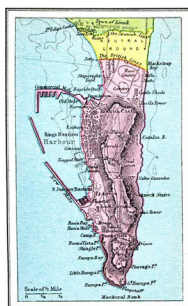


1920, A detail map of the Rock of Gibraltar, showing the area under British control, the neutral zone with Spain, and the town of Linea.
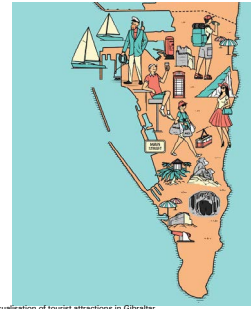


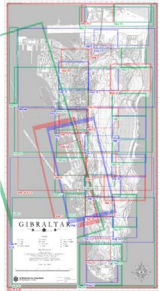2019, Current tourist map of Gibraltar

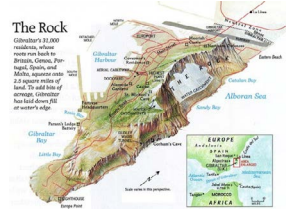2019, Gibraltar bus route map



1941, Batteries in Gibraltar



Visualisation of tourist attractions in Gibraltar



Ordinance survey maps archive, had formerly been used for operational purposes and therefore offer an additional layer of data which places their function within a significant historical context.



Spain grabs miles of British waters to carry out 'environmental protection



1720, De La Feuille Map and View of Gibraltar



RIBA Precedent Medal, Gibraltar nterchange Hub, Student Project



Embassy for a Stolen Land, Student Project



No map, Victoria Key West Side Land Reclamation and Development



No map, Government Housing Project, Hassan Centerary Terraces
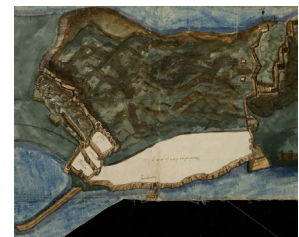


No map, East Side development project



No map, Blue Water East Side Land Reclamation and Development



1799, Land Use Map, Barbie du Bocage Jean Denis Detail



2004, Hackitectura, Critical Cartography of Gibraltar



1597, Map and Fortifications of Gibraltar, unknown



1799, Land Use Map, Barbie du Bocage Jean Denis Detail



Piri Reis Map of Southern Spain and Morocco with the Cities of Gibraltar, Ceuta and Tetouan Walters
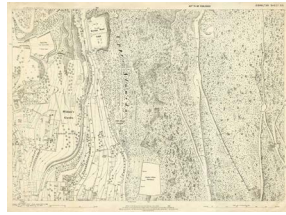


Gibraltar and the surrounding territory

HM Naval base plans



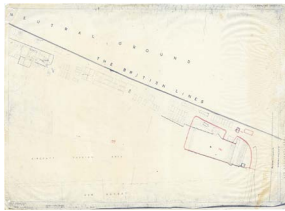Gibraltar Upper Rock 1932



Bay of Gibraltar, 1929



Water Catchment, 1930



Battery and Crematorium,1942



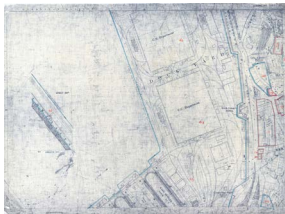Cooling Island, 1942



Border to Eastern Beach, 1944



Little Bay and Elliott Battery, 1944



Water catchment and sandy bay, 1934



Dockyard South Mole,
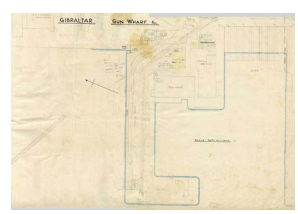


Naval Base and Grand Parade, 1945
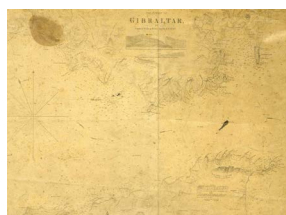


Rosia Bay, 1908



Water Cathcment, 1931



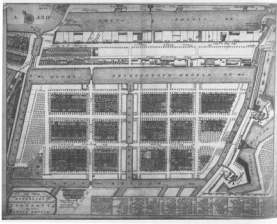Dry Docks New Mole Police Stations South,



Gun Wharf



Middle Hill station to Catalan Bay,1931



Strait of Gibraltar, Captain William Smtyhe



Sandy Bay

Hortus Botanicus, Amsterdam
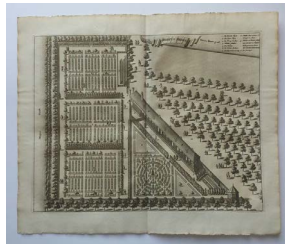


Hortus Botanicus, Amsterdam
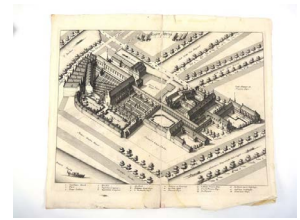


Hortus Botanicus, Amsterdam



Zoo, Artis, Amsterdam



Zoo, Artis, Amsterdam



Zoo, Artis, Amsterdam



Plantage, Amsterdam



Plantage, Amsterdam



Alameda Gardens, Gibraltar
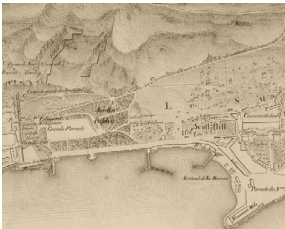


Alameda Gardens, Gibraltar



Alameda Gardens, James Joyce, Ullysse, Molly Bloom



Military base fortifications, Gibraltar

Interventions around a route
previous works
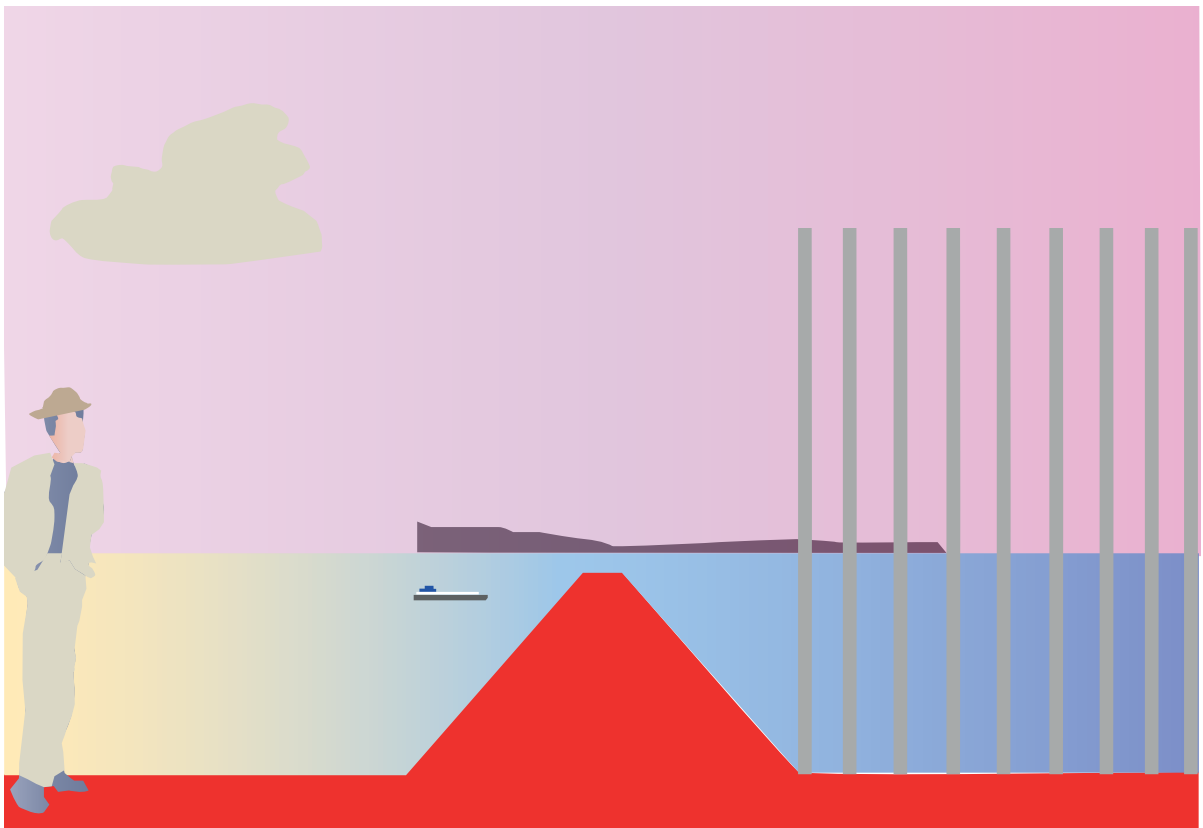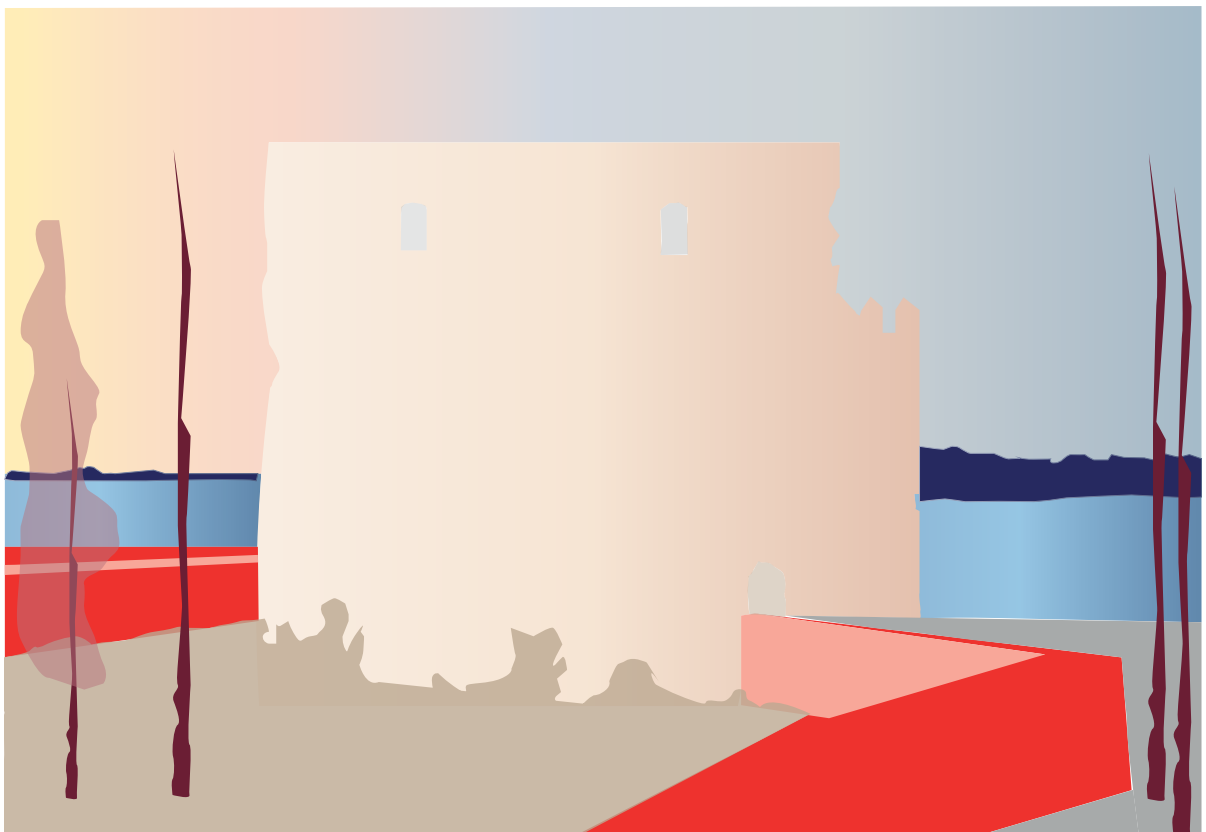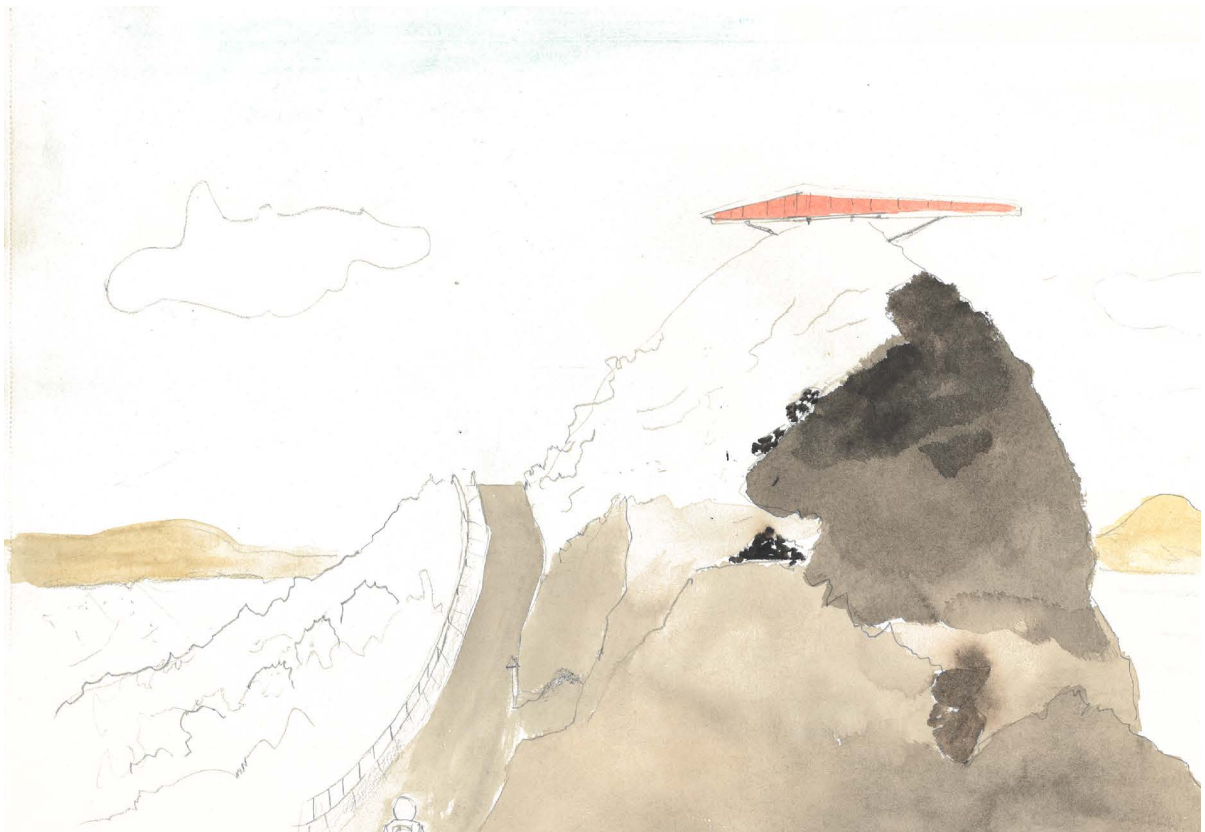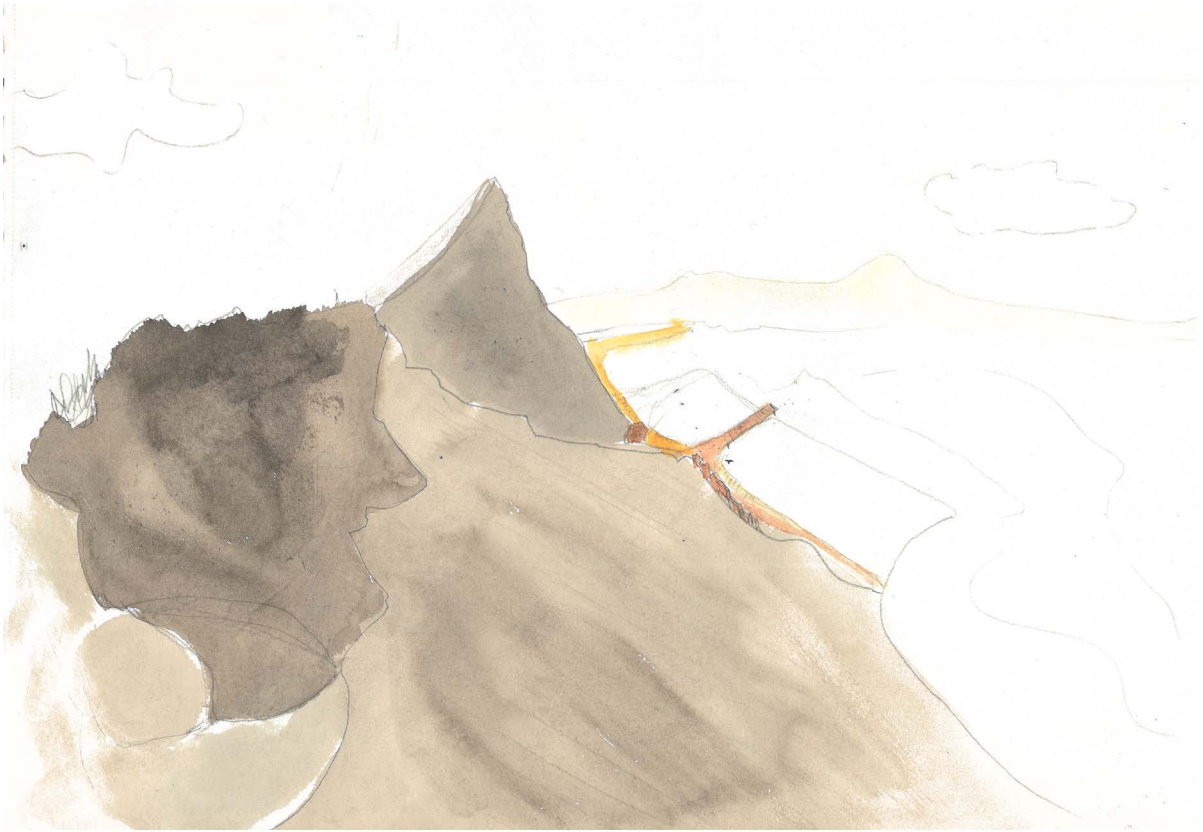
Journey around the rock
Watercolour sketches

You take an ordinary straight route in an ordinary day



and you realize some places that you normally would never go
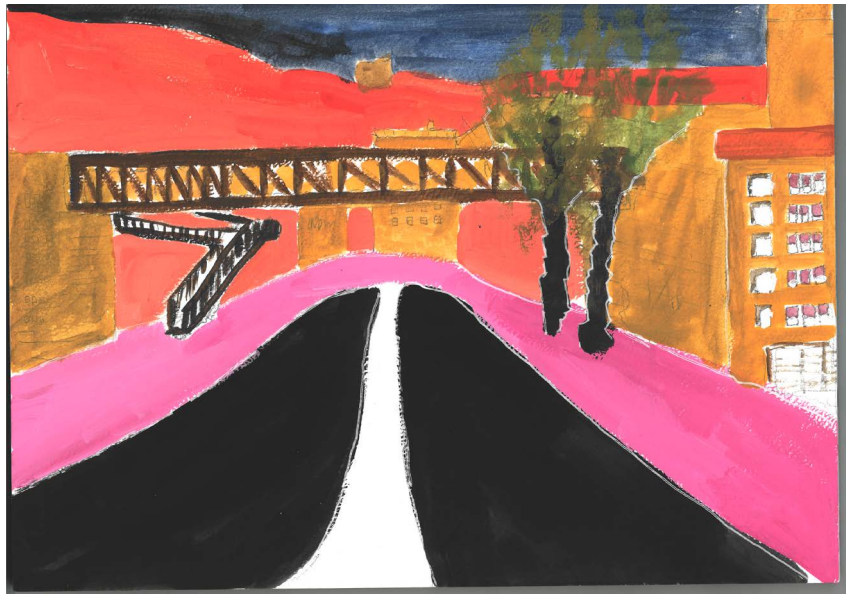
Since there is no need to navigate yourself, you just follow the road



Something like signs or advertisements, can they really have a spatial impact?

Expert Interview

Shaggy Ramagge, Port Officer in the main office of Port of Gibraltar, held on visit to the port with authority permission, June 2018.

PA: Before we begin, I would like to thank very much one more time for the time of yours. So, the first question is that is the area right now we are in, the only port has comercial use? Could you tell me the relationship with the others?
SR: I will be happy to help. You are welcome, and, yes, this is the only commercial port which consisting of cruise ship terminal and port authority officers. Marina is totally private. There are two middle scale boat ports where government's small marina is also located. Additionally there is one military port which is belong to military and no connections with any others.

PA: What is the position of Port of Gibraltar
SR:  It is the busiest bunkering port of Mediterreane due to its low fee and location, suitable to pass by

PA: Who are the operators of this port?
SR: Aegean, Salvadore, etc.. many operators.

PA: What is the waiting duration of ships approximately here?
SR: Since the bankering the main industry, only a few hours to fill the storages.

PA: It looks like cruise ships use this port a lot, is there any other use of this port as other type of nodes of transportation?
SR: There is also ferry from here to Morocco every twice in a month, Friday and Sunday and mostly serving the workers from Tanger who works here.

PA: How many curiseship in a year visit the port
SR 300 per year

PA What is the overseas relationship of the maritime transport?
SR A lot of different country uses

PA What time of the day do the ships arrive
SR Basically, all day they can arive, 24 T. There is no restrictions. the passenger ships mostly arrive early morning and stay during the day. All vessels can arrive whole day

PA Is there working hours for port officers ?
SR This office is 8.00 to 15.30, in winter 08.00 17.30, there is also VTS centre, maritime traffic control point, in upper the rock, they work 24 7

PA How does the connection is made between VTS and the port?
SR We communicate where necessary but no physical connection, that is only for observation

PA Who do work here, what is the work branches?
SR 17 VTS Staff 20 launches admin operators, 50 employees

PA What about bunkering workers
SR That is private, companies have their own bunkerer as workers

PA Is there another buildings which belong to port authority ?
SR Cruise ship which functionise as tourist office

PA Is the capacity of it enough for cruise tourism fluxes?
SR Yes it is an old building but the capacity is enough

PA So, what do you think about Gibraltar's specific location in Europe ?
SR First the histroy and relation with UK, and the secondly the location and shape of the peninsula, a ship does not need to steer somewhere alse, if it uses this port, it will quickly take the fuel that it needs almost without any delay.

PA So this makes considerable amount of contribution on the economy?
SR Yes, they also pay a lot of taxes up to per hour, per vessel and per their weight, there is also no VAT in Gibraltar

PA What is the reputation of Gibraltar as a port?
SR It is indeed a higly reputated port, good relationship with the other countries, insider practices are also very good. It is a popular destination for tourists. Government makes a lot of marketing about tourism in the country in abroad

PA Is the facilities in Marina enough, do people really go there and enjoy?
SR Yes, people go there because there is no other opportunity

PA Which kind of opportunity you would desire in public areas ?
SR For example the other side of the rock should be considered, because this site is so busy also the

PA Which part of the Gibraltar is the busiest and crowded in a day?
SR It varies up to the function, south is mostly full of houses. Ocean Village and Casemates for mostly leisure and east site has beaches.

PA How would you considered a connection between here and the beginning of the marina in different way maybe from the water even?
SR It would be very beneficial

PA How do you consider the use of Ocean Village?
Mainly bought by wealth people, They are mostly local but there are a lot of people moved here from anywhere of the Europe

PA Who mainly use this part, tourists or locals?
SR Even though there are a lot of cruise ships, they only stay a few hours, mostly locals and daytrippers, The hotels are usually fully booked in Gibraltar

PA What is your opinion on the kind of facilities are needed?
SR More beaches, maybe connections between beaches. We go to Spain a lot because we like to walk along the sea, we want to enjoy the beaches and bars which we do not have here so much

PA: Lastly, what do you think is that is the main problem here in the territory's daily life?
SR: A lot of cars, not enough parking, pollution, a lot of constructions and over populated roads

PA: That was the end of my questions, thank you very much for your kind answers.

Shaggy Ramagge , Gibraltar Port Authority, Expert Conversation 1
Gibraltar, June, 2019

*Giorgio Verdiani, Director of DIDA Lab, University of Florence, organisator of Waterfront's of Istanbuk workhop and Reading and Designing the Kyrenia Castle Workshop*
*Interview held through e-mail, May 2019.*

*1. Why waterfronts are important for cities having a seaside?*
*The presence of the waterfront is never casual, most of the city with a waterfront grow up because of it. The importance of water as waterway, for commerce, for strategic controls, have been the base reason for many towns' developments. The better climate and environment connected to some of the waterfronts can be considered as a secondary aspect. No matter the historic period, water was a source of changes and something to control. If we take two history cases we have two great witness of the strategic importance of the waterfronts in influencing the development of settlements:*

*1) Roman Conquest of Germany (between 113 B.C. and 596 A.D.): they started conquering the river waterways, then entering the territories, moving from the South, cutting away the access to the water.*
*2) The Mediterranean after the fall of the Roman Empire, the Middle ages are characterized by the escape from the seaside, moving the minor town centres to the hills and in the inside, the waterfront became too dangerous because of piracy, the fallowing centuries saw a long struggle to conquer back a "safe Mediterranean" starting the first solid relationship and agreements between European countries, like Spain and Italy. The following Commercial evolution of the harbours, from the end of World War two, have impressed a radical change in port strategies and their relationship with the urban tissue, a change in the way the markets work, a change in scale, a change in the relationship (just think about the "great ships" issue). But a great challenge in regeneration as well.*

*1.1   Can you enlist from 1 to 3 of the most significant situations which well express the relationships between the city and the waterfront?*
*Probably we can define just three cases of relationships in our cities: Integration of the waterfront with the settlement. Exclusion of the waterfront*
*for commercial/industrial reasons. Exclusion of the waterfront for military reasons. Case one (a. since the first settlement): Cagliari, the large harbour and the urban waterfront co-exists and has option of access by inhabitants in many ways, the recovery of the ponds, created very specific situations. Case one (b. after recent recovery):*

*The Regent canal in London, an extended regeneration activity that try to promote the existing industrial/ built heritage along the quarters facing on the long and articulated canal. Case two: Genoa, the limited stripe of urban development and the intense commercial activities has progressively cut away the direct access to the sea, the main city and the large harbour has incorporated the minor towns along the seafront. Case three: La Spezia, Italy, the large Napoleonic military settlement become the legacy for further Italian military structures, the access to the sea largely forbidden for military needs.*

*2. How is it possible to consider the relationship between the inner part of the city and its waterfront?*
*Reading maps, taking appropriate surveys, gathering information in place may allow to have all the information about the subtle and at the same time robust borderlines between the town and its waterfront development. The comprehension of the "condition" (ongoing decay, ongoing recovery, fully functional) of the waterfront is important, reading the "social" approach to the waterfront areas is fundamental. Defining "site specific" strategies is fundamental, organizing the approach accordingly to general solutions can be a starting point, but trying to apply "globalized" approach may bring wrong results. The point where the city is arrived is due to site specific events, forcing standardized models may cause unproper effects. It may be of strategic utility understanding if the town is "bipolar" with its waterfront, if the waterfront "suffers" from exclusion issues, if the reasons are due to industrial, cultural, environmental or military reasons. Reading the historical maps, may help a lot understanding the developing process and the "reasons" of the urban/waterfront development.*

*3. Which are the strategical points to pay attention while focusing on the accessibility of a waterfront?*
*It is important to pay attention to site specific as well to global aspects. The presence of large industrial ports, of large military settlements, but also the specific natural morphology will*
*influence all the past stories and all the possible future strategies. It is important to define the right questions. A first one may be "do the people from this town wish to access the waterfront?" if yes, "Why?" if not "Why?".*

*3.1 In reference to the point 3, please indicate three points you consider the most strategic in giving a better accessibility to a waterfront:*
*o      Giving pedestrian access to the inhabitants and removing barriers between the urban tissue and the waterfront*
*o      Separating the lines of communication of the goods from the general urban mobility*
*x      Valorising the Built Heritage presence*
*x      Recovering old/unused/ abandoned facilities to civil/social usage*
*x      Applying intervention to enhance the quality of the water*
*o      Creating /Finding/enhancing area of sharing/relationship between industrial/commercial areas and the urban pattern*
*o      Moving the harbour/port activity in new settlements in open sea/out of the urban area*
*o      Regenerating the neighbourhoods in the areas nearby the waterfront*
*o      Planning and creating new urban interventions that bring the water in the urban tissue (channels, waterways, artificial lakes)*

*4. How water can add value to the city?*
*Commercial, recreative, pleasant for the eyes, pleasant for the mind, there is no doubt that the water separates as well unifies, creating a special fascination on people "using" or "accessing" the waterfront. The stories about the sea are a fundamental base of local cultures and may be of great attraction for tourism, social life, learning, preservation of local specificities. The importance of the built heritage connected to the waterfront settlements is out of doubt: military landscape (fortresses, towers, fortifications, ships, machines) and industrial heritage (facilities, machines, ships, infrastructures) are strong signs in the landscape and in the culture of a place. Finally, the presence of winds and the mitigation of the heat/cold produced by the water, made most of the waterfront pleasant places to stay all along the year.*

Giorgio Verdiani , *Director of DIDA Lab, University of Florence*
Online interview, June, 2019

WORK PLAN AND LIST OF DELIVERABLES

**Introductory session 14.02.2020 Friday**

**Deliverables of 18.02.2020 Tuesday (session 1)**

• full glossary of terms (to find common ground on e.g. cartography, mapping, border, dynamic cartography etc.);
• max. three sentences on the problem statement to find common ground;
• max. three sentences on the solution to find common ground;
• schematic project overview (part 1: problem statement, part 2: solution/design, containing methods/visualisation, possible other parts);
• visual story board of the video (intro, presenting history/facts/future projects, problem statement, solutions/proposal, possible further research);
• the start of a referenced precedent library of map(s)(ping) for visual reference;
• the full working plan: an overview of per tutorial deliverables on both content and form.

**Deliverables of 21.02.2020  Friday (session 2)**
• Propositions
• Precedent studies
• Glossary is enriched and done (with pairs / counter definitions, etc)
• Schematic overview of the project (part I, part II) is done
• Curated order of the content (each project which constitutes a different layer)
• All maps are together no matter scale and form for now (to be able to go back and check always)
• Start to work on with the selections for the library (to find the common denominator, and the language)
• Captions for each selected map
• Dossier (reworked)
• Academic resources

**Deliverables of 25.02.2020  Tuesday (session 3)**
• -Propositions
Individual, collective
• Dossier
Problem and solution statements are placed into texts
Glossary is done and placed
Precedent studies are placed
Library contact sheet and part a (collection of maps) is done with captions
Half of the part b is articulated in a common language
Start transition from library part b to the final form of the map

• Overview of the video story board (?)

**Deliverables of 28.02.2020  Friday (session 4)**
• A. Propositions (rephrased) Individual, collective, V1, V2
Very rough stacking for the full position to have content there
• B. Dossier
Glossary is done.
Precedent studies are combined, done.
Library contact sheet (all maps)
Captions (all maps)
Bibliography and resource arrangement
• C. Selections from library and working on the syntheses on the direction of (designerly) map
• D. List of E2 deliverables
• E. Rough sketch and the logic of E2 deliverables for the presentation


**Deliverables of 03.03.2020  Tuesday (session 5)**
• A. Propositions (language corrections and final corrections)
• B. Dossier
All captions and form-based corrections
Bibliography and resource arrangement
• C. Selections from library and working on the syntheses on the direction of designerly map in line with propositions and precedents both content and form based
• D. List of E2 deliverables, precise sketch with size and the logic of E2 deliverables for the presentation
• E. Overview of the video story board
• F. Rough structure of the video text (if possible)

Deliverables of 06.03.2020  Friday (session 6)
• V1 and V2 language corrections and explanations such as various conditions disputed coastal lines and 2050 scenario in V2
• Orientation of  library selections
• 1 , 2, 3 drawings,  scales, orientations, translation language and legends,
• Video rough structure and bullet points (if possible)

**Deliverables of 10.03.2020  Friday (session 7)**
• Mock-up presentation of all the materials,
• Theoretical introduction
• Wall materials
• Dossier
• Video
*Work equally on 4 main parts by considering followings,
-Short grammar and form check on the first theoretical sheet

-Layer 1, work on the interpretation of route and the graphic language.
-Layer 2, hatches, the distinction between the borders and the sea language etc..
-Layer 3, disc, projects, drawing language of the stakeholder projects, define the centre
-Layer final, conclusion and selection from 1,2,3
-Captions for each of them, important (also refine the whole argument to be prepared verbally)
-Video (on progress)

**12.03.2020 Thursday E2 EXAM I PRESENTATION**

**13. 03.2020 Friday (session 8)**
• Review of the E2 materials
• Working on layer 1, layer 2, layer 3 contentwise
• Work on final map
• Work in detail in tiles (artefact)


**13. 03.2020 Friday (session 8)**
• Working on layer 1, layer 2, layer 3  contentwise
• Work on final map
• Size and the way of presentation of final map and tiles (artefact)

**17. 03.2020 Tuesday (session 9)**
• New layout for theoretical part
• Work on final map
• Size and the way of presentation of final map and tiles


**20. 03.2020 Friday (session 10)**
• Reviews on the video
Script
Content

• Work on final map
• Work in detail on both content and graphic language of tiles

**24. 03.2020 Tuesday (session 11)**
• 1500 words essay
• Dossier final check
Including complete theoretical part, V1, V2,Glossary and Library
• Final map and tiles rough test print

**27. 03.2020 Friday (session 12)**
• Mock-up presentation of all the materials,
• Theoretical part
• Wall material
• Artefact
• Dossier
• Video

**31.03.2020 Tuesday E3 EXAM I PRESENTATION**

Graduation Plan

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