

Shady Heritage

from

II

Act II - Translation
Subversive Mapping
Counter Design Pavilion

toward

an architecture of
Frictional-Empathy.

Setting the record Shady: Marseille's shunned Heritage.

*From Shady Heritage toward
an Architecture of Frictional Empathy
Act II - Translation*

Saskia Tideman, 4460243,
Submitted in partial completion of a Master of Science in
Architecture

Supervisors:
Stefano Milani (Architecture)
Carola Hein (Research)
Jan van de Voort (Building Technology)

March 2021

Contents

02 **Part I - Subversive Mapping**

04 Author's note

06 Mapping Discourse

12 Mapping Process

38 Map

40 Findings & reflection

42 **Part II - Counter Design**

44 Author's note

46 L'Ombrière

54 Design Precedent

58 Proposal

60 Findings & reflection

act I: INVESTIGATION

act II: TRANSLATION

act III: GENERATION

The document was produced part of the graduation project '*From Shady Heritage
Toward and Architecture of Frictional Empathy*', and is situated in Act II - Translation.

Part 1

Subversive Mapping

‘The inhabitants of a land tirelessly erase and rewrite the ancient scrawls of the soil.’

Corboz A. (2014). The Land as Palimpsest. *Diogenes* 31 (121) p17

‘I’m a messenger: I listen to stories and transcribe them enabling them to make sense, thus the world can look at itself.’

Beaune, François. “La Grande Table.” 2017. Franceculture.fr, Accessed 20 Jan, 2021. www.franceculture.fr/emissions/la-grande-table-2eme-partie.

Author's note

Setting the record Shady

Alongside a counter design experiment, this booklet constitutes the Act II of 'From Shady Heritage towards an Architecture of Frictional-Empathy' my Master's Graduation Project. Act II seeks to identify and test methods able to 'manifest' Shadiness, becoming the indispensable bridge between conceptualisation (Act I) and contextual application (Act III). The map builds on Act I's Essay Anthology about Heritage, Shadiness and the Architect. Please refer to this document to understand the theoretical grounding of the project.

This mapping process and product portrayed in this booklet present the cartographic inquiry carried out on Marseille's Shadiness. The method of mapping was chosen for its ability to reveal the *thickness* of Marseille's palimpsest and temporal filtration made of the historical urban fabric, making the invisible, visible. Here, *thickness* refers to the process of collecting, aggregating, and visualizing numerous layers of geographic or place-specific data to create as complete a representation as possible of a place.

According to UNESCO, the first step in the Heritage Urban Landscape process consists of undertaking "a full assessment of the city's natural, cultural and human resources."¹ In other words, identifying heritage sites is a prerequisite to preservation. This subversive map, therefore, intends to reveal the contemporary stage of the repressed urban narratives by spatialising Shady narratives.

By addressing what we can (not) see in urban space, it becomes possible to formulate desired futures for Shady Heritage Sites. Indeed, Hewitt writes about the possibilities that occur when the palimpsest map is revealed, as it enables a reframing of historic

buildings not as objects frozen in time but rather sites in constant flux, which opens the door to a different thought process regarding site re-use.² Similarly, MDRDV's work on Marseille 'Le Grand Puzzle' hints at the multi-faceted identity and perceptions of the city through the layering of various maps.³

This mapping phase constitutes a key enabler for future change, acting as a discursive intermediary between the realm of historiography and the built environment:

"The unfolding agency of mapping may allow designers and planners not only to see certain possibilities in the complexity and contradiction of what already exists but also to actualise that potential. This instrumental function is particularly important in a world where it is becoming increasingly difficult to both imagine and actually to create anything outside of the normative."⁴

Indeed, the weaving of multiple narratives based on Shady memories, spaces and stories enables a change in point of view: what was previously viewed as incidental, and therefore minor or ignored, can come out of the shadow of the hegemonic history and reveal itself as the symptom of a systemic historical slight. The multiplication of non-hegemonic narratives also highlights the arbitrary nature of the dominant historic narrative, expressing that all narratives situate themselves somewhere between authenticity and fabrication. I envisage my research as a re-reading and re-mapping of the city providing a new lens to reflect on and use the past in Marseille, ahead of conceiving a built intervention.

¹ UNESCO. "New life for historic cities: The historic urban landscape approach explained." 2013. *Unesco.org*. Accessed December 10, 2020. <https://whc.unesco.org/document/123570>

² Hewitt, Alan. "Architecture for a Contingent Environment." *Journal of Architectural Education* 47, no. 4, (1994): 198.

³ MDRDV, The Why Factory and Cantz, Hatje ed. *Le Grand Puzzle*. Broché, 2020.

⁴ Corner, James. "The Agency of Mapping: Speculation, Critique and Invention" in *The Map Reader: Theories of Mapping Practice and Cartographic Representation*, Dodge, Martin, Kitchin, Rob and Perkins, Chris. eds. (2011): 90. John Wiley & Sons.

Fool's Cap' Map, anon c. 1590. David Turnbull writes in 'Turnbull, David. *Masons, tricksters and cartographers: Comparative studies in the sociology of scientific and indigenous knowledge*. Taylor & Francis, 2000' (Taylor & Francis, 2000) that the iconic map highlights the 'all seemingly universal truths, all apparently trustworthy knowledge or authoritative maps, are partial and untrustworthy in that they conceal a hidden social ordering.'

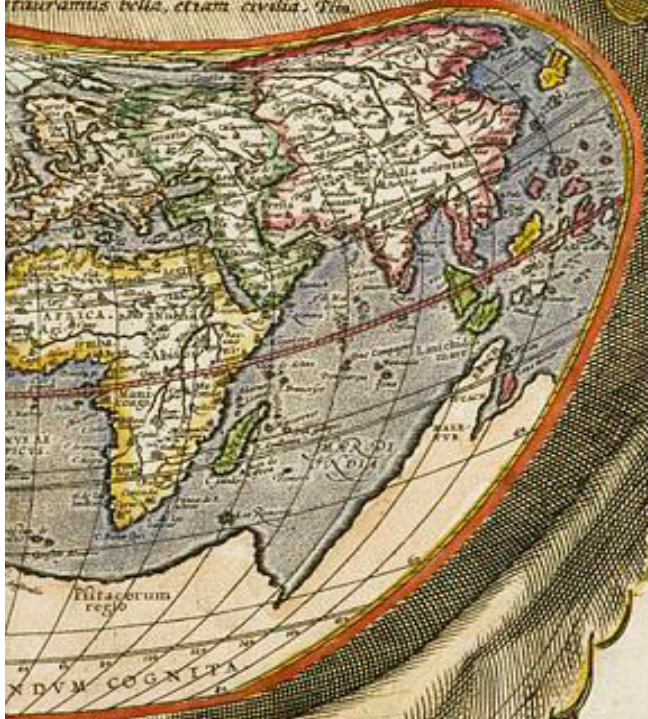
P3057

IPSVM .

quis non habet .

boro dignum .

gerimus, hic excercemus imperia, hic agros captamus
cauramus bella, etiam civilia. etc.



...ntus
...us

G2011/43

Mapping Discourse

Mapping and its ability to show both the past and its lingering presence provides a key to untangling Shady narratives. However, given my project's aims to counter-hegemonic heritagisation, it was necessary to reflect on mapping's inherent biases and query how to make use of the methodology most pertinently.

According to the Cambridge Dictionary, a map is

“A drawing of the earth's surface, or part of that surface, showing the shape and position of different countries, political borders, natural features such as rivers and mountains, and artificial features such as roads and buildings.”⁵

Maps are therefore diagrammatic, graphic representations intended to communicate simplified spatialised information. Through the subtle use of graphic codes -namely symbols, scale, projection, colour, and labelling- maps translate the intangible into something tangible, able to make the invisible, visible. Indeed, chrono-mapping for instance enables one to observe both what built fabric has withstood the test of time, while also shining a light on what no longer features in the city. Corner writes

“Through rendering visible multiple and sometimes disparate field conditions, mapping allows for an understanding of terrain as only the surface expression of a complex and dynamic imbroglio of social and natural processes.”⁶

Maps are made for a specific purpose and used for more than merely showing ‘where things are’. Harley writes

‘Maps are simultaneous devices for survey, measure, exploration and navigation, yet they are also rhetorical images. Maps are, indeed, never neutral or value-free or ever completely scientific.’⁷

Indeed, the graphical language that decodes intangible data into graphic information provides the guise of objectivity to the necessary selection determining what (not) to show. This enables the application of value-driven choices which make up a filter through which the earth is depicted: information that is important concerning a chosen agenda is retained while subordinate data isn't. As the data cannot speak for itself, the role of the interpreter and their inevitable biases are significant.

Often, maps are intentionally partisan, providing a biased sample of information to warp the onlooker's view on a situation:

‘With their ability to spin facts and weave stories, then, maps can act as figures of authority, advancing skewed perspectives while hiding behind a seeming objectivity.’⁸

This renders maps fertile grounds for manipulation. This is made evident by Google Maps that has been known to show different national borders depending on the IP address used.⁹ Alternatively, tourism maps break rules of scale, emphasising tourism hotspots, and casting shades on locations deemed irrelevant to a passing visitor. Not only do maps influence how one perceives the world, but they also impact how one thinks and acts. This makes mapping

‘Perhaps the most formative and creative act of any design process, firstly disclosing and then staging the conditions for the emergence of new realities.’¹⁰

Indeed, many contemporary artists use cartography as part of their creative process, namely Jasper Johns, Ed Ruscha, Julian Schnabel, Olafur Eliasson, William Kentridge, Maya Lin.

Corner goes on to compare the map to

‘an operating table, a staging ground or a theatre of operations upon which the mapper collects, combines, connects, marks, masks, relates and generally explores.

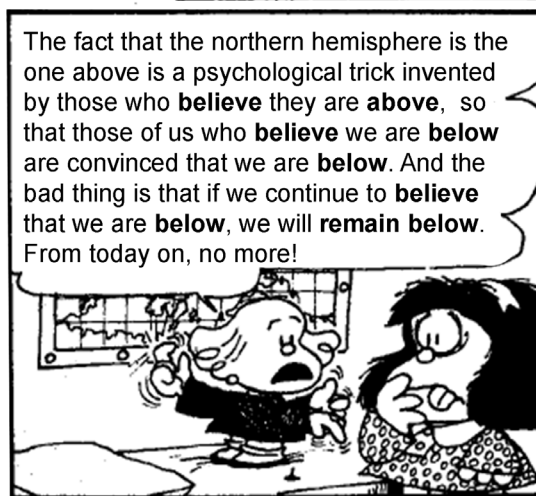
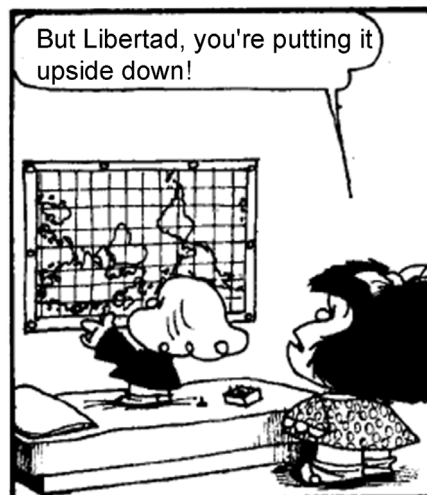
⁵ “Map.” 2021. *Dictionary.cambridge.org*. Accessed January 10, 2021. <https://dictionary.cambridge.org/dictionary/english/map>

⁶ Corner. “The Agency of Mapping: Speculation, Critique and Invention.” 90.

⁷ Harley, J.B. *The New Nature of Maps; Essays in the History of Cartography*. Baltimore and London: The John Hopkins University Press, 2001. 158.

⁸ “Leventhal Map.” 2020. *Leventhalmap.org*. Accessed December 10, 2020. <https://www.leventhalmap.org/digital-exhibitions/bending-lines/power-belief/authority/>

⁹ Bourke, India. “The new Google Earth is spectacular. It's also misleading.” 2017. *Citymonitor.ai*. Accessed December 10, 2020. <https://citymonitor.ai/economy/business/new-google-earth-spectacular-it-s-also-misleading-3025>



Using map to claim back autonomy.

Image Source: Lavado, Joaquín Salvador 'El Mundo Al Reves' in *Mafalda*. Translated with original emphasis kept. *Wordpress.com*. Accessed January 10, 2021. <https://revistakaypacha.wordpress.com/mafalda-mundo-alreves/>.

Mapping Discourse

continued

These surfaces are massive collection, sorting and transfer sites, great fields upon which real material conditions are isolated, indexed and placed within an assortment of relational structures.¹¹

The map's ability to project a new reality or depict a specific point of view in space has led mapping to be used to counter politico-social systems: instead of the hegemonic voices dictating the map, in turn, dictating the built fabric, subversive maps are discursive tools.

'Instead of treating maps as stuffy reference objects, frozen in place by distant authorities, we can see maps as part of a dialogue in which citizens tell stories about themselves, their lives, and their communities. Maps play an influential role in telling us where we are and who we are—so we must "map or be mapped."¹²

In the study of Shady heritage, counter maps yield the capacity to reintroduce shunned narratives into both the historical sphere and the built environment.

In response to the simplistic and one-sided spatial representations traditional mapping give rise to, the concept of the 'deep' map is being developed. It seeks to become a virtually infinite repository of information, produced by the collective engagement of various actors. This entails a multi-dimensionality that cannot be contained in a traditional paper-map, resorting to digital means.

Deep maps attempt to pin down the intangible and qualitative facets of a specific place, enabling the gathering of anecdotal, fragmentary and speculative information into a nuanced whole. Deep maps are perpetual works-in-progress as their commitment to lived histories and current discourse prevents their completion.¹³

Alternatively, geo-spatial mapping seeks to reconcile the study of socio-economic trends and evolutions with the aim of historically grounding 'informed planning and policy-making, education, outreach and training.'¹⁴ Hein and van Mil suggest a 'Waterwheel' methodology aiming to perpetually improve local spatial understanding of a context, according to which new knowledge is added and findings are integrated from one round into the next analysis.¹⁵ They explain that mapping can

'facilitate the identification of 'gaps,' were spatial, institutional, or cultural opportunities and challenges exist and where planning can be useful.'¹⁶

Following the above exploration of old and new cartographic discourse, I opted for a mapping compromise. While borrowing elements from the deep map -namely the integration of various types of information such as cultural, geographical and historic elements and their thick, multi-media layering- and chose an 'single-frame' format (rather than an interactive digital map) to force myself to tackle issues relating to the selection, readability and representation.

10 Corner. "The Agency of Mapping: Speculation, Critique and Invention." 91.

11 Corner. "The Agency of Mapping: Speculation, Critique and Invention." 90.

12 "Leventhal Map." 2020. *Leventhalmap.org*. Accessed December 10, 2020. <https://www.leventhalmap.org/digital-exhibitions/bending-lines/power-belief/mapping-ourselves/>

13 Van Den Brink, TM. "Deep mapping. Version 1." 2020.

14 Hein, Carola, van Mil, Yvonne and Momirski, Lucija Ažman. "The Waterwheel: a Socio-Spatial Method for Understanding and Displaying Holistic Water Systems." *Second International Conference "Water, Megacities and Global Change."* 2020.

15 Hein, van Mil, Yvonne and Momirski. "The Waterwheel: a Socio-Spatial Method for Understanding and Displaying Holistic Water Systems."

16 Hein, Carola and van Mil, Yvonne. "Mapping as Gap-Finder: Geddes, Tyrwhitt, and the Comparative Spatial Analysis of Port City Regions" in *Urban Planning* 5, no. 2 (2020): 152–166.

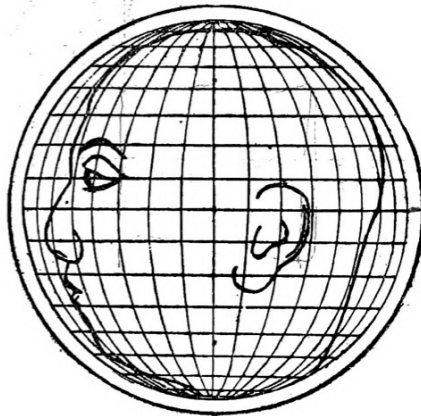


FIG. 43.—Man's head plotted on orthographic projection.

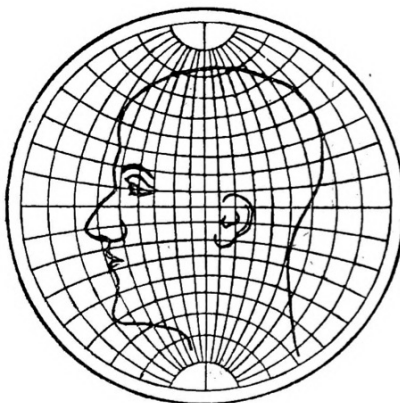


FIG. 44.—Man's head plotted on stereographic projection.

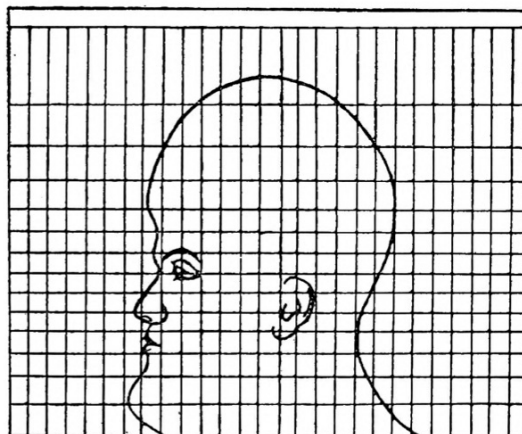
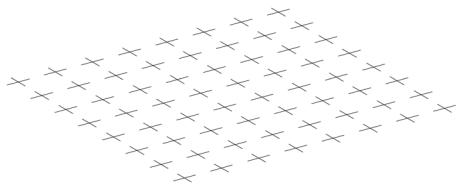


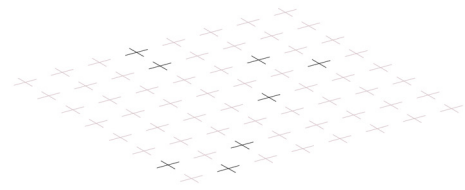
FIG. 45.—Man's head plotted on Mercator projection.

Deetz, C. H. and Adams, O. S. "Illustrations of relative distortions on a man's head." 1921.
<https://hannes.enjoys.it/blog/2013/10/illustrating-map-projection-distortions-with-the-outline-of-a-human-head/>

Below : Animated graphic representation of the historiographical process at work in the built environment, and the role of the map as a translatory device (read from left to right, top to bottom).



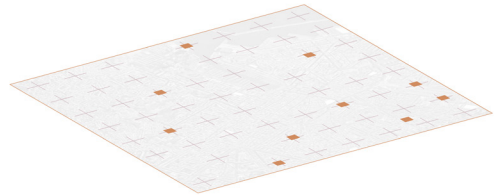
The datum points shown here are the happenings that make up the many pasts that preceded us. These are people, events, locations that resulted in individual and/or collective memories.



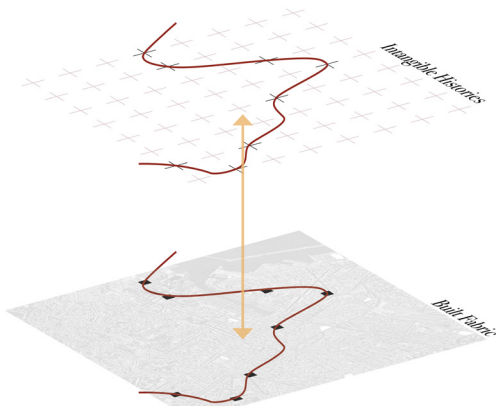
Certain data points within the past (in black) conform with the desired image of the past, while others (in beige) do not conform with this desired vision.



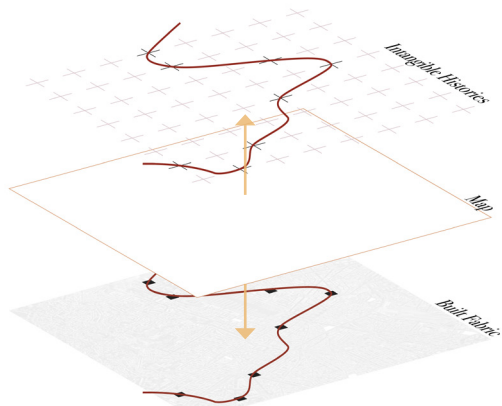
The non-normative data points in the past which were not immortalised into the hegemonic History are recounted neither in history books, nor the city.



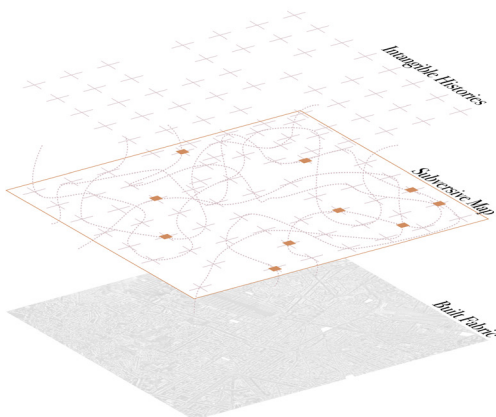
Shady Heritage Sites get overwritten due to their lacking legitimacy when claiming to historical value. Their contested nature condemns them to disappear.



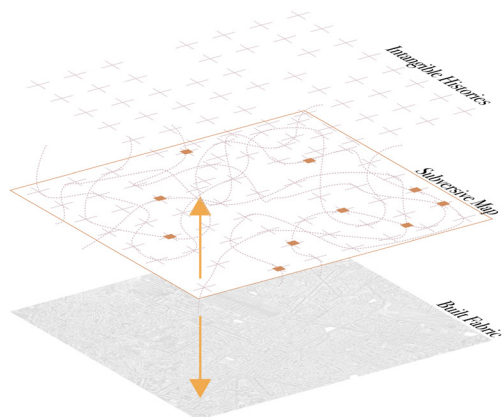
Therefore, there is a feedback loop between the built environment and the intangible historiographic realm. As Churchill said, 'we shape our building and thereafter they shape us.'



The map is a translating intermediary, situated between the intangible realm of history and the built environment.

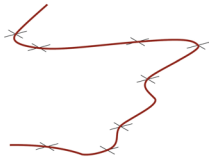


Mapping would enable one to read between the lines of the hegemonic reading of history, and uncover Shady traces within the built environment.

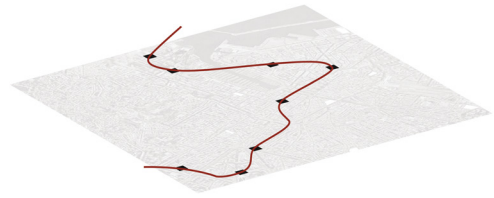


The map could then reintroduce shunned narratives into both the historical sphere and the built environment.

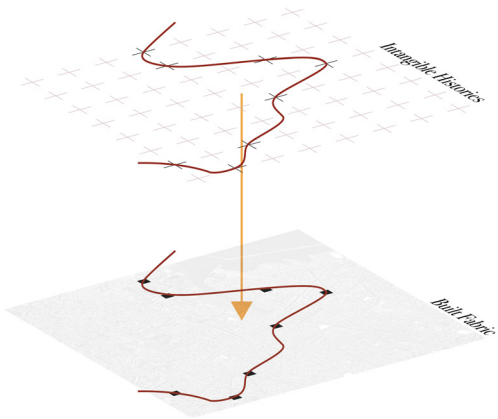
Facts that conform with the desired image of the past and present strung together into 'Histoire' which justifies Pinning down certain memory in spaces giving rise to Spatialised narratives in the built fabric



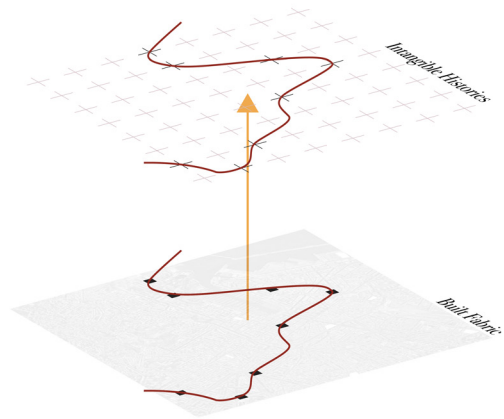
The desired points provide anchors to the curation of the hegemonic historical narrative. The historical narrative provides us with a specific, goal-oriented lens to reflect on and use the past.



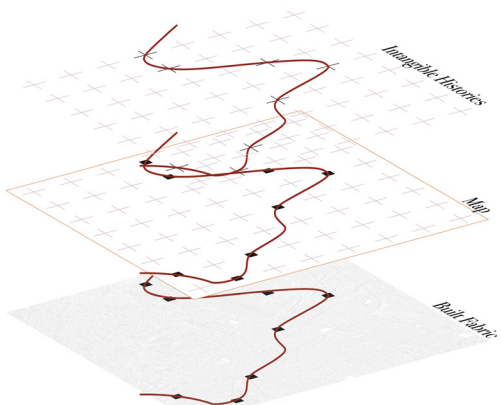
This initially immaterial narrative is translated into urban terms: some data points of the past materialise into plaques, monuments, memorials as well as buildings whose perceived importance has legitimised their claim to heritage value.



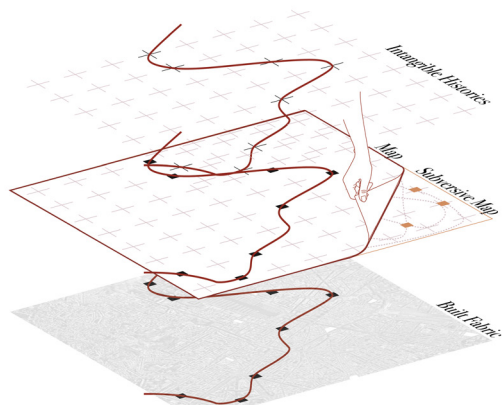
Historical narratives are inscribed into the built environment.



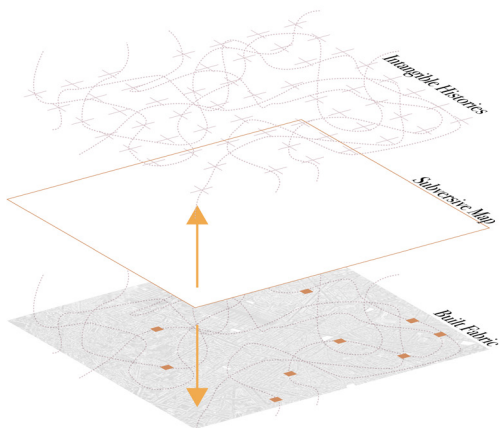
However, the reverse is also possible: the built environment can affect how we relate to pasts.



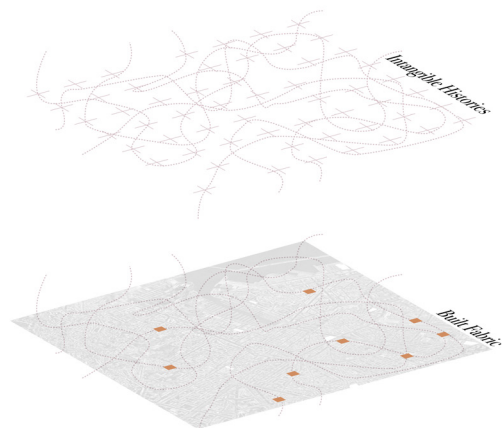
As such, most maps reflect hegemonic reading of the past.



However, what if we were to use the map as a tool to push another, subversive, agenda? Instead of the historiographic process dictating the map in turn dictating the built fabric, mapping could become a discursive tool.



Subversive mapping reveals itself as a tool enabling the depiction of an alternative reading of space, and therefore time.



The weaving of a historical narrative based on Shady memories, spaces and stories enables a change in point of view: what was previously viewed as incidental, or ignored reveals itself as the symptom of a systemic historical slight and can be brought into the light.

Facts that deviate from the desired vision of the future strung together into Alternative Narratives which justifies Pinning down certain memory in spaces giving rise to Spatialised narratives in the built fabric

Mapping Process

Framework & representation

Following Corner's recommendation to acknowledge 'the maker's own participation and engagement with the cartographic process', I set out to make the Shady map's filter visible.¹⁷ This implied reflecting on which graphic language I would use, and how I might betray the map's objectivity, a goal that led me to find inspiration from various GIS and artistic references. I took precedence from Situationist mapping and psycho-geography which openly break cartographic codes by ignoring notions of scale, as well as maps made by artists offering insight into their design process, Obrist and Harmon's books exploring maps intended as art as well as art unrelated to mapping such as Fusinato and John Cage's experimenting with music notation.^{18, 19} The breadth of references used in the process sought to facilitate breaking free from unconscious assumptions about mapping.

Furthermore, visible corrections and incompleteness hinder the maps' pretension to objectivity and highlight the continuous intervention and human biases the map is subjected to. The collaged aesthetic provides palimpsestic depth by layering various archival content resulting in a spatio-temporal map that loses all pretence to simplicity, intending instead to reveal complexity. As such it presents a cacophony of non-hierarchised yet inter-related information. Through the accumulation of different maps of the same region, the map confesses its selectiveness and cultural embeddedness. By simultaneously uncovering layers of the palimpsest and adding a narrated layer, the Shady map explores

'different values, meanings and heritage making practices that may not be recognised otherwise. Mapping becomes the method of developing intangible cultural heritage discourses, to rethink what cultural heritage means in each context.'²⁰

17 Corner. "The Agency of Mapping: Speculation, Critique and Invention." 94.

18 Obrist, Hans Ulrich. *Mapping It Out: An Alternative Atlas of Contemporary Cartographies*. Thames & Hudson, 2014.

19 Harmon, Katharine. *The Map as Art: Contemporary Artists Explore Cartography*. Princeton Architectural Press. (2009)

20 "Whose Heritage Matters?" 2021. [Urbaninstitute.group.shef.ac.uk](https://urbaninstitute.group.shef.ac.uk). Accessed January 10, 2021. <https://urbaninstitute.group.shef.ac.uk/whose-heritage-matters-new-project-announced-from-british-academy-sustainable-development-programme/>

Right: Marseille's Palimpsest- collage of historic maps, collage drawing by author, 2020. Original maps by the following sources:

U.S. Army. "Town plan of Marseille." 1943. [Earthworks.stanford.edu](https://earthworks.stanford.edu/catalog/princeton-4t64gp7lj). Accessed October 15, <https://earthworks.stanford.edu/catalog/princeton-4t64gp7lj>

Society for the Diffusion of Useful Knowledge. "Marseille." 1840. [Davidrumsey.com](http://www.davidrumsey.com). Accessed October 15, <http://www.davidrumsey.com/maps3866.html>

Bellin, J. N. "Plan de Marseille et ses environs." 1764. [Davidrumsey.com](http://www.davidrumsey.com).

Accessed October 15, <https://www.davidrumsey.com/luna/servlet/detail/RUMSEY-8-1-233846-5510085:Plan-de-Marseille-et-ses-environs->

[Campen, L. "Plan Routier de la ville." 1792. \[Gallica.bnf.fr\]\(https://gallica.bnf.fr/ark:/12148/btv1b53099684g\). Accessed October 15, <https://gallica.bnf.fr/ark:/12148/btv1b53099684g>](https://www.davidrumsey.com/luna/servlet/detail/RUMSEY-8-1-233846-5510085:Plan-de-Marseille-et-ses-environs-)

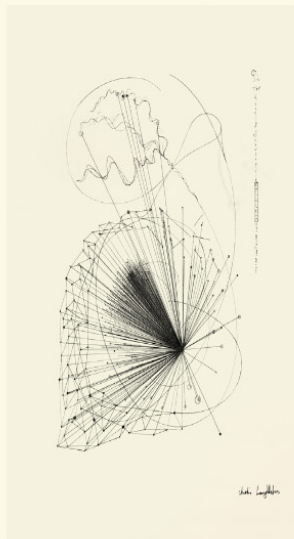
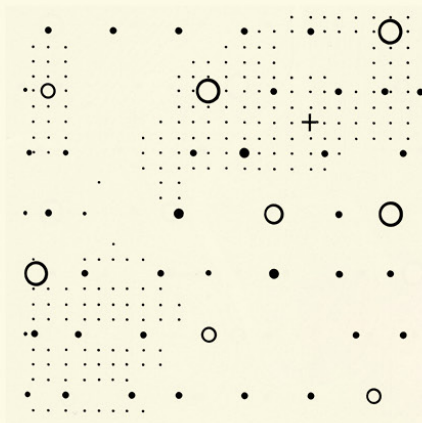
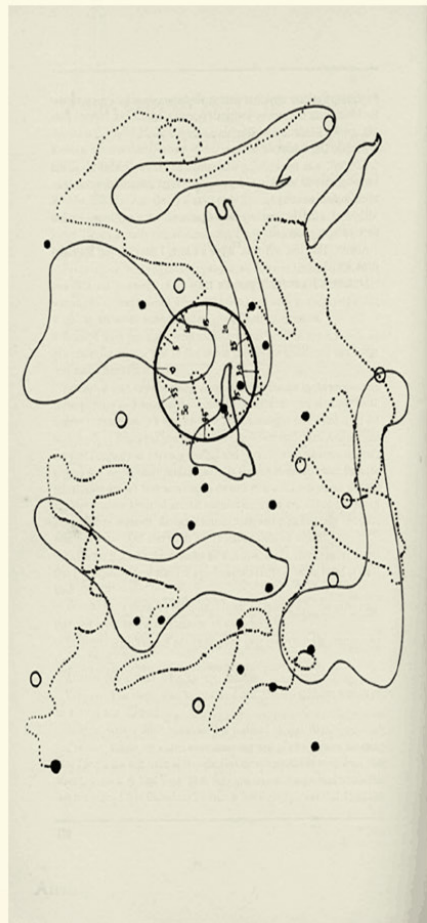
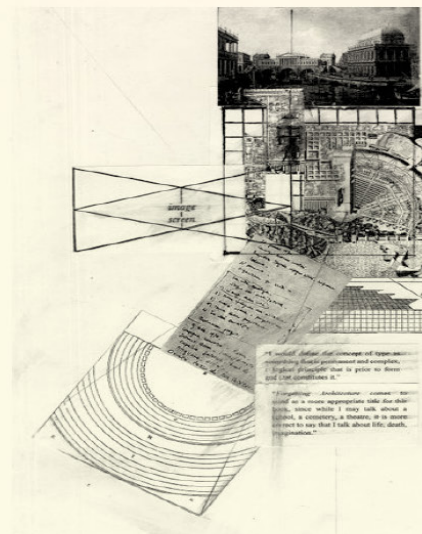
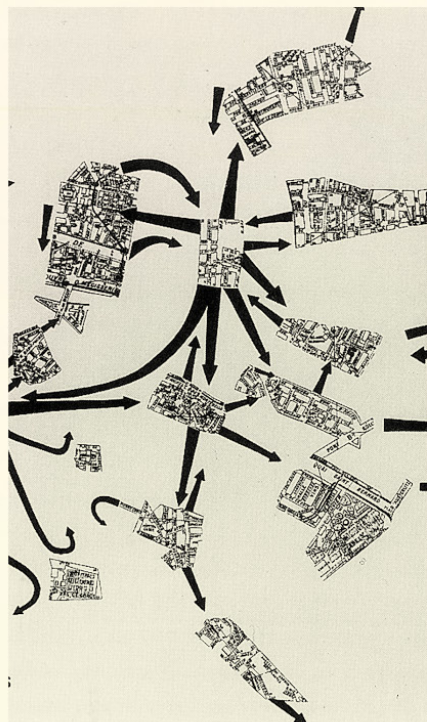
Razaud, J. "Plan geometral de la ville citadelles port et arcaux de Marseille." 1743. [Gallica.bnf.fr](https://gallica.bnf.fr/ark:/12148/btv1b53053097n). Accessed October 15, <https://gallica.bnf.fr/ark:/12148/btv1b53053097n>

Fer, N. "Marseille, France." 1702. [Davidrumsey.com](http://www.davidrumsey.com). Accessed October 15, <https://www.davidrumsey.com/luna/servlet/detail/RUMSEY-8-1-292633-90064224:Marseille,-France->





Mapping Process

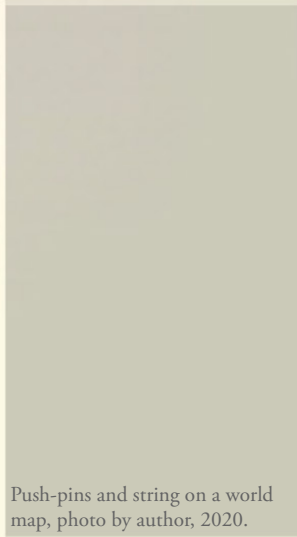




Debord, Guy. "Naked City." 1957. *Frac-centre.fr*. Accessed December 10, 2020. <https://www.frac-centre.fr/en/art-and-architecture-collection/debord-guy/the-naked-city-317.html?authID=53&ensembleID=705>



Cage, John. "Cartridge Music." 1960. *Petergena.com*. Accessed December 10, 2020. <http://www.petergena.com/frexpms.html>



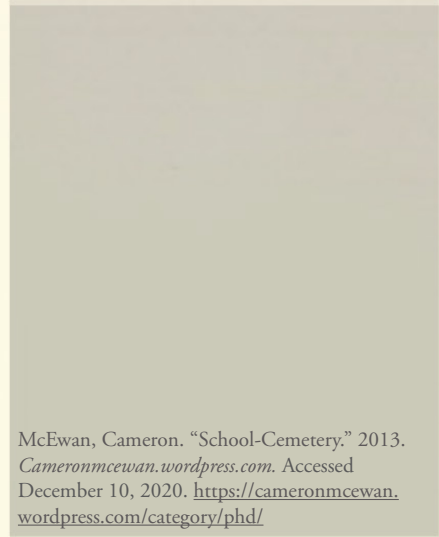
Push-pins and string on a world map, photo by author, 2020.



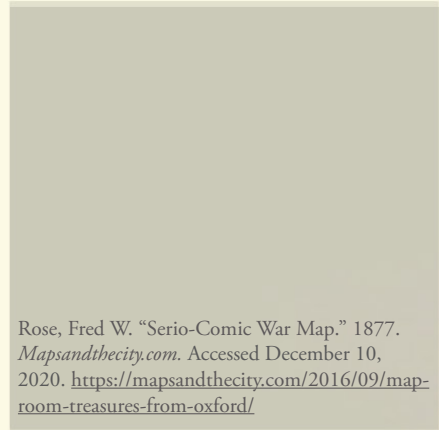
McNally, Emma. "Graphite on paper." 2007. *Flickr.com*. Accessed January 11, 2021. <https://www.flickr.com/photos/emmamcnally/3321650285>.



Fusinato, Marco. "Mass Black Implosion." *Marcofusinato.com*. 2008. Accessed December 10, 2020. http://marcofusinato.com/wordpress/wp-content/uploads/Fusinato_Mass-Black-Implosion-Katalysator-Anestis-Logothetis.jpg



McEwan, Cameron. "School-Cemetery." 2013. *Cameronmcewan.wordpress.com*. Accessed December 10, 2020. <https://cameronmcewan.wordpress.com/category/phd/>



Rose, Fred W. "Serio-Comic War Map." 1877. *Mapsandthecity.com*. Accessed December 10, 2020. <https://mapsandthecity.com/2016/09/map-room-treasures-from-oxford/>



Crnjak, Dragana. "House # 1." 2006. *Draganacrnjak.com*. Accessed December 10, 2020. <http://www.draganacrnjak.com/WebSiteFiles/drawings.html>

“Palimpsest map showing circus of Nero in relation to subsequent building campaigns” in “Architecture for a Contingent Environment” by Hewitt, Alan. *Journal of Architectural Education* 47, no. 4, (1994): 202.

Chambaud, Etienne. “Carved out Map” in *Mapping it Out: An Alternative Atlas of Contemporary Cartographies* edited by Hans Ulrich Obrist. 2014. 23.

Forti, Simone in *Mapping it Out: An Alternative Atlas of Contemporary Cartographies* edited by Hans Ulrich Obrist. 2014. 44.

Cage, John. “Composition in Retrospect.” *Exact Change*. 2008.

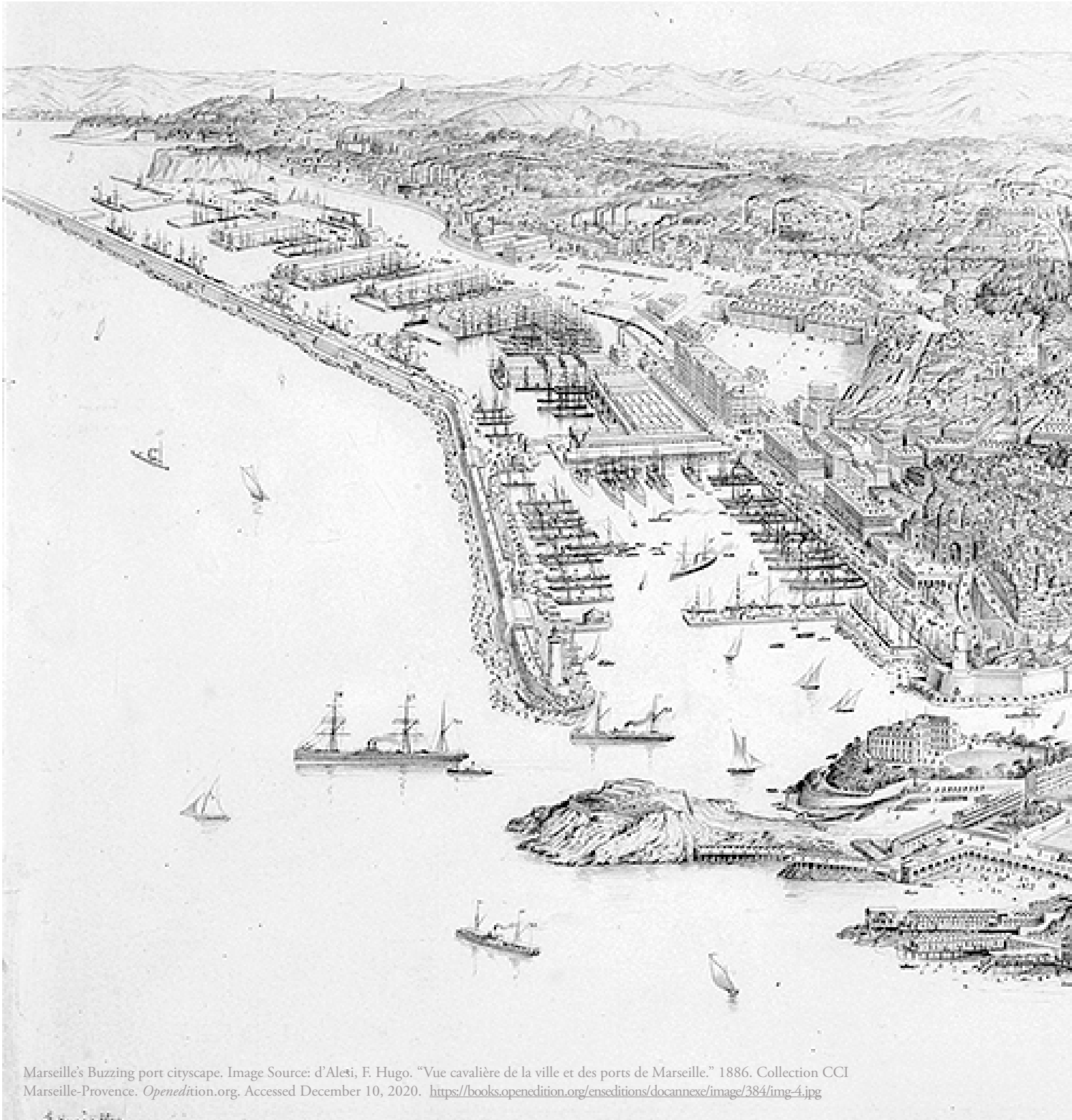
de Balzac, Honoré, “La Femme supérieure,” *Manuscrit autographe et épreuves corrigées*. 1837. *Expositions.bnf.fr*. Accessed December 10, 2020. <http://expositions.bnf.fr/brouillons/grand/100.htm>.

Kleon, Austin. “The Local Architect.” 2005. *Newspaperblackout.com*. Accessed December 10, 2020. <https://newspaperblackout.com/post/414054708/the-local-architect-by-austin-kleon-this-is-from>

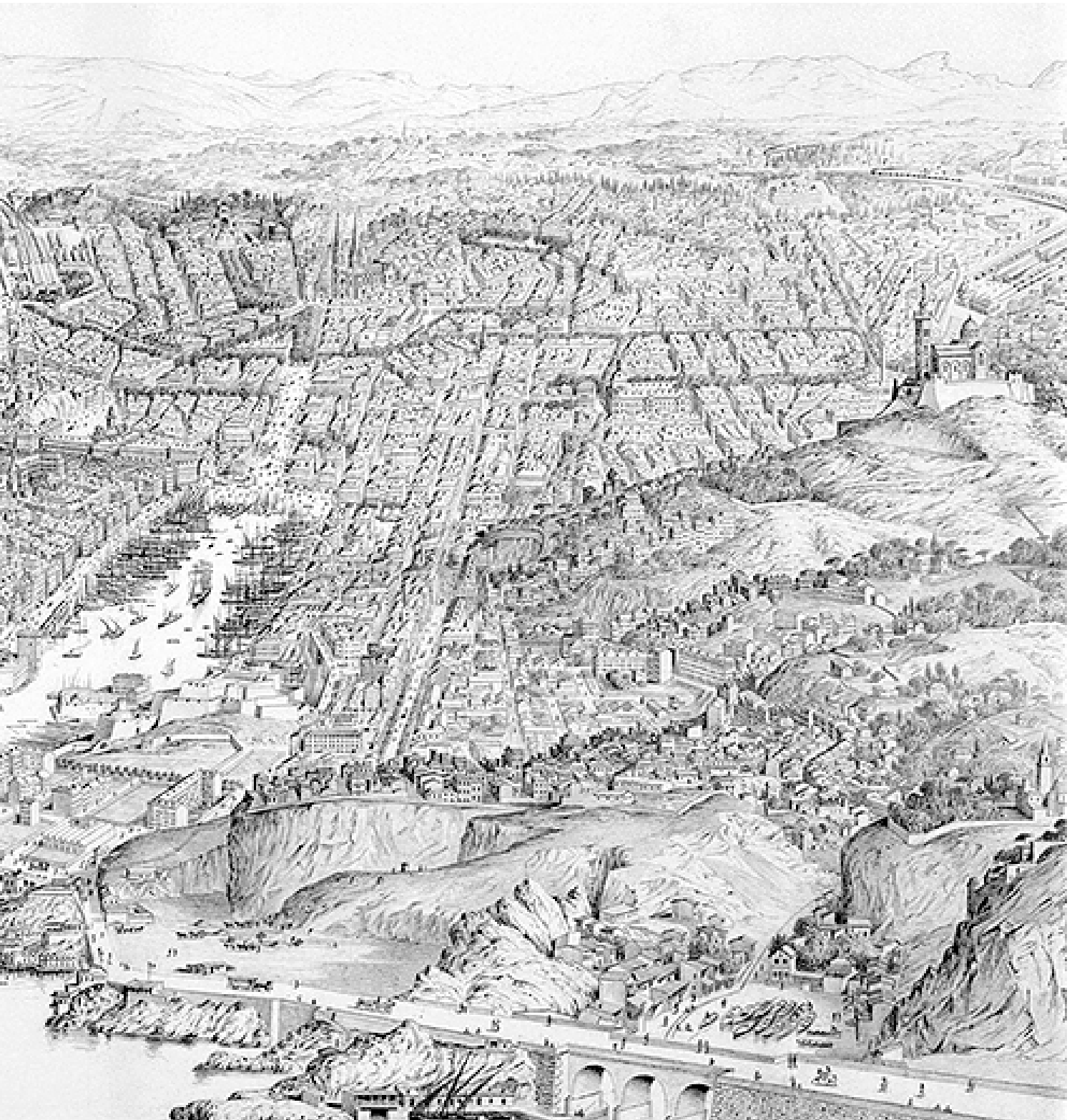
Cage, John. “II from Mushroom Book.” 1971-1972. *Moma.org*. Accessed January 10, 2021. https://www.moma.org/collection/works/16583?artist_id=912&locale=en&page=1&sov_referrer=artist

Mapping Process

Port-cityscape datum



Marseille's Buzzing port cityscape. Image Source: d'Alesi, F. Hugo. "Vue cavalière de la ville et des ports de Marseille." 1886. Collection CCI Marseille-Provence. *Openedition.org*. Accessed December 10, 2020. <https://books.openedition.org/enseditions/docannexe/image/384/img-4.jpg>



Marseille is France's oldest city. Founded over 2000 years ago, the city has changed significantly since its founding. The density of human activity, erasure and overwriting have led Marseille to be called a 'city of paper,' as its identity is today only decipherable in written or drawn records.²¹

Given the challenge of representing and researching the invisible, I limited the maps geographical scope to Marseille's port-cityscape, the liminal interface between land and sea.²² Indeed, the transport of goods, people and ideas brought about the good, the bad and the Shady, all of which played a role in socio-economic development as well as local identity. This area was shaped by significant pressure in land-use and new value systems which either shunned or sanctified past activities, both of which contributed to the overwriting of past urban narratives.

However, in the second half of the 20th-century decolonization and technical innovation in the form of containerisation led to steep economic decline and significant changes in Marseille's port infrastructure. All of Marseille's heavy industry related to port activities became practically obsolete by the 1970s. All port facilities were displaced north of Marseille to Fos -sur-Mer and l'Étang de Berre while the historic port facilities needed to 'totally reform themselves' as mounting pressures called for the re-use of redundant areas.²³ Morretti writes that it had become common understanding that 'it was essential to replace and/or remove the port' to transform urban spaces near the port, with the identity of

the former 'betraying' itself as the industrious nature of the space disappeared.²⁴ The significant urban readjustment of the port provided opportunities for the industrious past to be reshaped in the lens of a de-industrial city and its service-based economy, however, this transformation came at the loss port city of identity.²⁵

In Marseille, the largest urban masterplan attempting to orchestrate this post-industrial shift consist of Euroméditerranée. This process posed significant threats of urban – and, given the feedback loop, social- amnesia relating not only to port activity but also to everything that entered the city through the port.

I chose to focus the mapping experiment on an expanse of 20km of waterfront connecting Marseille to the rest of the world, partially visible on the facing page. The strip of land splaying north from the Old Porth which hosted all the docks hosted industrial and commercial purposes that grew much faster than the rest of the city. While little designated heritage is located in this area, historic maps reveal that this zone has a very deep palimpsest: while the port infrastructure was painstakingly planned, the neighbouring port cityscape was subjected to ever changing uses and reconstruction to suit maritime-industrial needs. This entails that on the one hand the historic importance of this area is hardly acknowledged through the conventional process of heritagisation, and on the other, the chances of the archival research revealing telling stories of Marseille's Shady past are high.

The map highlights the under-representation of the spaces between the port and transport infrastructure.

Image Source: "Les chemins de fer à Marseille." 1904. *Local.attac.org*. Accessed December 10, 2020. https://local.attac.org/marseille/IMG/pdf/descriptif_alterando_ferroviaire.pdf

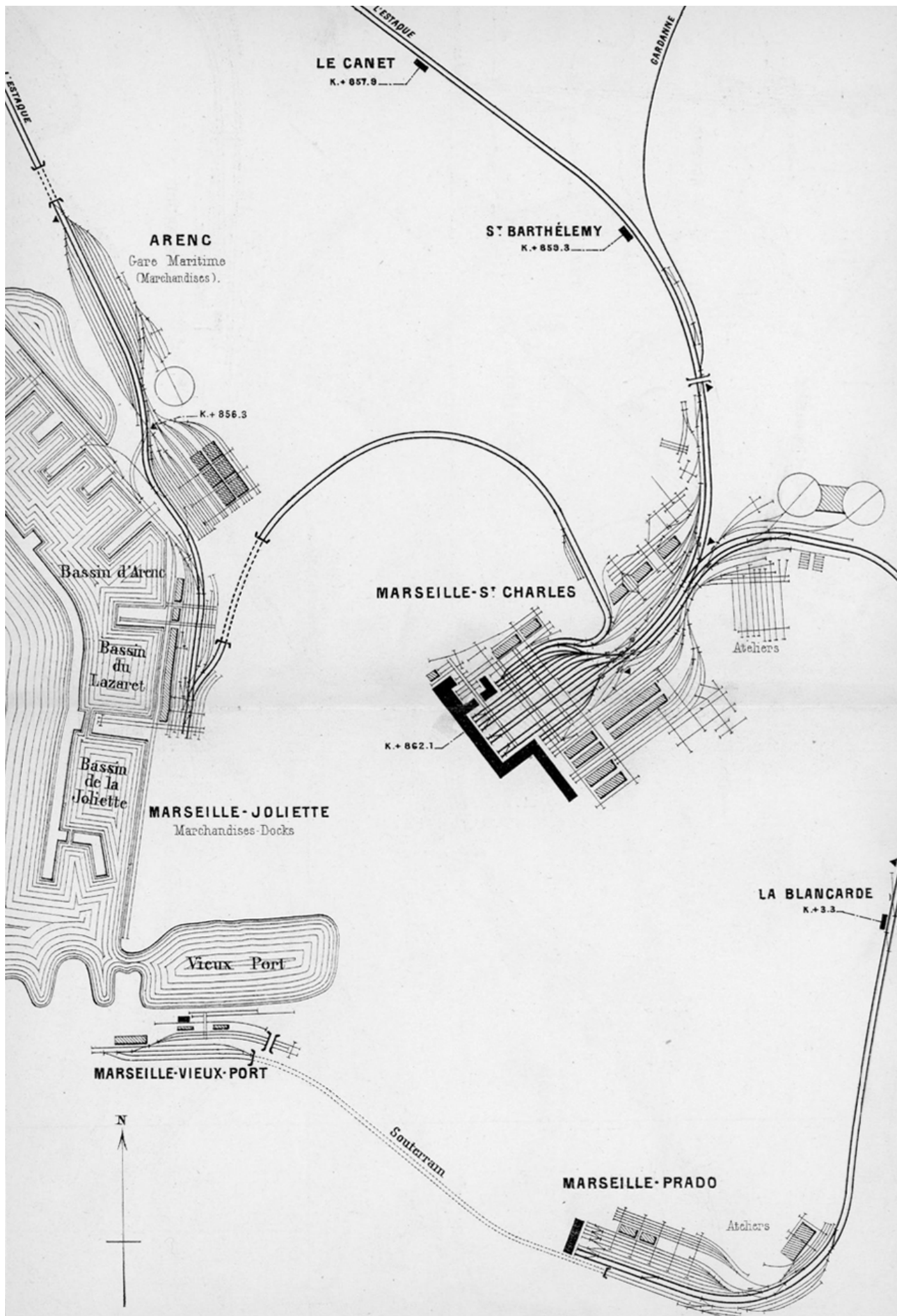
21 Pécot, Thierry. "Marseille au Moyen Âge, entre Provence et Méditerranée. Les horizons d'une ville portuaire". *Cahier de recherches Médiévales Humanistes*. 2009.

22 Hein, Carola. "The Port Cityscape: Spatial and institutional approaches to port city relationships." *PORTUSplus* 8. 2019. resolver.tudelft.nl/uuid:3e518ac3-5646-4dc8-bb69-116ec3bed422

23 Moretti, Beatrice. *Beyond the Port City: The Condition of Portuality and the Threshold Concept*. Jovis Verlag GmbH. 2020: 34.

24 *ibid*, 37.

25 *ibid*, 149.



PONTS ET CHAUSSÉES.

DÉPARTEMENT DES BOUCHES-DU-RHÔNE.

VILLE DE MARSEILLE.

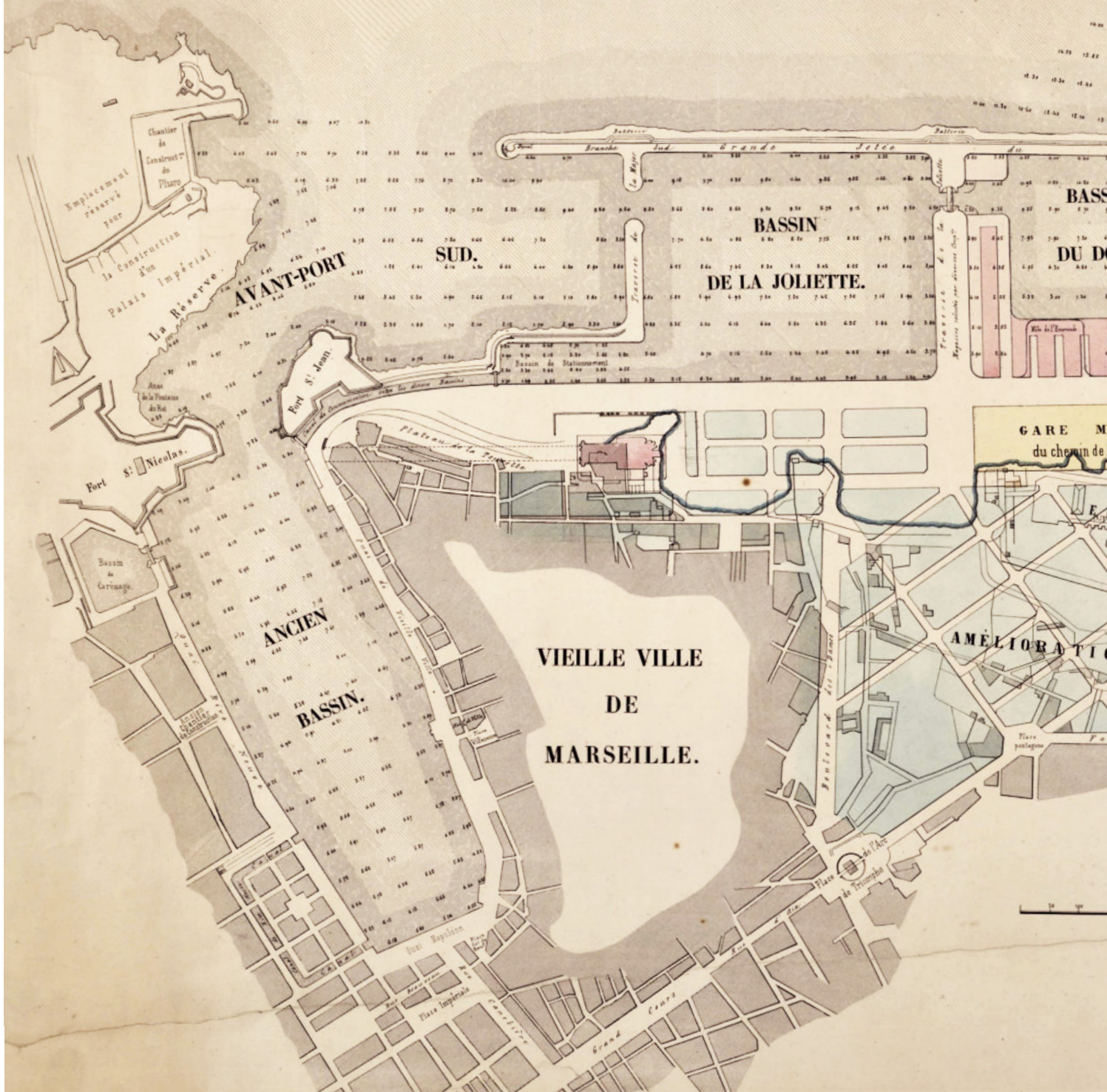
PLAN GÉNÉRAL DES NOUVEAUX PORTS

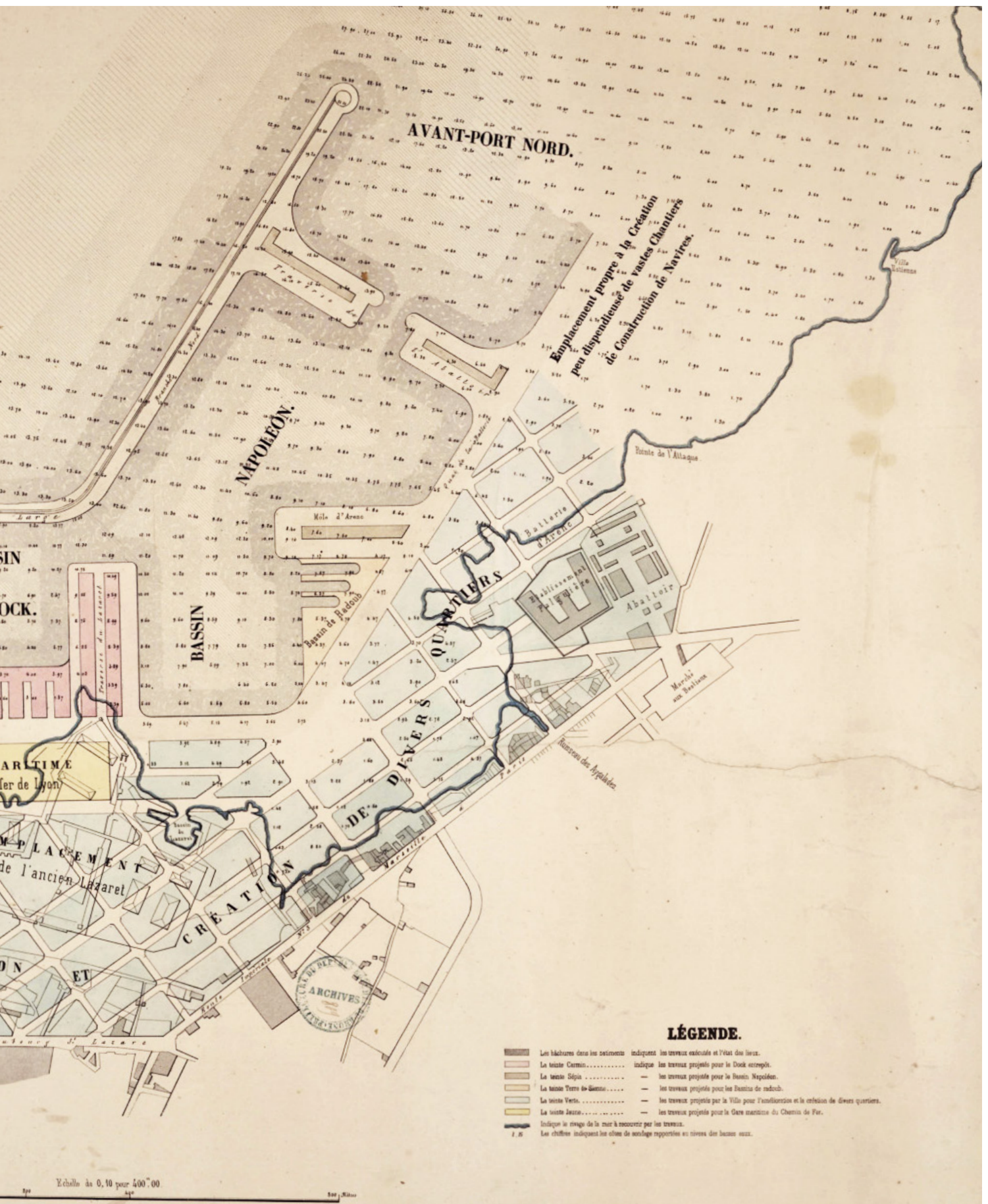
PROJETÉS AU QUARTIER D'ARENÇ

Comprenant, les Docks et les bassins de Radoub, ainsi que la distribution
des terrains de l'ancien Lazaret et du quartier de la Joliette.

ARCHIVES DÉPARTEMENTALES
PROPRIÉTÉ PUBLIQUE
F. 803
BOUCHES-DU-RHÔNE

1855.





1855 palimpsestic map depicting past (old cost line), present and future (plans of port expansion). Image source: "Plan général des nouveaux ports projetés au quartier d'Arc-en-Ciel." 1855. Wordpress.com. Accessed December 10, 2020. <https://euromedhabitants.wordpress.com/2020/02/29/arc-en-ciel/>

Mapping Process

Initial cartographic enquiry

Having identified my map's agenda, a graphic language, and a geographical focus, I carried out an initial cartographic inquiry to gain familiarity with Marseille's port cityscape. This gave rise to the analysis and layering of historic maps whose scale and orientation had been manually homogenised. Furthermore, GIS mapping enabled me to fill certain 'blind spots', layering geolocated data atop the historic base. The closer study of the historic maps revealed which areas received the most cartographic study, namely the historic centre and the narrow strip of port infrastructure, whose geographical expansion caused the maps to increase in size (see next spread). The liminal port cityscape however is much less present in historic maps, and thus constitutes a mapping 'blind spot' which seems to have been less planned and possibly less valued. The illustration to the right corroborates this hypothesis, illustrating the extremely low density of listed built heritage within the non-historic port cityscape.



Right: Map showing the palimpsest thickness near the historic centre and its correlation to the location of listed buildings. The sources of each historic maps are provided below and a side by side comparison is provided next spread.

Author Unknown. "Plan du port de Marseille." 188. . gallica.bnf.fr/ark:/12148/btv1b8439145m.

Author Unknown. "Marseille. - Société des ports de Marseille. Plan général des ports de Marseille et de leurs abords avec indication des divers projets présentés." 1856. gallica.bnf.fr/ark:/12148/btv1b53060542h.

R. de Curel, Léon Cahier, Jules Corso. "Marseille. - Office immobilier du Midi. Port des Catalans. Avant-projet dressé par les ingénieurs civils soussignés. Marseille." 1856. gallica.bnf.fr/ark:/12148/btv1b8440372p

Author Unknown. "Plan de Marseille indiquant les travaux projetés." 1859. gallica.bnf.fr/ark:/12148/btv1b84432409

Author Unknown. "Marseille. - Compagnie des docks et entrepôts de Marseille. Plan indiquant les nouveaux ports et les établissements de la Compagnie en construction et en projet." 1861. gallica.bnf.fr/ark:/12148/btv1b84403414

Rey, G. "Nouveau Plan de Marseille et de ses environs." 1867. gallica.bnf.fr/ark:/12148/btv1b53060635t

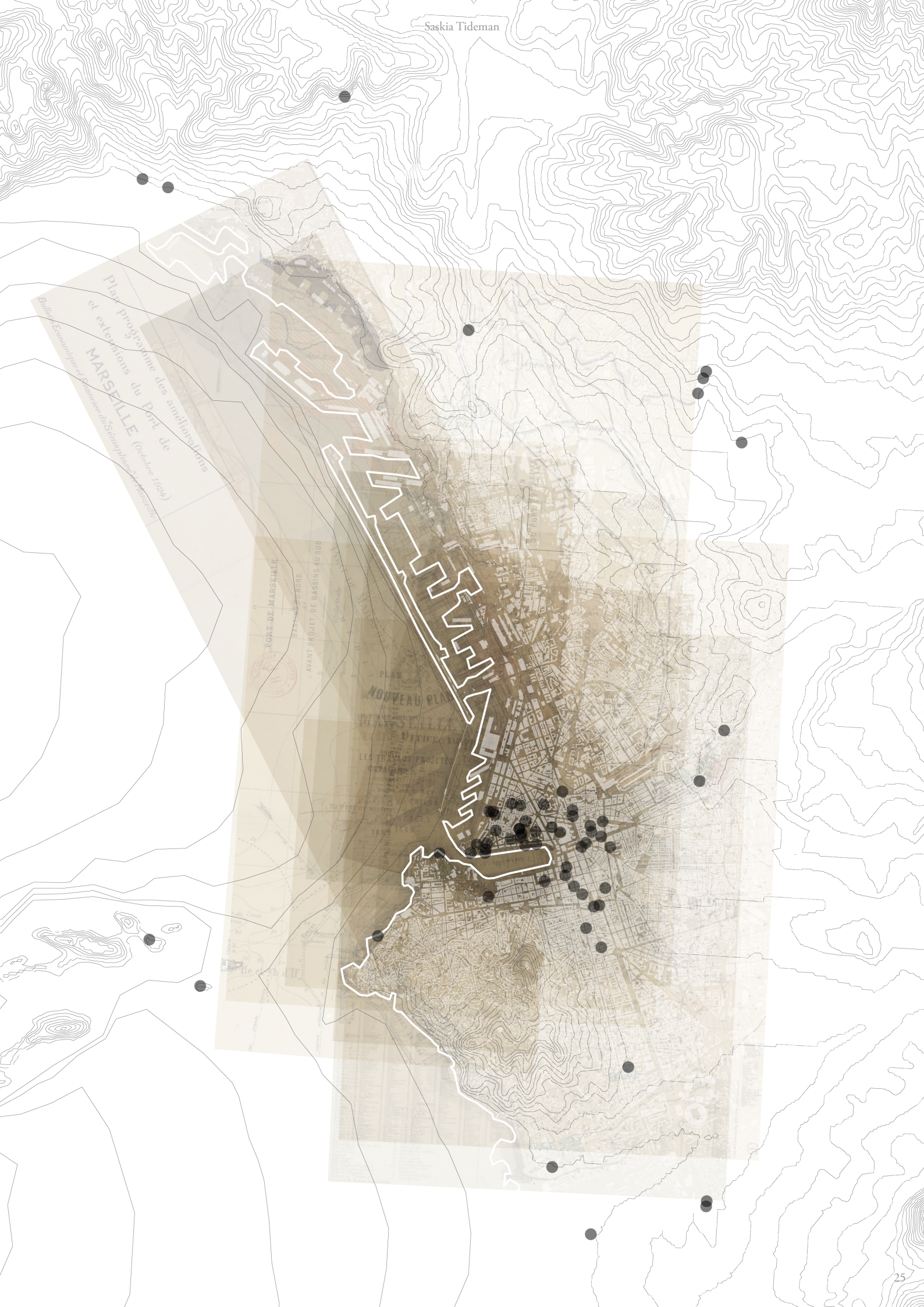
Author Unknown. "Marseille et la prochaine guerre maritime." 188.. gallica.bnf.fr/ark:/12148/btv1b55011378z

Author Unknown. "Port de Marseille - Avant-projet des bassins du Sud." 1881. gallica.bnf.fr/ark:/12148/btv1b55010876m

Author Unknown. "Plan du port de Marseille." 1883. gallica.bnf.fr/ark:/12148/btv1b84392612

Geyer, B. de. "Plan du port de Marseille./ plan imprimé." 1910. dossiersinventaire.maregionsud.fr/illustration/ivr9320171300227nuc1a/c975dd77-ab78-479d-aca9-2c6dec15b205

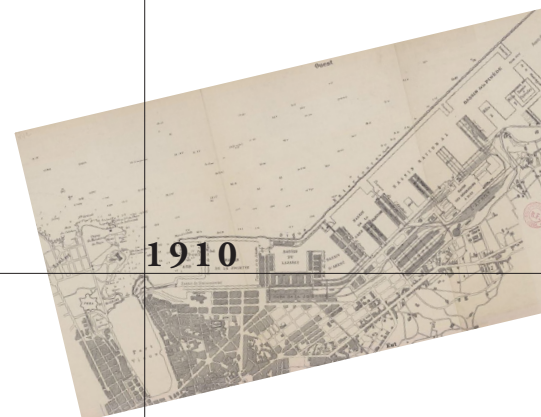
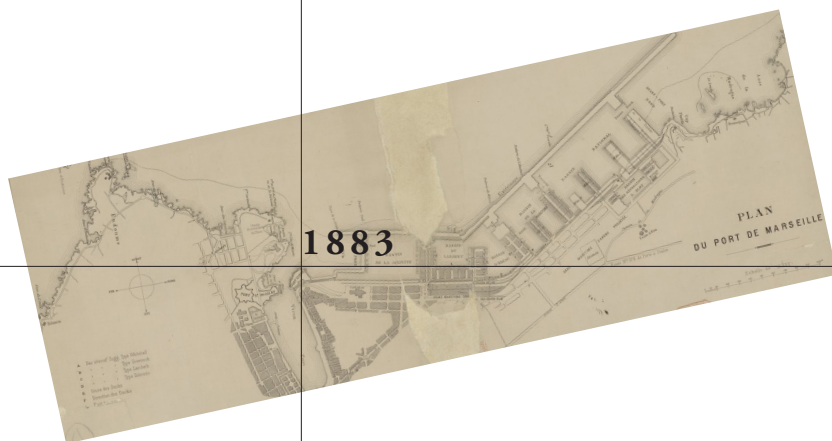
Bulletin économique et financier du Sémaphore de Marseille. "Plan programme des améliorations et extensions du Port de Marseille." 1924. gallica.bnf.fr/ark:/12148/btv1b84599522



Plan programme des améliorations
et extensions du Port de
MARSILLE (Octobre 1924)
Bulletin Economique et Financier de Saint-Petersbourg

LE PORT DE MARSILLE
PROJET DE BASSINS AU SUD
AVANT PROJET DE BASSINS AU SUD

PLAN
NOUVEAU PLAN
LES TRAVAUX PROJETS



500m 1km

N Roughly uniform map scale and orientation, all centered at the location of the Fort St Jean



1856



1859



1880



1881



1920



1924

Mapping Process

Three Narratives

At this stage of the process, I lacked perhaps the most important aspect of the map: what was I to show? Not only was attempting to map all of Marseille's Shady heritage impossible, but it would also be so incomplete the result would have little value.

I began my overarching research by building up a general understanding of Marseille's history, its industries and urban development as well as national/ global history that would contextualise the research. This enabled me to identify three narratives that were specifically enabled by Marseille's interface between land and sea and the maritime mindset of cosmopolitanism and trade. I chose the narratives of 'Colonial Marseille,' 'Petroleum Marseille' and 'Tourism Marseille,' three themes that have shaped Marseille's growth and identity, are truly entangled. Today, these three narratives are embedded into the city and have a significant and ongoing social, environmental and economic repercussion leading them to pose a challenge to the future.

What is more, these narratives are regarded with ambivalence, considered by some with pride and others as injury. Indeed, these three narratives are not Shady in themselves -as Shadiness is inherently relative to a context, person, time and value system. The table below provides a few very simple examples of how either narrative could be judged as 'good' or 'bad,' justifying why they are prone to creating Shadiness in the light of current values, such as economical growth, equality, environmental protection and sustainability. Understanding how colonialism was (and sometimes still is) qualified as 'good' is required to engage in meaningful reflection on the past and deconstruct ongoing destructive repercussions. Similarly, understanding the arguments behind petroleum's ambivalence is key to unpicking the complex heritage entanglements of the industry required for its phasing out. Finally, while tourism is for the moment considered a mostly positive contribution to the economy, this simple exercise highlights how this may change.

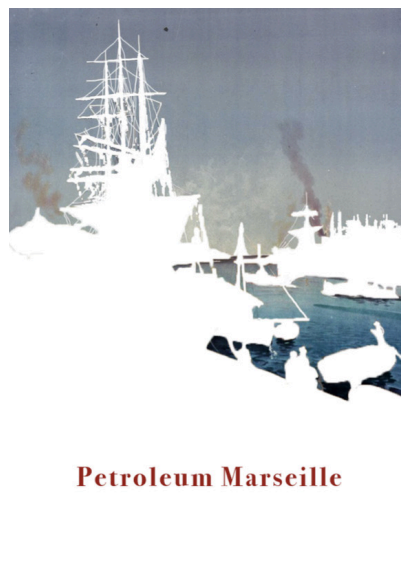
	Colonialism	Petroleum	Tourism
'Good'	economic wealth	economic wealth	economic wealth
Shady			
'Bad'	social & environmental exploitation	social & environmental exploitation	social & environmental exploitation

Left: Qualifying certain industries of 'good' or 'bad' implies applying value systems. This simple 'pro-con' style table is key to unlocking discussion in polarised settings which cannot acknowledge the arguments behind another point of view. A lot of nuance could be added to the diagram, namely understanding the social and geographical scales at which the 'good' or 'bad' effects are experienced, or querying how often the economic argument primes social and environmental factors.

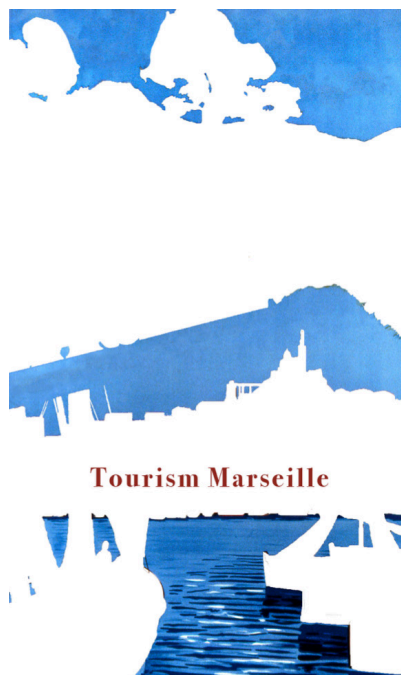
Right: Highlighting the role of the maritime mindsets in the three chosen Shady narrative through the decomposition of following archival posters:
 Dellepiane, David. "Exposition nationale coloniale." 1922. *Wikipedia.org*. Accessed October 15, 2020. fr.wikipedia.org/wiki/Fichier:Dellepiane-exposition-nationale-coloniale-1922.jpg.
 d'Alési, H. "Port marchand. Marseille." 1901. *Gallica.bnf.fr*. Accessed October 15, 2020. gallica.bnf.fr/ark:/12148/btv1b9009144m.item.
 Cezanne, T. "Marseille, porte de la cote d'Azur." 1950. *Issuu.com*. Accessed October 15, 2020. issuu.com/afficherie.moraglia/docs/afficherie.



Colonial Marseille



Petroleum Marseille



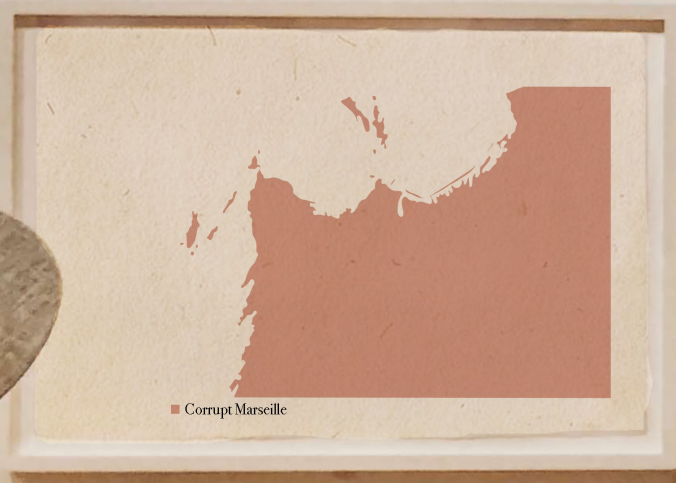
Tourism Marseille



■ Colonial Marseille



■ Petroleum



■ Corrupt Marseille



□ Marseille



■ Clay Marseille



■ Drug Ma



Small text panel on the wall to the left of the person, containing several lines of illegible text.

Small text panel on the wall to the far left, containing several lines of illegible text.



Any one of these themes would cover the entire territory, be it though where workers live, when labour occurs, where finance goes, where leadership administers, where resources come from etc. The question is, therefore, what should be shown to make a relevant and specific point?

Mapping Process

To show or not to show?

However, having at one point found dozens of interesting sites related to the three chosen narratives, one important question remained: to show or not show? Indeed,

‘The effectiveness of maps is a result of selectivity. [...] Perhaps the biggest challenge in dealing with data is making the right decisions: which elements do we show, how do we define and present them on the map?’²⁶

Not every site that can be associated with colonialism, petroleum and tourism should be included, but only those which hosted Shady happenings. Indeed, in the case of colonialism, for instance, given its dissemination through financial, labour or material flows, would cover all of Marseille (see previous spread). However, such a map would not offer a new, useful lens of reflection. Therefore, I chose to indicate the petroleum and colonial locations I could trace back to exploitation - whether social or environmental, and the tourism sites which play a role in covering up past Shady happenings.

Furthermore, having reflected on the threat which confirmation bias posed to the relevance and validity of my work (See Research Plan), while speculation would inform my mapping process, it could not alone justify the inclusion of a site in the map. I needed to provide full disclosure on how data was processed. To hold myself accountable and remain transparent, I created the workflow which outlines the site’s history, what could potentially be considered Shady and so on (Right page). The following spread provides the spreadsheet which resulted from the workflow. All sites featured on the map are listed here, in no particular order.

The map is based on one main GIS map, on which Shady Sites are located as precisely as possible. Following this, the map is

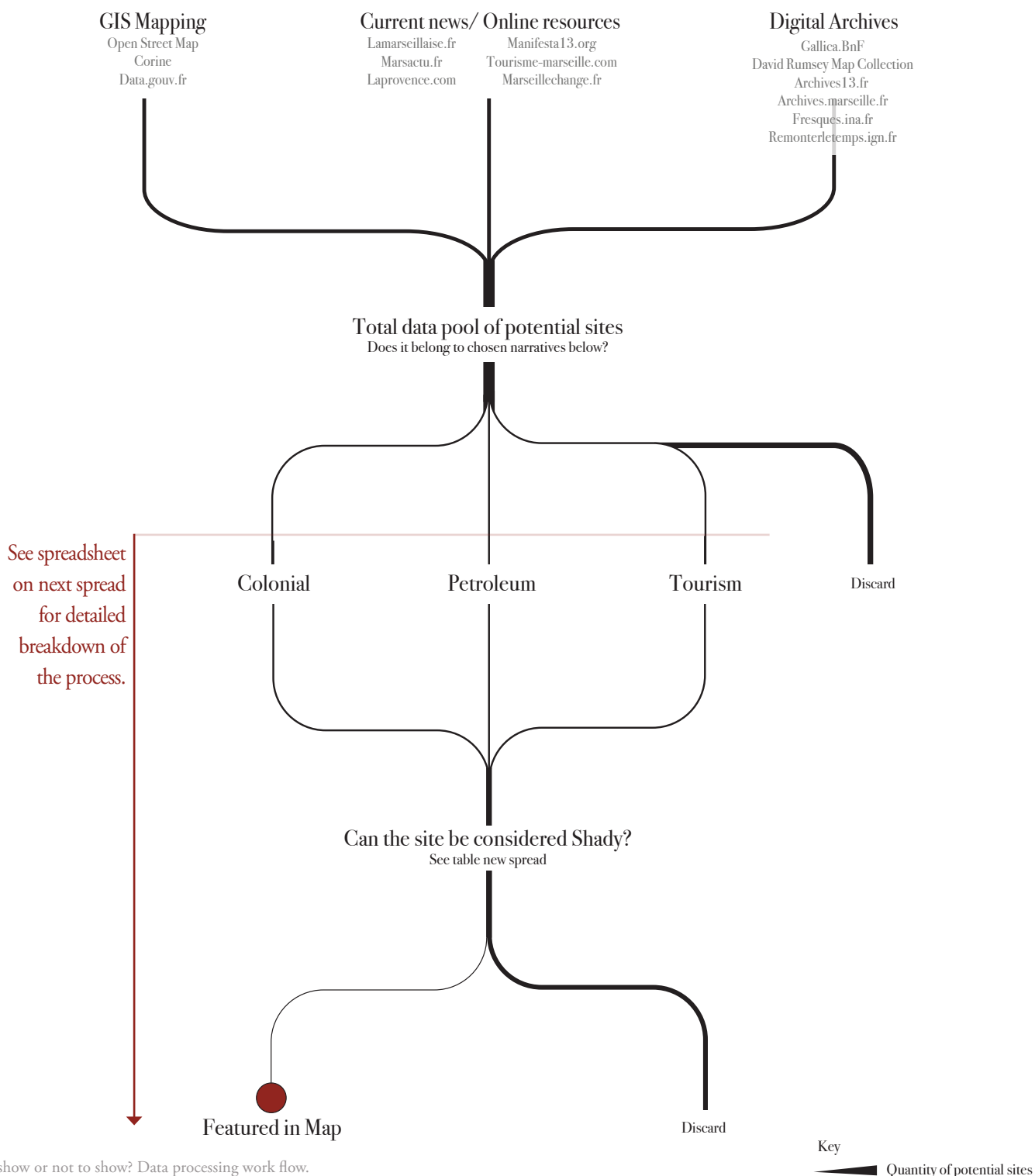
layered with archival material (maps, photos and drawings). While first-hand fieldwork would have been priceless, travelling to Marseille has not been possible due to the COVID-19 travel restriction. Therefore, I made do with GIS spatial data sources, archival research and current news (see right page). Due to the non-hegemonic nature of these stories and the limited access to archives/ rare literature, I needed to be flexible with the types of sources.

This map is by no means exhaustive, neither in there being only three Shady Narrative, nor in the detail provided on each narrative. However, this map provides a precedent to understanding heritage and space as a politically loaded component, whose nuances should be considered. Through the illustration of multiple narratives, the maps implicitly suggests that all space is laden with a multitude of underlying truths and experiences, and Shadiness is omnipresent. Between 5 and 10 sites associated with ‘Colonial Marseille,’ ‘Petroleum Marseille’ and ‘Tourism Marseille,’ while attempting to show a range of ‘erased, ignored and acknowledged’ Shadiness.

Regarding the decision making process, I chose to follow the principle of ‘innocent until proven guilty’ entailing that I would not tag a site as shady until I had sufficient evidence of something shady having happened. I am aware however that this approach may have led me to exclude sites where shadiness may have occurred, but where the archival evidence may have need existed, or it cannot be found. Indeed, the reliance on archival evidence favours to a certain extent the hegemonic side of history which was able to selective record the past. However, the justification behind this methodology is to not ‘call wolf’ preemptively as this would hinder the credibility of the result. Furthermore, the spreadsheet which shows the reflective process, and records the (unproven) suspicions I had, adds nuance to the result.

²⁶ Hein, Carola and van Mil, Yvonne. “Towards a Comparative Spatial Analysis for Port City Regions Based on Historical Geo-spatial Mapping.” *PORTUSplus* 8 (2018):3.

Primary and Secondary sources consisting of maps, text, photos, drawings,



To show or not to show? Data processing work flow.

Mapping Process

Sifting through data

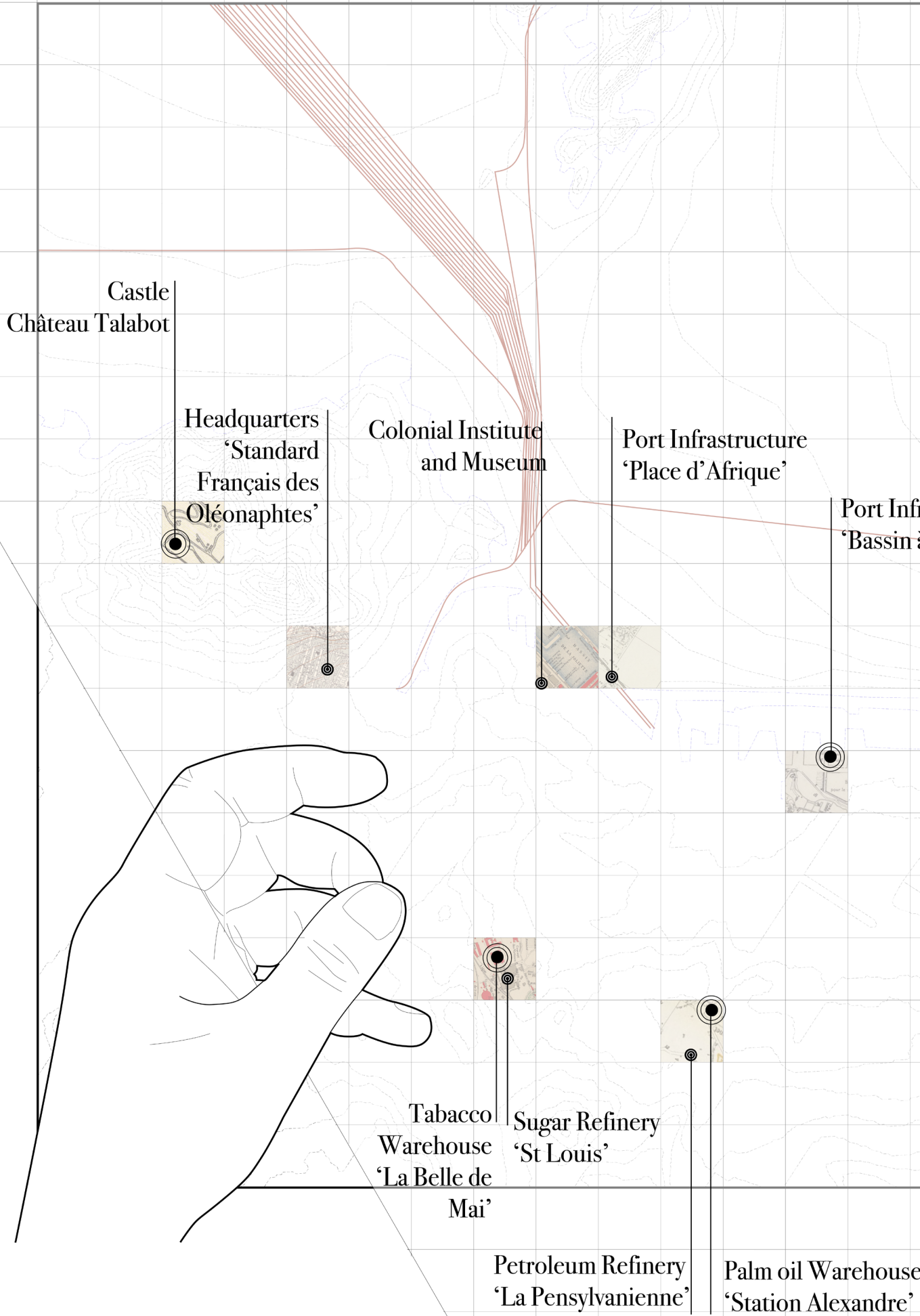
Geospatial Coordinates		Narrative(s)			Site History		
Lat.	Long.	Colonial	Petroleum	Tourism	Name	Description	
43,272700	5,394740	●		●	Parc Chanot	Exposition Parc	The parc hosted both of Marseille exhibitions (1906 & 1921), which exist in enclosures.
43,001500	5,367940	●		●	Vieille Charité Troupes coloniales	Military/ Living	Infirmary for colonial troops between circa.1913-1931.
43,312560	5,387410	●		●	Belle de Mai – tabac – tourism	Labour	Tabacco warehouse closed in 1990 unknown origin.
43,303160	5,365480	●			Musée Colonial	Labour/ Power	But at the time of decolonisation, in Marseille as elsewhere, they sought traces of what is colonial", recalls Br museum must therefore disappear. the move was done in a week," says in order to move quickly, some people to throw certain elements out of the while others come to help themselves collection is listed as a historical monument protected, it can no longer be rejected. Originally spread over 1,500 square Colonial Museum now occupies only metre room in which 550 samples are this heritage". quite confidential"
43,370730	5,304200	●			Carrière Lafarge & la Coloniale	Mining Quarry	La Coloniale, (Société Coloniale de Ciments Portland de Marseille) authorisation in 1913 to build a large Riaux valley to produce artificial Portland. The stone extracted here was used in construction of the famous CMA/ To this day, ruins of the factory
43,325620	5,381680	●			Station Alexandre	Labour	Funded and owned by the industrialists the buildings housed an industrial oil evidence has been found of the R continuing to enslave populations from date of abolition.
43,305840	5,360490	●			Place d'Afrique	Labour / Port infrastructure	Location where shipments were prof from Africa, implying colonial
43,309430	5,365130				Quai du Maroc	Labour / Port infrastructure	Location where shipments were prof from Morocco, implying colonial
43,302590	5,366680				Hôtel du Service Colonial, 1905-1935	Living	By decree of 13 June 1889, a colonial service was created in the ports of Nantes, Bordeaux and Marseille. It then concerned the movement of colonial purchases and shipments of equipment intended for the French overseas

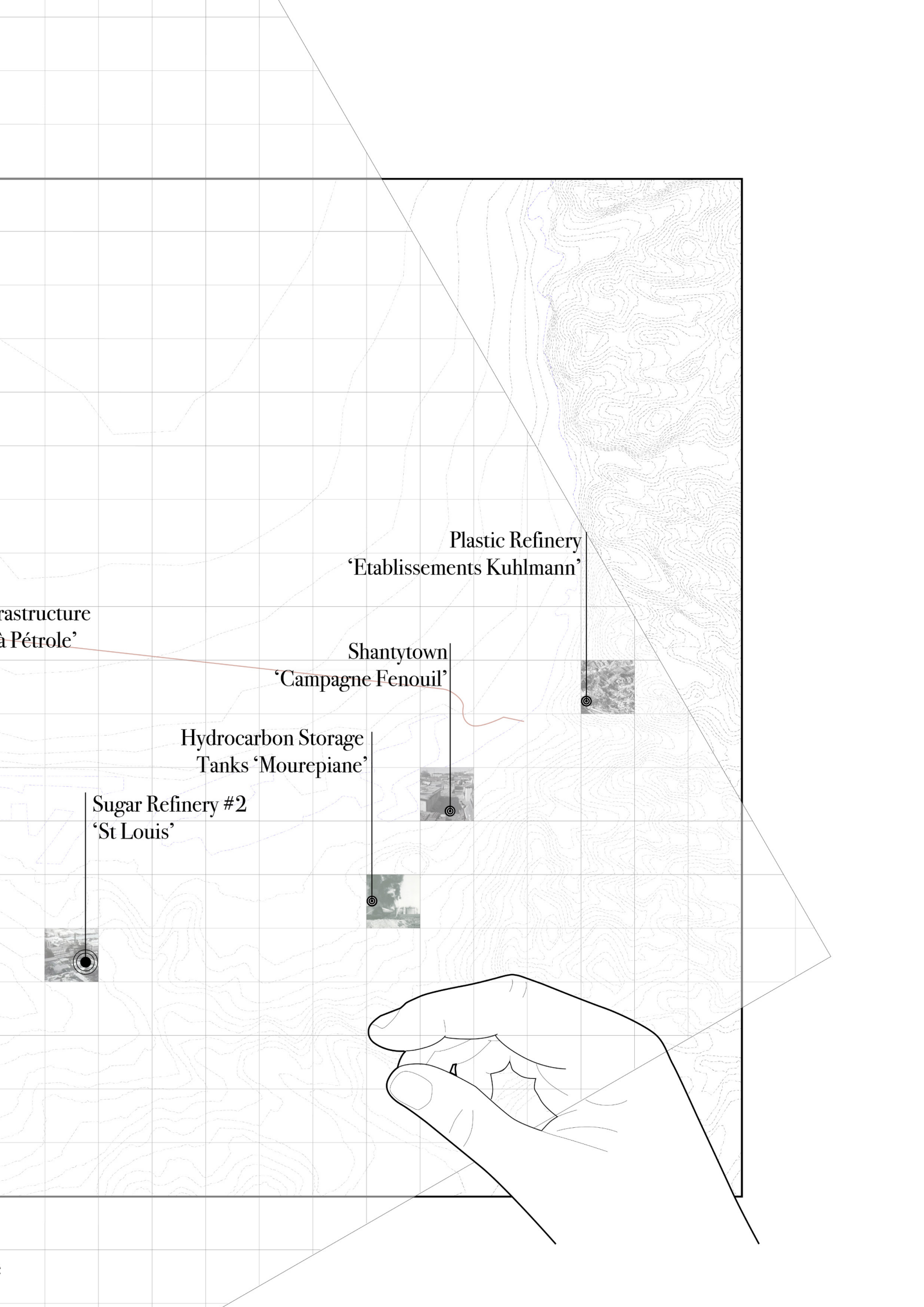
					But is it Shady?		Mapped Curation
Source	<input type="radio"/> if erased <input checked="" type="radio"/> if remaining <input type="radio"/> if ambiguous	Current use?	Heritage/ Memorial status <input type="radio"/> if no <input checked="" type="radio"/> if yes	Argument INDIRECT: (financial) ties to exploitation DIRECT: site hosted exploitation related to narratives	Is it Shady? <input checked="" type="radio"/> Yes	Mareille's Shady Heritage Map Coordinate	
le's colonial hibited humans	<input checked="" type="radio"/> (Was intended as temporary, one buildings remains)	Conference Parc	<input type="radio"/>	DIRECT: Humans were held captive on the basis of theories of racial superiority in the intent of reinforcing the colonial agenda.	<input checked="" type="radio"/>		
n World Wars.	<input checked="" type="radio"/>	Art gallery	<input type="radio"/>	DIRECT: Very little information about the colonial past of the building, yet photographic evidence that it was indeed used as such.	No evidence found.		
Tabacco of	<input checked="" type="radio"/>	Community Centre	<input type="radio"/>	No specific suspicion based on research.			
the 1960s, in to "... erase all uno Vila. The "It seems that he academic. In don't hesitate he windows, ves. [...] The nument. Now ed or divided. e metres, the one 50-square-re on display. ...]	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	DIRECT: The deliberate attempt at hiding all evidence reflects the significant shame felt towards the colonial past. Here however, this shame resulted in the loss of a priceless collection of biological samples.	<input checked="" type="radio"/>		
Chaux et de obtained e factory in the rland cement. ed for the CGM Tower. y remain.	<input checked="" type="radio"/> (Ruinous)			No specific suspicion based on research.			
at Victor Régis, mill. However, Régis family ar beyond the	<input checked="" type="radio"/>	"Business village"		INDIRECT: Funded by money built off human exploitation.	<input checked="" type="radio"/>		
bably unloaded ial ties.	<input type="radio"/>	<input type="radio"/>		No specific suspicion based on research.			
bably unloaded ial ties.	<input checked="" type="radio"/>	Labour / Port infrastructure		No specific suspicion based on research.			
al administrative f Le Havre, s attributions onial personnel, nt and supplies possessions.	<input checked="" type="radio"/>	Offices	<input checked="" type="radio"/>	No specific suspicion based on research.			

Geospatial Coordinates		Narrative(s)			Site History		
Lat.	Long.	Colonial	Petrokum	Tourism	Name	Description	
43,320930	5,378590	●			Compagnie Franco-Indochinoise des Riz & Avenir Telecom	Factory	Indochina's share of rice imports t from 0 in 1875 to 45,380 tonnes though the rice industry has been p 1860. Since and until 1940, 80 to received in Marseille was Ind
43,303160	5,367330				Ancien Siège de la Compagnie Maritime Paquet	Administration	Shipping company linking Marseille Casablanca.
43,272080	5,371870	●			Château Talabot	Living/ Power	In 1860, the engineer Paulin Talabot the Roucas Blanc hill by the archit Bouchot, the creator of the Nice ar stations. Talabot was involved in th of railway, maritime transport proj operations in Algeria (Mokta d H iron mines).
43,286010	5,350300	●			La porte de l'Orient - Monument aux Armées d'Afrique	Memorial	The monument to the dead of th East and Distant Lands, or Porte d memorial located on the Kennedy Marselles, dedicated to the dead of t East and Distant Lands of the First was inaugurated on 24 April 19271 as a historic monument since 24
43,335340	5,363570	●			Refineries de Sucre de Saint-Louis, deputies 1857	Factory	Sugar from the West Indies an
43,359520	5,320860	●			Le Bidonville de la Campagne Fenoul	Living	At the end of the Algerian war, ne Africans and Gypsies repatriated fro flocked to the site of the Fenoul Ca remained a shanty town till 2002 houses where built.
43,287080	5,373990	●	●		Standard Français des Oléonaphtes Rastit Henri	Administration	Headquarters of the Standard l Oléonaphtes company which dealt t trade.
43,358240	5,334420	●	●		Petrol explosion Mourepiane	Hydrocarbon storage	While war is being waged in Algeria, Algerian National Liberation Fro Mourepiane hydrocarbon depot near a gigantic fire. Seventeen people w missing in 1958. Mars
43,326740	5,387710		●		La Pensylvanienne	Petrokum oil distillery	Distillery was closed in 1867, after t 4 storage tanks.
43,327340	5,355640		●		Centrale du Cap Pinède, Compagnie d'Électricité de Marseille	Power Plant	Is the narrative of petroleum was include natural gases, this site ma produced energy from the
43,323230	5,355570		●		Bassin à pétrole	Labour / Port infrastructure	Little information found, this be likelihood destined to accommod tankers.
43,363720	5,301930		●		Les établissements Kuhlmann		Les années 1920 voient le dévelo matières plastiques et résines synt groupe, alors que le pétrole devient p moins cher.
43,352770	5,318100		●	●	Forme 10, Méga Garage pour Supers Paquebots	Labour / Transport	Port infrastructure built to accom tankers. When Fos took over the pe the berth was used for the biggest making symbolically the transition of the tertiary sector.

					But is it Shady?		Mapped Curation
Source	<input type="radio"/> if erased <input checked="" type="radio"/> if remaining <input type="radio"/> if ambiguous	Current use?	Heritage/ Memorial status <input type="radio"/> if no <input checked="" type="radio"/> if yes	Argument INDIRECT: (financial) ties to exploitation DIRECT: site hosted exploitation related to narratives	Is it Shady? <input checked="" type="radio"/> Yes	Marseille's Shady Heritage Map Coordinate	
to Marseille rose in 1900, even present there since 96% of the rice cochinese.	<input checked="" type="radio"/>	Offices		No specific suspicion based on research.			
to Senegal, via	<input checked="" type="radio"/>	Offices		INDIRECT: Could the company contributed to human exploitation?	No evidence found.		
had a castle on ect Louis-Jules and Milan railway the construction ect, and mining adid company,	<input checked="" type="radio"/>	Heritage castle	<input checked="" type="radio"/>	INDIRECT: Could the Castle have been funded by colonial exploitation? No evidence. => Involvement and economical activity in the colonies is not synonymous with exploitation unless proven.	No evidence found.		
e Army of the 'Orient, is a war y Corniche in the Army of the World War. It , and is classified May 2011.	<input checked="" type="radio"/>	Memorial	<input checked="" type="radio"/>	No specific suspicion based on research.			
d Réunion.	<input checked="" type="radio"/>	Factory		No specific suspicion based on research.			
arly 2,000 North m North Africa mpaign. The site when sixteen	<input type="radio"/>	Residential		DIRECT : Humans living in extremely poor conditions following the collapse of France's colonial empire were displaced.	<input checked="" type="radio"/>		
Français des with petroleum	<input type="radio"/>	Misc. building		INDIRECT: The extremely racist poster by today's standards I found was from this company. Could the company contributed to human exploitation?	No evidence found.		
an attack by the at against the Marseille caused ere injured or elle	<input type="radio"/>	Residential/ Warehouses		DIRECT: The attack reveals the tensions related to petroleum and colonialism. They tell the wider story of Marseille at the time, which witness multiple FLN attacks. Suspected pollution.	<input checked="" type="radio"/>		
the explosion of	<input type="radio"/>			Ground pollution suspected.	No evidence found.		
broadened to y qualify as it e later.	<input type="radio"/>	Offices/ Warehouses		No specific suspicion based on research.			
irth was in all ate for small	Historic Maps	Port Infrastructure		The existence of a petrol ship-specific bearth isn't inherently shady. It is likely however that this may have been the source of environmental pollution.	No evidence found.		
ppement des étriques par le plus abondant et	<input type="radio"/>	Ruins		Ground pollution suspected.	No evidence found.		
moderate petrol etroleum activity, ourism vessels, f the harbour to	<input checked="" type="radio"/>	Port Infrastructure		No specific suspicion based on research.			

Map





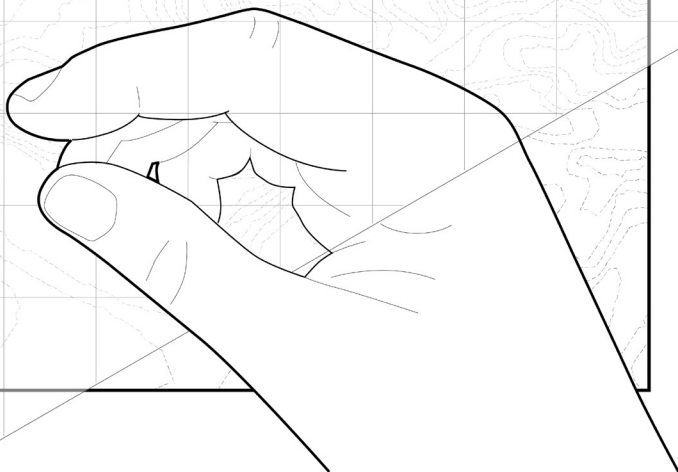
Infrastructure à Pétrole'

Plastic Refinery
'Etablissements Kuhlmann'

Shantytown
'Campagne Fenouil'

Hydrocarbon Storage
Tanks 'Mourepiane'

Sugar Refinery #2
'St Louis'



Findings & reflection

The mapping in Act II enabled me to develop an understanding in 4-dimensional, palimpsestuous space where absences and presences cohabitate. The process of archival research, information selection and curation nurtured my curiosity and understanding in Marseille.

The result of this experiment is a map that does not pretend to be simple. Indeed, it is, quite frankly, difficult to understand without additional information. However, one could wonder whether this is how every map should be regarded: only part of the story.

As one of two experiments carried out in Act II: 'Translation' this map wished to transcribe a previously untested concept in a specific context. By making this map, I set out to sharpen my understanding of Shadiness and communicate graphically the spatial presence of Shadiness in Marseille's port-cityscape. To do so, the final product combines on the one hand 'hard mapping' which expresses 'this is what is / was there' based on archival research and GIS data and on the other hand 'soft mapping' which explains 'this is what you can(not) see.' The map provides an alternative reading of Marseille's heritage landscape which contrasts with the dominant history of urban port-city expansion, providing more nuance to questions relating to 'why?', 'how?', 'who?', and 'what?' drove Marseille's urban development. As such, the presentation of multiple competing-yet-related readings of the city present themselves as a discursive tool of reflection which will provide a nuanced understanding of Marseille, and its changing and not always shared values.

There is much to reflect on: as most experiments go, some things worked, while others didn't. This task was challenging, both given my limited skill set, time constraints, and the ambition of the project to reveal what has been hidden. If this map was to be attempted once again, I believe a genealogical approach, according to which one begins with an initial and small curiosity

and travels back in time progressively reaching a wider viewpoint may be best suited. However, knowing Marseille little, this would not have been possible. Furthermore, the geographic, temporal and tri-narrative scope of the map stole time from a more in-depth inquiry – however this breadth was necessary to gain an understanding of Marseille's Shady landscape.

In non-pandemic circumstances which would have allowed me to travel on-site, I believe that this exercise would have yielded better results as I would have been able to exchange with more stakeholders and access stories that never made it online. Indeed, attempting to understand the interrelation between cultural systems the built environment is exceedingly challenging when done remotely. However, pandemic or not, the biggest challenge lied in determining what to show. The need to arbitrate between what was or wasn't Shady, and what was or wasn't to be shown taught me that abstaining from any and all form of judgment is impossible: even if all I was to do is repeat a story, doing so is a statement of its credibility and perceived importance. This has reinforced my belief that my role as a future architect is not to moralise the past but rather to create a platform for others to uncover Shady entanglements. If there is a narrative my project is partisan to, it is the value in democratic exchange. Map-making, much like heritagisation and the association architectural interventions, are all curatorial exercises.

By proving both the maps' facts and methodology, I hope to enable one to challenge the (heritagisation) status quo and highlight that with sufficient time and resources, the city can be read as an archive of more than one narrative. However, this map alone lacks the ability to involve people in this process of re-writing, as they remain spectators, merely re-reading rather than re-writing. It is with this thought that I step into design.

to be continued...

Part 2

Counter Design

‘For the city is not a reality, whose representations provides a reflection. The representations make up a large part of the city and reproduce themselves, like a musical text inscribed in wax. The matrix remains in the fabric of the city and its territories as well as in the minds of its inhabitants, a sensitive matrix, a thought matrix’

Roncayolo, Marcel. Marseille: les territoires du temps. Editions locales de France, 1996. 18.
Translated from French.

‘Architects invent nothing; they redefine the value of a form by virtue of its relationship to other elements in a composition.’

Álvaro Siza Vieira, n.d.

Author's Note

I concluded in my P1 on the need for a physical common ground, in response to growing social polarisation. Indeed, we may inhabit different echo chambers on social media. However, a priori, we share the same streets.

Act II: Translation tests my theoretical investigation by contextualizing it in Marseille. This mutual influence between theory and practice which this act enforced is vital to the project's relevance and transferability. The map did succeed in turning the absence into a presence, a pin on the map, but what if something that makes people participants - rather than spectators - of an alternative historiographic process? This led me to realise that my role as a future architect is not to moralise the past but rather to create a platform for others to uncover shady entanglements. If there is a narrative my project is partisan to, it is the value of democratic exchange. I, therefore, set out to create a space for dissent and empathy: a dynamic round table as opposed to a museum, able to amplify disenfranchised voices.

Act II, therefore, continued with my second experiment: the design of a counter-project. This method of discursive design was chosen for its ability to make a speculative jump from present facts to future possibilities.

The design experiment consists of a small-scale counter-project that questions Marseille's existing situation by formulating a spatial alternative. The counter project methodology pioneered by the Radical Architecture Collectives of the 60s and 70s - namely Superstudio, Archigram and Ant Studio - sought to illustrate critical thought experiments able to question the status quo. As such, counter projects, much like the growing trend of design fictions, are a form of discursive design whose 'wow factor' is instrumental in provoking a reflection or conversation to test or shift belief systems. What is more, the process and product of a counter project provide opportunities for the designer to reflect on his/her practice. The ability to subvert expectation was for instance priceless to the Situationist movement where estrangement was key to enable contestation and emancipate the spectator into becoming an actor of social reform. In light of this, design fiction can be framed as a 'form of estrangement that liberates users from inflicted ideologies and unchallenged values.'¹

My intention with this counter-project is to provide a platform for exchange, friction and empathy which nurtures empathy and democratizes the writing of history. This will enable me to develop a design language able to convey concepts of temporality, genius loci, inclusivity, memory, and legibility.

¹ Knutz, E., Markussen, T. and Christensen, P. "The Role of Fiction in Experiments within Design, Art & Architecture." *Artifact* 3, no. 2 (2014):8.



'Inhabitants need to know that they have hidden treasures in their neighbourhood.' (TR)

Photo taken in 15th arrondissement, Marseille, September 2013
Mah, Alice; 2014; Port Cities and Global Legacies - Urban Identity, Waterfront Work, and Radicalism. Figure 8.3

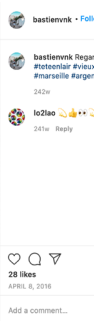
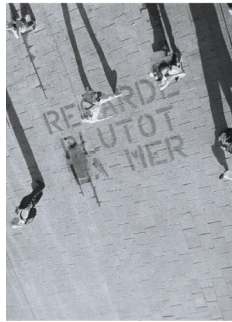
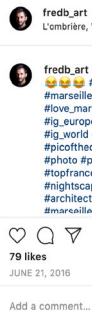
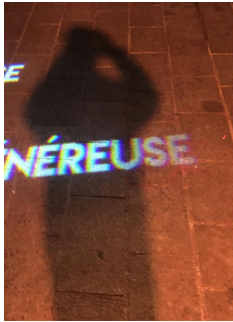
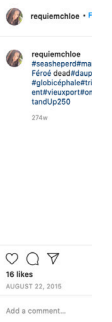
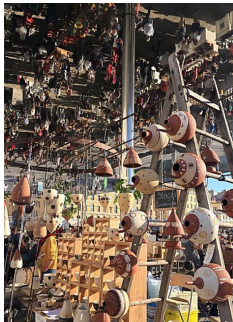
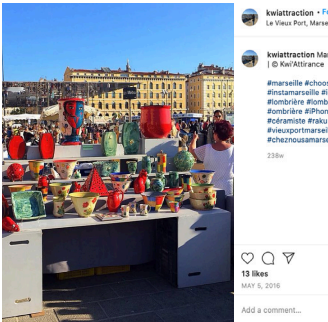
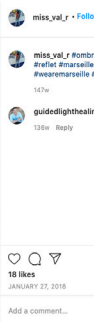
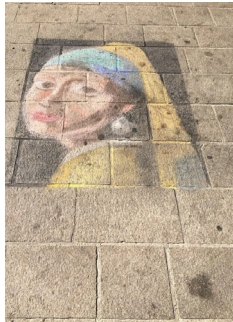
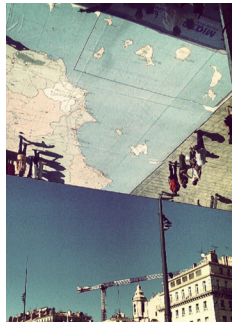
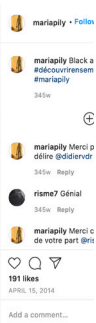
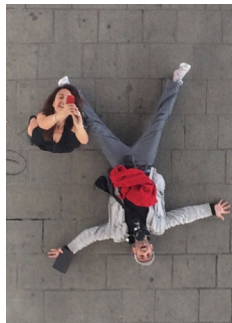
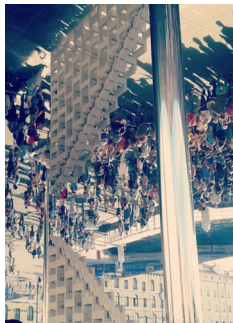
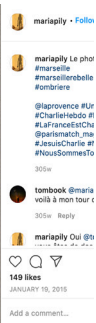
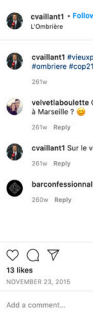
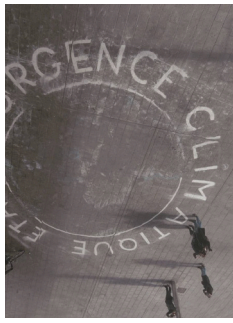
I chose to locate my intervention under the Ombrière on the Vieux Port of Marseille. Literally translated to English, Ombrière means 'shadow maker.' The pavilion consists of a smooth mirror sheltering people from the harsh Mediterranean sun.

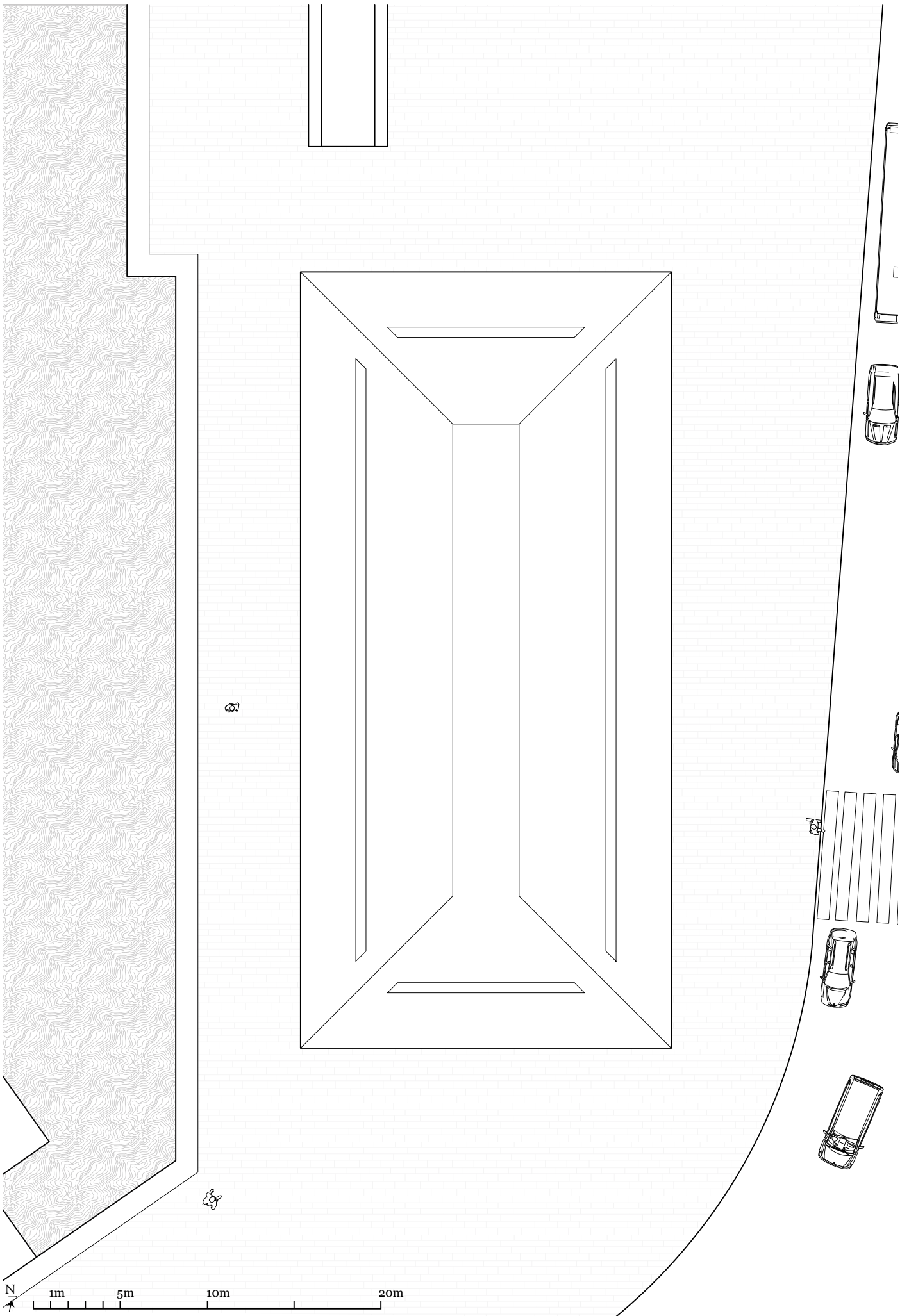
Designed by Fosters and Partners for Marseille's rebirth as the European Capital of Culture in 2013, I view this installation as the symptom of the smoothing of Marseille's port-cityscape. While the improved road layout was necessary, by adding the Ombrière, Fosters turned a space of prolonged historical significance into something consumed within an instant snap.

Indeed, while the vast mirror above everyone's head created a feedback loop, the site's ability to broadcast anything beyond the site itself is limited by its current use: selfies. [See next spread].

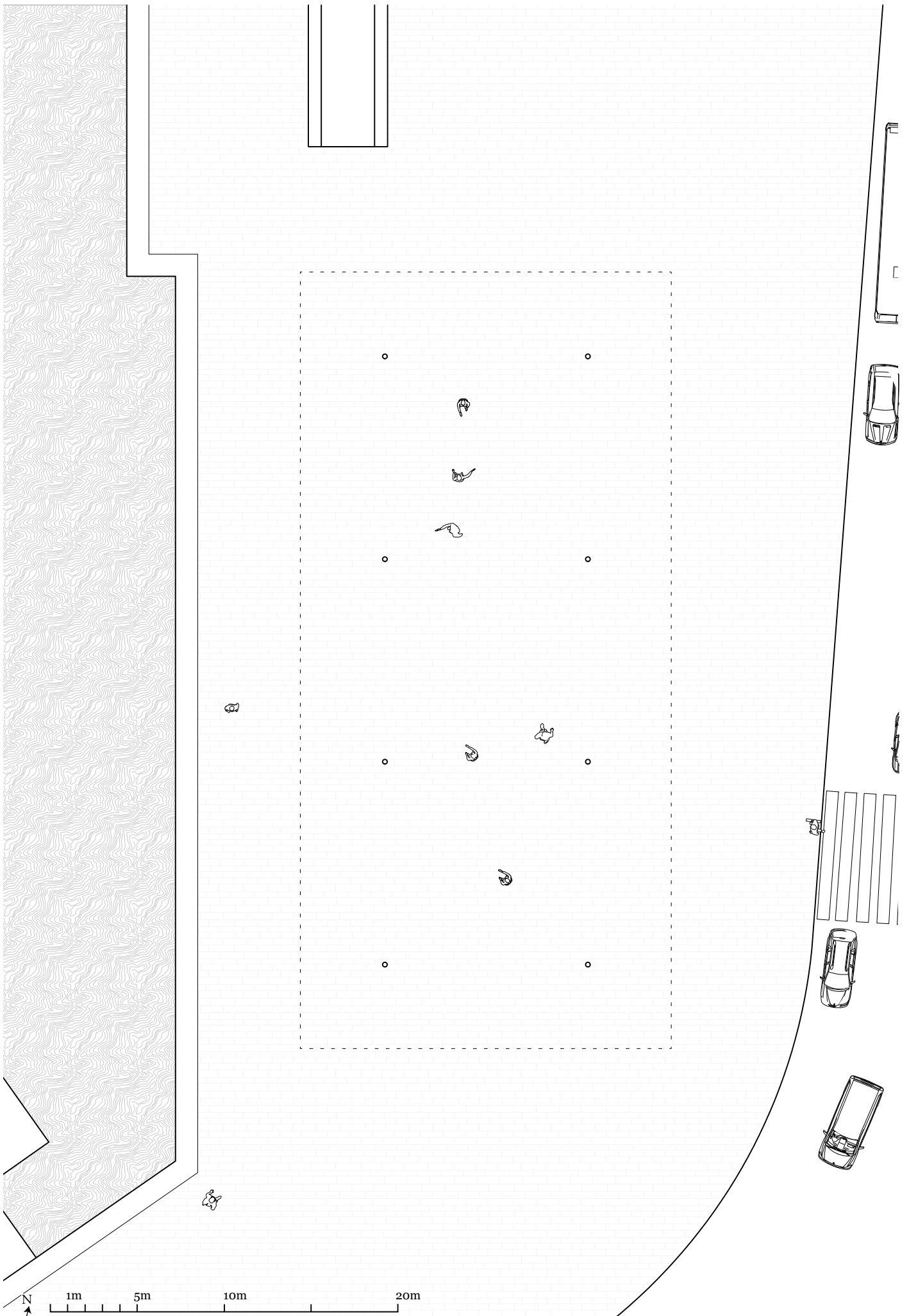
By choosing this location, my aim is not so much to counter the Ombrière itself but rather use the site's visibility and mirrored configuration to generate something more socially valuable.







Roof plan of existing



Ground plan of existing

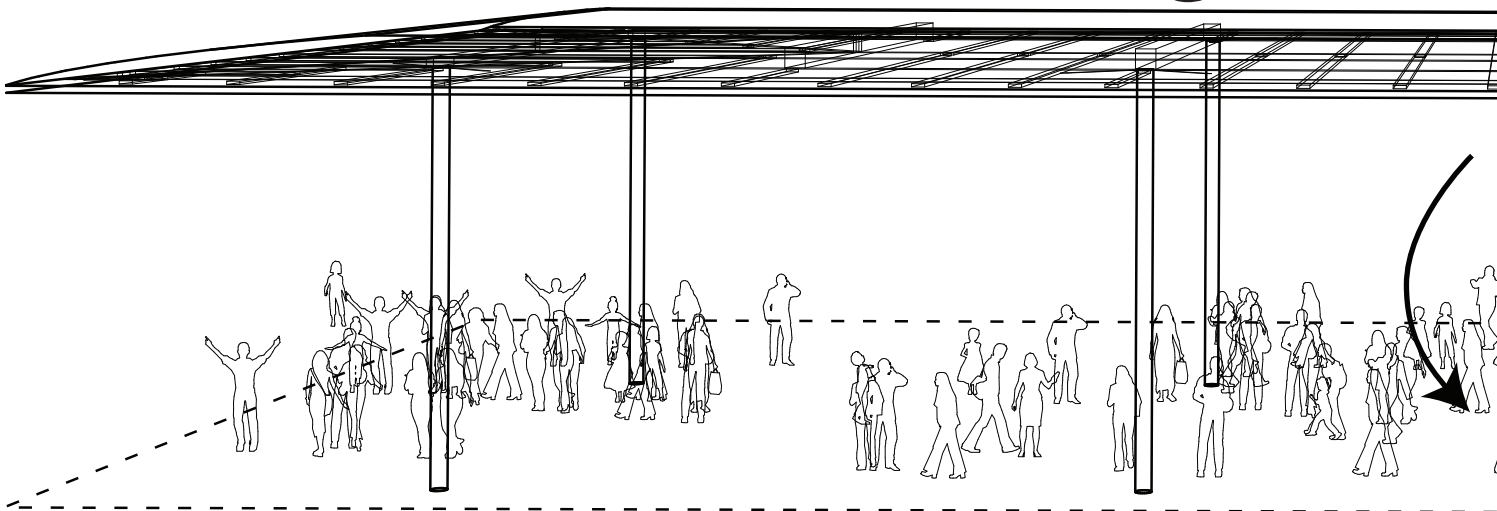
‘Tolerance in Marseille is a myth. Policies which promote multiculturalism in Marseille are only superficial, extending to couscous and to music, but not to deeper attitudes and values.’²

I see in the Ombrière a missed opportunity for genuine encounter and exchange. Indeed, none withstanding the site’s significant footfall and its location as a node among neighborhoods, very little exchange occurs under the Ombrière simply because no one stops under it.

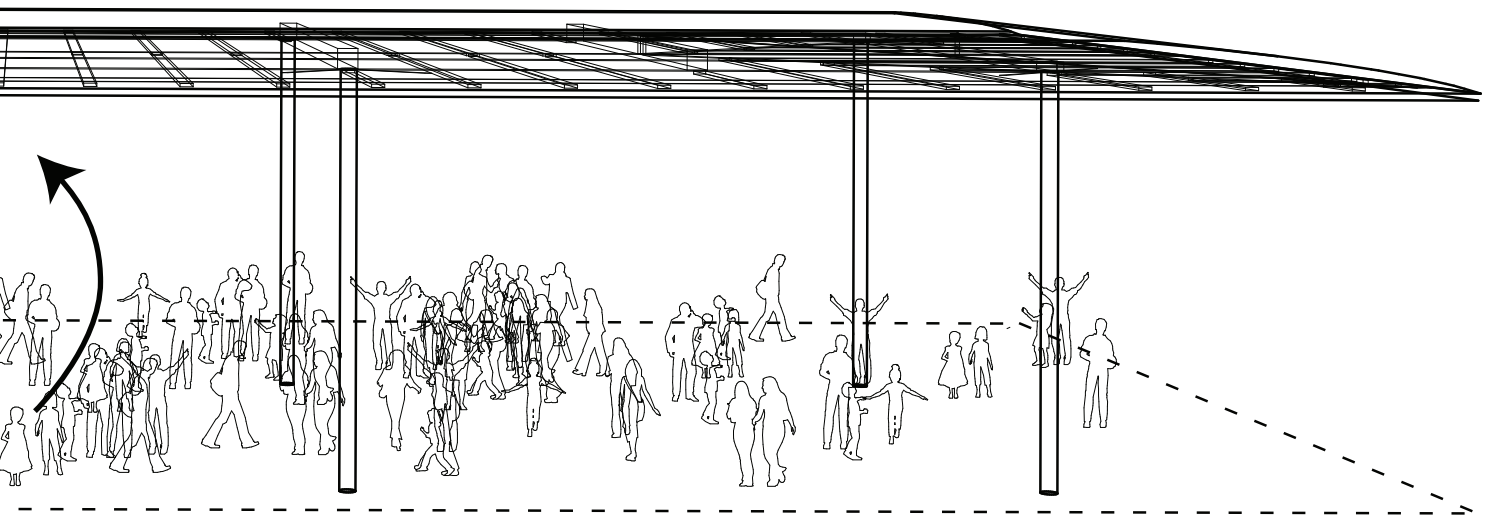
What can be done for the Ombrière to truly reflect Marseille’s past stories and present inhabitants? Given the echo-chamber nature of the existing pavillion, I set out to intervene on the ground plane, treating it as an operating table, setting the stage for encounters. This would prevent the mirror from reinforcing established social codes and reproducing the status quo ad infinitum.

² Mah, A. (2014) *Port Cities and Global Legacies: Urban Identity, Waterfront Work, and Radicalism*.

Reflecting Con



Common Ground ?



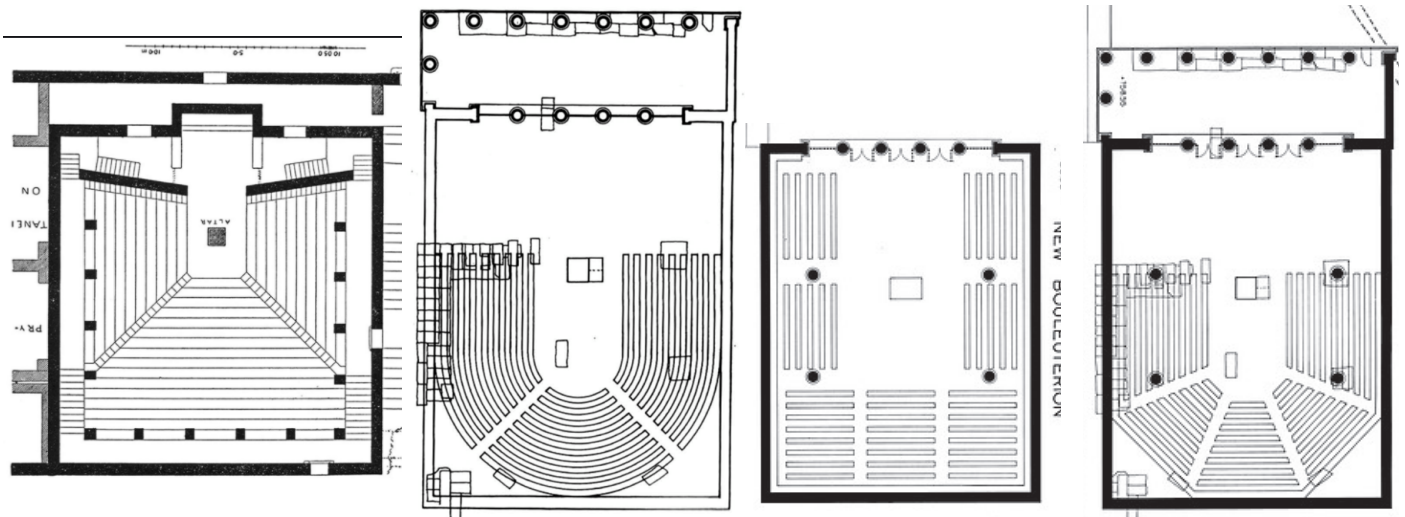
Design Precedent

Stages & Bouleuterions

Rossi described the city as a stage that soaks in human events, feelings, and memories. This made me realise that the pavilion could effectively stage a new type of social interaction.

This led me to research Appia's stages which were described as "platforms open to unforeseen uses [that] did not have a prescribed function, and instead provided simple support to constant invention and reinvention."³ Such precedent proved the value of what might otherwise be mundane changes in level or texture, and aligns with my aspiration to manipulate the ground plane to make use of the reflective canopy,

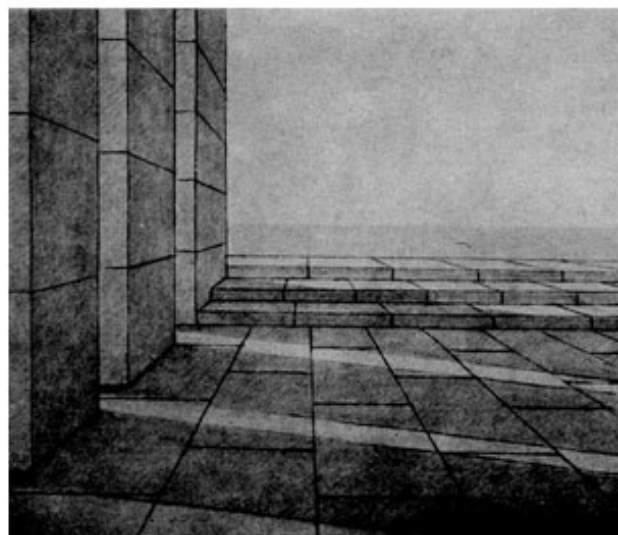
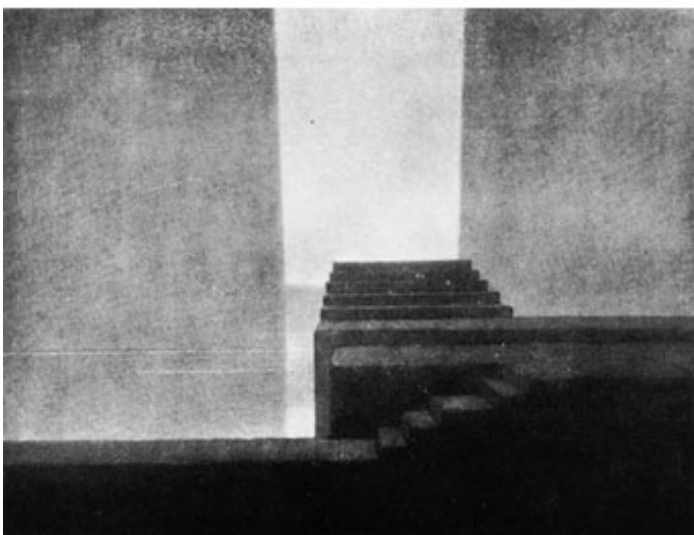
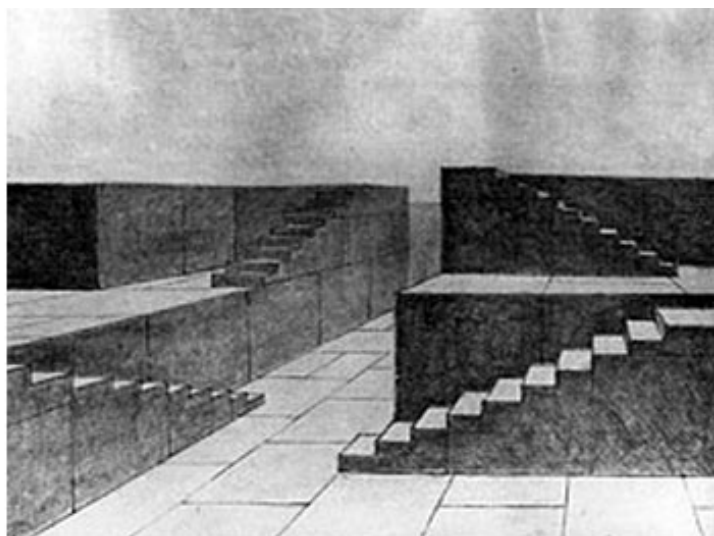
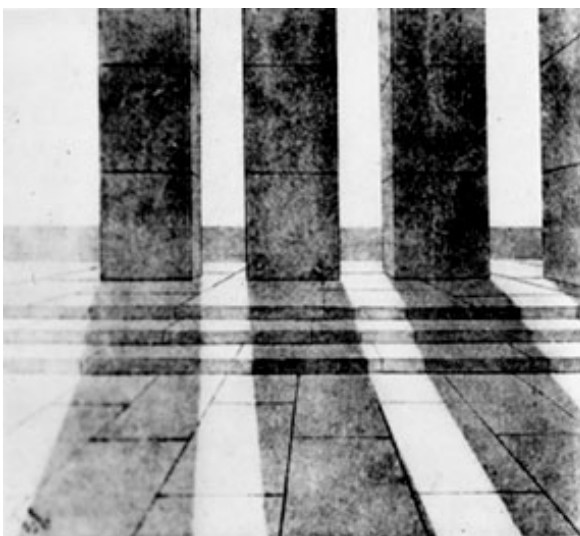
Additionally, my discovery of the typology of the bouleuterions - which are intrinsic to Ancient Greece's democratic process - highlighted the relevance of levels in creating a setting enabling meaningful exchange.



3 Vittorio Aureli, Pier and Tattara, Martino. n.d. 'Platforms: Architecture and the Use of the Ground.' <https://www.e-flux.com/architecture/conditions/287876/platforms-architecture-and-the-use-of-the-ground/>

Left: Plans of various bouleuterions

Right: Adolphe Appia, Appia stage. n.d. <http://socks-studio.com/2013/12/13/a-revolution-in-stage-design-drawings-and-productions-of-adolphe-appia/>



Design Precedent

The curtain

One cannot examine the spatial configuration of a stage or theatre without touching on the importance of enclosing or separating space with fabric. Indeed, curtains' lightness and translucency have a unique capacity at marking thresholds.

In OASE 47, van den Heuvel examines the architectural value of drapes, writing that

'Proscenium and curtain mark the borders, and freedom, of the theatre, in space and in time. [...] It produces a desire in the audience and guides this desire on behind the curtain.'⁴

Referring to Blaise's installation, he further observes that

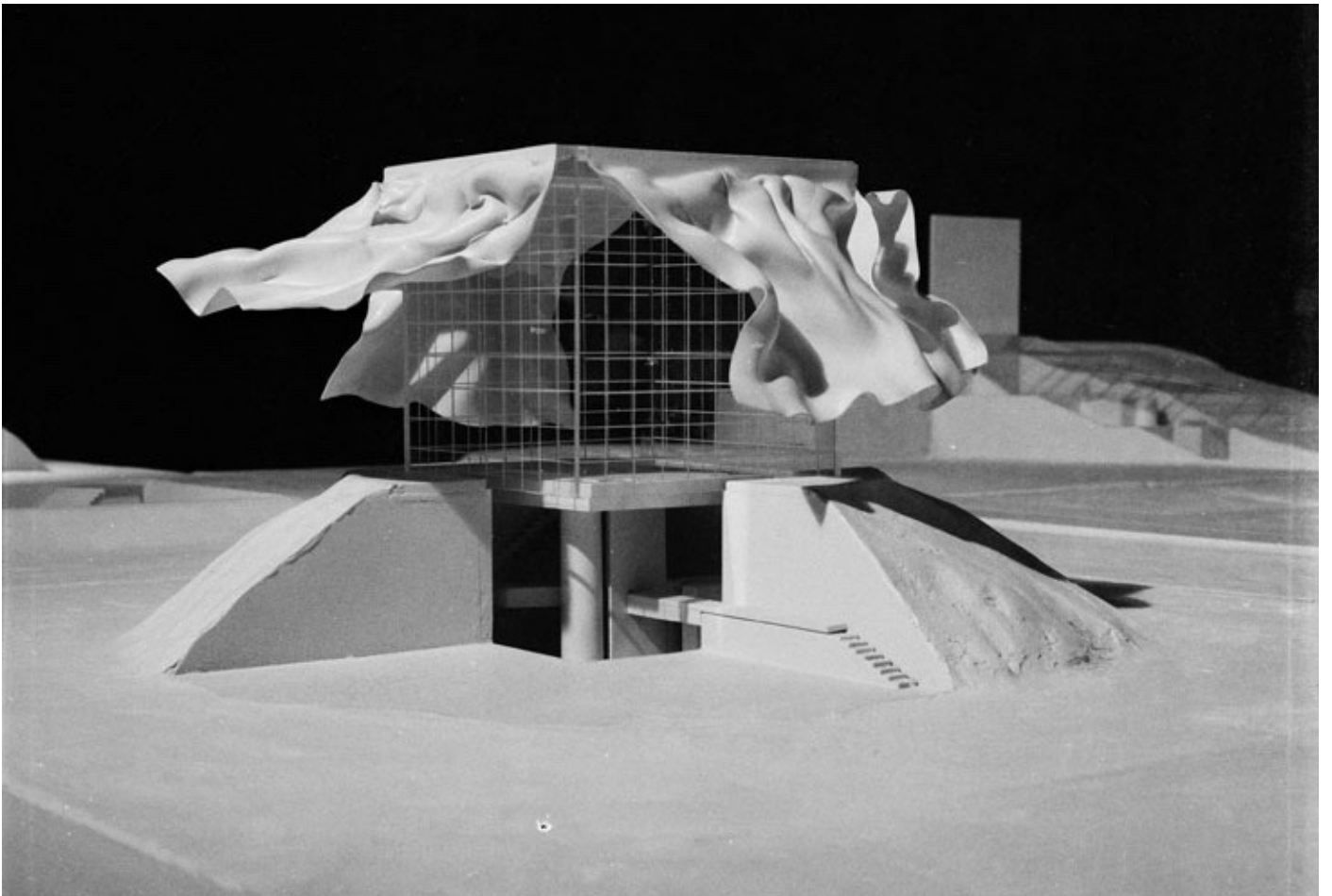
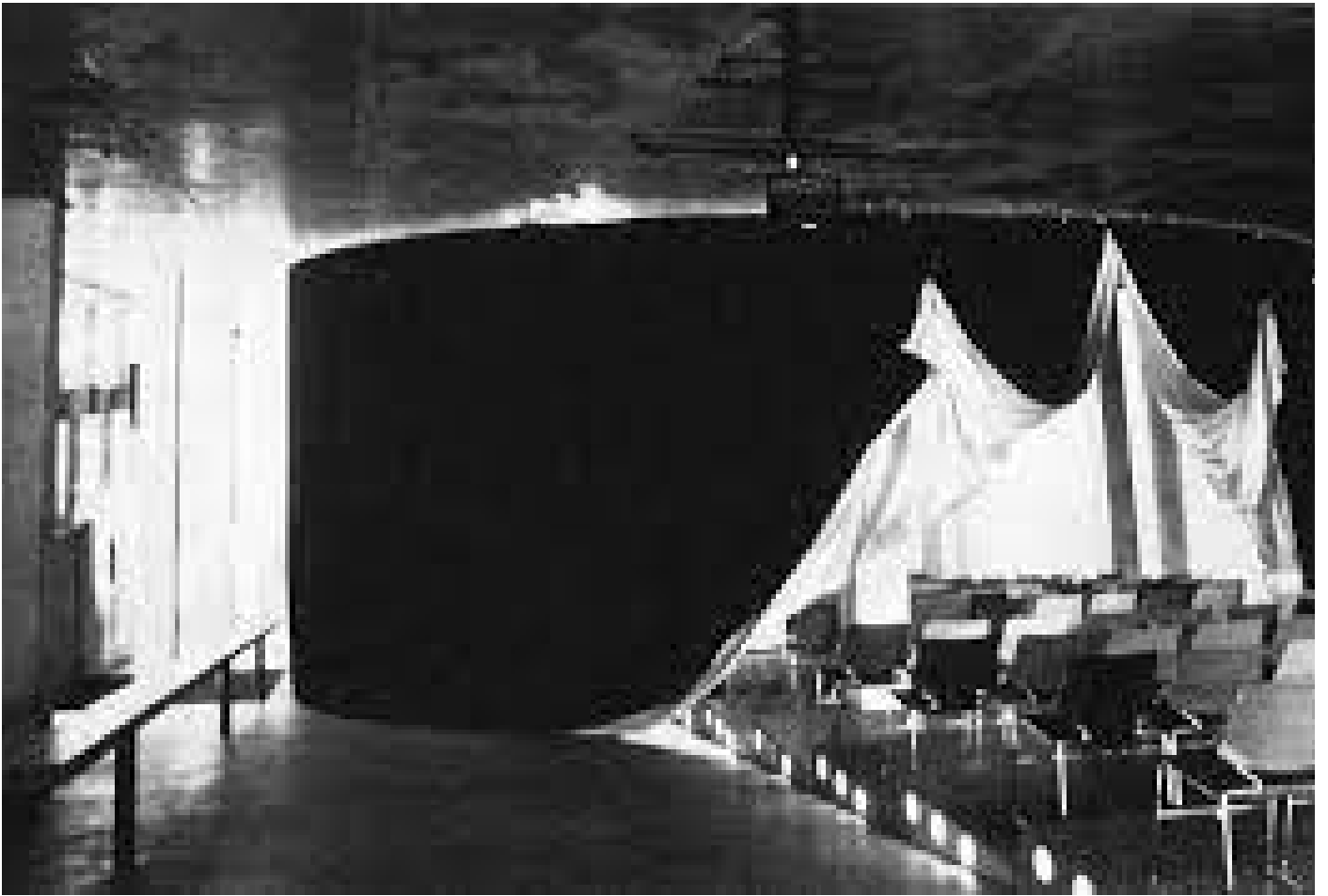
'this curtain does not hang in the traditional position between audience and stage, but is draped around [the theatre.] It is not the 'stage' that becomes the projective room of desires and feelings, but the hall full of people. [...] So the drape does not so much turn the auditorium into a house for the detached subject, it makes a displaced theatre. This displacement must be understood as a situationist *détournement*, a reversal of the conventions that wants to make a new definition possible, one that wants to explore the limits between inside and outside anew.'⁴

Thus, the drape is a unique architectural element able to enclose space and nurture a new atmosphere. Furthermore, the provisional and temporary nature of fabric symbolises an architecture able to change and accommodate new, unforeseen uses.

⁴ van den Heuvel, Dirk. "Inside-outside: On the work of Petra Blaisse and the architecture of the drape." *OASE 47*. 1997

Top: Blaise, Petra. "Rotterdam Kunsthal."
OASE 47. 1997

Bottom: Abraham, Raimund. "House with Curtains." 1972
<https://www.moma.org/collection/works/791>



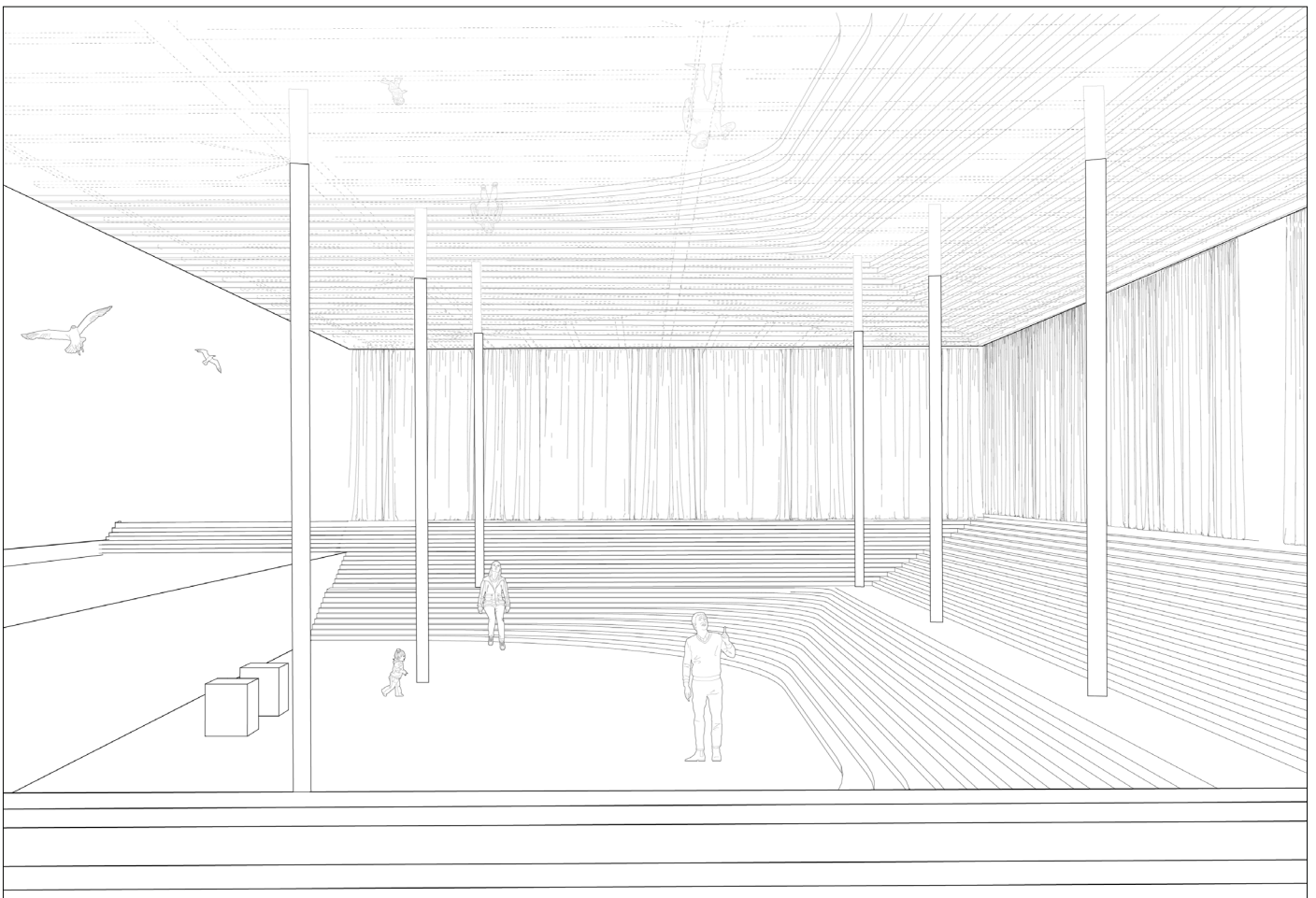
Proposal

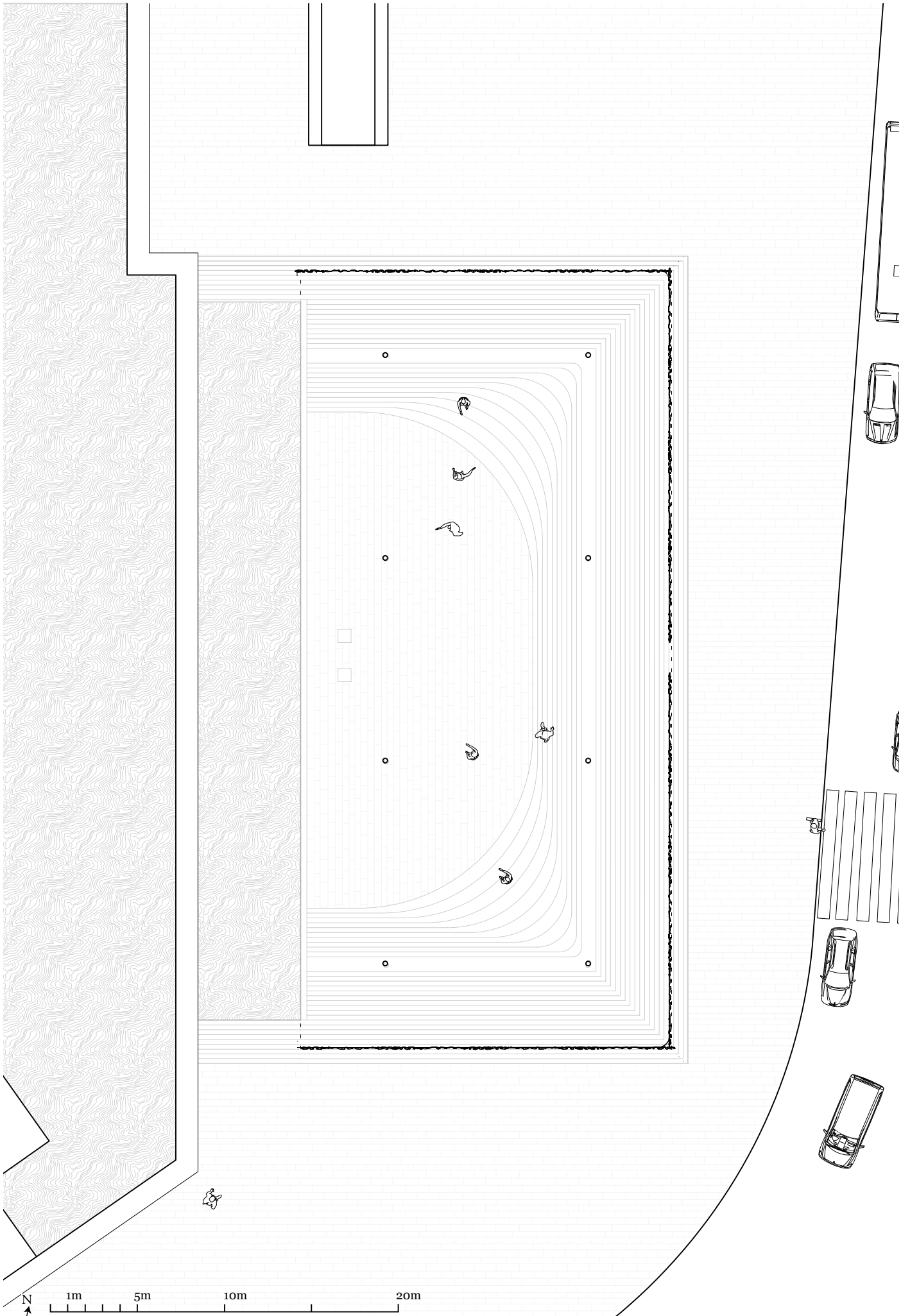
In the proposed counter pavilion, the ground below the mirror is sunk, making way for dozens of steps facing each other of the horizon, guiding ones gaze towards another.

The steps that surround two small plinths inspired from the bouleuterion. On these, it is suggested that two objects are placed, each intending to show a different point of view of the same story.

The thin curtains - an incongruous presence in a hard-wearing landscape - ambiguously encloses the space. Indeed it's offsetness of the stage points to the entire ground, including the tiered seating, becoming a stage.

As one gazes at the plinths, their reflection, the maritime horizon and other people, the frenzy of the Vieux Port makes way for a meditation on what Marseille's common ground may be.





Findings & reflection

The design experiment yielded a pavilion responding to the intangible need for a platform affording historic representation and expression into a spatial proposal.

Looking back, this exercise proved formative in encouraging me to respond to and intervene on something existing. Indeed, the pavilion's subversive design approach can be directly related to the logic of *détournement* that I use in the main design project. in Act III.

Furthermore, the role of theatricality and catharsis in socially productive shady heritage arose from this design experiment. Indeed, the pavilion blurred distinctions between audience and actor and attempted to nurture new forms of frictional and/or empathetic interactions. Furthermore, this design crystallised the realisation that I wished to break people's bubbles of apathy, encouraging individuals to speak out, argue, empathise, agree and this aspect shaped up to become the program of my chief design.

Finally, the notion of manipulating the ground plane to revealing palimpsestic depth used in Act III may have been inspired by this first design.

Though this pavilion was not highly developed, it was a first step that enabled me to translate my research into a design agenda. My next step was therefore to engage with a specific site with a shady and palimpsestuous history, combining the findings from both the mapping and design process of Act II.

to be continued in Act III...

