Urban and Landscape Perspectives

Volume 7

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Aims and Scope

Urban and Landscape Perspectives is a series which aims at nurturing theoretic reflection on the city and the territory and working out and applying methods and techniques for improving our physical and social landscapes.

The main issue in the series is developed around the projectual dimension, with the objective of visualising both the city and the territory from a particular viewpoint, which singles out the territorial dimension as the city's space of communication and negotiation.

The series will face emerging problems that characterise the dynamics of city development, like the new, fresh relations between urban societies and physical space, the right to the city, urban equity, the project for the physical city as a means to reveal *civitas*, signs of new social cohesiveness, the sense of contemporary public space and the sustainability of urban development.

Concerned with advancing theories on the city, the series resolves to welcome articles that feature a pluralism of disciplinary contributions studying formal and informal practices on the project for the city and seeking conceptual and operative categories capable of understanding and facing the problems inherent in the profound transformations of contemporary urban landscapes.

Multimedia Explorations in Urban Policy and Planning

Beyond the Flatlands

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Springer

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Preface: Intersecting Journeys in the Fields of Planning

A rhyme's
a barrel of dynamite.
A line is a fuse
that's lit.
The line smoulders,
the rhyme explodes –
And by a stanza
a city
is blown to bits.
(Mayakovsky, 1925 in Blake 1960, p. 195)

I had an epiphany on the road to Wollongong in 1984. I was doing research on the social impacts of economic restructuring in the coastal steel and coal mining town of Wollongong (a 100 miles south of Sydney, Australia) when I realized, with a power of epistemological detonation akin to Mayakovsky's poem, that the research as formulated wasn't going anywhere. My political economy framework appeared to me as a ghostly ballet of bloodless categories (class, labour, capital). Listening, in homes and pubs and union offices, to the stories of the men who had lost their jobs, I realized that the research could only be animated through the telling of their stories. I changed the research plan, hired a research assistant to help with in-depth interviews, read a book of poems by a Wollongong lad who told obliquely of the ordeals of some of the retrenched miners and steelworkers. But after 2 years of a research grant I was unable to write the expected academic book. I had a macro-political economic framework (that carried one narrative) and a micro-sociological and psychological set of field data (that carried a myriad of individual stories), and I didn't know how to put the two together. I didn't know how to make a good academic story out of these two seemingly incompatible sources. I didn't even have a clue where to look for illumination. I gave up on the project and my sense of failure and guilt was such that I started to ask that potentially transformative, uh-oh question, 'what am I doing here?'

Within a year I had resigned from my professorial position in Urban Studies in Sydney and moved to Los Angeles, where I enrolled in a masters in Screenwriting at UCLA. My experience of the social sciences in general and of planning education

in particular, up to that point (the intolerance of diverse ways of knowing and writing), convinced me that my epistemological crisis could not be resolved from within academia. Film making, on the other hand, spoke directly to the emotions yet also, in the hands of directors like John Sayles, involved 'thinking in pictures' (Sayles, 1987). Perhaps, I thought, film could bridge the unbridgeable, intellect and emotions. Sayles, the writer/director/editor of such politically charged feature films as *Matewan*, *The Brother from Another Planet*, *City of Hope*, *Lone Star*, would be my role model.

For a half dozen years after I'd graduated from Film School, I led two very different lives: one as a part-time screenwriter in Hollywood, the other as part-time academic at the University of California's Graduate School of Architecture and Urban Planning. Despite an early 'success' in getting my first post-film school script bought and produced as an ABC TV Movie of the Week (Sandercock, 1992), by 1995 I felt I was losing my moral compass, second guessing what producers might want to buy instead of writing what I wanted to write. I decided to return full-time to academic life, but I made myself a promise. I would apply what I learned in film school to my academic teaching and writing, concentrating on the power of story as a way of learning and as a communicative device. At this time, I *believed in* the power of stories, but in a completely fuzzy and stubbornly un-analytical way. Like good sex, I was afraid I might spoil the magic if I *thought too much* about why story is important, how it works, in what circumstances, and what kind of work stories do.

I've told this story before (Sandercock, 2003). I tell it again here as a segue to the autobiographical sequel which, in turn, explains 'why this book.' After a less than happy stint as a department head of Landscape, Environment and Planning (dealing with budget crises and administrative reorganizations) back in Australia, I returned to North America in 2001, to a new home in the graduate School of Community and Regional Planning at the University of British Columbia, in Vancouver. Still teaching planners. As a newcomer to Canada, I was eligible for funding from the federal government's Canadian Foundation for Innovation (CFI), which was typically used to fund electron microscopes, cyclotrons and other expensive laboratory equipment, as well as to build laboratories. The grants were generous. My Head of Department, Tony Dorcey, encouraged me to apply. But, I said, I don't need all that money, let alone a laboratory. I just need time, peace, to do my research and write my academic stories.

Now, stage left, enters Serendipity.

I gave a keynote at the International Network of Urban Research and Action conference in 2001. For the first few days, the conference took place in a derelict factory (these are true urban activists!) in Florence. Then we moved to a villa in the Tuscan countryside, recently taken over by organic farmers trying to start an *agriturismo* business. At the end of the week, PhD students were given a brief chance to display their wares. Resisting the temptation to take a much needed nap in the shade of an olive tree, I attended their session. And that day I saw a presentation by Giovanni Attili, a doctoral student in Planning at the University of Rome, La Sapienza. As part of his doctorate, Attili was constructing a 2-h interactive hypermedia CD-ROM

(a project described in Chapter 10) depicting refugee landscapes in a neighbourhood in inner Rome.

'And by a stanza, a city is blown to bits' (Mayakovsky, 1925 in Blake, 1960, p. 195). Here was my second epistemological detonation. While I was still toiling around the campfire of storytelling as the written and spoken word, Attili's feet were firmly planted in twenty-first century storytelling modes. With the impact of his handful of dynamite thrown into the campfire, I was being shown the cascading potentialities of multimedia in depicting a complex and unsettled urban reality composed of many stories, images, sounds, music, a multi-sensory experience, a complex tapestry, artfully woven together. I was awed. We talked. I suggested keeping in touch. And 3 years later we were working on our first collaborative film project. (But now I'm jumping ahead to the story I tell in Chapter 4.)

I returned to Vancouver and applied for that CFI grant. My 'laboratory' could be a multimedia/film studio and my equipment would be digital video cameras, microphones, servers, laptops and editing software. I needed these twenty-first century tools to get students more attuned to the city of spirit, the city of memory and the city of desire; to explore the complexities of the mongrel (multicultural) cities now emerging globally; and to think through the challenges that such cities pose to planners and planning. My educational mission was to nurture a planning imagination for the twenty-first century, which I defined as creative, audacious, political and therapeutic.

My research partnership with Giovanni Attili was one answer to this personal as well as educational yearning for the 'juice' that could help animate this wonderful vocation of planning. When he finished his doctorate, I invited Giovanni to Vancouver as a post-doctoral fellow, and we set about teaching a class on 'digital ethnography' to 15 masters students. Giovanni taught the videography skills in my laboratory (which had been grandiosely named the Vancouver Cosmopolis Laboratory in the successful grant application), but the research which I orchestrated took place in the low-income Collingwood neighbourhood in the City of Vancouver, with 45,000 residents of whom only 27% speak English as their first language. Here was our first 'experiment' with multimedia as a means of social research, a form of meaning making, a tool in community engagement and community development and as a catalyst for policy dialogue.

And it was such an intense experience, so rewarding in so many ways, and has had so much 'fall-out' (see Chapter 4) that we started other experiments, here in our School, and began to search for a network of folks engaged in similar pursuits.

This book is the result of that search. It unabashedly reflects our own and others' excitement about the ways in which multimedia can be used by activists, NGOs, immigrant and indigenous communities, planning scholars and educators, wherever urban policies are being debated.

I had a dog, whose name was Kilim. Every day, after school, I used to go to a park close to my parents' house, Villa Pamphili. Even if Kilim was really disobedient, I hated holding him on a leash. The first few times I did nothing but running after him and despairing because he suddenly disappeared. It took me one year to find a

tacit agreement with him: every time that I reached Villa Pamphili and Kilim was free to wander around, he had the permission to disappear. But he had to come back exactly where I left him in 2 h time.

Those endless hours were the occasion for me to enjoy the incredible nature surrounding me: to sense the wind blowing through the trees, to smell pollens in the air, to touch rough barks and humid grass, to hear colourful chirpings. In my little paradise I started feeling a close connection with mother earth. I used to wait for Kilim in a little spot and lay down, looking at the sky. The earth was beneath me. In those moments a strange short circuit was taking place: I was superimposing the love for my philosophy professor on that precious and magical embroidery of living nature. This fusion evoked Spinoza. I started perceiving a pantheistic sense of life. If God existed, he couldn't be confined in some transcendental world. He had to be *there*. In Villa Pamphili and in whatever I was sensing in my blessed spot. I started breathing the immanence of something sacred in nature. I started feeling a sense of belonging. I was part of that nature. Immanence and pantheism became my two main references.[1]

At that moment I had to choose which University I wanted to go to. I wanted that choice to reflect the deep sensations I was living. Spinoza and Villa Pamphili were there to remind me that I should choose something connected with nature. I started looking at different Faculties and finally I decided: Environmental Engineering.

Naïvely, what attracted me was the adjective 'environmental'. Miserably, what I found was the noun 'engineering'. It was a hard discovery made of quadratic equations, thermodynamics laws, redox reactions, first derivatives, integration of rational functions, magnetic axis and asymptotic curves. A world of numbers and rigid laws that were waiting for uncritical application. That magical yet childish world vanished into a prison of quantities, structures and rigid formulae that suffocated me. I was very good at resolving all the mathematical problems, but I was not satisfied. I started hating Kilim.

The parliament of diverse selves which inhabited me at that time started shouting. One of the members of this tumultuous parliament planned a coup d'état. He couldn't stand being devoured by the aridity and the presumptuousness of numbers. This unruly parliamentarian wanted to save me and made me enroll in a School of Theatre. There I met Perla Peragallo: one of the most important landmarks of my formative journey.

Perla has been one of the most prominent figures in the Italian theatrical scene of the second half of the twentieth century. Together with Leo De Berardinis and Carmelo Bene, she led a revolutionary and transformative process of the very concept of theatre. In the 1970s, Perla was a true experimenter and a bold opponent of the official theatre. She nurtured an avant-garde artistic wave that ended up sweeping away the traditional and bourgeois products of that period. Together with her lifetime partner Leo, she started working in marginalized spaces where they performed the utopia of a *cognitive theatre*: a 'diagnostic' approach aimed at addressing the rottenness and the damages of the society. The reverberation of their performances was extraordinary. But their success risked absorbing them into the official theatre system. This is the reason why they left Rome and founded the so-called 'Teatro

di Marigliano' in the neglected hinterland of Naples. Here the couple succeeded in intermingling with the local subproletariat who became the main characters in their performances. Marigliano represented a gesture of artistic and political rebirth. A gesture of criticism of the status quo.

In their theatre, it was not only the contents that were revolutionary but also the languages and the new expressive codes. They succeeded in mixing fragments of popular narratives with educated quotations; dialects and invented languages; avant-garde jazz and Shakespearian fragments; Schönberg and poetical pieces from Rimbaud, Mayakovsky and Artaud. They used videos, which they personally edited in astonishing experimental and contemporary ways. They were musicians, actors and directors.

In 1979 Perla's mother died. That same year, Perla performed her last piece: Annabel Lee. She said, 'When theatre faces the real world, it is disillusioned. I came out from the coma where theatre imprisoned me. In the last performances, I couldn't abandon myself anymore. During Annabel Lee, I said: It is not fair that I fake. The circle is now closed'.

I never saw Perla on the stage. Except one time. A few minutes. If God existed, he was not in a transcendental world, nor in Villa Pamphili. He must have lived inside that visceral and primal energy which gushed out of her.

Years later, she founded a School of Theatre: 'Fiora's mill'.[2] This is the school that I attended to survive the suffocation of Engineering. And it was a transformative personal experience whose seeds are still growing inside me. Perla's maieutic[3] method invited us to give expression to our own inner world. In order to achieve this goal, she helped us with an involving and mind-blowing pedagogy. Every 2 months we had to prepare an 'invented scene'. We had to create a short theatrical piece from scratch. We had to write it. We had to organize the lighting, playing with a variety of stage floodlights, colours and atmospheres. We had to think about the music, selecting recorded pieces or inviting musicians to play on the stage. We had to invent the stage design, creating and reshaping the space with whatever was meaningful for our piece of work. We had to think about video projections, editing film clips, if we needed them. We had to act in this piece and be director at the same time: which meant selecting the other actors and guiding them. We had to concretize the suggestions we received from a parallel class of dance theatre. We could use and invent everything that was functional to our artistic project: water, fire, antiques, plastic, tents, masks, scents and costumes. We could overturn the stage/spectators space or definitively explode it into itinerant performatory events. We could select and build personal ways of communicating ourselves without being subordinated to any imposed rule. The only rules were to rigorously and skillfully assemble whatever we needed in order to expressively create and communicate our theatrical story.

In other words, we were encouraged to play with a wide range of skills, to contextually use multiple expressive languages, to think globally about an artistic gesture as the result of a sensitive dance of very different elements. A 'total work of art' which was able to incorporate diverse codes, semantics and representations. It was my first multimedia and storytelling experience. Perla tore aside a veil, creating a

space for my creativity, empowering and enabling me to take full responsibility for my own creations.

I used to attend Engineering classes in the morning. After that, I used to go to Perla's theatre where I spent countless hours and sleepless nights working on my own creations. I experienced the fatigue and the beauty of it. That same period was also the most productive in terms of the excellent grades I was receiving at the University.

My parliament of selves was not frustrated anymore because each parliamentarian finally had his own space. At the same time, the items on my agenda began to appear really ambitious. How could I get those different selves together?

My Urban Planning PhD program was the opportunity to find a possible answer. But there was a further complication: another voice inside me was starting to think about social justice and it needed to be listened to. I started working on immigration issues but I found that the analytical tools that the urban planning discipline was providing were totally inadequate to properly address these complex phenomena. Objectifying cartographies and quantitative methods were not able to portray a conflicted, pulsating world (see Chapters 3 and 10). These analytical approaches were not able to capture the *pluriverses* of irreducible inhabitants characterized by relations, expectations, feelings, reminiscences, bodies, voices and stories which are stratified in living urbanities. Cartographies meticulously succeed in representing the silenced shapes of an objectified city, but they ignore life through space. They don't consider what is invisible, what loves hiding and elusively pulsates in the interstices of maps and of the morphological design of the city. Beyond what is already told and done. Beyond plans and cartographies.

I faced a crisis. The research exchange that my Department (Architecture and Urban Planning) was building with the Anthropology School of Bologna seemed to be a promising path to follow. Through that exchange, I progressively understood what I was looking for: a toolkit of methodologies and interpretative lenses which had already been explored and critically organized within the anthropological field: the biographical approach, ethnographic analysis, visual anthropology. A set of qualitative methods that I started to study in depth.

My PhD committee was deeply hostile. Most of the professors didn't like the content of my research. They thought that planners shouldn't try to address everything. And migrants were not part of their interest, their definition of planning. Moreover, they contested the analytical approach I was trying to follow. In their opinion, it was not getting me anywhere. This conflict was tough. But retrospectively it was fruitful. I spent a lot of time studying and trying to demonstrate to them that both contents and methodologies were not extraneous to our discipline. I had to find appropriate and persuasive arguments. I had to structure my research in a rigorous way. I had to immerse myself in the history of urban planning and analyze a variety of case studies which made me feel more secure: I was headed in a good direction, even if I was isolated.

The seeds Perla planted in me began germinating. My aversion for traditional planning tools was amplified by the consciousness that planning needed to expand the horizons of its language. My idea was that planners had to learn how to

communicate in more deep and evocative ways. I thought that the aesthetics of planning's communicative dimension had to be expanded to reach wider audiences and to involve and engage people at more profound levels, using imaginative and poetical languages.

Digital languages helped me in achieving this goal. Together with the written PhD dissertation I started elaborating an interactive hypermedia. In this tool, textual language is substituted for, integrated with and expanded by a variety of other languages and expressive codes: texts, films, music, graphic animations, numbers, sounds, photographs. The mingling of these various languages offered the promise of accounting for the complexity of our cities, where the centrality of private memories, emotional dimensions, the meshing of intersecting spaces and lived times requires a plurality of representational grammars.

The hypermedia represented the perfect encounter of an academic research journey and the nourishment provided by the experimental and pluri-linguistic approach embedded in the theatre of Perla. The symbolic and metaphorical languages started intermingling with the rigorousness of the life stories I captured in the neighbourhood I was studying. The poetical gestures I used to create on the stage matched with the statistics I've been using in the hypermedia. The multiplication of expressive codes and the variety of skills I developed during my theatrical experience were applied in the representation of the migrants' city.

But again this expressive urgency seemed a little too unconventional in the eyes of my PhD committee.

In 2001, I attended the INURA[4] conference in Florence. I showed a part of the hypermedia I was working on. And there happened another of those encounters which profoundly affected my life. Leonie was there. She saw my work. I was intimidated by her reputation. I had read her books. I knew her work. She is a well-known international scholar. At that time I was just a shy PhD student who could barely speak a word of English. Unexpectedly our paths intersected. And we recognized each other. We were interested in the same research topics, and she was impressed by the storytelling potentialities that my hypermedia had shown. We talked. I was happy because I felt that I was no longer alone. There was someone else in the world who was on my same wavelength. This encounter gave me the energy to accomplish my research goals, to face my PhD committee with greater confidence.

In the same period that I was finishing my hypermedia, I heard that Leonie was in Bari for a conference. It is not my nature to advertise myself. I fought with me (always the same parliament) and I decided to send her a copy of this digital product. That was THE moment. Leonie saw it and asked me to come to Vancouver as a postdoctoral fellow. It was 2004. Since then, we have been synergistically working together on projects which enhance storytelling potentialities through the use of digital languages within the planning field. We are a perfect working team, with shared values and curiosity, and with complementary skills. Since then Leonie has been nurturing what Perla had sown. She is not just watering that farmed field. She has the constant capability to fill my life and my research path with luminous epiphanies. Our encounter gave me the opportunity to explore and experiment. The most beautiful thing I could have ever asked for.

Most of my students think I'm a sort of architect/anthropologist/artist and are completely astonished in discovering that I'm an engineer. I confess I'm quite proud of that. Not that I think engineers are bad people. But the rigidity and violent oppression I felt when I was a student of Engineering created this prejudice in me. At the same time I have another confession to make. I'm happy to have chosen Engineering and I thank Kilim for that. Without Engineering I would have not felt the urgency to nurture other parts of me. I would have not met Perla. I would have not embraced the path which led me to Leonie.

I will always be thankful to those lighthouses I met in my life. They showed me a way, illuminating and nourishing who I was. And am.

Notes

1. If now I look back at that shy teenager and his naive discovery, I feel the nostalgia of his disenchanted and magical view of the world. What would he have thought of me today?
2. Fiora is Perla's mother. She owned a mill. After her death, Perla sold the mill to build her new Theatre School.
3. Perla used the word 'maieutic' the first time we met. She referred to the Socratic maieutic art (Gk. *maieutikos*, of midwifery), which solicits and helps people to express a knowledge they already have, to give birth to what is already present within themselves. It is a facilitation process aimed at self-educating people.
4. International Network for Urban Research and Action.

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Multimedia, Policy and Planning: New Tools for Urban Interventions

Leonie Sandercock

In 1882, Edwin Abbott wrote *Flatland*, a novel about an imaginary two-dimensional reality: a completely level world, a vast sheet of paper in which houses, inhabitants and trees are straight lines, triangles, polygons and other geometric figures. Through a compelling narrative, Abbott invents a place and fills it with entities characterized by abstract and linear contours. These figures move freely on a surface, but without the capacity to rise above or sink below it. In this imagined world nobody has the perception of a third dimension until a sphere enters this space, and the plot thickens (see Chapter 3).

There is an interesting analogy between the level world invented by Abbott and the representations of urban space which are traditionally produced in the urban planning field, where a sort of cartographic anxiety (akin to the Cartesian anxiety known to philosophers) converts the city into a two-dimensional surface intersected by lines, partitioned by geometries and filled with homogenous colours. These stylized grammars flatten urbanity as lived and experienced into an isotropic and gridded space. As in Abbott's novel, cartographies are overfilled with geometrically detailed, yet dimensionally limited languages. A bird's eye perspective captures the physical shape of the city and projects it onto graphed surfaces according to a logic which gives sense only to those aspects of urban life which can be expressed in this kind of legible shape, within a visible and two-dimensional rendering. The city is sterilized, frozen, vivisected and objectified through quantitative lenses and panoptic and standardizing views: tools which have become essential to the administering of the modern state (Scott, 1998). Like *Flatland*, the mapped and measured city lacks *other* dimensions. What is missing from these urban planning cartographies are the plural worlds and multiple stories of irreducible inhabitants whose lives are characterized by relations, expectations, feelings, reminiscences, bodies, voices and histories, all layered into living urbanities. Traditional planning cartographies do not, and cannot, represent what is invisible, what is hiding and yet elusively pulsating in the interstices of maps and of the morphological design of the city.

Thus we feel an urgency to invent new descriptive and analytical tools which can give centrality to people, focusing on the individual and collective practices through which inhabitants create their own meaningful living environments. It is important to find a dense way to read a relational space which connects different situated and embodied subjectivities. In finding ways of doing this, we are not

denying the relevance of the physical, morphological dimensions of the city. But we want to emphasize the importance of an expressive and analytical path which can intersect and connect physical and relational spaces and challenge conventional modes of spatial thinking, transcending the *flatlands* that traditionally permeate our disciplinary field and expanding the languages available to us. We want to create tools which not only capture everyday experiences but which also give citizens more opportunities to participate in conversations about the city and to shape their own life spaces.

This book explores the potential applications of multimedia – the combination of multiple contents (both traditional and digital: texts, still images, animations, audio and video productions) and interactive platforms (offline interactive CD-ROMs, online websites and forums, digital environments) – in the urban policy and planning fields. This is an epistemological, historical, pragmatic and pedagogic exploration, probing the capacities of multimedia as a mode of inquiry, as a form of meaning making, as a tool of community engagement and as a catalyst for public policy dialogues. This is not a totally new epistemological excavation. What is new are the tools that we are exploring.

The beginning of an epistemological shift in the field of planning was foreshadowed in the early 1970s in the works of Churchman (1971) and Friedmann (1973). Friedmann outlined a 'crisis of knowing' in which he skewered the limitations of 'expert knowledge' and advocated a new approach which he called 'mutual learning' or 'transactive planning', an approach which could appreciate and draw on local and experiential knowledge in dialogue with expert knowledge. At the same time, Churchman's inquiry into knowing was exploring the value of stories. 'The Hegelian inquirer is a storyteller, and Hegel's Thesis is that the best inquiry is the inquiry that produces stories' (Churchman, 1971, p. 178). Over the next several decades, the termites kept eating away at the Enlightenment foundations of modernist planning, anchored as it was in an epistemology that privileged scientific and technical ways of knowing. Accompanying a broader post-positivist movement in the social sciences (Stretton, 1969; Geertz, 1983; Rabinow & Sullivan, 1987; Bourdieu, 1990; Flyvbjerg, 2002), pushed further along by feminist and postcolonial critiques (Said, 1979; Hooks, 1984; Kelly, 1984; Trinh, 1989; Lerner, 1997; Sandercock, 1998), planning scholars have begun to see the need both for an expanded language for planning and for ways of expanding the creative capacities of planners (Landry, 2000, 2006; Sandercock, 2005a, 2005b; Sarkissian & Hurford, 2010) by acknowledging and using the many other ways of knowing that exist: experiential, intuitive and somatic knowledges; local knowledges; knowledges based on the practices of talking and listening, seeing, contemplating and sharing; and knowledges expressed in visual, symbolic, ritual and other artistic ways.

The 'story turn' in planning (Chapter 2) has been one response to this epistemological crisis. In the past two decades a growing number of planning scholars have been investigating the relationship between story and planning (Forester, 1989; Mandelbaum, 1991; Marris, 1997; Sandercock, 1998, 2003; Eckstein & Throgmorton, 2003; Attili, 2007). These investigations highlight how planning is performed through stories, how rhetoric and poetics are crucial in

interactive processes, how the communicative dimension is central to planning practices and how stories can awaken energies and imaginations, becoming a catalyst for involving urban conversations, for deep community dialogues.

This epistemological shift in planning emphasizes the need for an expanded language for planning; necessarily encourages the creative capacities of planners; and foregrounds the value of story and storytelling in planning practice (Sandercock, 1998, 2003, 2005a, 2005b; Sarkissian, Stenberg, Hirst, & Walton, 2003; Attili, 2007). An 'epistemology of multiplicity' (Sandercock, 1998) would nurture these other ways of knowing without discarding or dismissing more traditional forms of scientific and technical reasoning.

In planning's post-World War II rush to join the social sciences (then dominated by the positivist paradigm), some of its capacity to address important urban issues was lost because it turned its back on questions of values, of meaning, and on the arts of interpretation and of place making. The intellectual and emotional universes of planning were thus choked and caged. The notion of an expanded language for planning is a way to blow open this cage and release the chokehold. Some scholars and practitioners have been searching for a language that can encompass the lived experience of our 'mongrel cities' (Sandercock, 2003): the joys, hopes, fears, the senses of loss, expectation, adventure (Sarkissian & Hurford, 2010). In this book, we explore ways for the urban professions (planners, architects, landscape architects and urban designers) to be more attuned to 'the city of spirit, the city of memory, and the city of desire' (Sandercock, 1998). These are what animate life in cities, and also animate the urban conflicts in which we as professionals are engaged. In the same vain, in stressing the importance of a creative sensibility as central to a planning imagination for the twenty-first century, various scholars and practitioners are seeking to make planning processes less constipated and more playful (Landry, 2000, 2006; Sandercock, 2005a; Sarkissian & Hurford, 2010).

This book explores the ways in which multimedia can advance all of these agendas, thus becoming 'a new frontier' in the policy and planning fields. Our contributors demonstrate the incredibly rich potential, through multimedia, for manifesting an epistemology of multiplicity, for providing multiple forms of voice and thus participation. There is great potential, too (in the form of persuasive storytelling) for stimulating dialogue, opening up a public conversation and influencing policy. There are diverse ways in which multimedia can nurture community engagement and community development, as well as oppositional forms of planning. Multimedia tools create the opportunity for urban researchers to discover new realities, to expand the horizons of both qualitative and quantitative research and to represent the city in multidimensional and polyphonic ways. And multimedia products can offer transformative learning experiences, 'educating the heart' through mobilizing a democracy of the senses. The chapter overviews that follow highlight what we regard as remarkable about the pioneering efforts we've assembled.

In Part I, we frame the subject of multimedia in relation to the urban field both historically and epistemologically as well as explaining the philosophy and methodology of digital ethnography. Leonardo Ciacci, a scholar of the uses of film since the 1920s in the planning field (Ciacci, 1997, 2002), provides an analytical and

critical overview of the history of this relationship between cinema and planning. What his historical research uncovers is provocative. Ever since planners began to make films in 1928, films whose ostensible purpose was to contribute to debate within the field, usually on the occasion of a public exhibition for the circulation of ideas of resolving issues of urban change, their actual mission has been to persuade 'the public' of a particular planning scheme which has already been thought through and is being proposed as 'the solution' by the 'experts'. The documentaries in this body of work that Ciacci calls 'Town Planners' Cinema' adopted an approach to the story of the proposed plan that is deductive and presents the choices contained within the plan as proposals consistent with a correct reading of reality: 'a kind of filmed propaganda'. The composition of the discourse of these films was, at a more fundamental level, intended to convince 'the public' of the social duties and potential of town planning. In other words, the tools of cinema were in the service of a thoroughly modernist, expert-driven approach to place making and managing urban change. Ciacci cites examples from various countries (Germany, France, Italy, the United States) in support of this argument. And like all good historians, his final reflections concern the contemporary situation, and the ongoing question as to whether film necessarily serves the purposes of those in power or whether it may yet have the potential to extend participation in the project for urban change to the largest possible number of people. It is that very question which is addressed in each of the chapters in Part II.

Urbanist/academic and film maker Leonie Sandercock's contribution in Part I is an argument about the role of story (in its various forms) in planning. Stories are central to planning practice: to the knowledge it draws on from the social sciences and humanities, to the knowledge it produces about the city, to ways of acting in the city. Planning is *performed* through story, in a myriad of ways. And since storytelling has evolved from oral tales around a campfire to the technologically sophisticated forms of multimedia available in the early twenty-first century, it is surely time for the urban professions to appreciate the multifarious potential of these new media. All the more so since the planning and design fields have been forced by the demands of civil society to be more engaged with communities, more *communicative*. This chapter covers two issues: first, an unpacking of the many ways in which we use stories in planning and design: in process, as a catalyst for change, as a foundation, in policy, in pedagogy, in critique, as justification of the status quo, as identity and as experience. Second, a tracing of the evolution of storytelling techniques 'from the campfire to the computer', leading to the suggestion that multimedia is fast becoming the twenty-first century's favoured form of storytelling, and illustrating its many applications to the planning field.

Reaching into the epistemological heart of planning, Sandercock is always critically aware of the politics of knowing, the politics of voice and cautions that stories' ability 'to act as transformative agents depends on a disciplined scrutiny of their forms and uses' (Eckstein, 2003). We still need to question the truth of our own and others' stories. We need to be attentive to how power shapes which stories get told, get heard, carry weight. We need to understand the work that stories do, or rather that we ask them to do, in deploying them, and to recognize the moral ordering and

value-driven motives involved in the conscious and unconscious use of certain plots and character types, as well as visual and representational aesthetics.

In the final essay in Part I, planning researcher and film maker Giovanni Attili poetically evokes the potential of what he calls 'digital ethnographies' to enhance qualitative research and practice in planning, offering a multidimensional and polyphonic antidote to planning's traditional cartographic and elite-controlled representations. Digital ethnographies offer an interconnected patchwork of evocative images imbued with ambiguity, creating a field of comprehension open to diverse interpretations and possibilities. This level of interpretive openness transforms ethnographies into possible catalysts for interaction inside planning processes. In other words, they represent a different way of provoking dialogue, suggestions and inclusiveness in decision-making contexts, a world away from the old 'Town Planners' Cinema'. It is a way of opening up a public conversation. Digital languages, Attili argues, strengthen the expressive possibilities of ethnographies, connecting a qualitative study of the city to the potentialities of deeply communicative languages. Digital ethnographies can be creative and delicate interventions that reveal meaning without seeking to define it: they embody a transition from rhetoric to poetics, a different form of meaning making, a capacity for arousing astonishment and fresh interrogation. As the fulcra of genuinely interactive events, digital ethnographies can be inserted in urban space through psycho-geographical projections on the faces of buildings, interactive installations or involving digital games.

The eight chapters in Part II describe and reflect on a variety of applications of multimedia, particularly documentary film and video, in planning practice and policy debates. This section opens with Leonie Sandercock's account of a 3-year, three-stage research and action project that began with the making of the film 'Where strangers become neighbours: the story of the Collingwood Neighbourhood House and the integration of immigrants in Vancouver' (Attili & Sandercock, 2007). The second stage involved the research and writing of a manual to accompany the film, for public education purposes, and a series of workshops in four Canadian cities which used the film as a catalyst for community dialogue. The third stage was the writing and preparation of a book/DVD package designed to make the Vancouver story a learning experience for cities and regions beyond Canada (Sandercock & Attili, 2009). The research began with the sociological and political questions: how do strangers become neighbours in a city which has been undergoing rapid transformation from a predominantly Anglo-European demographic to one in which immigrants whose first language is not English are now a demographic majority? How does a transition from fears and anxieties about immigrants to acceptance and integration come about, and how are conflicts managed? The film researched a specific neighbourhood in the City of Vancouver and focused on a specific local institution which has an inspiring story to tell. This chapter then assesses the effectiveness of film both as a mode of inquiry/social research and as a tool for social learning, community engagement and policy dialogue.

The planner's ability to produce compelling images of the city has been tightly bound with the profession's claim to 'expert' knowledge. From City Beautiful renderings of boulevards and civic centres to the most sophisticated GIS tools for

mapping statistical information, the planner employs visual techniques to assert mastery over urban space (see also Attili, Chapter 3). Urbanist and videographer Elihu Rubin's chapter presents the process of video-making as a dynamic tool in a planning approach that is focused on engaging with the city's spaces and people rather than asserting dominance. Rubin describes video as an invitation to urban sociability and a means of producing qualitative (re)presentations of streets and other places. He argues that many of the planner's visual techniques are designed to *perceptually stabilize* the urban realm. But what if the city is not a stable entity? If this is true, *stable* images may actually serve to estrange the professional from the unsettled and contested social realities of the urban 'life-world.' In this framework, Rubin suggests that video-making can be a fruitful method of reasserting the primacy of the street and street-life itself.

Video is certainly not immune from a critique of visual methods as positivist or objectifying, a theme elaborated upon in his paper. However, the planner-videographer may draw on the medium's representational strengths and the attributes of montage, to embrace and not to homogenize the disjointed and sometimes disorienting qualities of urban experience. Rubin's chapter first situates video-making within a history of visual methods in planning practice. Then, drawing from his case study of transportation planning in Oakland, California, he proposes a model for using video as a form of engagement and documentation. This technique emphasizes the capacity of video to record both the fragmentary yet richly detailed urban 'moment' as well as interpersonal encounters. In fact, the video camera can sometimes act as a catalyst for otherwise unlikely encounters. Finally, he addresses the ethics of video-making and its public re-presentation, which demand a self-consciously reflexive approach; one which recognizes the complex issues of participation, authorship and patronage (a theme elaborated by Gurstein in the final chapter in Part II of this book).

Shifting from the use of video in a transportation planning investigation instigated by a state representative in Oakland, California, to the chaotic context of disaster recovery in New Orleans, planning academic Jacob Wagner's chapter explores the uses of digital communication tools to provide a forum for a critique of the state-driven recovery planning process. Specifically, his chapter documents the political dimensions of digital media and their uses in both the official and unofficial planning processes following Hurricane Katrina. In the absence of a well-organized state planning process, Wagner argues, the most significant aspect of the New Orleans experience has been 'the recovery activism and unofficial planning led by citizens' in what he describes as 'the most digitally mediated planning process to date'. He provides a staggering array of examples of the uses of digital media (for example, internet, websites, blogs, data bases, list serves, on-line surveys, mapping programmes and discussion groups), by individuals and groups, non-profit agencies and other advocacy groups, to communicate, critique, participate in and literally invent a disaster recovery process in the absence of adequate government or private sector responses. Wagner reveals two very different approaches to the use of digital media in the recovery process: those that were citizen-driven compared with those used in the official planning process. He then asks whether and how the use of these

tools enhanced democratic planning. His chapter raises significant questions about the digital mediation of planning information (in particular, web-based tools) and highlights fundamental issues for planning theory and ethics regarding how digital media are employed and to what ends, whether such processes increase planning literacy and social learning among residents and whether digital communication tools have contributed to the empowerment of local citizens as they developed collective responses to the disaster.

Empowerment was an explicit theme in the decision to use video in a participatory planning exercise in the Downtown Eastside (DTES) of Vancouver, the most socially disadvantaged postal code in Canada. Planner/videographer Jessica Hallenbeck's chapter examines the relationships among the right to the city, social justice and video, using as an example a short film that was conceived as a participatory video project focusing on a particular street in the DTES. The video was a collaboration between students and street-oriented youth, intended to elicit residents' desires for this particular pivotal street (pivotal in the city planners' scheme), via a film-making process, and conveying those desires to city planners. And it was simultaneously an action research project *and* a vehicle for reflecting on the potential of video in contributing to social justice in the city. Hallenbeck's argument is that the right to the city starts with an imagining of the city in question being different from the *status quo* and that video can foster this essential act of imagining by engaging people in a dialogue over their rights to participation and to the appropriation of space. Hallenbeck's short film established a dialogue based on utopian imagining and visual appropriation and thereby can make a claim of contributing to the struggle for social justice. Nevertheless, Hallenbeck critically reflects on the shortcomings of this process and the broader implications for planning institutions as well as communities when it comes to incorporating video in urban governance structures.

The multiple-award-winning Australian social planner, Wendy Sarkissian, has been as pioneering in experimenting with the uses of video as she has been in so many other dimensions of planning practice (see Sarkissian, 2005, Sarkissian, Hofer, Shore, Wilkinson, & Vadja, 2008, Sarkissian & Hurford, 2010). Here she writes about her evolving experimentation since 1990, often in collaboration with community artist and activist Graeme Duncan, and the ways in which their work has been influenced by the theories and philosophies of Gregory Bateson (1972, 1979) and Jean Houston (1982, 1987). The various projects that she discusses, all for paying clients, have ranged from innovative approaches to community engagement with children to a flamboyant workshop (which she called 'The Gods Must Be Crazy') for a state road planning agency, from redesigning the foyer of a state library to a community cultural development project in a low-income neighbourhood, in which the videotaped record of the process reveals an epiphany of empowerment that words could not have expressed.

Architetto-urbanista and film maker Leonardo Ciacci reappears in this section to discuss a film that he made in 2000 as part of his research into regional change processes in the Veneto region of Italy. This film was commissioned by the Italian Association of Planners, for screening at their national conference in 2000, and

was reproduced on VHS in a modest edition of 100 copies. The primary purpose of the film was to show the significant changes to the landscape of the Veneto region in north-east Italy in the previous decade. But this simple representation in turn had two larger ambitions: one was to demonstrate to town planners the importance of taking care of physical changes and not only of the administrative conditions of planning, and the other was to raise public awareness and focus attention on the importance of what was happening outside the city (in its traditional sense), to highlight a collective, implicit spontaneous project of a regional urbanizing environment.

Using the making of the film initially as part of a research process produced surprising results, revealing a different and more complex reality than what was apparently known. Ciacci envisages film as an instrument in planning practice and this indeed became reality with 'The countryside that becomes metropolis'. The film held up a mirror to the planners and politicians as well as inhabitants of the region and resulted in expanding circles of public dialogue. As evidence of this, in 2004, the administrative office of the regional government of the Veneto commissioned a new edition of the film, with a new introduction, for distribution among local politicians and the general public. For this second edition of the film, 5000 DVD copies were made, indicative of the film's success in generating awareness and dialogue among urbanists as well as between urbanists and politicians and inhabitants. The language of film, Ciacci argues, can be non-didactic, non-demonizing, telling a story through which people are able to see things in a new way, construct new meanings and interpretations of what is in front of them, perceive changes that they themselves are creating (through their individual decisions, which are not necessarily in the collective interest) and to reflect on the desirability and consequences of those changes. This chapter is a revealing account of how film is indeed a research tool through which we can come to see things in new ways, as well as a tool for informing and communication.

In the penultimate chapter in this section, Giovanni Attili discusses an experiment in hypermedia,[1] working in a particularly complex neighbourhood of Rome: the Esquilino district. This neighbourhood is widely recognized as the most culturally diverse area of the city. It is characterized by a significant presence of immigrants (newcomers who plan to settle down in this part of the city) and transitory migrants: people who don't have fixed addresses and live in the district on a temporary basis. Attili focuses on these transient inhabitants who have progressively transformed the Esquilino into a *caravanserai*: a crossroad of different migratory projects; a crucial junction that is part of an intricate erratic geography; the stratification of different *circulatory territories* produced by the collective memory; and the social exchange practices of migrant populations.

Attili's representational experiment aims at portraying this pulsating landscape, transgressing traditional urban planning analysis which has always been focused on permanencies, persistencies and fixity of contexts (see also Rubin, Chapter 5). Adopting a wide range of analytical tools (mainly qualitative), Attili succeeded in getting in touch with these populations who would not have been reached through the traditional panoptic and morphological analysis. Moreover, he assembled a

multilayered representation of the district (its social and political dimensions) using the tools of hypermedia, a versatile and interactive mechanism, constructed at the point of intersection and hybridization between different languages: texts, films, graphic animations, statistics, sounds, moving maps and photographs. Attili's intention, in mixing these multiple languages, is a richer portrayal of the multifaceted nature of our cities. He argues that the collective practices, the self-centred nature of private memories, the emotional dimensions, and the fusion of spaces crossed and time experienced demand pluralistic codes of expression. The hypermedia is the space where these different codes and analytical approaches can find their expressive dimension. It is a representational space which can be explored in non-linear ways: choosing knowledge paths according to the interests of the user. These characteristics transform this hypermedia, made of provocative images and stories, into a tool which can potentially activate an urban dialogue: the incubator of an involving conversation on our 'mongrel cities' (Sandercock, 2003).

Architect/planner/film producer Penny Gurstein's chapter appropriately closes this section of the book with an overview, a number of cautions and a recommendation about the centrality of reflexivity in the use of multimedia in planning. In her overview, Gurstein cites specific examples of the positive contributions of multimedia: from opportunities for social learning and community empowerment to an enhanced understanding of place; from the uncovering of countervailing stories that challenge dominant discourses to critical and interpretive forms of policy analysis; and in fostering better community development and planning through the creation and use of new forms of knowledge. Gurstein leads us through some practical examples of multimedia as a change agent, before posing the second big issue: what are the limitations of multimedia in generating change and is there a potential 'dark side'? While there is no doubt about the power of multimedia to shape the communication of ideas and visions, that power comes with multiple dangers, which leads Gurstein into an analysis of the power relations that impact the production and use of multimedia. Her own normative framework is grounded in the central importance of dialogue and reflexivity in planning processes. Given that framework, she argues that if multimedia is to be effective as a change agent, its use must be integrated within agreed-upon protocols and processes that allow opportunity for mutual trust, and a commitment from stakeholders not only to engage in meaningful dialogue but also to act on its outcome. Her chapter is an important reminder of the power relations always already embedded in multimedia and therefore the importance of a reflexive and ethically driven approach to its use. These crucial issues will be taken up again by the editors in the concluding chapter.

All four contributors in Part III have been exploring the diverse ways in which multimedia might enrich teaching, through the use of film and other digital technologies. While three of these chapters share their experiences in working with planning and design students, designer/planner/academic and film maker Sheri Blake has targeted design practitioners as her audience. Her normative mission is the democratizing of place making through participatory design. Through film, she hopes to reach design professionals and change design practices. Her account of the making of her film, 'Detroit Collaborative Design Center... amplifying the diminished

voice', is a beautiful example of what Gurstein is calling for in Chapter 9: a reflexive approach to film making and to planning methodology. Blake tells us of the initial negative reaction from design professionals in rough cut screenings of her story of the work of the Detroit Collaborative Design Center's inspiring participatory design practice. Architects, in particular, became highly defensive about the critique of traditional design practice (the Howard Roark approach) that initially occupied the first 10 min of the film, and as a result they shut themselves down to the rest of the film. After testing the film with a range of audiences, and thinking especially about her target audience of architects, Blake reconfigured the film in such a way as to seduce rather than alienate architects. Exactly how she re-thought her approach becomes a fascinating account of a film maker's reflexive attention to the question of audience and contains important lessons not only for film makers but also for would-be urban reformers. Blake describes her own learning about the education of planners/designers through this film-making process thanks to the feedback she received from practitioners, and she ends on a note of caution about the use of film, reminding us that it is just one mode of education and communication, and needs to be combined thoughtfully with other modes. Along the way, we learn a lot about the complexity of participatory design through reading her chapter.

Lidia Decandia teaches regional planning, in its social context, in the Faculty of Architecture in Alghero, Sardinia. Her chapter describes a deeply thoughtful approach to teaching territorial analysis, based on Dewey's 'learning by doing' and, more specifically, requiring of her students a full sensory immersion in the local field work context. She asks her students to become 'pilgrims', taking a metaphorical journey on foot, with many pauses for refreshment (of mind, body and spirit) and reflection. She demands no less than an existential encounter with territories, their inhabitants and the emotions and passions of those inhabitants. In an extension of the metaphor of travel, Decandia acknowledges the importance of a map, for new exploration, and a suitcase of tools. Her maps include some of the historic thought in our field, from Geddes to Kropotkin, and her tools include the traditional forms of analysis in planning, but above all, she seeks to transgress these more Cartesian, cartographic, linear and two-dimensional tools, enhancing them with digital technologies. In a very poetic essay (translated by Giovanni Attili), Decandia evokes the potential of digital languages to create involving situations and environments in which it is possible to produce vital and expressive knowledges that are intended as sensory resources, generating energy and motivation. These digital technologies, she argues, play a crucial role in two specific moments: when students start on their own pilgrim's journey and then, when they need to tell the story of that experience, at which point the digital tools will enable them to assemble and interconnect diverse languages and a wide variety of expressive codes (such as texts, films, graphic animations, statistics, sounds, cartographies, contemporary and historical images) through which they can give expression to their own creativity.

Decandia's text is a rich description of an immersive teaching/research process in a regional social context. The images which parallel her text tell their own story of one such course, which investigated the ancient village of Santu Lussurgiu in central Sardinia. Here is an elegant example of what Attili is proposing in Chapter 3, that

digital representations are able to transgress the perspectival and cartographic views that have dominated our discipline (the flatlands), making walls and stones speak, giving life to monuments and signs which can no longer be verbally interrogated, emitting germinative energies and destabilizing the most familiar assumptions in our field. The challenge is to replace the supremacy of intellectual and rational learning with a learning based on the five senses, based on the consciousness that the communicative function of aesthetic pleasure is a crucial moment of every learning process.

The final two chapters in this section are written by planning educators with quite different backgrounds (economics and city planning) who both use mainstream feature films in the classroom to connect theory with practice and individual student life experiences with larger questions of justice, ethics, belonging and place making. Michael Dudley uses films in a required undergraduate theory course in environmental design for student designers and planners. Faced with the challenge of teaching abstract theoretical concepts of environmental psychology (human–environment transactions) to design students who are primarily visual thinkers, Dudley came up with an ingenious solution. He matched a selection of popular feature films with appropriate readings from environmental psychology and asked students to identify the concepts from the literature in the films. His chapter describes how what started as an experimental assignment ultimately became the core of the course, appealing to the students' visual orientation and allowing them to assimilate and apply environment and behaviour research theory in creative ways. The chapter first outlines the body of knowledge that goes under the label 'environment and behaviour research' (EBR), explaining why this constitutes an important component of planning knowledge. The goal of the course is to locate in the films and in the associated EBR readings insights into the meaning of place and the process of place making, drawing on cinema's power to metaphorically understand or represent the human condition. Drawing also on film theory, and making connections between film theory and environmental psychology, Dudley understands that film can render visible what we did not see before its advent. Or, as Kracauer put it, film 'effectively assists us in discovering the material world and its psychophysical correspondences' (Kracauer, 1960, p. 300). Audiences negotiate meaning in a film, just as the inhabitants of a place negotiate meaning in and through the built environment. The balance of Dudley's chapter takes us into the classroom, into some of the 'texts' being explored (EBR theory goes to the movies), and uses quotes from student assignments to demonstrate the insights generated through this approach to learning. Interestingly, the immediacy and immersive nature of cinema provides a similar learning experience to that which Decandia is aiming for in her 'pilgrim's journey' of knowledge through local field work: new ways of yielding profound insights for planning scholarship, education, and practice.

Another extraordinary teacher, Andrew Isserman, an economist teaching planners, pulls off an engaging experiment in his contribution. Isserman teaches a course on 'US Cultures and Economies' by screening two feature films each week and then discussing them with his students in ways that connect with profound issues of race

and class, heritage and identity, belonging and alienation. Isserman throws down as a gauntlet at the start of the course the words of Robert Frost:

> Tell us something so stinging real that we wouldn't think you'd dare to tell it... Tell us something about your life and surroundings that no newspaper man could imagine – that I couldn't imagine. Inside stuff (Frost, 1933, quoted in Chapter 15).

The intent is that through the films, and the essays and discussions about those films, students learn about the United States, about themselves and their values, and through this process, become more complete human beings, better writers and better planners. Instead of telling us himself what this course achieves, Isserman shows us, by inviting three students to write about their learning experience. Anuttama Dasgupta, Mallory Rahe and Susy Hemphill then take us on their own 'pilgrim's journeys', as Decandia would describe it, sharing their insights into what they got out of taking 'a film watching course with a professor of economics instead of something more practical that I could apply to my future planning career'. Films such as 'Powwow Highway', 'The Namesake', 'Country', 'Boyz n the hood' and 'North Country' became catalysts for explorations and discoveries of a sense of pride in a lost heritage, an outsider's lifelong quest for a sense of belonging, claiming the right to take the road less travelled, developing an empathy for that which appears strange and recognizing that 'we are all in the company of strangeness'. They discovered themselves and their values and what they wanted to fight for. Above all, they discovered story: the power of stories and why planners need storytelling.

Watching movies, and reading and writing stories inspired by those movies, ultimately enabled these students to learn how much is missing from traditional planning documents and processes. Personal stories became connected with federal policies and policy failings. People, their dreams, hopes, fears, were brought back into the centre of planning education.

> I thought of the data tables I worked with in my planning courses and how each number in a column was made up of living, breathing people that I would never meet or who would pass me by indifferently on a bus. The characters that we so deeply identify with or empathize with on a screen would go unnoticed if we happened to pass them on the street, given our tendency to generalize, label and negate individuals (Dasgupta, Chapter 15).

In their search for the 'stinging real', and ways to write about it, via film watching, these students received something of the same intense planning education that Decandia outlines in her chapter: where the emphasis is put not only on the world of ideas but also on relationships between people, unique concrete individuals with stories and bodies, subjects who are able to think and to feel emotions at the same time. There is no better way to describe this than *educating the heart*.

In a revelatory and rewarding final section of this chapter, Andy Isserman's own journey unfolds, from regional economist teaching methods and policy to planning students, to something like life coach or mentor, eliciting more than creative writing from planning students. 'What I do might look like editing, but really I am helping the self-discovery process'. But Isserman's learning has been palpable too, as we glean from his own 'stinging real' account. He too has been captivated, and brought