

Adsensory Urban Ecology (Volume One)

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By

Pamela Odih

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This book is dedicated to Professor David Knights, with appreciation for his academic supervision and inspiration.

A share of royalties will be donated to the charity United Nations Children's Fund (UNICEF). Established in 1946, UNICEF is dedicated to furthering the rights, wellbeing, prosperity and creative potential of children.

“If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely in areas where words are inadequate” (John Berger, Ways of Seeing, 1972).

CONTENTS

List of Illustrations	ix
Preface	xx
Dialogic Configuration, Aestheticisation of Urban Ecology	
Prologue.....	xxxvii
By Composition of Forces	
Acknowledgements	li
Introduction	1
Post-Industrial Urban Ecology	
Part One: Adsensory Dimensions of Urban Ecology	
Chapter One.....	8
Post-industrial Society and the Aestheticisation of Urban Ecology	
Part Two: Adsensory Façades in Post-industrial Urban Space	
Chapter Two	20
Façade as the Gentrification of Post-industrial Urban Space	
Chapter Three	51
Cladding Façade, Red Herring? Market-based Managerialism and the Gentrification of Post-industrial Space	
Chapter Four.....	115
Urban Ecological Façade as an Adsensory Gentrification of Post-industrial Space	
Part Three: Adsensory Financialisation of Absolute Boarder Controls	
Chapter Five	172
Garden Bridge, Rentier Capital as the Adsensory Financialisation of Urban Decay	

Chapter Six	222
Garden Bridge, Subverting the Adsensory Privatisation of Our Riverway	
Chapter Seven.....	251
Garden Bridge, Culture Industry Mediations: Framing Televisual Ecofeminist Care Ethics	
Chapter Eight.....	294
Garden Bridge, Forecasting Troubled Waters: English Ethnic Nationalism in European Union Brexit Times	
Conclusion.....	301
Adsensory Façade Gentrification: “History always constitutes the relation between a present and its past” (Berger)	
Epilogue.....	306
References	391
Index	431

LIST OF ILLUSTRATIONS

All photographic images and video imagery by Pamela Odih ©

Book Front Cover: Adsensory Time Reve'ls, Pamela Odih © 2017.

Preface

Figure P.i.: "Publicity has another important social function. The fact that this function has not been planned as a purpose by those who make and use publicity in no way lessens its significance. Publicity turns consumption into a substitute for democracy" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.ii.: "It supplies us with our archetypes of 'artistic genius'. And the history of the tradition, as it is usually taught, teaches us that art prospers if enough individuals in society have a love of art. What is a love of art?" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.iii.: "Etiquettes of modesty are not merely puritan or sentimental: it is reasonable to recognize a loss of mystery. And the explanation of this loss of mystery may be largely visual" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.iv.: "It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.v.: "But a work of art also suggests a cultural authority, a form of dignity, even of wisdom, which is superior to any vulgar material interest; an oil painting belongs to the cultural heritage; it is a reminder of what it means to be a cultivated European" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.vi.: "Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are"

(John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.vii.: "But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words but words can never undo the fact that we are surrounded by it" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.viii.: "Yet this seeing which comes before words, and can never be quite covered by them, is not a question of mechanically reacting to stimuli ... We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach - though not necessarily within arm's reach" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.ix.: "Perspective makes the single eye the centre of the visible world. Everything converges on to the eye as to the vanishing point of infinity. The visible world is arranged for the spectator as the universe was once thought to be arranged for God" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure P.x.: "The camera isolated momentary appearances and in so doing destroyed the idea that images were timeless. Or, to put it another way, the camera showed that the notion of time passing was inseparable from the experience of the visual (except in paintings) ... What you saw was relative to your position in time and space. It was no longer possible to imagine everything converging on the human eye as on the vanishing point of infinity" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Environmental Activist, Central London, August 2016.

Figure P.xi.: "According to the convention of perspective there is no visual reciprocity. There is no need for God to situate himself in relation to others: he is himself the situation" (John Berger, *Ways of Seeing*, 1972). Photographic Image, South Bank, Central London, August 2016.

Figure P.xii.: "The inherent contradiction in perspective was that it structured all images of reality to address a single spectator who, unlike God, could only be in one place at a time" (John Berger, *Ways of Seeing*, 1972). Photographic Image, South Bank, Central London, August 2016.

Figure P.xiii.: "Adults and children sometimes have boards in their bedrooms or living-rooms on which they pin pieces of paper: letters, snapshots, reproductions of paintings, newspaper cuttings, original drawings, postcards. On each board all the images belong to the same language and all are more or less equal within it,

because they have been chosen in a highly personal way to match and express the experience of the room's inhabitant. Logically, these boards should replace museums" (John Berger, *Ways of Seeing*, 1972). Photographic Image, South Bank, Central London, August 2016.

Prologue

Figure Pro.i.: "One may remember or forget these messages but briefly one takes them in, and for a moment they stimulate the imagination by way of either memory or expectation" (John Berger, *Ways of Seeing*, 1972). Photographic Image, South Bank, Central London, August 2016.

Introduction

Figure I.1.: "A people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself in history" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Part One

Figure P.I.: "Yet this seeing which comes before words, and can never be quite covered by them, is not a question of mechanically reacting to stimuli" (John Berger, *Ways of Seeing*, 1972). Photographic Image, North Kensington, London, June 2017.

Chapter One

Figure 1.1.: "Publicity is addressed to those who constitute the market, to the spectator-buyer who is also the consumer-producer from whom profits are made twice over — as worker and then as buyer. The only places relatively free of publicity are the quarters of the very rich; their money is theirs to keep" (John Berger, *Ways of Seeing*, 1972). Photographic Image, North Kensington, London, June 2017.

Figure 1.2.: "Publicity speaks in the future tense and yet the achievement of this future is endlessly deferred. How then does publicity remain credible - or credible enough to exert the influence it does? It remains credible because the truthfulness of publicity is judged, not by the real fulfilment of its promises, but by the relevance of its fantasies to those of the spectator- buyer. Its essential application is not to reality but to day-dreams" (John Berger, *Ways of Seeing*, 1972). Photographic Image, North Kensington, London, June 2017.

Figure 1.3.: “The entire world becomes a setting for the fulfilment of publicity's promise of the good life. The world smiles at us. It offers itself to us. And because *everywhere* is imagined as offering itself to us, *everywhere* is more or less the same” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 1.4.: “Capitalism survives by forcing the majority, whom it exploits, to define their own interests as narrowly as possible. This was once achieved by extensive deprivation. Today in the developed countries it is being achieved by imposing a false standard of what is and what is not desirable” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 1.5.: “We never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 1.6.: “A people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself in history” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Part Two

Figure P.II.: “We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within arm's reach. To touch something is to situate oneself in relation to it” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Chapter Two

Figure 2.1.: “The inherent contradiction in perspective was that it structured all images of reality to address a single spectator who, unlike God, could only be in one place at a time” (John Berger, *Ways of Seeing*, 1972). Photographic Image, North Kensington, London, June 2017.

Figure 2.2.: “Alternatively the anxiety on which publicity plays is the fear that having nothing you will be nothing” (John Berger, *Ways of Seeing*, 1972). Photographic Image, North Kensington, London, June 2017.

Figure 2.3.: “Publicity helps to mask and compensate for all that is undemocratic within society. And it also masks what is happening in the rest of the world” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 2.4.: *Love Assist(f)*: “One may remember or forget these messages but briefly one takes them in, and for a moment they stimulate the imagination by way of either memory or expectation” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 2.5.: “This has the effect of closing the distance in time between the painting of the picture and one’s own act of looking at it. In this special sense all paintings are contemporary. Hence the immediacy of their testimony. Their historical moment is literally there before our eyes” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 2.6.: “To great Omnipotence a debt can owe? Or owing, can repay it? Would’st thou dare Barter upon equality!” (Ann Yearsley, *On Jephthah’s Vow, Taken in a Literal Sense*, 1787). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 2.7.: “But there is the evidence of the paintings themselves: the evidence of a group of men and a group of women as seen by another man, the painter. Study this evidence and judge for yourself” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 2.8.: “These relations between conqueror and colonized tended to be self-perpetuating” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 2.9.: “The artificiality is deep within its own terms of seeing, because the subject has to be seen simultaneously from close-to and from afar” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 2.10.: *Love Assist(f)*: “One may remember or forget these messages but briefly one takes them in, and for a moment they stimulate the imagination by way of either memory or expectation” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Chapter Three

Figure 3.1.: “No other kind of relic or text from the past can offer such a direct testimony about the world” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 3.2.: “The compositional unity of a painting contributes fundamentally to the power of its image. It is reasonable to consider a painting’s composition. But here the composition is written about as though it were in itself the emotional charge of the painting” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 3.3.: “On each board all the images belong to the same language and all are more or less equal within it, because they have been chosen in a highly personal way to match and express the experience of the room’s inhabitant” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

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Figure 3.5.: “A people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself in history. This is why – and this is the only reason why – the entire art of the past has now become a political issue” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 3.6.: “This value is affirmed and gauged by the price it fetches on the market” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 3.7.: “Yet the spiritual value of an object, as distinct from a message or an example, can only be explained in terms of magic or religion” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 3.8.: “It is the final empty claim for the continuing values of an oligarchic, undemocratic culture” (John Berger, *Ways of Seeing*, 1972). Photographic Image, North Kensington, London, June 2017.

Figure 3.9.: *Love Assisst(f)*: Volunteering my time at the Grenfell Tower tragedy site. Heartbreaking and, according to my interviews, there were much higher losses. PamxXx (15 Jun 2017). “Today the attitudes and values which informed that tradition are expressed through other more widely diffused media – advertising, journalism, television” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/875385080717463552>

Figure 3.10.: *Love Assisst(f)*: Words cannot express the devastating imagery of Grenfell Tower. JC is right ... we need to know why so many lives lost xXx (15 June 2017); @Robert_W_Nelson: “So true”. “Every image embodies a way of seeing” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/875410180296585218>

Figure 3.11.: *Love Assisst(f)*: (16 June 2017): “One may remember or forget these messages but briefly takes them in & for a moment they stimulate the imagination” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/875782215577239552>

Figure 3.12.: *Love Assisst(f)*: (16 Jun 2017): “One may remember or forget these messages but briefly takes them in & for a moment they stimulate the imagination” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/875787769729220609>

Figure 3.13.: *Love Assisst(f)*: (16 Jun 2017): “One may remember or forget these messages but briefly takes them in & for a moment they stimulate the imagination”; “What is a love of art?” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/875789312465526785>

Figure 3.14.: *Love Assisst(f)*: (20 Jun 2017): “One may remember or forget these messages but briefly one takes them in, & for a moment they stimulate the imagination”; “What is a love of art? ... What does it show?” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/877184335681662980>

Figure 3.15.: *Love Assisst(f)*: (20 Jun 2017): “One may remember or forget these messages but briefly one takes them in, & for a moment they stimulate the imagination”; “Not only personal experience, but also the essential historical experience of our relation to the past: that is to say the experience of seeking to give meaning to our lives, of trying to understand the history of which we can become the active agents” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/87718545833245440>

Figure 3.16.: *Love Assisst(f)*: (21 Jun 2017): “One may remember or forget these messages but briefly takes them in & for a moment they stimulate the imagination”; “The compositional unity of a painting contributes fundamentally to the power of its image. It is reasonable to consider a painting's composition” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/877592798291251210>

Figure 3.17.: *Love Assisst(f)*: (21 Jun 2017): “One may remember or forget these messages but briefly takes them in & for a moment they stimulate the imagination”; “A people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself in history” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/877594903974465536>

Figure 3.18.: *Love Assisst(f)*: (23 Jun 2017): “One may remember or forget these messages but briefly takes them in & for a moment they stimulate the imagination”; “This has the effect of closing the distance in time between the painting of the picture and one's own act of looking at it. In this special sense all paintings are contemporary. Hence the immediacy of their testimony. Their historical moment is literally there before our eyes” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/878257462322880512>

Chapter Four

Figure 4.1.: “Both media use similar, highly tactile means to play upon the spectator's sense of acquiring the real thing which the image shows. In both cases his feeling that he can almost touch what is in the image reminds him how he might or does possess the real thing” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Figure 4.2.: “Capitalism survives by forcing the majority, whom it exploits, to define their own interests as narrowly as possible. This was once achieved by extensive deprivation. Today in the developed countries it is being achieved by imposing a false standard of what is and what is not desirable” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

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Part Three

Figure P.III.: “Yet this seeing which comes before words, and can never be quite covered by them, is not a question of mechanically reacting to stimuli” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Environmental Activist, Central London, August 2016.

Chapter Five

Figure 5.1.: “Serving as a bridge between two intense imaginative states” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Environmental Activist, Central London, August 2016.

Figure 5.2.: “The world smiles at us. It offers itself to us. And because *everywhere* is imagined as offering itself to us, *everywhere* is more or less the same” (John

Berger, *Ways of Seeing*, 1972). Photographic Image, South Bank, Central London, August 2016.

Figure 5.3.: “Colour photography is to the spectator-buyer what oil paint was to the spectator-owner. Both media use similar, highly tactile means to play upon the spectator's sense of acquiring the *real* thing which the image shows. In both cases his feeling that he can almost touch what is in the image reminds him how he might or does possess the real thing” (John Berger, *Ways of Seeing*, 1972). Photographic Image, South Bank, Central London, August 2016.

Chapter Six

Figure 6.1.: “If one moment of that process is isolated, its image will seem banal and its banality, instead of serving as a bridge between two intense imaginative states, will be chilling” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Southbank, London 2016.

Figure 6.2.: “This was the time when the ocean trade routes were being opened up for the slave trade and for the traffic which was to siphon the riches from other continents into Europe, and later supply the capital for the take-off of the Industrial Revolution” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Southbank, London 2016.

Figure 6.3.: “Publicity is, in essence, nostalgic. It has to sell the past to the future. It cannot itself supply the standards of its own claims. And so all its references to quality are bound to be retrospective and traditional. It would lack both confidence and credibility if it used a strictly contemporary language” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Southbank, London 2016.

Figure 6.4.: “Publicity is addressed to those who constitute the market, to the spectator-buyer who is also the consumer-producer from whom profits are made twice over — as worker and then as buyer. The only places relatively free of publicity are the quarters of the very rich; their money is theirs to keep” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Southbank, London 2016.

Chapter Seven

Figure 7.1.: “Publicity images also belong to the moment in the sense that they must be continually renewed and made up-to-date. Yet they never speak of the present. Often they refer to the past and always they speak of the future” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Environmental Activist, Central London, August 2016.

Figure 7.2.: “The world smiles at us. It offers itself to us. And because *everywhere* is imagined as offering itself to us, *everywhere* is more or less the same” (John

Berger, *Ways of Seeing*, 1972). Photographic Image, Environmental Activist, Central London, August 2016.

Figure 7.3.: “Let us first be sure about what we are not saying. We are not saying that there is nothing left to experience before original works of art except a sense of awe because they have survived” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Southbank, London, 2016.

Figure 7.4.: “Capitalism survives by forcing the majority, whom it exploits, to define their own interests as narrowly as possible. This was once achieved by extensive deprivation. Today in the developed countries it is being achieved by imposing a false standard of what is and what is not desirable” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Southbank, London, 2016.

Figure 7.5.: “A people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself in history” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Southbank, London, 2016.

Chapter Eight

Figure 8.1.: “Publicity images also belong to the moment in the sense that they must be continually renewed and made up-to-date. Yet they never speak of the present. Often they refer to the past and always they speak of the future” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Environmental Activist, Central London, August 2016.

Figure 8.2.: “Capitalism survives by forcing the majority, whom it exploits, to define their own interests as narrowly as possible. This was once achieved by extensive deprivation. Today in the developed countries it is being achieved by imposing a false standard of what is and what is not desirable” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Southbank, London, 2016.

Conclusion

Figure C.1.: *Love Assisst(f)*: “One may remember or forget these messages but briefly one takes them in, and for a moment they stimulate the imagination by way of either memory or expectation” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Grenfell Tower National Memorial Service, St Paul’s Cathedral, December 2017.

PREFACE

DIALOGIC CONFIGURATION, AESTHETICISATION OF URBAN ECOLOGY



Figure P.i.: "Publicity has another important social function. The fact that this function has not been planned as a purpose by those who make and use publicity in no way lessens its significance. Publicity turns consumption into a substitute for democracy" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

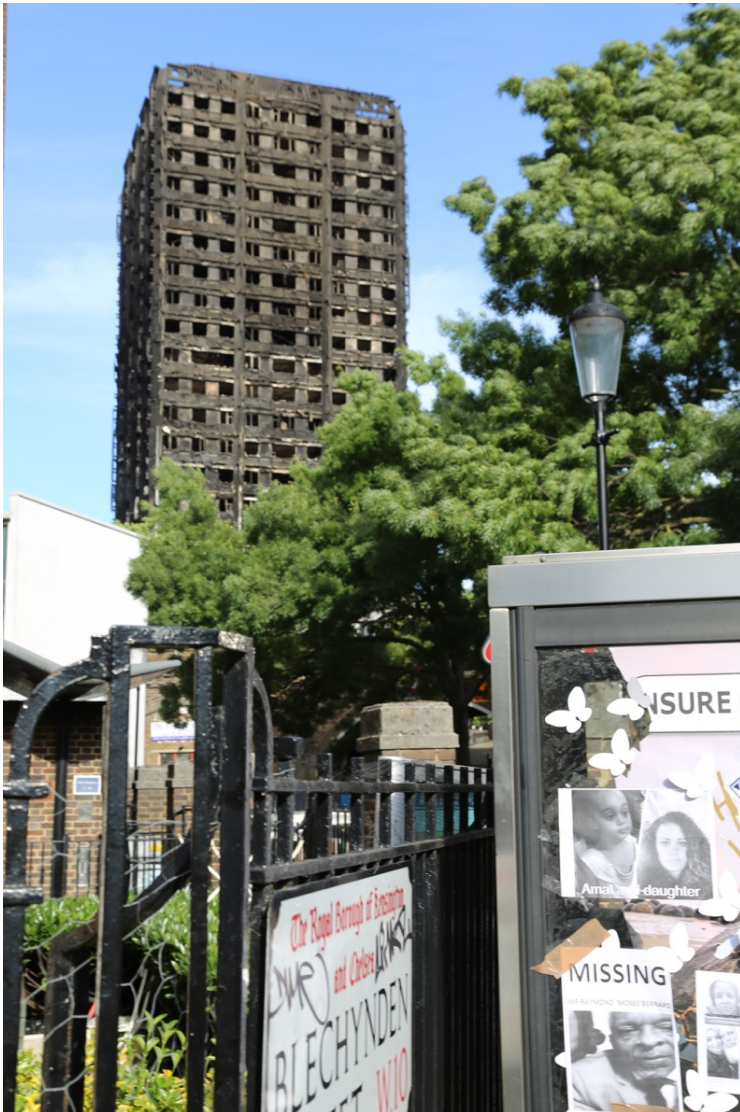


Figure P.ii.: “It supplies us with our archetypes of ‘artistic genius’. And the history of the tradition, as it is usually taught, teaches us that art prospers if enough individuals in society have a love of art. What is a love of art?” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Grenfell Tower Refurbishment Case Study



Figure P.iii.: "Etiquettes of modesty are not merely puritan or sentimental: it is reasonable to recognize a loss of mystery. And the explanation of this loss of mystery may be largely visual" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Interviewer: *I just wondered; it is just so sad.*

Interviewee: *It is yeah.*

Interviewer: *It is quite beautiful what people have done [referring to the Grenfell Tower floral tributes and annotated portraiture tributes].*

Interviewee: *You should have seen it on Wednesday, Thursday.*

Interviewer: *People need to express themselves.*

Interviewee: *Yes, exactly, in the space of; people started to leave them things and things like that you know.*

Interviewer: *Hmm [agreement] ... I don't know why it happened.*

Interviewee: *No, no I don't. There is speculation going on about fridges exploding and things like that; but there's no proof to that yet ... Nobody really to say: Yes, that really happened.*

Interviewer: *Some people talk about the cladding don't they?*

Interviewee: *Oh the cladding; oh yeah well, there was a lot of talk about that. Mind you looking out to it, if you saw the fire; the fire would not breach like that. You know what I mean? ... People were saying that they put the fire out inside; but when they came out the fire was still burning outside.*

Interviewer: *Have they been looking after the buildings?*

Interviewee: *Yeah.*

Interviewer: *Why this building?*

Interviewee: *I don't know; some sort of regeneration programme. I think they just wanted to bring the building in line with the surrounding area.*

Interviewer: *Have they done something to the surrounding area?*

Interviewee: *They don't want to see, bare, bare walls anymore.*

Interviewer: *Did it have bare walls?*

Interviewee: *It wasn't like; [bare wall is] something that is ugly to look at you know.*

[pause: we stand quietly].

Interviewer: *That man seems to be sad. Has he lost his family?*

Interviewee: *It is very difficult to talk about these things.*

[pause: we stand quietly].

Interviewer: *The Council helping? The company seem to be organising things?*

Interviewee: *I have seen Council workers round the back; they were taking pictures and things like that. I don't know what they are going to do.*

[pause: we stand quietly].

Interviewer: *There's a lady sitting there and she's crying.*

Interviewee: *One of her friends, or something like that is missing or something? They say that a lot of that is going to happen anyway. Cos they say about 70 is missing or something like that? There's going to be a lot; there's going to be a lot more than that.*

Interviewer: *Really? How many do you reckon?*

Interviewee: *Probably about a 150? Estimate. But a lot of them won't be recognised or nothing like that.*

Interviewer: *How do you think the community is going to come to terms with it?*

Interviewee: *It's going to take a long time. There's a lot of scars to be healed. I don't know. I don't really know how they are going to understand ever again.*

Interviewer: *What do you think they should do with the building?*

Interviewee: *I think they should really knock it down. And build a shrine around it. And in that area [epicentre of the building's location], leave it like that, like 9/11. Shouldn't build anything again; just knock it down. Because I don't think people are going to want to live there again; not that high up anyway.*

(Unstructured Qualitative Interview: Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017)



Figure P.iv.: "It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.



Figure P.v.: "But a work of art also suggests a cultural authority, a form of dignity, even of wisdom, which is superior to any vulgar material interest; an oil painting belongs to the cultural heritage; it is a reminder of what it means to be a cultivated European" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.



Figure P.vi.: "Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.



Figure P.vii.: "But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words but words can never undo the fact that we are surrounded by it" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.



Figure P.viii.: "Yet this seeing which comes before words, and can never be quite covered by them, is not a question of mechanically reacting to stimuli ... We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach - though not necessarily within arm's reach" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Vicinity of Grenfell Tower; Lancaster West Estate, North Kensington, London, June 2017.

Garden Bridge Reclamation Case Study



Figure P.ix.: “Perspective makes the single eye the centre of the visible world. Everything converges on to the eye as to the vanishing point of infinity. The visible world is arranged for the spectator as the universe was once thought to be arranged for God” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Environmental Activist, Central London, August 2016.

Interviewer: ... So firstly if you can just tell me about Folly for London?

Interviewee: It actually has two names; it started off as Folly for London and that's my twitter handle [[@follyforlondon](#)]; and now I have this website called: *A Bridge too Far* [[abridgetoofar.co.uk](#)]. So the reason for that transition was, about May 2015, so two and a bit years ago. I had an exhibition on the South Bank with some friends; I am an artist. Sorry the North Bank, the Thames, near Somerset house. And it was a sight specific artwork, so it was about this particular architectural place. And a friend came along and she said: “oh this is brilliant, I have never seen an artwork which is about a place or politics like this. You should do something to help us stop the Garden Bridge”. And she lived on the South Bank and she lived in that Coin Street Community Builders area. And she didn't really know what that meant, because she is not an artist; and I didn't really know what that meant, I hadn't really heard of Garden Bridge; which I am now ashamed of. Because at that point it had already