



Collaborative Drawing and the Revolution of Urban Territories – Negotiating Radical Urban Ecologies in Graphic Language

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Abstract

Following the 'Art for Radical Ecologies Manifesto'¹, art and artistic practices can not only spell out collective imaginaries that may shape collective futures but can also directly impact current forms of coexistence. In open-ended, enacted environments, artistic perspectives can radically re-imagine human and other-than-human lifeworlds to shape trans-species ecologies towards sustainable and non-extractivist ways of living. Urban spaces have traditionally served as foci of political, economic, and cultural activities, spawning collective visions of coexistence that influence communities worldwide through continuous processes of 'planetary urbanization'². Oftentimes, they are places where collective futures are negotiated, imagined, and translated into physical environments. Re-imagining lived urbanity, we use drawing as an artistic strategy to sketch out urban utopias that counteract current crises and re-shape the potentials of urban territories, experimenting with collective visions of urban ecologies that enable trans-species cohabitation and the collective enactment of sustainable urban futures for all city dwellers. 'Making kin'³ with other lifeforms, we radically re-invent and re-construct urban centers as places of encounter, radical imagination, and collective (counter-) action. Dissolving the boundaries between subject and object, we transform the world collaboratively through graphic intra-action.⁴

We use collaborative drawing as an artistic strategy to re-imagine urban lifeworlds, drawing over photographs of Austrian cities – Linz and Vienna – which are not only the author's places of residence, but also incorporate different forms of lived urbanity. Vienna with its rich history and densely built historical center incorporates the charm of old Europe but provides ample ground for radical re-imagination. Linz is a smaller town, marked by industrial production, radical urban transformation, and the integration of the urban center with surrounding suburban and rural spaces. During the project, we take turns transforming photographs of city views in drawing, sending the altered photos back and forth, accompanied by comments and annotations that expand on the drawing process. This way, the drawings trace concepts, imaginaries, thoughts, and inspirations expressed in graphic language, contextualizing newfound

1 - <https://instituteofradicalimagination.org/2023/11/02/art-for-radical-ecologies-manifesto/>

2 - Brenner and Schmid, 2013

3 - Haraway, 2016, p. 99

4 - Barad, 2007, p. 56

urban utopias and charting new territories of shared urbanity. Multiple layers of sensing and sensemaking can be added to the drawings that are later used for examining results. Existing territorial markers are re-defined towards an inclusive understanding of true trans-species cohabitation, counteracting exclusionary and extractivists principles of contemporary urban life. Our collective drawing approach can be understood as a tentacular thinking process, linking multiple perspectives in a sympoietic vision of collective futures. The re-imagination of urban futures becomes a collective act of communication in graphic form that is open to other artists/scholars. Thus, collaborative drawing, understood as visual dialogue, visualizes radical urban ecologies, while de-territorializing and re-territorializing bounded urban spaces, inspiring political action, social change, and cultural revolution.

Keywords

collaborative drawing; territory; urban utopia; arts-based research; speculative urbanism; performative urbanism

1. Introduction

On the outside, urban spaces nowadays seem to be dedicated exclusively to capitalist production in the service of extractivist systems of power. Worldwide flows of capital, people, information, and money ensure that 'planetary urbanization' (Brenner and Schmid, 2014) – understood as a system of extractivist production and global economic domination – becomes reality. The territory of the city is brandished by the signs and symbols of this worldwide system of hyper-exploitation that works into the hands of the ruling classes. On the other hand, urban spaces have always provided ground for grassroots political movements, the resurgence of counter spaces, and the collective establishment of the 'right to the city' for all citizens (Lefebvre, 1967), thus providing the social basis for resistance and revolution. In this sense 'planetary urbanization' also implies that political action emerges from urban centers and inspires changes of the socio-economic landscape that influence communities all around the globe. In the compact realm of the contemporary city, both realities clash and foster a dialogue about the future of urban co-existence. In this sense, this article serves as a reflection on contemporary urban spaces and the territorialization of power, politics, and production using collaborative drawing to experiment with potential urban futures and urban transformation from a perspective of arts-based research.

2. From Arts-based Visual Research to Performative Research and Performative Drawing

In recent years, methods of **arts-based research** (ABR) have started to revolutionize the ways in which researchers, scholars, and artists perceive their own work as a form of knowledge production (Schreier, 2017; Leavy, 2018). In urban studies, arts-based visual research (ABVR) methods are used to visualize alternative urban futures, radical imaginaries, and new conceptions of urban environments (Schnell and Zheng, 2024). Traditionally, ABVR techniques can be used to document urban spaces, to visualize hidden aspects and dimensions of sense-making, and to create new perspectives on everyday lifeworlds (Holm et al., 2018). In addition, the inherent spatiality of visual media can support communication about urban spaces and urban transformation. Publications by Kajima et al. (2021) or Zheng (2023) have demonstrated the power of visualization to refresh our thinking about lived urbanity and urban space as a product of social interaction. The analysis of generative processes of emerging urban environments can influence various fields of activity, from architecture, design and the arts, to urban planning, urban research, and policy design. ABVR methods can create a space for reflection, analysis, and experimentation with different concepts and outcomes of spatial transformation (Fish, 2018). Hence, ABVR techniques can infiltrate our understanding of lived spatiality and lay the foundation for a re-framing of

everyday structures of sensing and sensemaking. Finally, they can re-structure complex interactions and spatial relations on the visual plane (Mitchell et al., 2011) and fuse representations of urban environments with affects and emotions, while highlighting potentials for social change and political intervention (Rose, 2013). Urban territories can be reflected in visual representations that shift the boundaries of our understanding of urban spatiality as a manifestation of shared realities.

Linking the arts to **new strategies of interspecies coexistence** the 'Art for Radical Ecologies Manifesto' (Institute of Radical Imagination, 2023) positions artistic strategies as intra-active tools to create new perspectives for living together on a shared planet (Barad, 2007). Contrasting contemporary, ultra-extractivist and hyper-capitalist ways of auto-exploitation, the manifesto invites us to 'make kin' (Haraway, 2016, p. 99) with other species to invent sustainable, co-creative, and inclusive modes of co-existence with beings from all species, genders, and origins. Space is the medium in which these new forms of coexistence manifest, and the arts lend themselves not only to staging interventions but also to exploring new worlds that have not entered our thinking yet. Dimensions of sensemaking, depths of feelings, possibilities, and potentialities of contemporary urbanity can be explored using artistic strategies that consequently guide us towards new horizons of living together across species, worldviews and embodied realities (Barone and Eisner, 2012). 'Tentacular thinking' (Haraway, 2016, p.30) can help us to make sense of other species' sensibilities and to investigate multiple forms of being from a multidimensional, more-than-human perspective. Intra-actively approaching new models for co-existing and negotiating new territories of the urban gradually brings them into existence (Barad, 2007). To co-create new futures also implies to co-evolve with the spaces we inhabit, marking new territories, and opening new lands to shared trans-species collectives. The multiplicity of trans-species cohabitation can be approached by arts-based research strategies and made available for urban planning, architecture, and political decision making. The arts are in this sense not only understood as a tool to unearth new perspectives on lived urbanity and to detect new sensibilities of urban

collectives: They can become tools of revolutionizing our ways of thinking about and of experiencing new urban futures as shared realities. Radical re-imagination of spatial co-existence from an anti-extractivist, trans-species perspective can re-define our understanding of life on this planet based on shared experience, shared resources, and collective vision.

Performative research denotes a research strand that understands material and performative outcomes, e.g., in the arts, design, architecture, and urban planning as independent research results (Haseman, 2006). Transcending the meaning of the written word, outcomes of performative research not only appeal to logic but also to aesthetics, emotions, and maybe even to intuition. Incorporating different performative outcomes of scientific and artistic practice alike, urban spaces are opened to an interventionist, co-creationist, open-ended perspective of collective performance that is constantly mirrored in urban environments today. As an extension, the idea of **performative urbanism** posits that the co-creation of cities is a continuous and collective endeavor that cannot be separated from its citizens and continuous social interaction (Wolfrum and Brandis, 2015). Hence, participation, co-creation and co-evolution to transform urban realities must be a cornerstone of any strategy of performative urbanism. The performative transformation of urban spaces from an artistic perspective, can also be re-defined as a strategy of revolution, as suggested in the 'Art for Radical Ecologies Manifesto' (Institute of Radical Imagination, 2023): A radical rethinking of extractivist and eco-fatalist approaches to life, culture, and the economy that opens new ways to perform shared urban spaces as inclusive trans-species ecologies. In the canon of performative research strategies **performative drawing** is used as an (intra-)active tool to infiltrate common understandings of the urban and to re-organize them on the graphic plane (Zheng, 2023). Visualizing urban environments and visually incorporating spatial structures, social interactions, and traces of urban transformation can help open an analytic plane that goes beyond words and enables reflection about implied spatial meanings in graphic language. Intervening in the spatial organization of space through drawing, graphic performativity directly

assesses how space is created by tracing its generation, transformation, and structural setup. Drawings can be used to directly grasp the essence of places and spatial structures, opening them for analysis, re-definition and, possibly, revolution.

3. From Bounded Urban Territories to Cities as Multidimensional Imaginary Assemblages

While cities have often been understood as strictly bounded and highly structured places throughout history, the concept of '**planetary urbanization**' (Brenner and Schmid, 2014) suggests that processes of urbanization have spread beyond compact urban centers to all corners of the globe enabling citizens worldwide to claim their 'right to the city' (Lefebvre, 1967). The principles of urban development and collective inclusion in processes of co-creation, co-production, and co-evolution consequently include beings all around the globe as a sign of the urbanocene. 'The urban' has nowadays become a mode of thinking about space and of living in it that stretches to the farthest corners of our world and is not reserved for urban dwellers alone. This furthermore implies the general right to participate in public life, to contribute to and to benefit from social, economic, and cultural development, and to be granted an active role in co-creating shared environments. The spaces of planetary urbanization therefore become spaces of inclusion, co-creation, and rightful co-existence based on the collective citizenship of all beings on this planet.

Understandings of **urban territories** have changed significantly in recent years, after the city has long been understood as a bounded area of political power, economic influence, and oppression (Foucault, 1995). While economic pressures on the housing market or the general cost of living have constantly increased in recent years, new spaces to share ideas, opinions, and worldviews are constantly created – online and offline. With social and liberal democracies on the back foot and the global right on the rise, this can be understood as a call to action to reunite under the banner of a newfound form of citizenship that puts all urban dwellers on the map. Helped by the rise of digital technologies, means of digital and hybrid interaction, and methods of co-

creation in urban planning and beyond, urban spaces now appear as territorially and imaginatively unbound and mirrored in myriad media that constantly redraw the potentialities of the urban from the inside out. Consequently, cities have become unbounded spaces both in relation to their territorial growth and to the expansion of urban lifestyles to all corners of the globe.

Following Deleuze and Guattari (2005, p. 4) the city forms '**rhizomes**', both spatially and in collective imagination, it re-territorializes in relation to practices, ideas, interventions, and performative outcomes, but at the same time de-territorialized with every new approach and every new perspective that forces us to transcend the limiting beliefs and perceptions towards new understandings of urban co-existence. Urban spaces and the city as a collective concept (Löw, 2023), consequently continue to evolve towards infinite lived potentialities of collective thought and action. Following the idea of Deleuze's (1993) 'fold', the emergence of urban spaces can – at best – be endlessly traced throughout history up to its contemporary (trans-)formations, without ever reaching an end. The performativity of urban spaces forces us to acknowledge these continuous processes of re-territorialization and de-territorialization, while the 'city' – as a concept or as lived reality – can be pinpointed in the collective 'fold' of urban co-existence: in the here-and-now as embodied reality and as collective imagination of shared urbanity.

Metabolic urbanism offers researchers, urban planners, and architects multifaceted and multilayered perspectives to understand cities from multiple angles, at multiple scales, and towards multiple, intersecting outcomes (Dooghe et al., 2023). Tracing the flows of people, materials, energy, capital, and attention offers insights into the metabolic evolution of a system that often surpasses the grasp of the individual. A metabolic approach reframes these myriad relations and retraces the emergence of urban spaces from one or many sets of interactions, interventions, or interrelations, making them subject to analysis, structuring, and methodological re-framing. To understand the performativity of the urban metabolism and its myriad and multidimensional assemblages offers a spatial re-conception of known

issues and problems in ways that can be processed in spatial analysis, urban planning, and architecture. Space becomes the key and the medium to unlock the potential of urban spaces and to translate multidimensional spatial relationships into new and unexpected outcomes. Metabolic urbanism, therefore, 1) understands space as a malleable tool to generate interpretations, perspectives, and potentials for generating new ideas and solutions, 2) reflects not only economic, ecologic, or social aspects but also addresses aesthetic, emotional, and affective dimensions, 3) connects spatial outcomes to multifaceted aspects of urban realities, redefining and reframing implied meanings of urban spaces. Accessing the urban metabolism in research means to translate it into a spatially manifested model for urban life with concrete outcomes that technologically, culturally, and economically meet the challenges of our time.

Consequently, understanding cities as **multidimensional imaginary assemblages** implies that multiple species, multiple viewpoints, and multiple aspects of urban living can be fused in a collective approach that not only frames urban co-habitation as potential revolution but also offers palpable tools, strategies, and outcomes for creating these spaces together (Schnell and Spiegelfeld, 2020). The continuous assemblage of urban space can be read as an open-ended process of creating urbanity as a collective endeavor and as a necessity that is currently challenged by anti-democratic movements around the world. These challenges albeit highlight that city centers cannot be simply overrun by armies, taken over by dominant forces of power, or swallowed by fascist patterns of thought. Civil society must hold ground against these suggestions of post-monarchic grandeur, because the territories of collective existence are drawn as much in the minds of citizens as they are represented in the streets. And where thought and concepts fail to persuade, actions must follow to make the point that collective civil rights are not debatable unless they involve all citizens. We argue that the city will and must rely on all its constituents – human or otherwise – to provide a place for creating shared meanings, collective visions, and emotional lifeworlds that involve members of all species, genders, and origins.

4. Methods

From a methodological perspective drawing can serve multiple functions when used as an urban studies tool: 1) it can open up new perspectives for thinking or communicating about urban spaces; 2) it can be easily used to experiment with spatial structures, perspectives, and ideas; 3) it can serve as a medium for negotiating and visualizing concrete outcomes in processes of co-creation (Mitchell et al., 2011; Literat, 2013). Drawings can constitute a 'graphic language' (Schnell and Zheng, 2024, p. 262) that enables an artist or author to communicate about space and to spatialize meaning by depicting and re-interpreting spatial relations. Therefore, it serves as a tool to structure spatial environments as much as if opens new ways of perceiving and analyzing space. Drawing re-territorializes and de-territorializes spatial structures, shifting the borders of the known, the unknown, and the knowable, emerging from places of everyday life (Deleuze and Guattari, 2005). As a method of spatialization it shifts the understanding of territories from a concrete place to a space of unlimited possibilities. To unearth these potentials for spatial transformation and spatial thought is one of the strengths of drawing as an urban studies tool.

For the current project we used Collaborative Drawing as a research technique that is based on three conceptual elements: 1) conversations through drawing, 2) drawing collaborations, and 3) drawing as communities (Journeaux and Gørrill, 2017). **Conversations through drawing** enable multiple artists to communicate and to exchange ideas through drawing, sparking a relational process of intra-action where meaning, matter, and medium are entangled to co-produce unexpected outcomes. Giving voice and form to formerly unarticulated ideas, translating thought into tangible shapes and re-defining materiality on the drawing page, this process opens a virtual space of collaboration and experimentation, fostering a relational and responsive act of collective spatialization. **Drawing collaborations** follows up on the conversational aspect and enables community-building through shared graphic intra-action. The distance between authors is bridged in favor of a collective endeavor that enshrines the outcome of collaboration in graphic form. A common language creates

common ground to build ideas and to express emotions and shared meanings. Dialogue becomes an integrative and generative process that puts playful expression and experimentation first to create unexpected outcomes and insights in a collectively shared expression through drawing. A drawing in this sense, traces both a process and presents an outcome that interlinks the authors as a collective of shared ideas and imaginations. **Drawing as communities** describes collaborative drawing as a collective endeavor and defines it as a practice that is necessarily social and – especially in this case – relational. Drawing can connect people, foster social exchange, and add new layers of socially produced meaning to existing places and spatial formations. Understood as a social and relational practice, collaborative drawing can be used visualize and distribute new ideas, norms, and values. Reuniting people in urban spaces for a common cause or fostering community engagement through drawing can offer places for collective healing and growth. As an easily accessible medium, drawings can be understood by people of all ages, genders, social and cultural backgrounds. Hence, by inviting people to draw, a moment of social engagement and participation can be created.

During our project we, the authors, as a community of artistic experimentation, went on a collaborative drawing journey, drawing over photos of our home cities – Vienna and Linz – to reflect about the potentials of trans-species ecologies for re-drawing the territories of urban spaces. During the process, we first took photos of places of everyday life, streets, city squares, and iconic buildings. We tried to capture the essence of our home cities from different angles and provide rich ground

for experimentation in drawing. After choosing the photos for the drawing process, we used the drawing software Procreate to draw layer over layer of graphical information onto the photographs, altering the graphic structure of the pictures in a collective drawing process. We then sent the adapted photos back and forth, starting a visual dialogue aiming at opening a visual field for experimentation based on existing urban structures, collective lifeworlds, and possible future scenarios. Interestingly, cities are composed of symbolic territories that are re-enforced by a shared language of signs, symbols, knowledge, and implied meanings. By drawing we playfully entered the symbolic layers of urban spaces and transformed these relational dimensions in a visual medium pointing towards new spaces for experimentation, co-existence, and shared urbanity.

After finishing the drawing process, we determined the photos to be included in an analytic process that involved a series of discussions on the themes and topics addressed in the different collaborative drawings and how they re-framed possible understandings of urban living and urban territories. The results of this process of analysis of discussion will be presented in the following chapter.

5. Results

We chose 15 photos to be included in the results section that refer to five overarching topics we discovered during our reflection process. We will present these five groups – including the corresponding drawings – here, together with a short text that summarizes our thoughts on each topic.

Topic 1: Merging/Becoming

The first topic is centered on the merging and entanglement of lifeforms, physical structures, symbols, and architecture on the one hand, and of infinite cross-references between ascribed meanings, symbols, and layers of sensemaking on the other. By opening multiple layers of reference on the drawing page, we infiltrated the existing symbolic order of the city as mirrored in its architecture and physical structures, transforming visual appearances as much as underlying systems of ascribed meanings and territorial power. The different drawing layers – with different styles, formal languages, and foci – can be understood as experimental fields of sensemaking that grow based on visual references captured in the photos. A principle of rampant growth, fertilization, and intermingling of flora, fauna, human and non-human actors can be recognized that reformulates what the city stands for and what it could embody if we re-imagine the fleeting territories of emergent trans-species collectives. Multiple drawing layers guide us towards new understandings of the urban as a collective endeavor and highlight potentials for thinking about new forms of urban co-existence, based on the infinite becoming of the emerging urban metabolism.

Topic 2: Mobility

A reshuffling and re-drawing of the myriad layers of sensemaking of the city introduces spatial dynamics and movement into the photos in this set of drawings. Interestingly, some of the most important urban routes of traffic are re-interpreted in these pictures, allowing various patterns of movement to emerge within and across drawing layers. Movement can be understood in different ways: 1) as a form of movement that follows existing metabolic structures of the city captured in the photos, 2) as a form of movement that follows patterns of signs and symbols that open new directions and potentials for motion on the drawing page, 3) as a form of movement that stems from the interrelation of different dimensions of symbolic meaning represented on one or multiple drawing layers and in different styles and forms. Mobility, hence, does not only imply movement in space but also movement of spatial references within and across symbolic layers. At the

same time the perspectivity of the drawings pulls the viewer into the picture and opens new depths of vision. In the collective drawings the city is understood as a dynamic body that evolves from our own perspective of seeing and understanding things moving in space.

Topic 3: Vertical Expansion

Historically and practically, the sky is the natural choice when it comes to opening new spaces for expansion in the city. As exemplified in modern cities across the globe, unbound imagination, and a lack of space on the horizontal plane fuels a flight to the heavens for fantastical beings, buildings, and fusions of organic and inorganic matter. The sky gives way to organic growth while retaining its potential for harboring the new, the unexpected, as well as the thrill of emptiness and freedom. It also represents a space of dreams and experimentation that is fundamental to the human condition. Just as the sea has provided the backdrop for the myths and mysteries of travel just a few centuries ago, the sky represents a place of refuge where collective dreams escape when the ground floor is taken. The vertical territoriality of urban spaces is revolutionized in these examples, by opening new directions for growth, for experimenting with forms of aerial living, and for redefining existing power structures. The existing limitations of life in the city are, thus, transcended in favor of a vertical utopia for all.



Figure 1. Merging/Becoming 1, Source: The authors. Photograph: © Renate Billensteiner.



Figure 2. Merging/Becoming 2, Source: The authors. Photograph: © Renate Billensteiner.



Figure 3. Merging/Becoming 3, Source: The authors. Photograph: © Renate Billensteiner.

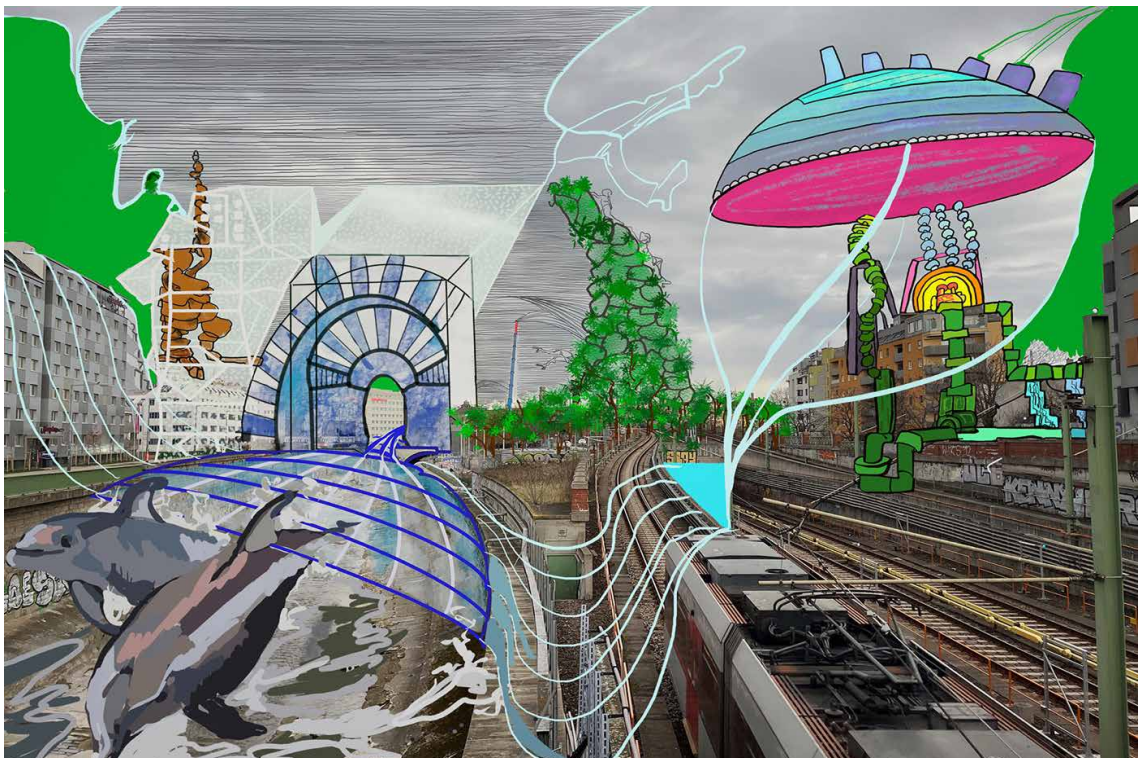


Figure 4. Mobility 1, Source: The authors. Photograph: © Philipp Schnell.

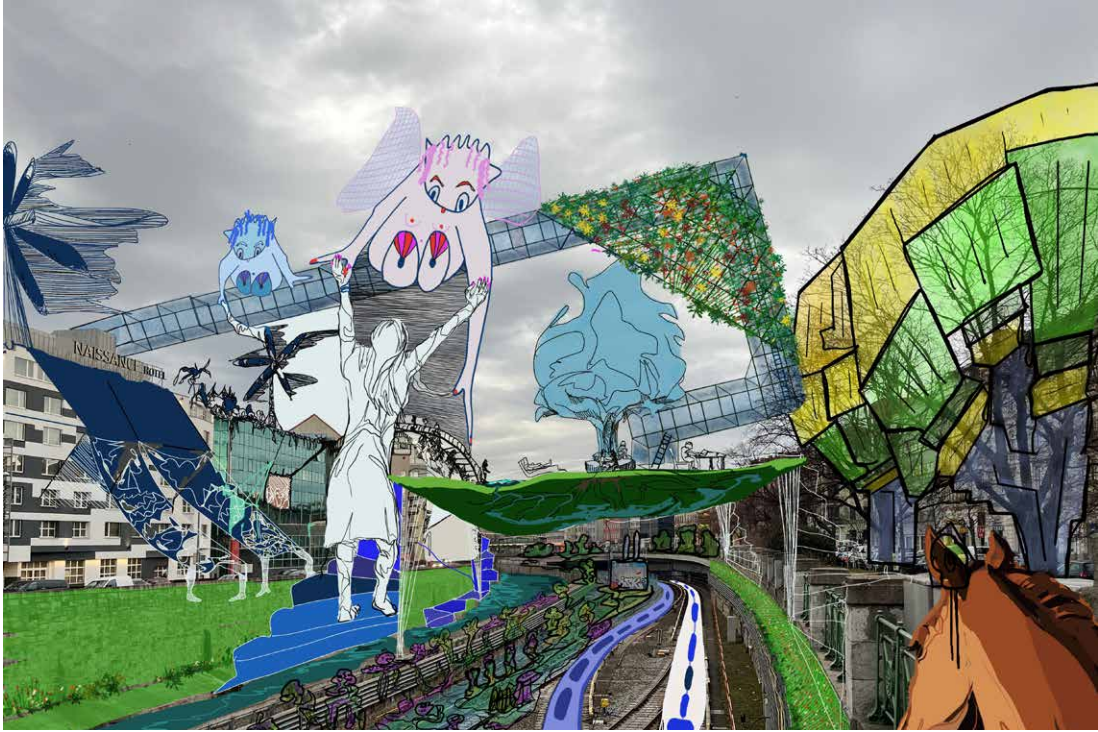


Figure 5. Mobility 2, Source: The authors. Photograph: © Philipp Schnell.

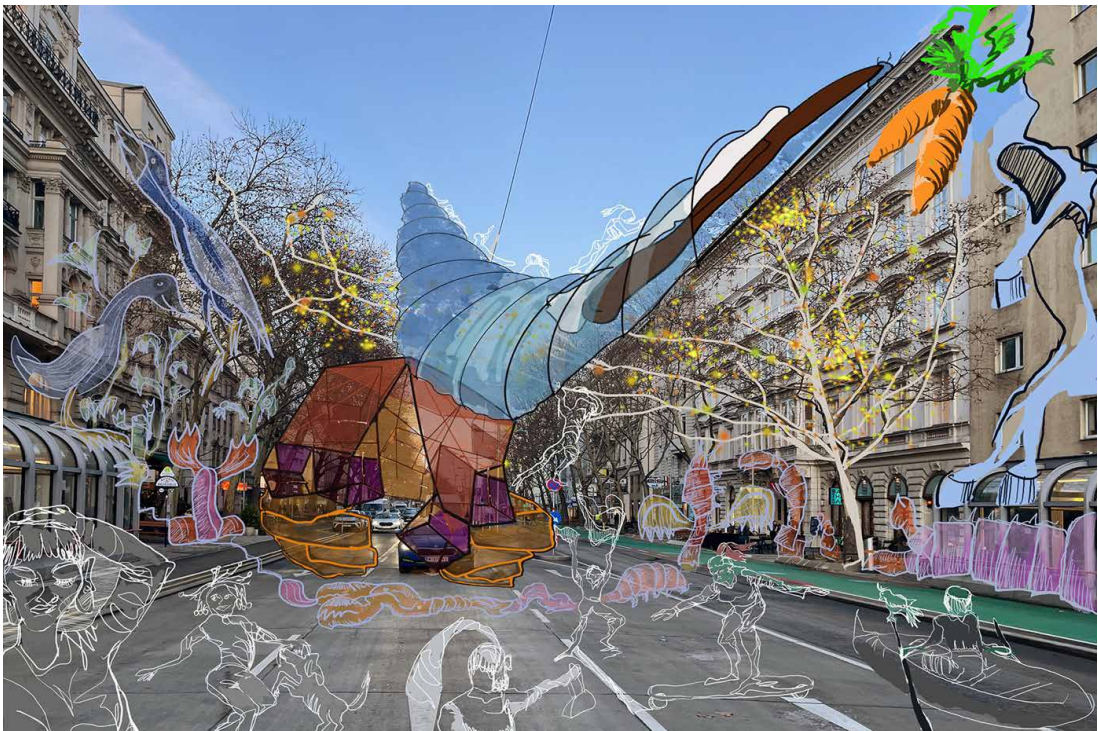


Figure 6. Mobility 3, Source: The authors. Photograph: © Philipp Schnell.

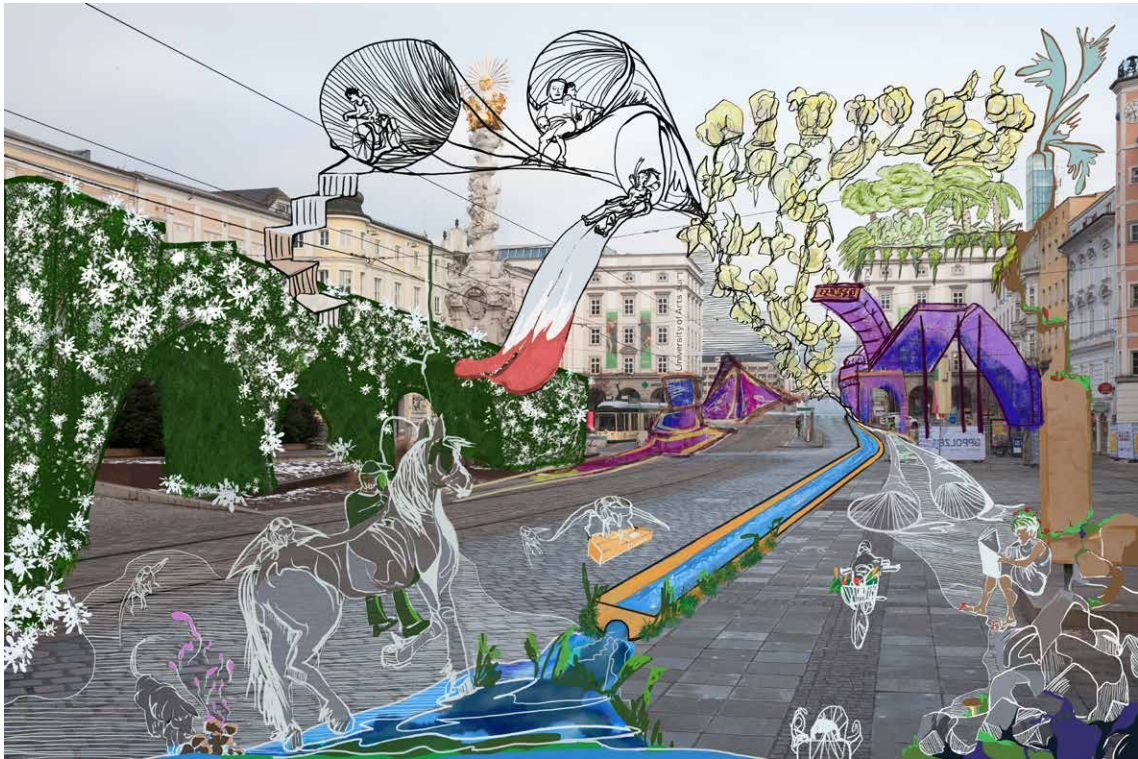


Figure 7. Vertical Expansion 1, Source: The authors. Photograph: © Renate Billensteiner.

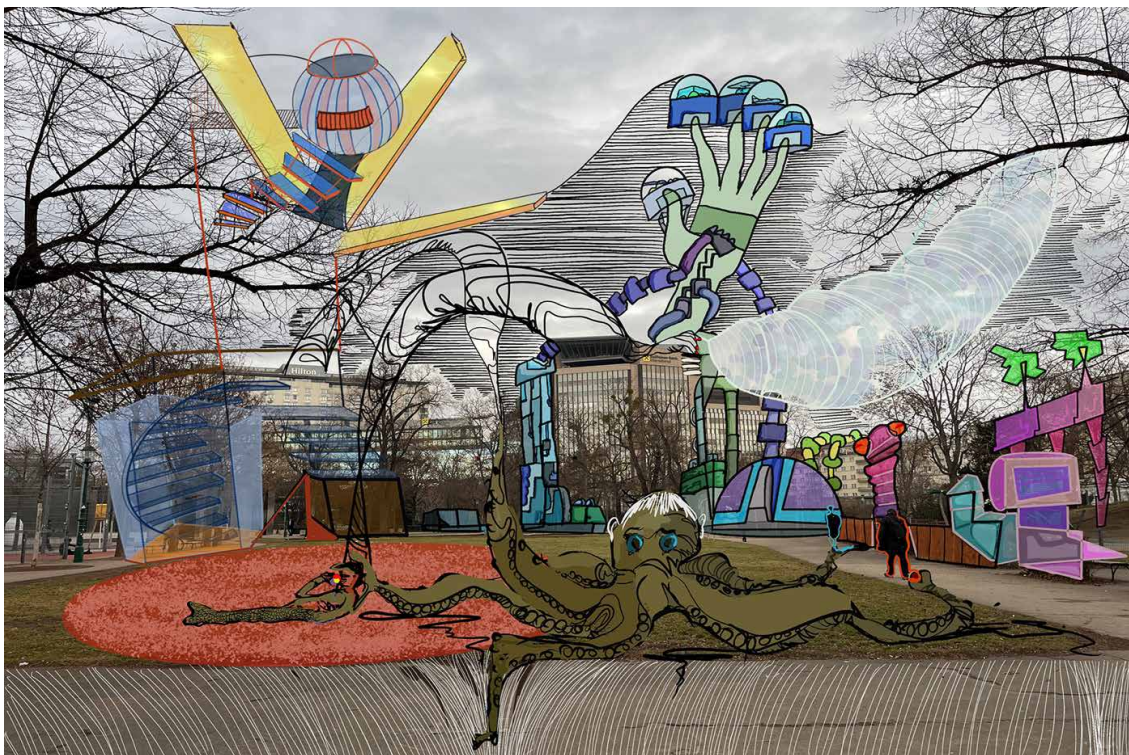


Figure 8. Vertical Expansion 2, Source: The authors. Photograph: © Philipp Schnell.



Figure 9. Vertical Expansion 3, Source: The authors. Photograph: © Philipp Schnell.

Topic 4: Sustainable Living and Breathing

Some more realistic renderings of potential urban futures are centered around the topic of sustainable living and propositions for multi-species co-habitation. Here, the territories of urban spaces are infused with new understandings of living, working, and thriving together in a shared environment that hosts members of all genders, species, and origins. Space is re-defined from an eco-utopian perspective that points towards tangible potentials for urban transformation and the re-definition of urban territories as places of shared societal interest and collective evolution. Interestingly, contributions on the different drawing planes seem to converge towards a common narrative that points

to these new forms of coexistence and organically integrates the different signs and symbols in a common form of expression. Quite clearly, the metabolism of the city is understood as a collective process of co-creation and trans-species collectivity that is expressed in the overarching idea of the drawings and mirrored in graphic sensemaking. The common theme of the urban garden inspires us to think about living, breathing spaces where organic life runs through the veins of the city, supporting the intermingling of matter, people, flora, and fauna in a sympoietic version of possible urban utopias that can inform urban realities.

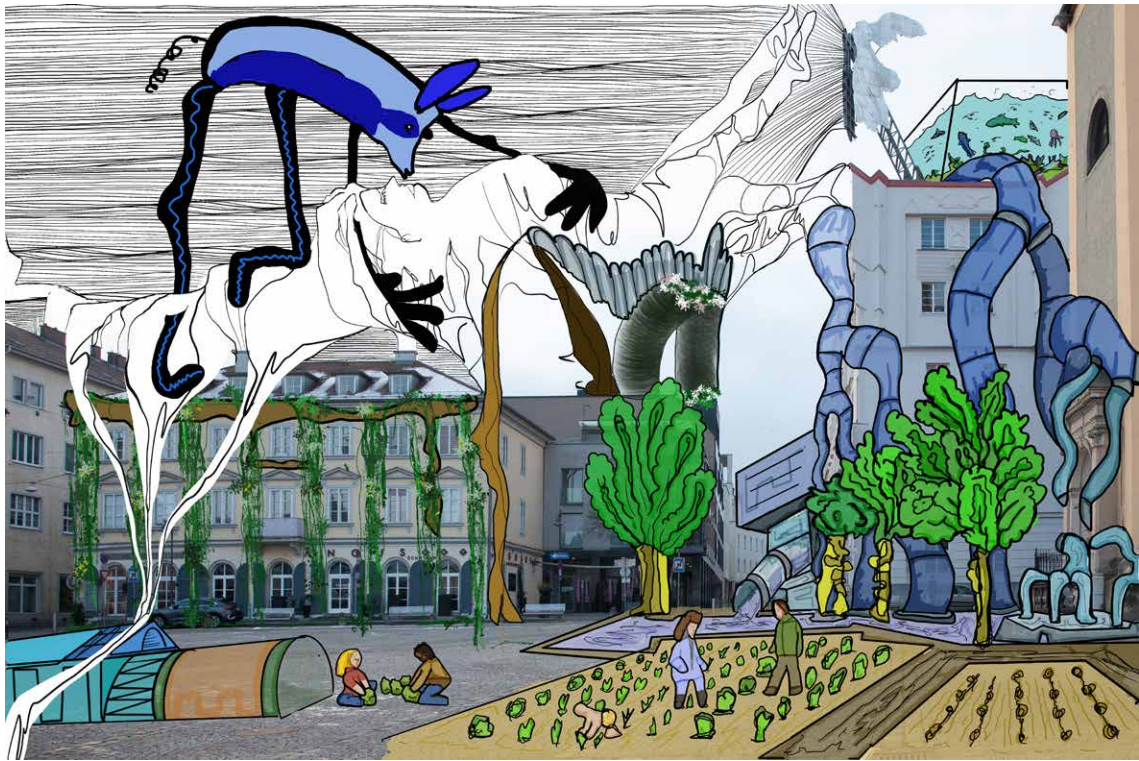


Figure 10. Sustainable Living and Breathing 1, Source: The authors. Photograph: © Renate Billensteiner.



Figure 11. Sustainable Living and Breathing 2, Source: The authors. Photograph: © Philipp Schnell.



Figure 12. Sustainable Living and Breathing 3, Source: The authors. Photograph: © Renate Billensteiner.

Topic 5: Re-drawing Urban Monuments

The last group of drawings reformulates monumental spaces of the city and asks us to think anew about what renders urban spaces unique. Urban monuments not only provide the backdrop for touristic photos and everyday life in the city, but also serve as symbols of history, power, and oftentimes the socio-economic order that is expressed in the current hyper-exploitation and disneylandification of city centers. Hence, to reformulate and re-think the monumental plane of the city, implies to directly intervene in the symbolic order of social-spatial relations that involve the cultural,

historical, and socio-economic functioning of urban environments. To re-draw these symbolic structures and implied meanings also invites us to re-think our relations to systems of power and economic dominance represented by touristic imagery and urban monuments. For tourists or inhabitants alike, there are no stronger symbols than urban monuments that serve as beacons of collective identity and shared history. By revisiting and revolutionizing these markers of collective ideas and identities we point towards a new world that takes itself not as seriously and provides a place of enjoyment that can form the basis for building new inclusive territories.

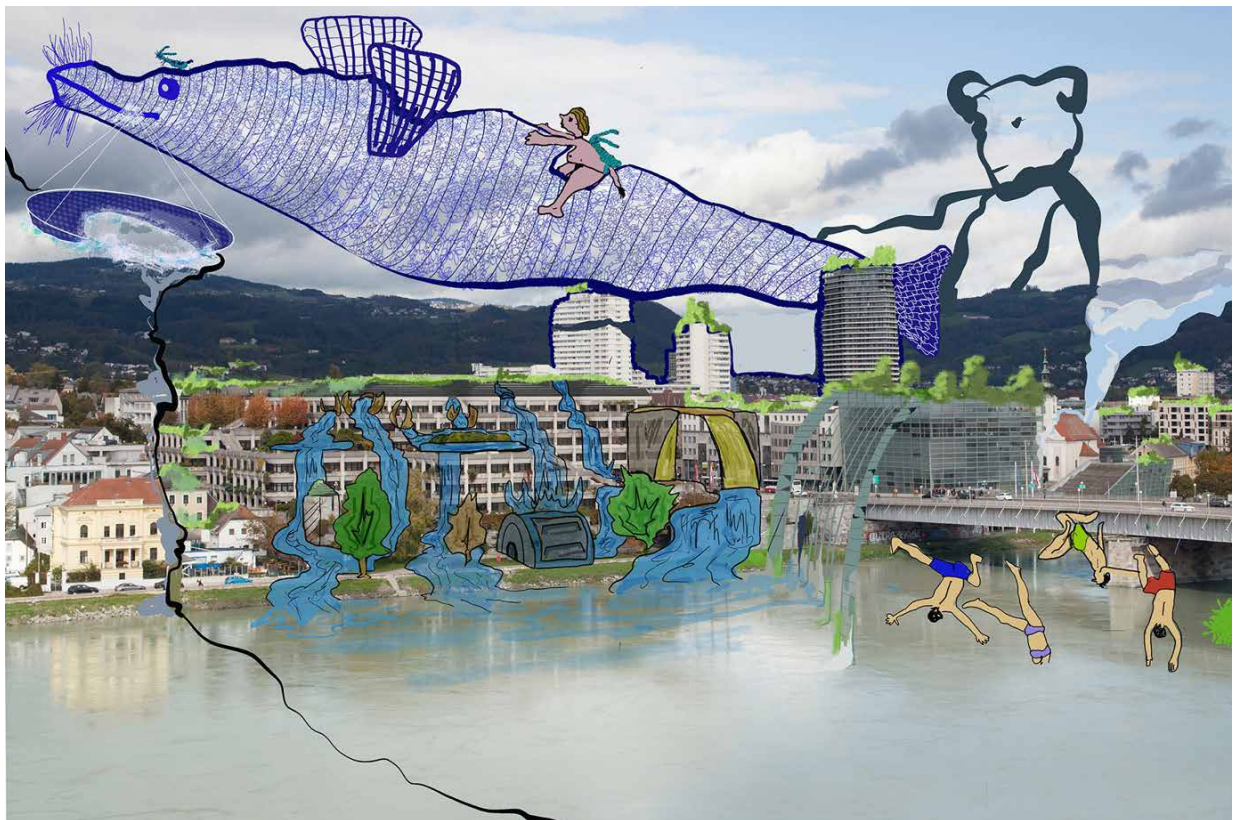


Figure 13. Re-drawing Urban Monuments 1, Source: The authors. Photograph: © Renate Billensteiner.



Figure 14. Re-drawing Urban Monuments 2, Source: The authors. Photograph: © Philipp Schnell.



Figure 15. Re-drawing Urban Monuments 3, Source: The authors. Photograph: © Philipp Schnell.

6. Discussion

Emanating from the different interpretations, symbolic layers, and graphic interventions we could derive some important methodological and conceptual insights.

Concerning collaborative drawing as an experiment in developing ideas in a shared graphic medium, contextualized by reflection, discussion, and specific literature, we found that the chosen technique enabled a merging of 1) perspectives, 2) drawing techniques, and 3) graphic languages. Interestingly, perspectives on the drawing page seem to multiply as every element on each layer can be referenced from the perspective of every other layer, which allows for myriad possible viewpoints and cross-references to emerge. Each graphic language provides an individual take on specific spatial arrangements, issues, or elements that cannot be reduced to words. Hence, each intervention in the drawing space, deepens and broadens the scope of possible meanings. These implied meanings finally fuse

in a comprehensive reading of the collaborative drawing as the result of the drawing process, elevating the level of reasoning from the everyday to the utopian, while transcending individual interpretations.

As artists and authors of this text we recognized that our own drawing techniques had changed over time while referring to the other authors/artists. The drawing process unfolds as a conversation that takes place within but also across drawings. Drawing as a process of artistic expression is necessarily referential as it works with and through space. This implies a need for the artist/author to position him/herself in a symbolic space of reference, which is embodied in space and represented on the drawing page. By engaging in a collective conversation through drawing we naturally refer to our collaboration partners in an organic and dialogic practice that pushes us beyond the scope of known structures of reasoning and towards new, fluid systems of infinite, multidimensional references expressed in graphic language. The organic nature of drawing as an artistic form of expression highlights the fascination of the arts with inspiration, artistic exploration, and aesthetic experimentation.

From a conceptual viewpoint, drawing clearly provides ample room for creating unlimited urban utopias with relatively modest means, consequently spurring imagination and the speculation about urban futures. This, in turn, can form the basis for a speculative urbanism that re-thinks socio-economic structures, transspecies relations, and aesthetic dimensions of urban living in a collective vision of lived urbanity. On the other hand, collaborative drawings can highlight potentials for political change by inspiring practical intervention and pathways for spatial transformation. The experimental nature of drawing as an easy to access medium that goes beyond words can provide a welcome tool of expression for the inclusion of inhabitants, users, and decision-makers in interdisciplinary processes of co-creation of urban spaces. Hence, collaboration can be fostered in academic settings, in urban communities and public participation processes, as well as in urban planning and architecture. The great advantages of drawing as an experimental and inclusive medium of

communication are found in its ease of use, the freedom of expression, and the spatiality of outcomes that can be directly related to real-life urban settings.

Re-drawing urban territories, the collaborative drawing process enables us to dissolve and rearrange existing territorial assemblages in favor of new unexpected combinations and inherent meanings. Existing spatial relations and systems of spatial and symbolic power can be redefined by the stroke of a pen, upsetting the basis of territorial hegemony and structures of socio-economic power. By intervening in the symbolic matrix of the city and by adding new layers of experimental meanings, existing power structures are redrawn in a revolutionary process of artistic communication and a re-definition of the symbolic grammar of spatial territorialization. This, in turn, can lay the groundwork for revolutions in the physical realm by highlighting potentials for change, new pathways for collaboration, and fresh perspectives for making sense of the urban realm. New aesthetics of lived urbanity highlight trans-species sensibilities that can change our perception of urban life beyond the drawing page. Emanating from our collective graphic intervention, a re-definition of urban territoriality highlights the potentials and the need for shared, inclusive spaces in education, culture, social life, and beyond. Understanding the city as co-creative, we re-define urban citizenship and participation from the ground up: as a process of collective engagement and trans-species co-evolution. In order to re-appropriate the territories of the city we must provide spaces to experiment and to form new collectives that re-define lived urbanity for future generations. The collaborative drawing process highlights the multifaceted nature of space as a multidimensional medium for creating collective lifeworlds and potential utopias. These utopias can only become realities, if we are ready to open our minds to the experimental nature of an open-ended process of exchange between all city dwellers.

7. Conclusion

In summary, we want to highlight the integrative potential of collaborative drawing for collective experimentation, for finding a common language, and for opening spaces to visualize potential futures in

an easy to use and freely applicable spatial medium. Introducing multiple, interacting layers of sensemaking and new aesthetics of the urban we explore possibilities for urban transformation and create new viewpoints on shared urban realities. Graphic intra-action allows us to expand on those realities that seem beyond our grasp but can be visualized at the stroke of a pen. Creating a collective graphic language and visualizing urban futures can spark inspiration for urban planning and architectural practice by opening spaces for experimentation and potential intervention. Collaboratively, we re-imagine urban narratives by intervening in the symbolic layers of the city, transforming structures of sensemaking and re-interpreting urban environments, thus creating potential urban ecologies that transcend current narratives of auto-exploitation and hyper-extraction. By revolutionizing known perceptions and interpretations of the urban we re-define the foundation of urban territories as mirrored in symbols, monuments, and inherent power structures represented in space. Hence, we are charting new territories for utopian endeavors that open the city to trans-species citizenship and a tentacular interpretation of urbanism that involves multiple human and non-human actors. Providing a basis for analyzing urban metabolisms, collaborative drawings highlight flows of power, people, energy, objects, and ideas on the drawing page. To contextualize these multidimensional graphic assemblages will be key to unearthing their practical potentials for creating the spaces that new urban collectives deserve.

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