

A-Place

Linking places through
networked artistic practices



Co-funded by the
Creative Europe Programme
of the European Union

A Confined Place

Perception and representation of space in time
of confinement with photographic media

An initiative of:
School of Architecture La Salle
Ramon Llull University
Barcelona, Spain

These works were planned and carried out in the period of confinement, during March and April 2020, within the subject Systems of Representation at the School of Architecture La Salle.

The pedagogic programme was designed to fulfil multiple objectives:

- to introduce students to some fundamentals of the photographic medium and its relationship to perception and representation of architectural space
- to reflect on the capacity of photographs to capture a sense of place
- to perceive and communicate the experience of living in the confinement through photographic media
- to share some reflections about the confined places with the community through a public blog

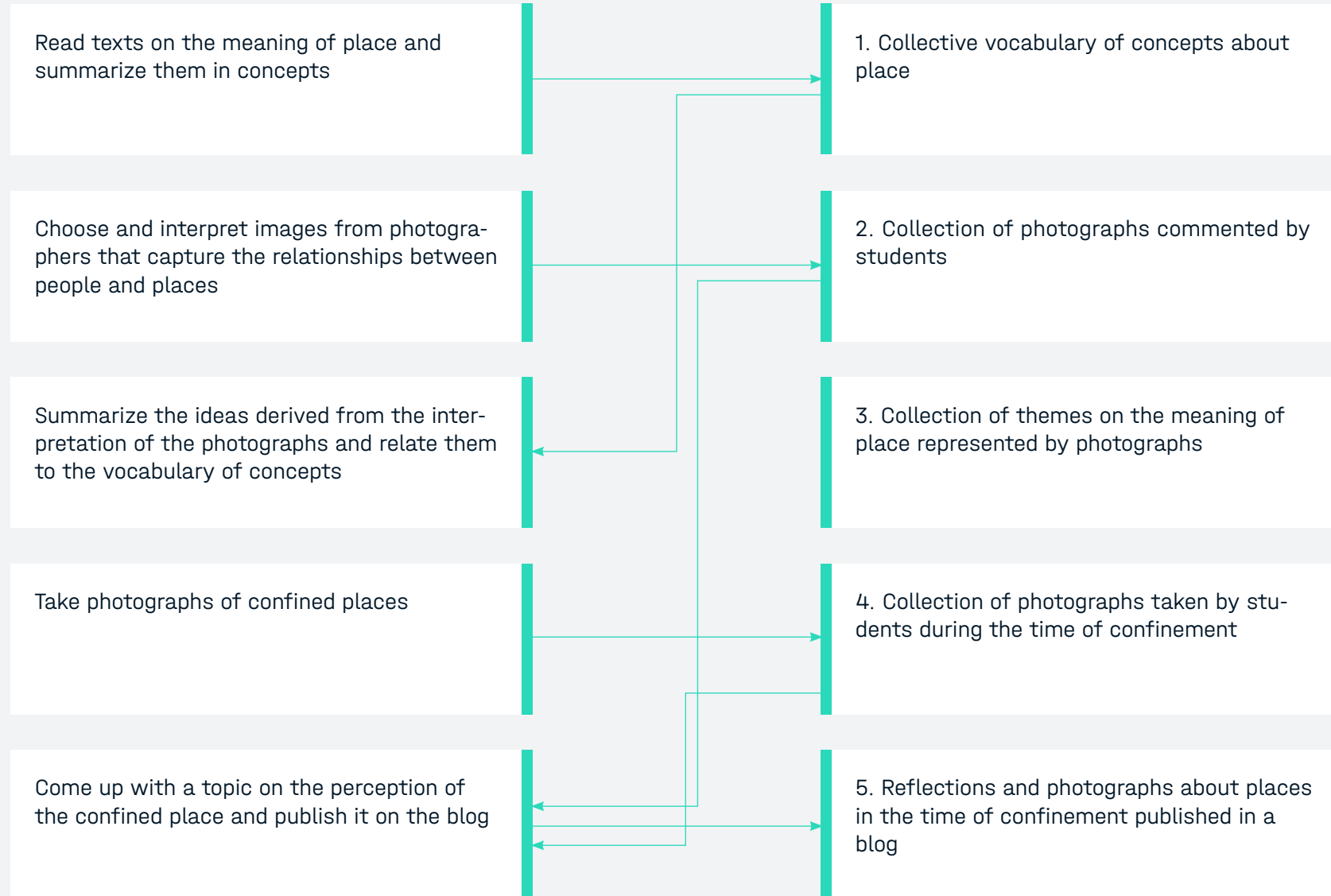
The work has been carried out in the online learning environment ARCLASS, created by the research group ARC Engineering and Architecture La Salle.

Students from the Faculty of Social and Human Sciences, Universidade NOVA de Lisboa, and from the Faculty of Architecture, University of Ljubljana, have participated in these activities.

Sequence of learning activities and results

LEARNING ACTIVITIES:

OUTPUTS:



1.

**Collective vocabulary
of concepts about place**

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TK: "Concept" 

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13 APRIL 2020

PENDING

Concept

Liminality

Description

The concept of liminality is based on the definition by Catherine Smith (2001) in her paper titled "Looking for Liminality in Architectural Space". Liminality or the liminal refers to transitional space; neither one place nor another; neither one discipline nor another; rather a thirdspace in-between.

Author

mina najafi

COMMENTS (0) COLLECTIONS (0)

SUBMITTED BY RAUTIA LATAPEVI NDAPEWA M. ABNER, ON 13 APRIL 2020 ASSESSMENT HISTORY: < VERSION 1 >

PENDING

Concept

Non-Place

Description

Non places are spaces where the individual identity is not empowered, and additionally are not places of destination. They are therefore are not regarded as places.

Author

marc auge

Concepts defined by students shared in ARCLASS

Concept

experience

Description

In the article, it's reflected that our perception of a place often creates links to our previous experience. Our perceptual and psychological aspects from previous places will contribute to create opinions of new places, and the person doesn't necessarily have had to visit the place.

Author

marc augé

Concept

Non-Place

Description

Non places are spaces where the individual identity is not empowered, and additionally are not places of destination. They are therefore are not regarded as places.

Author

marc auge

Concept

PLACELESNESS

Description

The absence of place, empty spaces that have no meaning, symbology or relationship to an individual or a collective. Spaces that do not consider context and in doing that fail to become significant.

Author

mina najafi

Concept

Topophilia

Description

Topophilia means "love of place", describes the amount of affection or emotional connections people can have with physical environment. It's often combined with a sense of cultural identity.

Author

mina najafi

Concepts defined by students shared in ARCLASS

2.

**Collection of photographs
commented by students**

Choose and interpret images from photographers that capture the relationships between people and places


arclass / Course: " Sdr ii systems of represe..." Administration L. Madrazo (Coordinator)

TK: "References" ✎

Information Rubrics Resources **Submissions** Academics

COMMENTS (0) COLLECTIONS (0)

SUBMITTED BY AYA RHAFLI, ON 24 MARCH 2020 ASSESSMENT HISTORY: < VERSION 1 > PENDING

Author	Image
hanna.jarzabek	

Description

This image is reflecting the atmosphere that gives definition and meaning to the place. People are having a direct and physical relationship with the place according to the use of buying meat. The place is also defined by its activity and by the relationship of people.

Concepts

atmosphere place

COMMENTS (0) COLLECTIONS (0)

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Photographs selected and commented by students shared in ARCLASS

Comment by

Nathalie Bourget:

The image does not evoke the fun once associated with many English coastal cities, but rather a sense of desolation that emerges through the loneliness of the man on the bench. He looks bored, and as if he were waiting for something. A certain irony is achieved through the sign "Family Fun", a phrase that contrasts with the apparent feeling of the man sitting on the bench.

Photograph: Ione Saizar, Southport



Comment by

Aya Rhafli:

People maintain an immediate and physical relationship with the market stall where they buy meat. The place in this case is defined by the activity that people do.

Photograph: Hanna Jarzabek, Green market, Tiraspol 2018.



Comment by

Karine Bagdasaryan:

The photograph shows a fragmented and chaotic city. Each of the 12 fragments - a photograph of a car passing in the street at the road sign; a man with headphones riding a bicycle; a taxi driver at his workplace; blocks of flats at the back with the bridge in front; a train passing over the bridge - already contains so much information about the place, that by combining them into "one", the space experience becomes even richer.

Photograph: William Furniss, Queens Plaza 2016.



Comment by

Guillem Hernández:

There is a strong contrast between the ancient Greek altar to Zeus in Pergamon and the place where it is now, the museum that takes the name of the ancient city. The building on display is no longer on an acropolis, which threatens the temple's sense of place. Time also accentuates the contrast. About two thousand years have passed since the altar was built, and today's visitors look at the building with different eyes. The temple was once a landmark for the entire city, now it is a tourist attraction. The photograph is certainly nostalgic and reminds us of the ancient glory of a building torn from its origin.

Photograph: Thomas Struth, Pergamon Museum 1, Berlin, 2001.



Comment by

Anna Kalvatn:

Robert Adams' photograph explains one place by comparing it to the opposite. The photograph shows a highway located in a desert. There is a sign on the side of the road that says "Eden, right lane". This is also the place we recognize from the Bible, the sacred garden. The Garden of Eden is in the Bible a paradise, which evokes happy feelings. In contrast, the place where the picture is taken is quite peaceful and abandoned. The absence of people and activity makes it seem that time does not exist. The relationship between the two places is quite ironic, as the places are almost opposite to each other.

Photograph: Robert Adams. Eden, Interstate 25, Colorado, 1968.



3.

**Collection of themes on the meaning
of place represented by photographs**

Summarize the ideas derived from the interpretation other students have made of the photographs and relate them to the vocabulary of concepts

Title of the theme

Student author of the theme

Author of photograph



Student author of the comment

Interpretation of the photograph by student

Three horizontal bars representing text input for the student's interpretation.

Related concepts

Author of photograph



Student author of the comment

Interpretation of the photograph by student

Three horizontal bars representing text input for the student's interpretation.

Related concepts

Author of photograph



Student author of the comment

Interpretation of the photograph by student

Three horizontal bars representing text input for the student's interpretation.

Related concepts

Description of the theme which encompasses the three photographs and their interpretations

ATTACHMENT

SDR 2020 – Rautia Abner

Narine Bagdasaryan



Misha Kominek

This image shows two perspective that together can suggest a story. A woman is looking from a window of the train with a smile on her face. She sees the place, the land that makes her think of something. From her smile it can be assumed she is familiar with the place, she has memories that created a connection between her and the place. The calmness of the nature on the picture and the smile on woman's face, suggest nostalgic atmosphere.

Place
Memory
Familiarity
Attachment

Fernanda Montserrat



Txema Salvans

Un espacio nos es familiar cuando nos recuerda una experiencia, o nos evoca emociones o sentimientos; y debido a esto se genera un apego y sentido del lugar.

En la foto podemos observar como una pareja llega hasta una bahía, con la intención de relajarse y pescar, posiblemente la bahía es un lugar lejano a ellos, (esto se infiere por el automóvil que descansa junto a ellos), pero que debido a la conexión, familiaridad y apego que tiene el usuario con este tipo de lugar merece la pena llegar a este sitio.

Familiarity
Connection
Attachment

Alexandra Hernandez



Thomas Struth

'Pasaje de 27 Setiembre, Lima', 2003

Migration towards big cities has occurred from the begging of time. Settlers can make a community out of a group of shaks on a mountain. Growing a sense of home and ownership of the land.

Integration
Life
Attachment

Attachment is explored in terms of genealogy, memory, environment, community and the exploration of creating new attachments. Narine explores the concept of memory, with the understanding that the expression of the portrayed woman conveys familiarity and fondness. This, in addition to the woman's age, allows for the interpretation of attachment as a strong emotive sentiment that is based on previous experiences as well as the passing of time. Fernanda Montserrat, on the other hand, understands attachment to be based on newly formed experiences, which counters the opinion that time plays a factor. Alexandra provides the understanding of attachment from a land owners perspective. This concept explores place in terms of community, and provides the argument that a sense of attachment to a place, is beyond an individual's solitary experience.

ENGAGEMENT

SDR 2020 - Elias Sefami

Jeniffer Fagundes



Anna Devís y Daniel Rueda

The image shows the connection between the person and the environment. Together they form an entertaining portrait like a person or a clown face, depending the point of view. You can see engagement here, as the person is posing to obtain the perfect picture and so that the alignments could be straights.

Engagement
Connexion

Keshav Bhatt

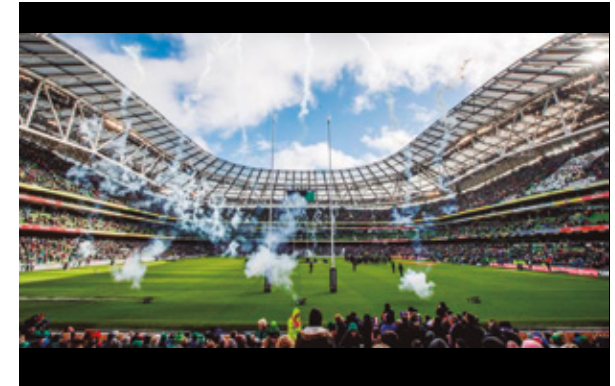


Anna Devís y Daniel Rueda

The picture is Summarizing the engagement of people with the place and the environment in a different way. thus giving a different type of view and a different kind of thought to a viewer.

Engagement

Pedro Verona



Ryan Byrne

This photograph of the interior of a stadium during a game shows exactly how a space can become a place and, more than that, present very hard connection between it and its users. This image can be related to topophilia, as there are people who attend this place and feel sometimes a connection harder than they feel to anywhere else. It is the engagement of many people who identify to each other and, more than that, sacrifice to the same purpose.

Engagement
Topophilia
Place attachment

Engagement is defined as summarizing the different stages of compromise in a sense of place. To be able to make a commitment with a place that then will lead to sacrifice. A place, after these stages are passed, acquires human qualities and a person can feel unconsciously attached to it as if it were a real human. So the word "engagement" defines the outcome of the living and connecting in a deeper way to a place.

We can easily define the three images above to illustrate the concept of engagement. In the first 2, which are both works of the same artists, the characterization is very similar; they both portray a person interacting in a very structured and understandable way with the direct environment, some features of this person merge with elements from the surroundings. In the third picture, the approach is very different but still manages to help us visualize this concept by analyzing what is happening on the other side of the camera, it talks about a connection that is not based on the space but it is only materialized in this particular place.

The collection of photographs, due different styles, motivate us to analyze and emphasize in this particular type of relation with space in order to get a new perspective of it and how we can interact with it.

Jihane Moudou



Hanna Jarzabek

The image is transmitting the character of the space. By looking at it we can sense its smell for example as we see fresh pieces of meat getting cut. The sign in the background indicates that it was taken in a soviet country. The workers here are unconsciously related to the place. All these characteristics convey the essence of the space but also a sense of placelessness it is a market where people go to buy meat but they are not attached to it if it is closed they would go somewhere else. The power of this image is that we feel integrated in the space by looking at the interactions between people; it captures the moment at its purest naturalness which makes us feel as we are part of it.

essence
placelessness
integration

Ruben Cruz



Ignacio del Río

This is an interesting image, it seems to be walls that have been affected by time, and people, with small pieces of paper, fill the holes on the wall, giving it a different texture, a different feel to the eye. And this characteristics give the wall an essence, making it different from other walls/pillars.

essence

Diego Lahoz



Ignacio Del Río

La arquitectura está llena de matices y contrastes. Asimismo, en la imagen apreciamos el que se produce entre antiguas y nuevas construcciones. Lo nuevo no siempre tiene porque substituir lo antiguo, en la imagen se demuestra como ambos conviven y generan un carácter y un elemento reconocible al lugar. Si no existiera ningún elemento cultural al que aferrarse el lugar perdería el sentido y pasaría a ser un no-lugar. Del mismo modo cuando un lugar carece de identidad no invita a quedarse. No obstante, éste espacio sí invita a quedarse puesto que mantiene en parte su esencia, historia y tradición y la evolución del espacio trata de dialogar con éstos elementos.

carácter
arraigo
ambiente
cultura
esencia
memoria

Essence can be summarized as a characteristic that represents the attachment between a user and a place, but a characteristic that is unique to this place. One can be in two similar places, but there are characteristics that make them feel attached more to one place than to another, and that is what defines essence.

The essence can be seen (as color, proportion), sensed (as texture, scent), but it can also be particular to anyone, in the shape of memory, identity, vitality. And the essence can be one of these aspects or a set of many of them.

IDENTITY

jordi alvarez



jordi socías

La idea del transport i la manera en que aquestes dues persones están en el mateix tren i la diferencia de edat fa veure les diferents generacions i la manera en que la historia ha arribat a canviar tot, i tot això passa en un mateix lloc.

identity
history

arlins rancel gonzalez



ignacio del río

La fotografia refleja por si misma como es la vida de muchas personas en Cuba, la pobreza y lo que tienen que hacer para ganarse la vida con estos pequeños puestos donde venden diferentes cosas, es algo que los identifica, algo característico del lugar.

identidad
lugar
sentimiento

irene de la garza



xurxo lobato

Se muestra un lugar con un conjunto de conocimientos, ideas tradiciones y costumbres de una persona a lo largo del tiempo, esto es lo que los caracteriza, ya que se van creando por vínculos genealógicos (familia), cosmológica (religiosa), lazos narrativos a través de historias. Todos estos procesos culturales hacen que se genere un apego al lugar donde se reside, creándole una identidad y conexión.

cultura
apego
identidad
lugar
tiempo

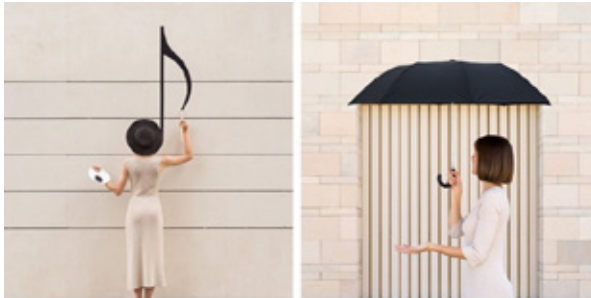
Three images that express identity in three different aspects, generational, situational, and personal identity. Each photo expresses some sort of characteristic of each type of identity. First is the generational differences so perfectly pictured in one image yet it shows how we are still the same in many ways (both are taking the tube as commute). The second is a representation of the situation in which this person lives, it identifies the state of living environment. The strong pillars represent a government-placed object and then what is behind is the reality, even the scrolls are a way of the people making this their own. The last image is deeper in the sense of personal identity. This person's religious and familial heritage are a big part of her/his characterisation.

All show attributes of who we are as people, all the way from age to beliefs, maybe the most interesting concept of these different visualizations of identity is the human aspect. We are all the same just in different ways, our identity is a way to broaden out knowledge and to take the positive or to understand others' hardships.

INTEGRATION

SDR 2020 - Garrofé, Pau

Del Valle Lagos, Susana



Devis, Anna y Rueda, Daniel

En la fotografía se muestra una integración entre el fondo y los elementos existentes en la imagen, a través de una alineación en el espacio se logra dar la sensación de continuidad entre el fondo y la persona con los objetos que sostienen formando un conjunto.

Integration
Relationship

Hernández, Alexandra

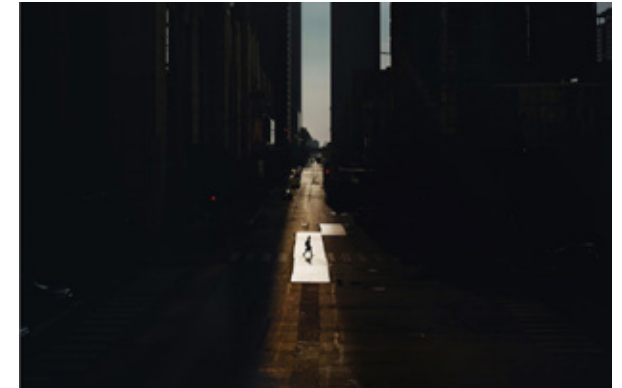


Struth, Thomas

Migration towards big cities has occurred from the begging of time. Settlers can make a community out of a group of shaks on a mountain. Growing a sense a of home and ownership of the land.

Integration
Life
Attachment

Wilberg, Erik



Kellett, Oli

This image by Oli Kellett is very interesting in the way it contrasts the individual to the urban jungle that is the modern city. The light naturally helps create this focus, and the shadows clearly hide the details of the immediate surroundings, masking them away so we only focus on this persons place in the image. It lets us as viewers read it ourselves without making the message too obvious.

Integration
Emptiness
Self perception

En las tres imágenes vemos una integración entre el lugar y el que lo ocupa. El lugar tiene unas características propias. En la primera imagen, se ve como la gente se adapta en un lugar con unas fuertes cualidades. Una simple alineación hace que las personas formen parte de la composición de ese espacio. Hay muchos caminos para generar esta integración. En la segunda imagen el gesto es distinto. La construcción se muestra humilde su entorno, ya sea por la escala, colores, acabados... Vemos un entorno natural, el cual es anárquico. Los colores, se integran en el escenario para que de algún modo puedan dar un orden a todo este caos. Esto hace que la percepción del lugar no se distorsione. Quedando así, lo artificial camuflado en lo natural. Por último, el gesto es dado por un tercer elemento, la luz. Vemos una gran masa edificada, oscura i sin detalle. Esta es cortada por una franja de luz, esta es la que pone en el lugar a la persona, completamente de un tamaño inferior al entorno.

La integración puede ser dada por distintas maneras. Ya sea por los gestos de los elementos que ocupan el lugar o por un tercer elemento que nos ayuda a generarlo.

MEMORY

SDR 2020 - Karine Bagdasaryan

Anabella Valero



Ignacio del Río

Esta fotografía llamada "Columnas y secretos" extraída de la colección "Arte en la Habana" habla por sí sola mostrando que tiene una identidad propia y diferenciada de cualquier otro lugar por sus cualidades características que pasa de ser un lugar común y de simple paso a un espacio especial y propio de las personas del lugar. Además, al guardar secretos en sus columnas por las personas del lugar, se convierte en un lugar con memoria tanto de la atmósfera como de tradición. Las personas del lugar recordarán este lugar por sus características especiales.

belonging
memory
identity

Diego Lahoz



Ignacio del Río

La arquitectura está llena de matices y contrastes. Asimismo, en la imagen apreciamos el que se produce entre antiguas y nuevas construcciones. Lo nuevo no siempre tiene porque substituir lo antiguo, en la imagen se demuestra como ambos conviven y generan un carácter y un elemento reconocible al lugar. Si no existiera ningún elemento cultural al que aferrarse el lugar perdería el sentido y pasaría a ser un no-lugar. Del mismo modo cuando un lugar carece de identidad no invita a quedarse. No obstante, éste espacio sí invita a quedarse puesto que mantiene en parte su esencia, historia y tradición y la evolución del espacio trata de dialogar con éstos elementos.

essence
memory

Narine Bagdasaryan



Misha Kominek

This image shows two perspective that together can suggest a story. A woman is looking from a window of the train with a smile on her face. She sees the place, the land that makes her think of something. From her smile it can be assumed she is familiar with the place, she has memories that created a connection between her and the place. The calmness of the nature on the picture and the smile on woman's face, suggest nostalgic atmosphere.

place
attachment
memory
familiarity

Karine Bagdasaryan

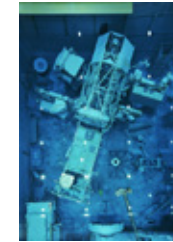


Thomas Struth

The photo 'Campana de gases, Universidad de Edimburgo' made in 2010 brings many interesting concepts together. The idea of memory that acts as a reflex in terms of interaction between the place and humans. The fragmentation is created by this chaotic surrounding, a lack of order in a space and unity. The concept of time is in evolution, the change of lifestyle and technology, having the balloons with the gases, the scientist tables with data, notes and formulas. All these concepts come together to Atmosphere, the photo is conveying, having a sensation of a place being disorganized, full of scientific ideas and discussions, different experiments and findings.

atmosphere
memory
time
fragmentation

Karine Bagdasaryan



Thomas Struth

The photo 'Maqueta a tamaño real 2, JSC, Houston' made in 2017 showing a full-scale mock-up at the Lyndon B. Johnson Space Center. The three concepts on memory, the place that forms 'experience', and that interacts with the physical environment of NASA Space Center, and the activity with a meaning. In relation to time, we can see the evolution in both, in building up the model, but also in the overall technological advance in the field of aeronautics, which of course requires experience. The dominant blue color is relating us with the space, darkness; the steel parts of the structure, the concrete floor is making us feel cold and very small. The feeling of something important and far.

atmosphere
memory
time
experience

The concept of **Memory** is present on those photos done by three different photographers, in a non-singular way. As we can see in this summary, memory can be many things either based on **time** (the first two photos by Ignacio del Río), on **personal experience** (the photos by Misha Kominek), or on **collective experience** that is a **progressive work** (the last two photos by Thomas Struth). However, what all of the works have in common is the **attachment to a place**, to where the memory can be related in a **nostalgic** way (Kominek), **emotional** and **historical** (Río), **scientific** (Struth).

PLACELESSNESS

SDR-2020 Sebastian Prado

Alexandra Hernandez



Oli Kellett

The author tells us the location of the image but, regardless of him giving us this information, any guess of where this picture was taken is a valid possibility. A street intersection has become a common sight in our modern cities. An area without ownership or definite characteristics that tie it to a place. With the passage of time, and the societies across the world leaving ornamentation behind, our cities look more and more the same

placelessness
ephemeral
emptiness

Nathalie Bourget



Ione Saizar

The image represents a sense of desolation and evolution past the old-time fun that was associated with many seaside English towns. The sense of placelessness is achieved through the solitude of the man on the bench and his demeanour. He appears as though he is waiting and bored which is how time plays a role in this photograph also emphasising the placelessness. A sense of irony is achieved through the sign saying "family fun" a quick phrase that so strongly juxtaposes the apparent feeling of the man on the bench. The colours play a role in this image being very simple and primary removing any dynamism from the photo and relating to the Great British nostalgia.

placelessness
time

Erik Wilberg



Ione Saizar

This image by Tofino is one that feels familiar. It is seemingly without a set motif, but the lack of this clear definition contributes to the feeling of emptiness and placelessness that the image conveys. It is in essence an emotion that we all have, and I think it is very clear in its language; the grey colors, lack of motif, subject with head bent over, run-down urban setting covered in rain. Essentially an expression of sadness.

placelessness
essence
emptiness

The three images are connected through the same concept of placelessness. All of them express the feeling of not belonging to anything or anybody, a sense of emptiness and solitude. None of the spaces seem to convey any meaning for the people. In the three pictures you can see the people in them are just walking by or waiting for someone. The way the pictures are taken might express feelings of sadness and other things, but in reality these three people are not expressing anything other than just their routines in their lives. The places don't reflect any kind of personality or culture, they are non-places that can be similar everywhere.

TIME

SDR 2020- Lucas Escudero

Guillem Hernandez



Thomas Struth

TIME understood in historical terms. “The time is the other element of contrast, around two-thousand years have passed since the construction of the altar so there’s a radical change of culture between the people that used to experience it and the ones that visit it nowadays”.

TIME
PLACE
CONTRAST
CONTEXT

Nathalie Bourget



Ione Saizar

TIME understood as nostalgic event that cannot be avoid. “The image represents a sense of desolation and evolution past the the old-time fun that was associated with many seaside english towns. The sense of placelessness is achieved through the solitude of the man on the bench and his demeanour. He appears as though he is waiting and bored which is how time plays a role in this photograph also emphasising the placelessness”.

TIME
PLACELESSNESS

Narine Bagdasaryan



Vincente Tofiño

TIME understood as a particular moment of our day to day. “This image shows a moment in time. It represents motion in space that gives dynamics to the place at that particular moment. We see people crossing Gran Vía; they create a cluster in the centre on the picture and moving at two opposite direction they create continuity.”

TIME
LIFE
ATMOSPHERE

In this examples we are able to understand the broad and complex concept of time in humanity. As seen in the first image, we observe the concept of Time understood as the evolution of historical events, and how the preservation of time reflects upon modernity. In the second image, we understand Time as a nostalgic and inevitable event that we are all destined to. The presence of a single individual and the fact that the individual is an old man just makes us reflect on how we all fade away in the past, being consumed by time. The last picture reflects upon time as a particular moment of our daily lifes such as it can be going to work. It is interesting how, despite having so many different meanings, they all involve the presence of life. This makes us think that time cannot exist without life as it would be completely meaningless.

4.

**Collection of photographs
taken by students during
the time of confinement**

The objective is to use photography to record our personal experience of space during the confinement, in relation to the following topics:

- **The emptied city.** Public spaces without people, as empty scenarios, non-places.
- **Public / domestic thresholds.** Perceiving the public space from the inside of homes, capturing the threshold between domestic and public spaces (balcony, bay window, window sill, etc.).
- **The city inside home.** Patterns (the grid of the pavement, of the wall), objects (with an architectural meaning, alone or in groups), spaces (a corridor as avenue), etc.
- **Inhabited roofs.** Life on the rooftops, as places of encounter and socialization; the cityscape, skylines seen from the roofs.
- **Intermediate spaces.** Shared spaces for encounter and conversation (courtyards, entrance halls, light courts, etc.).
- **Augmented spaces.** Physical spaces extended on the digital networks; digital spaces embedded in domestic rooms.

Karine Bagdasaryan

Reality or Fake?

In the current situation what we miss most is the interaction with nature. Can the digital world quench our thirst? Is it real or is it just a movie being shown on TV?



Narine Bagdasaryan

Isolation

A kindergarten courtyard is now empty and silent when usually it is full of kids playing. It seems as if the place has now lost its purpose. It is an example of non-place; a place that lost its meaning due to the lack of human interactions with it.



Narine Bagdasaryan

Lost and found

Empty and covered with vegetation, this neighbouring swimming pool has become a trap where many items get caught. Looking at the objects inside, I recognize my brother's ball that flew over the fence to the neighbours few months ago. This ball was forgotten and never found, until now.



Martina Blázquez

Uninhabited park

A public space that is normally full of people is now empty and uninhabited. When activity ceases, the place loses its meaning.



Martina Blázquez

Dessert

A schoolyard has been left empty, alone, with no children playing. We contemplate an abandoned place, where only the presence of a football goal gives it meaning.



Ariuna Bogdan

Matryoshka's evolution

I made this cupboard house for my three-year old son because he can't go to school and has to stay at home. It has everything he likes: a big tree, two wings behind, the train inside and a small paper city on the roof. David loves to play in this new place. But his father also... It's like "mise en abyme" - at the same time we are in the house, which is inside our house. It's our new reality. Like a "dream inside the dream". These are stories inside the big History.



Ariuna Bogdan

Under arrest

We are staying home from the beginning of March. We are under arrest... But the arrest is completely voluntary.



Ariuna Bogdan

Silence

I took this photo two days before the state of emergency. This restaurant was renovated and was about to open up. But it is still closed.



Nathalie Bourget

Envy

During the quarantine we began to appreciate things that otherwise we would have taken for granted, such as simply being outdoors for the sake of being there. That feeling of envy is captured in the dog's fixation with the dove that is so close and yet so out of reach; the way we can also feel about something that keeps us out of control.



Nathalie Bourget

The sunny side

The characteristic grid of Barcelona's Eixample district loses some of its purpose without vehicles. What is usually such a busy crossing is now empty. The shade of the building looks like an offset of the pavement, and the traffic marks on the street further highlight the geometry of the grid.



Catarina Cabral

Silence

Lisbon. My apartment is located in an avenue with rush-hour traffic, noise and people passing on the street! This is an avenue not far from one of the main entrances of the city. The avenue is well-known for the headquarters of the Portuguese bank Caixa Geral de Depósitos: a huge building with more than 4,000 employees. This avenue is under a sky with heavy air traffic. The planes are approaching the Lisbon airport for landing in an interval of three, five minutes especially at the end of afternoon. I usually can see them from my balcony. Campo Pequeno square is two minutes walking from here. There is a soccer field with people playing. Now the avenue, the streets, the square and the sky are emptied.



Catarina Cabral

Balcony drain #1

The arch (in the city) inside home.



Catarina Cabral

From my bathroom

Public space perceived from the inside of home.



Jordi Carbajo

Working with the master

During these days, the table we normally use for large meals or celebrations with friends has become the family office. A place only occupied by a table and some chairs, where nothing is missing, but neither is there enough; thanks to Gaudí.



Moisés Chalouh

Dawn

A curtain, which prevents light from entering the room, announces that it is already daytime.



Lucas Escudero

What it was, what it is

During this period of pause, we need to reflect on how to recover the harmony between built environment and nature, geometry and life.



Marta Fiolic

Meeting point

The most common meeting point, a city's main square, has no purpose now, at least for its human inhabitants. Nevertheless, the public space continues to exist for another kind of public.



Pau Garrofé

Shielded

We live in a frightened society that does not know how to react to an unexpected catastrophe. People hide in their houses, protected by them. They remain surrounded by an empty environment which can only be observed from inside, through an opening.



Pau Garrofé

Multifunctional

In our daily lives we use different spaces for different activities. But in this situation of scarcity, the lack of space forces us to use it in multiple ways.



Irene de la Garza

8:00 pm

Barcelona on a Friday at 8:00 pm, during the quarantine. Encouraging responsible citizens who stay at home, and the brave ones who do their job to fight the coronavirus.



Arlins González

Window

In this work space -my room, where I spend most of my time these days- the window, with that large block of flats in front, becomes an almost fixed screen all day long, which changes as day and night come. Through the play of light and the reflections on the window, a relationship is created between the two spaces, indoors and outdoors. In the end, having a picture that changes during the day, the work does not become so hard; the window creates a place where your eyes stop to think.



Guillem Hernández

Reclaimed classroom

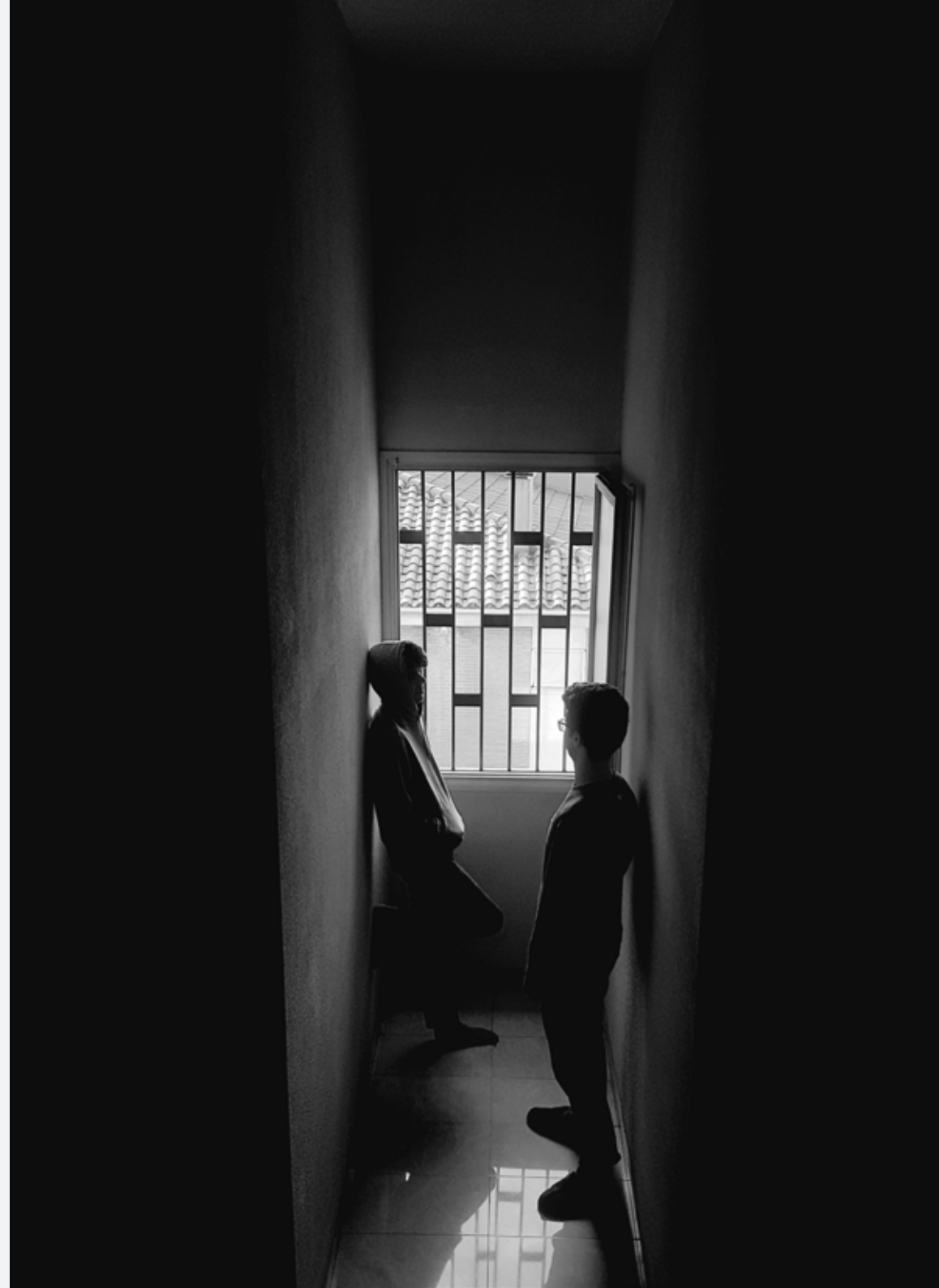
During the lockdown, education finds a way of continuing through any digital device that coexists with all other learning materials. Where the physical world fails, the digital takes over.



Guillem Hernández

Known neighbour

Even in a period of restricted freedom, we are still social animals. In this strange and surreal stage of isolation, we establish connections with unknown neighbours. Spaces that were once just transition areas are now spaces for encounter; people in each housing block understand community in a new way.



Diego Hoefel

Blur

This was one of the first pictures I took when we started quarantining. It was a photo taken almost out of curiosity. I remember listening to music and looking at the rain. A month ago, the idea of not being able to go anywhere seemed crazy, a bit like being in a Chris Marker futuristic film. Now, reviewing the images, I found this one interesting. The outside loses its contours. It turns into a half-visible mass. A world there, but inaccessible.



Diego Hoefel

Face

I took a walk on a park close to my house. I needed to breathe. It had been more than a week without stepping a foot out. The park was different: the lawn was completely empty, the benches were isolated with banning strips and the few people around were masked tourists talking selfies. It looked a bit like a sci-fi, or post-apocalyptic film. One thing was remarkable. The old statue, which was headless since I first came to the park, years ago, gained a new face during the quarantine. I don't know who did it, but it seemed like a good detail to sum up this weird days. I'm sure we all went close to loosing our minds in one moment or another, just like her.



Anna Kalvatn

Abandoned

This playground is left unused, as the children can no longer go outside to play. Since the pandemic, there are no activities or interactions in this place. Its purpose is no longer to connect people in the neighbourhood. The playground has lost its purpose, it is the expression of placelessness. The swing that still has movement is reflecting the memory of the place.



Jihane Moudou

Know your limits

This photograph represents how restricted our lives have become due to the pandemic. One can no longer afford to go to public spaces, this is our new normal. Police stripes are locking up places we used to enjoy, like this park, as if it were a crime scene. The spaces that used to belong to all of us are now empty and forbidden to use.



Jihane Moudou

The nightmare before Christmas

A view from my window of one of the busiest streets in Barcelona, the Via Laietana, now deserted and quiet. On a rainy day we decided to put up Christmas decorations to remember the happy moments we spent at home. Christmas is a holiday that we usually spend with our families. Therefore, we lightened our spirits by recovering a piece of it from our memory.



Jihane Moudou

The nutcracker

My roommate using our window railing as a support for her dance practice. This pandemic increased our creativity in finding ways to use our home for our daily activities. This last month the apartment was transformed into a school, an office, a gym, a dance studio, a bar... Maintaining our usual routines during the lockdown helped a lot to our mental health.



Jihane Moudou

Locked

We have become prisoners in our own homes. But these locks not only restrict our freedom but also save us from a deadly disease.



Joana Poltronieri

Prison

This is a self-portrait of a time when freedom is deprived of us and imposed on us as the only form of survival. The threshold of public contact is to look beyond a barred window.



Joana Poltronieri

Confinement

Statistics show that the free-living cat or the cat with access to the street lives an average of 4 years. The confined cat, 14 years old! Freedom is a necessary part of life, but safety and health will always come first.



Joana Poltronieri

The life tree

Life is a constant process of dying, Arthur Schopenhauer once said. Although this pessimistic reflection is the ultimate constant of human experience, we are persistent creatures in the art of survival. The representation of survival in this photo is depicted by a translucent tree. The source of life that reminds us that while there is air, while we breathe, there is also hope.



Amanda Rojas

The limits of space

Quarantine has made us to recognize the limits of space, and of our lives. The members of each family have had to get used to carrying out their daily tasks and routines in one place.



Amanda Rojas

The window

The window becomes the most valuable architectural element, because it provides light and ventilation to the room. Through the window we observe the immense quietness of the city, although there is still life in the spaces behind the other windows.



Amanda Rojas

The fifth facade

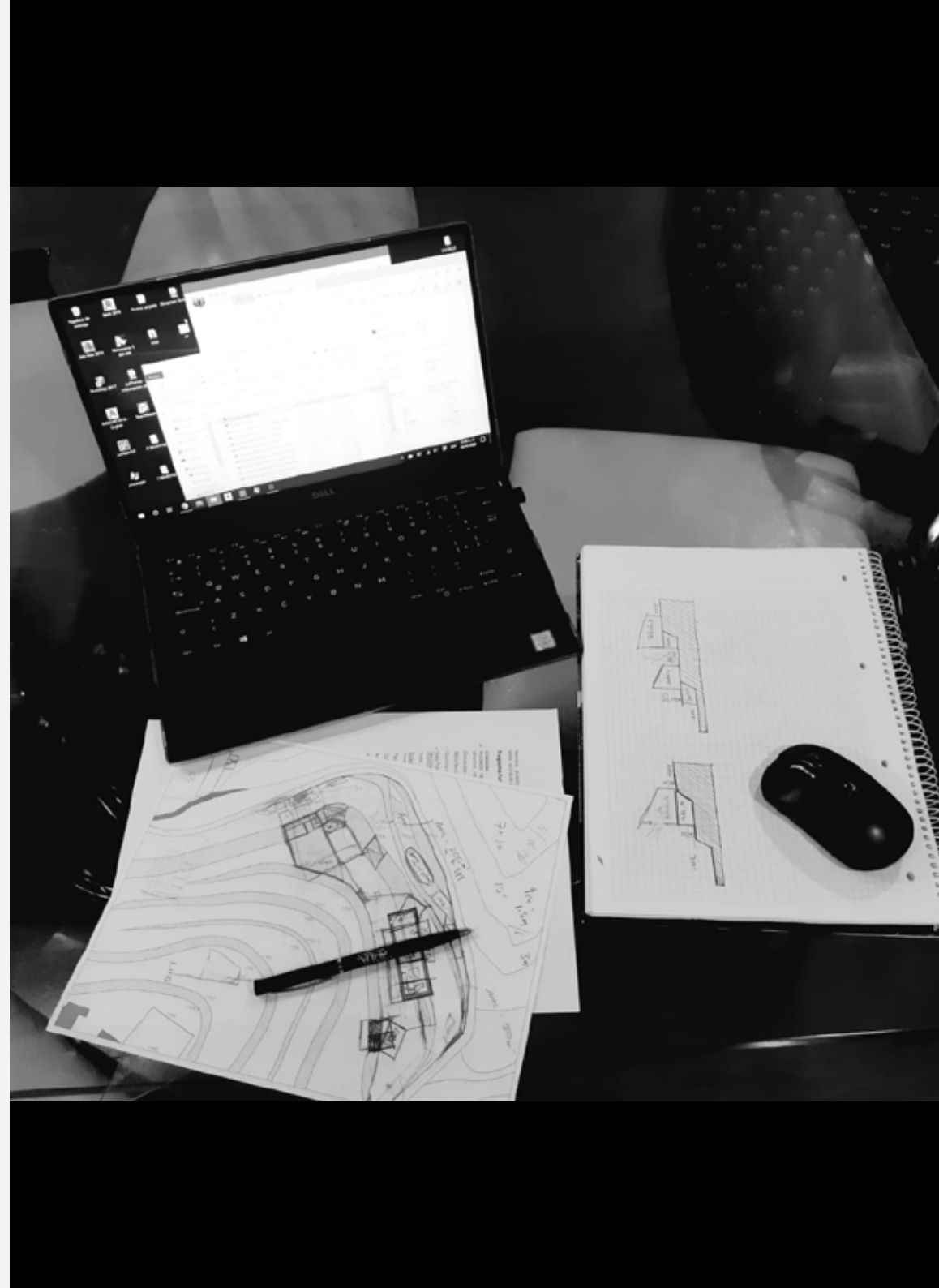
Le Corbusier referred to the roof of buildings as the fifth facade. In the confined situation that we find ourselves in, we are forced to inhabit this normally forgotten surface, which has now become a place where we can move and breathe.



Elías Sefami

Sightseeing

The current situation makes it impossible for us to go out and have our normal life, to walk the streets, to get lost in the city, to wander around. Technology tries to replace this loss as much as possible, to make us believe that we can still do the same, but some things are not easy to replace.



Anabella Valero

The details in a place

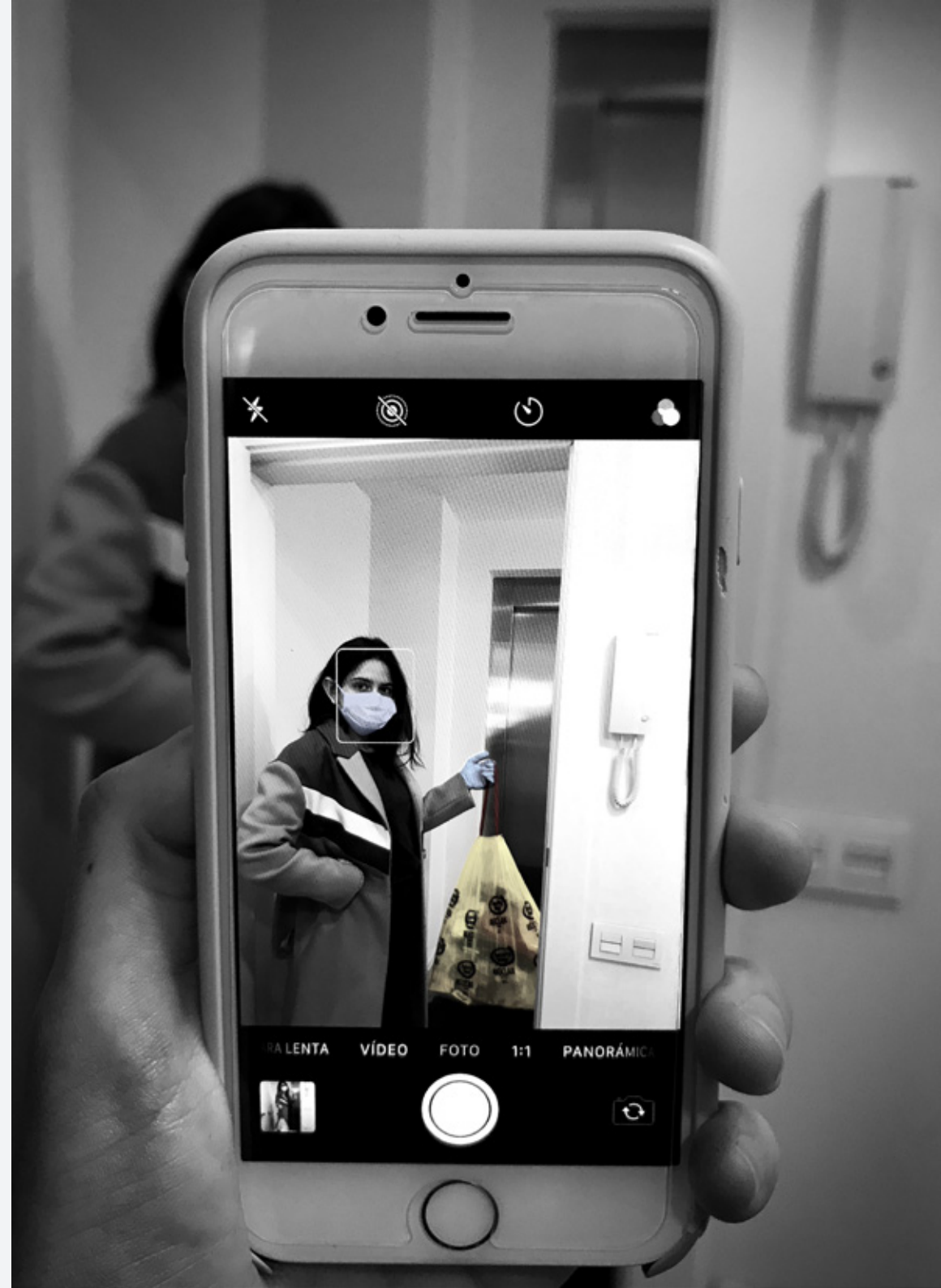
Time spent looking at, observing and thinking is of tremendous value. We spend our time at home doing things but when one stops and looks around, we can see and experience things like never before. We see details in the objects such as patterns, breaks, compositions, among others. When you look closely at the table, the books, the blind, the curtain, the floor, you can see horizontal or vertical lines that give rise to various compositions and textures.



Anabella Valero

Adaptation

Because of the pandemic, we have all felt obliged to adapt to the situation. Before this event happened, people were able to go out on the streets, to move freely from one place to another. But the reality that we live today is different. As the human being is capable of adapting to any situation, this is the reality that has become the normal, the conventional: the use of disposable gloves, a mask, and a good excuse to go out.



Anabella Valero

Life in the darkness

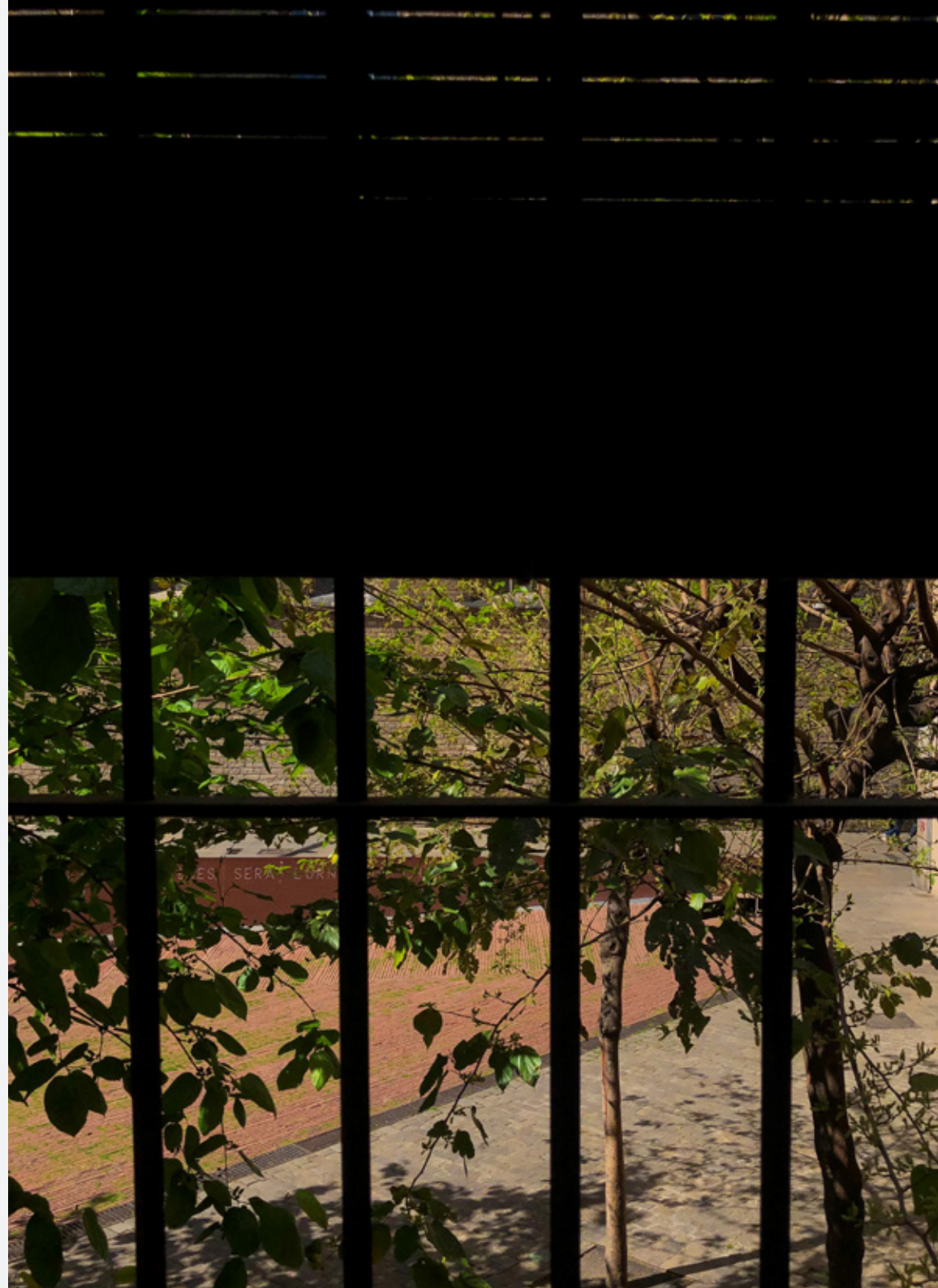
Through the balcony, an in-between space that allows us to observe what is happening in the outside world. In the night, the streets are dark, lifeless and quiet; desolate without a soul. They have lost their appeal because, without people, they become a space without much meaning, a space that once held experiences and memories. But all that life that once was on the streets has not disappeared, it is now in the illuminated apartments. Each window tells a story and behind each one there is a life; a life that we will soon be able to share to create new memories.



Pedro Verona

Behind the bars

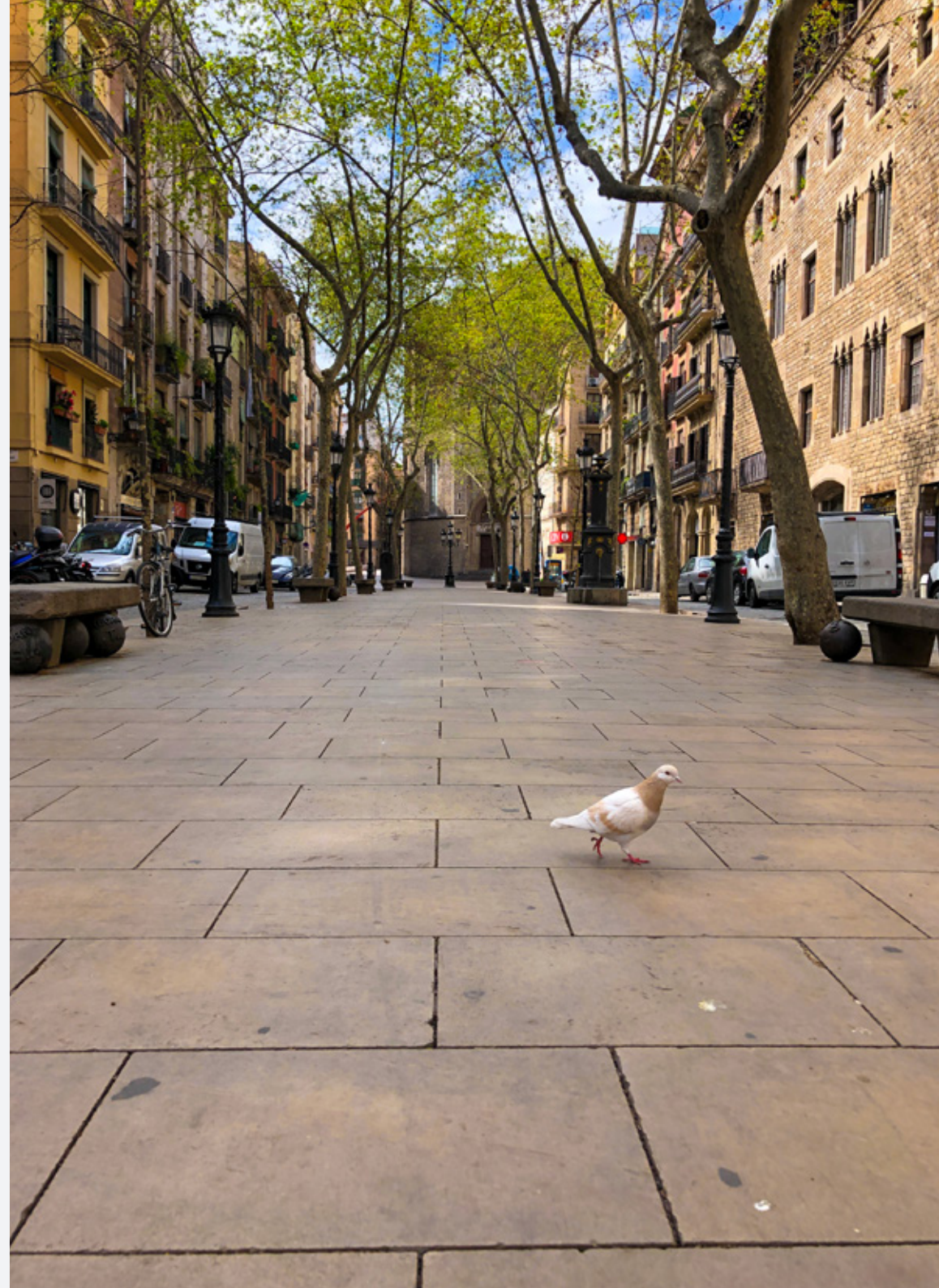
The only thing that comes and goes freely through this window grate resembling a prison bars is air. Despite the feeling of being enclosed, it is the freest space in the apartment, where you can feel the sunlight, the fresh air, the atmosphere and the freedom.



Pedro Verona

The time of nature

While people are confined to their homes, it is time for other living creatures to enjoy the new clean air. Nature stands out among the buildings now that humans are not using outer space. The dove is the new boss here.



Pedro Verona

Empty stage

The lockdown makes the public spaces, formerly animated by the presence of residents and tourists, seem abandoned. The stage seems to be there waiting for someone, although it feels like an eternal wait.



Lea Elena Vidmar

What if...

Empty streets, empty squares and closed doors are becoming a norm. If there are no people on the streets, have they lost their meaning? Is the genius loci dead?

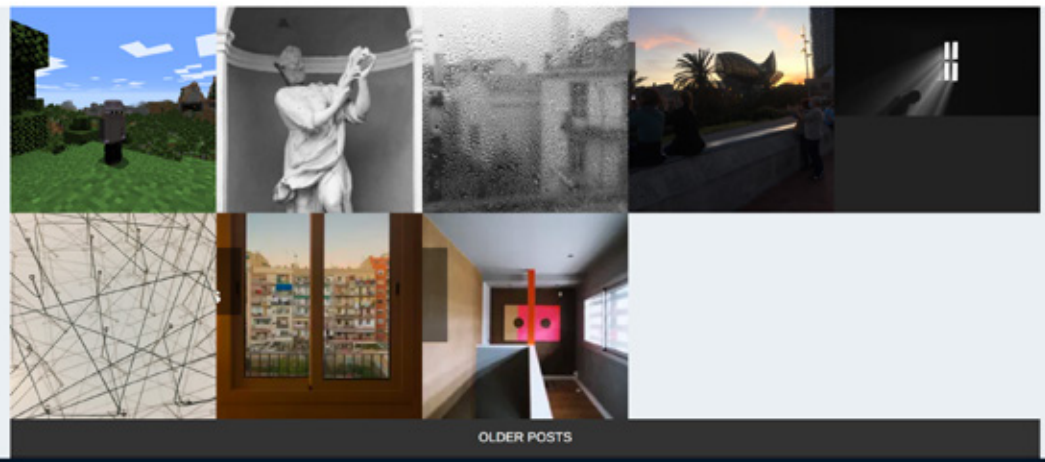


5.

**Reflections and photographs about
places in the time of confinement
published in a blog**

A collaborative and global reflection on the sense of place in the time of confinement

A-Place Linking places through networked artistic practices more at: a-place.eu



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