



AMPS Proceedings Series 32

Representing Pasts

Visioning Futures

---

# AMPS PROCEEDINGS SERIES 32

---

AMPS, Queen's University Belfast, Cape Peninsula University of Technology,  
National University of Singapore. 1-3 Dec, 2022

## Representing Pasts – Visioning Futures



EDITOR:

Dr Gul Kacmaz Erk

EXECUTIVE PRODUCTION EDITOR:

Amany Marey

© AMPS

AMPS PROCEEDINGS SERIES 32. ISSN 2398-9467

---

# INTRODUCTION

---

## Representing Pasts – Visioning Futures

One century ago the City Symphony was at the cutting edge of visual representation. It was the site of some of the most challenging concepts and ideas the art world had ever seen. Its ruptures in spatiotemporal representation were seen as natural extensions of the avant-garde: cubist painting in the mode of Braque, the architectural visions of Vladimir Tatlin, the spatio-sculptural works of Aleksandr Rodchenko, the photography of Moholy-Nagy and later Florence Henri, to name but a few.

The intervening 100 years have seen periodic reengagements with spatial reframing in these media. They have also witnessed the emergence of new modes of representation in the worlds of art, design, heritage, cultural studies and the social sciences more broadly. Today, artists, architects, painters, sculptors and designers from various fields can work seamlessly across a plethora of fields: video, digital photography, 3D printing, parametric architecture, algorithmic animation, projection mapping, photogrammetry, virtual reality, and more.

If we look specifically at spatial design, virtual reality is increasingly seen as ‘everyday’ for architects and urban designers. For artists, ‘the digital’ is now a typical mode of operation. If we consider film, algorithmic video editing, motion capture and image digitization are now all ‘run of the mill’ technologies. In museology, the experiential interactive installation accompanies static exhibitions. Indeed, the moving image, both analogue and digital, is now a standard area of historical study in itself – the city symphony included.

Taking the City Symphony, and its historic moment in time as a starting point, this conference seeks to explore of the past, present and future of how we visualise people, places, cities and life. It welcomes insights into the history of painting from a spatiotemporal standpoint; the influence and evolution of the photographic representation of place; the role of sculpture in exploring and integrating space. It invites filmmakers exploring city representation, architects, urban planners and designers engaged in the visualisation of buildings, cities.... and more

---

# TABLE OF CONTENTS

---

<b>Chapter 1</b>	
THE DIGITAL AGENCY, PROTEST MOVEMENTS, AND SOCIAL ACTIVISM DURING THE COVID-19 PANDEMIC	1
Asma Mehan	
<b>Chapter 2</b>	
THE FUTURE OF DWELLING: THE KITCHEN	8
Camilo Cerro	
<b>Chapter 3</b>	
EXAMINING THE BEST PRACTICES OF CURATING IN A NONTRADITIONAL BOTANICAL GARDEN SETTING: A CASE STUDY AS MARIE SELBY BOTANICAL GARDENS	15
Anneliese Hardman	
<b>Chapter 4</b>	
THE SPACE OF VISTAVISION	31
Marshall Deutelbaum	
<b>Chapter 5</b>	
THE REALITIES OF FRAGMENTS	37
Wonseok Chae	
<b>Chapter 6</b>	
INTERPRETATION AND SIGNIFICANCE OF ARCHITECTURAL HERITAGE: THE CASE STUDY OF THE FALUN HALL, IN THE YONGHE TEMPLE, BEIJING.	48
Siqi Li, Alba Soler Estrela, Joaquin Angel Martinez Moya	
<b>Chapter 7</b>	
MAPPING ENTROPY: HISTORICAL SETTLEMENTS DESTRUCTION DOCUMENTATION IN WENZHOU, CHINA	59
Vincent Peu Duvallon, Tieru Huang, Kun Bao	
<b>Chapter 8</b>	
THE IMAGE OF THE TERRITORY: LANDSCAPE PERCEPTION AND INFRASTRUCTURAL PALIMPSEST IN WENZHOU, CHINA	68
Vincent Peu Duvallon, Xinyi Ye, Yue Bi	
<b>Chapter 9</b>	
FROM PAINTING TO INSTALLATION: PAINTERS' EXPERIMENTS IN THE MID-1980s AT THE SAGACHO EXHIBIT SPACE, TOKYO	76
Toyoko Ito	
<b>Chapter 10</b>	
RENDERING AS PROTO-PHOTOGRAPH: SITUATING CONTEMPORARY IMAGE-MAKING	87
Johan Voordouw	
<b>Chapter 11</b>	
DISRUPTIVE CONSERVATION IN THE MATERIAL TRANSMISSION OF PAST TO FUTURE	100
Eleanor Sweetnam, Jane Henderson	

<b>Chapter 12</b>		
VISUALISING STORYTELLING THROUGH A LOCALLY BASED DIGITAL WAYFINDING EXPERIENCE		112
Sarah Jane Jones		
<b>Chapter 13</b>		
CITY AS DATA: URBAN ANALYTICS AS CONTEMPORARY FORM OF RHYTHMANALYSIS		124
Katja Knecht, Olaf Mumm, Vanessa Miriam Carlow		
<b>Chapter 14</b>		
DIGITAL STORYTELLING FOR PUBLIC ATTRACTIONS: THE EFFECT OF VIRTUAL REALITY ON MUSEUM EXPERIENCES		137
Eric Mcnamara, Séamus Ó Ciardhuáin, Denise Mcevoy		
<b>Chapter 15</b>		
MAPS OF IMAGINATION: A CITY METAPHOR.		149
Irene De Natale, Ayla Schiappacasse		
<b>Chapter 16</b>		
UNITING SPACE AND TIME IN THE DOCUMENTATION OF URBAN SETTING THROUGH CINEMA		157
Caecilia Wijayaputri, Amyra Salsabila, Yeira Sadak, Tadisa Margayu		
<b>Chapter 17</b>		
THE UNREPRESENTED CHICAGO OF 1893		167
Hamza Aziz		
<b>Chapter 18</b>		
THE SCREEN, INTIMACY AND THE ATTENTION ECONOMY: ARE WE EVER TOGETHER		175
Lingxiang Wu, Erica Cristobal, Kristi Poole-Adler		
<b>Chapter 19</b>		
THE INCOMPLETE RESULTS OF AN ACT OF MAPPING		185
Marta Labastida, Eulàlia Gómez-Escoda, Maarten Gheysen, Miguel Hernández-Quintanilla		
<b>Chapter 20</b>		
PARK HILL SHEFFIELD: UNDERSTANDING REPRESENTED PLACE THROUGH VISUAL ARTS PRACTICE		196
Tim Machin		
<b>Chapter 21</b>		
RETHINKING THE SITES OF THE DITCHLEY PORTRAIT THROUGH NOTIONS OF POLYVOCALITY: DRAWING UPON NARRATIVES OF PLACE, TIME AND MEDIUM		207
Constance Lau		
<b>Chapter 22</b>		
ANALOGICAL DISTRACTION IN LIVED SPACE OR UNCANNY ANALOGIES ACROSS FILMIC AND PRO-FILMIC SPACE.		220
Eleanor Sues		

<b>Chapter 23</b> EXPERIENCING LAYERED CONTEXTS BETWEEN VIRTUAL AND PHYSICAL SPACES Matthew Lewis	231
<b>Chapter 24</b> THE ROLE OF SCREEN SPACE IN ARCHITECTURE AND FILM AS MULTIMEDIUM Radosław Achramowicz, Maja Piechowiak	242
<b>Chapter 25</b> MOBILE PERSPECTIVE: A POST-PRESCRIPTIVE JOURNEY THROUGH TIME AND SPACE Louise Martin	251
<b>Chapter 26</b> VISIONARY RUMOURS: LOST IN SPACE – BETWEEN RATIONALE AND REASON, ITS TIME TO REALIGN OUR CREATIVE PERSPECTIVES Fabrizio Cocchiarella	265
<b>Chapter 27</b> THE ARCHITECTURE OF THE MUSÉE VISIONNAIRE IN ZÜRICH - OUTSIDER ART, SPACE & COMMUNITY (VIDEO, 12 MINUTES, DIR. NINA ZIMNIK, 2023) Nina Zimnik	274
<b>Chapter 28</b> (UN)MONUMENTS OF THE EVERYDAY. MARKING THE JOURNEY FROM HOME TO WORK THROUGH THE EXPERIENCE OF VENETIAN WEAVING FACTORY'S WORKERS Elena Cologni	283
<b>Chapter 29</b> EITHER YOU STAY OR GO: PACIFUNCTION BY ALBERT SERRA AS A PERFECT LOOP Alexandra Semenova	296
<b>Chapter 30</b> VISUALIZATION AND PARAMETRIC DESIGN OF SUSTAINABLE DOMES, INSPIRED BY HISTORICAL PERSIANATE GEOMETRY Atefeh Amraei, Soroush Saffari, Sepideh Saffari	304
<b>Chapter 31</b> 'ZOOM-WALKS' AND CYANOTYPES: MATERIALIZING SCREEN ONTOFONIES Alyssa Grossman	317
<b>Chapter 32</b> DRAWING FOR INCLUSION: ARCHITECTURAL REPRESENTATION THROUGH COMICS AS ACCESSIBLE COMMUNITY DESIGN PRACTICE Inge Roecker, Andrea Hoff	327
<b>Chapter 33</b> FROM FILLING TO FEELING: RE-READING THE ANTILLEAN CITY Doris Duhennois	336

<b>Chapter 34</b>		346
PHYGITAL MUSEUM EXPERIENCES: THE SITUATED AND INVISIBLE DIMENSION OF TECHNOLOGY AS A SENSITIVE ACTIVATION OF CULTURAL HERITAGE		
Alessandra Miano		
<b>Chapter 35</b>		355
IMAGES ON 1975.		
Adria Guardiola-Rius		
<b>Chapter 36</b>		366
SOCIO-TEMPORAL PARADOXES BETWEEN SCREENS AND SPANS: AVERAGE DURATION OF MOVING VISUAL WORKS, TECHNICAL LIMITATIONS, AND SOCIAL DEMANDS FROM THEATRE TO TIKTOK.		
Vassilis Galanos		
<b>Chapter 37</b>		374
TECHNOLOGIES EVOLVE: VISUALIZING MIXED REALITY OVERTIME IN CINEMA PRODUCTION		
Samah Nassar		
<b>Chapter 38</b>		381
A DISCOURSE BETWEEN THE FORMER AND THE PROSPECT		
Saman Malik, Aiman Rahman		
<b>Chapter 39</b>		393
BILINGUALISM IN SPATIAL DESIGN; RESTRUCTURING THE ARCHIVE FOR THE ELUSIVE OBJECT		
Ifigenia Mari, George Parmenidis		
<b>Chapter 40</b>		405
ENCODING MATERIAL EMPATHY: A REVIEW OF PHYSICAL MATERIALS AND DIGITAL GEOMETRIES		
Tay Yu Jie		
<b>Chapter 41</b>		416
DEBRIS AND DATA; USING PHOTOGRAMMETRY FOR MAPPING REMNANTS IN HONG KONG		
Nikolas Ettel		
<b>Chapter 42</b>		426
ALGARVE- MEMORY AND IDENTITY REPRESENTATIONS FOR A SUSTAINABLE FUTURE		
Ana Pereira Neto		
<b>Chapter 43</b>		436
EDGELANDS TWISTS: PERFORMING LIMINAL FISSURES IN EDGELANDS REPRESENTATIONS		
Joanna Leah		
<b>Chapter 44</b>		447
GODZILLA: THE BIG JAPANESE MONSTER, THE MONSTROUS BODY AND NATIONAL IDENTITY		
Kuo-Wei Lan		

<b>Chapter 45</b>		
DESIGNING A DYNAMIC SCOOTER DISTRIBUTION SYSTEM FOR EFFICIENT AND SUSTAINABLE URBAN TRANSPORTATION: THE DYMO SYSTEM	458	
Carlos De Aguiar, Zezhi Guo, Yuhe Cui		
<b>Chapter 46</b>		
AFFORDANCES OF VISUALISED FUTURE ENVIRONMENTS DO WE NEED OR WANT SUCH PLACES?	470	
Damian Rogers, Linus Tan, Anita Kocsis		
<b>Chapter 47</b>		
UNDOCUMENTED HISTORY: ACCESSING THE INTANGIBLE PAST THROUGH LOCATIVE MEDIA	477	
Diane Derr, Sadia Mir		
<b>Chapter 48</b>		
NOTES ON PUBLIC PLACES IN MADIBA'S MEMORY: USING ARCHIVAL RESOURCES FOR GRAPHIC HERITAGE INTERVENTIONS IN URBAN DEVELOPMENT	485	
Robert Harland, Yolandi Burger, Everardt Burger		
<b>Chapter 49</b>		
FUTURE HISTORIES: (RE)CONSTRUCTING THE INFRASTRUCTURES OF RITUAL IN AUSTRALIA'S NEW WORLD CITY	496	
Shane Sugrue		
<b>Chapter 50</b>		
TEMPOROSPATIAL MEDIATOR: SITE-SPECIFIC THEATER WITHIN CULTURAL HERITAGE	511	
Ching-Pin Tseng		
<b>Chapter 51</b>		
A MOTHER'S PLACE: EXPLORING SPATIAL EXPERIENCES OF EARLY MOTHERHOOD	519	
Maretha Dreyer		
<b>Chapter 52</b>		
A SPLICE OF LIFE (HOME, LAPTOP, WI-FI)	527	
Shellie Holden		
<b>Chapter 53</b>		
HOW HAS THE EMERGENCE OF NFT TECHNOLOGY IN THE MUSIC INDUSTRY AFFECTED HOW A GENERATION Z AUDIENCE CONSUMES A MUSICAL ARTISTS WORK?	535	
Mark Ashmore		
<b>Chapter 54</b>		
ALTERNATIVE FUTURES – ENVISIONING BOLZANO, ITALY	542	
Mustapha El Moussaoui, Kris Krois		

---

# THE DIGITAL AGENCY, PROTEST MOVEMENTS, AND SOCIAL ACTIVISM DURING THE COVID-19 PANDEMIC

Author:

**ASMA MEHAN**

Affiliation:

HUCKABEE COLLEGE OF ARCHITECTURE, TEXAS TECH UNIVERSITY, USA

---

## INTRODUCTION

The technological revolution and appropriation of internet tools began to reshape the material basis of society and the urban space in collaborative, grassroots, leaderless, and participatory actions. The protest squares' representation on Television screens and mainstream media has been broad. Various health, governmental, societal, and urban challenges have marked the advent of the Covid-19 virus. Inequalities have become more salient as poor people and minorities are more affected by the virus. Social distancing makes the typical forms of protest impossible to carry out. Under social distancing, some state-led policies took advantage of social media to focus on the Covid-19 pandemic to silence social and political activities, censor criticism, and control the press. However, during the pandemic era, the movements for social justice have been particularly active, focusing on defending workers' rights, mutual aid and solidarity, monitoring policymakers, and popular education. These progressive movements combined concrete practices and experiences to confront the reactionary, capitalist, and governmental actors that sought to shape and envision the world. Through different case studies of protest movements during the pandemic in Europe, the UK, and Asia, this paper argues that at the time of rising racial, social, and economic inequalities, the social activities adapted to the circumstances determined by the social distancing and the impossibility of people gathering in physical spaces. Subsequently, the people in different countries had various individual and collective responses to the support of health workers, systemic inequalities, loss of jobs, and other societal and financial challenges imposed by the governments. It means that, rather than disappearing, the social movements have adapted to the unexpected situations during the pandemic outbreak. The pandemic broke the new digital global wave of protests in this sense.

## Social Activism during the Pandemic

Environmental challenges, forced immigration, pandemic outbreaks, and economic inequalities are deepening the democracy crisis across the globe. As Jeffery Hou highlights: “unsanctioned, unscripted, and seemingly undesirable activities have long appropriated urban spaces in routine and sometimes unexpected ways, bringing new meaning and unforeseen functions to those spaces. They occupy or appropriate urban spaces in routine and sometimes unexpected ways, bringing new meanings and unforeseen functions to those places. In many cities around the world, these activities are an integral part of the quotidian urban landscapes and systems of everyday life. Together, they encompass both short-term, temporary actions and lasting struggles and contestations.”<sup>1</sup>

The Occupy movement of 2011 provides an example of the new wave of social unrest and protest movements. Occupy emerged in a period of crisis for Liberal democracy. One of the most visible signs of this crisis is the widespread disengagement of the citizenry from institutional political processes in developed countries.<sup>2</sup> The increasing disaffection of youth with liberal politics, and voting, the rise of consumer culture, and the explosion of social media, such as Facebook, Instagram, and Twitter, can be seen as the intensifying the alienation that operates under a market capitalist ethos rather than a democratic one.<sup>3</sup>

The advent of the recent Covid-19 pandemic outbreak has resulted in a profound transformation of society, with technology playing a crucial role in the way people respond to the challenges posed by the virus. The technological revolution and the appropriation of internet tools have reshaped the material basis of society and the urban space, leading to the emergence of collaborative, grassroots, leaderless, and participatory actions. As a result, the protest squares' representation on television screens and mainstream media has been broad.<sup>4</sup>

During the COVID-19 pandemic, social activism has taken on new forms and become even more important in many ways. Before the pandemic, social movements and protests were often organized in physical spaces, with people gathering in public squares, marching in the streets, and engaging in direct action.<sup>5</sup> With the advent of social distancing measures, however, these forms of protest became impossible, leading activists to turn to digital tools to continue their activism. However, the pandemic has brought with its various health, governmental, societal, and urban challenges, exacerbating existing inequalities and affecting poor people and minorities the most.<sup>6</sup>

Social distancing has made traditional forms of protest impossible, leading some state-led policies to take advantage of social media to silence social and political activities, censor criticism, and control the press. Despite these challenges, the movements for social justice have continued to thrive during the pandemic, with a focus on defending workers' rights, mutual aid and solidarity, monitoring policymakers, and popular education.<sup>7</sup> With large gatherings and protests being limited due to health concerns, many activists have turned to virtual and decentralized organizing, leveraging social media to spread their messages and build movements. Issues related to the pandemic, such as healthcare access, workers' rights, and systemic racism, have become key focal points for activism. Additionally, the pandemic has amplified existing social and economic inequalities, further fueling activism and calls for systemic change. These progressive movements have combined concrete practices and experiences to confront reactionary, capitalist, and governmental actors, and to shape and envision the world.<sup>8</sup>

### **Digital Protest Movements during the Pandemic**

The pandemic has inspired a wave of digital social activism, with people turning to technology to mobilize and coordinate collective action. Case studies of protest movements in Europe, the UK, and Asia show that at a time of rising racial, social, and economic inequalities, social activities have adapted to the circumstances determined by social distancing and the impossibility of people gathering in physical spaces. People in different countries have had various individual and collective responses to support health workers and address systemic inequalities, loss of jobs, and other societal and financial challenges governments impose (See Figure 1).<sup>9</sup>

Although the Covid-19 pandemic has broken the new digital global wave of protests, it has not diminished social activism. Instead, social movements have adapted to the unexpected situations posed by the pandemic, proving they are resilient and capable of responding to the moment's challenges. The Covid-19 pandemic has put a tremendous strain on health workers worldwide, and social media has been used to support and advocate for their rights. The hashtag *#ThankYouHealthWorkers* shows appreciation for their sacrifices, while the *#ProtectOurCare*

movement highlights demanding better working conditions and access to personal protective equipment.<sup>10</sup>

The recent antiracism protests and Black Lives Matter movement with the use of hashtag #BLM have reignited decentralized transnational political and social campaigns to fight racism, discrimination, and inequality. The Black Lives Matter (BLM) movement has been one of the most significant social justice movements in recent history, and the pandemic has only amplified its impact. With the advent of social distancing measures, the BLM movement turned to social media to coordinate protests, share experiences, and mobilize large numbers of people. People used platforms like Twitter, Instagram, and Facebook to share information, coordinate protests, and call for justice and systemic change. Through the use of hashtags such as #BlackLivesMatter and #JusticeForGeorgeFloyd, the BLM movement was able to spread its message and gain widespread support, resulting in a global movement for racial justice.<sup>11</sup>

Grassroots reactions and protests to colonial remnants in the urban landscape were as important. In Europe, one of the most prominent examples of digital activism during the pandemic has been the Black Lives Matter protests, which took place in response to the death of George Floyd in the United States. Despite the restrictions imposed by the pandemic, thousands of people across Europe came together online to protest against systemic racism and police brutality. Through social media, people can coordinate actions, share information, and mobilize large numbers of people in a virtual demonstration of solidarity (See Figure 2).<sup>12</sup>

In the United Kingdom, the Covid-19 pandemic has been marked by a growing movement of workers fighting for their rights. Despite the restrictions imposed by the pandemic, workers have used social media to organize and coordinate their actions, sharing information about strikes, protests, and other forms of direct action. These workers have been particularly active in defending the rights of those who have been hardest hit by the pandemic, including gig workers, careers, and those working in low-paid jobs.<sup>13</sup>

In Asia, the Covid-19 pandemic has had a significant impact on the movements for social justice. The Hong Kong protests were another example of digital social activism during the Covid-19 pandemic, as people used technology to mobilize and coordinate in the face of government repression. The protests were sparked by a proposed law that would allow the extradition of Hong Kong citizens to mainland China, and quickly gained traction as people across the city took to the streets to protest against the erosion of their rights and freedoms. The Hong Kong protests were notable for their use of technology, with protesters using encrypted messaging apps and social media to coordinate and share information. The use of technology was critical in the face of government censorship and repression, providing protesters with a way to organize and communicate despite the challenges posed by the pandemic.<sup>14</sup>



*Figure 1. Protest Movement during the pandemic, 8 Oct 2020, photographer: Edrece Stansberry, Credit: unplash,*

The #MilkTeaAlliance emerged as a digital activist movement, bringing together young people from across the region to protest against authoritarianism and censorship. The movement, which was initially sparked by protests in Thailand, quickly gained momentum and spread to other countries, with people using social media to coordinate actions and to share information.

The Indian farmers' protests were a significant example of digital social activism during the Covid-19 pandemic, as farmers used technology to organize and mobilize against a controversial set of agricultural reforms. The protests were sparked by new laws that would deregulate the agriculture sector and remove protections for farmers, leading to widespread protests across the country. The Indian farmers' protests leveraged social media to coordinate and mobilize, with farmers and supporters using platforms like Twitter and Facebook to share information and coordinate actions. The movement also used social media to challenge government narratives and to hold policymakers accountable for their actions.<sup>15</sup>

The pandemic has highlighted the importance of mutual aid and solidarity, and social media has been used to coordinate these efforts. Across the world, people have used social media to organize food and supply drives, create online communities to support their neighbors, and promote mutual aid initiatives. The hashtag #MutualAid has been used to promote these efforts and to encourage people to get involved. The COVID-19 pandemic has had a devastating impact on workers, with millions losing their jobs and facing economic insecurity. The workers' rights movement has been using social media to organize, mobilize, and demand better treatment for workers. The hashtag #WorkersRights has been used to promote these efforts and to raise awareness about the struggles of workers during the pandemic.

The digital agency has proven to be an incredibly powerful tool for social activism, with the internet and social media providing a platform for people to share their experiences, coordinate actions, and mobilize large numbers of people. During the pandemic, social media has been used to support health workers, defend workers' rights, promote mutual aid and solidarity, monitor policymakers, and engage in popular education. In addition to its role in supporting social activism, the digital agency has also provided a way for people to express their grievances and to hold governments and corporations accountable. During the pandemic, the digital agency has been used to protest against systemic inequalities, censorship, and the suppression of free speech. These case studies demonstrate the power of the digital agency and the role it can play in shaping the world and promoting social justice.<sup>16</sup>



*Figure 2. Black Lives Matter Protest during the Pandemic, 20 Oct 2021, Downtown Los Angeles, US  
photographer: Mike Von, Credit: unplash,*

## **CONCLUSION**

The pandemic has resulted in a paradigm shift, exemplified by the increased prominence of digital activism and the utilization of technology to organize and coordinate activism efforts. Despite the challenges posed by the pandemic, social activism has continued to thrive, adapting to the new circumstances and using digital tools to coordinate and mobilize. The digital agency has proven to be a powerful tool for social activism, providing a platform for people to voice their concerns, organize collective action, and shape the world.

The pandemic has had an essential impact on the way people mobilize and engage in social activism. It has broken the new digital global wave of protests but has not diminished social activism. Instead, social movements have adapted to the unexpected situations posed by the pandemic, proving they are resilient and capable of responding to the moment's challenges. The digital agency has emerged as a powerful tool for social activism, providing a platform for people to express their grievances, coordinate collective action, and hold those in power accountable. As the pandemic persists, digital activism remains a crucial factor in determining the trajectory of future social activism.

The COVID-19 pandemic has been a significant point in social activism, inspiring the rise of digital activism and the adoption of technology to coordinate activism efforts. The digital agency and the appropriation of internet tools have reshaped the material basis of society, leading to a new wave of protest movements and social activism that is adaptable and capable of responding to the challenges posed by the pandemic. Despite the difficulties posed by the pandemic, social activism remains resilient and continues to thrive, adapting to new circumstances and utilizing digital tools to mobilize and voice their concerns. The digital space has become a crucial platform for social activism, empowering people to shape the world and hold those in power accountable.

## **ACKNOWLEDGEMENTS**

I am grateful for the opportunities and resources provided by the Huckabee College of Architecture, which have been instrumental in shaping and enriching this study.

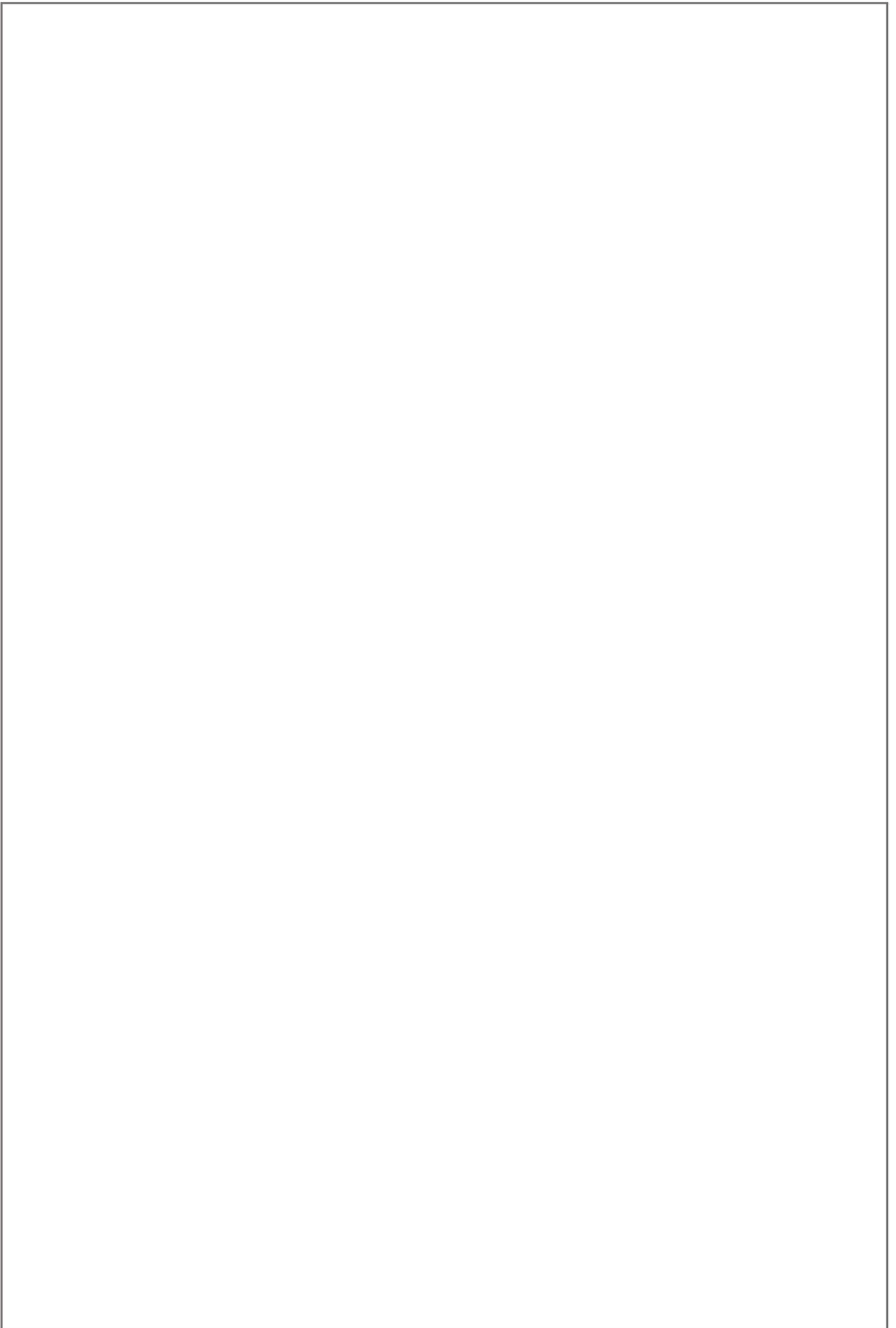
## NOTES

- <sup>1</sup> Jeffrey Hou, "Guerrilla urbanism: Urban design and the practices of resistance," *Urban Design International* 25 (2020): 117.
- <sup>2</sup> Dylan Taylor, *Social Movements and Democracy in the 21st Century* (Cham: Palgrave Macmillan, 2017), 2-3.
- <sup>3</sup> Taylor, *Social Movements and Democracy*, 4. Also Michael Hardt and Antonio Negri, *Empire* (Harvard University Press, 2000).
- <sup>4</sup> Bruce Bimber, Andrew J. Flanagin, and Cynthia Stohl, *Collective Action in Organizations: Interaction and Engagement in an Era of Technological Change* (Sage Publications, 2012).
- <sup>5</sup> Zeynep Tufekci, *Twitter and Tear Gas: The Power and Fragility of Networked Protest* (Yale University Press, 2020). Also Tufekci, "Big Questions for Social Media Big Data: Representativeness, Validity, and Other Methodologic Challenges," in *Big Data & Society*, ed. Kate Crawford and Jason Schlozen (SAGE Publications Ltd, 2014), 1-12.
- <sup>6</sup> Asma Mehan, Hilde Sennema, and Saskia Tideman, "Port City Heritage: Contested Pasts, Inclusive Futures?" *The Port City Futures Blog*, Leiden. Delft. Erasmus (LDE) Initiative, 2020. Also Asma Mehan, "The City as the (Anti) Structure: Fearscales, social movement, and protest square," *Lo Squaderno: Explorations in Space and Society*, no. 57 (2020).
- <sup>7</sup> Paolo Gerbaudo, *Tweets, and the Streets: social media and Contemporary Activism* (Pluto Press, 2012). Also Manuel Castells, *Networks of Outrage and Hope: Social Movements in the Internet Age* (Polity, 2012).
- <sup>8</sup> Thomas Karppi and Sami Helmiö, "Deathstreams: The pandemic and the politics of mortality," *social media + Society* 6, no. 1 (2020): 2056305120907289. Also Castells, *Networks of Outrage and Hope*.
- <sup>9</sup> Asma Mehan, "EUKN webinar 'Port Cities and Mega-Trends: Glocal Approaches to Sustainable Transitions,'" *The Port City Futures Blog*, Leiden. Delft. Erasmus (LDE) Initiative, 2020. Also Asma Mehan and Sina Mostafavi, "Building Resilient Communities Over Time," in *The Palgrave Encyclopedia of Urban and Regional Futures*, ed. Robert C. Brears (Cham, Switzerland: Palgrave Macmillan, Springer, 2022).
- <sup>10</sup> "Hashtag activism: How #ProtectOurCare is mobilizing US healthcare workers." *Al Jazeera*, 2021. also "Coronavirus: Social media amplifies support for health workers." *BBC News*, 2020; "How the Covid-19 Pandemic is Impacting Social Activism." *Forbes*, 2020.
- <sup>11</sup> David Wills and Michael X. Delli Carpini, eds., *Civic Engagement in the Digital Age* (Oxford University Press, 2017). Also Jeroen Van Laer, Nico Carpentier, and Marijke de Lange, eds., *Mediated Interactions: Communication Technology and the Restructuring of Public Sphere Participation* (Routledge, 2017).
- <sup>12</sup> Howard Rheingold, *The Virtual Community: Homesteading on the Electronic Frontier* (MIT Press, 2000). Also Alice Marwick and danah boyd, "I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience," *New Media & Society* 13, no. 1 (2011): 114-133.
- <sup>13</sup> Clay Shirky, *Here Comes Everybody: The Power of Organizing Without Organizations* (Penguin, 2008).
- <sup>14</sup> Molly M. Wasko and Samer Faraj, "It Is What One Does": Why People Participate and Help Others in Electronic Communities of Practice," *The Journal of Strategic Information Systems* 9, no. 2 (2000): 155-173.
- <sup>15</sup> "COVID-19 is changing the face of protest, but activism remains resilient." *The Conversation*, 2020. And "The pandemic has shifted the terrain of protest – but activism endures." *The Guardian*, 2020.
- <sup>16</sup> Jan A. van Dijk, *The Network Society: Social Aspects of New Media* (Sage Publications, 2013). Also Marek Kozłowski, Asma Mehan, and Krzysztof Nawratek, *Kuala Lumpur: Community, infrastructure, and urban inclusivity* (Routledge, 2020).

## BIBLIOGRAPHY

- Bimber, Bruce, Andrew J. Flanagin, and Cynthia Stohl. *Collective Action in Organizations: Interaction and Engagement in an Era of Technological Change*. Cambridge: Sage Publications, 2012.
- Castells, Manuel. *Networks of Outrage and Hope: Social Movements in the Internet Age*. Cambridge: Polity, 2012.
- "Coronavirus: Social media amplifies support for health workers." *BBC News*, 2020
- "COVID-19 is changing the face of protest, but activism remains resilient." *The Conversation*, 2020.
- Gerbaudo, Paolo. *Tweets and the Streets: social media and Contemporary Activism*. London: Pluto Press, 2012.
- Hardt, Michael, and Antonio Negri. *Empire*. Cambridge: Harvard University Press, 2000.

- "Hashtag activism: How #ProtectOurCare is mobilizing US healthcare workers." Al Jazeera, 2021.
- Hou, Jeffrey. "Guerrilla urbanism: urban design and the practices of resistance." *Urban Design International* 25 (2020): 117-125.
- "How the Covid-19 Pandemic is Impacting Social Activism." *Forbes*, 2020.
- Karppi, Thomas, and Sami Helmiö. "Deathstreams: The pandemic and the politics of mortality." *Social Media + Society* 6, no. 1 (2020): 2056305120907289.
- Kozłowski, Marek, Asma Mehan, and Krzysztof Nawratek. *Kuala Lumpur: Community, infrastructure, and urban inclusivity*. New York: Routledge, 2020.
- Marwick, Alice, and Danah Boyd. "I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience." *New Media & Society* 13, no. 1 (2011): 114-133.
- Mehan, Asma. "The city as the (Anti) Structure: Fearscales, social movement, and protest square." *Lo Squaderno: Explorations in Space and Society*, no. 57 (2020).
- Mehan, Asma. "EUKN webinar "Port Cities and Mega-Trends: Glocal Approaches to Sustainable Transitions," The Port City Futures Blog. Leiden. Delft. Erasmus (LDE) Initiative, 2020.
- Mehan, Asma, Hilde Sennema, and Saskia Tideman. "Port City Heritage: Contested Pasts, Inclusive Futures?" The Port City Futures Blog. Leiden. Delft. Erasmus (LDE) Initiative, 2020.
- Mehan, Asma, and Sina Mostafavi. "Building Resilient Communities Over Time." In *The Palgrave Encyclopedia of Urban and Regional Futures*, edited by Robert C. Brears. Cham, Switzerland: Palgrave Macmillan, Springer, 2022.
- Rheingold, Howard. *The Virtual Community: Homesteading on the Electronic Frontier*. Cambridge: MIT Press, 2000.
- Shirky, Clay. *Here Comes Everybody: The Power of Organizing Without Organizations*. New York: Penguin, 2008.
- "The pandemic has shifted the terrain of protest – but activism endures." *The Guardian*, 2020.
- Tufekci, Zeynep. *Twitter and Tear Gas: The Power and Fragility of Networked Protest*. New Haven: Yale University Press, 2020.
- Tufekci, Zeynep. "Big Questions for Social Media Big Data: Representativeness, Validity, and Other Methodologic Challenges." In *Big Data & Society*, edited by Kate Crawford and Jason Schlozen, 1-12. London: SAGE Publications Ltd, 2014.
- Taylor, Dylan. *Social Movements and Democracy in the 21st Century*. Cham: Palgrave Macmillan, 2017.
- Van Dijk, Jan A. *The Network Society: Social Aspects of New Media*. Cambridge: Sage Publications, 2013.
- Van Laer, Jeroen, Nico Carpentier, and Marijke de Lange, eds. *Mediated Interactions: Communication Technology and the Restructuring of Public Sphere Participation*. New York: Routledge, 2017.
- Wills, David, and Michael X. Delli Carpini, eds. *Civic Engagement in the Digital Age*. Oxford: Oxford University Press, 2017.
- Wasko, Molly M., and Samer Faraj. "It Is What One Does: Why People Participate and Help Others in Electronic Communities of Practice." *The Journal of Strategic Information Systems* 9, no. 2 (2000): 155-173.



---

# AMPS PROCEEDINGS SERIES 32

---

Front cover image: Stokpic

AMPS, Queen's University Belfast, Cape Peninsula University of Technology,  
National University of Singapore. 1-3 Dec, 2022

© AMPS