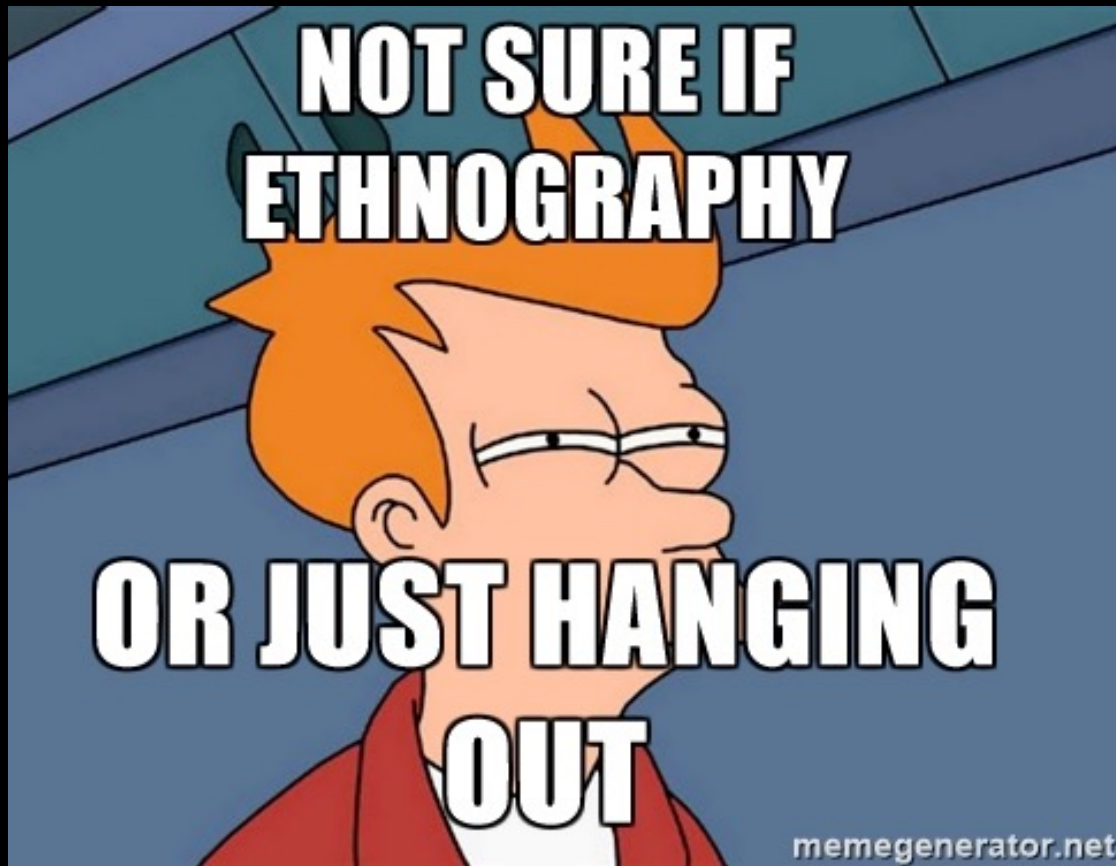


Mitch Miller

Dialectograms: Drawing , EthnoGRAPHY and the City

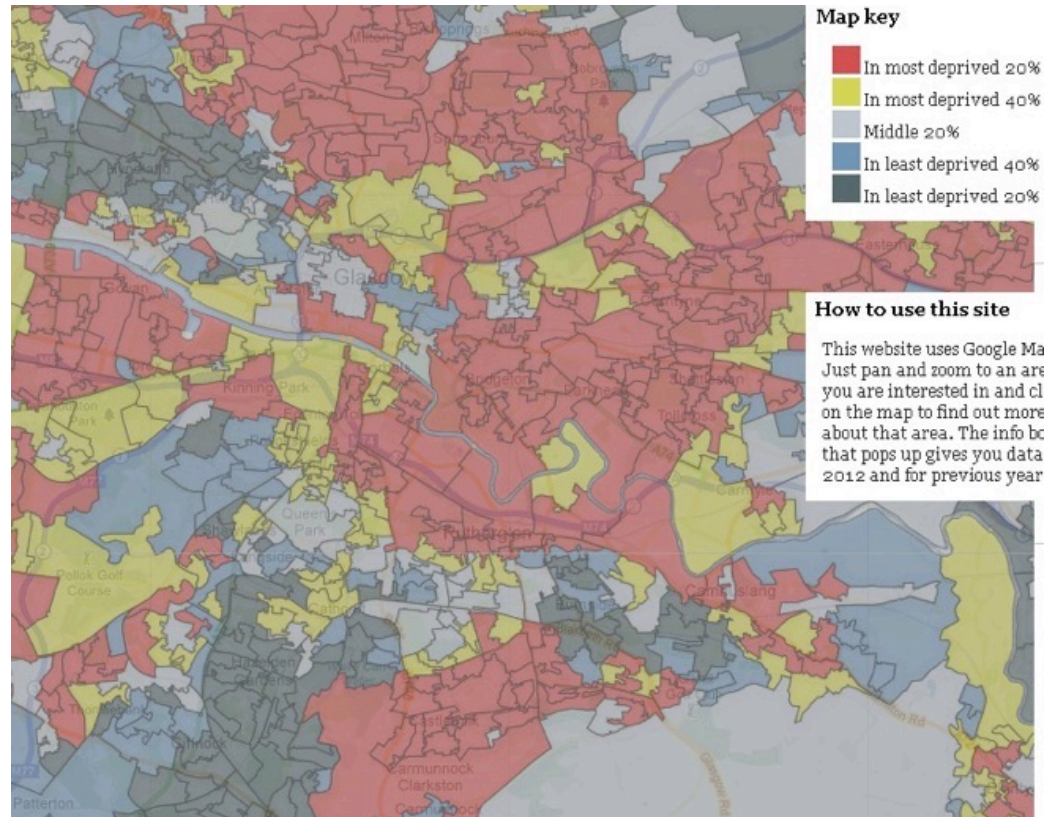


Influences: Ethnography

- Turning everyday life into a narrative...
- Creating stories about your visit to, and participation in a culture...
- Also about letting that culture tell stories about itself - and thinking about HOW and WHY it tells those stories.
- A research approach based on encounters with 'the other' – an empathetic, but not uncritical one...

'Empathy isn't just listening. It's asking the questions whose answers need to be listened to. Empathy requires inquiry as much as imagination. Empathy requires knowing you know nothing. Empathy requires acknowledging a horizon of context that extends perpetually beyond what you can see.' (Louise Jamison, *The Empathy Exams* 2013)

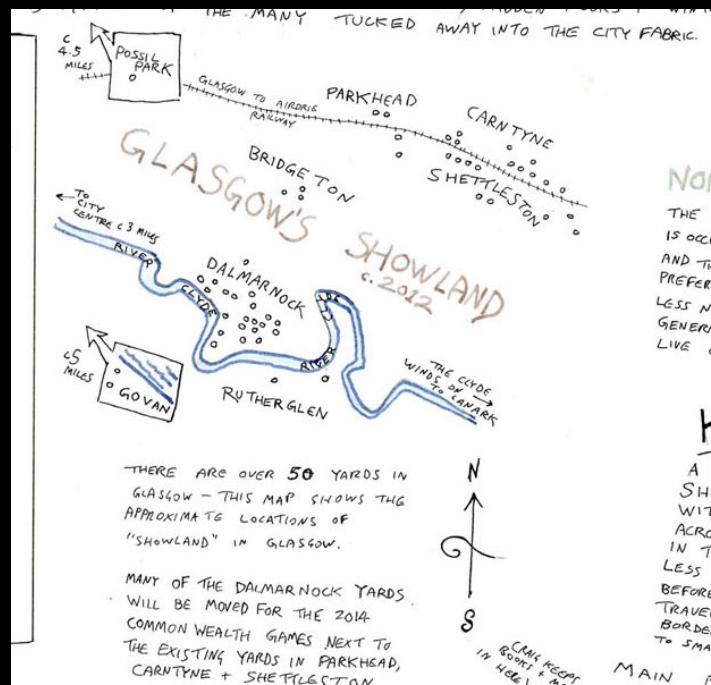
Part 1: How and Who we See.



Glasgow's Mobile Communities

- A community on the margins.
- C6,000 people in Glasgow, mostly living on sites or yards.
- Despite nearly 200 years of co-existence, the press treated relocation as some new incursion – as 'encampments'.
- Reports of overt and covert racism Showpeople generally left out of the 'legacy' discussions, or even BBC documentaries.





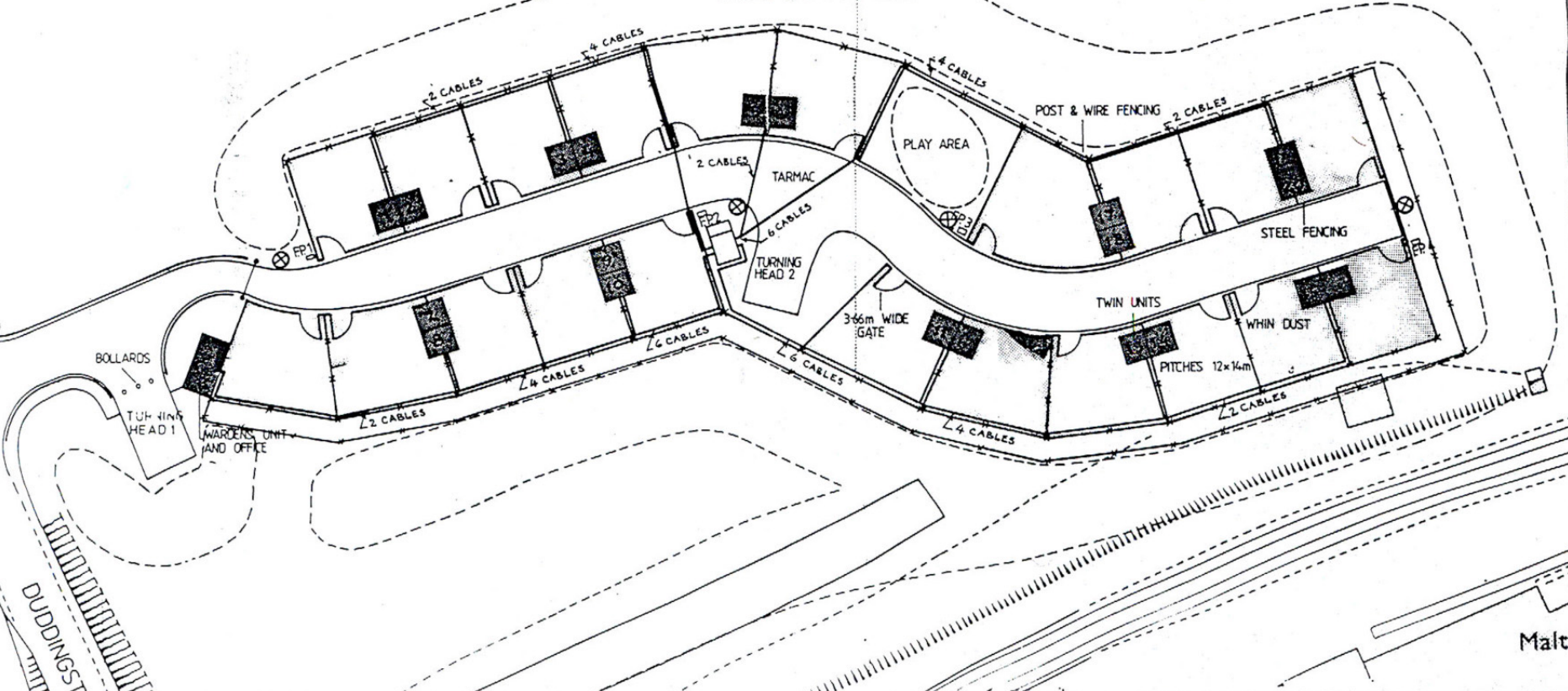






Braid Burn

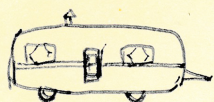
SCREENING BUND TO GOLF COURSE



Maltin

When Gypsies choose the layout, they often place the trailers in a circle, with a single entrance. The main windows, usually the towing bar end, face inwards. Every trailer and its occupants can be seen by everyone else. (Okely, 1983: 88)

STANDARDISED SYMBOLS



WAGON



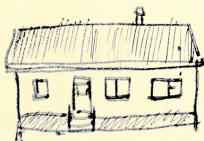
TRAILER



JEEP



CAR



CHALET



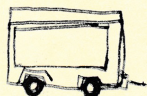
LORRY



FOLD OUT JOINT



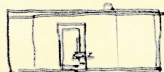
TINY HOUSE



LARGE TRUCK



WHIRLIGIG



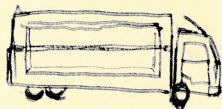
BODY-SHED



SMALL BOGGY



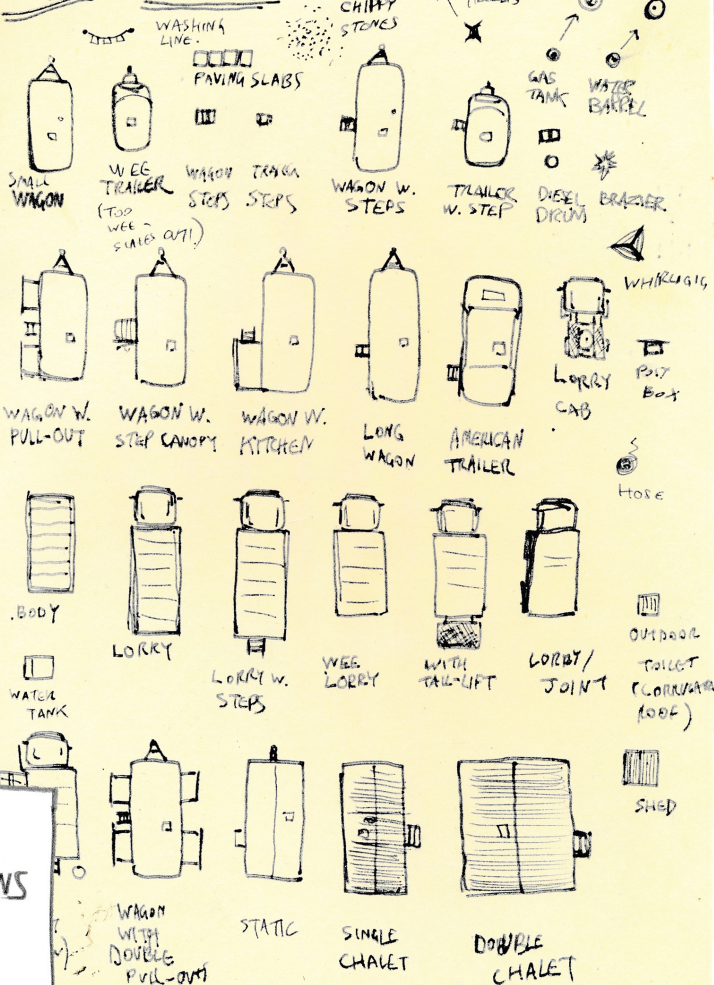
BOGGY WITH FRAME



LORRY WITH FOLD OUT JOINT

SIDE ON

KEY - OBJECTS



OUR HISTORY IN GLASGOW GOES BACK (AT LEAST) 200 YEARS. GENERATIONS HAVE LIVED CHEEK-BY-JOWL WITH OTHER GLASWEGIANS...

(NOTE TO SELF - WORK OUT RELATIVE SIZES!)

... SOMETIMES GLASGOW LANDS
RIGHT ON TOP OF YOU.



Dialectogram?

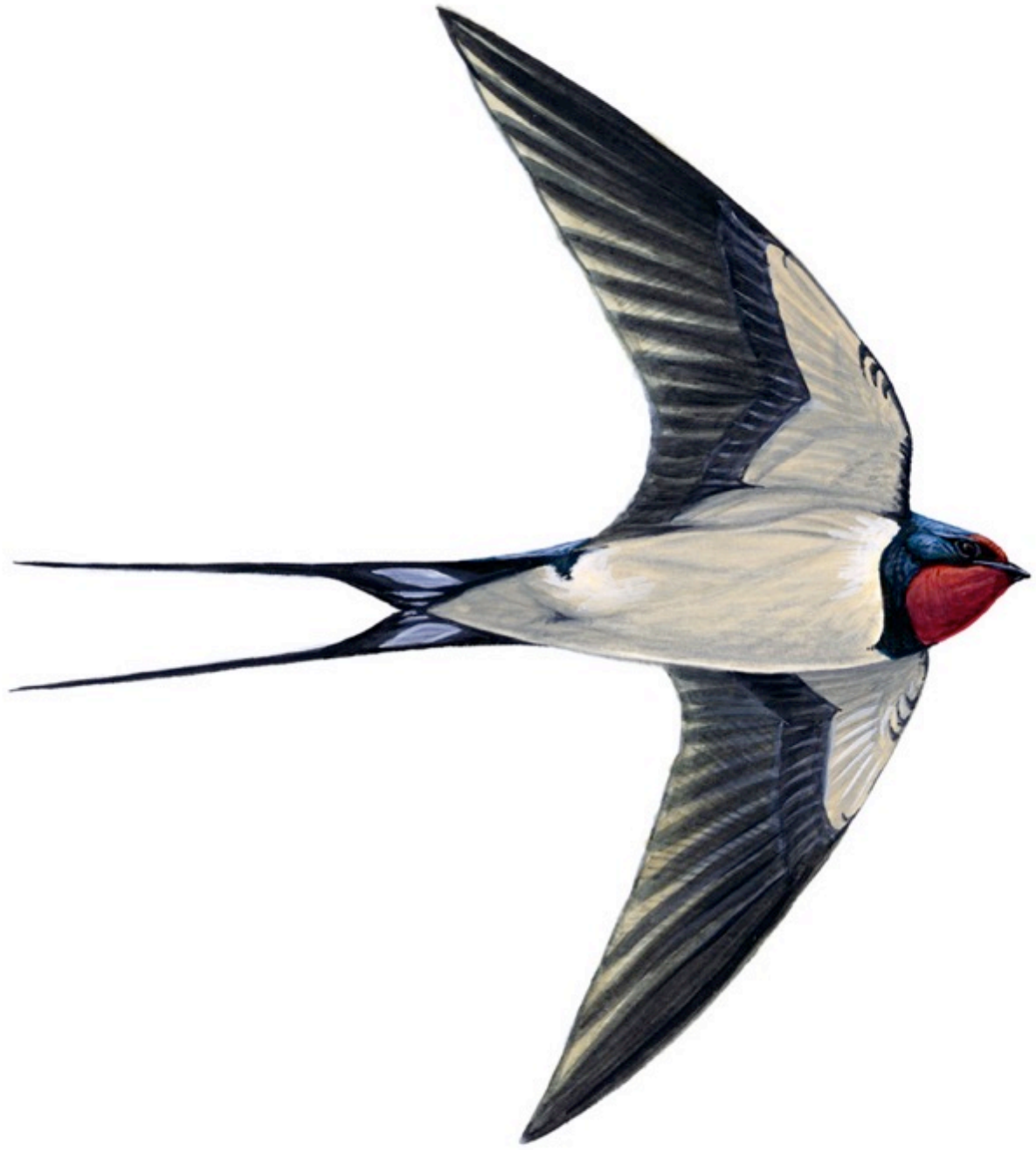
Diagram

**Dia lect+o
gram
lec(tic)**

Work out where you are observing from...and why.

To be lifted to the summit of the World Trade Center is to be lifted out of the city's grasp. One's body is no longer clasped by the streets [...] he leaves behind the mass that carries off and mixes itself up in itself any identity of authors and spectators [...] he can ignore the devices of Daedalus in mobile and endless labyrinths far below. His elevation transfigures him into a voyeur. It puts him at a distance [...] looking down like a God. (Michel de Certeau 1988: 92)



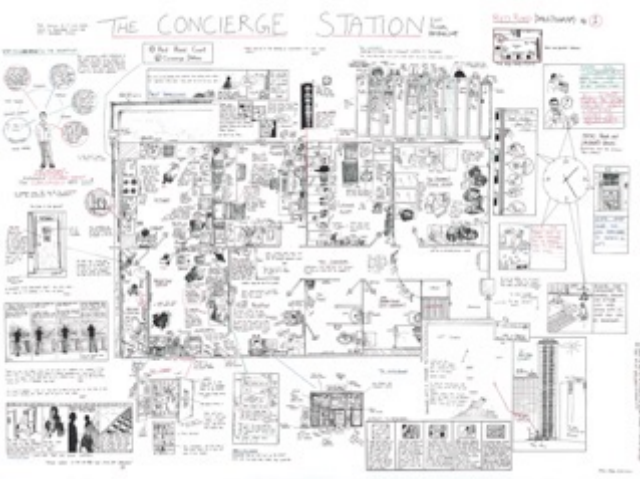




Chapter 2: RED ROAD

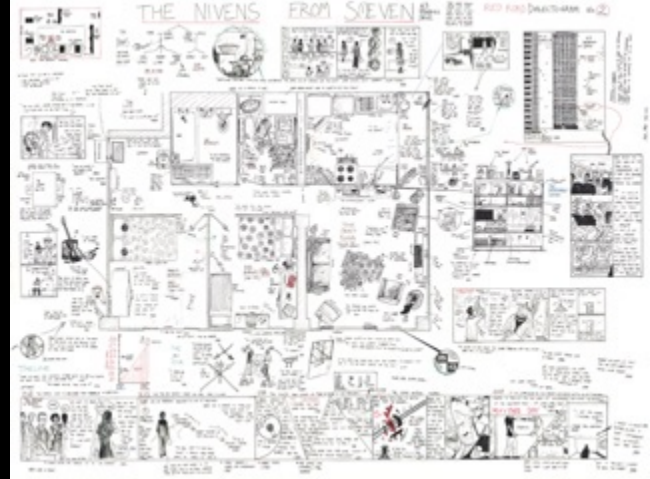


Chris Leslie / The Glasgow Renaissance

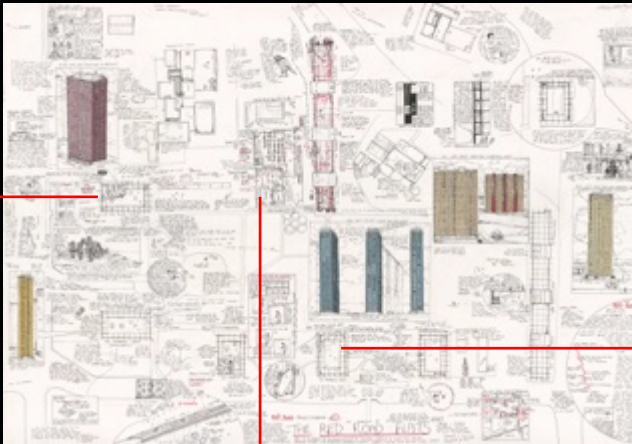


#1: The Concorde Station, 2009/10

#2: The Nivens from S(i)even, 2010

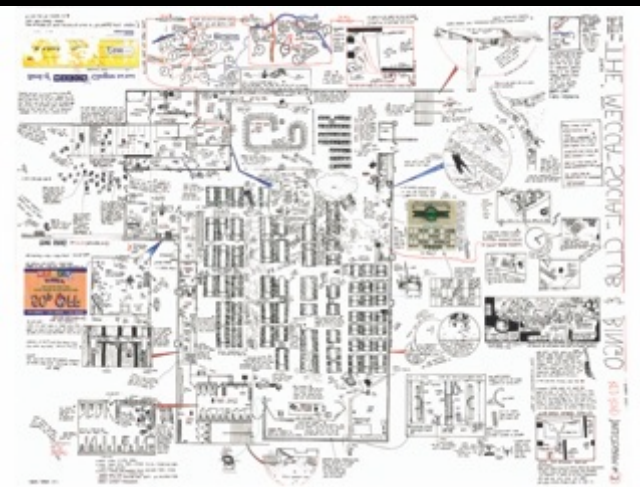


#5: The Red Road Flats, 2014/15

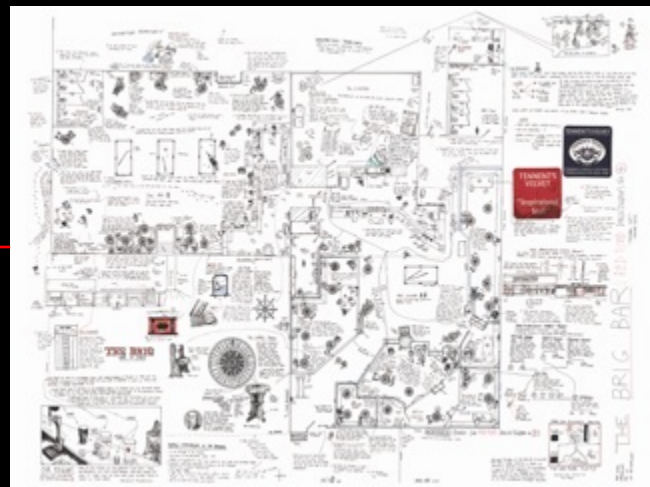


RED ROAD

#3: The Mecca Bingo and Social Club, 2011



#4: The Brig Bar, 2011/12





RED ROAD



Red Road Cultural Project 2008-2012

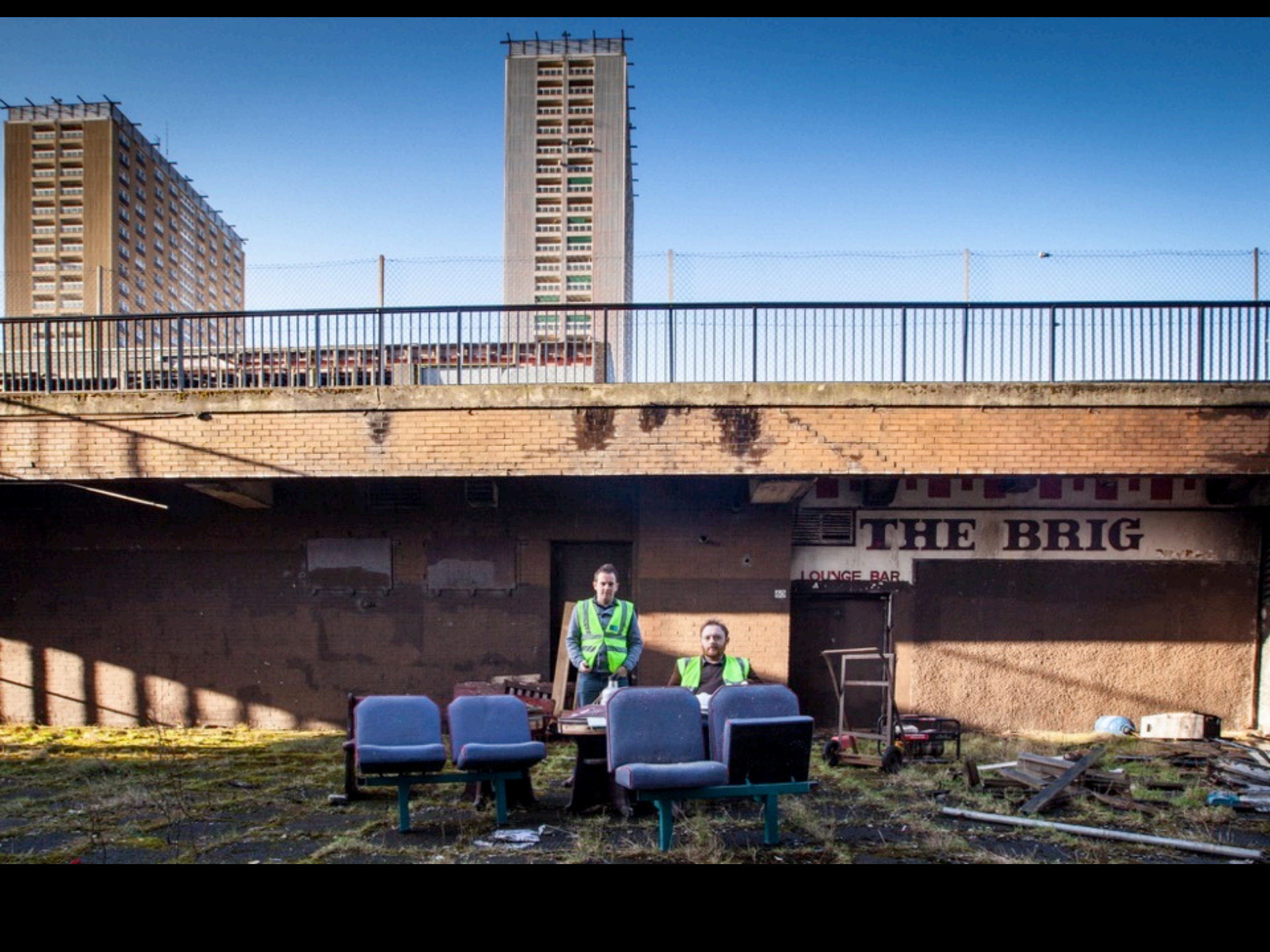
- www.redroadflats.org.uk
- How do you capture a legacy that is complex, contrary and contested?
- A scheme locked in the slow, painful 8-year process of decant, decommissioning, dispersal and demolition...
- ...of becoming a ruin?





On a visit to Sweden, we saw blocks with parquet floors, where all the workers who came in after the floor-layers had to wear sandals, and they had a very nice restaurant they went to. At Red Road, we put in a small canteen every ten floors that people could go to, but the workmen just sat around in them, threw tea-bags out of the window, trod their pieces into the floor, and wrecked the place. In Sweden and Denmark, they were putting in electric controls to the doors-but at Red Road, you'd see spring-loaded doors installed, and when you came back the next day, the spring was out and the door had gone!

— Sam Bunton,
quoted in Glendinning and Muthesius, 1994



THE BRIG

LOUNGE BAR





Antecedents: Oral Histories

As opposed to the majority of historical documents, in fact, oral sources are not *found*, but *co-created* by the historian.

They would not exist in this form without the presence, and stimulation, the active role of the historian in the field interview. Oral sources are generated in a dialogic exchange – an *interview* -- literally a looking at each other, an exchange of gazes.

(Alessandro Portelli, 'A Dialogical Relationship. An Approach to Oral History'

2005: 1)



The Alexandria Oral History Program, 1982 – present: A complex, in-depth exploration of the social history of an African American neighbourhood in the city of Alexandria, Virginia

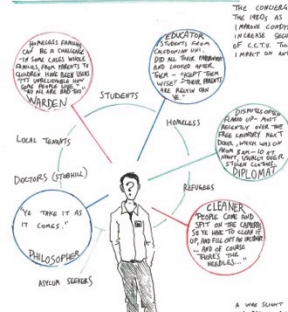
THE CONCIERGE STATION

1ST FLOOR
RED ROAD COURT

RED ROAD DIALECTOGRAM No 1

THE STATION AS IT WAS DURING VISITS IN NOVEMBER 2007 AND JULY - DECEMBER 2010.

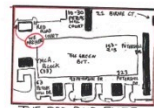
WHAT IS A CONCIERGE? - A DESCRIPTION...



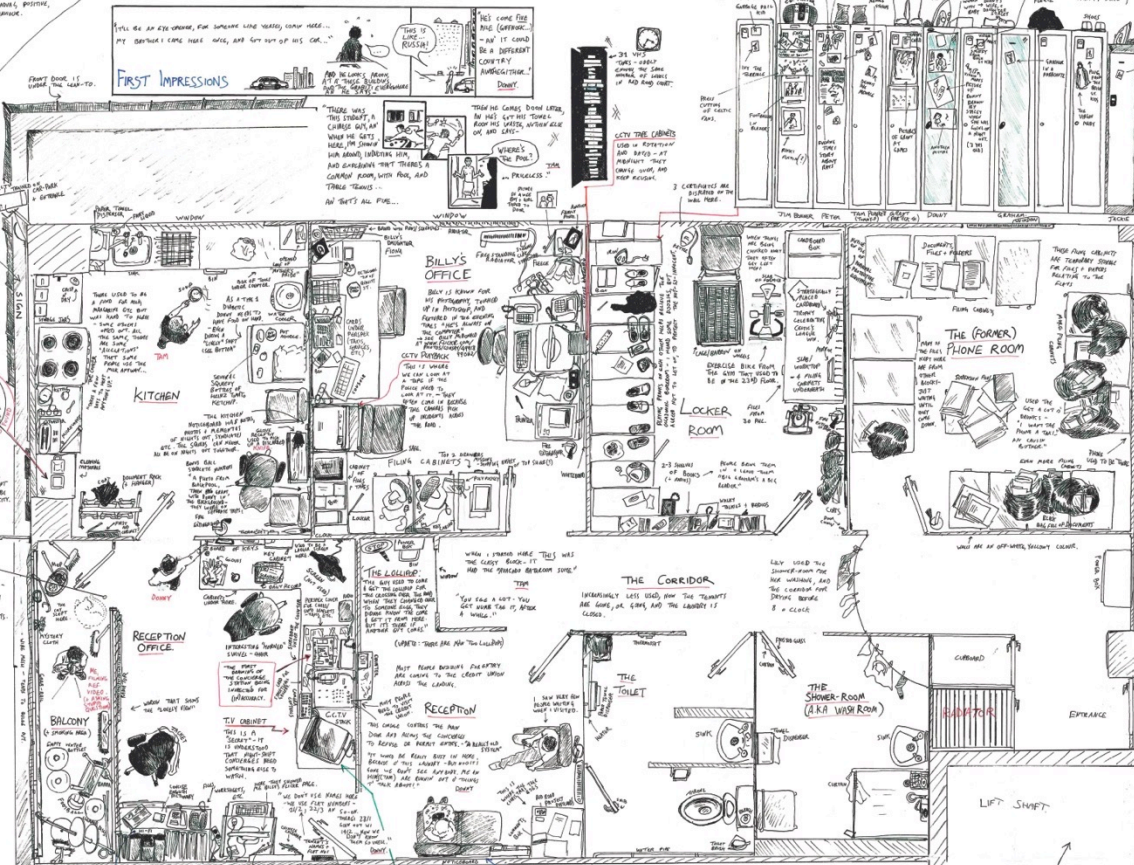
10 Red Road Court
Concierge Station

"HERE WE GOT THE 'BRUNNEN' OR 'BUNNEN' - IT'S LIKE CHERRY LIPS!"

THE LOCKERS
"THERE ARE 23 LOCKERS, EACH 'LIT' ACCORDING TO THEIR OWNER."
"WE WERE ONE OF THE LAST TO TAKE THE BITE KASHE THAN OTHERS..."



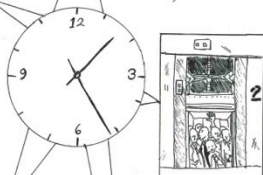
FROM SAN BORN'S CHAIRS.



13/10/02 15:25
CONCIERGE HAD A NEEDLE STICK INJURY ON 3RD FLOOR CHUTE TO 3RD FLOOR STAIRS

ALL STAFF PLEASE BE EXTRA VIGILANT WHEN CHECKING CHUTES ON BACKSTAIRS

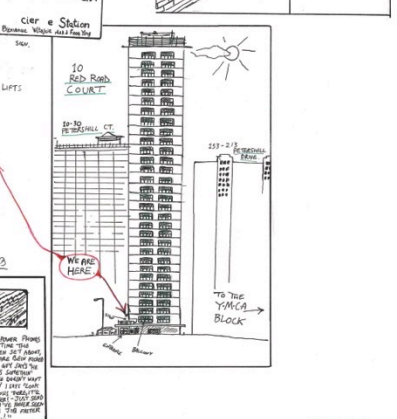
NOTES FROM AN INCIDENT-ROOM.
(DISAPPEARED WITH THE GREEN OPEN MUG)



21-8-02 00:25
CALLED NYC
2/22 OVERLOADED
30 WOMEN IN LIFT.

20/3 16-11-02 17:40
"BUNNY" 20/3 TO INFORM CONCIERGE THAT HE CHANGED DATE TO 19/13 FROM LIND MUSIC.

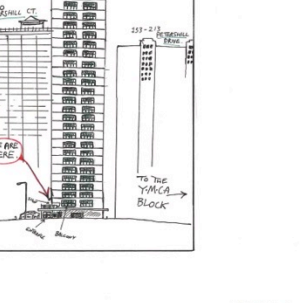
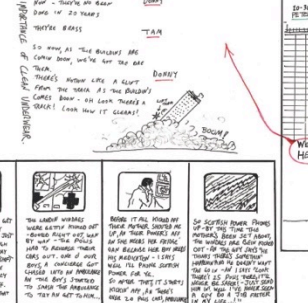
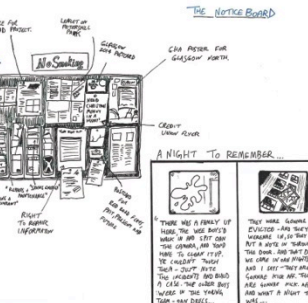
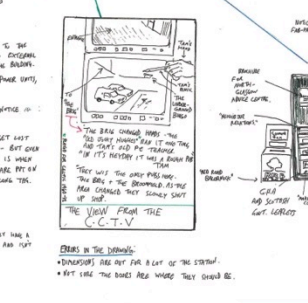
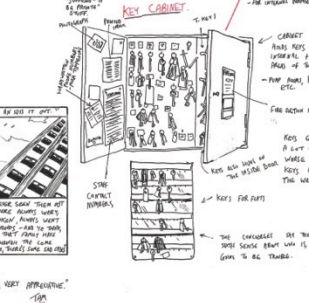
30-10-02 13:30
CONTRACTORS LEFT CONCIERGE SECTION SIGN OUTSIDE PLAYING WITH IT. MOVED SIGN INTO 20 BUNK ROOM.



"WHEN TO SEE THE PANTS COME UP... IT'S LIKE A MESS... YOU'VE GOT TO BE AS FIRM AS YOU CAN... YOU'VE GOT TO BE AS FIRM AS YOU CAN... YOU'VE GOT TO BE AS FIRM AS YOU CAN..."



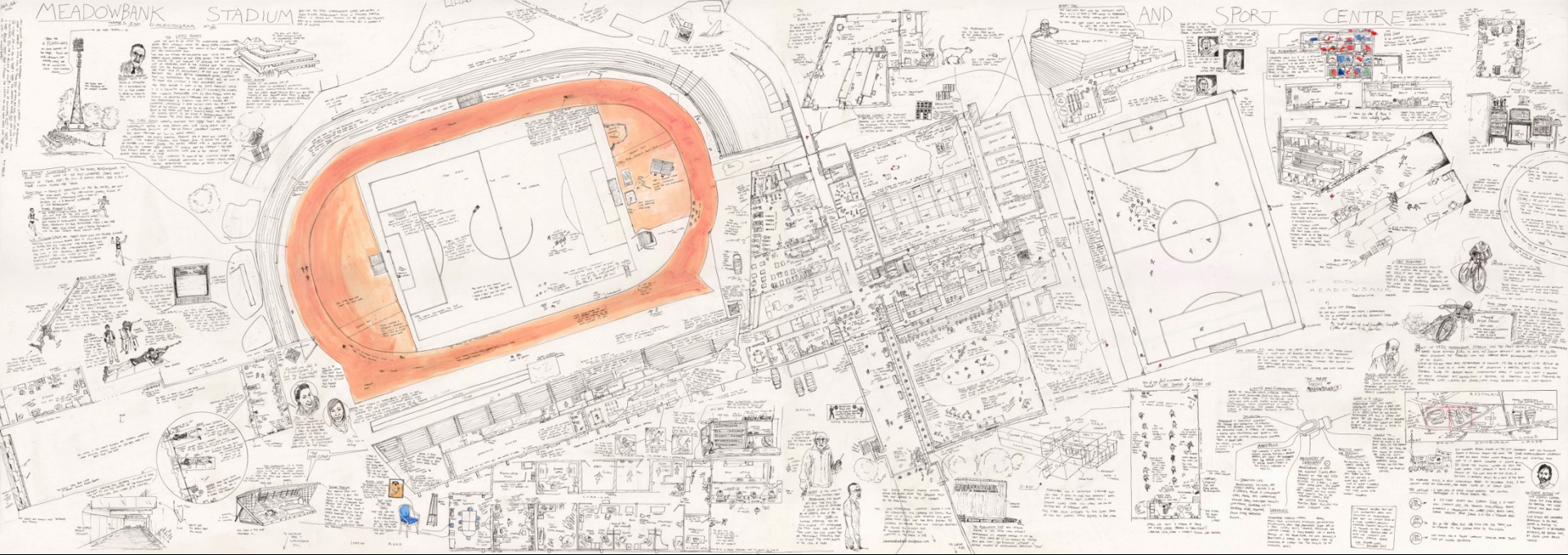
"ASYLUMS - SHORT-HAND 'FOR' ASYLUM SEEKERS."



THIS IS A DRAFT COPY OF THE DIALECTOGRAM. IT IS SUBJECT TO CHANGE AND SHOULD NOT BE USED FOR ANY PURPOSES WITHOUT THE PERMISSION OF THE AUTHOR.

MEADOWBANK STADIUM

AND SPORT CENTRE



MEADOWBANK STADIUM
The stadium is designed to accommodate 25,000 spectators. It features a large, open-air seating bowl with a central field. The stadium is surrounded by a mix of residential and commercial developments. The design includes a mix of materials and colors to create a vibrant atmosphere. The stadium is located in a prime location, close to public transport and major roads. The design is a blend of modern and traditional architecture, creating a unique and memorable experience for visitors.

SPORT CENTRE
The Sport Centre is a multi-story building that houses a variety of sports facilities. It includes a large sports hall, a swimming pool, a gym, and a range of other recreational spaces. The building is designed to be a hub for the community, providing a place for people to exercise, socialize, and enjoy their leisure time. The architecture is modern and functional, with a focus on creating a bright and airy atmosphere. The Sport Centre is a key part of the Meadowbank development, providing a high-quality leisure and sports facility for the local community.

MEADOWBANK
The Meadowbank development is a large-scale urban regeneration project. It includes a mix of residential, commercial, and leisure facilities. The development is designed to create a vibrant and sustainable community. The architecture is a blend of modern and traditional styles, creating a unique and memorable experience for visitors. The Meadowbank development is a key part of the city's regeneration strategy, providing a high-quality living and working environment for the local community.

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Chapter 4: GAMES' END/CLYDEBANK





The Central Library, Clydebank, 2016

CLYDEBANK

Report and Design Principles







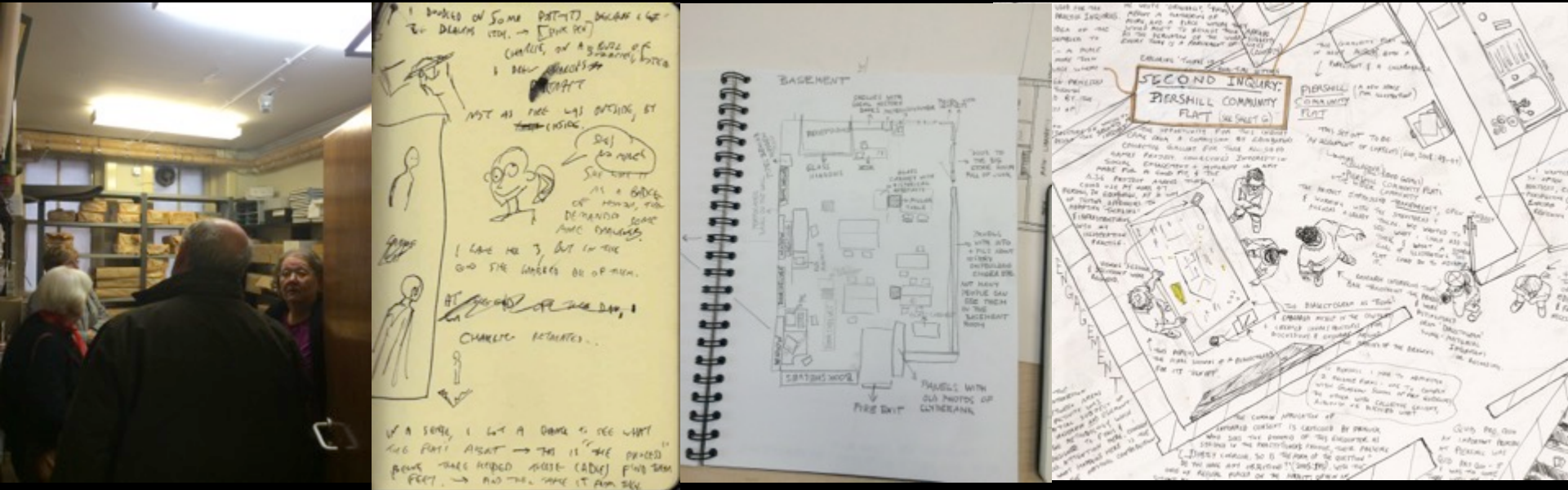


Bad Design...



...Unfortunate Compromises?

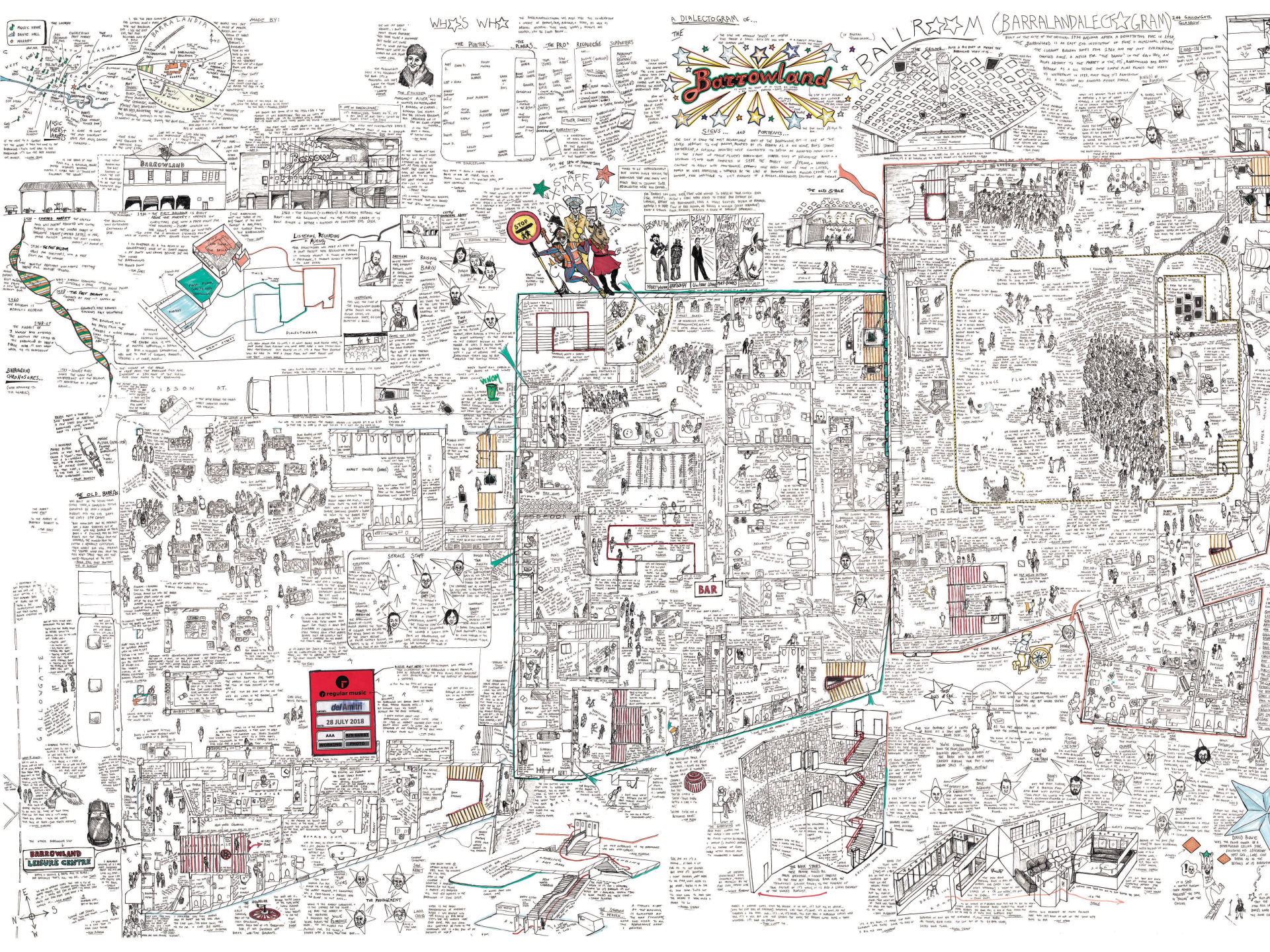
Lesson 6: Work and make with people...



- We tried to create artifacts and activities that are made with the context of the project – arising from its needs, mingling elements of both.
- This is done through creating ‘shared puzzles’ – how can we illustrate this context? What can that process of illustration do? What are our shared interests? These were shared with users, staff, youth groups, schools, colleges, pressure groups, BME action groups...
- Projects designed through ‘correspondence’ between what I know, and they know... (Tim Ingold and Caroline Gatt 2013)

A characteristic of anthropology by means of design is the deliberate and reflexive interweaving of research and artefact production during fieldwork. (Ingold and Gatt, 2013: 139-158)



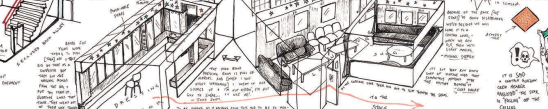
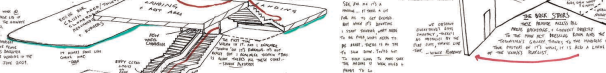
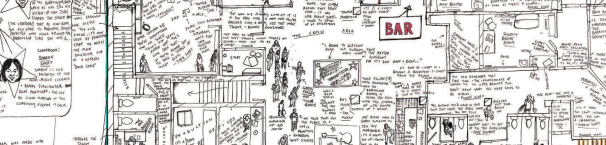
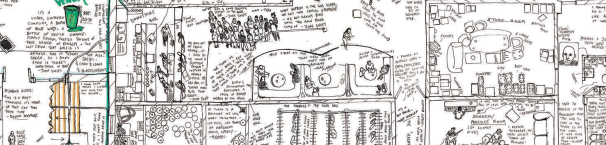
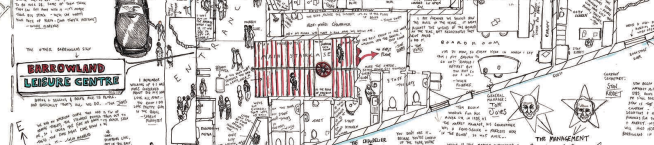
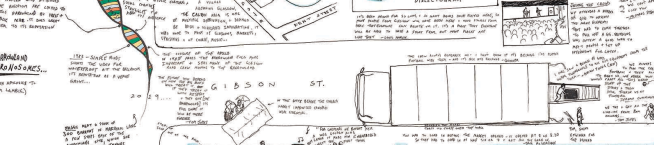
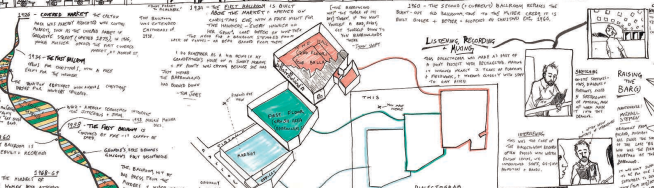
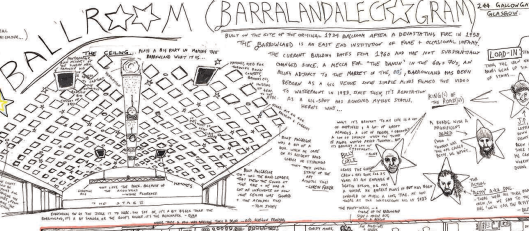


WHY'S WHO

THE PRINCIPALS	THE PLUMBS	THE PRO	RECORDERS	STAFF
Mr. J. J. J.	Mr. K. K. K.	Mr. L. L. L.	Mr. M. M. M.	Mr. N. N. N.
Mr. O. O. O.	Mr. P. P. P.	Mr. Q. Q. Q.	Mr. R. R. R.	Mr. S. S. S.
Mr. T. T. T.	Mr. U. U. U.	Mr. V. V. V.	Mr. W. W. W.	Mr. X. X. X.
Mr. Y. Y. Y.	Mr. Z. Z. Z.	Mr. A. A. A.	Mr. B. B. B.	Mr. C. C. C.

THE DIALECTOGRAM OF...

THE DIALECTOGRAM OF...
A list of words and their meanings, including: BARRROWLAND, LEISURE CENTRE, BALLROOM, BAR, DANCE FLOOR, GYM, etc.





Barrowland

BARROWLAND
LEISURE CENTRE



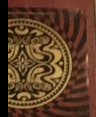






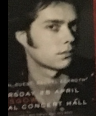
T-SHIRTS ETC.
SNACK BAR
TOILETS
CLOAKROOM
BAR

MAIN
HALL

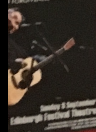


T MULE
SUMMER TOUR
MEET AT THE
DEITY GLASSGOW

FUS
THESE POSER



IN PRINE
FORTHNESS WORLD TOUR







Reading

'Sometimes the City lands right on top of you' : <https://bit.ly/2QnZOZM>

Dialectograms: www.dialectograms.com

Bishop, C. 2006. "The Social Turn: Collaboration and Its Discontents." *Artforum* Feb.: 179–185.

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