# URBAN THERAPY IVANOVO     TEAM 2505

## SHRINKING CITIES REINVENTING URBANISM COMPETITION

URBAN THERAPY

# 1.INTRODUCTION
## A BRIEF SUMMARY OF THE PROJECT IDEA

The Shrinking Cities Project required a critical evaluation of the urban phenomena that seems to be more and more evident in the western cultures as a consequence of the social transformations brought up in the last decade.

Contrarily to what a mediatic group of architects try to implement, the idea of a constantly growing megalopolis is a forced illusion, since the western economies are affected by a generalised crisis, who primarily affects the capital cities.

The growing phenomena can only be predicted in Asiatic economic paradise, that try to attract foreign investments with the prejudice of a clean environment, democratic values and social rights.

The proposed cities affected by the shrinking phenomena were effectively four different cases which arise distinctive thematics. In this sense, our choice for Ivanovo was determined by several factors:

.We have found a lot of similarities between the problematics that this challenge supposes and our reality in spite of the physical distance that divides us.

.We were encouraged by the unstable relations undertaken between the population and the urban environment and consequently at the political and sociological level between the citizens and the institutions, the individual and the architecture.

.The decadence of a politic system and the fable economic recovery could redirect our answer to a more subjective interpretation of urbanism, related directly with people and the experience of the city.

.We are extremely convinced that the social rehabilitation of the city shouldn't be only understood on a political and economic basis (making social operations the mask of political or capitalistic undercovered trading), but also on a psychological and phenomenological basis that can stand for social relations.

In this particular case of Ivanovo, the Shrinking Cities program should be reinterpreted as a critical and clinical challenge, avoiding the reduction of the problem to an urban scale resolution, but extending its limits to a coordinated psychoanalytic stimulation. The urban planners and the architects should act as collective shrinks, which operate in a social base.

# 2.ANALYSING THE SUBJECT

## 2.1 IVANOVO : IN THE SHADOW OF THE COLD METROPOLIS

In a vast territory as the former Soviet Union, 300km may not mean a great distance. We also presume that a population of 450.000 inhabitants should not be particularly relevant in a country of about 150.000.000, polarised by influential politics, evidenced in the capital itself. Beside all this sufficiently clarifying data, we also consider the fact that we are refereeing to a city established out from the power circuits of a strongly centralised country.  We may now with this brief summary of facts enounce one of the first set of conditions: the peripherical condition. What kind of city may be Ivanovo? Is that a small fragment of the cold metropolis that Bruno Fortier speaks about, or a micro-system fed by own dynamics established in the shadow of that same metropolis?

Its industrial character seems to indicate us the second choice, accordingly to its start, around 1900, many industrial complexes, mostly connected with textile industry may have guaranteed the minimum conditions of subsistence and of autonomy of its urban agglomerate. For this reason, the industry, that is responsible for the genesis of the city, is in itself an urban event, but again a genetical trace that informs the physical and social heritage of Ivanovo.

The industrial settling in the town centre was always assumed as an ideological trace of the communist urbanism, becoming the technological engine of development and sustainability of the soviet city. Unparalleled cities, inhospitable territories colonised, cities built under the opposition sign, "en se disant ce qu'elle n'était pas (ni paysage, ni plaine, ni sol à cultiver) suffisait à la qualifier, constituait peut-être une parade, mais si faible que l'on hésitait un peu à l'employer. Car affirmer q' une agglomération pouvait encore se définir comme ville, tout simplement parce qu'elle aussi se situait de l'autre côté - rails, chantiers et baraques commençant lá où la campagne finissait c'était ne rien comprendre à une dualité qui, précisément, s'effaçait." [1]

The city admit this way its self-sufficiency relatively to an exterior world that tried to hide or even more be aware of.That exterior world, made of urban field workers, was the first to feel the dramatic effects of the announced decline of the mono specialised and not so professionalized textile industry, which since the 50s started to feel the effects of the new market demands and its technological disadvantage. This economical crisis became even greater after the dissolution of the Soviet Union, in 1991, anticipated by the fall of the communist party's totalitarian and autocratic regime, leading inevitably to exponential unemployment and the emigration as the most recurrent solution.

Essentially, those are the two phenomena that lead to the social desegregation of this young urban proletariat of Ivanovo, generating the consequent city degradation. At the same time, that degradation also became evident by the lack of interest on the urban ecosystem, hostile environment to which the population soon became indifferent, and their massive return to the fields (the populations identity locus and the always safe refuge) where subsistence would be guaranteed.

Being the city threatened as never have imagined, the solution that remains is to propose a new urbanity (this time under the light of the cold metropolis). A new urbanity that is able to replace the suspicion by conviction. More than to seem like a mechanism of subsistence, that materialises the place of identity, it should find in the balance and in the psychological interest of the new urbanity, the efficient stimulus, that is able of wakening in the Russian population a new return to the city.

[1]. FORTIER, Bruno ; L'amour des villes ; 1994 IFA / Mardaga,

## 2.2 THE RED TOWN : DECODING THE COLLECTIVE EXPERIMENT



Having acquired after the soviets revolution the status of "third proletarian capital", Ivanovo is inevitable one of the symbols of resistance from the communist imaginary. This imaginary based on a social ideology reflects permanently on the city, on the forms that materialise the message of a new society and in the spaces that allow the maturing of a collective understanding. The city is in itself the grouping concept of the communist social ideology. It represents the cut with the imperialist past, represents the space without classes and is built according to the great image of Marx with the abolition of all borders.

It was in the transmission of this ideological unconsciousness that became absolutely necessary to renew all the urban vocabulary and reinvent new representation techniques. Following this way, rapidly was understood the important role that architecture and art could play, as mean s that question the present and that carry codified information, becoming important machines of political propaganda.

Specialising in a new construtivist aesthetics (never indifferent to the occidental artistically vanguards), soviet artists as Rodchenco and Lissitzky influenced the new urban thought by experimenting the aspirations of a society to a sort of "cultural development". From many incursions of Rodchenko

to the city theme (from photographs to wall commercial outdoors) to the Proun of Lissitzky, character-spaces, that challenged the gravity and political symbology laws.

Red color, the sickle and the hammer, pure geometries, machinist and military aesthetic, oblique photography, propagandist collage, graphic design...

These are the elements that prevail while symbolic instruments of power, being capable of uniting people around a political representation concept. In a certain way they reflect an imaginary, but also a collective experience with form, image, face.Possibly what we may see today is a change of understanding of that

collective imaginary: what before worked as a mobilising image or political agitation, became into a specie of identity cliché, embraced nostalgically by a few or renegated to the transitory unconsciousness world by others.

It´s the own conception and the political system valorisation, whatever it may be, that changes the meaning of this symbols. Eventually what may today explain the representation crisis phenomena is in a great part the fact that most people consider the politic in a very narrow spectrum of themes. The politics is always referred in the matters of race, gender, power and relationships between classes. What was before eventually considered as matter of concern, today became in matter of act, as refers

Bruno Latour:
"We have a whole style of architecture designed around the notion of matters of fact and the notion of objects : modernist architecture. What is the successor to this style of modernist architecture? (...) if you have to imagine that the world does not consist of matters of fact, but instead of matters of concern, what happens with the concepts of function, sobriety, public space, etc..." [2]

The image of the social collective has lost due to sudden and consecutive political and economical changes, particularly on the Ivanovo case, a representational capacity. They are living in a transitional time without



any representational, identitarian or mobilising basis. The new symbols are fast flowing, balancing according to contradictory feelings and opportunism.

Today, more than ever, makes sense to reanimate the population on the interventive matter basis. The critic happens as a collective way, a matter of concern that allows the construction of a social collective, such collective that tends to morphing itself and expands itself and without which we couldn't even talk about urbanity.

[2]. LATOUR, Bruno ; Decoding the collective experiment ; agglutinations.com

## 2.3 THE IMPERIALISM OF THE OEDIP : DEPRESSION AND SOCIAL AUTISM



©2000 Artists Rights Society (ARS), New York/ VG Bild-Kunst, Bonn

The collective form, which we refered on the previous chapter, cannot be defined in the absence of its imaginary and memory. These two extremes of the social unconsciousness constitute a symbolic totality in which the group is defined and who reproduces itself in an imaginary way along generations.

In the Ivanovo case, the foundation of the social unconsciousness is based mostly on an unequal power relation played along decades of communist regime, supported on the basis of imperialist aspiration and on the illusion of prosperity. Something that leads us to conclude that social unconsciousness of at least 3 generations of Russians, might have been structured on the basis of the paternalist Oedip complex in relation to the political power. It is in this sense that the oedipian unbalance of the Russian society is related to the identity issue, built around the State (father) – Society (mother) – Individual (son) triangle.

We can't though affirm that would have been the State to enforce this triangulation "the true unconsciousness is, on the contrary in the group desire, which puts into play the molecular order of the wishing machines. And it's precisely here that the problem resides, between the desires of the group unconsciousness and the pre-consciousness class interests.  It's just

**Nevertheless, the equality basis that the society aspired, converts itself on the practice of the collective oppression and in the malicious use of the productive capacity of the proletariat, reducing liberties and rights, and building a new world shaped under the light of an imperialist myth.**

now that the matters about the class pre-consciousness and the representational forms of the class conscience, about the interest nature and its building process may be exposed, even though indirectly it's from here that they derive."[3]

It's the group desire, expressed on the social unconsciousness, that supplies the main anti-oedipian argument of Deleuze and Guattari, evidenced on the social legitimacy that was behind the totalitarian regime statement that ruled the former Soviet Union during most XX century. The Oedip Imperialism imposed itself through its ideological basis, directing itself to the group and answering to the list of its own desires.

Nevertheless, the equality basis that the society aspired, was converted on the practice of the collective oppression and in the malicious use of the productive capacity of the proletariat, reducing liberties and rights, and building itself a new world shaped under the light of an imperialist myth.

The progressive social autism of the political regime has inevitably conducted to a depression that came widely before the ideological and economical crisis that lead to the collapse of the Soviet Union itself. The desire subversion, quickly transformed an opportunity of a new world conception, in an undesired reality built on the shadow of the social legitimization.

The new society rose condemned in its own imprisoning and the trauma of the collective impotence was the cause of its own rupture.

The social consequences were clearly disastrous leading to numerous social psychopathologies. The feeling of impotence drove to a condition of social neurosis that clearly expresses in several inoperance symptoms, unsafety and lack of identity.

The re-step over of the initial aspirations, has driven to feelings of repression and to a cleavage produced by the society itself. The collective unconsciousness is then putted under the basis of a continuous cycle of old images, motivating social frustrations and imprisoning personalities.

However, it remains for speculation if its necessary that such an Oedipian re-step over, in particular produced by a despotic state so that the own civilization exists, as arguments Freud, or by the contrary as states Reich it's the social violence itself that makes men neurotic.

[3]. DELEUZE, G. ; GUATTARI,F.; O ANTI-ÉDIPO  Capitalismo e esquizofrenia 1; 2004 Assirio e Alvim

# 2.4 PROPOSING A PSYCHOGEOGRAPHIC DATABASE OF IVANOVO

Our first impressions of Ivanovo were not only influenced by the reflections over its recent past, but mainly by the population particular behaviours and temperamental characteristics. Since we don't have a clear picture of the social environment ,we tried to establish the tools that would define a psychogeographic database of Ivanovo.

In order to decode the current emotional states of the individuals and their specific pathological status we started by defining the possibility of making some psychological inquiries to the population.

The first inquiry would relate some urban situations with an emotional scale, defining the emotional map of Ivanovo. (We made a simulation of this process within the elements of Team 2505, translating their particular impressions over the Appendix - City Photographs on an emotional scale).)

The emotional map would translate the emotional levels of some specific urban scenarios, creating an emotive association between the population and the city scapes. More than a phenomenological analysis, as Kevin Lynch defines in the "Image of the city", this emotional map is a psychological testemony of the symbolic and emotive aspects of the urban realm.

TA second inquiry would be focused in the definition of socio - psychological groups and clinical scenarios.

These inquiries should be understood as a clinical evaluation- a clinical meta-analysis - whose intervenients would be the urban psychologist and the population.

This prospective database should have to be followed by a urban study who would focus in the analysis of the urban significant and referential elements.

This task should be performed essentially by architects, who in colaboration with the urban psychologists, would try to define what we call as urban arquetypes.

The Urban Arquetypes are defined by their symbolic and persuasive nature, reinforced not only by their architectonic and urban protagonism, but also by the current functional programs which they shelter.

The past memories and the current scenarios are directly confronted, trying to define a more significant action, readapting the urban and the social environments as the only way to face the shrinkage of Ivanovo.
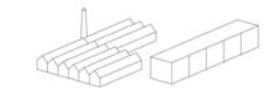


**EMOTIONAL MAP**

**DEFINING EMOTIONAL LEVELS IN THE CITY**

| EMOTIONAL CONDITION | SCALE OF VALUES |
|---|---|
| 1.DEPRESSION | 0 - 2 |
| 2.SADNESS | 2 - 3 |
| 3.MELANCHOLY | 3 - 5 |
| 4.PASSIVITY | 5 - 7 |
| 5.HAPPYNESS | 7 - 8 |
| 6.EXTASY | 8 - 10 |



□ DEPRESSION  □ SADNESS  □ MELANCHOLY  □ PASSIVITY  ■ HAPPYNESS  ■ EXTASY
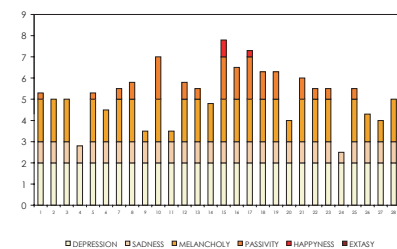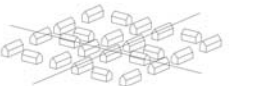
URBAN SPACE TYPOLOGIES

TEXTILE PLANT          BLOCKS

" HOUSE OF THE COLLECTIVE"          BLOCKS

FIRST WORKERS SETTLEMENT          STANDARD HOUSES

NEW TYPOLOGIES
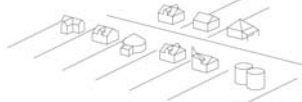
SHOPPING CITY IN FORMER FACTORY BUILDING

NEW CONSTRUCTION IN A OLD QUARTER          WOODEN BUILDINGS

NEW SETTLEMENT AT THE EDGE OF TOWN          INDIVIDUAL HOUSES

ÍCONS

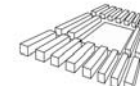V.TATLIN - MONUMENT TO THE THIRD INTERNATIONAL

ORTODOX CATHEDRAL

MOSQUE

CITY SQUARE

CITY SQUARE AS A SPACE OF USE

CITY SQUARE AS AN EMPTY SPACE

CITY SQUARE AS A REPRESENTATIONAL SPACE

THE AGES OF A BUILDING - CINEMA

1920
EXAMPLE OF A PUBLIC BUILDING
IN THE STYLE OF CONSTRUTIVISM

1950
NEOCLASSICIST ARCHITECTURE OF STALINIST ERA

2000
" SHOPPING ADAPTATION"

## URBAN ARQUETYPES

The analysis of the urban system is the main tool to try to identify the urban arquetypes from the large spectrum of building typologies, public space shapes and generic functions of the city.

The Urban Arquetypes can be divided by different categories : urban space typologies, new typologies, icons and public space organisation.

The Urban space typologies may be definided as the more significant scenarios of the city, the most common urban situations. The industrial fields, dominated by the textile plants and the workers residential blocks; the ¨kolkoz type¨ collective housing blocks; and the individual housing settlements of the

suburbia.

The new typologies are basically the adaptations, made in the last decades to some urban situations and the recent programmatic changes made to several types of buildings. This group gathers the adaptation of some factory buildings to shopping centers; new constructions in the old quarters of the city center; and the new settlements built in the edge of the city.

The city icons is the most ambiguous group, since it depends on the individual conception of icon which is extremely subjective, changing from the large spectrum of generations and personalities found in the Ivanovo population.

In this sense, we defined subjectively the following city icons: the construtivist monument; the ortodox cathedral or monastery; and the islamic religious building (the mosque).

The public space category reflects the several types of urban situations, focusing its attention on the representational and on the alleatory, as the two extreme situations of occupation. The group is defined by the neutral space of use, like the market square (which is defined by the position of the commercial establishments); the organised empty space found in the large residential neighbourhoods; and the representational space of some city sqares like the ¨Revolution Square¨, defined by important buildings.

# 3.PSYCHOLOGICAL ACTION

## 3.1 PSYCHOLOGICAL TRENDS AND ARCHITECTONIC IDEALIZATIONS

To discuss about a psychological operation in Ivanovo it becomes necessary to do a short introduction to the fields of psychology and to the attempts made in this sphere by some architects.

Psychology is founded as a discipline from 3 methodological basis: the branch of philosophical tendencies (form psychology and phenomenological branches), the branches of theoretical tendency (psychoanalysis and cognitivism) and the branches of scientific or experimental tendencies (behaviourism and reflexology). In this specific study it is from our particular interest the branches of theoretical tendency, once that they allow, by their therapeutic and clinical nature, a larger possibility of transposition of concepts to architecture and urban fields.

The two key concepts that we may use to interrogate the neurotic symptoms of the Ivanovo society are the emotional disfunctions and the cleavage on the personality creation. In this sense it becomes particularly useful the reference to the psychoanalytical theories in the definition of the neurosis mechanisms, in the elaboration of the diverse personality theories, particularly the theory of the collective unconsciousness (Jung) and in the therapeutical possibilities proposed, from the corporal therapies founded in Reich's principles, until the transactional therapies that work on the basis on the creation of the illusion.
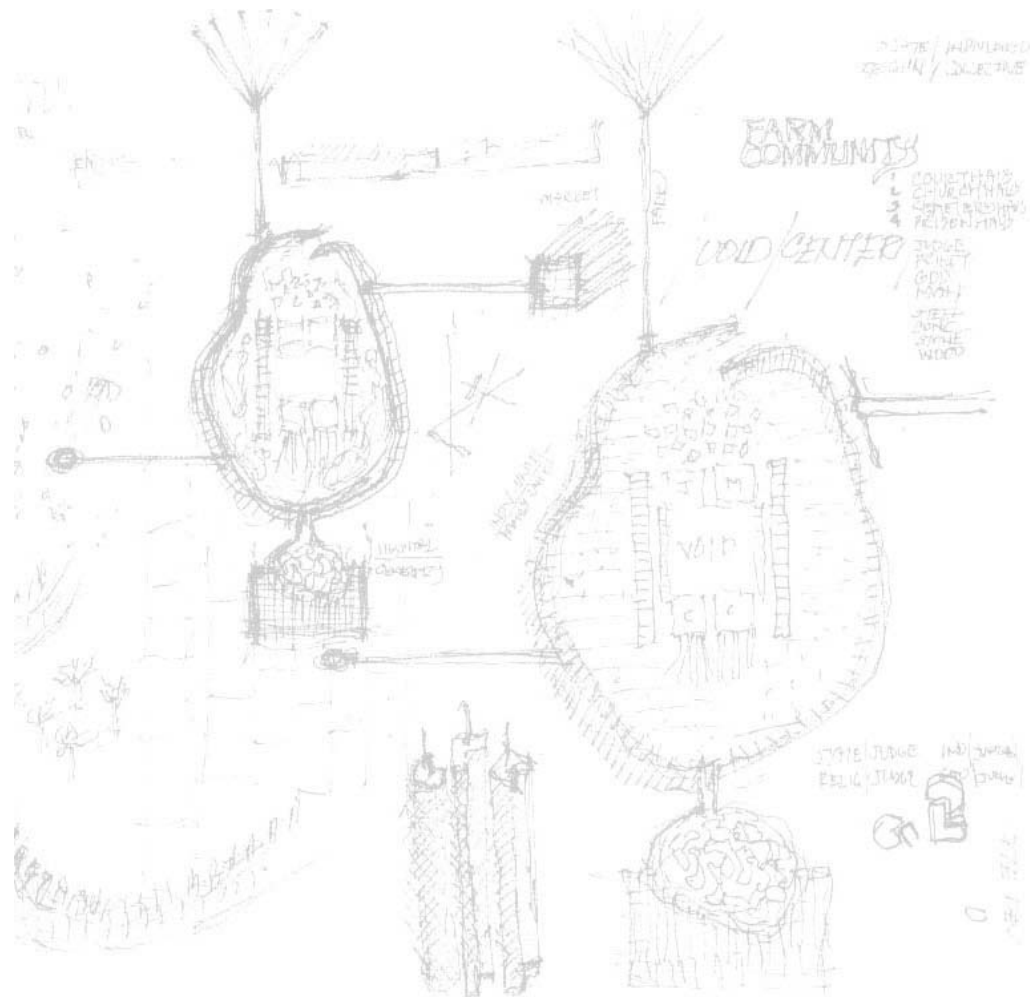
The psychoanalytical theory is built in fact around the unconsciousness, of the impulses that determine the actions and the factors that contribute to the raising of a neurotical state, as much on the individual level, as on the society level. The principle of re-stepping as the founding cause of the psychological existence and behavioural spectre. These are the principles and theories that may sustain theories capable of fighting some of the social psychopathologies that we may see on the former Soviet Union, and much particularly in Ivanovo, attacking the psychological root of the social problems (unemployment, poorness, emigration, and aging) causers of the shrinking phenomena and influencing on the new urban and architectonic proposals to the city.

Indeed, our ambition to cross disciplines that build the city, as architecture and urbanism, with the theoretical potential of psychology, doesn't become something completing new, once that several attempts were already carried out, through more or less subjective interpretations. We may recall the work of John Hedjuk, that proposed an architecture as a theatral mask, materializing social clichés and introducing a new dimension on the discipline – the

play of architectures while constructions of a new social reality (the architecture defines the user "... dwelling is no longer represented by the architecture, but has to be produced by the inhabitants (players)."[4] Hedjuk conceives his interventions from the object – individual diallectic, attitude more widely found in the psychology conceptualization field. Concurrently we would find the same conceptualization in the action of the radical architecture movements, occurred during the 60s, when ideologically were built new city representations, as the New Babylon from Constant or the Monumento Continuo from Superstudio. Urban representations conceived under the light of new political ideologies, that tried to find in the individual liberty and in the formal psychodynamism the interaction between the individual, the society and the city.

"There will be no further reason for roads or squares. There will be no further need for cities or castles. Every point will be the same as any other; excluding a few deserts or mountains which are in no ways inhabitable. So having chosen a random point on the map we'll be able to say my house will be here for 3 days, 2 months or 2 years..."[5]

[4] Van der Bergh, Wim ; Icarus' amazement or the matrix of crossed destinies
[5] FORTIER, B. ; L'amour des villes ;1994 IFA Mardaga pág.225

## 3.2 EMOTIONAL DISFUNCTIONS : THE IDEOLOGY OF THE LOSS

One of the most important concepts in the approach to this work is the recognition of the emotional disfunctions of the Ivanovo population and the consequent and respective therapeutical action that may be carried out.

The emotional disfunctions from the Ivanovo population may be defined as emotional disfunctions of political cause. The living of the Oedipian complex where society is subjugated by the paternal image of the state is the main cause of the many emotional disfunctions that we may verify. Depression, sadness, melancholia, passivity, joy, ecstasy, all this emotions were inevitable affected by the state repression, that applied through censure mechanisms for many decades, has managed to cultivate the emotional lethargy.



Such fact was due the imperious need of keeping the state legitimacy by the increase of a personality trace so characteristic in the Russian society, that is the introversion and the repressed contention of feelings. What before was seen as a personality characteristic, became a neurotic behaviour easily identifiable and recognizable.

The recognition of the neurotic symptoms, defined by Freud, is expressed according to a traumatizing experience. It's the reminiscence of the interdiction and of the non satisfaction that results from that. It's on the elaboration of the Oedipian complex that the key of the neurose is formulated : the society must renounce to the object of its unconscious desire and

inevitably this desire becomes re-steped.

As a consequence, a permanent condition of emotional re-steping that lead to the loss of the ideology was created. The Russian society quickly understood that it wouldn't have the capacity to change this circumstantial frame, on which the state became more clearly the keeper of all legitimacy. Thus preferred to incorporate this feeling in the ideology. The common thought became:" if I miss it it's because it's natural to miss." The loss of the desired object became to be permanently revived by the impotence expressed in its reformulation.

With the submission of the loss feeling, this ideology,

or oedipian condition, has also introduced a new variable on the social relationships frame established by the society as a despotic state: the castration. And as Deleuze and Guattari refer:

"We may speak of castration in the same sense we speak of oedipization, and that it is the conclusion; the castration designed the operation by the mean of which the psychoanalysis castrate the unconsciousness. The castration as a practical operation over the unconsciousness is obtained when thousands of the fluxes sections of the wishing machines, all positives, all producers, are projected over the same mythical space, therefore, the unitarian trace of the significant."[6]

What we may conclude from this words is that any castration phenomena is based on the collective unconsciousness manipulation (mythical space), manipulating the social archetypes (unitarian trace of the significant) through subtle derivations and perversions of the legitimately instituted.

Concluding, the emotional disfunction increases the possibilities of social neurose and psychopathological cases, by acting as a virus over the referential archetypes, that are essential to the personality construction. The disfunctional emotional state becomes then effectively in a distressing element of the personality.

[6]. DELEUZE, G. ; GUATTARI,F.; O ANTI-ÉDIPO  Capitalismo e esquizofrenia 1; 2004 Assirio e Alvim
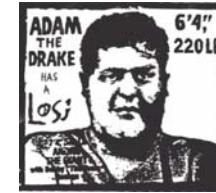
## 3.3 COLLECTIVE UNCONSCIOUS IN THE CONSTRUCTION OF THE PERSONALITY

Having in mind the first analytical approach to the psychological characteristics of the Ivanovo society, it became imperative to come near to a second psychological concept – the personality theory. In a first step the Freud psychoanalysis defines personality as a system ruled by the instances of the unconsciousness and consciousness, to which it adds in a later moment 3 figures: the other, the superego (unconscientiuous figures) and the self (conscientious figure).

This theorization nevertheless was built around different psychoanalytical levels, from which we are only particularly interested in the social and individual psychological level that allows us to understand the interdicts, the importance of the oedipian complex in the construction of the personality, the analysis of social phenomens as the tabus, the collective phenomens and some cultural processes concerning sublimation.

By the other hand, the contributions of Carl G. Jung in the personality theory field seemed more adaptable to the Ivanovo reality, once they add to the individual the collective unconsciousness theory. According to Jung the personality is composed by an personal

unconsciousness , simultaneous constituted by the individual history and product of the re-stepping of the childhood experiences, but equally carrier of all cultural extracts of the mankind. A dream, a symptom, a memory do not only refer to personal experiences, but for a original bottom, common to cultures, to mentality and Man.

The raising of the collective unconsciousness theory, formulated under the anthropological influences light, allow us to understand the universal knowledge, fruit of the experiences of the past and of a certain society, fundamented in the issues of the myths and the cultural expressions.

This vision of the personality as a capable system of commanding the behaviour, according to more

universal values, the values of the collective unconsciousness, seems to perfectly portrait the most common behaviours and the personality lines in the Ivanovo society, finding new social and cultural justifications that go beyond the individual experience.

With the objective of materialising an image that defines itself as the "collective unconsciousness", Jung built the archetypes concept. The archetypes are made of symbols and images that have a dynamical action over the conscient and unconscient personality. These archetypes are built from the individual unconsciousness  and, as much one may suffer from its influence, less his personality can develop. These images make us passive and make a

fearceful influence as much they are simultaneously unconsciousness and universal.

Such situation can be founded in Ivanovo, being verified that the deficit of personal belief and social passivity can have origin in the influence that the collective unconsciousness, in a form of some archetypes, tends to have on the society. Archetypes, constructed around mythical figures of a recent past and around a propagandistic political ideology that was the basis of the social education of all the city communities.
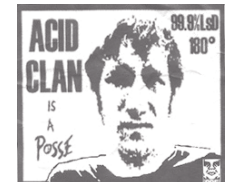
By establishing a parallel between the social reality and the urban reality it becomes easily recognizable that in the urban framework is possible to identify beyond the social archetypes /according to Jung definition), a series of urban archetypes (buildings and landscape), carriers of a ideological symbolism or even inhibitors of certain behaviours. It's in this sense that we should value the dimension of the symbolic, as a tool that builds urban relations, social relations, behaviours and even a necessary stimulus to the consolidation of the personality lines fundamental in the democratic transition to which the democratic Russian society tends to walk to.

## 3.4 PSYCHOPATHOLOGIES AND THERAPEUTIC ACTION : THE PSYCHANALIST APPROACH

**Having as referential the two concepts previously studied (the emotional disfunctions and the personality construction), we would like to focus on the study of the therapies that psychoanalysis proposes and that may be applied as operative methodologies in the combat to the social psychopathologies of Ivanovo.**

**In the therapies field, the psychoanalysis has developed several methods. From the large amount of possibilities, we were more interested to approach the bioenergetical therapy, more connected to the body matters; the transactional therapy, that finds in "the game" the roots of the personal identity; and also the awake dream therapy, that uses the dream as a key to access the individual imaginary.**

By seeking to synthesize each one of them, we may say that the bioenergetical therapy it's the most sensorial, seeking in the body and in the physical experimentation the release of energy and sexuality that it considers to be in the root of the pathologies. In the other hand, the transactional therapy seeks in the illusion and in "the game", the form of taking the patient to access his true identity. This therapy is based in the possibility to verify a transition of feelings to objects and people, when it reveals to be impossible to change a given reality.

Whereas the awake dream therapy is the one that approaches in a more direct way the unconsciousness matters, once it seeks to access to the individual imaginary of the patient using the tool that better reveals the re-stepped situations - the dream. Yet it is said that the dream is awake because it is partially induced by the analyst, not being opposed by the nocturne dreams, but by freely association in the sense of creating the dream images. Beyond these psychoanalytical therapies, we may equally approach other that were partially studied and developed, and that may constitute as an interesting study object. The art therapy was created from the necessity of humanizing the methods and the therapeutical relationship, to much impregnated by the scientific and technocratic conception of psychology. Nietzche said : luckily that we have the art which allows us to survive to the true. The possibility that art offers by recreating the daily life, justifies its therapeutical

side, allowing us to overcome the permanent confrontation with the reality. In the ambit of this therapies the use of pictotherapy, theatre and music is frequent, since they allow creativity as an expression of an internal feeling, or allow, as in the case of the theatre, to recreate virtually the daily life situations, constituing a treatment platform.

Other therapies as the cognitive therapies investigate the matters of the learning as a conditioning process of the behaviour. In this sense the justifications of some alienating ways may be found in the cognition process that comes before a certain behaviour, defining the behaviour as a mere representation (eventually deformed) of the apprehended reality. The psychotherapy comes then as a solution to these

cognitive distortions generator of beliefs, questioning them and testing them through argumentation, having as a final objective the reposition of adapted cognitive answers.

Concurrently it seems to us equally relevant the approach to the group therapies, based in theories as psychodrama (Moreno), that seek to identify the conflicts that the individual seem to develop relatively to the group, or even with the society where he is inserted. This therapeutical application allows the resolution of this conflicts and social pathologies, by placing the players in confrontation and trying to make them evident in their behaviour, having as a final goal the conscientialization of the pathologies themselves.

# 4.TOWARDS A NEW METHODOLOGY

This last chapter seeks to synthesize the analysis topics previously spoken, refering the objectives of the action that we may carry out, referring the instruments that are capable of being used and defining clues to a possible methodology.

At this point we may arrive to the conclusion that one of the main causes of social depression in Ivanovo (besides the economical resons), would have a psychic root, revealed in the emotional disfunctions of political causality and in the specific personality characteristics consolidated by a repressive social education. It has come the moment to seek what may be the acting tools that we should apply to architecture and urbanism.

The main objective resumes to an intervention that aims to act over the collective unconsciousness. In this sense it is fundamental the use of symbols capable of evoking behaviours and situations that may subsist in a medium/long term. This project will have a clinical objective, recovering habits and stimulating actions capable of challenging the pessimistic unconsciousness that the society recreated in relation to the urban environment.

As refers the artist Krzystof Wodiczko:

"I believe that the democratic process and public space cannot even for a moment be created if we do not include the potential speakers and actors in discourse. We must be inclusive towards the participants - those who are perhaps the most important for agonistic discourse, but who are incapable of contributing to it. Their ability to speak and share their "passions" is incapacitated by the very experiences that they should be communicating. Before they can add their voice to the democratic agon, these actors must again develop their shattered abilities to communicate. They must do so for the sake of their own health and for the health of democracy. The process of unlocking their post-traumatic silence requires not only critical, but also clinical, approaches and attention."[7]

The clinical action, but also the critical becomes fundamental in the sense that it appeals to the collective conscientialization. This appeal may be archived through a direct confrontation of the population with traumatical situations of its recent past, with the objective of exorcise, or with the paradigms of "comfort" and "well-being" that the western capitalistic society proposes, in the send of stimulating the critic and the personal participation in the constructions of a new reality, totally different from the previous.

In this mental construction, that should have a degree of ambiguity to stimulate the individual creativity, we may consider two fundamental domains of action in the city: the public space while representational space and the architectonical virtualizations as therapeutical factors and boosters of urban stimulus.

The public space is hence one of the most relevant elements of this actuation, since it constitutes the scenery of the urban activities, capable of stimulating behaviours and uniting the critical mass, designing with its agglomerating character the spaces of populational convergence that give sense to what we may refer as "social image" (representation of the society).

In the other side, the built body, even though it may have a more ambiguous representational character (once it refers essentially to the private domain or even institutional), may translate a new message when allied with a fictional image, recreating illusion and constructing itself as the necessary engine to the future requalification of the urban environment, adjusted to the ambitions of a society confident on its own potentialities.

[7] Interview with Krzysztof Wodiczko : Making Critical Public Space , agglutinations.com

## 4.2 THE PERCEPTION OF THE OTHER TODAY : OBJECT, SUBJECT AND THE SELF



**Having in mind the action over the social unconscious of Ivanovo, it is necessary to go deeper into some mechanisms, particularly the perception, as an element that mediates the urban message and as the necessary tool to the understanding of the representational space and of the fictional image. In this sense we could say that one aspect that needs to be taken into consideration in spatial design is the phenomena that we do not experience architectural or urban compositions as a whole but rather in sequence, a dynamic perception through a series of changing, selective views, focusing both on the totality and on relevant and eye catching details.**

One could compare this to a continually changing filmistic combination composed of "pans" and "stills",zooming in on meaningful elements within the totality, whilst a mental image of the whole and the orientation of the perceiver is constructed simultaneously in the brain. Authors like Lynch, Cullen, Ashihara and Bacon have in the past emphasized the importance of a scenographic approach to the design of public spaces.

The perception goes beyond the simple apprehension of the reality, but consolidates around the collective and individual imaginary,. While the individual imaginary manifests on the dreams, fictioned result of the lived reality,  "the collective imaginary and memory constitute a symbolic totality by reference to which a group defines itself and through which it replicates in a imaginary way along generations."8

The perception is in this sense a subproduct resultant of an syncopate apprehension of the reality under the collective and individual imaginary relativity; constituting then as a relative happening, eventually a fiction. These and others factors lead us to consider the existence of a slight limit between reality and fiction.

This limit finds its point of balance in the dialectic that the individual establishes with the object (environment) and in the conscientialization of the self. Phenomens as the identity and alterity are gathered in this direct relation, on which is fundamental the interpretation that the individual makes of the environment, but also the capacity that the environment has to reinterpret the individual.

Thus, when we referred to the perception mechanisms as mediator processes between the society and the message introduced on a given urban action, we tried to understand the dimension that this process could get, being part of the reality domain or the fictional domain.  In the specific case of this action, the reality becomes a consolidated domain – the build domain, the field over which we may operate and to which we are interested to contest.

The fictional field may be seen as a experimental field, that carries the message and builds the illusion, crossing the physical environment with the human reality, being capable of absorbing new technologies, namely the biggest cultural propagandist of our times – the media.

On the whole, the interventive capacity of the fictional is simply temporary, only serving us the immediate concretization field, as a stimulus to generate dynamics, as Marc Augé sugests...



"We may in last analysis put the question of knowing if all relations that are established through media, whatever may be its eventual originality, don't reveal before all a symbolic deficit, of a difficulty in creating a social link in situ. The fictional "self", pike of  a fascination that goes through in any exclusive relationship with the image, is one "self" without relations and in the same act without an support of identity, capable of the absorption by the world of images in which it believes it may find and recognise itself."9

8. Augé,M ; A Guerra dos Sonhos - Exercícios de Etnoficção ; 1998 CELTA editora
9. Augé,M ; A Guerra dos Sonhos - Exercícios de Etnoficção ; 1998 CELTA editora

# 4.3 PSYCHOPATHOLOGIES AND THERAPEUTIC ACTION : THE URBANISTIC APPROACH

NARCISSISTIC THERAPY

"The building and the city constitute types of objects that are bearers of subjective functions, partial 'objectities – subjectities'"
Felix Guattari

PSYCHOPATHOLOGIES

- PARANOID
- SCHIZOID
- SCHIZOTHYMIC
- NARCISSISTIC
- BORDERLINE
- ANTI-SOCIAL
- HYSTRIONIC
- AVOIDING
- DEPENDENT
- OBSESSIVE-COMPULSIVE

Does a better mental environment leads to better cities or is it the way around?

In a way, due to the fact that our knowledge of the city is not enough to produce/trigger in itself a traditional urban answer to the Ivanovo problem and recognizing that architecture can't in itself or as an isolated phenomena rescue the city from it's present status. Our approach is more an exploration of the potential of the subjective structures in cities (the subjective city of Guattari.

To address this shortcoming and lacking a theoretical model of the subject that accounts for the unconscious or mental environment of Ivanovo, we tried to test the model based upon our own impressions of the city. Being obviously a non-truthful method it didn't had the operative basis but acted as an illustration of our intentions.

After cataloging the Ivanovo society as a neurotic one (due to political based emotional disfunctions and in the recognition of personality guidelines consolidated by a repressive social education), we built a kind of scenario made from the characters or social urban arquetypes that we have recognized in Ivanovo and

linked them to specific personality disorders (anti-social, avoidant, dependent, borderline, schizotypal, schizoid, paranoid, obsessive – compulsive, narcissistic, histrionic.
The idea was to find urban programs and architectural actions that would counteract these pathologies.

At the same time, as these anti-depressives will act at the level of the built environment  - the urban archetypes -, the social groups affected by such problems are (hopefully) brought to reflect on them, modifying their habits and mental coordinates, adopting new values and postulating a human meaning for future transformations.

In other words, the main issue that we are trying to tackle through the urban therapy project is whether it is possible to build interfaces where individuals overcame repressive forms of identity to become actors in a constant process of transformation; that can bridge the tension between conscious and goal-oriented action, and that can bring forth new forms of subjectivisation and heterogenisation.
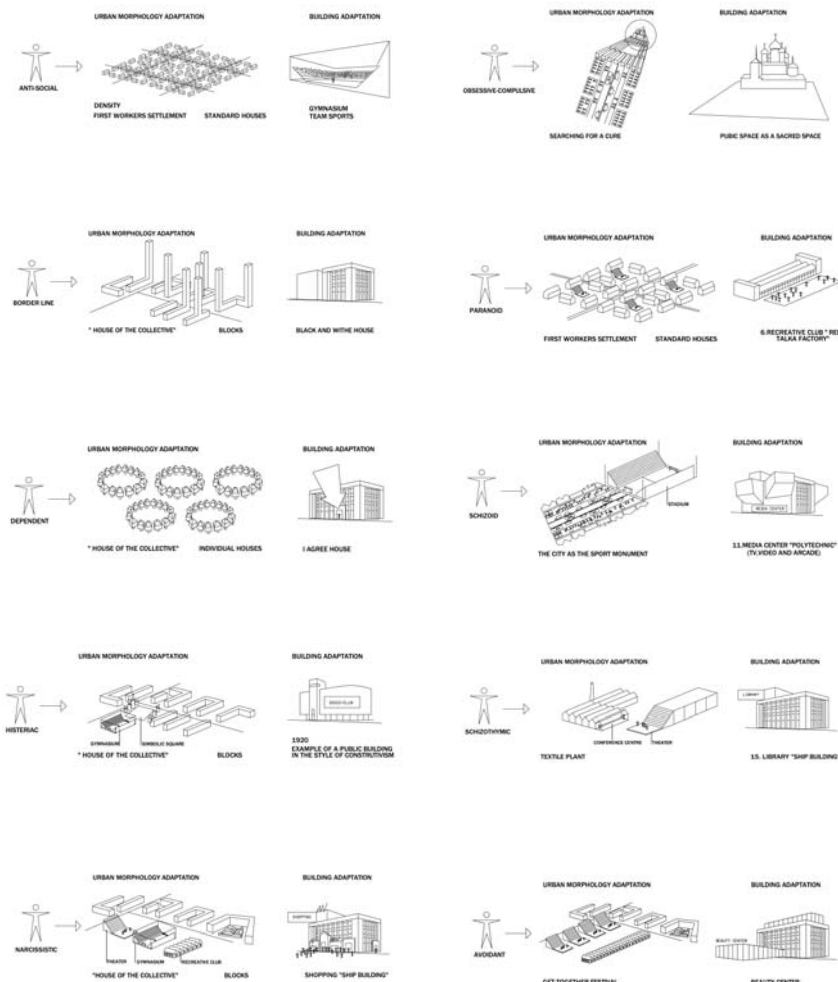
| PHASE | CLINICAL META-ANALYSIS | DATA MAPPING | URBAN THERAPY |
|---|---|---|---|
| | SOCIAL SUBJECTS (ARQUETYPES) | PATOLOGICAL STATUS | PROGRAM / ACTIVITY |
| | SINGLE STUDENT DISPLACED DRUG PROBLEMS | CHARACTER EVALUATION / MAINLY ANTI-SOCIAL | socio reds center ACID recover center "behove" gymnasium "conditioned" square |
| | MIDDLE AGE COUPLE ECONOMIC DIFFICULTIES | CHARACTER EVALUATION / MAINLY SCHIZOTYPAL | media center open air cinema library kiosk |
| | YOUNG WOMAN DIVORCED EMPLOYED | CHARACTER EVALUATION / MAINLY NARCISSISTIC | "mirror" marketplace big brother studios |
| | ELDER COUPLE RETIRED | CHARACTER EVALUATION / MAINLY PARANOID | "autistic" greenhouse garden / park spa |
| | ABBUSED WOMAN | CHARACTER EVALUATION / MAINLY AVOIDANT | beauty center indoor cinema festive "get together" |
| | YOUNG ARTIST | CHARACTER EVALUATION / MAINLY HYSTRIONIC | fashion design studio artcraft workshop |
| | YOUNG MAN PHYSICAL HANDICAPED | CHARACTER EVALUATION / MAINLY DEPENDENT | video arcade store |
| | MIDDLE-AGE WIDOW EMPLOYED | CHARACTER EVALUATION / MAINLY SCHIZOID | "red heart" night club ice skating ring |
| | OLD MAN UNEMPLOYED ALCOLIC | CHARACTER EVALUATION / MAINLY BORDERLINE | battified garden |

## PSYCHOPATHOLOGIES - URBAN THERAPEUTIC INPUT





SCHIZOTHYMIC THERAPY

The individual (and finally the community) are here faced with a double demand: they are, in fact the ones that are going to show us in what measure they self-construct and self-organize to face their own internal world/reality and open new possibilities for redefining institutional participation in the creation of urban space.

It is true that it is difficult to bring individuals out of themselves, to disengage themselves from their immediate preoccupations, in order to reflect on the present and the future of their cities. They lack collective incitements to do so, but that is precisely why we think that this method is valid and points to: a full scale maieutics that explores the unconscious subjective formations.

In this respect, a reconversion of architectural and urbanistic practices could be decisive. The rampant nomadism of contemporary deterritorializatio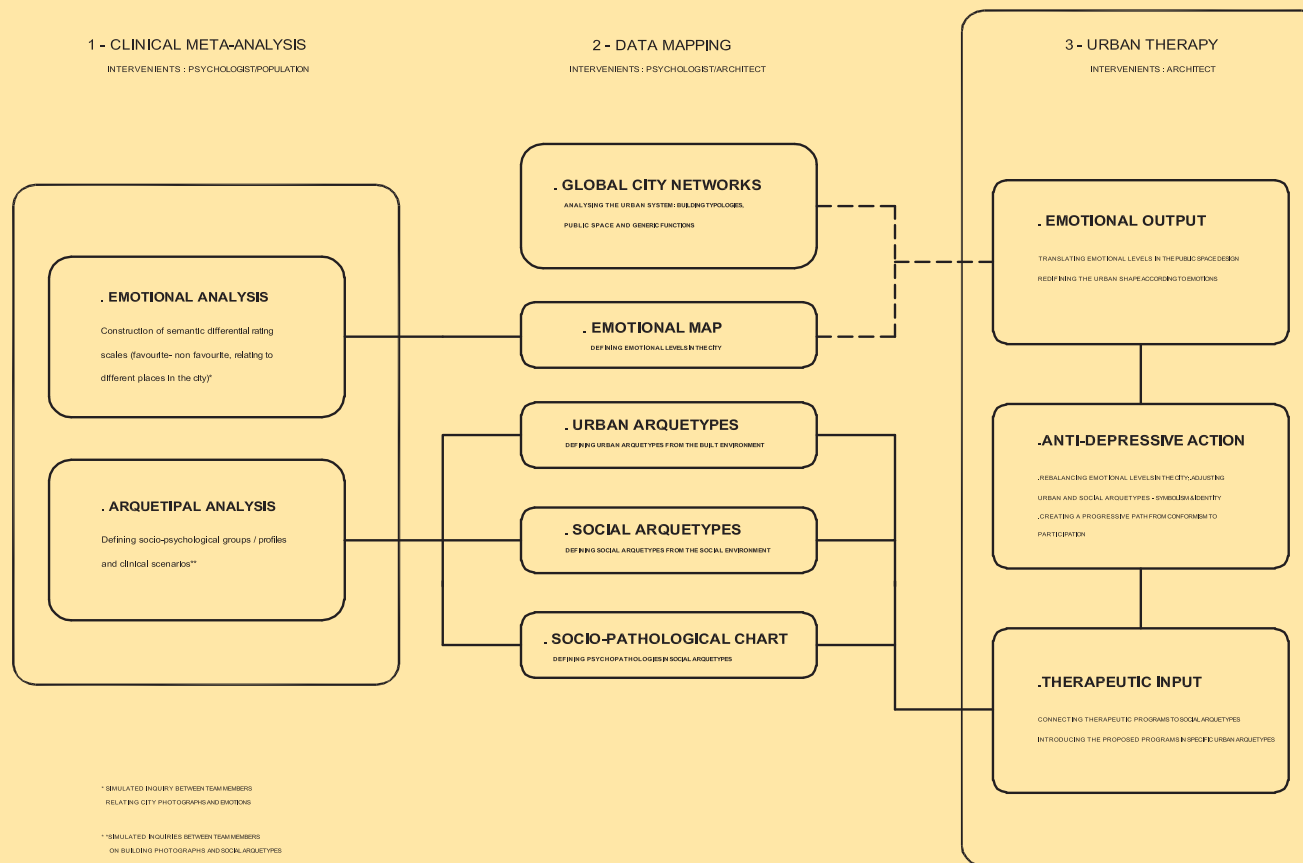n calls for a transversal apprehension of emerging subjectivity, a perception that attempts to bring together points of singularity.

Can we think in an architecture turned into a series of therapies, each one with particular specifications that are supplied upon a prescription? It's true that buildings as with any object can establish some sort of empathy bond with people.

What we propose is to consider this affective relation as a material to work with in urbanism. That is to try to incorporate in the instrumental matrix or in the objective parameters of urbanism the subjective data and the affective bonds  - codes/communication and identification platforms – between people (subjects) and objects (architectonical).

In this situation, the architect is asked to act as interpreter, initiator and project curator. This practice is no longer directive and prescriptive, but prospective and performative, in trying to invent new methods and forms of spatial intervention.

# 5.PROTOTYPE

## 5.1  GENERIC THERAPEUTIC METHOD

**1 - CLINICAL META-ANALYSIS**

INTERVENIENTS : PSYCHOLOGIST/POPULATION

**2 - DATA MAPPING**

INTERVENIENTS : PSYCHOLOGIST/ARCHITECT

**3 - URBAN THERAPY**

INTERVENIENTS : ARCHITECT

**. EMOTIONAL ANALYSIS**

Construction of semantic differential rating scales (favourite- non favourite, relating to different places in the city)*

**. ARQUETIPAL ANALYSIS**

Defining socio-psychological groups / profiles and clinical scenarios**

**. GLOBAL CITY NETWORKS**

ANALYSING THE URBAN SYSTEM: BUILDING TYPOLOGIES, PUBLIC SPACE AND GENERIC FUNCTIONS

**. EMOTIONAL MAP**

DEFINING EMOTIONAL LEVELS IN THE CITY

**. URBAN ARQUETYPES**

DEFINING URBAN ARQUETYPES FROM THE BUILT ENVIRONMENT

**. SOCIAL ARQUETYPES**

DEFINING SOCIAL ARQUETYPES FROM THE SOCIAL ENVIRONMENT

**. SOCIO-PATHOLOGICAL CHART**

DEFINING PSYCHOPATHOLOGIES IN SOCIAL ARQUETYPES

**. EMOTIONAL OUTPUT**

TRANSLATING EMOTIONAL LEVELS IN THE PUBLIC SPACE DESIGN

REDEFINING THE URBAN SHAPE ACCORDING TO EMOTIONS

**.ANTI-DEPRESSIVE ACTION**

.REBALANCING EMOTIONAL LEVELS IN THE CITY-ADJUSTING URBAN AND SOCIAL ARQUETYPES - SYMBOLISM & IDENTITY
.CREATING A PROGRESSIVE PATH FROM CONFORMISM TO PARTICIPATION

**.THERAPEUTIC INPUT**

CONNECTING THERAPEUTIC PROGRAMS TO SOCIAL ARQUETYPES

INTRODUCING THE PROPOSED PROGRAMS IN SPECIFIC URBAN ARQUETYPES

* SIMULATED INQUIRY BETWEEN TEAM MEMBERS RELATING CITY PHOTOGRAPHS AND EMOTIONS

* *SIMULATED INQUIRIES BETWEEN TEAM MEMBERS ON BUILDING PHOTOGRAPHS AND SOCIAL ARQUETYPES

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The generic therapeutic method is built on three different stages :

1th Phase - clinical meta-analysis
Inquires: construction of semantic differential rating scales (favorite- non favorite, complex estimation of different places of the city); seeing people as actors (and interveners) of the urban universe by witch they are regulated;
Define socio-psychological groups/profiles and clinical scenarios in order to identify and understand the arquetypes (or a sort of structures of domination of Ivanovo;

2th Phase – Data-mapping
Use of the informative groups of the first phase as the input to create pathological maps that will work as perceptive platforms; the idea is a to cartograph the subjectivity. These "mental" maps are a city's psycho geographical, subjective record. By recombining texts and images, they record psychological patterns of a specific place, which leads to a new understanding of space and time. Establish a link between the social-psychological groups and determined personality disorders (anti-social, avoidant, dependent, borderline, schizotypal, schizoid, paranoid, obsessive – compulsive, narcissistic, histrionic)

3th Phase - Performative urban therapy
Anti-depressive action: determining/programming the sensitive micro-events; connecting therapeutical programs to social (arque)types; reflection upon the symbols and present identities will lead to a new identity, thus creating a progressive path from conformism to participation; redefining the urban shape according to subjective structures.
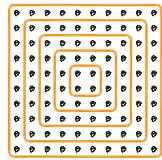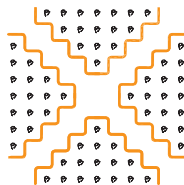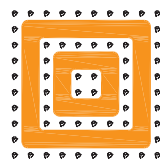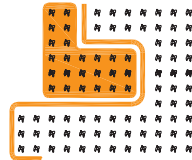
COMPACT
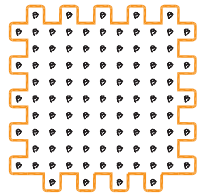


INTEGRATION



CONFRONT



DISPERSION



CONVERGENT



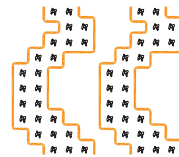DIVERGENT



INDIFFERENCE
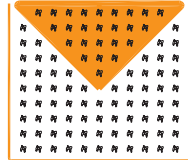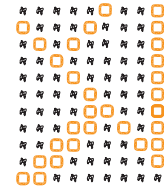


ALEATORY MOVEMENT



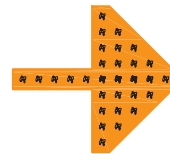CONDITIONED MOVEMENT



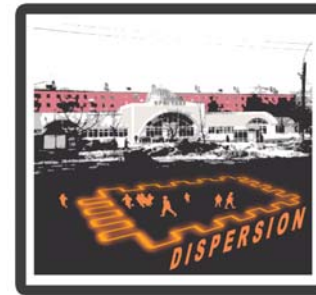SEPARATION



PEACEFUL



AGGRESSIVE



PROTECTION



DIVIDED



JOINED

PUBLIC SPACE INSTRUCTIONS OF USE





## EMOTIONAL OUTPUT

The last procedure of the Generic Therapeutic Method (after the therapeutic input) consists of an emotional output.

This emotional output results from the interpretation and the crossing of the emotional map information with the public space analysis.

We hope that this procedure reacts as the necessary stimulous to promote the participation of the population in the city use. We would like to generate a growing envolvment which can progressively lead from conformism to participation.

In this sense we designed several urban patterns, which may organize or stimulate some human concentrations in the public

space. This patterns would act as symbols, or simple instructions of use, like airport or trainstation sinalectics.

There are two types of patterns : the static and the dynamic, which act as completely different crowd reactors. They may act as peaceful containers or as agressive or provocative channels, responding to the different needs of the urban conglomerate.

**The relation between the public space intervention (emotional output) and the psychological action (therapeutic output) will generate an anti-depressive action.**

Acting initially in a therapeutic way, this action will try to insure the rebalancing of the emotional levels inthe city, adjusting urban and social arquetypes (simbolism and identity) and responding specifically to the several pathological situations found in the human environment.

This first procedure is the ideal preparation for the second phase initiative - the urban stymulous - who will act as a participative activator, a promotor of urbanity, capable of motivating the use of the public space.

The Urban Therapy will be finally completed when the progressive path from conformism to participation will be started !

URBAN THERAPY

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