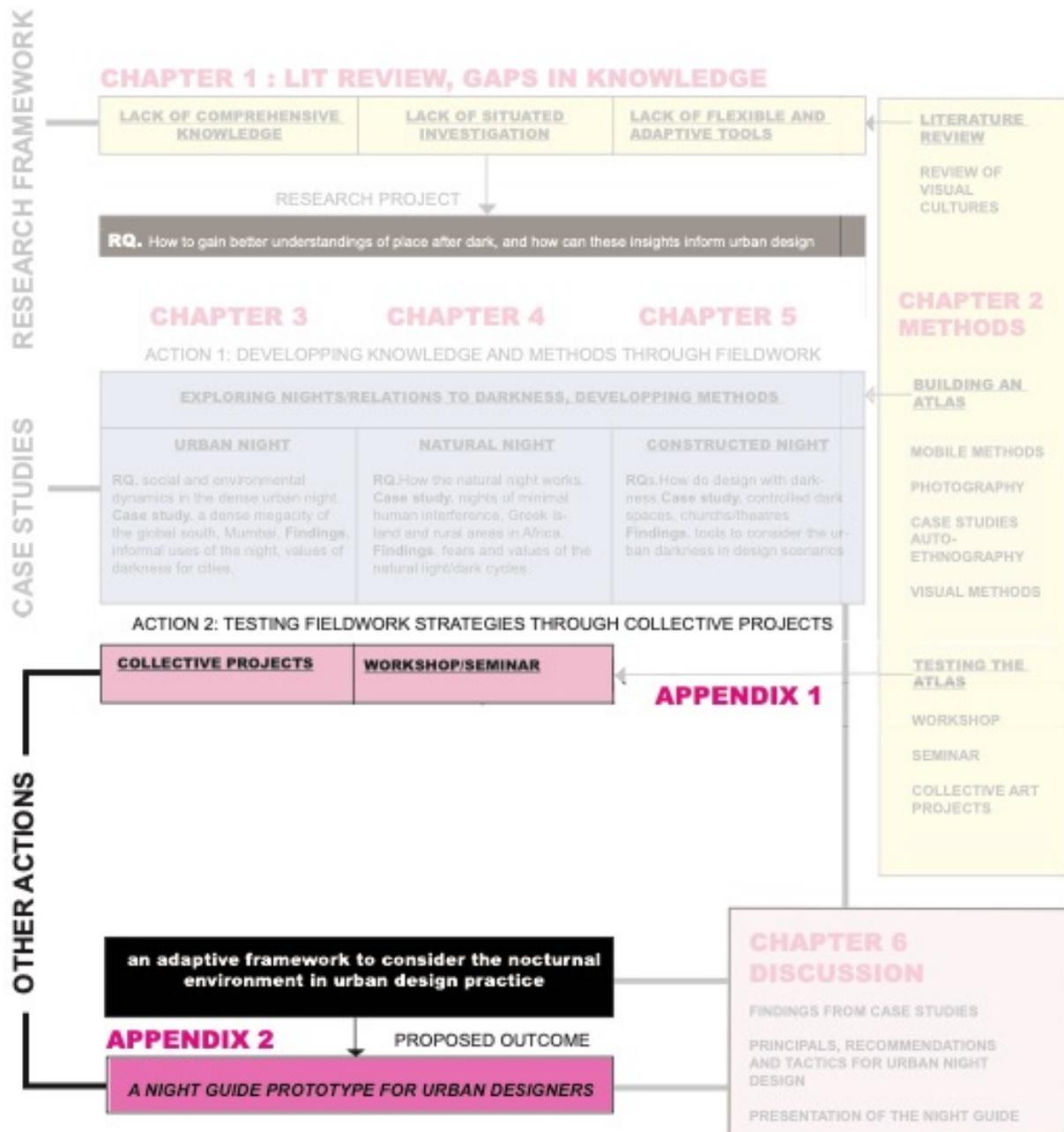


Appendices



“Now I’ve started noticing things and these things don’t stop annoying me.”

Student from Estonian Academy of Art
after the seminar “Conspiring with Darkness,”
(See Chapter 6, section II. 3)

APPENDIX 1: TESTING NIGHT MODES

Creative Night Investigations & Night Design Pedagogies

Forward note. Participatory, artistic and pedagogic activities were conducted during this period, in collaboration with other artists, designers and creative practitioners. These helped me to better orientate the framework I am building, towards its targeted audiences. The aim of the following activities is to define and refine some replicable methods for night investigation and to better imagine a practice of urban night design, and how it could be embedded into the cultures of design practices.

INTRODUCTION

From a personal approach to a general practice. This section explores how insights gained on the field could apply in different contexts, with other practitioners. This research has been driven by my photographic practice and experiential readings of the world after dark. Nocturnal evidence was collected in a reflective mode, even if each case study was informed by external expertise and relevant literature was mobilized. My night readings were not fully associated to urban planning situations, nor orientated to audiences targeted in this work (fellow creative practitioners, urban designers, city stakeholders, architecture students...). The following activities allow me to reflect on my own material in the context of place making. Through these activities I hope to gather feedback and critical evaluation of my work, to bring together diverse viewpoints and to refine a more general approach for nocturnal design practices. First, I describe the collective night explorations (nightwalks with a light design artefact and the making of a film). The second part presents a workshop and a seminar, two experimental approaches for night research in architectural and design education.

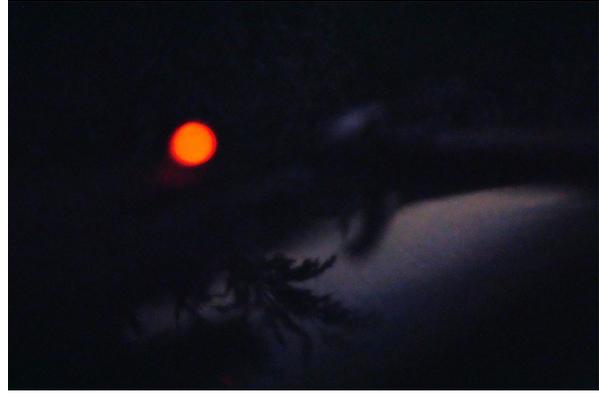
I. COLLECTIVE EXPLORATIONS FOR SHARED NIGHT VISIONS

This section presents collective night investigations through creative, mobile practices. The purpose of these projects is to explore creative methods for gaining better understandings of the night, to augment those I have been developing on my own. They also serve to find ways to make nuanced night visions engaging and accessible to wider audiences.

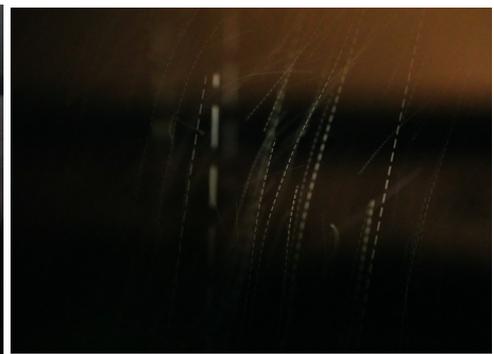
Collective nightwalking with creative intention. In nightwalks conducted under a motorway in Glasgow, Dunn and Dubowitz, explored how communities and planning professionals could come together and discuss the re-makings of the city (Dunn and Dubowitz, 2018). They observed how collectively sensing disregarded areas of the city, was a means of ‘inscribing place.’ This refers to the act of forming a creative relationship with place through physical and cultural engagement. A sense of ‘authorship’ and a heightened public interest for the future of the site, resulted from this practice. Not only does it contribute to better understandings of place but is also changes public perceptions and perspectives on the city after dark. This is one of the key values of looking at a site collectively. I wondered if these rich perspectives, developed in such walks, could be captured and shared by using creative practices. The following activities allowed me to explore this.



Nightwalks and photographic games, UK



Things that glow in the dark: this pamphlet resulted from collective nightwalks. It illustrates some of the things we noticed, like the material light properties of the nocturnal environment: bioluminescence of birch trees and human skin, reflective tissue in the retina of some animals that allow them to see in the dark, giving them 'glowing eyes,' a characteristic encounter of nightwalkers.





“Stories From the Lune” photo album to report the light and dark, cultural landscape of Morecambe Bay and the estuary of the River Lune, Lancashire, UK. Nights and shifting light explorations with Rupert Griffiths, Natalie Marr and others around the Lune estuary. These are attempts to reveal a territory through its light and dark cycles, showing how these impact our readings and experiences of a landscape.

1. Lightwalks and darkwalks: exploring urban nightscapes with a light designer

Two distinct nightwalks with light designer Kerem Asfuroglu, took place in London during the early stages of this research. They have been significant to my understanding of how artificial light is formed, and in turn, forms the city after dark. These walks serve as models for future ‘night initiations’ for public or expert audiences. They were instigated and led by Asfuroglu. I participated in the first one to help document “Penumbrella,” a design-led research project imagined by the light designer. The second was an informal walk we took around Queen Elizabeth Olympic Park, London. In both walks, the urban night became the background to a pedagogical conversation on artificial light, darkness, the denizen and the city. The protocol of these informal walks are actually potential night research methods. They are described hereafter along with my visual transcriptions (in the form of small booklets, visual essays) that I made to experiment with ways to capture and communicate these experiences.



Photographs of the booklets I made to visually transcribe and interpret these informative experiences.

Penumbrella, a lamp shade for urban light. Penumbrella was imagined and constructed by Asfuroglu. It is an umbrella mounted with a set of small foldable solar panels, connected to LED strips placed underneath. When the device encounters enough light, the strips switch on, illuminating the face of the person holding the umbrella. This revealed the extremely high levels that urban lights can reach, and the discontinuous interplay of light and dark in the city.



Penumbrella is a night art installation which questions the amount of wasted light in our nocturnal cities.

The light pollution in Central London is so extreme that it can charge solar panels at night.

Mini solar cells were used to power the installation in real-time without batteries or sensors.



Stills from the filmed walk with “Penumbrella,” (by Pierre Niyongira)
(The short film can be seen here: <https://www.youtube.com/watch?v=cndVS5s1188>)

Together with Asfuroglu, Pierre Niyongira (film maker), Alvin Abode (actor) and myself, we walked through the most brightly lit areas of central London, accompanied by this peculiar device. This one became an instrument to measure and relate light effects to the experience of a city. Walking together, capturing our perceptions through film and photography, we got absorbed into a mesmerising light hunt. We searched for the brightest lights, in a state of acute sensitivity to the multiplicity, sometimes the brutality of light, reflected on vehicles, in the monumental ad boards and luxury shops. It was raining slightly. The wet pavement mirrored the chaotic lightplay overhead, creating a visual and sonorous intensity that we may have not consciously noticed, had we not had this device as a trope.

Because of our pro-active mode of investigation, the experience remains strongly imprinted in memory. I created a photographic booklet (a loparello), to represent the rhythmic sequences and atmospheres of our trajectory. I tried to capture different layers of the experience: the excitement, intensive visual stimuli and the aftertaste of emptiness after absorbing the implicit messages these lights were delivering to us: generic panoramas,

superficial dreams, pressing commercial arguments, delusional aspirations, and constant reminders of unsatisfied desires.



Another kind of large-scale pollution supplemented light pollution in this context. A kind of ‘media’ or ‘message pollution,’ became evident through this urban night experiment, along with its potentially distressing and confusing effects.





Extracts from the photographic booklet

An incidental lightwalk in a global city. Walking and talking through the night city is also a way of exploring the politics of light (Ebbensgaard and Edensor, 2020). The second walk with Asfuroglu was set in the parks, malls and infrastructures surrounding Queen Elizabeth Olympic Park in London. It also reflected this idea. Ordinary city lights and what they produce in the visual environment, are revelatory of deeper issues and values of urban societies. The images hereafter show the second booklet I produced from this situated dialogue on urban light and darkness. This could be replicated in other contexts as a method for nocturnal investigation in relation to an urban night design narrative.



PASSIVE LIGHT DESIGN

The most visually powerful way to illuminate a building : Leave it completely unlit, or backlit by the (very light polluted) sky.



COLOURS Scotopic vision ("night vision" - with rods rather than cone vision cells, thus more sensitive to light but not to colour -) is a monochromatic vision. Artificial light is becoming more and more efficient in rendering colours, making night look more and more like the day. Yet we tend to naturally be more attracted to the warm, fire like, yellow light, with poor colour definition.

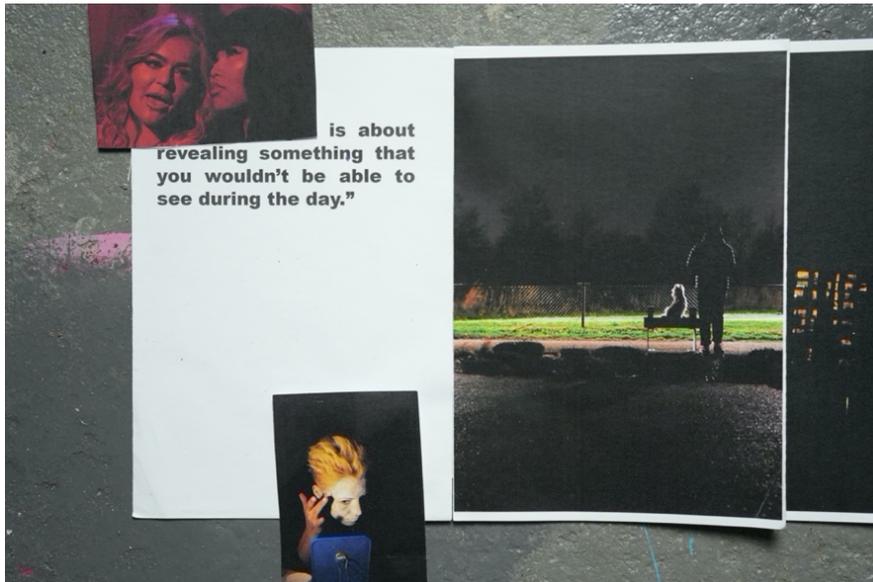
RED has the least impact on nocturnal species (70 percent of living creatures), it has been considered here in the lighting of the construction cranes for example.

BLUE is scattered farthest in the atmosphere, making it more polluting, but, blue LED are slightly more energy efficient, therefore, blue it shall be.

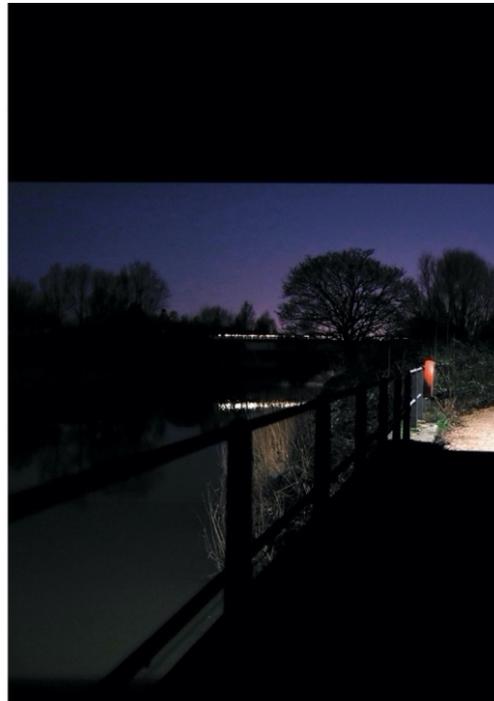
YELLOW : the domestic light per excellence, the one that reminds humans of fire, primordial element of human identity. In the city light scape, yellow often indicates living spaces, whereas blue or white indicates things that could be mostly switched off (offices, commercial spaces, construction sites, industrial zones...), if they didn't have to communicate their financial vitality.

LED life span : about 10 years.





A CERTAIN LIGHT TYPOLOGY : Yes, "*Incidental lighting*," that's it! Kerem has put a word for this thing I search for over and over again : the accidental poetry of uncontrolled light as the small stages to a big urban comedy.



I captured elements of our conversation as we moved through the landscape. Such walks, expressed in photographic sequences (or other modalities), can be used as a didactic device to explore the environmental and social implications of urban lighting. This connects nocturnal explorations to theories like strollology, that promote walking as a means of consciously perceiving the surroundings (Burckhardt, 2015). This practice is focussed on the interactions a walker has with his environment where one sees which one has learned to see, hence the need to be orientated and guided. Such walks can be prompted to gain expert knowledge, based on examples and trajectories encountered in the real world, that can be recorded, mapped and shared through visual didactic artefacts.

2. Film and storytelling as a night design practice

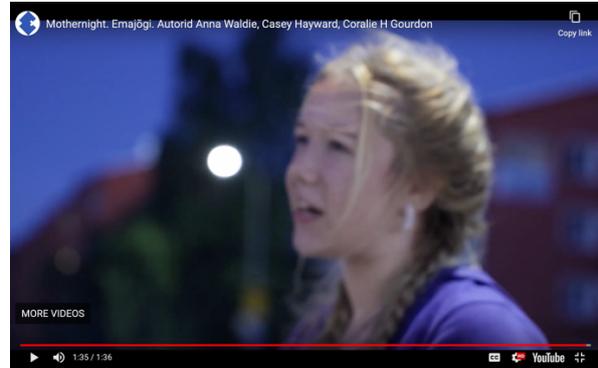
Night portraits of Tartu. In June 2022, I participated in a week-long residency with film makers and visual anthropologists on the theme of the urban night in Tartu, Estonia. It was held by the Estonian National Museum (ERM) and the Visual Research Network (VRN), marking the summer solstice, just before the shortest night of the year. Four short films were produced during this time by different teams, as four portraits of Tartu at a time of year when darkness only strokes the night landscape in this latitude. Each film shows a different dimension of the urban night. Two of these films were later presented in "Who Owns the Night?," a large exhibition that opened in ERM in 2024, as part of the program for Tartu as European Capital of Culture. The residency was supervised by American anthropologist and documentary filmmaker Jeff Silva. The week ended with a conference, "Encounters with the night city," which invited a range of researchers to further expand on the cultural, geographical and cognitive meanings of night time.

I will hereafter present the four films briefly, to show how the same prompt can produce radically different visions of the night city, highlighting the capacity of film and storytelling as tools to produce rich and nuanced depictions of a local night. The short films convey complex knowledge with limited means, in accessible and appealing ways. I will expand on the description of the last film (4), that I co-developed, as this participatory experience impacted this research by helping me articulate a synergy between nocturnal fieldwork and the production of shared visions, both of and for the urban night.

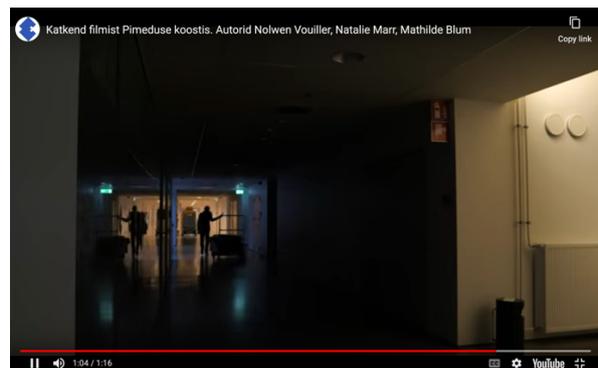
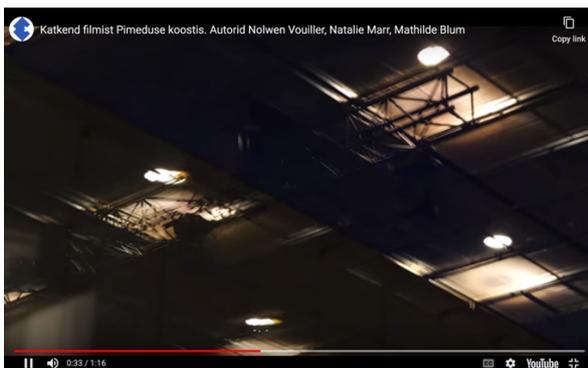


"The residents visited Tartu for several white nights in a row in search of nocturnals, light, darkness and shadow, sensations, legends and folklore, everyday work, nightscapes, (...) creative interpretations were made in the form of a documentary film." (<https://blog.erm.ee/?p=15794>)

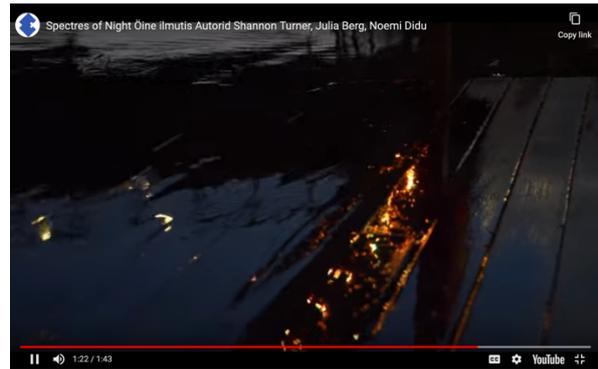
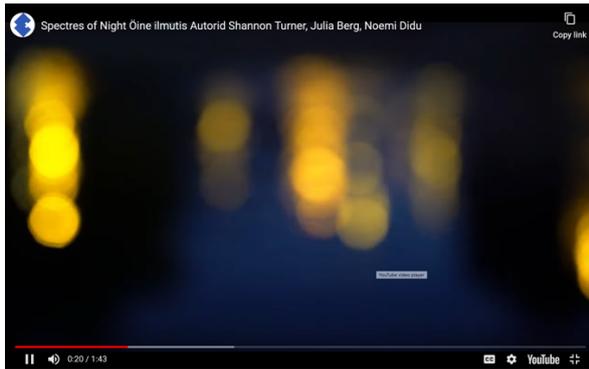
1) **“Mothernight,”** a film by Anna Waldie, Casey Hayward and Coralie H Gourdon, combines several accounts of local women, engrossed in their own nocturnal social bubbles: a taxi driver, late night partier, nightwalkers etc. The film uses imaginaries associated to the river that runs through the city, Emajõgi, literally meaning “Mother,” as the underlying thread of a narrative to portrays different qualities of feminine presence in the night of Tartu.



2) **“Composition with pieces of darkness,” (Pimeduse koostis),** by Natalie Marr, Mathilde Blum, and Nolwen Vouiller, portrays humans in interaction with a technocratic city that never sleeps. Coffee machines, long corridors, flickering neon lights, mechanical movements, changing colours, reflections, screen patterns, surveillance cameras, all of these signals of nocturnal activity are experienced as “a wakeful dream,” a time-space of solitude: “a sensory experience in which the nocturnal actors, sometimes invisible, are the guides.”



3) **“Spectres of night,”** by Shannon Turner, Julia Berg, Noemi Didu, is a contemplative exploration of urban textures after dark, how surfaces animate in the flickering lights, in evocation of “wandering presences and traces from beyond.” The sound of the film is composed with a recording of the local touristic ‘ghost tour,’ near the grounds of old church ruins and the historic medical institution, where many dark tales circulate amongst the youth of Tartu.

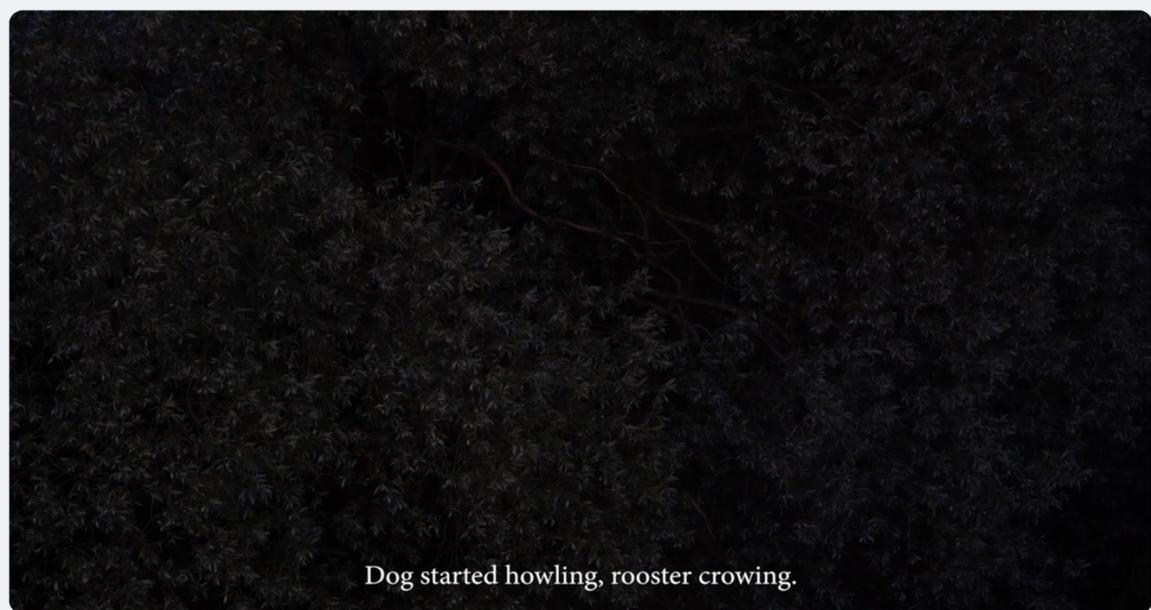
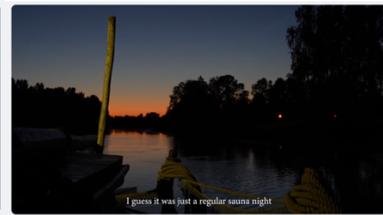
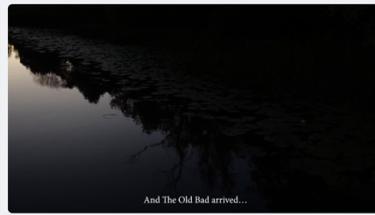


4) *“Old bad night,” reviving fading memories of place. This film was developed in by anthropologist Florence Boux, film artist Piibe Kolka, and myself. We borrowed the narrative structure of a local tale to describe a dual feature of the nocturnal world, both as a physical presence and a collective reminiscence. The tale is told in fragments, through the voices recorded amongst inhabitants that we interviewed on the edges of Tartu, a modern city that seems to spring out of a forest. This ended in a form of filmic mapping of the city, that reveals both symbolic and natural features.*

The film re-enacts a fleeting memory of a bedtime story many Estonians have heard as a child. It is an old Setu folk tale about an orphan girl who works in village sauna. As she cleans the sauna, she is visited one night by Vanapagan, (the ‘Old Bad,’ the local god of the underworld) who plans to steal her as a bride for his son. As the girl cries, a hedgehog enters the sauna with an enigmatic phrase: “One by one.” With the help of these words, she tricks Vanapagan, asking for one wedding gift at a time. This lasts all night. When morning comes, the Old Bad must return to the Underworld and the girl is saved. By illustrating the urban night through this tale, we discovered and uncovered some cultural and geographical specificities of the Northern nights, and how storytelling allows people to gather to get through the endless freezing winter nights. We attempted to weave past imaginaries with a midsummer in Tartu in 2022. The night filmic features involve empty streets, glittering rivers, an old wooden riverboat, birch forests, moth-catching games, a fox, a horse, gatherings around the kitchen table, old soviet records, midnight bathers, teenage camp fires, pagan gods and hedgehogs...

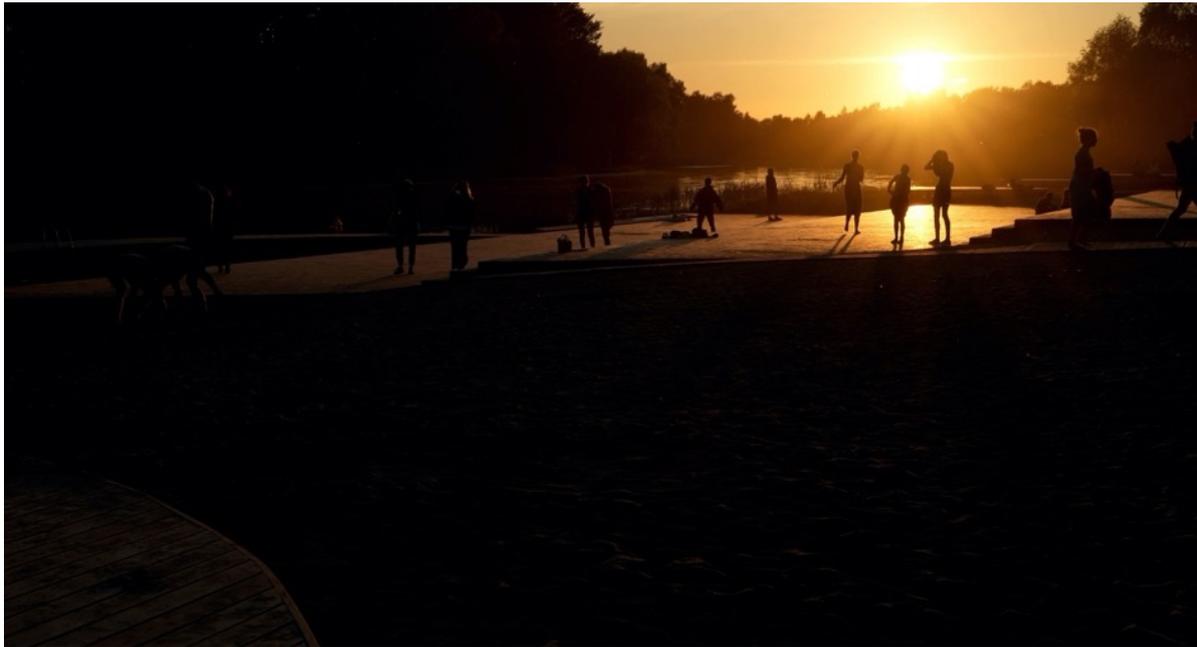


Film sequence:



Sauna story from dusk to dawn recounted by

Emily Lieberg
Uku Haljasorg
Imbi Haljasorg
Svea Pärsimägi
Piret Väljaots
Karin Kiisk
Martin Veinmann



Visual and narrative tools for urban night design. With this experience, film emerged as a capable method for capturing the social and symbolic qualities of dark atmospheres. Films deliver a kind of *secondary experience*. It is a medium of choice for the “aesthetic presencing” of the dynamic landscape (Girod et al, 2013, p64). It mobilises soundscapes in rich descriptions of place, not only ambient sounds, but also local languages, music, and the expressive content of the human voice. Film also engages the community and captures their interest on nocturnal subjects. For urban designers, making a film may be a way of both gathering geo-located knowledge and involving the public in the makings of their night city. Such creative endeavours, if positioned strategically, may contribute to the future cultural fabric of the urban night. These activities uncovered potential bridges between creative media and night

environments. It showed how the combination of fieldwork (curated night walking), visual practices (film, graphic design, photography...), and dialogue (collective explorations), together can form a convincing approach for capturing, communicating and thinking about the night environment. Mapping nocturnal trajectories and encounters using creative media, allows the nightscape to be accounted for from the “pedestrian gaze,” charged with human perceptions and cultural constructions.

The next section examines two activities that test how night investigations can be developed as a creative skill, embedded into the pedagogical programs of future urban practitioners, architects, artists and designers.

II. DEVELOPING PEDAGOGIES FOR NIGHT DESIGN

This section depicts two significant research activities for the progress and definition of the design framework and for the *Night Guide* output. The first is a workshop conducted with architecture students (Manchester School of Architecture, UK). The second is a research seminar conduction with students from different creative disciplines (Estonian Academy of Arts in Tallinn, Estonia). In both contexts, I co-imagined with a local academic partner, different briefs to initiate students to the unfamiliar practice of design-orientated, nocturnal investigation. These events allowed me to reflect on the night design approach and methods I am developing, to better suit the targeted users of the framework and of the *Night Guide*. This section is divided into two parts, one for each pedagogical experiment.

1. An *Archipelago of Atmospheres*: a workshop with architecture students

This workshop is grounded in the need to develop fieldwork practices in architectural education, particularly at night. It is based on my own explorations of Mayfield, a post-industrial, developing site in Manchester. I co-developed a workshop for architecture students

with Dan Dubowitz, combining the notion of atmospheres with the idea of the city as an archipelago. This took place within Flux Atelier, Manchester School of Architecture, led by Dubowitz, Ray Lucas, José Hidalgo, Loris Rossi and other external contributors. The workshop was for 3rd, 5th and 6th year students, who were developing a program and plan for Mayfield within their project modules. The aim of the workshop was to develop nocturnal awareness in the future urban practitioners and to encourage fieldnote practices and embodied engagements with the site after dark.

Brief and description of workshop. The students were asked to identify atmospheres in Mayfield after dark, to capture these in fieldnotes, to produce collages and to write a statement of how these findings helped them shape their global design project. The initial plan was to bring all the individual fieldnotes together and collectively create an ‘archipelago of interconnected night atmospheres,’ that would inform the individual design scenarios for the redevelopment of Mayfield.

FLUX LAB2: Atmospheres



AN ARCHIPELAGO OF (NIGHT) ATMOSPHERES (IN FLUX)

"It is not down in any map; true places never are." From Moby Dick, H. Melville (1851)

Proposal to collectively create an archipelago of interconnected atmospheres of Mayfield that inform and shape the individual design scenarios for the Mayfield regeneration area.

WORKSHOP:

1. NIGHT-WALKS (collective): Led by Elisabeth de Bezanac and Prof Nick Dunn. Meet at Dusk in Mayfield Park (18:45, near Bading street entrance Monday Thursday 13th October) an encounter with nocturnal Mayfield to identify some different species of atmospheres in Mayfield and experience these after dark.

2. URBAN ATMOSPHERE TRACKING* (individually): each vertical group of students will be asked to go back to Mayfield after dark, to identify different species of atmospheres (these should each be given a name). Each individual student is to pick out 3 particular atmospheres of Mayfield at night (experiences that don't exist during the day), that are special to you and that deliver a particular feel.

3. THICK DESCRIPTION OF ATMOSPHERES (individually): using visual, written, heard, rubbed (ie anything you can think of, see below*) make field notes to describe these three atmosphere and characterize their species. (See collage workshop).

4. MAKE A SERIES OF COLLAGES FROM THESE FIELD NOTES (individually); a series for each species (see collage workshop guide, 25 minutes per collage)

5. POSITION STATEMENT: ATMOSPHERES INFORM DESIGN (individually): Each student will be asked to write a short statement (2-4 sentences) on what they will use from this workshop to shape their design project.

4. CREATING AN ARCHIPELAGO OF ATMOSPHERES FOR MAYFIELD (collective): After the weekend, come together in your vertical groups in studio, share and review one another's work, and co-create an archipelago of atmospheres of Mayfield across the whole site.

*POSSIBLE WAYS TO CAPTURE ATMOSPHERES:

Collage, film, sound, rubbings painting, photographic series or storyboard, a model (with light and darkness), a text, a sound installation...

EXAMPLES OF THINGS TO CAPTURE: things that you couldn't see on the site in the daytime. 1) **Visual information:** light sources, scenes of life framed by darkness, shapes of shadows, illuminated scenes of life (through windows or under light sources); 2) **Immaterial realities of site:** liminal/ory (or urban myth, a collective memory, a story...), social (how people engage with each other on site); 3) **Sensory qualities of place:** soundscapes, air movement, temperature... 4) **More than human** (natural features, infrastructures, animals, ecosystems...)

workshop brief

nightwalk



The workshop began with a collective night walk. This introduced the students to the nocturnal site, as many were wary about a visit after dark. Students were divided into two groups, one led by Nick Dunn and one by myself. In an improvised trajectory, I brought the students through what I called ‘special night places,’ defined in my own nocturnal wanderings. These places were subjectively chosen because of features (spatial, aesthetic, sensory, social...) that conferred to them a night-time quality to consider. Ultimately, I hoped that my own selection of places, would inspire students to look for their own, in relation to their individual programs and visions for the future of the site.

The effects of the workshop. At the start of the workshop, I perceived a slight dread and a general ignorance of Mayfield after dark. Except for some students, who knew the area through its nightclubs and bars, most never even considered visiting their site at night. As a night researcher, immersed in my subject since several years, I grew so used to being out at night that it is easy to forget that I myself, initially felt threatened by the night, and feared going out alone. During the collective nightwalk, I could watch the apprehensions progressively subside, replaced by a form of excitement, which then led to creative and critical observations of the environment. Some later returned to the site alone.

The students showed great interest in the night site and were attentive to details. They began to notice new elements to consider in their designs, such as the role of artificial light in defining spatial boundaries, the way material surfaces are revealed by light and dark, perceptions of safety and the need to preserve existing night qualities of the site. The table hereafter summarises the themes explored and the works of the students.

Students work: visual evidence of night perceptions

THEMES	DESCRIPTIONS	VISUAL EXAMPLES OF STUDENT WORK
MATERIAL CULTURES	Site embeds the memories of the things that happen at night	
KINETIC ENERGY OF THE URBAN NIGHT	Night visual effect of moving light in the site after dark. Networks, transport infrastructures, moving trains, cars, people... confer to the site a particular visual rhythm captured in several of the students' proposals.	
METAPHORIC IMAGES	Visual associations between materials and imaginaries led to a series of illustrated poems.	
NARRATIVE SPACES, A CINEMATIC SPACE, STORYTELLING	<p>Imaginaries linked to crime investigation, detective stories, gangster aesthetics, film noir.</p> <p>Urban dystopia (blade runner), constructivism, modern city fantasies...</p> <p>Domestic scenes of ordinary life in the city</p>	

<p>SCREENS AND SCENES</p>	<p>The photographic space</p> <p>The light and the constructed elements frame images as visions of the site's life and landscapes</p>	
<p>MAPPING NIGHT VISIONS</p>	<p>Renderings of how things are seen differently at night</p> <p>Contours, mapping the illuminated areas, sound reverberation...</p>	

Engaging with the site after dark allowed the students to develop a new version/vision of the site at night that was no longer frightening or intimidating. The embodied connection, the reassuring conditions (as a collective experience) revealed a night place different to the one expected. They found out that it wasn't dark, and that there were so many sources of light pollution. They discovered a cinematic environment that triggered imaginaries and inspired new ways to render the site in their project. The calming atmosphere of the nightplace was a recurring impression amongst students. Many saw this time as an chance to make space for natural elements in the city.

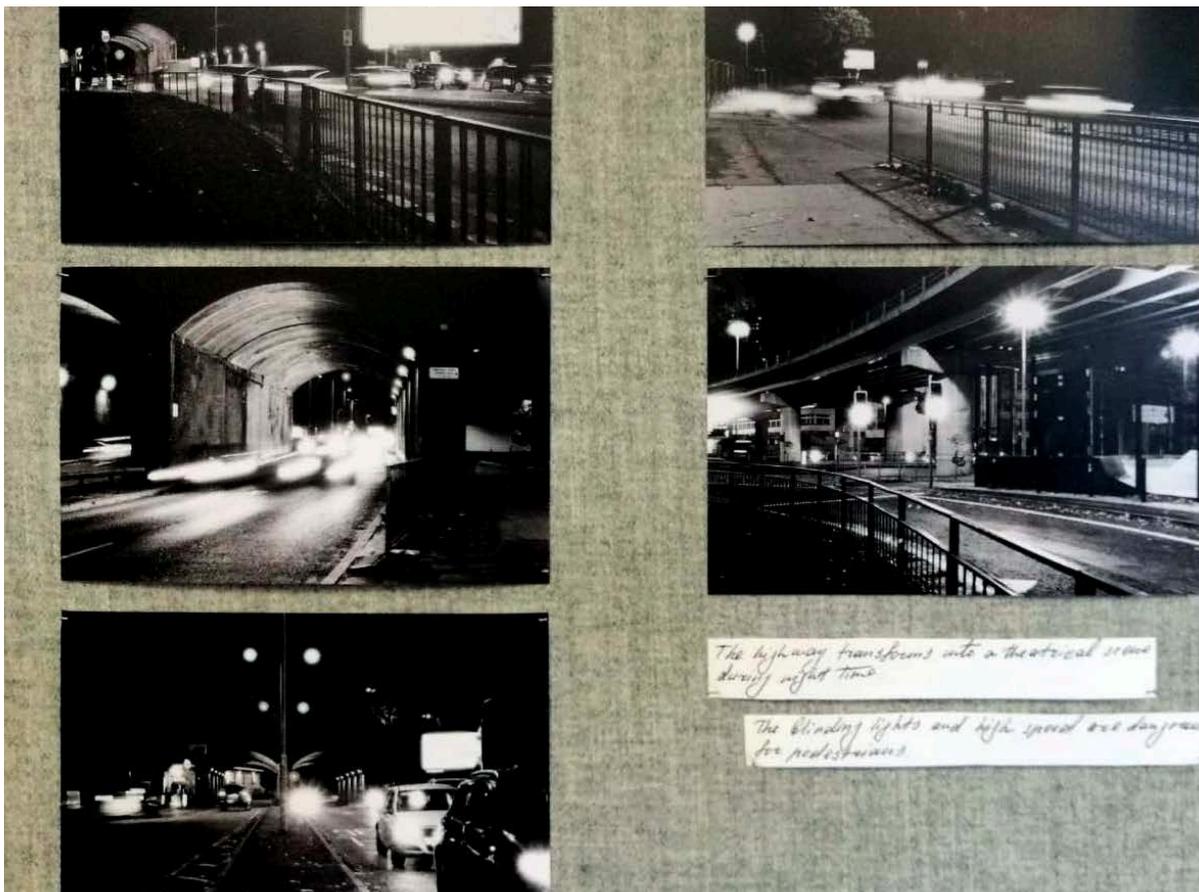
The workshop established a creative relationship between the students and the nocturnal site, that resulted in visual inventions. Representations of Mayfield became more nuanced, narrative, cinematographic, expressive, poetic and personal.

Examples of work

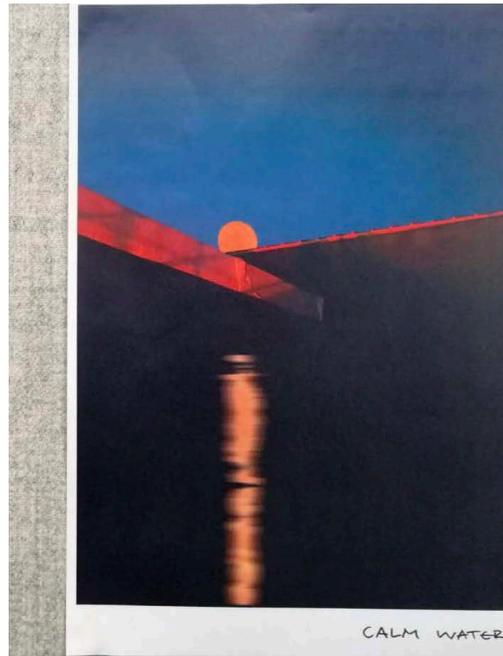
1) ***Material layers and memories of the night:*** one student gathered physical samples and discarded objects as evidence of nocturnal activities, then embedded these into paintings, associated to photographs of the areas where these objects were found.



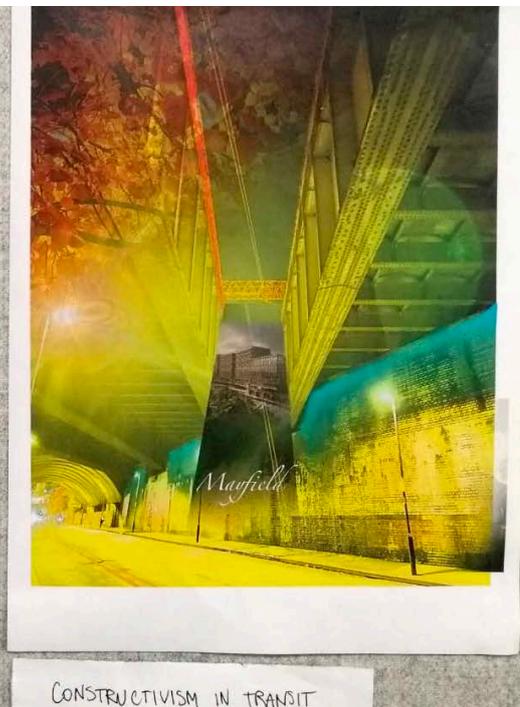
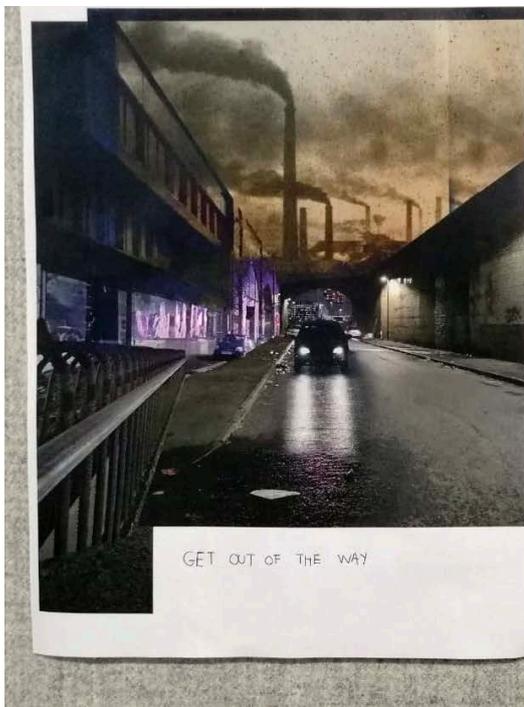
2) *A visual obsession: a series of black and white analogue photographs captured the kinetic quality of the Mancunian Way over Mayfield at night.*



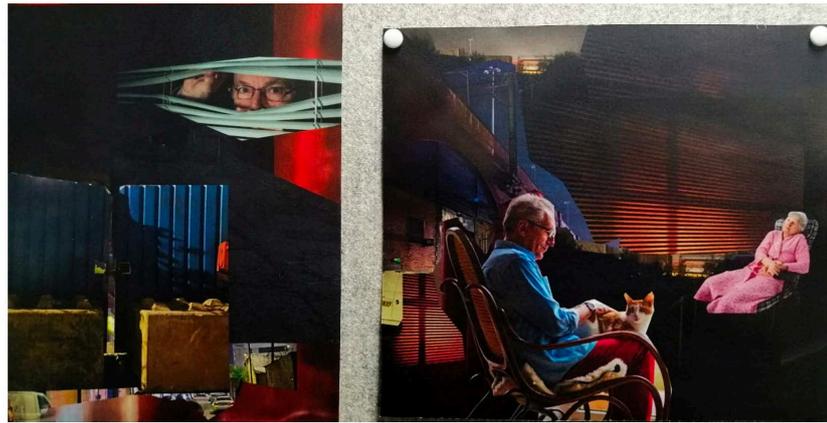
3) *Visual metaphors: playful collages rendered some sensations experienced by the students walking through different atmospheres of the site (surrealist, grotesque, peaceful, relaxing...)*



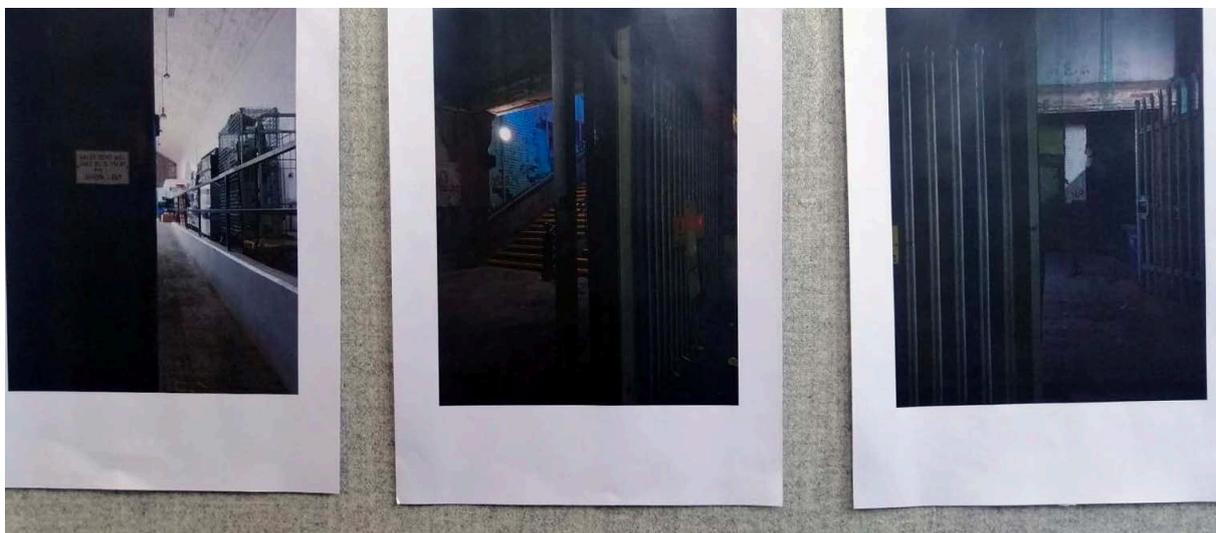
4) **Ghosts of the future:** one series of collages illustrated the paradoxical relation of Mayfield with time: its past history as an industrial hub, merges with some timeworn, dark dystopian and luminous utopian visions of the modern city, infused with a present nocturnal gloom.



5) **Spectacles of the ordinary:** several students used photography to frame real life scenes, bringing these into the cinematic realm. Others used collages to illustrate stories of local night life.



6) *Pictorial frames*: the night site allowed some students to develop photographic skills.



7) *Scenes of the extraordinary*: several students captured the current negative perceptions of Mayfield: a dilapidated area, an urban fringe, zone of margins and outcasts, etc. These narratives are greatly enhanced by the night. They imagined the site as settings for criminal investigations, underground adventures, as the backdrop to a crime scene etc. These imageries maintain certain fears but also trigger excitement and interest for the site.



8) **Night visons:** *the workshop allowed the students to test ways to map nocturnal perceptions. Some started from a black space instead of a white space, developing pictorial techniques to map light and dark, and night effects of these on urban materials.*



Summary. The workshop gave the students an opportunity to develop a personal vision of and for the site, inspired by its distinctive atmospheres after dark. Poetic visions of the night raised pragmatic design issues, as students grew more aware of the impacts their project could have on the night space. Student proposals confirmed the potential of the night space to reconnect the city to natural elements, to embody a collective “dreamscape” and to uncover new layers of the site. They also discovered new challenges, such as developing a project that does not destroy the fragile qualities that they have only just learned to notice.

The students globally responded well to the experiment. This indicates how the simple act of experiencing the urban night is enough to challenge common stereotypes and bring nuance to binary perspectives on darkness and light. The tempered fears, the heightened awareness of students and their openness to the night environment, may be biased by the fact that they were accompanied by night experts. This raises further questions on how to develop the *Night Guide* so that users gain a stronger sense of legitimacy and confidence when encountering places after dark.

Training for night perception. This type of workshop aligns with some recent models of teaching architecture, described in Soane’s ‘manifesto for academia with practice,’ (in Jones and Hyde, 2019, chapter 56). Soane affirms that the role of the architect in the society has changed, so too must change their education. He describes a new mission for architectural education that is to “ensure that people living in cities experience more fulfilled and more sustainable lives” (p.216). Studio practice that promote deeper explorations of the site, including the overlooked night temporalities, could contribute to this pedagogical shift.

The changes in the students’ attitude toward the night after the workshop, shows how we can train our night sensitivity. The first iteration of the guide, seeks to do this, by preparing the reader for a nocturnal experience (fieldwork). This draft guide, presented hereafter, is as a ‘constellation of night ideas,’ a lens to observe the night, meant to be fleshed-out by the user, based on this one’s own experience of a night place.

2. First iteration of the guide

Draft guide: a constellation of ideas as a tool? The artefact presented hereafter is a structured collection of themes and ideas. It first introduces the night as a new environment, with a new set of potentials. It then demonstrates its contextual nature through my own case studies. It proposes a lexicon of visual features and spatial characteristics of the urban night. Finally, it suggests how darkness can be a tool for urban designers. This structure forms the basis of a guide, but it needed to be tested and refined. To gather feedback, I proposed as pedagogical material for a seminar on urban darkness, described in the next part of this section.

The images hereafter show the material that was printed and handed out to the students that participated in this seminar.

urban night guide



1. THE NOCTURNAL CONDITION
 - Why look at the night ?
 - An alternative reality to explore
2. IMAGINARIES OF DARKNESS
 - The origin of all things
 - A nocturnal psyche
 - Awaken dreams
 - Potential cities
3. TYPOLOGIES OF DARKNESS
 - Non-urban darkness
 - Constructed darkness
 - Urban darkness
4. A VISUAL VOCABULARY OF PLACE AFTER DARK
 - Unreal realities
 - Involuntary theaters
 - Creatures of the night
5. DESIGN AFTER DARK
 - Light catchers
 - The power of darkness
 - Devices to notice the night
 - Devices to love dark nights



1. the nocturnal condition

WHY LOOK AT THE NIGHT ?

The night is a place we tend to overlook and neglect, even though the dark hours play such a vital role in our lives. This is partially because designers also sleep at night, but also because deeply rooted cultural bias' negatively impact our visions of the night and our ideas about darkness.

Darkness "defamiliarizes our experience of the world," (Edensor, 2020), constraining us to look at the world with different eyes, body and mindset. To explore the night requires consideration of both the physical environment and also the cultural landscape that shapes the way place is felt and lived. Classical methods of spatial or urban investigation fail to do this. There are powerful dynamics that maps and plans just cannot show, and these go beyond the notions of light and dark. With nightfall arises a manifold set of forces, interactions and settings that condition our ways of going through time and life cycles. Night-time gives opportunities for creators to test the boundaries of their own practice.

In this guide are some ideas to help us account for the multiple dimensions and values of places after dark.

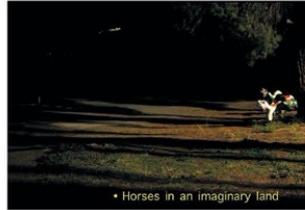
AN ALTERNATIVE REALITY TO EXPLORE

Places after dark are not as they seem in the daytime. Our bodies and spirits are particularly solicited in the dark, whether we are walking, dreaming, or hunting for something. As our ordinary views are threatened by the decline of light, our minds become highly active at reforming a new, "socio-sensual environment". We rely more forcefully on bodily sensations, emotions and memories to interpret our surroundings. Through darkness, we are enfolded into specific atmospheres that transform our sense of time and place.

- Night and day are not equivalent spaces. Other inhabitants, spatial qualities, particular behaviors and powerful atmospheres subvert daytime realities. When trying to predict what places are like at night, without actually going out to explore them, we are very likely to miss out on what is actually taking place.
- The nocturnal lens of observation reveals alternative aspects of place. Within this nocturnal lens, there are still multiple angles to explore...Darkness renders the territory we inhabit very differently, showing us features that can remain completely hidden in broad daylight.



• A school playground



• Horses in an imaginary land

FUSION OF WORLD AND SELF (Pallaasma) : our night visions merge the real and the imagined, the symbolic and the physiological.

2. imaginaries of darkness

MYTHS AS "PUBLIC DREAMS"

Darkness has always been an important driver of culture and of human activity. Our more vulnerable state and our heightened senses in the dark, generate particular practices, rituals and beliefs that are effectively expressed in visual artifacts across times and cultures. An iconographic (visual cultures) exploration of the nocturnal world reveals the tight entanglements of cultural constructions, collective memories ; our "inner nightscapes" with night spaces. This is why it is so important for creative practitioners to consider the mental associations we make with darkness (that are culturally specific and site-specific) as they seek to engage with places of the night. Because imaginary projections give urban areas strong identities that impact spatial change, they should be considered as key elements of the sites we work with.

These images, extracted from various art forms and popular visual cultures, investigate some of the metaphorical meanings of darkness (beyond good and evil, beyond sleep and nothingness).

DARK METAPHORS AND MIXED FEELINGS : In performance, film, or figurative art, it conveys a very different message for the viewer whether a character is represented in daytime, dusk, dawn, or nighttime settings. These are each associated a range of emotions and symbols. The moment of transition between light and dark (sunset and sunrise) is a metaphor for of nostalgia, romance, ambivalence, melancholy... home to the Gothic sensibility.

"THE MOTHER OF EVERYTHING HORRIFIC AND EVERYTHING BEAUTIFUL" : Seen as the origin of substance, darkness is in many cultures, the initial void, a source of alternative energy, a creative substance, another version of the divine (the via-negativa: God defined by absence).

"NOCTAMBULES" Humans afford different modes of existence and behaviors after dark. They can be carefree, doubtful, contemplative, artistic, sexual, transgressive, imaginative, terrified, they can turn into animals (a belief found in many cultures)...they can access other worlds (shamanic practices are usually nocturnal).

INVERTED ROLES : Darkness is also used as a tactic of the underdog to reverse power structures...

1. THE ORIGIN OF ALL THINGS

- The initial void
- Making something out of darkness
- Black energy
- The via-negativa

2. THE NOCTURNAL PSYCHE

- The double man
- The mobile mind

3. AWAKEN DREAMS

- "How easily a bush is supposed a bear" (at night)
- Intensive seeing with visual deprivation

4. POTENTIAL CITIES

- The unmade city
- Ruins of the day
- Deep hanging out

A COMFORTING DARKNESS



a-Everything is always the same but everything is always changing

b- Unvoluntary principles of illumination: light up what we care about, let darkness cover what we wish to preserve

c-Marking human territory; how scenery is revealed as sanctuary

Conclusion : a valuable tradition of exclusion...

embraced in darkness : a comforting, protective darkness: 50 days on the small, rural, island of Cythera south Greece, during winter of pandemic 2020, therefore severely depopulated, as nearly all movement to mainland Greece had been cancelled. To this was added the strictest lockdown regulations in the country (Cythera is within the same administrative zone as the city of Athens), a curfew and severe penalties if for transgression. Over the time spent there during this winter lockdown, I have captured images, sounds and film footage of night, sunrise and light shifts throughout the day, observing how this impacts life on the island, my own perceptions of the landscape, and how this could relate to our present urban issues.



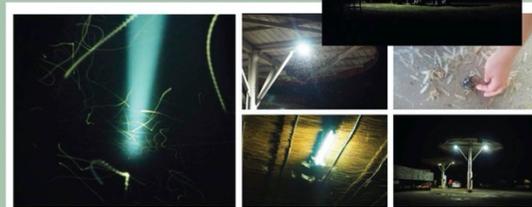
A WILD DARKNESS

Darkness of nights in rural areas of game/wildlife reserves in southern Africa (Namibia, Zambia, Botswana), end of 2021. Here a darkness long disappeared from European territories. In such context, the desire to re-establish darkness seems nothing less of a case of dark humour.

Notes : ...How suddenly the night arrives, thick, lead, black, flickering and frightening. We live in the dark, insects, woodfires, moon and Orion, smartphones and flash-light, electricity is not taken for granted. Air is made of flying insects. Scary away from the dark waters. Silent Nowhere, uranium and diamonds, misty boys. The contrast of light and dark is as brutal as the one between luxury and poverty. Starry insects, flickering winds, burnt mountains... night is a game farm, hunters and poachers... darkness invades everything.

Untamed nights: The night state as a vulnerable one. Elephants disappear into the shadows at dusk. The blackest matter ever - Cattle, small children, bicycles... trucks, anything can jump out of the blackness onto the headlights.

Donkey driven carriages on the national roads with lighting made of children holding up smart phones. Only thing you can see ahead is the possibility of a fatal accident. The black is so thick it is as if the car lights could not pierce through it. **Darkness is painful to the eyes...** here someone or something is always there, watching you.



DARKNESS OF CHURCHES

Churches as observatories of natural darkness:

Darkness preserves mystery and defines spatial boundaries. It supports the architectural narrative, whatever purpose it may serve, and is a powerful tool to manipulate the mind, a condition for storytelling.



must say affirmatively that God is 'light', and then say, denying this, that God is 'darkness'; and finally, we must 'negate the negation' between darkness and light, which we do by saying: 'God is a brilliant darkness'. For the negation of the negation is not a *thing*



There is a symbolic relationship between light and dark in many religions (light is synonymous with goodness, wisdom, clarity; darkness meanwhile is associated with evil, ignorance, primitive).

However, in churches, darkness is a key component for a religious experience requiring introspection.

The church of the Holy Sepulchre in Jerusalem demonstrates the idea of "epiphanic lighting": in design terms, we could say that this is about preventing elements to fall into banality by casting light on them.



DARKNESS OF THEATERS

Scenes, cities on stage, artificial darkness :

In theatrical practices, darkness is the key substance of dramatic space (ref), through which a drama is illuminated and revealed by the contrasting frame of darkness. In these controlled environments, cities at night are often represented on stage as the setting of play or a particular act.



4. visual lexicon of place after dark

By making ourselves aware of what occurs to us in the dark (in various environments), we can identify themes, patterns, subjective impressions or imaginary associations that have been here put into categories, forming a form of "Atlas of Darkness". Here are some of these categories established from a large photographic collection of dark places of the world.

Designers are invited to identify patterns and create categories for their own sites, to invent their own nocturnal language based on fieldnotes, using these as elements to compose design scenarios with.



INVOLUNTARY THEATERS OF THE URBAN NIGHT

- Accidental comedies
- Windows : the urban inside-out, the street mosque of scenes of domestic life.

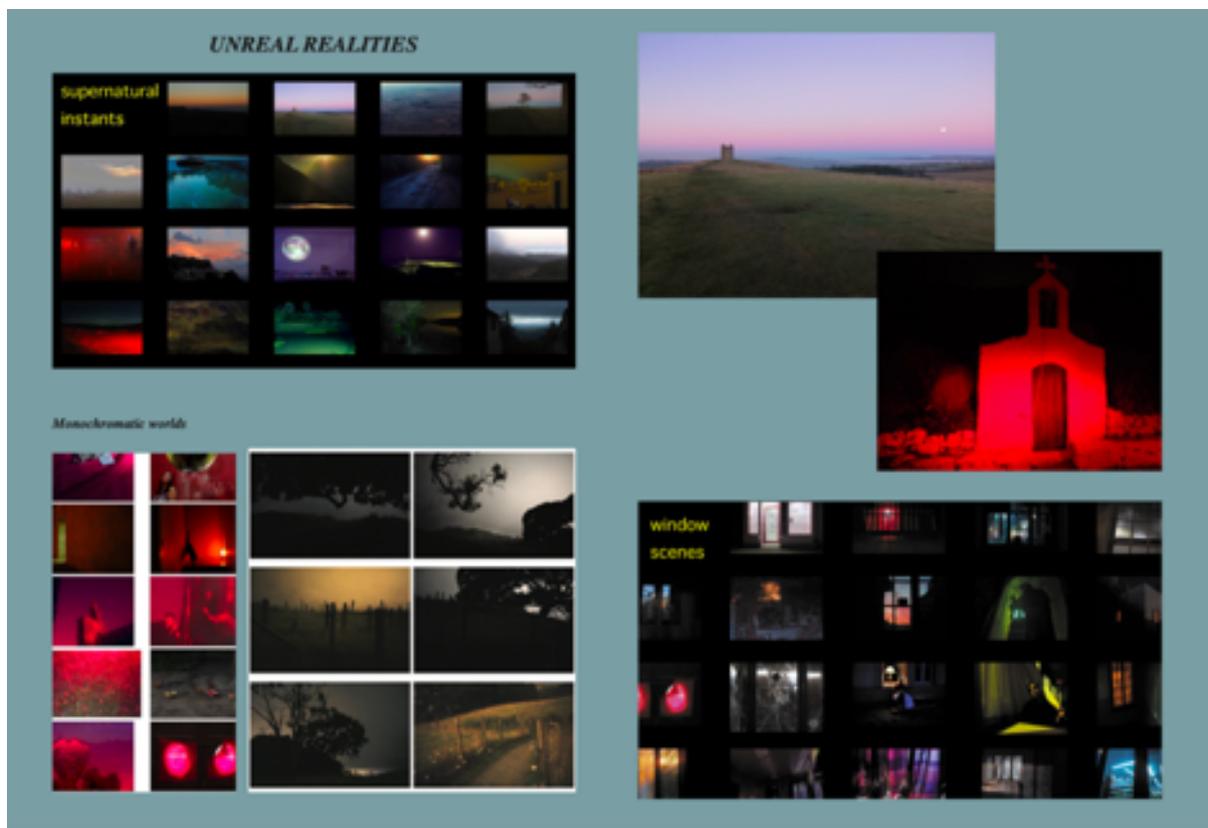
UNREAL REALITIES

- Supernatural transitions : magic shift from light to dark, night to day (golden hour, instants of longing, red, black blue).
- Monochromatic worlds : sodium lights, filters and optical subtraction of color in the world.
- Silly sublime : serendipitous light spills, surprise apparitions, shadow ornaments...



CREATURES OF THE NIGHT :

- Night flesh (shadow paintings)
- Flesh night
- Monsters that are not scary
- Bestiary of the solitary night walker
- Night is a forest





5. design after dark

Here we explore ways of composing (for or with) night atmospheres...tweaking the nocturnal "genius loci"... (the spirit of place, the immaterial spatial quality that pervades an entire experience, weaving memory and imagination.)

(IN BETWEEN THE LIGHT AND DARK) NIGHTFALL AND SUNRISE : A KEY TIME-SPACE FOR PLACE

Proposal :

- Watch the site as it goes into the night. Through a walk or just observing the site from a strategic point, note some changes that occur (micro changes and macro changes; shifts in colors, movements, appearance of surfaces, apparitions, horizons, sounds, smells, activities, behaviors, interactions in both human and non-human elements...
- Do the same as it moves back into the day
- Temporal mapping of the site : note where these changes have an impact, map the colors (color swatch) that appear in these moments of the landscape.

isolating details with darkness



LIGHT CATCHERS : LIGHTING WITHOUT LIGHT EMITTING DEVICES

- Water (suspended vapor, wet walls, puddles)
- Revelations in white paint
- Illuminating objects
- Illuminating creatures

THE POWER OF DARKNESS

- The unlit monument
- The inner glow of black

DEVICES TO NOTICE THE NIGHT

- Night cities on stage
- Night visions
- Color swatches of night atmospheres
- Atmosphere cut out book

DEVICES TO LOVE DARK NIGHTS

- Starry interiors
- Moon towers
- Light traps
- Shadow painting

LIGHT CATCHERS : LIGHTING WITHOUT ARTIFICIAL LIGHTING



The teacher focuses on ways to illuminate and to shape the perception of light from within the use of ambient lighting. I believe these mostly used techniques in the dark can be achieved by reflecting light to various objects, images, surfaces and other objects or physical components of an other scenario (water, plants, reflective materials, ...)

Water (suspended paper, wet walls, puddles)

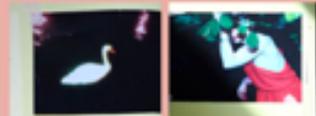
Illuminating objects



Revelations in white paint

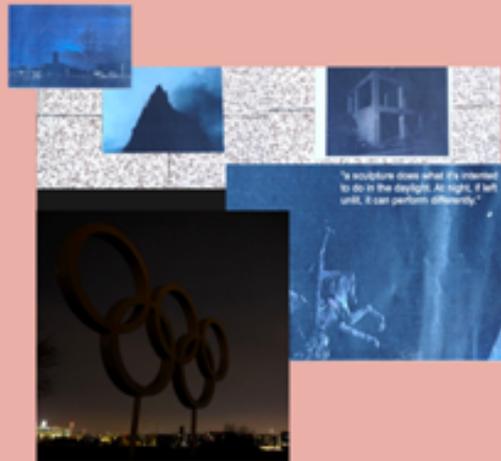


Illuminating creatures



THE POWER OF DARKNESS

The unit monument

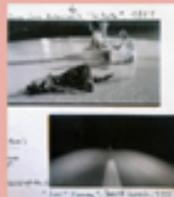


The inner glow of black



DEVICES TO NOTICE THE NIGHT

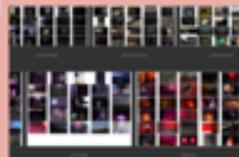
Night cities on stage



Night box



Color swatches of night atmospheres



Atmosphere cut out book

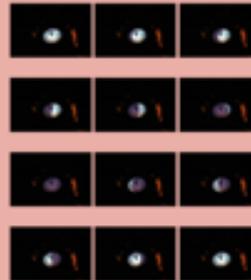


DEVICES TO LOVE DARK NIGHTS

Starry interiors



Moon towers



Year	Artist	Location
1998	Johnnie Walker	London
1999	Johnnie Walker	London
2000	Johnnie Walker	London
2001	Johnnie Walker	London
2002	Johnnie Walker	London
2003	Johnnie Walker	London
2004	Johnnie Walker	London
2005	Johnnie Walker	London
2006	Johnnie Walker	London
2007	Johnnie Walker	London
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2015	Johnnie Walker	London
2016	Johnnie Walker	London
2017	Johnnie Walker	London
2018	Johnnie Walker	London
2019	Johnnie Walker	London
2020	Johnnie Walker	London
2021	Johnnie Walker	London
2022	Johnnie Walker	London

Light traps



THINGS TO NOTICE AFTER DARK	IMAGINARIES OF NIGHT PLACES	SCENES OF THE AFTER DARK	URBAN MATERIALS IN THE DARK
<p>Field guide to urban night mapping</p>	<p>Awaken dreams / Potential cities / The nocturnal psyche... : things that create the "genius loci" of a place after dark</p>	<p>Unreal realities / Involuntary theaters / Creatures of the night... ; some scenographic elements of the urban night</p>	<p>Light catchers: Illuminating materials and reflective surfaces (what brings light without artificial lights)</p>
<ul style="list-style-type: none"> • Night atmospheres and their boundaries • Rhythms and shapes of light and dark • Special night places (where things happen) • Transitions and thresholds of light and dark • Movements, shifts and instable qualities <p>Night changes place. New social spaces, sensory experiences and spatial settings take place after dusk. As places are not the same from day to night, maps must also be different.</p> <p>Here is framework to notice and to record some elements of an alternative reality after dark, when our senses are modified and imagination enhanced. These are physical, psychical and cultural (in collective imagination, in the visual environment and in material qualities of the city). Some elements are static, some are always changing and some are just moments.</p> <p>Each section is a different dimension of place to consider. Each contains examples of things to record and to place on a map. They are site-specific, time-specific and specific to the observer's experience. Therefore, each observer can choose his own elements to map, using fieldnotes (sketches, photograph, recordings, written notes...). These fieldnotes and maps can be used later within the design process as the site-based resource to compose scenarios for architectural interventions for better night spaces.</p>	<ul style="list-style-type: none"> • Local stories and urban myths • Local monsters or mythical creatures • Places of conversations • Places of the solitary night walker 	<ul style="list-style-type: none"> • Colors : magic moments of dusk and dawn (the blue hour, the golden hour...) • Monochromes (landscape that loose color at night) • Scenes under lampposts (shapes of the light and shapes of the dark) • Empty stages, scenes framed by darkness • Window scenes (screens to the inner life of the city) • Sounds in the dark (who is out there?) • Shadow patterns and figures (moving or static) • Moonlight reflections • Night flesh and flesh at night • Apparitions • Bestiaries of solitude 	<ul style="list-style-type: none"> • Water surfaces but also ; suspended vapor (fog) wet walls, reflective puddles... • Revelations in white paint • Things that glow in the dark • Illuminating creatures (swans, faces, eyes) • Illuminating objects in urban environments (shiny things) • Illuminating plants (that can be used to mark paths and orientate the night walker)

“A template field-map for the night, an inventory of things to notice after dark”

A template field-map for the night, an inventory of things to notice after dark. The table above replicates a more general grid, intended for others to use. In this structure, each category contains a non-exhaustive list of features to look for, details to capture, qualities to notice etc. These cover different dimensions of the night, its cultural imaginaries, typical scenes and materiality. The idea is that each user decides what is important to capture from each site. The table serves as an aid, a framework to develop a local body of night knowledge.

I will now describe the seminar where I attempted to test how this draft *Night Guide* could be used and ameliorated.

3. Conspiring with darkness, a research seminar

The idea for this seminar was instigated by Eik Hermann, philosopher, lecturer and editor of the *Ehituskunst* magazine, the main architectural research journal in Estonia. I met him after the film residency in Tartu, June 2022 (see section I), and we started a conversation on darkness and on research methods for architectural disciplines. He later invited me to co-design and conduct a five-day seminar at the Estonian Academy of Arts, in Tallinn, with twenty-two participant students, mainly from the architecture section, but also from graphic design, textile, product design, heritage protection, animation and painting. We called this seminar “Conspiring with Darkness.” It took place in the thick of winter, January 2023.



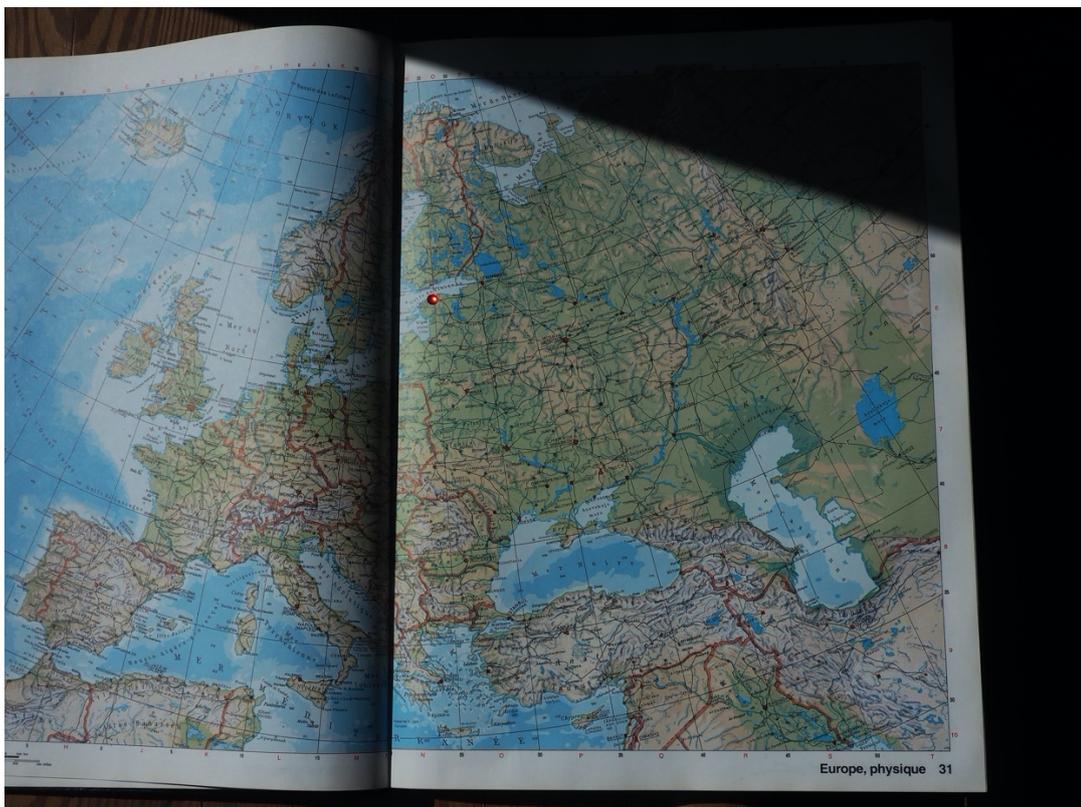
Images from the seminar conducted at Estonian Academy of Art, January 2023

At the start of the week, each student was given the draft *Night Guide* (presented above) as a printed booklet. I hoped that this material would accelerate an immersive thought process into the night theme. I planned to observe reactions and how/if students used this material in their own explorations.

The academic purpose of this event was to bring students to explore and document their own nocturnal experiences of the city of Tallinn. They were also asked to imagine how to

amplify the qualities of darkness and light in the city at night. The activity was exploratory and open-ended. We requested no specific outcome from the students. In the limited timeframe, we preferred to leave space for creative dialogues and critical tensions. Here is what happened during this experiment, and the findings that helped me take this project forward.

CONTEXT, BRIEF AND PROGRAM OF THE SEMINAR



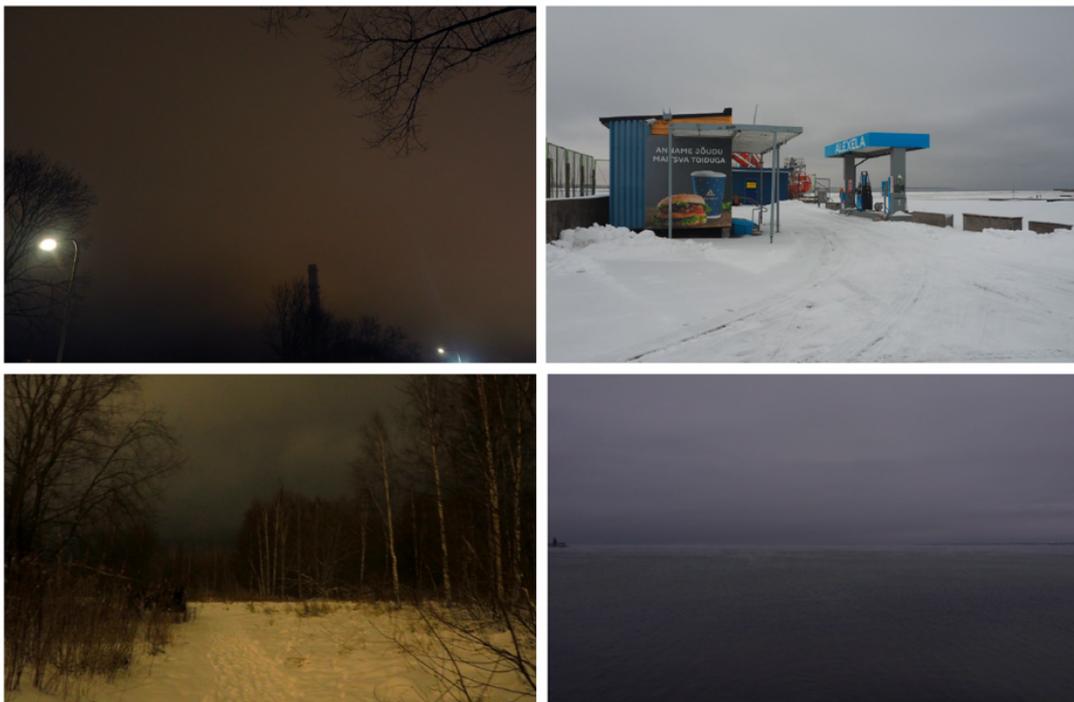
Tallinn, at a latitude where seasonal darkness is no small matter.

A particular geographical and cultural darkness. It is important to consider the atmospheric settings of this experiment. It is midwinter, a time of rare daylight. I was welcomed by the stinging temperature of -15 degrees Celsius.

This is a difficult time of the year for many Estonians. Here, gloom conspires with the cold to form an atmosphere of greyness, disturbed sleeping patterns, light shortage and unending hostility of the outside world. The predominance of nightlight over daylight during half the year makes darkness a fundamental matter to consider in

this Northern latitude. Yet, like nearly everywhere else, it is hardly regarded as such. In his introductory lecture, Eik Hermann presented a set of architectural renderings for local building projects, explaining how “we (Estonians) tend to make images of our future constructions as if they were situated under the bright skies of Italy, possibly because we want to be seen as ‘normal’ Europeans.”

This general tendency to undermine contextual differences, strongly resonates with the wider reasons why the night is typically ‘denied’ in the built environment disciplines, both in education and professional practice.



Greyness in the night and in the day: images of the nightlight versus daylight in midwinter of Tallinn

Seminar brief. Considering these issues, we prompted a series of questions for the students to consider during this week: how does the seasonal darkness impact life in the city? How could the conditions of light and dark in Tallinn become a resource for the city rather than a problem? What would happen if we treated darkness not as the absence of light, but as a medium through which urban experience is intensified, and new revelations (but also mysteries) appear (as a time a to explore the psychic life of the city)? During the first two days, participants were asked to use these questions to explore their everyday life in the dark. The following days, participants were invited to imagine “something pragmatic and something poetic” for everyday life in the dark, with the media of their choice.

Program. The workshop began with a walk at dusk, around 3.40 PM. As we set out in freezing temperatures to find darkness, we realised that there was none, even though night had well fallen. The mist and snow projected an artificial glow into the atmosphere, even in the nature reserve at the edge of the city. Instead of the darkness expected, students discovered the notion of light pollution. At the closing of the walk in this greyish, overlit nightscape, each participant was asked to formulate first impressions, ideas, or to speak of their relation to darkness. The students stated why they chose to participate in this workshop. Some to explore a personal fear. Some were simply drawn by curiosity for an unusual subject in academic contexts. Others evoked their personal use of darkness. For many, this nocturnal time of the year offered opportunities for a retreat, a space-time for interiorization and creative thinking.

The following day, participants formed five groups, and each group chose a dark(ish) area to work with. Themselves, they decided that each group should be composed of several disciplinary fields. This also meant that I would not have to possibility to compare how different disciplines responded to the exercise. For the next two days, they collectively investigated one or more aspects of darkness. After a phase of open exploration, the students were asked to develop scenarios for the dark site: by questioning what could be ameliorated? What could bring something new or make something happen? On the last day, all groups came together to present their findings and discuss these in a more collegial manner. After the seminar, each student wrote a personal statement to reflect on their relation to darkness after this initiation. The following sequence presents the ideas and student visions produced over the week.

PARTICIPANT REACTIONS AND PRODUCTIONS

Group 1: An industrial hall as a darkness observatory. This group chose to observe darkness in an industrial building, that was to be rehabilitated by the city for a future festival. At first, the group intended to develop a lighting scheme for the project, but this idea radically changed after being on site, and after being introduced to the spatial potential of darkness. Instead, they explored what happened in the building

when all the lights are switched off. They were surprised at the qualities the incidental light brought to the building.

They created visual representations to describe their experience. One of the students, involved in the festival project, planned to propose this approach as the departure point for the design scenario of the building. Below are images of their visual recordings and an extract of their written account.



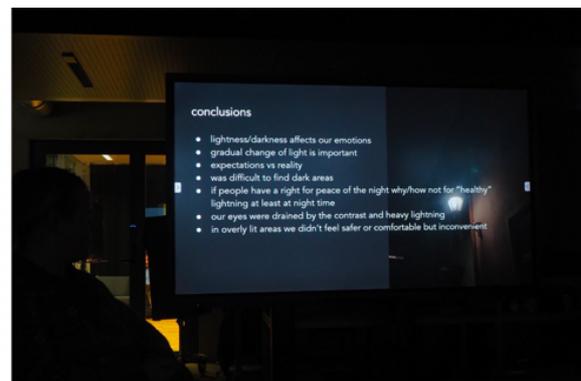
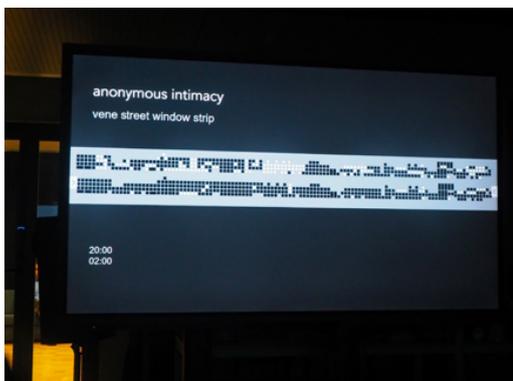
“We explored the derelict industrial building. The first time was during the daytime and the building looked bleak and cold. At night time, the darkness was key to experience this building. It somehow made the room calmer; you could see the glow of street lights from the window and also the purple hue coming from the sky. (...) Different patterns and shadows emerged in the room. Different colour combinations were created by layers of broken windows and the fog/moisture that had formed between the glass. When the lights were on, there was a desolate feeling inside, the space was very industrial. But off, the outside came into the building, giving the building and the night a sacred quality. Turning the light back on felt wrong.”

Group 2: A place that has lost its thrill. *This group chose to investigate darkness in the infamous neighbourhood of Lasnamäe, the Soviet-built bedroom district, known as a more dangerous area of Tallinn in terms of criminality. Despite its reputation, during their visit the students discovered a quiet residential area and were actually quite disappointed. This was the one place in Tallinn that sustained a criminal reputation, as an indispensable imaginary component of any big night city.*

Ironically, they looked for ways to bring back the "excitement" by returning on site with a projector and the firm intention to create an "unapologetic eeriness" through shadowplay. Though this attempt was not convincing, they ended up inventing a new technique for creating moving collages, as a very effective way to describe the atmosphere of the night area. Using this technique, they developed a series of animated portraits of the neighbourhood.

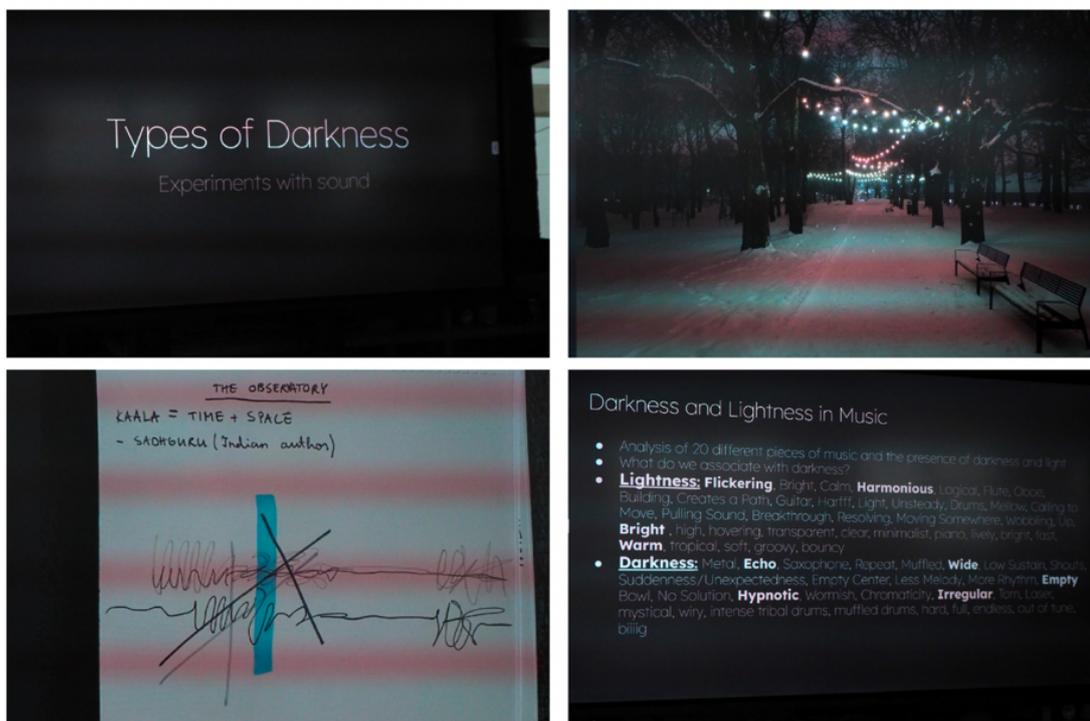


Group 3: Shadows of the Old Town. *The students in this group choose to explore the darkness in the medieval part of Tallinn. They invented systems to map darkness in different ways: in relation to emotion, in comparative charts at 8PM, 4PM and 8AM. They also tried mapping the light coming from windows at different times. Through their explorations, they discovered that one place had many night atmospheres; they found comforting dark places and uncomfortably lit places. They also raised an important question about lighting heritage buildings, in relation to historical authenticity and insisted on the importance of thresholds and gradients in the light and dark planning of urban night spaces.*



Group 4: Darkness and Imagination. This group focussed solely on the relation between darkness and imaginaries. This was the only group that actually made explicit use of the handout I had given them, referring to some of its themes. Each member of the group decided to explore a personal facet of darkness.

The first student questioned psychological effects of artificial light one of the city parks. He took photographs and modified these to compare different lighting scenarios. His comparative images were very capable of demonstrating the impact of lighting on our perceptions of place. They showed how our sense of well-being in the dark, is less about the amount of light but more about its position in relation to the urban movement and immediate surroundings. His site-specific investigation confirmed the value and potential of this type of micro-analysis of spaces after dark.

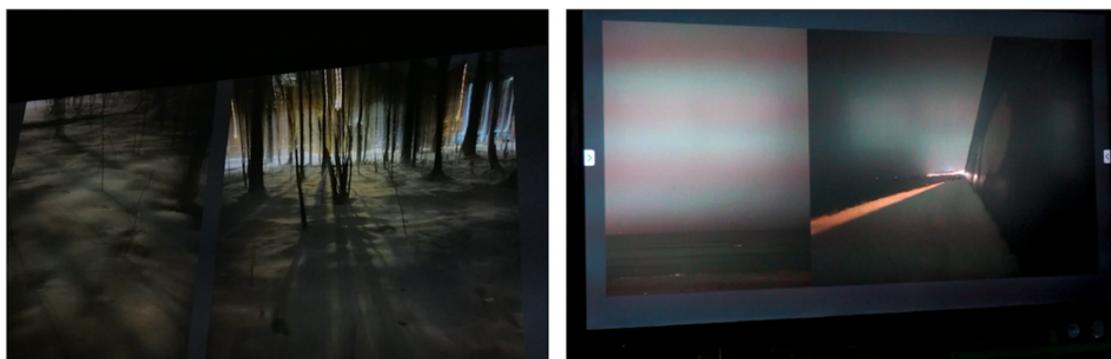


Other students captured some “magical moments” of light and dark in the city. They made two electronic music pieces to characterise types of darkness they discovered: one expressed a comforting darkness, and another a disturbing darkness. Sound worked quite well as a modality to represent night space and atmospheres.

Another student observed the ambivalent duality between artificial light and natural darkness, looking at a landscape “half natural/half urban.” As she walked through this liminal zone, she recorded her feelings and thoughts, using these to annotate a series of dreamy, surreal photographs, representing a situation of uncertainty between light and dark, day and night, urban and nature, as a powerful evocation of the nocturnal landscape in many areas around the Gulf.

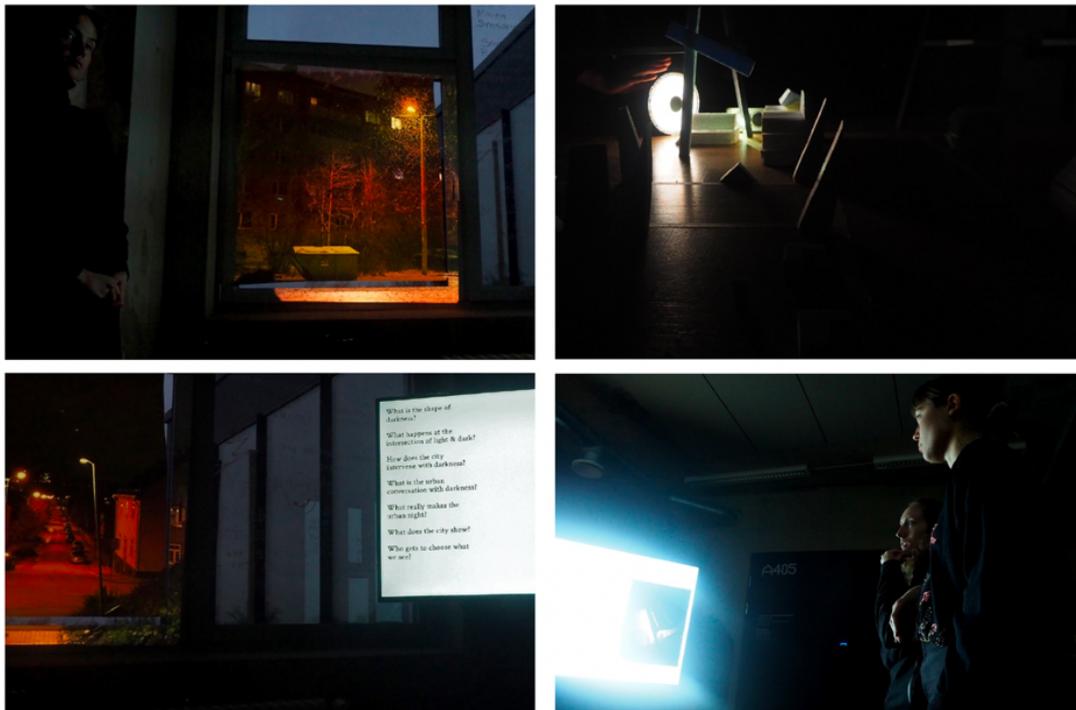


The last student of this group set out to look for a ‘pleasant darkness’. She first selected a wooded area in a park, where she was able to contemplate surroundings whilst feeling protected (left image below). She then discovered a dark path along the beach, separated from the city by a high retaining wall that reflected light when wet. The wall projected the city lights and shadows onto the beach (right image below). One could see, hear and feel the sea, enjoy the calmness yet stay connected to urban life in a reassuring manner. These observations led to questions of how to promote such spatial typologies for darkness, making these accessible to people in the city.



Group 5: “Conversations with darkness.” *With small installations, clips, photographs, aphorisms... this last group explored the urban night as a means of*

communication. They demonstrated how darkness reveals social values in urban context, according to what is artificially lit (business', transport system...), and what is left in the dark. To them, conscious choices were reflected in the urban atmosphere that defined our relation to the environment. They poetically affirmed that "the sum of all conversations with darkness is the sky." Below are images of the spatial installations they put together to express these ideas. By doing so, they started testing with darkness as an instrument of design and of communication.



The presentations of student work ended long after sunset. The classroom had become very dark. Yet no one expressed the need (or dared) to switch on the lights.

Changed relations to darkness. In the days following the seminar, I received individual statements from the students, requested in the brief. I selected the following extracts to illustrate the themes that outcropped from these different reports.

<p>PERCEPTUAL CHANGES ON DARKNESS AFTER THE SEMINAR</p>	<p>EXCERPTS OF STUDENT REPORTS</p>
<p>RECOGNITION OF THE LOSS OF DARKNESS</p>	<p><i>“Indeed, while walking in the dark to find the darkness, I really realized how rare it is. Then, thinking back further, I rarely managed to find perfect darkness in the night. (...) This situation is almost ironic.”</i></p>
<p>UNDERSTANDING ARTIFICIAL LIGHT AS AN INSTRUMENT OF COMMUNICATION</p>	<p><i>“I learned we have very little control over our city and its light impact. So, light seems to be something very easy to control, and we can easily turn it on and off as we please. But when it comes to having power over something collective like a city, then light becomes totally uncontrollable individually. (...). There are established rules that govern the language of city lights like rules govern the language in a conversation (...). I also learned to understand the different types of light, which could be classified in different criteria according to their shape, their movement, their way of interacting or expressing an atmosphere for example. But all this is quite subjective and depends on how each person sees things.”</i></p>
<p>CONSIDERING MULTIPLE NUANCES AND SOME INTRINSIC VALUES OF DARKNESS</p>	<p><i>“There are different shades of light but at the same time there are different tones in the dark as well. It’s not just a big black hole. (...) Some things are just better in the dark. It gives them some softness that you can’t get in the daytime.</i></p>
<p>NEW AWARENESS</p>	<p><i>“Now I’ve started noticing things and these things don’t stop annoying me.”</i></p>
<p>THE MORAL VALUES OF LIGHT AND DARKNESS AS A SUBJECT OF PHILOSOPHICAL INQUIRY</p>	<p><i>“We take pride in our long summer days and white nights, as if the amount of light one has during the day is a currency for happiness. Similarly, we rarely mention the darkness of the winter outside of whining about it to friends. At the end of the day, who is to decide that darkness is any worse than the light?”</i></p>

This seminar confirmed once again that for the participants, the negative connotations of darkness recede with an exploratory experience of the night.

Summary table. This table thematically presents what I learned from this seminar.

HOW RELATION TO DARKNESS CHANGED	MODES OF INVESTIGATION EXPLORED	EXPERIMENTAL MODES OF REPRESENTATION	THEMES PROPOSED AND EXPLORED	FEEDBACK FOR THE NIGHT GUIDE
<p>Fears of the dark were moderated</p> <p>Awareness of light pollution</p> <p>New creative possibilities</p> <p>From light design to dark design</p>	<p>Sensory mapping</p> <p>Micro analysis of spaces</p> <p>Case studies</p>	<p>Sound portraits</p> <p>Animated collage</p> <p>Film collage</p> <p>Installations as demonstrations</p> <p>Photographic storyboards, novels, scenarios</p> <p>Time lapse visuals</p>	<p>Lighting in historic areas</p> <p>Negative connotations of places as attractive</p> <p>Closed/open spaces in relation to light and dark</p> <p>Liminal spaces of the night and of the city</p> <p>The aesthetic values of darkness</p> <p>The politics of the lit environment at night</p> <p>The need for light and dark options in navigating the city</p>	<p>Value of the open structure</p> <p>Good for picking out ideas</p> <p>Need for a more comprehensive structure</p> <p>Need to propose methods for investigation</p> <p>More tools and theoretical knowledge</p>

New considerations. After this week, students could perceive both the dominating character of light and the need to see our surroundings. They realised that artificial light can sometimes actually prevent this visibility. Social and political implications of urban lighting became a subject of discussion. Some students suggested that individuals should have a choice when it comes to darkness: the possibility to choose between a lit path or a dark one, depending on subjective perceptions of safety (it may be useful to mention the overall safeness of Tallinn in terms of crime), and mental states (“do I have time to wander?”). We discussed the possibility for hubs of darkness and hubs of light, arguing how contrast was more exciting than homogeneity, yet the value of smooth transitions and gradients was also argued. The students who studied the old town, suggested that the generic artificial light in historical areas, “made things look like it could be anywhere in the world.” They proposed that lighting should be integral to the protection scheme of historical buildings and urban typologies.

The opportunity to explore darkness in relative freedom, led to inventive and subjective ways of looking at the city at night. The students raised themes I had never considered before. Sound portraits, animated collages, and other original modes of mapping the night were developed to represent their complex nocturnal observations.

How the handout material was used. I did not explain to the students how the handout should be used, which allowed me to observe how each group reacted to this document. They appeared to use it in different ways, giving it more or less regard. Some kept the pages separate and spread them out on a table, as material to animate the discussion and to trigger topics while searching for elements to focus on as a group. It became a brainstorming tool. Only one group used it explicitly as a resource, from which they extracted the themes they chose to explore. It was clear that in the other groups, the guide had been read. Its unfinished, rough character may have disinhibited the students in their own approach, but this cannot be verified.

Areas to maintain and to improve. The prototype guide worked as a source of inspiration but did not work as a mode for operation. Its value was measured by the way the students used it to support discussions on the topic, to create their own interpretations and formulations of the problem. This is key to a design process, as the night designer must be capable of identifying the specific issues to each site or design situation, rather than follow a protocol. Therefore, the *Night Guide* should maintain this generative quality.

The main problem with this first iteration of the *Night Guide*, is that it was not clear how it should be used. Further work is necessary to create a tool that designers and urban practitioners could use autonomously (without mediation from myself or other night informers). Globally, it retained attention as a book of images, an illustrated dictionary; something to look at passively, to spark ideas rather than guidelines of how to observe or design night spaces. In this sense, it is efficient, but it does not yet fully reach its objective of becoming a framework for nocturnal investigation and urban night design.

This workshop activity also fits with recent calls for change in architectural design education (see Jones and Hyde, 2019). Now it is time to explore possibilities for this artefact to be embedded into real-life contexts of urban transformation, far from the reassuring compliance of creative practitioners and the sheltered frames of academia. The last section will attempt to clarify the implications of my work in this area, by considering my ongoing

participation in an urban development think tank for a post-industrial site in the UK. This experience brought new challenges, allowing me to see some limitations of urban design, but also possible trajectories to develop this practice in more nocturnal ways.

CONCLUSION: WAYS FROM FIELDWORK TO DESIGN

Envisioning the night through multiple lenses. The framework I am developing is largely based on my own observations, yet it is meant to be used by multiple audiences. Unlike for the case studies presented as the main body of this work, here, each project was conducted through a collaborative process. Exploring the night with others allowed me to become attentive to other ways of looking at and describing the world after dark.

Four types of explorations were tested and validated as potential methods: 1) creative investigations, about discovering a site and at the same time, producing artworks to express a renewed vision of the site, 2) using design artefacts to reveal new aspects of night places, 3) walking with night experts and 4) making portraits or tales of night places.

Summary table

CREATIVE INVESTIGATION TECHNIQUES (Visual formats)	INVENTING DESIGN ARTEFACTS TO REVEAL NIGHT ENVIRONMENTS	WALKING WITH NIGHT EXPERTS	MAKING PORTRAITS, TALES OF NIGHT PLACES
Photographic works Pamphlets Visual essays Documentaries, film	Flashlight explorations “Penumbrella” by Kerem Asfuroglu	Gathering expertise on a nocturnal subject through dialogue with experts in relation to a night site: Light designers, local experts (from security guards to historians...)	Collectively building a narrative to describe a place Combining different perspectives

2. Pedagogical strategies for night investigation

Summary of takeaways from the workshop (1) and seminar (2). The following table shows what these activities brought to the academic program and to the *Night Guide* framework.

1) “ARCHIPELAGO OF ATMOSPHERES”	2) “CONSPIRING WITH DARKNESS”
<p>Development of a personal relation with the night and a more positive narrative of the notion of darkness</p> <p>Discovery of the ‘otherness’ of the night site</p> <p>Awareness of light pollution</p> <p>Identification of different atmospheres of the night</p> <p>Identification of temporal changes of the night space</p> <p>More creative, complex and more nuanced representations of the night space.</p> <p>The development of new scenarios for design projects, based on nocturnal attributes of the site</p> <p>The emergence of the cinematic potential of the urban night and the possibility for staging, in the design practice.</p>	<p>Development of a personal relation with the night and a more positive narrative of the notion of darkness</p> <p>Awareness of light pollution</p> <p>Identification of temporal changes of the night space</p> <p>More creative, complex and more nuanced representations of the night space.</p> <p>Development of new techniques for investigation and mapping the urban night space (micro-analysis, window mapping, temporal mapping...)</p> <p>Exploration of new techniques for describing night atmospheres (sound techniques, video collages, installations...)</p> <p>Introduction of new critical themes to integrate in the guide (cultural heritage, the need for choice between light and dark, the political ‘message’ of the night space...)</p>

What works and how the framework can be improved. The first draft of the *Night Guide* was useful to show how prompts, expressed as thematic features of the night, can generate and facilitate creative dialogues with places at night, particularly when the audience has never consciously engaged with the night in their practice before. Another value of this draft guide as a ‘constellation of ideas,’ is the ability to transfer cultural insights that can trigger new ideas. It worked well as a visual support for starting conversations that provoke critical thinking, constructive problems and new questions concerning nocturnal matters.

On the other hand, the seminar showed how the draft *Night Guide* required preliminary explanations to be fully apprehensible for users. Nocturnal fieldwork, without prior experience

and knowledge of what to observe, is a difficult task, even for creative practitioners who are more used to inventing their own procedures than some other urban design technicians. The guide should provide both designers and non-designers clear tools to guide them through a site exploration after dark. This can be done by clarifying the scope of elements to notice in the night site (analytical grids, lexicons, collection of typical sceneries).