VISUAL AND MULTIMODAL URBAN SOCIOLOGY, PART A

RESEARCH IN URBAN SOCIOLOGY

Series Editor: Ray Hutchison

Volumes:

Volume 1:	Race, Class and Urban Change, 1989
Volume 2:	Gentrification and Urban Change, 1992
Volume 3:	Urban Sociology in Transition, 1993
Volume 4:	New Directions of Urban Sociology, 1997
Volume 5:	Constructions of Urban Space, 2000
Volume 6:	Critical Perspectives on Urban Redevelopment, 2001
Volume 7:	Race and Ethnicity in New York City, 2004
Volume 8:	Ethnic Landscapes in an Urban World, 2006
Volume 9:	Gender in an Urban World, 2008
Volume 10:	Suburbanization in Global Society, 2010
Volume 11:	Everyday Life in the Segmented City, 2011
Volume 12:	Urban Areas and Global Climate Change, 2012
Volume 13:	Urban Megaprojects: A Worldwide View, 2013
Volume 14:	From Sustainable to Resilient Cities: Global Concerns and Urban Efforts, 2014
Volume 15:	Public Spaces: Times of Crisis and Change, 2017
Volume 16:	Urban Ethnography: Legacies and Challenges, 2019
Volume 17:	Rhythmanalysis: Place, Mobility, Disruption and Performance, 2021

RESEARCH IN URBAN SOCIOLOGY VOLUME 18A

VISUAL AND MULTIMODAL URBAN SOCIOLOGY, PART A: IMAGINING THE SENSORY CITY

EDITED BY

LUC PAUWELS

University of Antwerp, Belgium

United Kingdom – North America – Japan
India – Malaysia – China

Emerald Publishing Limited
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2023

Editorial matter and selection © 2023 Luc Pauwels.
Published under exclusive licence by Emerald Publishing Limited.
Individual chapters © 2023 by Emerald Publishing Limited.

Reprints and permissions service
Contact: permissions@emeraldinsight.com

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN: 978-1-83909-969-4 (Print)
ISBN: 978-1-83909-968-7 (Online)
ISBN: 978-1-83909-970-0 (Epub)

ISSN: 1047-0042 (Series)

INVESTOR IN PEOPLE

CONTENTS

List of Figures *vii*

About the Contributors *xiii*

Chapter 1 – Viewing and Sensing the City: Cross-Disciplinary Perspectives, Methods, and Technologies *1*
Luc Pauwels

Chapter 2 – Imagining the City as Home: Functional Prerequisites and Moral Challenges *11*
John Grady

Chapter 3 – Unpacking Urban Life in the Past: "Time Machine" as a Data Visualization and Analysis Tool *63*
Danielle van den Heuvel and Julia Noordegraaf

Chapter 4 – Geo-Referencing Early Photographic Studios and Using Historic Photographs to Study Urban Processes and Environments *97*
Jeremy Rowe

Chapter 5 – Playing the Early Renaissance City *123*
Ray Hutchison

Chapter 6 – Learning From Street View: Lessons in Urban Visuality *141*
Scott McQuire

Index *161*

This page intentionally left blank

LIST OF FIGURES

Chapter 2

Figure 1. Artist Interpretation (© Paolo Favero) of Weegee's photograph "Their First Murder." New York City, 1945. Weegee (Arthur Felling)/International Center of Photography. 13

Figure 2. Garry Winogrand. "Untitled." New York City, 1968. Fraenkel Gallery. © The Estate of Garry Winogrand, courtesy of the Fraenkel Gallery, San Francisco. 14

Figure 3. Illustration of "Ideal Utility Layout," in David Macaulay, Underground. 1976, p. 46. 20

Figure 4. Illustration of "Electrical System," In David Macaulay, Underground. 1976, p. 66. 21

Figure 5. Conceptual graph of Settlement Functions. Designed by John Grady. 2022. 22

Figure 6. Aka Pygmies in Congo Basin. Photograph by JMGRACIA100, 2014. https://en.wikipedia.org/wiki/Pygmy_peoples#/media/File:Living_on_the_rainforest.jpg. 24

Figure 7. Map of the Fresh Pond Reservoir Watershed, Cambridge, Massachusetts. "Where Does Our Drinking Water Come From," Cambridge Water Department. 2022. 26

Figure 8. "Shoppers stock up at the Chelsea Market Basket before a storm in 2019." Photo by Nicolaus Czarnecki/MediaNews Group/Boston Herald. 28

Figure 9. "Earth at Night." NASA/NOAA. 2016. 29

Figure 10. Designated Traffic Lanes on Broadway Avenue, Somerville, Massachusetts, 2020. Kittelson & Associates, Inc. 31

Figure 11. "Block Party," Creighton Street, Cambridge, Massachusetts, 1999. 33

Figure 12. "One Half meets the Other Half" — West Broadway. Frank Leslie's Illustrated Newspaper, April 23, 1881. 34

Figure 13. Artist interpretation (© Paolo Favero) of an Ofoto Advertisement, Life Magazine, May 23, 2000. 36

Figure 14. "Scan-Sampling Observations of Family Members' Location," Jeanne Arnold and Center of Everyday Life of Families (UCLA). 2012, p. 92. 39

Figure 15. Ovie Carter. "Who's Who on the Sidewalk," 1999. 42
Figure 16. Three Deckers in Cambridge, Massachusetts. 43
Figure 17. "Untitled," New York City Municipal Archives. Circa 1914–1918. 44
Figure 18. Christopher Helin. "Federal Truck – San Francisco Casket Co." San Francisco. 1918. 47
Figure 19. Frank Beard. "Protect that Boy," 50 Great Cartoons. 1895, no pagination, https://archive.org/details/VintageChristianCartoons/969B55E2-2199-4B94-91F8-6040FDA36678.jpeg. 48
Figure 20. Christmas Decorations on Creighton Street, Cambridge, Massachusetts, 1999. John Grady. 51
Figure 21. Dorothea Lange. "Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California." Library of Congress. 1936. 56
Figure 22. Dorothea Lange. "Migrant agricultural worker's family. Seven hungry children. Mother aged thirty-two. Father is native Californian. Nipomo, California." Library of Congress. 1936. 57

Chapter 3

Figure 1. Analytical Interface for Exploring the 3D Model of the Front Hall of the 1665 House at Herengracht in Amsterdam with Uncertainty Overlay Developed in the Virtual Interiors Project. 70
Figure 2. VR Version Offering an Experiential View of the 3D Model of the Front Hall of the 1665 House at Herengracht in Amsterdam Developed in the Virtual Interiors Project. 71
Figure 3. Bloemstraat Seen from Westertoren. Photo by Jacob Olie, June 2, 1896. 77
Figure 4. View of Bloemstraat Toward Westertoren. 78
Figure 5. The Availability of Primary Sources for the Reconstruction of Bloemstraat/Eerste Bloemdwarsstraat Corner. 80
Figure 6. Bloemstraat 3D Digital Reconstruction, With Levels of Confidence. 81
Figure 7. Layering Visual Source Materials on the 3D Digital Model and Contemporary Map. 82
Figure 8. Advertisement of the Workshop of Nicolaas Schreuder in the Bloemstraat (no date). 84
Figure 9. The Mennonite Church in the Bloemstraat, 1729. 85
Figure 10. "Dubbele gang" ("Double Alley"), an Alley Departing From Bloemgracht and Connected to Houtkopersgang, no date. 87

Figure 11. Commuting Routes and Distances of Christina Planson, an Amsterdam Fish Seller in the Eighteenth Century Projected on the 1724 Map by Gerrit de Broen (provided by Amsterdam Time Machine). 89

Chapter 4

Figure 1a. New York Academy of Design Building, 23rd Street and Park Avenue, Cartes-de-Visite by M. Ormsbee With Added Manuscript Caption, ca 1864. 98

Figure 1b. H. Keller and Allen Retail Store "Importers and Jobbers of Cloths, Cassimeres, Doeskins, and Tailors' Trimmings" (Previously H. Schulting) at the Corner of William and Ann Streets, Cartes-de-Visite copy of an Earlier Photograph of New York City, by Silver and Waterman ca 1870. 99

Figure 2. Typical American Style Presentation of a Vignetted Quarter Plate Daguerreotype Portrait of an Affluently Dressed But Unidentified Man by Marcus and Samuel Root, 363 Broadway ca 1855. 101

Figure 3. Comparison of the Descriptions of Photographic Process Used in New York City Directory Advertisements by Year. 102

Figure 4a. Abraham Bogardus, 363 Broadway, New York City with Studio Advertisement in Case Plush Pad. Sixth plate daguerreotype ca. 1850. 104

Figure 4b. Rufus Anson, 589 Broadway Studio Imprint in Top of Oval Velvet Case. Ninth plate daguerreotype ca. 1858. 105

Figure 5a and 5b. Mixed Demographic Crowd Posing on the Cast Iron Lowe Bridge That Was Built Across Broadway in Lower Manhattan. Half-Plate tintype (note lateral reversal) by S. A. Holmes (Label on reverse), 206 Broadway, room 7, New York, New York. ca 1867. 106

Figure 6a and 6b. Examples of Advertisements for the Scoville Photographic Manufacturing Company, Operating at No. 57 Maiden Lane in New York City ca. 1850. (L) Paper Label (R) Recto and Verso of Advertising Token. 107

Figure 7. Geo-Referenced Map of Daguerreotypists and Early Photographers Operating in New York City and Brooklyn From 1839 to ca 1870. 109

Figure 8a. Unidentified Portrait of a Child, by Charles D. Fredericks, 585 Broadway Studio Imprint on Brass Mat. Sixth plate daguerreotype ca. 1859. 110

Figure 8b. Unusual Close-Up Portrait of a Well-Dressed But Unidentified Young Man, by Myron Kimball, 347 Broadway Studio Imprint on Brass Mat. Ninth plate Ambrotype ca 1860. 111

Figure 9. Comparison Over Time Showing Movement of the Most Populated Neighborhoods in the New York City. 112

Figure 10. Comparison of the Numbers of Individuals Advertising in New York City Directories as Photographers, Operators, and Suppliers by Year. 114
Figure 11. Geo-Referenced Map Showing the New York City Daguerreotypists Operating at a Common Address From 1840 to 1855 Appearing Once for Each Year of Operation. 116
Figure 12. Detail of Geo-Referenced Map of New York City Daguerreotypists Over Historic Map ca. 1854. 117
Figure 13. Comparison of Population of New York and Number of Photographic Businesses Advertising in the New York City Directory. 118
Figure 14. View of Commercial Buildings in Chatham Square, Looking Up Bowery. Albumen Stereograph No. 3698 Published by E. & H. T. Anthony, ca 1860. 119
Figure 15. Carte-de-Visite of Illustrations Comparing the New "Howard Mission and Home for Little Wanderers" at 204 5th Street. 120

Chapter 5

Figure 1. "Firenze 1476," Assassin's Creed. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 124
Figure 2. Ezio Looks Out over the Basilica of Santa Maria Novella in This Screen Capture from Assassin's Creed. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 126
Figure 3. Ezio Looks Out over the Palazzo Pitti, Which Has Been Occupied by the Dominican Friar Savonarola and His Followers. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 126
Figure 4a. Screen Capture of the Palazzo Medici Riccardi Garden from Assassin's Creed II. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 127
Figure 4b. Contemporary Photograph of Interior Garden (Public Domain). 128
Figure 4c. Screen Capture of Bennozzo Gozzoloi's *Procession of the Magi* from Interior Wall of the Medici Chapel Wall in the Palazzo Medici Riccardi. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 128
Figure 5a and 5b. Screen Captures of Mercato Vecchio from Assassin's Creed II. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 129
Figure 5c. Photograph Showing the Open Space Created by Demolition of the Mercato Vecchio and Ghetto Vecchio to Create the Piazza della Repubblica. (Public domain/Wiki commons). 130
Figure 6a. Screen Capture of St. Croce from Assassin's Creed II. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 131

Figure 6b. Photograph of Facade Prior to 1863 Addition. (Public domain). 132
Figure 7. Screen Capture of Ospedale Degli Innocenti from Assassin's Creed II. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 133
Figure 8a. Screen Capture of Santa Maria del Fiore in Assassin's Creed II. © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 134
Figure 8b. 1586 Sketch of Duomo Exterior by Bernardino Poccetti. 134
Figure 9a and 9b. Above: Screen Capture Showing Ezio Meeting with Machiavelli Outside Palazzo Pitti. Note that the structure as shown here dates to the 1600s (© Ubisoft. All other rights are reserved by Ubisoft Entertainment. Below: Architectural model of Palazzo Pitti at time of completion, ca. 1460 (public domain). 136
Figure 10. Niccolo Machiavelli and Ezio Meet to Discuss the Actions of Girolamo Savonarola (screen print from Assassin's Creed II). © Ubisoft. All other rights are reserved by Ubisoft Entertainment. 137

Chapter 6

Figure 1. "Google I/O 2013 – Project Ground Truth: Accurate Maps via Algorithms and Elbow Grease" Posted on the Google Developers Channel on YouTube at https://www.youtube.com/watch?v=FsbLEtS0uls. 142
Figure 2. Screenshot of a Street View Panorama in Brunswick, Victoria. 147

This page intentionally left blank

ABOUT THE CONTRIBUTORS

John Grady is Professor Emeritus of Sociology at Wheaton College in Norton, Massachusetts. He is a past president of the International Visual Sociology Association (IVSA), and is currently a Co-editor of the journal *Visual Studies*. His research and teaching interests include the study of cities, technology and social organisation. He has written extensively on visual sociology in general and on the use of the visual mass media as evidence for social and cultural analysis. He has produced numerous documentary films including *Mission Hill and the Miracle of Boston* (1979), *Down the Projects: The Crisis of Public Housing* (1982), and *Water and the Dream of the Engineers* (1983).

Ray Hutchison is Professor of Sociology and Anthropology at the University of Wisconsin-Green Bay and Santander Chair of Humanities and Social Sciences (New University of Lisbon). He received his BA (Sociology) from SUNY-Binghamton and MA and PhD (Sociology) from the University of Chicago. Dr. Hutchison is co-author of four editions of *The New Urban Sociology* and editor of *The Encyclopedia of Urban Studies.* He organized two conferences on *Everyday Life in the City* for the Romauldo del Bianco Foundation in Florence. His recent research has focused on *empty spaces* and *urban memory*, examining the location, disappearance, and remembrance of the location of working-class struggles in Chicago during the Great Railroad Strike of 1877 and the Haymarket Affair in 1886.

Scott McQuire is Professor of Media and Communications in the University of Melbourne. He is one of the founders of the interdisciplinary Research Unit for Public Cultures where he researches the nexus of digital media, contemporary culture, urbanism, and social theory. His recent books include *Geomedia: Networked Cities and the Future of Public Space* (2016, Chinese and Russian translations 2019), *Art Seen Under Digital Light: Photography, the Image and the Aesthetics of Data* (2018) and the co-edited collection *Communicative Cities and Urban Space* (2021).

Julia Noordegraaf is Professor of Digital Heritage at the University of Amsterdam, where she leads the digital humanities research program and lab Creative Amsterdam (CREATE) that studies the history of urban creativity using digital data and methods. Noordegraaf's research focuses on the preservation and reuse of audiovisual and digital cultural heritage for historical research. She has published, amongst others, the monograph *Strategies of Display* (2004/2012) and, as principal editor, *Preserving and Exhibiting Media Art* (2013) and her work has appeared in journals such as *Journal on Computing and Cultural Heritage*,

Museum Management and Curatorship, and the *Journal for Media History*. Noordegraaf is a former fellow of the Netherlands Institute for Advanced Study in the Humanities and Social Sciences. She currently acts as a board member for CLARIAH, the national infrastructure for digital humanities research and acts as Vice President of the European Time Machine Organization.

Luc Pauwels is Professor Emeritus of Visual Sociology and Anthropology at the University of Antwerp (Faculty of Social Sciences), Founding and former Director of the Visual and Digital Cultures Research Center (ViDi) and currently President of the "Visual Sociology" Research Committee of the International Sociological Association (ISA). He is also a former Vice-President of the International Visual Sociology Association (IVSA), of the International Visual Literacy Association (IVLA) as well as Past Chair of the Visual Communication Studies Division of the International Communication Association (ICA). His books include: *Visual Cultures of Science: Rethinking Representational Practices in Knowledge Building and Science Communication* (2006, Dartmouth College Press, UPNE), *Reframing Visual Social Science. Towards a More Visual Sociology and Anthropology* (2015, Cambridge University Press) and *The SAGE Handbook of Visual Research Methods* (2011, 1st ed. with E. Margolis; 2020, 2nd ed. with D. Mannay).

Jeremy Rowe is an Emeritus Professor at Arizona State University and currently a Senior Research Scientist at New York University. Jeremy Rowe has collected, researched, and written about 19th- and early twentieth-century photographs for 30 years. He wrote *Arizona Photographers 1850–1920: A History and Directory*, *Arizona Real Photo Postcards: A History and Portfolio*, and *Arizona Stereographs 1865–1930*, and numerous chapters and articles on photographic history. He curated exhibitions and served on boards, including the Daguerreian Society as President, The Ephemera Society of America, INFOCUS – the Phoenix Art Museum Center for Creative Photography collaboration, Daniel Nagrin Theatre Film and Dance Foundation Inc. as Chairman, and currently the National Stereoscopic Association. He was a Fulbright Specialist at the National Museum of Bosnia Herzegovina and currently works with the Library of Congress on projects related to the Nagrin collection and new National Stereoscopic Research Collection and Fellowships.

Danielle van den Heuvel is an Associate Professor in Early Modern History at the University of Amsterdam and Director of the Amsterdam Center for Urban History. Her research has an interdisciplinary focus and centers around two main themes: the impact of institutions on groups in the margins of early modern society, and life in city streets before industrialisation. She is the author of the prize-winning book *Women and Entrepreneurship. Female Traders in the Northern Netherlands c.1580–1815* (Amsterdam 2007), and her work has appeared in journals such as *SIGNS, Continuity and Change, Journal of Urban History,* and *The Historical Journal*. Since 2016 she has been directing a large research project funded by the Netherlands Organisation for Scientific Research which investigates the relationship between gender and urban space in premodern Eurasia.