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**The role of youth culture in shaping spatiotemporal dimensions of place: A
study on the rhythmicity, performativity and identity of Berlin Kidz.**

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MSc Urban Design and City Planning

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“Being a dissertation submitted to the faculty of The Built Environment as part of the requirements for the award of the MSc Urban Design and City Planning at University College London: I declare that this dissertation is entirely my own work and that ideas, data and images, as well as direct quotations, drawn from elsewhere are identified and referenced.”

Savannah Gladstone
29th September 2020

Abstract

Based on netnographic fieldwork with a virtual mixed-methods approach, this dissertation investigates the spatiotemporal dimensions of youth place-making. The aim is to illustrate how young people make meaningful connections with place through performative and rhythmic processes, and to learn about what young people search for. This study develops a framework in which young people are considered as active producers of culture, and as a vital part of cultural phenomenology. In unearthing how youth have been deprived of places to call their own that represent their own identity since the decline of urban public space, this study uses a single case-study, Berlin Kidz. This youth collective are notorious for their recognisable graffiti, train surfing, free-riding and other spontaneous activities across Berlin. I employ Lefebvre's rhythm analysis and reinterpret this discourse through the postulation of performative urbanism in the hopes of contributing toward notions of urban planning and design. This phenomenological understanding of place unearths the spatiotemporal practises that young people exercise. It emerges that a central aspect of youth place-making is being able to create alternative dimensions through their role as performative place-makers, orchestrators of rhythms, and soldiers for youth. I illustrate how youth fabricate spatial and temporal disruptions in order to maintain a practice of improvising and organising, which to Berlin Kidz is a way of constructing meaning in everyday life.

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The role of youth culture in shaping spatiotemporal dimensions of place: A study on the rhythmicity, performativity and identity of Berlin Kidz.

Chapter 1: Introduction

“In order to reposition the notion of agency for the studies of children and youth as active social actors, a dynamic concept of culture must be employed so that research can focus on their lives in the present and on their activity as producers of culture.” (Caputo, 1995: 38)

1.1 Urban Research Problem

City planning has given rise to the evolution and pedagogical collapse of urban public space, characterised by hard architecture, privatisation and public surveillance since 1980 (Sand, 2017; Dillabough and Kennelly, 2010). These institutional displacements have caused cultural minorities to be given the short straw, where they are deprived of physical urban space and therefore of meaningful places in society (Lefebvre, 2004), whether it be due to race, gender, or in this case, age (Dillabough, 2015). Young people have traditionally been excluded from city planning and design practises which has caused the development of places that are delegated *for* young people, rather than designed *by* them. These culturally marked areas do not delineate the places that are most salient to young people, and are often organised by adults in terms of *what* takes place, *when* it takes place and with *whom* and *how* they meet (Sand, 2017; Zeiher, 2001).

The contemporary deliberation of spatial prejudice against youth may be further understood through understanding young people as active producers of culture, and consequently as cultural place-makers (Caputo, 1995). In consequence, literature has revealed unique spatial dimensions of how youth culture responds to being deprived of space, and has suggested that their place-making processes may hold temporal and rhythmic pertinence (Sand, 2017; McEvoy-Levy, 2012). Where this scholarly field remains in it's infancy, these suggestions lack meaningful investigation into how the temporal facets of the city go beyond such

surface-level representations (Sand, 2017), and fail to consider the energies, priorities and relations in which the urban is realised, reproduced and remade by young people (Stavrides, 2013). It is this literate cavity in which I locate this study, where I seek to unearth a spatial and temporal discourse about how young people act as urban place-makers through their specific spatiotemporal processes, whilst recognising their alternative urban rhythms and their performative disposition.

1.2 Berlin Kidz

This dissertation uses a single case study to represent cultural phenomenology. The chosen case-study is Berlin Kidz, a youth collective from the Berlin-Kreuzberg region, notorious as being the cities most adventurous sprayers, train surfers, bikers, parkour runners and street artists. This “*group of daredevils*” (Urban Nation, 2017) have “*worked hard to earn the reputation of the most audacious graffiti group in town*” (Berlin Street Art, 2018). Their guerrilla style is recognisable across the Kreuzberg region by the large-formatted vertical lettering in a Brazilian Pichação style, where their art can be seen across the Berlin skyline, alike the infamous Postbank Center. Where their activities of train-surfing, parkour and graffiti are all illegal in Berlin, the Kidz have managed to keep themselves completely anonymous using hand crafted masks when conducting these informal interventions. Whilst their real names and ages are untraceable, they have collectively identified as being “*younger than 25*” (Urban Nation, 2017) with more than 30 members in Berlin, and the four main members go by the names of Paradox, Ikarus, Bione and Pharao (032c, 2017). They document every one of their adrenaline-driven actions, posting them on YouTube, Facebook, Instagram and Vimeo, which has helped them gain a worldwide fanbase.

As the self-proclaimed Kidz of Berlin, this collective represent young people who actively want to reoccupy many of the spaces that they believe have been taken from them. Whilst they are not the sole representatives of youth culture, they corroborate a pertinent example of young people that seek to represent their idiosyncratic identity, using this as a notion in which to reclaim space through alternative and eccentric place-making methods.



Figure 1 - *Berlin Kidz* (Urban Nation, 2017)

1.3 Research Gap

The understanding of spatial practises among young people is very weakly developed (Sand, 2017). Whilst cultural place-making as a field has seen rapid advancement for specific groups of minorities, investigations into youth place-making lacks meaning and clarity (Sand, 2017). Where contemporary pedagogy considers youth to be overtly creative in their spatial processes (Sand, 2017; Bucholtz, 2002; Dimitriadis, 2008), this study hypothesises that youth place-making is much more complex than this in it's performative disposition, where it is not merely a question of using a random place, but a temporal and sensory process of creating space where young people develop their own reality through their own creative means (Sand, 2017; Dimitriadis, 2008). By delving into these uncharted territories, this study may inform what young people search for in their city spaces, and can give recommendations for city planning and design practises.

1.4 Research Question

Primary Question:

- How does youth culture shape spatiotemporal dimensions of place?

Secondary Questions:

- How do Berlin Kidz represent the role of youth culture in Berlin?
- In what ways do Berlin Kidz alter the rhythms in the city in order to construct places of their own, that represent their own identity?
- What do these spatiotemporal elements reveal about what young people search for, and how can these contribute toward notions of urban design and city planning?

1.5 Aims

- To inquire upon the significance of youth-led place-making, and the specific spatial and temporal dimensions that are established by them;
- To understand how these performances engage with space and place-based rhythms;
- To investigate the possibilities of reading performative urbanism as cultural interventions; as the reclamation of space, place and site by young people;
- To understand young peoples place-making through the concept of rhythms to provide an alternative insight into the understanding of social and spatial dimensions of youth culture, with the idea that place is a series of events that bring together specific relationships among young people, rhythms and space;
- To inquire upon how this can contribute toward city planning, urban design, architecture where it is vital that we consider young people as place-makers.

Chapter 2: Literature Review

This critical reading of existing literature endeavours the ontological prevalence of youth culture in discussing several paralleling discourses that are vital for the conceptual development of this study. In using previous research papers, analyses and critiques, this review seeks to establish a line of inquiry that envisages youth as cultural place-makers and the many facets that accompany this. The first subject matter, *youth culture*, seeks to discover scholarly youth studies and how this field has been established and furthered by cultural phenomenology. The second, *space and time*, offers key analysis on urban rhythms and how this has been successfully or unsuccessfully used as a methodology. The third, *performativity*, explores performative urbanism and how youth culture employs this agenda through intervention, as well as it's offering toward the realms of urban design and planning. The fourth and final section reflects upon this study in it's contributions across these pedagogic discourses.

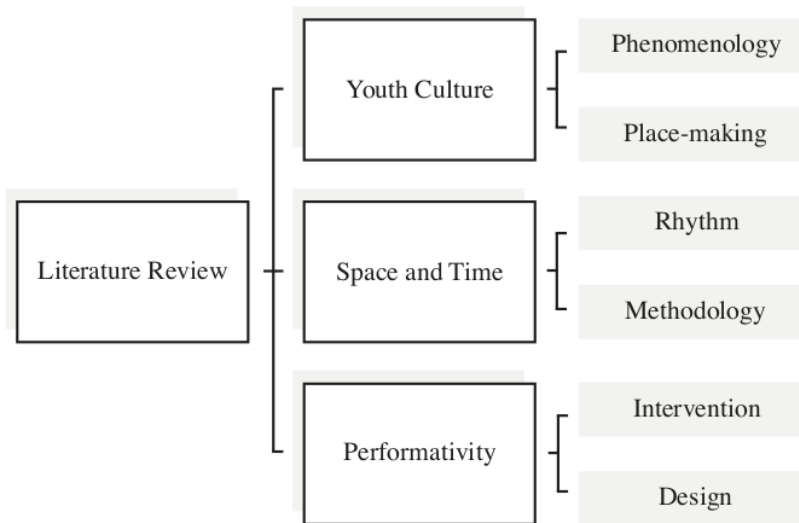


Figure 2 - Literature Review

2.1 Youth Culture

“Culture is carried into places by bodies.” (Casey, 1996: 34)

2.1.1 Phenomenology

The understanding of how young people negotiate place, everydayness (Lefebvre, 2004), and spatial discourses in their meanings and symbolic expressions is vital to understanding the urban arena (Bucholtz, 2002). In acknowledging this through literature, scholars recognise the relationship of “*youth as a culture*” (Caputo, 1995: 38).

The theoretical foreground of identifying youth as a culture narrates a body of spatial and ethnographic studies divulging contemporary themes of social class and systematic exclusion (Dimitriadis, 2008). Young people living on the fringe of the inner-city like Berlin Kidz are thought to be one of many notions of cultural phenomenology. Dillabough & Kennelly (2010) understand young people’s accounts of their actions within this fringe as a form of social and spatial literature, and view youth cultural activities as social vocabularies which, in their unfolding, open up new worlds to endeavour. This study aims to use this understanding in its methodological approach, recording the accounts that Berlin Kidz publicise as a form of data in which to analyse. The phenomenologist is therefore not looking to the object of youth culture, but to the capacity to better understand the worlds that are opened up through their deeply felt cultural experience (Kearney, 2004). The unfolding of these worlds proves to manifest expressions of youth cultural identity through the “*importance of place, everyday spaces and spatial discourses*” (Holloway & Valentine, 2000: 9), ultimately unravelling class imaginaries that contribute to one identity, whether it be through race or economic status. This identity may be seen to offer an important symbolic site for grasping some of the hidden elements of youth culture and associated practices (Dillabough & Kennelly, 2010). Essentially, this discourse manifests how texture and nuance can be added to cultural phenomenology of the spatial meaning, making practices which young people undertake key in understanding urban life.

Bucholtz (2002) furthers this idea of youth cultural practices becoming increasingly salient and central to the organisation of human society, and therefore key in forming city space. In

using anthropology and its cross-cultural methodological approach that has been sparked by the stimuli of modernity and an ambivalent engagement of youth in urban contexts, she proposes that youth studies must evolve as the idea of agency becomes key in comprehending why youth do what they do. This facet is important for this study, as it seeks to contribute towards this nuance in youth studies. Holding the idea of agency at the forefront, one can locate the disgruntled exclusion that is so commonly reported amongst youth studies. Recent moral anxieties about young people has noted an intensification in the circulation of narratives of panic and risk management in relation to socially excluded youth, ironically led mostly by older age categories (Dimitriadis, 2008). These urban narratives are reconfiguring the nature of youth cultural activities on a global scale, as well as young people's localised experiences of everyday exclusions in the 'global city' (Dillabough and Kennelly 2010; Sassen 2010; Rumford 2011). Such difficulties believed endemic to this stage of life is often found in societies undergoing rapid cultural change (Dillabough, 2015), a phenomena one may use to unite the rise in youth-led developments in Berlin (Sand, 2017) over the past decade with the fall of the Berlin Wall. It is here where we can locate how youth responds to such changes through urban place-making.

2.1.2 Place-making

“What are the consequences of large-scale social and cultural transformations that disproportionately affect the lives of young people?” (Bucholtz, 2002: 529)

Literature on “*place*” directly draws upon a phenomenological approach, where being “*in place*” is understood to be an embodied experience (Merleau-Ponty, 1945: 22) where one's own sensual presence is interwoven within the ontology of physical location accompanying temporal and human relationships (Massey, 2004). However, it is known that young people possess little official authority in making place, and often seek to colonise and create their own spaces and reinterpret places due to this exclusion (McEvoy-Levy, 2012). Pedagogical traits of youth culture has led to bodies of anthropological and geographical literature seeking to understanding how exactly young people make such places, identifying specific presences and relations (Sand, 2017). It is this nuance in which my study aims to contribute to, and interpret it through the notion of temporality. These specific place-making processes do not relate to the traditional sense where youth culture is represented by institutional places such as

schools, sports associations and youth organisations (Kofoed, 2009; Sand, 2017). Such an ideology is problematic as practises for youth are often organised by adults and defined in terms of “*what takes places, when it takes place and with whom and how they meet*” (Zeicher, 2001: 222). It rather relates to how youth behold an exploratory attitude toward places, often “*forcing themselves to be creative as a part of creating their own place*” (Sand, 2017: 301). Literature offers evidence of these exploratory narratives, such as peace-building through post-conflict spatial interventions (McEvoy-Levy, 2012), establishing and reimagining play in urban public space through skateboarding, parkour and performance (Borden, 2001), protesting and temporary occupation through squatting and urban social movements such as occupy (Campagna and Campiglio, 2012), communicating with one another through graffiti, reconstructing familiar and unfamiliar spaces by utilising sensorial affordance of filmmaking (Blum-Ross, 2013), inter alia.

It seems this body of literature on youth studies, place-making, and it’s further interpretations through cultural phenomenology can further inform how young people see space, and how they can establish an identity within such urban arenas. It highlights the controversies that cultural place-making tackles with in combatting the decline of public urban space and cultural exclusions (Dillabough, 2015), which is vital to this study on youth culture and identity in place-making. Scholarly literature points toward a variety of spatiotemporal methodological and theoretical frameworks to explore this reinterpretation of space, namely the identification of rhythms in urban everydayness.

2.2 Space and Time

“Everywhere there is interaction between a place, a time, and an input of energy, there is rhythm.” (Lefebvre, 2004: 15)

2.2.1 Rhythm

In seeking the rhythmic qualities of the urban environment and how youth culture may alter temporal facets of place, we may look toward time-geography (Ingold, 1993; 2000) and rhythm analysis philosophy to find deeper meaning in the significance of time in cultural place-making. While time-geographers proposed the objective mapping of spatiotemporal

urban flows (Isaacs, 2001), French philosopher Henri Lefebvre turned scholarly attention inward to its socio-cultural (Sand, 2017) and phenomenological experience (2004), and acoustic ecologists accompanied this in proposing we should listen to the world around us (Mulicek, 2015). The inauguration of rhythm analysis began in 1985 and was instigated by Lefebvre and Régulier (2004) in '*Le projet rythmanalytique*' (Lefebvre, 1991, 1996). The pair narrate their observations of everyday life in Paris and reckon with conspicuous patterns in movements, whether it be people wondering, crossing the street, playing music, smells and sounds (Sand, 2017). They understand everyday life to be an assemblage of different temporal elements, highlighting how different cultures experience different everydayness, and therefore generate different temporalities. It is this aspect that manifests urban rhythms as an inherent trait of cultural phenomenology, wherein exhibiting space in a rhythmic manner, Lefebvre manifests how profoundly embedded temporality is in social life (Mulicek, 2015).

Cultural place-making, ergo youth culture, generates its very own rhythmic sequences in its formation as a spontaneous aspect of social life (Lefebvre, 2004). The study of this spontaneity by young people is very much in its infancy, where only one article to date has made clear linkages between characteristics of youth culture and the rhythms in which they organise. Sand (2017) uses the concept of a "*spatial jam session*" to argue that youth place-making is emblematic of being able to improvise through materiality, sociality, cultural norms and musical expression. In using Danish youth as a case study, Sand (2017) instantiates how young people create spatial and temporal obstructions in order to maintain a practice of improvising, which to young people is a method of finding meaning in everyday life. This study reveals how rhythm analysis can contribute toward the dynamic and sensory perspectives of young people, and highlights the dire need to explore and sinus how young people construct places of their own, that represent their own identity. It is this gap in the literature in which this study is located, where we can learn by analysing spatiotemporal dimensions of contemporary youth cultures and take this forward for recommendations for urban design and city planning to meet the needs of urban youth.

2.2.2 Methodology

Whilst rhythm analysis has scarcely been adopted to investigate youth place-making, it's

use as a methodological approach is a relatively well exercised field of study, as the locus, inspiration and target of Lefebvre's original explorations remains the city of modernity (Smith and Hetherington, 2013). Where this study seeks to use rhythm analysis as an influential tool for both methodology and analysis, it is important to highlight its methodical structure and conceptualisation.

Lefebvre unearths many categorisations for rhythms, the most poignant being the differing species of rhythmic connectedness through cyclical and linear rhythms: cyclical rhythms may be "*processes and movements, undulations, vibrations, returns and rotations*" (Lefebvre, 2004: 76), and linear rhythms are sequences of monotonous actions and movements (Lefebvre 2004: 8), or "*series of identical facts separated by long or short periods*" (Lefebvre, 2004: 76). This conceptualisation makes rhythm analysis suitable for analysing multiple aspects of city life: bodily practices, sensory dimensions, sounds, everyday routines and alternative expressions (Sand, 2017), which is why many have carried several of Lefebvre's hypotheses further, namely Wunderlich (2010), who boasts a body of work that follows a rhetoric defining the significance of urban rhythms in city space. Rhythms are interpreted as a temporal sequence of time, or using music terminology, a beat or phrase. Using field work to display such significance, Wunderlich (2008) deciphers a study on the rhythmicity of walking through urban space, defining it to be a practice of our everyday lifeworld, with valuable and noteworthy facets. It proves to be a mode of experiencing urban space that nurtures and moderates a sense of place, as well as an aesthetic and 'critical spatial practice' (Careri, 2002; Rendell, 2006). This research is followed by the discovery of interventions that affect our relationship with urban places and displays a means through which these may be discovered and critically engaged with.

However, these pseudo-scientific approaches have been subject to criticism in space syntax pedagogy. Lefebvre (2004) narrates Paris from the vantage point of his balcony where he is "*simultaneously inside and outside*" (Lefebvre, 2004: 44). Where we all immerse ourselves, are enrolled in, and contribute to the production of a city's rhythmic organisation, remaining somehow 'outside' is challenging, reflecting the challenge of rhythm analysis as method and as critique. With this critique in mind, this study does not use rhythm analysis as the sole method of analysis, but rather a conceptual framework in which to discuss space and time.

Spatiotemporal dimensions are therefore core in our experiences of place, where they are represented as always under construction, or rather “*a simultaneity of stories—so-far*” (Massey, 2004: 9). It’s malleability is central to this study, where youth culture can be rediscovered and investigated through it’s alternative and improvisational temporal characteristics.

2.3 Performativity

“*The living body... creates... its own space; conversely, the laws of space, which is to say the laws of discrimination in space also govern the living body.*” (Lefebvre, 1996: 170)

2.3.1 Intervention

The sensory perception of urban space has given rise to plentiful libraries of conceptual frameworks, exemplified above where it’s temporal perception has given rise to rhythm analysis. Where youth culture and youth place-making is closely knit with emancipatory themes of art, music and performance, the hypothesis of this has pointed toward an ideology where we can imagine “*the city as a stage*” or “*the city as a play*” (Bahrtdt, 1961: 39), and thus came the literary birth of performative urbanism. This notion is somewhat widespread in sociology, urbanism and literature and extends theatrical theory to cross-cultural humanities and disciplines (Wolfrum, 2015). It directly refers to urban architecture and design far beyond its objective or visual features, where situations, uses, processes and co-actors are the keys to a performative understanding of the built environment (Laketa, 2018). In the case of this study, this would translate to be the actions and interventions that Berlin Kidz perform in the city of Berlin.

Wolfrum (2015) leads the contemporary conversation surrounding performativity with a collection of essays surrounding the inception of space through performative practises. In narrating this minimal yet innovative conversation thus far, Wolfrum gathers several postures in which to build upon, for example how to design performative space and it’s rhythmic qualities, both of which are important for this study. One can therefore create a meaningful and innovative nexus between youth culture and rhythms through the framework of performative urbanism, where the inherent qualities of spontaneous (Bucholtz, 2002) and

improvisational (Sand, 2017) youth place-makers is overtly performative. The city is their stage, and the passersby are their unbeknown audience.

The most poignant forms of youth performativity that is displayed by Berlin Kidz is graffiti (Ross, 2016) and parkour (Raymen, 2018). Both of these activities follow similar literary lines of inquiry, often illustrating paradoxical narratives against a backdrop of late-capitalism. Raymen (2018) uses ethnographic data to move beyond tropes of resistance and acknowledgement to reveal where parkour and free running is excluded from hyper-regulated city centres, despite being interpreted as just another form of sport (Peters, 2014). Where it is commonly illegal in cities, it is also monetised when properly regulated, through ‘professional’ performances and competitions. This is a similar narrative in graffiti, where the debate between what is graffiti and what is street art; graffiti is something that is penalised and is considered illegal, for example in Berlin it is punishable by law, and street art is something that is placed in a gallery, alike famous graffiti artist Banksy whose work is sold for millions of pounds.

Vast developments and widespread planning has given rise to rapidly transforming cities that lead to the changing face of urban space (Sand, 2017). These performative actions are in response to how displaced cultural minorities alike youth have been deprived of spatial place to call their own (Dillabough, 2015; Raymen, 2018). However, many scholars and built environment practitioners have used its theoretical foundations for co-design, urban design and city planning (Giaccardi, 2012).

2.3.2 Design

To design performativity is to design with openness (Wolfrum, 2018; Kremer, 2011). Urban spaces are considered intersection points of individuals and their behaviours, expressions and a collective attitudes; ergo, to design with said openness is to be capable of accommodating constant shifts (Kassem, 2019). Performative urbanism depends on the term ‘semantic capacity’ (Norberg-Schulz, 1968: 182), which reveals how urban architecture has the potential to give the everyday (Lefebvre, 1996) a practical meaning, even when it is exposed to temporal alterations. What is suggested through this is that urban architecture should be able to withstand changes in the demands of population and how their movements and rhythms

change (Thrift, 2003). In recommending how to design and plan space with place-temporality at the forefront, Wunderlich (2013: 406) concludes:

“If one wants to design effectively for people and society, and in response to nature and space... then the focus must be on places’ inherent temporal identity and include considerations of their temporal performance.”

With this guidance in mind, perhaps performativity is a suitable model for urban design, but this field is scarcely developed and real life case studies are challenging to locate (Julie, 2010). It seems an area of literature that is difficult to hypothesise because of the pseudo-scientific nature of urban design, however it holds great importance in the backdrop of youth place-making.

To design performativity is to move beyond traditional city planning, where youth and other cultural minorities are able to pursue their right to the city (Lefebvre, 1996), which is why this theoretical framework is detrimental to this study. It acts as a tool in which to understand how young people intervene in city space, their temporal identity and improvisational habits, as well as highlighting how built environment practitioners should consider these factors.

2.4 Research Contribution

Whilst the pedagogy of youth culture is highly developed, it is a field that is constantly changing, similarly to the realm of built environment studies. Its constant reconceptualisation has brought many new ideas to the table, alike youth place-making, youth-led rhythms and youth performativity. However, the research in these divisions remains in its infancy where little has been said about who young people are, what they want in their cities and how they want to live. To move from traditional thought in planning and designing for youth, this study seeks to better understand the activities that youth partake in in their place-making processes and the alternative spatial and temporal dimensions they orchestrate. In pursuing Berlin Kidz as a case study of cultural phenomenology, this thesis delves into understanding specific cultures, rhythms and interventions to inform how we plan and design our cities for youth.

Chapter 3: Methodology

Where this study is heavily embedded in cultural phenomenology, the methodology has been designed to better understand the worlds that are opened up through youths deeply felt cultural experience (Kearney, 2004). This methodological approach follows the central and anthropological understanding that young people are active producers of culture and space (Caputo, 1995; Bucholtz, 2002). Thus, this dissertation uses a qualitative methodological framework with the main approach being netnography research on a single case study that represents said phenomenology. This netnographic structure consists of two main trajectories: the non-participant observation on born digital data, and synchronous interviews of an informal nature with those involved with Berlin Kidz in some manner. These methods uncovered differing perspectives and implications of how youth culture produces place in altering elements of space and time, where it became apparent that this is done through exercises of performance, identity, and rhythmic interventions.

3.1 Netnography

Netnography is rooted in online participant observation and manifests through the digital traces of public conversations recorded on social media and content analysis (Rogers, 2019), using this as data. It is an interpretive and explorative research method (Marres, 2017) that adapts the traditional participant observation techniques of anthropology to the study of interactions and experiences manifesting through digital communications (Hine, 2008).

Both netnography and its ethnographic counter-part prove to be well-suited to the study of marginalised or hidden communities alike Berlin Kidz, and can achieve rich description and understanding of people's experiences that would have otherwise been hidden from view (Barratt and Maddox, 2016). Therefore, netnography is the most appropriate methodological approach for answering the research questions posed by this study, where such stigmatised communities come with a recognised set of challenges that lend itself to render virtual methods. The relationship between researcher and participant is likely to be "hedged about with mistrust, concealment and dissimulation" (Lee, 1993: 2) stemming from the participants' legitimate concerns about disclosing information to researchers that, if known more widely, could have serious negative repercussions for their lives, in this case criminal penalties.

Furthermore, the anonymity of the collective is matched by significant levels of communication and representation online, with a well-documented timeline of events from their first interventions in 2014 to present day activities illustrated through videos, images, interviews, blogging, forum discussions and social media updates. This method is also most tangible when considering the current COVID-19 pandemic, where the inability to witness these interventions incarnate and analyse rhythmic components can become meaningfully palpable through virtual methodologies.

3.2 Research Methods

This methodological framework took shape as desktop-based primary and secondary research through digital research methods, ultimately building a netnography (Hine, 2008) that offered various forms of data and sources. This includes non-participant observational research of born digital data paired with informal and synchronous interviews.

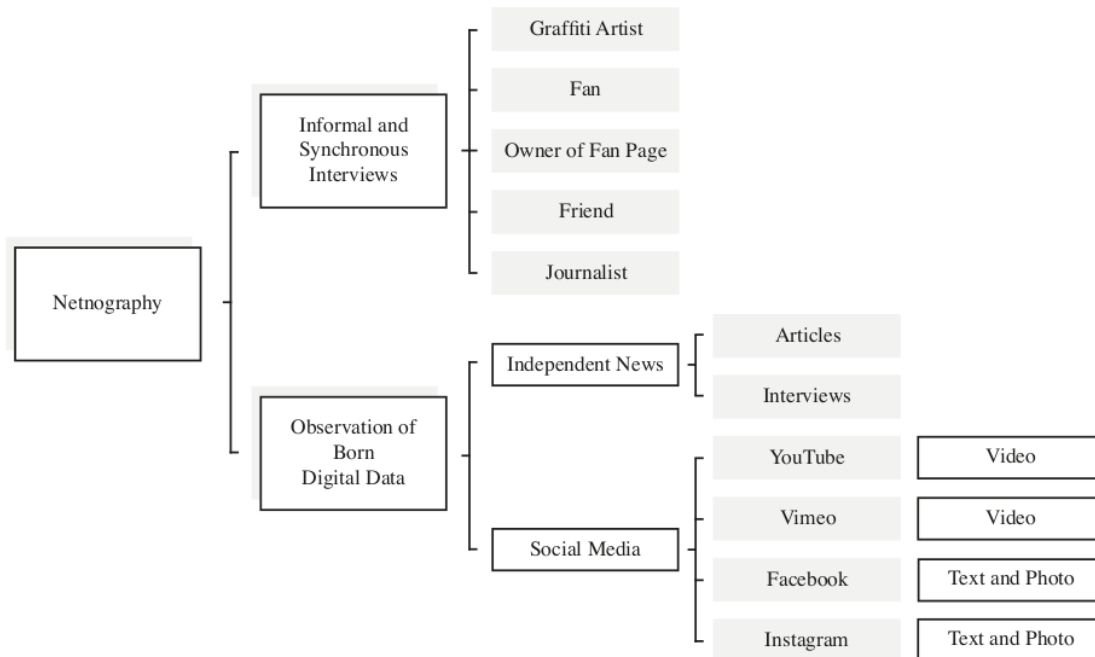


Figure 3 - *Research Methods*

3.2.1 Non-Participant Observation of Born Digital Data

As a vital ingredient of ethnographic studies, participant observation is where one acts as both a participant in the field and an observer simultaneously (Spradley, 1980); a non-participant observer therefore exclusively observes the study space (Marres, 2017). Where this study has had to translate into a netnography due to the limitations of the COVID-19 pandemic, this observation involved content analysis of existing born digital data, as well as tracking and collecting new data as it arose in the field. It acted as the key part of this netnography and was the basis of the interviews that followed.

Born digital data was sourced from Youtube, Vimeo, Instagram, and Facebook, as well as several independent blogs that post articles and interviews on the group and their associates. I used the snowballing method (Sand, 2017; Bernard, 2011), which proved most appropriate for this virtual field that constantly lead me to explore new websites, pages and accounts that I was unaware of when starting the research process. This qualitative method manifested a number of communicative networks with Berlin Kidz, and allowed for the computational analysis of born digital material. It allowed me to locate almost unreachable traces of the specific media sources (Munk, 2019), where Berlin Kidz have created a tightly knit online community. An example of these unreachable media sources is the 'unlisted' YouTube video, which is a video that cannot be accessed unless you have the exact link to follow meaning it is unsearchable. To find the video, another person must pass the link to you, a technique that Berlin Kidz commonly use to upkeep this anonymity.

Through this data collection method, I was able to collect 12h 48m 26s of video data, 220 photographs with captions, 5 Facebook status updates, and 18 articles, with some including interviews. Viewing this data not just as separate entities but rather in it's entirety is how a netnography should be used; thus, this data collected reveals a timeline of events.

3.2.2 Informal and Synchronous Interviews

Despite not being able to conduct an interview with any members of Berlin Kidz due to their assiduous anonymity, fulfilling interviews as a contributing factor in this netnography provided two vital trajectories. First and foremost, it became a crucial source of insight into

the collective and the context of Berlin as an urban arena of youth place-makers, and in the second instance it verified much of the data collected in the stages of observational research.

The participants were found on various social media platforms whilst conducting observations of born digital data, in which I contacted numerous accounts that I had uncovered to have a relationship with Berlin Kidz in some manner. It proved most pertinent to perform them as informal, online and synchronous interviews owing to the mirrored anonymity of the participants as well as the inability to conduct them in person. I then selected the appropriate interview questions to match the relationship the participant had with Berlin Kidz and virtually sent them to the participant after they had been given a study brief and exactly how the data they provide will be used. The questions asked were chosen out of five questions designed to yield the most appropriate data for this study:

1. What does it mean to be a member of the Berlin Kidz crew?
2. How do you feel Berlin Kidz have changed the city of Berlin?
3. Describe the role of young people in shaping the city of Berlin.
4. What issues do you believe the Berlin Kidz are addressing through their various interventions?
5. What do you believe the ideal Berlin looks like to Berlin Kidz?

All 9 participants were able to see all the selected questions at once and answer them in their own time, which lead to responses being received within 2 to 48 hours of being sent out. The identity of each participant has been kept anonymous due to ethical consideration.

Platform	Format	Amount	Number of Accounts
YouTube	Video	49 Videos = 7h 34m 38s	24
Vimeo	Video	15 Videos = 4h 53m 45s	11
Facebook	Photo with Caption	70 Photos with Captions	1
Facebook	Blogging	5 Posts	1
Instagram	Photo with Caption	150 Photos with Captions	14
Instagram	Video	31 Videos = 20m 3s	8
News	Blogging	18 Articles	10

Table 1 - Total Data Collected for Non-Participant Observation of Born Digital Data

#	Relationship Description	Point of Contact	Date of Interview	Questions Asked
IS#01	Berlin-based Graffiti Artist	Reddit	02/08/20	2, 4, 5
IS#02	Friend of Berlin Kidz	Instagram	02/08/20	1, 2, 3, 4, 5
IS#03	Berlin-based Fan	Reddit	13/08/20	1, 2, 4
IS#04	Berlin-based Graffiti Artist	Facebook	14/08/20	2, 4, 5
IS#05	Berlin-based Fan	Facebook	14/08/20	1, 2, 4
IS#06	Owner of Fan Page	Instagram	14/08/20	1, 2, 4
IS#07	Friend of Berlin Kidz	Instagram	14/08/20	1, 2, 3, 4, 5
IS#08	Berlin-based Fan	Reddit	16/08/20	1, 2, 4
IS#09	Berlin-based Journalist	Email	17/08/20	2, 3, 4

Table 2 - Total Data Collected for Informal and Synchronous Interviews

3.3 Analysis

Upon completion of this netnography, a phase of qualitative analysis began. This chapter critically considers the data collected using the primary and secondary queries stated in the introduction, as well as the themes that are posed in the literature review as an investigative framework. As a netnography, the data collected is considered and perused unabridged, rather than as separate methods with separate analyses to be made (Spradley, 1980). With this in mind, the data collected is presented and analysed using three sections that mirrors the three secondary queries, ultimately answering the primary query.

The presentation of this data shines light on key quotations, images and videos that hold gravity and present the performative interventions that Berlin Kidz pursue, the identity that they present, and the urban rhythms in which they fabricate. Quotations from the 9 informal interviews conducted were analysed in reference to their relationship with Berlin Kidz and how this contributes toward the research question and narrative of this study. The transcripts for these interviews were partly edited, corrected and confidentially translated, samples of which can be found in the appendices. When referencing specific segments of data, the analysis uses the code assigned to that segment, i.e. AR#18 relates to Article 18, IG#20 relates to Instagram 20, etc. Full tables as well as sample tables of this data can be found in in the appendices.

3.4 Limitations

The COVID-19 pandemic has given rise to a number of limitations for this study since February 2020. Where I have been unable to conduct an in-person ethnology with on-site data collection due to several travel restrictions and other limitations, I have had to alter my original methodological approach to be one that is desktop based. Alongside this, the anonymity of Berlin Kidz and their plentiful associates that mirror this invisibility has meant that direct communication with the group has been impossible despite several attempts made. This limited the ability to verify the legitimacy of some sources that came forward with interview. However, to counteract this issue of reliability, I have carefully selected these participants who I believe to have legitimate relations with the group, giving valuable insight to this study.

3.5 Ethical Consideration

Where this study involves the discussion and research of illegal and political behaviours by Berlin Kidz, is deemed to involve some level of ethical risk. The alleged risk is minimal and was responded to through a number of procedures throughout the data collection phase and the storing of this data. Inline with UCL's data protection rules, the interviews in this study do not collect, analyse or store any personal data in which the participant can be identified, which upholds the same preferred anonymity that Berlin Kidz possess. All data and transcripts were stored safely to abide by the UCL code of conduct, ensuring appropriate confidentiality for the participants. The second most data is digital born data which. I believe this dissertation's research adhered to the highest standard of respect and consideration to ensure the best and most ethical results.

Chapter 4: Analysis

This investigation yielded several critical findings about Berlin Kidz, and fundamentally young people. In exploring the role of youth culture and how this shapes spatiotemporal dimensions of place, as well as the other plentiful discourses that accompany this, it appears to be deeply complex and multifaceted. This netnography depicts an extensive relationship between space, time and youth. The structure of this analysis will follow the four key roles that Berlin Kidz manifest throughout their ventures in Berlin. The first role they nurture is as performative place-makers (Wolfrum, 2017), exercising this in spontaneous acts of parkour and different formats of public art, both of which they use to present their unmistakable identity; the second role is as orchestrators of urban rhythms (Lefebvre, 2004), whether it be through the formation of new rhythmic timing in their attempts to innovate city space, or the reformation and disruption of current rhythms in the form of political protest; the third role reveals how Berlin Kidz act as soldiers for youth culture (Caputo, 1995) by placing themselves in places of risk through criminal means, both as gatherers of youth in city space, but also as defenders of this space in their articulation of their own identity; the final role is as alternative and makeshift designers of Berlin, where they use all of these roles to create a city to call their own.

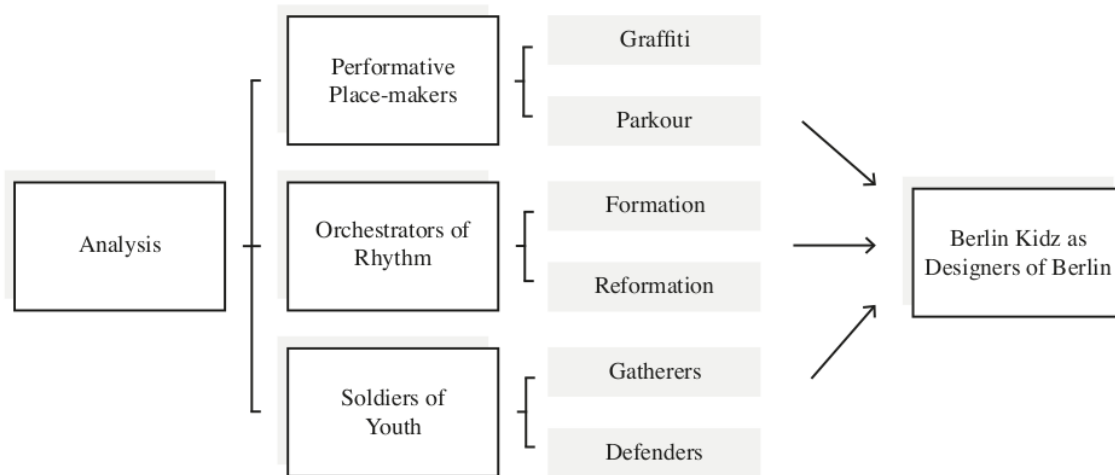


Figure 4 - Analysis

4.1 Performative Place-makers

AR#18 - *“Their various activities are united by a desire to escape the boundaries of street level - to exist in the city on planes that are normally forbidden by both the low and a common sense of safety.”* (032c, 2017)

Out of the many roles that Berlin Kidz ratify, the paramount role is as performative place-makers. The data collected in this netnography reveals the activities that Berlin Kidz participate in to be inherently performative (Wolfrum, 2015), where they use trains, buildings, public spaces and private places to represent their unmistakable identity. Through the legal and illegal disruption of Berlin, they *“escape the boundaries”* of what is thought to be normal, and make places that monumentally drift from everyday life (Lefebvre, 2004). These ideals emulate performativity through their spontaneity and theatrical nature, seen in the image found below. One may decipher that the train is the stage in which they perform upon (Bahrdt, 1961), no matter what the risk may be. The quote above, sampled from the data collected, displays the nature of and motivations behind the performative role that Berlin Kidz endorse. These may be categorised into two forms of performative place-making: their artistic contributions to place by painting on the highest buildings for all to see, as well as their parkour interventions that overhaul what an everyday city dweller may perceive as normal.



Figure 5 - *“yeah :)”* FB#10 (Berlin Kidz, 2013)

4.1.1 Art

Berlin Kidz consider themselves to be artists in everything they do, a critical indicator of their performative place-making practises. This creativity spans across a number of emancipatory activities, whether it be climbing the tallest buildings in Berlin to spray where all can see, to making t-shirts and hats printed with their art, to tattooing their fans, to curating exhibitions displaying their own handmade masks, and even skilfully picking locks to access places that enable them to reach the top of sky scrapers. The intrinsically artistic nature of what it is to be a part of Berlin Kidz and navigate the city as such derives from “*forcing themselves to be creative as a part of creating their own place*” (Sand, 2017: 301) owing to feeling “*unrecognised by the system*” (AR#5). As self-proclaimed Kidz, they playfully perform this art by any means. The data collected manifests this emancipatory expression of place-making, with the most explicit example being in their highly recognisable graffiti. The images below have been extracted from the Berlin Kidz documentary made by their main member, Paradox,



Figure 6 - “Berlin Kidz (Full Movie)” (00:52:53 - 00:53:29) YT#07 (Berlin Kidz, 2015)

who is seen here to be scaling a building as he embellishes it with his own signature.

AR#5 - *“Pixação is also something special because it's not just about constantly writing your name on the wall. It's about expressing something: feelings through the shape, a message through sayings next to our pictures.”* (Wochenende, 2018)

This interview reveals how this is not simply art, it is a form of expression for youth, similarly to how Sand (2017) suggests that place-making is done adopted by youth through meaningful processes. This graffiti is performative not only in its physical state as a piece of street art, but also in how Paradox performs the act itself. Through scaling these buildings to access a higher vantage point, Berlin Kidz act as borderline acrobats, using the building as their stage and the city dwellers of Berlin as their audience (Bahrtdt, 1961). These performances contribute toward place-making as they alter the physical appearance of Berlin, and also offer a unique form of movement through everyday life, perhaps a more eloquent and hands-on relationship with space. Their dedication to their art is apparent in all that they do:

AR#18 - *“Even picking the locks we consider art. It takes real focus and learning, only a true artist would have.”* (032c, 2017)

This dedication extends to more traditional artistic means: this netnography unearthed several monetised items that their fans can buy with the Berlin Kidz logo and artwork, as well as their masks being exhibited in DIY gallery spaces in Berlin, seen in the image below. I believe that the ability to purchase their art and wear their merchandise is acutely performative in the paradoxical relationship it creates with city space. Berlin Kidz have entirely anonymous identities, a factor in itself that exacerbates their performative nature. When others wear their merchandise in support of the group, revealing their identity in ways that Berlin Kidz are unable to, they create a spatial relationship where they are both occupying space and being absent from space simultaneously.



Figure 7 - “Paradox Mask Exhibition” IG#63 (Paradox, 2020)

4.1.2 Parkour

AR#18 “..masked kids repelling down high rises, backflipping onto moving trains... Berlin Kidz takes great pains to demonstrate... a certain choreography. Their “actions” are executed with great alacrity and at the pace of a sprint. Speed is central to their methodology and to their survival” (032c, 2017)



Figure 8 - “n/a” FB#13 (Berlin Kidz, 2013)



Figure 9 - “Grifters Code 6: Uber Freaks” (00:01:22) VM#11 (Grifters, 2017)

In repelling down buildings and jumping from moving trains for an audience to see, all whilst filming for those who could not be there to witness, Berlin Kidz create a stage out of any surface they are able to place their two feet. The figures above unearth the attention that the collective seek through these daring interventions in using these unassuming platforms to alter what one may think is possible. Berlin Kidz look at this regular city furniture subjectively, and understand the built environment to be a place of exploration (Laketa, 2018), generating new places through their “*choreography*”. In adopting this choreography, Berlin Kidz place

themselves in the battlefield of the urban arena, where at any moment they could cause themselves serious injury or lose their freedom to their criminal acts. However, this is only seen as a driving force behind their endless pursuit of political reform, manifested through their life-threatening presentation of their “ACAB” banner for all of Berlin to see.

4.2 Orchestrators of Rhythm

As performative place-makers, Berlin Kidz concurrently act as orchestrators of rhythm through their organisation, improvisation and subsequent disruption of spatiotemporal dimensions of place. Where everyday life is considered to be an assemblage of differing temporal elements (Lefebvre, 2004), youth culture alters these elements through the reformation and formation of urban rhythms (Sand, 2017).

Berlin Kidz reform these temporal elements through expropriating regular everydayness, mocking those who choose to abide by dominant everyday temporality (Lefebvre, 1991), and reconfiguring how one may move throughout city space. Berlin Kidz form new rhythmic timing simultaneously, and move beyond how we may negotiate urban space in realising a new reality for Berlin. This idealised reality reveals what young people look for in curating place. The sensory, dynamic and synchronised processes (Sand, 2017) evidenced here can be further understood through cyclical and linear rhythms (Lefebvre, 2004), highlighting how young people seek to construct places of their own, representing their own identity.

4.2.1 Reformation

AR#6 *“The whole system stinks to us: You get up at 6 a.m., come home from work at 6 p.m., then have all the other stuff that you have to take care of. And in the end you only work for people who in turn work for other people who then pocket the money. It breaks a lot of people. we don't want to be ruined. We take the freedom we need to breathe and live.”* (Reigel, 2018)

The reformation of rhythms by Berlin Kidz is made clear through their agenda to ameliorate the “*whole system*”, evidenced by the quote above that has been extracted from a collected article. In citing the want to be free from how people “*get up at 6am*” and “*come home at 6pm*” reveals the alternative rhythmic timing they seek, and divulges this as the driving force



Figure 10 - *“What are you looking at?”* FB#51 (Berlin Kidz, 2013)



Figure 11 - *“Who wants to surf with me? (Saxony Anhalt, also like to go to Berlin or something :D)”* FB#33 (Berlin Kidz, 2014)

to many of their performative activities. The images above disclose this narrative of reformation, where 'Figure 10' exhibits a masked member sprinting through a U-Bahn station as others stare at his anomalous movements. Furthermore, this image displays men in suits, perhaps those "*waking up at 6am*" to go to work, watching whilst Berlin Kidz free-run past them, reforming their own everydayness. Berlin Kidz often mock those who follow everyday rhythmic timing, seen in 'Figure 11' where they playfully take a shot of the angry train driver as they jump off of the top and finish their journey.

Lefebvre's discourse on linear rhythms can elucidate this narrative, where Berlin Kidz attempt to recall the sequences of monotonous actions and movements (Lefebvre, 2004) produced by "*the system*" as they refer. These performative reformations of what they perceive as mundane is key in understanding how youth make place, as they revolt against the prejudices that come along with being a cultural minority. Here, youth culture unveils to be playful in their disruptions of rhythms and navigating space and time as something that can be reorganised, improvised in and in their eyes, ameliorate (Sand, 2017).

4.2.2 Formation

IS#03 - "*They do not want to sit on the seat of the train. They want to feel adrenaline when everyone else feels normal. They want to create a new world, their own world.*"

The formation of new urban rhythms by Berlin Kidz is manifested through both their desire to "*create a new world*" and find innovating ways to make place, alongside their playful interventions that deviate from what is thought to be humanly possible.

AR#18 - "*...the experience of being in urban space has come to resemble the user interface of a ride-sharing app. Berlin Kidz hold pity for this two-dimensional form of existence, and those who live trapped inside of it...a masked figure repels down the face of a building...a middle-aged man with a rolling suitcase stands, hailing a cab just below him. The shot sends a message with a simple play of contrasts.*" (032c, 2017)

Berlin Kidz "*hold pity*" for those trapped by current temporal limitations, commenting on the "*two-dimensional*" world that everydayness represents. They seek a new dimension, a



Figure 12 - "Berlin Kidz 2" (00:03:00 - 00:03:54) YT#42 (Vandal Support, 2019)

spatially, temporally and sensory experience where there are no temporal demands (Sand, 2017). They draw upon this contrast in the quote above extracted from an article, comparing the middle-aged man hailing a cab to go to his next destination, and a masked member finding a new way to navigate space by repelling down the side of a building. These spontaneous acts that immensely contrast with temporal everydayness are again portrayed in 'Figure 12', where they play a game of football, not on a football field, but on the top of a moving train. Again,

they mock people of authority that watch them as they risk their lives, peering into the train at the onlookers. Lefebvre (2004) refers to the rhythms formed here as cyclical, where they generate new processes and movements that signify their identity. Their repetitive train-surfing and free running reveals that youth culture often creates their own temporal reality in place, with their own processes and movements, creating a “*new world*” that is owned and understood by them only.

4.3 Soldiers for Youth

AR#05 “*We are a group of different people...We want to make a difference. We want to open other people's eyes to social problems and the system in which we all live. That motivates us. With this motivation we go out and spray the walls of Berlin.*” (Wochenende, 2018)

In acting as both performative place-makers through orchestrating urban rhythms, Berlin Kidz stand in solidarity with the youth as young comrades of Berlin, and want to “*make a difference*” by representing them through their gatherings of young people, and defending the spatial, temporal and political rights that they believe young people should have. In gathering young people, they invite others in their community to partake in their interventions, giving them advice on how to scale buildings in a safe manner and illuminating them on how they should join together to rise up. In defending the believed rights of young people and facing the “*social problems*” of the “*system we all live*” in, Berlin Kidz protest through numerous ways, including the mere occupation of space through spontaneous and performative interventions, and attending organised protests that are characterised by the ANTIFA agenda and focus on rebelling against the police.

4.3.1 Gatherers

IS#7 - “*We travel together. Always together. It's safer when we know where everyone is...We met as children and have been riding together ever since.*”

As a youth collective, Berlin Kidz gather large communities of young people, both fans and friends, which in turn enhances their spatial and temporal presence in Berlin. The data collected in this netnography unearths how the identity of a Berlin Kid is very much a



Figure 13 - “Familia” FB#40 (Berlin Kidz, 2014)

collective one and not an individual one, where they only travel in groups rather than on their own. They believe that they are stronger when “*always together*”, where they can ensure each others safety and wellbeing, as well as achieve the best stunts and interventions when they have others to watch over them. The image above reveals another type of gathering, where a masked member is partaking in a performance art piece in graffiti-ing on the wall of a gallery. Again, he is supported by his friend who assists him in reaching to the highest point he can get to. As other young people watch him, as this member is in the safety of a legal spot and being supported by his co-member, they give the pair support in taking photographs and videos. Gatherings such as this decipher how young people celebrate, uplift, support and make one another feel safer in doing this; their place-making tendencies prove collective in nature and seek justice through spatial presence.

Sand (2017) and Bucholtz (2002) discuss these tendencies embodied by Berlin Kidz, where young people come together as a collective to rise up in times of injustice, similarly to The Situationists Internationals or the Occupy Movement, both primarily youth-led protests. This

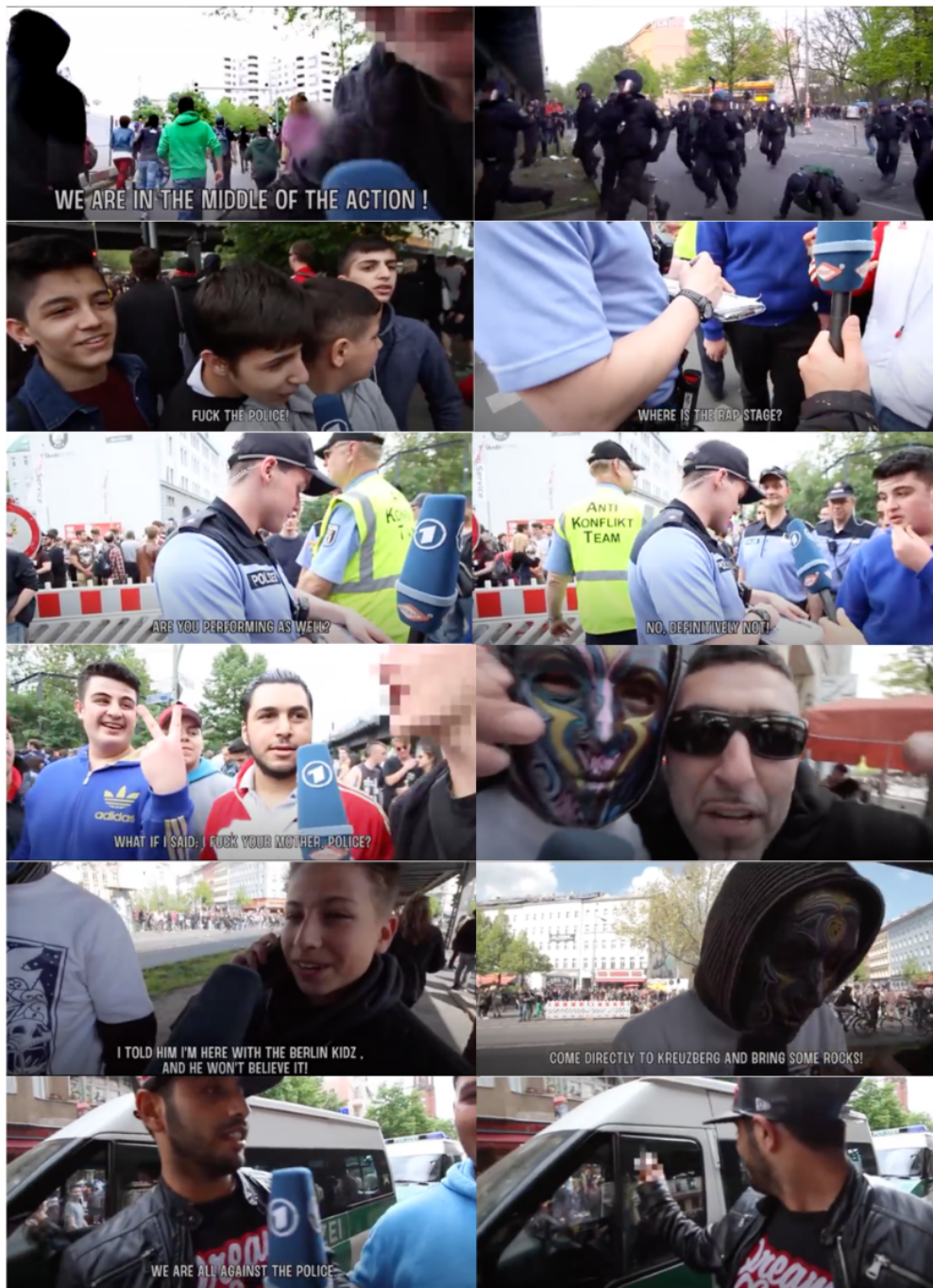


Figure 14 - "Berlin Kidz (Full Movie)" (01:06:01 - 01:07:29) YT#07 (Berlin Kidz, 2015)

gathering of youths is comparable to many of Berlin Kidz interventions, for example attending protests and gearing youth to become involved in similar activities they take part in. The image above reveals Berlin Kidz anonymously interviewing youth at an ANTIFA, or rather antifascism protest, where they encourage their fans and friends to join the protest in the attempt to occupy more space and undermine the police. They give the youth a voice, bringing them together to vocalise their opinions against these types of “*hard surveillance*” that the police represent (Sand, 2017).

Building upon this discourse of youth culture making place through gatherings, Berlin Kidz believe their city should be a more accessible and open place to explore, where in creating these gatherings they teach youth to safely intervene in space in a similar manner:

AR#14 - “1. open a door...by credit card...you have to use card fold techniques...2. go to roof...pick door...you need skill...and practice...3. find an actor point...put pressure with two people...4. go down rope...use the simplest equipment...we use the cheapest lightest belts...if police come, you can take it off fast...5...you have to look at windows and see if someone is watching...it's dangerous to stand there. We go fast. It's better.” (Urban Shit, 2017)

This step-by-step guide on how to scale a building and spray paint without being caught by the police is another indicator on how youth culture creates place, whereby encouraging others to occupy these inaccessible and private areas, they become a larger and stronger collective. As well as creating a stronger spatial presence, this form of place-making further disrupts rhythms, where they encourage others to rebel against the “system” that follows regular temporality with monotonous movements and cyclical rhythms.

4.3.2 Defenders

This guidance not only gathers youth together, but also acts in defence of youth in how Berlin Kidz believe these performative actions are a form of finding justice in the “system” that they so heavily protest against. Through acting as soldiers for the youth of Berlin, Berlin Kidz defend youth by partaking in acts that many would not be willing to do, owing to their criminal nature. In putting themselves at the front line in a battle for justice, the group

organise these performative interventions in the hope of creating a more open “*system*” for the youth cultures to follow.

IS#2 - “

by powers that are much higher and bureaucratic. Universities, doctors and lawyers, all state-oriented bodies, are believed by Berlin Kidz to be the root of many of these problems that they face, and thus that young people face. In making these realities so blatant in public space, they become the voice in defence of youth culture in Berlin. This intervention unearths the spatial and temporal disputes that the collective generate, where they are defacing the private properties that are thought to be the root of their injustices, and therefore the rhythmic timing that they exhibit.

4.4 Designers of Berlin

These roles that are championed by Berlin Kidz and their spontaneous and performative shaping of space and time unearths the superlative position as designers of Berlin. A relentless representation of identity paired with a demand for recognition of young people that this collective hold themselves accountable for has uncovered the several techniques that are used by them to alter spatial and temporal dimensions of place. As performative place-makers, they design space by repetitive interventions that embellish the physical architectures of the city, as well as the potential that people see in their city. As orchestrators of rhythm, they design space through generating alternative urban rhythms that fit with the movements of their own group, and see no limitations in what they are capable by moving through the city like no other. Finally, as soldiers of youth culture, the group use these performative interventions and the way they create new spatiotemporal dimensions in protest of the system that they believe perpetuates injustices against youth.

These roles as one present how young people seek ways of disputing, improvising, organising and designing new realities of space and time in urban areas, moving beyond traditional thought and protesting their right to do so.

Chapter 5: Conclusion & Recommendations

5.1 Concluding Thoughts

This study has demonstrated several fundamental facets that depict youth as active producers of place in their spatial and temporal navigations of the city. The performative and rebellious nature of Berlin Kidz allowed for the uncovering of youth as a culture that is overtly spontaneous through the various roles they exercise. A central aspect of this place-making process is being able to freely create alternative dimensions of space and time to implement their social, economic and political agendas. Through their roles as performative place-makers, orchestrators of rhythms, and soldiers for youth, young people fabricate spatiotemporal disruptions in order to maintain a practice of improvising, organising and performing (Sand, 2017), which to Berlin Kidz is a way of constructing meaning in everyday life.

5.2 Recommendations for Planning and Design

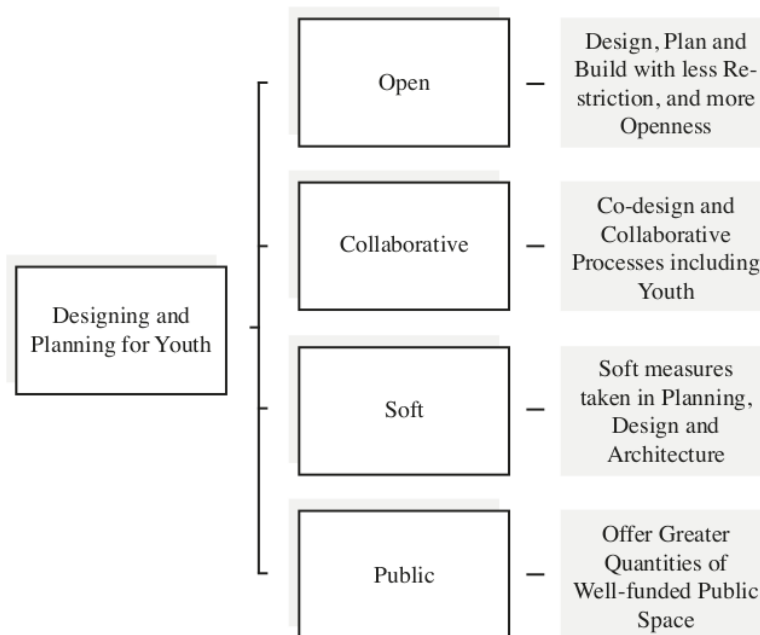


Figure 16 - Recommendations

Where this study has resulted from the decline of public space and the spatial and temporal response to this by young people, it has tangible linkages with the built environment and it's several practises. As evidenced above, this dissertation has collected several inferences, and in using these conclusions for consequential affairs, one can delineate these recommendations on how to plan, design and build the urban realm:

1. Introduce new and felicitous principles to encourage *designing with openness* (Wolfrum, 2018; Kremer, 2011). Where urban spaces are intersection points of individuals and their behaviours, expressions and a collective attitudes, designing by accommodating constant shifts in the urban arena will enable youth to change their surroundings as their demands change and grow (Kassem, 2019). This will ensure both temporal and spatial flexibility for young people, enabling them to feel free in their making of place.
2. Introduce *collaborative city planning and design* strategies to give youth the ability take part in designing their own built environment (Dillabough, 2015). By allowing young people to partake in this, practitioners in planning and design can understand what this particular facet of the population searches for, as well as other cultural minorities. Where youth can understand the change they can invoke on the places they deem meaningful, it will allow for more thoughtful planning and design, and meet the needs of those who have been previously left at the short end of the stick (Bucholtz, 2002).
3. As opposed to hard architectures that often characterised by privatisation and increased surveillance (Sand, 2017; Borden, 2001; Wolfrum, 2015), use *softer architectures*. This should include structures that can change and innovate alongside the populations that continue to occupy them. In not having to rebuild and can rather reoccupy with newer and exciting interventions to meet the needs of youth Young people will be able to project their changing realities onto softer, more adaptable structures that are not bound by definition.
4. Preserve, encourage and invest in *urban public spaces*. This space specie is vital for youth place-making as they are the totally accessible areas of the city where young people can have meaningful experiences and attach emotional connections (Massey, 2004). Public spaces are free for spatial and temporal interpretation, giving youth the freedom to

create their own embodied narratives of place with their own temporal and spatial relationships.

With these four postulates placed at the forefront of planning and design for youth culture, I believe young people can be the recipients of a fairer and more just built environment.

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Appendices

Appendix A: Sample of Interview Transcript

Name	IS#1
Relation	Berlin-based Graffiti Artist
Interview	<p>2. How do you feel Berlin Kidz have changed the city of Berlin?</p> <p>They weren't the first crew to become big here but they have changed how a lot of people see train surfing and tagging up buildings. The scale of their work has meant that lots of people recognise it all over, and they have become quite special because of this. It lets others see what is possible when you take life into your own hands, and has allowed more people to celebrate graffiti as an art rather than an annoyance. Kids look up to them, and see possibilities beyond their mundane life.</p> <p>4. What issues do you believe Berlin Kidz are addressing through their various interventions?</p> <p>Just like the rest of us, we are fighting for our own rights to our own city. I grew up here and so did my parents, so why am I not allowed to speak my mind through action? What we do is art, just like you see in galleries, but we are told what we do is illegal and punishable by arrest and prison. I do not think this is right, and the Berlin Kidz do not think this is right either. The police want to punish us, but we are the reason others come to Berlin.</p> <p>5. What do you believe the ideal Berlin looks like to Berlin Kidz?</p> <p>A city where we can be free to take risks and whatever happens can happen. They want to climb the highest bridge, ride the fastest train, paint the biggest wall and shout the loudest. They want a place to call home and treat like it was home, and it be legal to do this. Berlin of the future should look like a playground, no police to cuff us in front of our friends and no people to tell us</p>

Appendix B: Article Data

#	Title	Website	Date	Type	Link
AR# 01	Berlin Kidz	Urban Nation	n/a	Biography	https://urban-nation.com/artist/berlin-kidz/
AR# 02	BERLIN KIDZ THROUGH THE LENS OF THOMAS VON WITTICH OR HOW TO F*** THE SYSTEM	Berlin Street Art	27/06/18	Interview	https://berlinstreetart.com/berlin-kidz-thomas-von-wittich-interview/
AR# 03	Über Freaks' Documents the Berlin Kids Risking Their Lives for Graffiti	High Snobiety	01/02/17	Video Press	https://www.highsnobiety.com/p/uber-freaks-trailer-graffiti-berlin/
AR# 04	Shining a light on graffiti's rebel underground: The Grifters Code	Huck Mag	07/06/17	Interview	https://www.huckmag.com/art-and-culture/the-grifters-good-guy-boris-graffiti-culture/
AR# 05	"We are driven by the love of letters"	Taz Archiv	02/03/17	Interview	https://taz.de/Graffiti-Gang-Berlin-Kidz-uebers-Sprayen!/5477362/
AR# 06	Tired of life standards: New documentary shows why Berlin Kidz is one of the most blatant graffiti crews	Vice	10/12/18	Video Press	https://www.vice.com/de/article/xwj5nn/dokumentation-berlin-kidz-graffiti-paradox-arte-tracks-klettern-abseilen-sozial-kritisch
AR# 07	The Graffiti Calendar on Eisenacher Strasse	rap.de	15/12/14	Interview	https://www.tagesspiegel.de/berlin/polizei-justiz/station-treptower-park-14-jaehriger-s-bahn-surfer-schwer-verletzt

AR# 08	14-year-old S-Bahn surfer seriously injured	De Tagesspiegel	16/01/ 15	News	https://www.tagesspiegel.de/berlin/polizei-justiz/station-treptower-park-14-jaehriger-s-bahn-surfer-schwer-verletzt/11238652.html?fbclid=IwAR39-Cx3IYnQi0mQDSWw09fz6pKMK3LJg3lvQLnyJF_MUPd0bLvdYvOIN0s
AR# 09	Paradox (Berlin Kidz) "Change Your Frequency" video and screen printing release	RBNSHT	04/01/ 19	Video Press	https://urbanshit.de/tag/berlin-kidz/
AR# 10	Berlin Kidz film "Fuck the System" and soundtrack on Youtube	RBNSHT	14/02/ 18	Movie Press	https://urbanshit.de/tag/berlin-kidz/
AR# 11	New Berlin Kidz film "Fuck the System" as online stream	RBNSHT	12/01/ 18	Movie Press	https://urbanshit.de/tag/berlin-kidz/
AR# 12	"Keys to Heaven" new video by the Berlin Kidz	RBNSHT	14/12/ 17	Video Press	https://urbanshit.de/tag/berlin-kidz/
AR# 13	New Berlin Kidz film "Fuck the System" film premiere and DVD release	RBNSHT	22/11/ 17	Movie Press	https://urbanshit.de/tag/berlin-kidz/
AR# 14	Berlin Kidz bombs the 120 meter high-rise building on the Steglitzer roundabout	RBNSHT	17/08/ 17	News	https://urbanshit.de/tag/berlin-kidz/
AR# 15	Berlin Kidz and IUP Wholecar Collab while the Berlin S-Bahn is in operation	RBNSHT	21/16/ 17	News	https://urbanshit.de/tag/berlin-kidz/
AR# 16	Berlin Kidz Paradox "Im A Rider" by bike on the subway	RBNSHT	06/06/ 17	Video Press	https://urbanshit.de/tag/berlin-kidz/
AR# 17	"About Freaks" Berlin Kidz Documentation by The Grifters (Trailer)	RBNSHT	02/02/ 17	Video Press	https://urbanshit.de/tag/berlin-kidz/

AR# 18	Writing in the Age of Anger	032c	30/10/ 17	Interview	https://032c.com/ 032c-issue-33- winter-2017-18- berlin-kidz-out-now
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Appendix C: Sample of Youtube Data

#	Account	Content Type	Description	Length	Date	Link
YT# 01	PARADOX OFFICIAL	Short Clip	LAST VIDEO OF BERLIN KIDZ	00:04:46	11/01/19	https://youtu.be/XlbkvqSbGnI
YT# 02	PARADOX OFFICIAL	Compilation	BERLIN KIDZ2-12/12 - HEART BEATS <3	00:03:56	01/12/18	https://youtu.be/mVJLq-QcrhA
YT# 03	train riderNBG	Short Clip	TrainridersNBG - Berlin Roofride fail	00:00:45	27/08/10	https://youtu.be/l2J6zK0Ltwc
YT# 04	TripZ	Short Clip	First Roofride Trainsurfing U-Bahn Berlin	00:02:23	31/03/14	https://youtu.be/AgkPLAoMgjU
YT# 05	Rainer Irischmann	Short Clip	Stress im Führerstand oder FLIRT auf andere Art.	00:00:55	14/12/10	https://youtu.be/vCQG96FGUCs
YT# 06	Mrgraffitiation	News	Trainride Bericht Sat.1 2014	00:03:37	19/08/14	https://youtu.be/aSJeSNryW8Q
YT# 07	YARD47	Movie	Berlin Kidz (Full Movie)	01:29:58	29/11/15	https://youtu.be/CXvq2qzubeE
YT# 08	-_- KRYPTON -_-	Movie	Berlin Kidz 2 Fuck The System [HD] Full Movie	01:03:27	17/03/18	https://youtu.be/_dz4unu3IDg
YT# 09	THE GRIFTERS	Trailer	Grifters Code 6: Über Freaks (Trailer)	00:02:13	01/02/17	https://youtu.be/2CUUe1XKL Ao
YT# 10	AGGRO. TV	Collaboration	1UP & ÜF - BERLIN KIDZ - BERLIN	00:07:48	15/03/15	https://youtu.be/T-n3zZhjISY

YT# 11	PARADOX .OFFICIAL	Compliation n	PARADOX.PARA DISE - † KEYS TO HEAVEN†	00:08:36	12/12/17	https:// youtu.be/ Mk9GGO7K aaq
YT# 12	PARADOX OFFICIAL	Compilatio n	"TUNN൬ GၢITC " by paradox.paradise	00:05:04	19/11/17	https:// youtu.be/ k9aSlcncyxU
YT# 13	WHO BLN	Showcase	Berlin Kidz is Life - Graffitit - Art - Streets of Berlin City	00:03:26	19/09/17	https:// youtu.be/ 1GaSy82q2m A
YT# 14	Arte TRACKS	Showcase	Graffiti Extrem: Paradox und seine Berlin Kidz Crew l Arte TRACKS	00:07:12	12/06/18	https:// youtu.be/ zF3sAh408T ww
YT# 15	TUDI	Compilatio n	Best of Berlin Kidz 2 0	00:07:39	02/07/20	https:// youtu.be/ 3MOQH20Tj nc
YT# 16	TeleBAY	Compilatio n	Berlin Kidz _ Picknick Ausflug	00:09:28	12/07/18	https:// youtu.be/ rEUO9gjuow q
YT# 17	AGGRO. TV	Trailer	BERLIN KIDZ - DVD TRAILER (GRAFFITI) (OFFICIAL HD VERSION AGGRO TV)		26/07/13	https:// youtu.be/ UFX812Bw6 HA
YT# 18	Struggle & Flow	Interview	Akte One Interview: Teroa Label Berlin, BC, 1UP, Berlin Kidz, Graffiti, Nazis, Vero One	00:44:12	12/05/19	https:// youtu.be/ _3xV5fXn8O g
YT# 19	PARADOX OFFICIAL	Compilatio n	BERLIN KIDZ2- 5/12 LIVIN' IN THE PROJECTS	00:07:18	31/05/18	https:// youtu.be/ l5V2n0ojF7g
YT# 20	PARADOX OFFICIAL	Compilatio n	BERLIN KIDZ2 -1/12 SOUL ON FIRE	00:08:17	11/02/18	https:// youtu.be/ CDo4Rl6zqV q

YT# 21	PARADOX OFFICIAL	Compilation	BERLIN KIDZ2-4/12 FLYING BIKES	00:04:52	30/04/18	https://youtu.be/l06oEise7Sg
YT# 22	Live From Earth HD	Movie	IGIT'S WORLD (2016) (Full Movie)	00:36:17	15/07/16	https://youtu.be/PGfitOPfXzsM
YT# 23	PARADOX	Collaboration	BERLIN KIDZ feat 1 U P - One United Über Power	00:03:37	18/06/17	https://youtu.be/hudGUtDdlJs
YT# 24	taz	Interview	Hey, Berlin Kidz, seid ihr total durchgenallt?	00:01:52	04/07/18	https://youtu.be/lip1vaZpX-U
YT# 25	BERLIN GRAFFITI	News	Abendschau: Berlin Kidz	00:03:00	23/11/16	https://youtu.be/D3fFpgx-Pbl

Appendix D - Vimeo Data

#	Account	Content Type	Description	Length	Date	Link
V#01	cpt. olf	Compliation	BERLIN KIDZ	4:46	29/04/18	https://vimeo.com/267102992
V#02	Urban Spree	Movie	Berlin Kidz	1:03:00	12/01/18	https://vimeo.com/250705839
V#03	Urban Spree	Compilation	Berlin kidz Film - Ghetto Unboxing Alter ;)	00:02:26	12/01/18	https://vimeo.com/250646312
V#04	Urban Spree	Music Video	PARADOX - KEYS TO HEAVEN	00:08:36	12/01/18	https://vimeo.com/250645711
V#05	Urban Spree	Music Video	PARADOX 2 - TUNNEL GOTH	00:05:04	12/01/18	https://vimeo.com/250643833
V#06	I Love Graffiti	Compilation	HELLO FROM BERLIN - Berlin Kidz - The Whole House [ILOVEGRAFFITI.DE]	00:14:46	22/11/13	https://vimeo.com/80061076
V#07	Birdman	Collaboration	Berlin Kidz x Alaniz in Berlin, Germany	00:00:28	21/08/15	https://vimeo.com/136979844
V#08	Gabriel Vorbon	Compilation	Berlin Kidz	00:03:11	21/11/14	https://vimeo.com/112509909
V#09	Die Tageszeitung taz	Interview	Hey, Berlin Kidz, seid ihr total durchgenallt?	00:01:52	01/09/18	https://vimeo.com/252735196
V#10	Brooklyn StreetArt	Collaboration	Fanakapan x 1UP in Berlin	00:00:33	28/03/19	https://vimeo.com/327129163

V#11	The Grifters	Movie	Grifters Code 6: Uber Freaks	00:32:00	17/02/17	https://vimeo.com/ondemand/uberfreaks/204498153
V#12	RAWVID	Movie	Devils Never Sleep – The Movie	01:50:00	07/02/18	https://vimeo.com/ondemand/devilsnever/sleep/254718194
V#13	BERLIN GRAFFITI	Documentary	Spiegel TV - Berlin Graffiti Dokumentation	00:15:50	22/10/09	https://vimeo.com/7209350
V#14	BERLIN GRAFFITI	Documentary	Deutsche Welle - Graffiti Berlin	00:28:04	29/03/10	https://vimeo.com/10534755
V#15	Toni	Compilation	Berlin S-Bahn Graffiti	00:03:09	12/12/12	https://vimeo.com/55436537

Appendix E: Sample of Instagram Data

#	Account	Content Type	Caption	Date	Link
IG#01	paradox.paradise	Image	Letters with message ICH KANN NICHT FEIERN SOLANGE ICH IM BABYLON LEBE WAS IHR SÄT DAS ERNTET IHR FREEDOM	13/12/ 18	https:// www.instagram.com/ p/BrU9JrVBwyB/
IG#02	paradox.paradise	Image	robe corner Support his work Screenprints for the video: paradox_ change your frequency are still available get the last ones	14/12/ 18	https:// www.instagram.com/ p/BrYetyCBwsp/
IG#03	paradox.paradise	Video	n/a	15/12/ 18	https:// www.instagram.com/ p/Brb18-2hBq3/
IG#04	paradox.paradise	Image	For da Street	16/12/ 18	https:// www.instagram.com/ p/BrdjiKNhAhj/
IG#05	paradox.paradise	Image	Perfection	18/12/ 18	https:// www.instagram.com/ p/BriwDIJh7mw/
IG#06	paradox.paradise	Image	n/a	18/12/ 18	https:// www.instagram.com/ p/BriwbjiBX7L/
IG#07	paradox.paradise	Video	Let's fly away from this hell!	19/12/ 18	https:// www.instagram.com/ p/BrlhghohWFb/
IG#08	paradox.paradise	Image	TILL THE LAST DAY Cleaning a 90 meter robe down by an idiot who works for Postbank	19/12/ 18	https:// www.instagram.com/ p/BrlhziPB Yhb/

IG#09	paradox.paradise	Image	Fuck the Industry!	19/12/18	https://www.instagram.com/p/BrLhz-Eh4Fd/
IG#10	paradox.paradise	Image	n/a	22/12/18	https://www.instagram.com/p/BrsPKRiBP7d/
IG#11	paradox.paradise	Video	n/a	22/12/18	https://www.instagram.com/p/Brs94jUhz-i/
IG#12	paradox.paradise	Image	n/a	24/12/18	https://www.instagram.com/p/Brxz9FIBoLy/
IG#13	paradox.paradise	Image	n/a	27/12/18	https://www.instagram.com/p/Br5tFDPBxZ-/
IG#14	paradox.paradise	Image	n/a	28/12/18	https://www.instagram.com/p/Br7l_jZhi3m/
IG#15	paradox.paradise	Image	Paradox = Freedom Get away from your depression Winters day with Thomas Von Wittich	29/12/18	https://www.instagram.com/p/Br-gV_chEup/
IG#16	paradox.paradise	Image	Open your third eye. Love art hate drugs.	30/12/18	https://www.instagram.com/p/BsA0NzBhIKv/
IG#17	paradox.paradise	Video	ELECTRICITY IN DA AIR Change your frequency supporters	02/01/19	https://www.instagram.com/p/BsIKF93h6aV/
IG#18	paradox.paradise	Video	Paradox painting 100m Postbank building, to show that this fucking world is on the wrong way	11/01/19	https://www.instagram.com/p/BsfxcvgBn97/
IG#19	paradox.paradise	Video	New tunnel glitch video coming soon	16/01/19	https://www.instagram.com/p/BsszU3IhGGV/

IG#20	paradox.paradise	Image	Do what makes your soul shine	17/01/19	https://www.instagram.com/p/BsvMEUdBl_O/
IG#21	paradox.paradise	Image	Most hiphop/rap today is senseless and for brainwashed kidz. So keep it real! And stay cleaning creative this weekend.	19/01/19	https://www.instagram.com/p/Bs0Uz3VhE9O/
IG#22	paradox.paradise	Video	n/a	30/03/19	https://www.instagram.com/p/Bvou6WAFHl0/
IG#23	paradox.paradise	Image	Original paradox street tattoo	31/03/19	https://www.instagram.com/p/BvrAEPMhoTC/
IG#24	paradox.paradise	Image	Lost in a mask	05/04/19	https://www.instagram.com/p/Bv4cL1rBxry/
IG#25	paradox.paradise	Video	A good shot is worth 100 drones	06/04/19	https://www.instagram.com/p/Bv7eDlhFmMO/

Appendix F - Sample of Facebook Data

#	Account	Content Type	Description	Date	Link
FB# 01	Berlin Kidz	Image	n/a	14/12/13	https://www.facebook.com/BerlinKidzOffiziell/photos/a.615772481792481/615772455125817/?type=3&theater
FB# 02	Berlin Kidz	Image	n/a	14/12/13	https://www.facebook.com/BerlinKidzOffiziell/photos/a.615772845125778/615773925125670/?type=3&theater
FB# 03	Berlin Kidz	Image and Caption	Who's lurking there?	14/12/13	https://www.facebook.com/BerlinKidzOffiziell/photos/a.615772845125778/615776278458768/?type=3&theater
FB# 04	Berlin Kidz	Image and Caption	Does anyone smell something stinky?	14/12/13	https://www.facebook.com/BerlinKidzOffiziell/photos/a.615772845125778/615779585125104/?type=3&theater
FB# 05	Berlin Kidz	Image and Caption	BULLRIDING!	14/12/13	https://www.facebook.com/BerlinKidzOffiziell/photos/a.615772845125778/615779651791764/?type=3&theater

FB# 06	Berlin Kidz	Image	n/a	15/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 16222875080775/? type=3&theater
FB# 07	Berlin Kidz	Status	Yo a few train surfers among you fans?	15/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ posts/ 616254118410984? _tn =-R
FB# 08	Berlin Kidz	Image and Caption	ICH RIDE ALLES ALTER!	15/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 16381628398233/? type=3&theater
FB# 09	Berlin Kidz	Image and Caption	I definitely want to enjoy my life and take as much as possible with me. I'll just stay on the lookout for new action and a new kick. Some people have been told what they have to do since birth, but life is too short for something like this: you never know when it's over.	16/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 16737918362604/? type=3&theater
FB# 10	Berlin Kidz	Image and Caption	yeah :)	16/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 16760865026976/? type=3&theater
FB# 11	Berlin Kidz	Status	Who wants to ride a train with me? Live in Central Germany, just get in touch :)	16/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ posts/ 616768125026250? _tn =-R

FB# 12	Berlin Kidz	Image and Caption	Buses are also dangerous :D	16/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 16788461690883/? type=3&theater
FB# 13	Berlin Kidz	Image	n/a	18/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 17646074938455/? type=3&theater
FB# 14	Berlin Kidz	Image and Caption	Fact. This is my wall...	20/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 18445271525202/? type=3&theater
FB# 15	Berlin Kidz	Image and Caption	ACAB !	21/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 18702581499471/? type=3&theater
FB# 16	Berlin Kidz	Image	n/a	21/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 18705981499131/? type=3&theater
FB# 17	Berlin Kidz	Image	n/a	21/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 18719944831068/? type=3&theater

FB# 18	Berlin Kidz	Image	n/a	21/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 18720094831053/? type=3&theater
FB# 19	Berlin Kidz	Image	n/a	21/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 18895831480146/? type=3&theater
FB# 20	Berlin Kidz	Image	n/a	21/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 18990971470632/? type=3&theater
FB# 21	Berlin Kidz	Image	n/a	21/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 18991824803880/? type=3&theater
FB# 22	Berlin Kidz	Image	n/a	22/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 19376474765415/? type=3&theater
FB# 23	Berlin Kidz	Image	n/a	24/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 20009294702133/? type=3&theater

FB# 24	Berlin Kidz	Image and Caption	Good morning, time to get up	24/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 20020814700981/? type=3&theater
FB# 25	Berlin Kidz	Image	n/a	24/12/13	https:// www.facebook.com/ BerlinKidzOffiziell/ photos/a. 615772845125778/6 20255761344153/? type=3&theater



RISK ASSESSMENT FORM



FIELD / LOCATION WORK

The Approved Code of Practice - Management of Fieldwork should be referred to when completing this form

<http://www.ucl.ac.uk/estates/safetynet/guidance/fieldwork/acop.pdf>

DEPARTMENT/SECTION

LOCATION(S)

PERSONS COVERED BY THE RISK ASSESSMENT

BRIEF DESCRIPTION OF FIELDWORK

Consider, in turn, each hazard (white on black). If **NO** hazard exists select **NO** and move to next hazard section.

If a hazard does exist select **YES** and assess the risks that could arise from that hazard in the risk assessment box.

Where risks are identified that are not adequately controlled they must be brought to the attention of your Departmental Management who should put temporary control measures in place or stop the work. Detail such risks in the final section.

ENVIRONMENT

The environment always represents a safety hazard. Use space below to identify and assess any risks associated with this hazard

e.g. location, climate, terrain, neighbourhood, in outside organizations, pollution, animals.

Examples of risk: adverse weather, illness, hypothermia, assault, getting lost.
Is the risk high / medium / low ?

NO RISK

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- work abroad incorporates Foreign Office advice
- participants have been trained and given all necessary information
- only accredited centres are used for rural field work
- participants will wear appropriate clothing and footwear for the specified environment
- trained leaders accompany the trip

<input type="checkbox"/>	refuge is available
<input type="checkbox"/>	work in outside organisations is subject to their having satisfactory H&S procedures in place
<input type="checkbox"/>	OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

EMERGENCIES	Where emergencies may arise use space below to identify and assess any risks
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<i>e.g. fire, accidents</i>	Examples of risk: loss of property, loss of life
-----------------------------	--

NO RISK

CONTROL MEASURES	Indicate which procedures are in place to control the identified risk
-------------------------	--

<input type="checkbox"/>	participants have registered with LOCATE at http://www.fco.gov.uk/en/travel-and-living-abroad/
<input type="checkbox"/>	fire fighting equipment is carried on the trip and participants know how to use it
<input type="checkbox"/>	contact numbers for emergency services are known to all participants
<input type="checkbox"/>	participants have means of contacting emergency services
<input type="checkbox"/>	participants have been trained and given all necessary information
<input type="checkbox"/>	a plan for rescue has been formulated, all parties understand the procedure
<input type="checkbox"/>	the plan for rescue /emergency has a reciprocal element
<input type="checkbox"/>	OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

FIELDWORK 1

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EQUIPMENT	Is equipment used?	No	If 'No' move to next hazard If 'Yes' use space below to identify and assess any risks
------------------	--------------------	----	--

<i>e.g. clothing, outboard motors.</i>	Examples of risk: inappropriate, failure, insufficient training to use or repair, injury. Is the risk high / medium / low ?
--	---

CONTROL MEASURES	Indicate which procedures are in place to control the identified risk
-------------------------	--

<input type="checkbox"/>	the departmental written Arrangement for equipment is followed
<input type="checkbox"/>	participants have been provided with any necessary equipment appropriate for the work
<input type="checkbox"/>	all equipment has been inspected, before issue, by a competent person
<input type="checkbox"/>	all users have been advised of correct use
<input type="checkbox"/>	special equipment is only issued to persons trained in its use by a competent person
<input type="checkbox"/>	OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

LONE WORKING	Is lone working a possibility?	No	If 'No' move to next hazard
			If 'Yes' use space below to identify and assess any risks

e.g. alone or in isolation
lone interviews.

Examples of risk: difficult to summon help. Is the risk high / medium / low?

CONTROL MEASURES	Indicate which procedures are in place to control the identified risk
-------------------------	--

<input type="checkbox"/>	the departmental written Arrangement for lone/out of hours working for field work is followed
<input type="checkbox"/>	lone or isolated working is not allowed
<input type="checkbox"/>	location, route and expected time of return of lone workers is logged daily before work commences
<input type="checkbox"/>	all workers have the means of raising an alarm in the event of an emergency, e.g. phone, flare, whistle
<input type="checkbox"/>	all workers are fully familiar with emergency procedures
<input type="checkbox"/>	OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

ILL HEALTH

The possibility of ill health always represents a safety hazard. Use space below to identify and assess any risks associated with this Hazard.

e.g. accident, illness, personal attack, special personal considerations or vulnerabilities.

Examples of risk: injury, asthma, allergies. Is the risk high / medium / low?
NO RISK

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- an appropriate number of trained first-aiders and first aid kits are present on the field trip
- all participants have had the necessary inoculations/ carry appropriate prophylactics
- participants have been advised of the physical demands of the trip and are deemed to be physically suited
- participants have been adequate advice on harmful plants, animals and substances they may encounter
- participants who require medication have advised the leader of this and carry sufficient medication for their needs
- OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

TRANSPORT

Will transport be required	NO	N O	Move to next hazard
	YES		Use space below to identify and assess any risks

e.g. hired vehicles

Examples of risk: accidents arising from lack of maintenance, suitability or training
Is the risk high / medium / low?

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- only public transport will be used
- the vehicle will be hired from a reputable supplier
- transport must be properly maintained in compliance with relevant national regulations
- drivers comply with UCL Policy on Drivers http://www.ucl.ac.uk/hr/docs/college_drivers.php

	drivers have been trained and hold the appropriate licence
	there will be more than one driver to prevent driver/operator fatigue, and there will be adequate rest periods
	sufficient spare parts carried to meet foreseeable emergencies
	OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

DEALING WITH THE PUBLIC	Will people be dealing with public	No	If 'No' move to next hazard
			If 'Yes' use space below to identify and assess any risks

<i>e.g. interviews, observing</i>	Examples of risk: personal attack, causing offence, being misinterpreted. Is the risk high / medium / low?
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CONTROL MEASURES	Indicate which procedures are in place to control the identified risk
-------------------------	--

	all participants are trained in interviewing techniques
	interviews are contracted out to a third party
	advice and support from local groups has been sought
	participants do not wear clothes that might cause offence or attract unwanted attention
	interviews are conducted at neutral locations or where neither party could be at risk
	OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

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WORKING ON OR NEAR WATER	Will people work on or near water?	No	If 'No' move to next hazard
			If 'Yes' use space below to identify and assess any risks

<i>e.g. rivers, marshland, sea.</i>	Examples of risk: drowning, malaria, hepatitis A, parasites. Is the risk high / medium / low?
-------------------------------------	---

CONTROL MEASURES	Indicate which procedures are in place to control the identified risk
-------------------------	--

- | | |
|--------------------------|--|
| <input type="checkbox"/> | lone working on or near water will not be allowed |
| <input type="checkbox"/> | coastguard information is understood; all work takes place outside those times when tides could prove a threat |
| <input type="checkbox"/> | all participants are competent swimmers |
| <input type="checkbox"/> | participants always wear adequate protective equipment, e.g. buoyancy aids, wellingtons |
| <input type="checkbox"/> | boat is operated by a competent person |
| <input type="checkbox"/> | all boats are equipped with an alternative means of propulsion e.g. oars |
| <input type="checkbox"/> | participants have received any appropriate inoculations |
| <input type="checkbox"/> | OTHER CONTROL MEASURES: please specify any other control measures you have implemented: |

MANUAL HANDLING (MH)	Do MH activities take place?	No	If 'No' move to next hazard
			If 'Yes' use space below to identify and assess any risks

<i>e.g. lifting, carrying, moving large or heavy equipment, physical unsuitability for the task.</i>	Examples of risk: strain, cuts, broken bones. Is the risk high / medium / low?
--	--

CONTROL MEASURES	Indicate which procedures are in place to control the identified risk
-------------------------	--

- | | |
|--------------------------|--|
| <input type="checkbox"/> | the departmental written Arrangement for MH is followed |
| <input type="checkbox"/> | the supervisor has attended a MH risk assessment course |
| <input type="checkbox"/> | all tasks are within reasonable limits, persons physically unsuited to the MH task |

<input type="checkbox"/>	are prohibited from such activities
<input type="checkbox"/>	all persons performing MH tasks are adequately trained
<input type="checkbox"/>	equipment components will be assembled on site
<input type="checkbox"/>	any MH task outside the competence of staff will be done by contractors
<input type="checkbox"/>	OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

SUBSTANCES	Will participants work with substances	No	If 'No' move to next hazard
			If 'Yes' use space below to identify and assess any risks
<i>e.g. plants, chemical, biohazard, waste</i>	Examples of risk: ill health - poisoning, infection, illness, burns, cuts. Is the risk high / medium / low?		
CONTROL MEASURES	Indicate which procedures are in place to control the identified risk		
<input type="checkbox"/>	the departmental written Arrangements for dealing with hazardous substances and waste are followed		
<input type="checkbox"/>	all participants are given information, training and protective equipment for hazardous substances they may encounter		
<input type="checkbox"/>	participants who have allergies have advised the leader of this and carry sufficient medication for their needs		
<input type="checkbox"/>	waste is disposed of in a responsible manner		
<input type="checkbox"/>	suitable containers are provided for hazardous waste		
<input type="checkbox"/>	OTHER CONTROL MEASURES: please specify any other control measures you have implemented:		
OTHER HAZARDS	Have you identified any other hazards?	No	If 'No' move to next section
			If 'Yes' use space below to identify and assess any risks
<i>i.e. any other hazards must be noted and assessed here.</i>	Hazard: <input type="text"/>		
	Risk: is the risk <input type="text"/>		
CONTROL MEASURES	Give details of control measures in place to control the identified risks		
Have you identified any risks that are not adequately controlled?	NO	No	Move to Declaration
	YES		Use space below to identify the risk and what action was taken

Is this project subject to the UCL requirements on the ethics of Non-NHS Human Research?

No

If yes, please state your Project ID Number

-

For more information, please refer to: <http://ethics.grad.ucl.ac.uk/>

DECLARATION

The work will be reassessed whenever there is a significant change and at least annually. Those participating in the work have read the assessment.

Select the appropriate statement:

I the undersigned have assessed the activity and associated risks and declare that there is no significant residual risk

NAME OF SUPERVISOR

Filipa Wunderlich

FIELDWOR 5
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May 2010