

Emotionalism: Deriving a Movement From a Film, a Lecture and an Interview

Pınar Dinç Kalaycı, Gazi University, Türkiye

The European Conference on Arts & Humanities 2024
Official Conference Proceedings

Abstract

The study displays a performative, post-qualitative inquiry on and around the architect/director Tszwai So's short film E-Motion-AI City, 2021, artistically questioning the technology-driven lives of individuals in metropolitan cities. Following past discourses, the paper brings *emotionalism* up again as an architectural, artistic, and urban movement. Three sources were analyzed qualitatively: (i) The film itself as a representative/symbolic source, (ii) H. Wright's lecture as the theoretical/historical framework crystalizes the basics of the emotional discourse, and (iii) The interview with the architect/director Tszwai So, as the main discussion that relates the film with the discourse. The findings highlight the negative impact of technology on emotional health and wellbeing, emphasizing the exclusion of emotions from people's lives. Key insights include:

- Integrating emotions and memories into urban life enhances individuals' resilience and attachment to their environments, thereby improving emotional health and wellbeing.
- Art and architecture are pivotal in addressing and incorporating emotions within urban planning and life.
- The practice of *flânerie* (strolling or walking in the city) is a powerful method for evoking and constructing emotions and should be reintegrated into urban and architectural design.

The study advocates for Emotionalism as a movement that prioritizes individuals' senses, feelings, memories, and identities in contemporary urban planning and architecture.

Keywords: Emotionalism, Art and Space, Health and Wellbeing, Post-qualitative Inquiry

iafor

The International Academic Forum
www.iafor.org

Introduction

Wellbeing and health have definitions and implementations that vary according to the discipline addressing them (Petermans & Cain, 2019). Both terms support the resilience of physical conditions, such as buildings, cities, and society, from the individual level to all of humanity. New developments in science and technology raise the question of how these terms can be renewed to provide better lives and environments. Recent literature indicates a rise in human-centered approaches to the subject, and this paper aims to add the reemerging movement of emotionalism to the discussion.

Literature Review

Resilience, Wellbeing, Health, Smartness, and Emotions

Responding to systemic threats, recovering from disruption, the capacity of individuals to withstand trauma, a network's coping capacity against a power failure, bouncing back from a perturbation, ability to be restored, ability to absorb changes, persistence, and stability are among the definitions of resilience (Lawrence, 2014). Reaching equilibrium and returning to pre-defined normality have been identified as the two main goals of resilience, whereas equilibrium and normality are normative conceptions that highly depend on who defines them. Regarding cities, it was suggested that the definition of resilience needs an expansion, preferably towards a more dynamic point of view, since cities are unstable socio-ecological systems that evolve (Lawrence, 2014). So, the resilience of cities is an issue that is qualified as an unfinished project, still in progress, developing, improving, and therefore requiring redefinition. For instance, walkable spaces, community spaces, and greenspace were insufficient for urban residents' wellbeing, as biodiversity and ecosystem were proposed for a new possible definition (Taylor & Hochuli, 2015). The sustainability framework for cities was recommended to be enlarged to the extent that it covers features like healthy and equitable urban living/working and social, environmental, and intergenerational justice as the future cities were expected to be more resilient, regenerative, self-sufficient, inclusive, and equitable (Cash-Gibson et al., 2023).

Smartness and resilience, on the other hand, have been considered to complement each other in developing evidence-based urban design and planning decisions. Depending on its quantitative and qualitative abilities, big data is expected to translate systemic resilience targets into principles of spatial transformation (Forgaci, 2020) as it operationalizes general urban resilience properties. Big-data-driven urban resilience was proposed, and depending on that, the toolset of designers and planners has been expected to change in that direction as well. Connected sensors, data management, and analytics platforms have been the basis of the Smart City as these serve cooperatively to improve the quality and functioning of the built environment; cities evolve toward being more intelligent and, thus, more sustainable (Strielkowski et al., 2022). Though it is recommended that technology not be the sole focus of smart cities as we may lose human dimensions (Allam & Dhunny, 2019), numerous sample studies exemplify the transformation of cities towards a more automated future. Computers and smartphones are the primary gadgets all citizens can use to participate in these pre-developed resistance/comfort scenarios.

On the architectural scale, the situation has remained somewhat conventional. Planning, order, harmony, nature, color, and arts have been considered for developing the resilience of educational facilities. Strategies of resilience were claimed to interact with human emotions,

so the architectural composition of schools was said to be influencing students emotionally (Campos, 2020). Similarly, light and light treatment were studied in relation to the health and wellbeing of individuals in a neuroscience study (Leão & Neiva, 2022). In contrast, the light, colors, and material patterns in a corridor were found to affect people's atmospheric perceptions (Canepa et al., 2019). Research recommends that future public space design consider enhancing positive emotions and wellbeing from the early stages of design (Rassia & Zervou, 2019). Emotional experience in the built environment, such as fascination, coherence, and hominess, was claimed to foster human-centeredness in design (Coburn & Weinberger, 2022). Apart from physical qualities, user-influencing design, as a design methodology, was also introduced to improve wellbeing (Dorrestijn & Verbeek, 2013). In another research, temperature, air quality, materials, lighting, noise, views, size, crowding, privacy, aesthetics, layout, security technology, age of the building, and connections with nature were addressed in defining the evaluation criteria for testing wellbeing conditions in prisons (Engstrom & Van Ginneken, 2022). Principles of biophilic design in architecture have also been addressed in relation to health and wellbeing issues, and further research and implementation for the sensory, metaphorical, morphological, material, and spiritual dimensions of biophilia were encouraged (Zhong et al., 2022).

The direct link between the qualities of the physical environment and people's emotions is high on the agenda. AI-driven smart technologies provide numerous artifacts that ease people's lives, but these developments have implications (and limitations) for citizens' daily lives. There is a solid and intensive tendency to use AI-driven smart technologies in urban resilience scenarios. However, the human emotions affected by these technologies should be addressed.

Research Objectives

Making cities more resilient by transforming them into competent entities and smarter forms is the technical challenge of the first quartile of the 21st century. This transformation exposes individuals intensively to AI-driven technologies in daily life. In this context, one might claim that the challenge of the second quartile of the 21st century will be more human-centered. Keeping the technology-humanity paradox in mind, resilience and sustainability discourses need to progress towards improving human health and wellbeing rather than consolidating the dominance of technology. The objectives of this paper are to introduce an original path leading to emotions, present discourses developed on the topic, clarify the features of an emotionalist approach, and propose practical and pragmatic steps towards an emotionalist approach to the urban environment.

Material and Method

This study conducts three successive qualitative analyses: first, examining the short film "E-Motion-AI City" (2020), curated by Chinachem Group and British architect Tszwai So, premiered at the 17th Venice Biennale of Architecture. This film is the initial focal point of the present qualitative inquiry, leading to subsequent analyses of a lecture and an interview. The second part of the paper explores central themes derived from a comprehensive review, laying the groundwork for a new theoretical and practical approach toward resilient urban and architectural considerations that prioritize human health and wellbeing. The concluding section of the study proposes the initial five tenets of a potential Emotionalist manifesto. Integrating these principles into future guides, briefs, scenarios, datasets, calculations, and AI

tools can foster a human-centered approach rooted in emotions, thereby initiating a transformative process that emphasizes emotional wellbeing.

This sequence of research/inquiry was run within the limits and freedom of the performative paradigm of the post-qualitative inquiry. According to post-qualitative, performativity-based research, a movement should be created at the end of the inquiry as knowledge is not a stable entity but a fluid and complex one. A performative research paradigm moves from something pre-existing to something enacted as the research objects become the research phenomena, the data becomes alive, the methodology becomes prescription-less, and the analyses become experimental. It is a continuous boundary-making practice in which the researcher is the person who decides about the inclusion/exclusion of specific data. As a result, the researcher is no longer a stable and static zero-point throughout the research process; on the contrary, one is expected to be active in becoming and acting according to the emerging research process. Newness, innovation, and experimentation are the characteristics of the performative paradigm (Østern et al., 2023).

The Inquiry

The Film

The film *E-Motion-AI City* (2020) begins with two views associated with each other: The fish hardly swimming in small pots and the social housing units in a cosmopolitan city. Then, we hear the presenter on T.V. asking a question as we watch a mother and a child in a living room sitting by the table; *“The unprecedented COVID-19 has brought us closer to immersion in a digital matrix. Our relationships with the city have been sucked into the screen. What does that mean for humanity?”*

The answer comes from the interviewee, architectural critic, and author Herbert Wright:

“I see the digital and the real becoming more and more indistinguishable. I see the virtual city merging gradually into the physically built urban environment in which we live our lives. We are on a bridge between the real and the digital. May not be long before we can question whether or not we are in a big simulation. I think that humanity needs to ask itself where we are going with this algorithm-driven future.”

The film continues with a little girl’s walks in urban and architectural spaces, establishing emotions and memories, and a young lady’s flânerie in similar/the same spaces, trying to (probably) recall childhood memories. This duality is repeated in the film a few times more. Herbert Wright continues his speech;

“We would no longer be top dogs; we might be a nuisance like small children; create a lot of noise, disruption, can break things. The AI would have to deal with that... to get a bit of peace and quiet... you have to ... sit the child in front of an animated cartoon.”

Moreover, the city is defined as an animated cartoon on a massive scale that never ends. Several city views, some very poetic, display the varieties of the city. Various activities are done in very different parts of the city, all with the potential for establishing emotions and memories. We see construction sites as we hear Herbert Wright again explaining the relationship between the city and emotions from a cinematographic point of view, how the

city can be conceived as a character in the script, and how each new construction adds a new set for the drama of our daily lives that opens the possibilities of creating an emotional city in which people can drift through. We hear the presenter say, “*So it is emotional to drift through the city because our emotions are linked to our memories. And this is the archive of our collective and private memories.*”

Considering the AI discussion, we cannot be sure about the realness of the flâneries of the little girl and the young lady. Which one is real, and which one involves AI? Though both look real, the device on the young lady’s ear implies she is the real (still futuristic) one strolling in the city following the AI-created memories. And there comes the danger;

“...you could have an AI city and still have an emotional city... you can remember a past that never was... memories can be created and destroyed, they can be uploaded and downloaded, and they can be replaced.... When we start to play with memories, we lose our grip on who we are.”

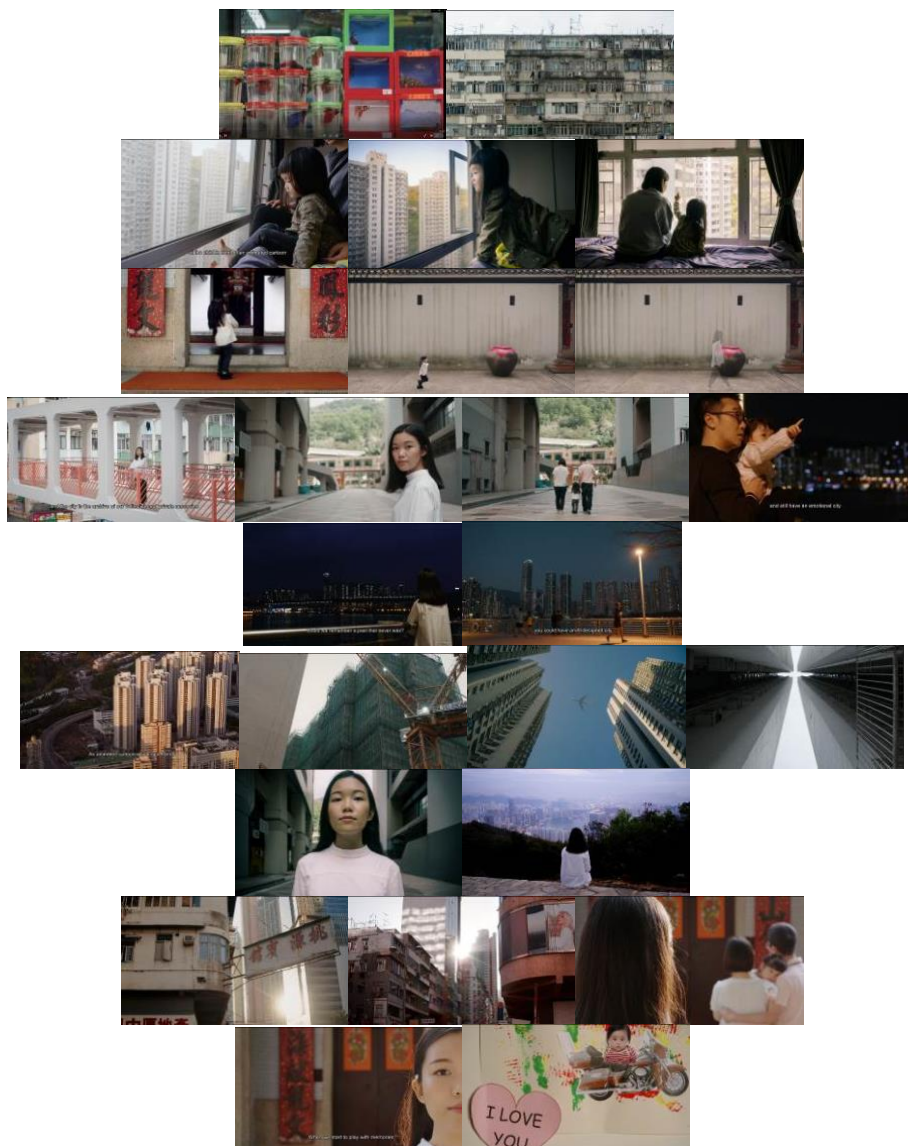


Fig. 1. Shots from the film E-Motion-AI City (2021) courtesy of architect/director Tszwai So

The film reveals a fragile resilience, a fabricated emotionality, highlighting the risks posed by AI technologies and their impact on humanity. It portrays our increasing detachment from authentic pasts, the loss of genuine memories, and thereby the erosion of real connections with our surroundings. This recreation undermines the resilience of individuals and societies. Furthermore, this process transforms existing environments into entities akin to film sets, devoid of inherent value without a specific narrative. Resilience is compromised or even absent, as our experiences unfold within an AI-driven matrix of places and memories. The film critiques modernist urban and architectural approaches criticized for their static and repetitive patterns, which hindered the formation of personal memories and often left individuals feeling disoriented. Figure 1 showcases scenes from the film.

The Lecture

The film presents a visual narration of Herbert Wright's critical considerations on urban life and individuals' position in the future. H. Wright makes his thoughts explicit in a lecture in Cracow (H. Wright, 2018). He addresses the pivotal developments that consider emotions and memories as the core of life. Among them, the 50-year-old Psychogeography, based on drifting/flânerie, takes the most significant role. "*Psychogeography is all about reading the environment by walking through it without a plan. It is psychological geography that's based on observation, emotional reaction, observing people and the built environment and making spontaneous decisions about where to walk.*"

Other references of him are, briefly as follows: Charles Baudelaire (1821-1867) and his flânerie theory; Ivan Chitchevlov (1933-1998) who said *we are bored with the city* and dwelled on diverse feelings that an urban environment could raise; the Dadaists movement; 1839 Paris photograph and G.E. Haussmann's 1853-1870 operations in Paris; the quintessential flaneur C. Baudelaire; L'Internationale Lettriste (1952-57), Guy Debord (1931-1994), his book *The Society of the Spectacle* and the introduction of the term *psychogeographical contours* of the city raising certain emotions; the Situationists (1957-1972) who asked the question *what is the situation?* and proposed the constructed situation theory; the concept of territory; walking experience in High Line in New York; the big glass architecture and the visibility of the interior; gentrification; *The Matrix* (the Wachowskis, 1999), *Der Himmel über Berlin* (W. Wenders, 1987), *Blade Runner* (R. Scott, 1982) and the cinematography revealing the relationship between the city and emotions; Augmented Reality (AR) tools that enrich/damage life by adding layers of overlay on to the real world; Keiichi Matsuda and the hyperreality ends up with the loss of individual's real identity; digital's becoming ubiquitous; new city life that is organized around digital media; children who get used to live at home (Hikikomori); self-replicating machines developed by John von Neumann (1903-1957); developments in brain – computer connections; the guiding algorithm like the Google Street View and the other apps; China and its mega cities and mega projects; on the other hand China and its urban villages that are organic, self-sponsored, self-motivated, diverse and alive, good examples of positive Psychogeography in which the urban life exist on a human scale, places thrive where planners have not planned, the urban village is cherished and thousand small plots bloom. At the end of the lesson, Herbert Wright asks, "*The Situationists moved on from to dèrive (drifting along) to disruption, against the spectacle, against the system... Should we follow in their footsteps?*"

The lecture addresses our relationship with AI-driven technologies and the need to reorganize our interactions with smart technology. Figure 2 showcases the word cloud of the lecture under consideration.



Fig 2. Wordcloud of H. Wright's lecture (by wordcloudplus)

The Interview

Tszwai So's designs explore emotional life, collective memory, and human relationships (Stathaki, 2020).

“We believe that fundamental architectural drivers, function, and sustainability must be joined by emotion. This is not just an appeal to aesthetics, which has been hijacked in the past by utilitarianism and commercial expediency. We, therefore, avoid a signature style of recurring visual attributes, instead approaching the task of design with a view to instilling buildings with meaning, with human resonance.”

The author interviewed Architect/Director Tszwai So via Zoom on September 22, 2022. The interview was recorded and transcribed by the interviewer/researcher. T. So's own words in the one-hour interview underlined the human-technology paradox. The following text displays the re-arranged discourses organized around specific themes that the film and the related discourse raised.

- The city, the individual, and AI: Since the city was the main character in the film, the reality of the cosmopolitan city and its features were questioned. Being characterized by density and diversity, the cosmopolitan city was said to be facing a new threat: intensive use of technology (So, 2022);

“Cosmopolitan city is a byproduct of, so-called, liberal capitalist system.... When you are talking about cities, it is talking about density... high density could encourage more efficient use of resources and energy... It is the social, political, and economic system that creates environmental degradation, prosperity, peace, and justice aspects, that is not the city itself... cosmopolitan city has to have an international dimension... diversity is very important to qualify a city as cosmopolitan... It was Hong Kong city (in the film); it was deliberately made ambiguous...Cosmopolitan cities have always been around since civilization began... it is a good thing for cultural fusion and exchange of ideas, and so on. But the intensive use of technology, particularly AI technology, is rather concerning because it creates a new kind of reality. It is still a reality, but it is a kind of reality that is driven by an algorithm. ... many people nowadays, when they navigate a city, rely on navigators, on Google, the views on Google, and they go to places that they can take photographs.”

- The problem of reality: The film focuses on overlapping realities;

“...the film does not distinguish reality from virtual reality ... the film starts with a mother and a child in their room, and you have the commentators from the television. It does not say which part is real and which part is not. The conversation on the

television can be real, but then the scene can be unreal.... Even the actors are primarily the voices coming from a very, very British person; they are talking to each other in very, very British English in the background. In the foreground, it's this cultural environment that is totally alien to the environment in which the commentators are sitting. So that creates some kind of juxtaposition, overlapping, and deliberate cultural clash."

- Technology and (lacking) emotions: T. So, discussed the position of technology in the post-digital age regarding its effects on humanity, especially on feelings. Lacking emotions has also been reflected in the production of spaces and our dwelling in them;

"We think we have freedom, but we are controlled at the same time. And I think this is a danger of the post-digital age. The algorithm influences our tastes and choices. So, on the one hand, we think we have choices; on the other hand, we are completely dictated to and controlled by the algorithm... Nowadays, (considering young people) emotion is so much linked to algorithms. It is not too late to start a movement and make a call for returning to feelings...Nowadays, buildings and public spaces are built to be consumed rather than to be enjoyed, to be felt...."

- The Arts and being an artist: Being an artist or acting as an artist is proposed as a methodology for creating spaces that can evoke emotions;

"The whole architectural discourse in our age is becoming more and more technocratic as well as intellectual and is lacking romance. People do not believe we (architects) are artists; we do not even believe in ourselves. Architects happen to build buildings... we have too many politicians nowadays in the realm of architecture but not enough romantics and poets... architecture is also what artists do; to do architecture, you need to become an artist, not to become an intellectual or technocrat... artists are the people who really understand the feelings, it is very simple ...The architecture I really want to do is slow cook and is really out of touch with this very noisy cooperative commercial culture, so the kind of architecture I am doing is uncommercial. There is a strong element of dissatisfaction here in the sense that it is very difficult to get commissions that will allow me to explore this notion of human emotions; even if I win these commissions, I have a lot of time it takes to finish. There are lots of discussions, talks, on and on, politicians and bureaucrats, etc.... architecture is a very slow game, and obviously, I want to keep myself artistically active in between projects while I am waiting for the projects to happen. And also, I do not really see why architects only do buildings..."

- Emotions as an old and enduring concept: The field of emotions dates back to specific cornerstone movements and figures in history;

"They (feelings, memories, identity) are the antidotes against the intense and uncontrollable use of technology... In the Romantic period, for example, the 18th century, during the age of Enlightenment, this idea of appealing to feelings ... we have somehow lost this romantic Romanticism and also the supremacy of feelings of the early 20th century. K. Malevich advocated for the supremacy of feelings. For him, the most supreme quality in this entire world was feelings. We need to call for a revival of that. This would save us from sleepwalking and becoming robots ..."

- Memory, emotions, and reverse engineering: The memory gives meaning to emotions. If our old memories of/with old buildings have the potential to raise emotions, then the new buildings can also be linked to new memories;

“Everything stems from memory. Without memory, we cannot have an identity; we can have facts but not have a deep sense of feelings... deep sense of connection ... memory is the single, most important intangible quality in life ...I want to introduce this process of approaching designing buildings or cities almost like journalists. A journalist is good at listening, collecting data, and understanding narratives... we have a natural attachment to old buildings because of the memories; what I am trying to do is reverse engineering this process; if I am going to create new spaces for clients I want to reverse-engineer that... if we have intense emotional feelings towards old buildings associated with important life events, what about when we create new spaces, is it possible to make the new spaces equally emotionally powerful?”

- Architecture's role in advancing resilience: Activated emotions on personal, social, and urban scales create a solid basis for the resilience, health, and wellbeing of societies and physical environments;

“...the impact is very minimal at the moment, there is a strong possibility that this type of architecture makes the cities as well as ourselves more resilient, it is absolutely possible... but as an experiment, in its infancy, we are still yet to see, whether on a bigger scale, it works... we have nothing to lose because the way we have been designing for the last 100 years is really sending us in a car crash in the context of climate change, so we have nothing to lose anyway...”

- From objects to subjects in the cityscape: Though the film starts in a house during the COVID-19 lockdown, T. So encourages citizens to go out, discover the city by walking, and contemplate its beauty. According to T. So, the lockdowns during the pandemic revealed how cities and technology have become fused to the extent that human beings risk becoming overwhelmed by the places and technology they have created (So, 2022b). Only by walking around can a human get rid of being treated as predictable mechanical objects and start acting as subjects ruled by emotions and spontaneity;

“... modernist/functionalist approach treated people as they were components (objects) rather than spirits (subjects), rather than someone that has a soul. And the Situationist activists are really advocating a different way of understanding the city. Rather than designing the city from the top down... they encourage people to go out in the city and use the feeling to guide them to experience the city. This is also the basic message behind the film as well... It is only through movement that we activate the city ... and this sense of movement in the film is important...how we capture the beauty of the city... if you feel the city and if you look at the city like an artist, you really would discover so many things that you previously missed... the spontaneous moments in the city...The film begins with the fish, and they (each of them) are trapped in a little cube. The camera zooms out, and you see boxes on top of each other, and the fishes occupy a very small space, and then it switches to the city, which is high density. We are just like the fish, each of us really occupying a very small space in the city. And that is a metaphor that draws a parallel between ... we think we

are putting these poor fish in these cubes, but we put ourselves as a human being like fish inside that cubes within the city...”

In essence, the emphasis is on re-establishing genuine connections with environments, relying on personal feelings and senses, fostering attachments, cherishing memories, creating new ones, cultivating a more emotional bond with urban settings, and integrating into the city fabric rather than being mere observers. The focus shifts from data to prioritizing individual experiences.

E-MOTION-AI CITY (T.SO, 2021)	LECTURE (H. WRIGHT, 2018)	INTERVIEW (PD KALAYCI-T SO, 2022)
<ul style="list-style-type: none"> immersion in a digital matrix the screen the virtual city the bridge between the digital and the real the big simulation algorithm-driven future flaneur recalling memories city, animated cartoon construction site cinematography city, set for drama city, archive realness vs ai created memories playing with/replacing memories feeling lost in the city static/repetitive urban patterns 	<ul style="list-style-type: none"> flaneur, to derive "we are bored with the city" the Dadaist movement "psychogeographical contours of the city" "what is the situation?" territory The High Line cinematography AR ubiquity of the digital digital media Hikikomori self-replicating machines brain-computer connections mega city vs urban village 	<ul style="list-style-type: none"> the cosmopolitan city density diversity cultural fusion a new kind of reality ai technology to navigate a city juxtaposition overlapping algorithm sleepwalking robots cooperative commercial culture component (object) worshipping to heroes the poor fish in the cube technocracy intellectualism
		<ul style="list-style-type: none"> feelings memories identity supremacy of feelings romanticism romance reverse engineering intangible quality spirit (subject) experience the city movement activate the city spontaneous moments

Fig. 3. Keypoints defining the Emotionalist movement

The Movement (1): Three Principles

The qualitative study highlighted emotions. (See Fig. 3) The present study suggests the following pragmatic principles to prioritize emotions at the forefront of our considerations:

1. Emotions for Developing Resilience: Throughout history, humanity thought about emotions and developed several theories/approaches in philosophy, art, and science. Therefore, any urban or environmental policy awaiting development should consider emotions as a basis and/or consequence. As in the case of smart metropolitan cities, technology eases citizens' lives -and raises technical resilience- as it also limits how people feel, think, and behave. This situation is valid for any environment evolving towards smartness. Likely that a policy non-conforming with memories, emotions, and identities will be a waste in progress. Developed resilience should also mean better health and wellbeing conditions.
2. Art(s) as a Source/Search of Emotions: Emotions become the best explicit in/via art. The artist dwells on emotions, embroiders them, and makes emotions visible. As a form of art, architecture offers intangible possibilities for activating emotions. Therefore, arts should not be excluded from life. The metropolitan cities that suppress arts and the artistic touch might not preserve peace and serenity, though they are technically perfect in maintaining their resilience to climate change and energy consumption actions. That is how the term resilience cracks in the middle, and two resiliencies fall apart; one runs with/towards technology, and the other just crawls/cries behind. Architecture and the urban environment that architects knit is a long process of producing an art object. Though top-to-down approaches ease the management of high populations, emotions-based bottom-to-up approaches might heal the damages of the prior. Public places, urban niches, interiors, and facades are the first places that come to mind when encountering art.

3. *Flânerie* as a Way of Raising/Provoking Emotions: One of the oldest ways of developing sincere relationships, building memories, and discovering the city has been *flânerie*. Walking in the city without a plan, choosing the path to follow, changing paths according to the feelings that the urban environment raises, taking a break in a corner, sitting at the side of a square, or getting into a park all define the free and spontaneous behavior of individuals. When an individual has a smartphone, it is evident that GPS works; Googling for places starts, at least the phone rings, and the individual starts to give his/her attention to the speech. What one misses in such a situation is the city. The city is a character; it is cinematographic; it is an entity in which we dwell. Future resilience development policies should consider these characteristics of the city so they can offer new experiences and endurance of already existing memories. Places and attachment to places are possible only via experiences; experience is lived and remembered via emotions. Encouraging people to leave their homes and start *flânering* in the city should be central for any resilience, health and wellbeing policy stemming from the human being.

The Movement (2): A Short Manifesto

Being a performative study, the present inquiry in discourses proposes the first five items of a possible Emotionalist manifesto:

- Focus on the emotions evoked by the urban environment—those you and others already experience, and the potential emotions you might develop.
- Walk in the city as the old-time *flâneur* did, discover the city every day and day by day, and get ready to be surprised by its cinematography.
- Engage in the arts; every object, including the city itself, has the potential to be a work of art and thus deserves an artistic touch. Be someone who creatively engages with the city, or volunteer to be someone who is moved by the art that the city offers.
- Disconnect from technology to rediscover your city beyond its digital comforts. Embrace the diversity and spontaneity that enrich urban life.
- Seek personal resilience through your emotions and memories, and collaborate with others who share this journey through the city and its architecture.

Conclusion

As a researcher, the author of this paper did not exclude any data due to the limited amount available. Emotionalism emerged as a term highlighted in the original data by the architect/director and the lecturer. The researcher gathered discourses around this theory and movement, assessing its movement implications.

Emotionalists' new contributions in architecture, visual arts, media, philosophy, and theory could gradually enrich the ongoing qualitative discourse. This study was conducted with limited original material gathered and produced in 2023. Future developments and productions stemming from the emotionalist approach have the potential to expand and deepen the principles introduced in this study. The current paper is an initial step toward defining an enhanced role for emotions in reimagining resilience and urban environments.

Acknowledgments

I thank Tszwai So for the data and the interview that made this paper possible.

References

- Allam, Z., & Dhunny, Z. A. (2019). On big data, artificial intelligence and smart cities. *Cities*, 89, 80- 91.
- Campos, P. (2020). Resilience, education and architecture: The proactive and “educational” dimensions of the spaces of formation. *International journal of disaster risk reduction*, 43, 101391.
- Canepa, E., Scelsi, V., Fassio, A., Avanzino, L., Lagravinese, G., & Chiorri, C. (2019). Atmospheres: feeling architecture by emotions. preliminary neuroscientific insights on atmospheric perception in architecture. *Ambiances. Environement sensible, architecture et espace urbain*, (5).
- Cash-Gibson, L., Isart, F. M., Martínez-Herrera, E., Herrera, J. M., & Benach, J. (2023). Towards a systemic understanding of sustainable wellbeing for all in cities: A conceptual framework. *Cities*, 133, 104143.
- Coburn, A., Weinberger, A., & Chatterjee, A. (2022). How architectural design influences emotions, physiology, and behavior. In *The Routledge International Handbook of Neuroaesthetics* (pp. 194-217). Routledge.
- Dorrestijn, S., & Verbeek, P. P. (2013). Technology, wellbeing, and freedom: The legacy of utopian design. *International journal of design*, 7(3), 45-56.
- E-Motion-AI City (2020). Written and Directed by Tszwai So. Executive Producers: Sylvia Chung and Tszwai So. Co-Producer: Susanna Lui. Chinachem Group. Available at: YouTube (Access: 23 September 2022).
- Engstrom, K. V., & Van Ginneken, E. F. (2022). Ethical prison architecture: A systematic literature review of prison design features related to wellbeing. *Space and Culture*, 25(3), 479-503.
- Forgaci, C. (2020). Smart and resilient cities: How can big data inform spatial design and planning for urban resilience? the Contesti. *Città, Territori, Progetti*, (1), 62-71. <https://doi.org/10.13128/contest-12035>
- Herbert Wright – Post-Digital Psychogeography – Lecture (2018). Element Urban Talks. Available at: YouTube (Access: 23 September 2022).
- Lawrence J. Vale (2014). The politics of resilient cities: whose resilience and whose city?, *Building Research & Information*, 42:2, 191-201, DOI:10.1080/09613218.2014.850602
- Leão, T., & Neiva, A. (2022). Health, Architecture and Wellbeing: building bridges between health and the design of living spaces. *European Journal of Public Health*, 32(Supplement_3), 129-299.

Østern, T. P., Jusslin, S., Nødtvedt Knudsen, K., Maapalo, P., & Bjørkøy, I. (2023). A performative paradigm for post-qualitative inquiry. *Qualitative Research*, 23(2), 272-289.

Petermans, A., & Cain, R. (Eds.). (2019). *Design for wellbeing: An applied approach*. Routledge.

Rassia, S. T., & Zervou, M. G. (2019). Environmental Design for Well-Being: A Review of the Impact of Architecture on Human Emotions. *Urban Ethics under Conditions of Crisis: Politics, Architecture, Landscape Sustainability, and Multidisciplinary Engineering*, 229-240.

So, Tszwai - Memory, Emotion, Identity - Lecture (2022). StudioThinkImagineHosts. Available at: YouTube (Access: 24 September 2022)

So, Tszwai - Personal Interview on the film E-Motion-AI City. 22 September 2022.

Stathaki E (2020). Spheron Architects argues for the value of emotion in architecture. Wallpaper. Available at: wallpaper.com (Access: 26 September 2022)

Strielkowski, W.; Zenchenko, S.; Tarasova, A.; Radyukova, Y. Management of Smart and Sustainable Cities in the Post-COVID-19 Era: Lessons and Implications. *Sustainability* 2022, 14, 7267. <https://doi.org/10.3390/su14127267>

Taylor, L., & Hochuli, D. F. (2015). Creating better cities: how biodiversity and ecosystem functioning enhance urban residents' wellbeing. *Urban ecosystems*, 18, 747-762.

Zhong, W., Schröder, T., & Bekkering, J. (2022). Biophilic design in architecture and its contributions to health, well-being, and sustainability: A critical review. *Frontiers of Architectural Research*, 11(1), 114-141.

Contact emails: pdinc@gazi.edu.tr
pinarpinardinc@gmail.com