



YOU ARE HERE: URBAN SOUND WALKS TO REDISCOVER OUR PLACES

Verónica Soria-Martínez

University of Wisconsin-Whitewater  <https://orcid.org/0000-0001-6089-0445>
verosoma@gmail.com

Abstract

This article tells the story of how *You Are Here* came about, including its obstacles, pauses, and reactivations. *You Are Here* is a piece of public art consisting of signs placed on the sidewalks of a neighborhood. Each sign contains a QR code that links to videos that narrate fictionalized memories that have to do with the public spaces of that neighborhood. The stories are based on personal memories, interviews with neighbors, and research into street names and the businesses that once existed on those streets. The listener must follow the route to access the stories, and thus, participate in the fabric of the microhistories that make up the identity of those spaces. This article explains how this artistic experience was developed and later adapted in the teacher training classroom.

Key words

Augmented aurality, arts-based research, *dérive*, sound art; active listening.

Resumen

El presente artículo cuenta la historia de cómo surgió *You Are Here*, incluyendo sus obstáculos, pausas y reactivaciones. *You Are Here* es una obra de arte público que consiste en letreros colocados en las aceras de un vecindario. Cada letrero contiene un código QR que enlaza a videos que narran recuerdos ficcionalizados de los espacios públicos. La metodología para desarrollar los relatos se basa en el registro de recuerdos personales, entrevistas con vecinos e investigaciones sobre los nombres de las calles y los negocios que una vez existieron en el lugar. El espectador está invitado a escuchar y realizar un recorrido activo de interés por la historia del vecindario accediendo a los relatos y participando, con ello, en el tejido de las microhistorias que conforman la identidad del lugar. Este artículo explica cómo esta experiencia artística fue adaptada en el aula para la formación de maestros.

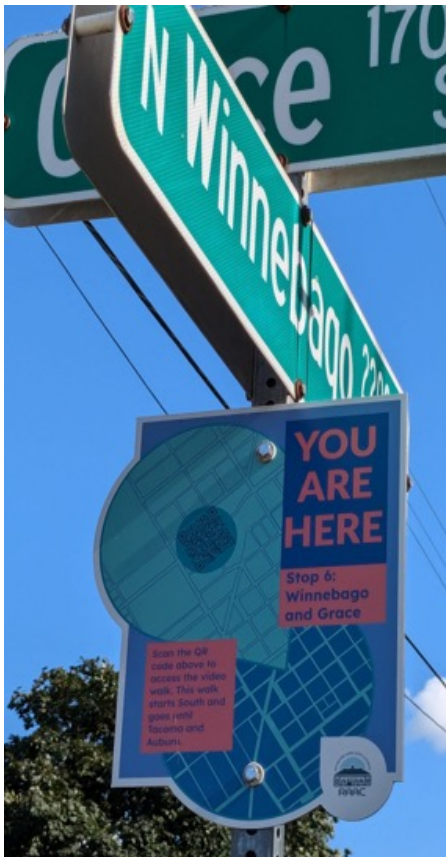
Palabras clave

Auralidad aumentada; investigación artística; *deriva*; escucha activa; arte sonoro.

INTRODUCTION

This paper recounts the making process of *You Are Here*, detailing the challenges, pauses, and reactivations I faced as I was working on it. *You Are Here* is a public art installation featuring sidewalk signage in a neighborhood, with QR codes that link to videos portraying fictionalized memories tied to local public spaces. These stories are narrated by voice actors, with the videos presented in split-screen format: the left side shows the path the listener is meant to follow, while the right side displays a map with a marker indicating the listener's current location (assuming they are following the path at the time). The stories are inspired by personal recollections, interviews with local residents, and research into the history of street names and former businesses in the area. After some time, I have scheduled public walks with neighbors and visitors, in partnership with the city arts council and within the framework of a local arts festival. Simultaneously, I have been working on adapting this experience for the teacher training classroom within the framework of a college-wide community arts project, facing a different set of opportunities and challenges, which I will detail here.

1. OBJECTIVES



You Are Here pursues an investigation of spaces. The listener is invited to participate in this exploration, whether by conducting the walks or by contributing more memories to the project. It aims to form a theory of space, considering everything that can be found within a place: the signs of the businesses, the schools, the names of the streets... What do they mean? Where do they come from? All those aspects shape the personality of a space, and, in turn, affect the people inhabiting it. Henri Lefebvre (1991) called for a theory of space that unites the physical, the mental, and the social to study the “logico-epistemological space, the space of social practice” (pp.11-12). In other words, a process that unveils the forces that unfold in the lived space, through sensory phenomena, including products of the imagination, such as projects and projections, symbols, and utopias. In this regard, this work intends to put a magnifying glass on a particular point, which starts geographically and then, by taking all the data, becomes rather a reflection of that particular culture.

Fig. 1 Signs placed on street posts.

Before I start discussing the work, I should describe what the listener or passerby will encounter. There are seven signs on the street (six for each walk segment and another to signal the end of the walks). These signs have identical designs, but their text is different, because they signal the name of the intersection, and offer instructions to walk to the next sign. The design includes the shape of the neighborhood on a map and a QR code, which links directly to the web page where the walk is hosted. On that page, visitors can find different links to engage with the larger website, which offers contextual information about the project and myself, as well as instructions to get involved and participate as a contributor. There is a larger map featured in it, where walkers can have an overview of the whole larger walk, which includes the six segments that we refer to here as walks. Each one of these walks is between three and six minutes long, with an overall total of

about 45 minutes for the whole walk. All the walks are accessible online for anyone who wants to see them. As we scan the first QR code, and reach the first video, we can hear a female voice that reads:

You are here.

We are going to walk together.

I will be talking to you while you walk.

You can look at the marker on the map to keep you on track.

We are here.

These narrations form six vignettes that pick up events, people, and historical facts about the neighborhood and the city. The first one serves as an introduction, by talking about the general history of the neighborhood: the construction of the hospital, and the high school (which later evolved into West Middle School). This fragment is told through the lens of an elder person who remembers their childhood neighborhood. The second one is also a person in their 60s, who tells the story of their family arriving in the neighborhood in the early 1980s. The third one is a teenager reflecting on recent years and the struggles of growing up during the pandemic. The fourth is a memory of a car accident that occurred at the site (without casualties). The fifth starts at the site of the pioneering farms of some of the most well-known families, and it includes the story of Helen Pagel and Clara Faulkner, who lived on those farms. The sixth one is a short story about the native people that inhabited this land, which gave name to the county, and the very street where that sign is located. In particular, it reviews some known documentation about the Ho-Chunk, the Treaty of Prairie du Chien, and how *land floats* were distributed. These were pieces of land granted to descendants of Native Americans and white people who did not want to go with the tribes as these were expelled West, and they are at the origins of some of these neighborhoods that emerged during this time and are now situated on the West Side of the city. Lastly, the narration goes full circle back to West Middle School because, in an ironic turn of events, the mascot of the high school back then was the Chief Wahoo, only to turn into the West Warrior as it converted into a middle school.

2. ARTISTIC REFERENCES

These facts and actual memories are then fictionalized and woven into an audiovisual narrative. This approach draws inspiration from the work of Janet Cardiff (2012), whose audio and video walks speak of the universal experience of being human, weaving fiction and fact, and departing from urban spaces. Additionally, I have referenced elsewhere how some sound walking practices developed in Spain have impacted the field of augmented aurality (Soria-Martinez, 2017), such as works by Edu Comelles (2014), escoitar.org (No Tours) or Lalalab (Boj, C. & Diaz, D., 2013-2016). These works may use geolocation or different kinds of markers to link to the physical spaces referenced in the audio, but all of them have a focus on the history of the place and its cultural impact. These works have in common a proto-augmented reality character, or rather, of augmented aurality, in that the designated locations were doubled (and somewhat altered) in the virtual space. As if the Internet had found a solution to the problem proposed by Borges in the short story "On Exactitude in Science" (1999), and later by Eco in his essay "On the Impossibility of Drawing a Map of the Empire on a Scale of 1 to 1" (1995) of building a 1:1 map. In *You Are Here*, the sound would represent the most important element, but the visuals would help the listeners coordinate with the pace of the walk as the narrator speaks, and the videos would add a visual interest to the experience.

3. METHODOLOGY

If Art-based Research, uses art methods to conduct research, research-based art uses research methods to create a work of art. *You Are Here* is particularly interested in microhistory, a form of historical writing that highlights a single person, place, object,

or event and uses it to open a window to broader historical questions. However, in our everyday life, these aspects are usually taken for granted. *You Are Here* aims to turn the listener, the passerby, into a researcher who investigates the city in a *dérive*. Departing from Guy Debord and the Situationist International, the *dérive* (which translates as drifting) is a practice sketched as an experimental method to observe “certain processes of the random and the predictable in the streets” (Debord, 1995 as cited in Careri, 2017, p.92) and that evolved in a “constructed operation that accepts chance, but it is not based on it” (Careri, 2017, p.92). In this kind of work, walking becomes a way to actively reclaim the public spaces, but also, create chances to meet one another, rediscover the space, and (in this case, through the audio narrations) interact with the memories of others.

Because of the participatory nature of this kind of artistic practice, its methodology connects socio-geographical studies with community-based public art. In the words of Pablo Helguera (2011), “socially engaged art functions by attaching itself to subjects and problems that normally belong to other disciplines, moving them temporarily into a space of ambiguity” and in doing so, it “brings new insights to a particular problem or condition and in turn makes it visible to other disciplines” (p.5). *You Are Here* aims to be a community project in which the neighbors tell their stories, narrating individual memories that nonetheless tie into collective history, serving as case studies for the researchers interested in the microhistory of the ordinary and everyday life at this geographical point in time. Because of the dependence on multiple agents for the survival of the project, *You Are Here* also ties into traditions of socially engaged art rooted in “relational aesthetics” (Bourriaud, 2020) and community.

I became interested in these practices involving space and its virtual double since my early works, which, like those described above, utilize tangible elements anchored in public spaces, such as signs or maps. *Mapa dels desitjos* (translated to English as Map of Wishes from Catalan-Valencian) was developed by the artistic collective Cràter, of which I formed part together with artists Maria Vidagañ Murgui and Neus Lozano Sanfèlix (2014). In it, we created an online map where one could click on the markers, which in this case were drawings of headphones, and then listen to the interviews with members of the learning community (including students, faculty, and staff) of the Universitat de València. In these interviews, we asked them what they would do with their lives if they did not have to worry about their economic situation. As a side note, we found that most of our interviewees, who were randomly approached on campus, had many altruistic interests, and would devote their time and fortune to helping others. We also asked them to select a special place on campus, and that is where we placed the markers linking to their interviews in the online map, and signs with a QR code in the physical spaces. Lastly, we made a paper map for passersby, so they could visit the places and scan the QR code to listen to the interviews.



Fig. 2 User scanning the QR code to access the audio and video to the walks.

After *Mapa dels Desitjos*, the members of Cràter collaborated again in *Text Hiperlocal* (2017). This was more of a narration spread through the physical space, like a *Choose Your Adventure* chapter book in an urban scavenger hunt. Again, we located signs in the public space where people could scan the QR code to access the narrative and read about the stories. The signs described a path for four smaller walks which were included in a bigger, larger walk. Three of the smaller walks follow a different character, and the fourth one is rotating among the three characters. These characters represented three different historical times in the recent history of our hometown of Valencia, Spain, and their narrations intertwined fiction and actual history, reflecting on collective historical events from a very individual lens.

Shortly after we, as Cràter, were selected as artists-in-residence in a public high school (*Cartografies de l'entorn*, 2018). On this occasion, we did a similar project, that involved the learning community, with students, teachers, and staff participating in a documentary discussing the changes in the school and the surrounding neighborhood over the previous two decades. The students led a walk and selected their special places in the neighborhood. Later, they intervened maps of the neighborhood where the school is and created a mural using these interventions. As a result of this residency, we created an exhibition that included an installation with a large map of the neighborhood. The map included QR codes signaling each student's designated space and linking to the students' narrations of their experiences in those spaces.

All these works informed my current practice. While I completed them, I was already living in the United States. This meant that I was working on them as much as my access to the Internet would allow me (besides some occasional travel, for instance, for the residency). This required me to spend much of my time online, whether immersed in Google Maps, researching streets on another continent, or meeting with my overseas colleagues. When these projects came to an end, I realized that I was a living reflection of my work because I was more present online, in the virtual double of my work, than I was present where I found myself physically. So I told myself I had to regroup these aspects by working where I was, which was then, and still is, Rockford, Illinois, and so I decided to start a new project named *You Are Here*.

4. LOCAL HISTORY FOR A TRANSPLANT

To transfer my artistic practice to the place where I was physically, I saw the need to situate myself. In the United States, I am a middle-class immigrant, Hispanic, and a first-generation college graduate of the Universitat Politècnica de València in Spain. I live in Rockford, Illinois, which for decades worked as an example of mid-size, Midwestern cities that boomed during the 1940s and 1950s and suffered a steep decline due to the closing of most manufacturing industries in the 1980s and 1990s. For three years, I worked as a middle school art teacher in the neighborhood where *You Are Here* is located, and then I started teaching future art teachers at the University of Wisconsin-Whitewater. All these aspects inform the way I work in my community as well as the way I see art and academic work in the States. They placed me in a different situation, from which I had to determine how to develop the kind of practice I had cultivated in Spain. Could it be adapted to this context? How dependent was it to the culture and customs of a specific southern European metropolis, or to the person I became there?



Fig 3. Participants listening to the audios in their devices at one of the public walks.

I started reflecting on what means to be present in a place, where again, as an immigrant, one feels like a permanent outsider. Through my work in the middle school, I felt a strong commitment to working with the community. Thus, an arts-based research study of the space where I was living and working, has been a way, it becomes clear to me now, to get to know a place to see my place in it.

For this, I felt compelled to research the history of the places I was inhabiting, and so I became interested in local history. In a previous first iteration of what would later become *You Are Here*, it was projected that I would select places in the historic downtown because I thought they would get more walking transit, in a city where walking is not the norm. But then the Rockford Area Arts Council put out a call to make art in traditionally underserved areas of the city to revitalize some neighborhoods that have been overlooked for many years. This call listed the objectives of “bolstering neighborhood pride, creating a sense of place, community, and belonging, developing public art that draws the attention of residents and visitors, and reflect the values and priorities of the Rockford Region—diversity, equity, inclusion, and belonging” (Rockford Area Arts Council, n.d.). One of the areas mentioned in the call was the neighborhood where the middle school I worked at was located, which was also near the neighborhood where I lived at that time. Thus, I started to look into the history of the West Middle School neighborhood, the history of the school, its report card, its demographics, the attrition, and also, the neighborhood associations and the businesses and important people who lived there.

To understand some of the customary aspects present in American cities, one must consider how they originated, which is very different from the organic way in which other cities evolved. American cities emerged from a problematic and violent situation of appropriation, suppression, expulsion, and, in the aftermath, innovative urban planning. Hayden (2009) offers a distinction between “the self-built suburb of early 20th century”, the “postwar ‘sitcom’ suburbs of small houses built at an urban scale without urban infrastructure” (p.xii), and the late 20th century suburbs emerged after “subsidies for accelerated depreciation for commercial real estate and Interstate highways laid the groundwork” (Hayden, 2009, p.xii) and which are still today the most visible expressions of urban growth. We can trace this distinction in the city of Rockford, with the historical neighborhoods being built during this time of post-Victorian architecture and featuring mail-order houses, such as Edgewater and part of Churchill Grove neighborhoods which are located not far from the downtown where the city originated. The neighborhood where West Middle was built corresponds with the postwar boom, characterized by its infrastructure extending further west. Finally, as a consequence of the interstate highway connecting Chicagoland with Wisconsin, the new developments and investments shifted toward it in what locals call the East. The west side holds a bad reputation and locals often referred to it derisively.

This was a neighborhood that was thriving in the 1950s when today’s last individuals for the Silent Generation and the first Baby Boomers were born. Before the 40s, everything in that area was just crops and some pioneering farms. After the war, as people returned, they began constructing new bungalow-style buildings, leading to a surge of development in the 1940s and 1950s. Two new high schools were built in 1940 to receive the students that were then overflowing the Central High School: West, which would decades later become a middle school, and East, at the other side of the city. A couple of blocks north, a new hospital was built in 1954. Then, as the manufacturing industries started closing factories in the 1970s and 1980s, Rockford started to decline at the general level, but this particular neighborhood was very much affected by white flight moving east toward the



Fig 4. Maps were printed on Risograph machines and distributed to the people attending the guided walks.

suburban sprawl. Some people would move north attracted by the fiscal advantages of rural areas. The neighborhood surrounding West was in decline until recently. There have been several efforts to revitalize the neighborhood, and as a result of their success, it was removed from the city's list of areas of focus last year.

5. INSTRUMENTS

Retrospectively, I now realize this research was an attempt to understand the United States, its history, and my place in it. Spain also has a history of violence and oppression, and in doing this kind of work, I have come to understand, by comparison, how little I know of my own history. There are entire aspects of my ancestry that I do not know of. As people in the United States often relate to their ancestors' heritage, I have come to realize that I do not know much about mine, and I have come to suspect that, as the history of our country was marked by the persecution of different ethnicities and political dissent, people had to silence their family traditions. I know this is a generalization and not everybody's particular history, but I believe, given our culturally diverse background and how little we connect it to our individual experiences, that I am not alone in this. More is known about our political recent past coming out of Franco's dictatorship, but even that is continually being silenced, and the efforts to uncover past injustices stifled.

However, through my research and my docent work, I have remarked on the transformational importance of conversations. Whether through instructional discussion and restorative circles as a teacher or through communities of practice, as a professor and a researcher, I have come to understand that when people listen to each other's personal histories, they are more likely to find a common understanding. Initiatives such as *StoryCorps* or *The Human Library* attest to this. In *You Are Here*, the audio walks are ways for neighbors to listen to each other. Because of the rivalry between the east and the west, and often, the existing prejudice over their neighbors, I wanted to depart from their particular stories, as a way of extending an open conversation.

In this kind of work, I am both the observer and the observed. Since I worked in the middle school at the heart of the neighborhood, I placed myself in one of the audio walks. Many times, I asked myself if it was my place to do this kind of work. I sensed that while the privileged can maintain their anonymity, this work exposes neighbors in an underserved area. However, I received encouragement from this idea of the artwork as a platform where people can contribute, especially those in positions routinely overlooked.

Because most neighbors wanted to be anonymous, I decided on the use of the 2nd person. Not only it is a way to further anonymize contributors, it also blurs boundaries between narrator and listener. So I thought of this as a literary resource borrowed from Italo Calvino's *If on a Winter's Night a Traveler* (2012).

6. WALK AS A FORM OF INQUIRY

The importance of the walk took relevance as midsize cities and suburban communities in the United States are characterized by a design that deters people from walking. Most communities, such as Rockford, which underwent extensive development in the 1950s, were designed with the suburban pattern in mind. Much has been documented about how the motor industry impacted economically many of these urban planning decisions (Greene, 2004), favoring a design that promotes car use. As a result, streets in vast areas of North America do not have sidewalks.

Coupled with this, there is a cultural conception of private vs. public. In affluent neighborhoods, people are either working at their workplaces or home, but remain indoors. Culturally, this relates to a legacy of the Victorian era domestic life and morale that transferred into 20th-century suburban life (Marsh, 1989). Thus, occupying the public space generates suspicion, resulting in a landscape devoid of bodies. While social

dynamics that may foster isolation may be more present in affluent neighborhoods, such as work-from-home arrangements and entertainment, it has been also documented that, “through social exclusion, the affluent preserve scarcity of access and thus, the status of their neighborhood” (Solari, 2012, p.372). As middle- and upper-class neighborhoods become more culturally diverse, these class distinctions start to blur. However, due to the complicated history of violence and oppression we described earlier, and the historic exclusion of people of color from positions of influence and power, neighborhoods continue to be segregated, and so, to the foreign visitor, the absence of people outside of their houses in certain neighborhoods is still striking, along with the classic aesthetic of immaculate green lawns. This contrasts with other neighborhoods where yards are not so uniformly maintained, but are cared for in different ways, and where more people are seen outside and interacting with their neighbors. In these areas, social networks are stronger, as human interaction and connection tend to be more culturally prioritized.

Part of this American culture is rooted in the concept of personal responsibility. In other settings, there is a concept of public space that ties into cultural heritage, legacy, and the commons. Americans, however, emphasize private property and personal privacy and have an inherited pride in displaying their home, because it shows how well they did for themselves, as well as responsibility and character. Again, for that foreign visitor, it may be shocking to learn that the responsibility for the maintenance of some public spaces falls on the neighbors. This, coupled with inequity in purchasing power, results in neglected areas that in other contexts would fall into the realm of the public. The sidewalk, as well as the space between it and the road, is a grey area. If the sidewalk cracks, the neighbor must repair it. The grass space between the sidewalk and the road belongs to the city. If a tree dies in this space, the city will take care of it, but the resources for these improvements are limited, and they take place very slowly. In this way, inequality in access and purchasing power contributes to differences in neighborhood appearance that are considerably related to class dynamics. This said, there is a transversal lack of trust in the social environment across segments of the population, but you still can see many more people on the street in a neighborhood like the one surrounding West Middle School, than anywhere in the more affluent areas of town.

This complicates the private vs. public binary. Some factors escape a clear categorization. However, the walks help us understand the environment and reflect on what in the space defines us. Through our personal stories, and how they are interwoven into the space, we may reflect on what has historically stopped us from reaching greater equity and embody our city’s guiding principles (The City of Rockford, Illinois, USA City Council, Guiding Principles, n.d.). In sum, the design of our public spaces results from the way our social life is structured, but in turn, as we see, it defines our social life. Therefore, the walk is a way for us to examine lived spaces and to better know ourselves.

CONCLUSIONS

The experience of creating the walks has been a process of visual inquiry into understanding my environment and my place in it. In the words of Wade Tillett, “By looking at the exclusions and how they are constructed, we believe we can open new avenues, metaphors, and stories of life and the real” (Tillett, 2024, p.4). I think of this as the work was continuously interrupted and restarted. It has taken two years working closely with the city and the arts council. Going back to one of the city’s goals of bolstering neighborhood pride, to me that meant to portray the resilience of its neighbors. However, completing the work itself has shown me other unexpected aspects of the city and of myself. For one, I had to accept the idea of the work of art that a life of itself, and then we follow as it takes its own shape, or rather, as difficulties emerge, these becoming agents on their own and shape the work of art, which transforms accordingly. I had to let go of control and self-doubt to keep working with others and trust that the result would be a reflection of what there is.

There were many limitations. First, this project was going to be done with the students at the middle school where I used to work, but I had already moved out of the school, and due to different school and culture dynamics that made it impossible for the project to take place in the classroom at that moment, it ended up being much more personal. I had to switch gears to make it more of an artist project. In addition to this, the stories had to be fictionalized because many of the people did not want to have their identities revealed, or they just did not want to be interviewed, in part because of fear of retaliation from gangs. Then it started being rather an autoethnographic work, centering on my memories and thoughts, inspired by my conversations with the neighbors. To honor their wish to remain anonymous, their voices were substituted by voice actors.

Another personal learning opportunity was the design of the path. The initial walk included some streets without sidewalks. At first, I thought it would be a great opportunity to denounce the absence of walking spaces. However, as this was a partnership with the city, the transit department agreed with me in my frustration but alerted me that, in the meantime, people with limited walking capabilities would not be able to complete the path. All of a sudden, the idea of taking the walking format as a way of reclaiming the space, turned into a humbling reminder of my ableism, and had to reconsider the walk so as to include paths with sidewalks only. So, in collaboration with the transit department, we identified new locations for the signs, so that the walk could be accessible to everyone. Similarly, the city cooperated in adding crossing lines to an intersection, making the route safer. This caused the work to be delayed for several months, but in doing so, it became much stronger.

As the signs were installed, I approached the neighbors whose houses were directly in front. I knocked on doors with a mediator from city hall who knew some of the neighbors through her community outreach work since the city had designated the neighborhood as a focus area. I gave them a letter with my contact information if they wanted something to be added, modified, or removed. To me, this accountability to the community was an important factor in the work. The neighbors were curious about the project and seemed more interested in contributing to the stories now they saw a tangible artifact. Since the virtual content on the web can be perpetually changed, I see this as a living project that can be added on or expanded in multiple ways, which the city is considering extending to other city areas.

There were guided group walks during Art Scene, Rockford all-city's art festival, and ironically, the work is becoming pedagogical again, now serving as a blueprint for future projects in educational settings. For instance, I am currently developing a curriculum for my general classroom teacher training course. In this class, we teach students how to use arts integration to teach the other subjects in the general elementary classroom. Simultaneously, the College of Education and Professional Studies at the University of Whitewater was looking for a way to display murals bolstering inclusivity and belonging. As a class, we have been using the methodology of *You Are Here* to carry out interviews in the learning community surrounding core social concepts. Students have edited those interviews as testimonials and have designed posters with images representing their interviewees (through a portrait or an object that symbolizes their identity). Each poster includes a word that reflects a core social concept: resilience, passion, commitment, inclusivity... Those interviews will be hosted online and accessed through a QR code included in each poster. These posters will be printed in durable materials and distributed throughout the buildings of our college.

REFERENCES:

Boj, C. & Diaz, D. (2013-2016). *Las calles habladas*. Location-based generative audio walk and app for mobile phones <<http://www.lalalab.org/las-calles-habladas/>> (Accessed November 12, 2024).

- BORGES, J. L.** (1999). *Collected fictions*. United Kingdom: Penguin Publishing Group.
- BOURRIAUD, N.** (2020). *Relational aesthetics*. France: Les presses du réel.
- CALVINO, I.** (2012). *If on a winter's night a traveler*. United States: HarperCollins.
- CARERI, F.** (2017). *Walkscapes. Walking as an aesthetic practice*. United States: Culicidae Architectural Press.
- COMELLES, E.** (2014). *Walk & talk. Huesca*<www.educomelles.com/2014/10/walk-talk-huesca.html> (accessed January 1, 2017).
- CRÀTER.** (2014). *Mapa dels desitjos* [Public art installation]. Universitat de València.
- CRÀTER.** (2017). *Text hiperlocal* [Public art installation]. Historic center in Valencia, Spain.
- CRÀTER.** (2018). *Cartografies de l'entorn* [Residency and exhibition]. Museu de Belles Arts de Castelló.
- DEBORD, G.** (1995). Introduction à une Critique de la Géographie Urbaine. <<https://www.larevuedesressources.org/introduction-a-une-critique-de-la-geographie-urbaine,033.html>> (Accessed November 13, 2024).
- DIAMOND, J. B., & POSEY-MADDOX, L.** (2020). The changing terrain of the suburbs: Examining race, class, and place in suburban schools and communities. *Equity & Excellence in Education*, 53(1-2), 7-13. <https://doi.org/10.1080/10665684.2020.1758975>
- CARDIFF, J. AND MILLER, G. B.** (2012) Alter Bahnhof Video Walk <<https://cardiffmiller.com/walks/alter-bahnhof-video-walk/>> (Accessed November 13, 2024).
- Eco, U.** (1995). *How to travel with a salmon: And other essays*. United States: Houghton Mifflin Harcourt.
- ESCOITAR.ORG** (2009), *NoTours*, soundwalks and online map <www.notours.org/soundwalks>. (Accessed January 1, 2017).
- GREENE, G.** (2004). *The end of suburbia: Oil depletion and the collapse of the American dream* [Documentary]. The Electric Wallpaper Co. Disponible en<<https://www.youtube.com/watch?v=pN7dgnMpwI4>> (Accesed: September 13, 2024)
- HAYDEN, D.** (2009). *Building suburbia: Green fields and urban growth, 1820-2000*. United Kingdom: Knopf Doubleday Publishing Group.
- HELGUERA, P.** (2011). *Education for socially engaged art: A materials and techniques handbook*. Norway: Jorge Pinto Books.
- LEFEBVRE, H.** (1991). *The production of space*. Bulgaria: Wiley.
- MARSH, M.** (1989). Separation to togetherness: The social construction of domestic space in American suburbs, 1840-1915. *The Journal of American History*, Vol. 76, No. 2 (Sep., 1989), pp. 506-527. <<https://www.jstor.org/stable/1907988>> (Accessed November 13, 2024).
- ROCKFORD AREA ARTS COUNCIL** (n.d.) Art for Impact. <www.artsforeveryone.com/public-art/>
- SOLARI, C. D.** (2012). Affluent neighborhood persistence and change in U.S. cities. *City & Community*, 11(4), 370–388. <https://doi.org/10.1111/j.1540-6040.2012.01412.x>

SORIA-MARTÍNEZ, V. (2017). Resounding memory: Aural augmented reality and the retelling of history. *Leonardo music journal*, 27, 12–16. https://doi.org/10.1162/LMJ_a_01001

SORIA-MARTÍNEZ, V. (2024). *You Are Here*. Public Art Installation. <www.youarehererockford.com>(Accessed November 13, 2024).

THE CITY OF ROCKFORD, ILLINOIS, USA CITY COUNCIL, GUIDING PRINCIPLES. (n.d.) <<https://rockfordil.gov/468/Guiding-Principles>> (Accessed November 13, 2024).

TILLET, W. A. (2024). *Navigating the postmodern condition: The discontinuities of everyday life*. United Kingdom: Taylor & Francis.

Verónica Soria-Martínez. PhD in Visual Arts from the Polytechnic University of Valencia and researcher in visual culture and sound art, has developed community-based public art projects and exhibited internationally. Her research has been published in journals such as *Leonardo Music Journal*, *Journal of Cultural Research in Art Education*, and others. She is a professor of art education at the University of Wisconsin-Whitewater.