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At the beginning of videographic approaches in urban research, video was first used as a tool for methodological apparatus. Allowing the recording on the same support of various observational data of urban ambiances, the audiovisual tool was used within the framework of the fieldwork and also to illustrate the research results.

The evolution of videographic practices in urban researches brings us to reconsider the role of video. Today, video does not only seem to be reduced to a tool or an illustration. Thus, the relationship between video and research can not be reduced solely to the use of one for another, but would develop as an interweaving of one inside the other. **By looking at different disciplinary postures, the question of the video is part of a reflection on the interweaving processes of knowledge and transformation.**



Videographic Approaches in Urban Research

By observing the works of different urban research actors (researchers, teachers or videographers), we propose a reflection at the crossroads of disciplines, through which we try to question the capacity of understanding, conception and representation of the urban ambiances from the video.



In an interdisciplinary dialogue, which took place in a seminar entitled «Video & Ambiance» (25th and 26th of October 2011 at the Grenoble School of Higher Studies in Architecture, France) we convened three types of postures (linked to ethnography and urban sociology, to processes of urban planning, and to artistic and film production) which each feed the understanding of the place and role of videographic approaches in urban research.

It is also an opportunity to question the various forms of link between the videographic work and the production of knowledge for the city, at different moments of these practices: 1/the fieldwork, 2/the analysis, 3/the reproduction.

1/ the fieldwork

This phase refers to different choices and strategies of filming, postures and positions in space. Also, how to build a posture of capture by considering different movements and relationship to time knowing that it has an impact on the editing and the reproduction?

Filming is to find its place, fit into a space with his individual experience, in a relationship to another. The content and approach of the video are to think with regard to these points of view.

2/ the analysis

During the analysis, what meanings and what forms can take a sequence? What transformations of the raw footage can be used to analyze it? How can the editing influence and direct understanding of the object being studied?

We can enter at least three types of processes related to the moment of analysis: immersion in images, identification and selection of items. These processes are not organized sequentially but take shape in a double movement from the video material.

3/ the reproduction

This phase is related to the question of language. It invites us to formulate a reflection on the possible forms of research results communication. In an operational perspective, how the use of video is it able to serve the urban design? To what forms of creativity, innovation and debate, video approaches can lead?

If certain videographic practices are not likely to go up the reproduction, others record this stage in the very process of forming a thought and a project. Reproduction raises the question of sharing a glance, a subjectivity, sometimes leading to new spaces, new narratives.