FAIRSPACE

BLIND SPOTS

Intersectional Safety Through Design, Care and Lived Experience



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BLINDSPOTS

A speculative care infrastructure for intersectional identities in public space.

Safety is designed, and it is political.

Public space is designed; so are the systems meant to make it safe. Cameras, barriers, concrete, steel and protective netting make safety tangible: something that can be built, installed and maintained.

Yet safety itself is largely intangible. It exists in other people, in past experiences, in the feeling that the space you occupy is yours. A camera reassures one person and makes another feel exposed. A barrier protects and excludes at once.The person who feels safer seeing police and the person who does not are both telling the truth.

Our existing systems struggle with these contradictions, reducing complexity to categories and replicable solutions. Blind Spots borrows the familiar materials of urban safety to build a structure that can hold them.

Eleven five-metre steel poles, anchored by concrete blocks and topped with oversized, non-functioning CCTV cameras, support a layered structure of reclaimed scaffolding netting. Materials normally used to secure, separate and control are rearranged to question, connect and welcome the unexpected.

No Position Reveals the Whole Picture

Our identities shape how we move through public space and what safety means to us. Gender, ethnicity, disability, sexuality, class and documentation status

intersect, creating experiences that cannot be understood through any single category.

Blind Spots translates this complexity into its physical structure. Nine colours of reclaimed scaffolding netting form sixteen triangular sections, each consisting of two sewn layers. A third layer weaves between them, connecting the pieces into a larger whole. Where the nets overlap, new colours emerge, sightlines disappear and the structure transforms with every change in perspective.

The same complexity is present in the stories it holds. Each of the eleven poles carries a different person's story, responding to a question about safety. Beneath each camera, a speaker plays an audio composition combining one person's recorded response to a question about safety, a sound that makes them feel safe, and a piece of music that evokes that feeling. Illustrated boards share their stories in writing.

As visitors move through the installation, they encounter different voices, memories and sounds. You might recognise yourself in one story and feel distant from another. Find comfort in a sound that unsettles someone else.

Visitors are invited to add their own perspectives, responding to the question at each pole by writing on strips of fabric and tying them onto the netting. Each contribution leaves a physical trace, changing what the next person encounters. The structure becomes an unfinished archive of strangers whose experiences occupy the same space.

Blind Spots makes intersectionality something to encounter through space, material and sound. It creates room to feel something unresolved, to disagree, listen or walk away. There is no single narrative to follow, no position from which everything can be understood. This can be demanding, emotionally and mentally. But for people living at the intersections of marginalised identities, navigating safety is often a demanding everyday reality.

Care as Infrastructure

Blind Spots proposes another way of thinking about safety infrastructure: one built not only through observation and control, but through listening, recognition and the capacity of people to care for one another.

Cameras, barriers and surveillance are treated as infrastructure: planned, funded and maintained. The capacity of people to care for one another is treated as something incidental. If so much of what makes safe exists between people, why is it designed and built for with the same commitment?

Following the Design Week, contributions to Blind Spots will inform the People's Blueprint for Care Infrastructure, a policy advisory document bringing the collected lived experiences into conversations with decision-makers. Not to reduce different perspectives into one universal answer, but to challenge whose knowledge shapes decisions about public safety.


WHAT IS SAFETY?
Share your answer on the fabric.


HOW DO YOU THINK PEOPLE ARE INVOLVED IN YOUR SAFETY?
There was another homeless woman. And I got to know her with my father in the park and she came over and since... coffee and when the boys got started with me and I invited her to stay here and she was there and that and same back and forth and we talked about this to us.
Because she didn't want to go back to her family. She had a telephone, we used a an E-mails of my neighbor. That I can nothing for her. We could have all night reggae music. When I was coming home late, she was hearing the clean the house. The home was not clean. Now it's much better. She gave me a warm and then they started bursting and he spread on top of the shoes. Because that was a long time ago. Now she makes I was living on the streets and I was the only person. He cut his finger and I went to a pharmacy somewhere and collecting cans and going sleeping on the streets. This woman was a very big life we've taken to all kind of music. I only have to tell her the name and maybe the song.
Share your answer on the fabric.


CAN YOU SHARE AN
EXPERIENCE OF FEELI
HELD BY THE CITY?
Share your answer on the labels.



TRUST & FAIRY DUST

On designing Blind Spots, and discovering the city's capacity for care

by Zeynep Uğur

There is a particular kind of irony in designing a project about care in public space, only to discover that you have severely underestimated how much care already exists around you.

I think that is where I want to begin telling the story of Blind Spots. Not with the concept, or the installation, but with something that changed in me throughout the process.

I have spent more than six years in the Netherlands, three of them in Amsterdam, often carrying a quiet sense that the city did not quite hold me. Then came Blind Spots, a project that, among many other things, forced me to ask for help in ways I had never done before.

And, unexpectedly, the city responded.

Designing for what we don't know

Blind Spots began with a question: what would safety in our cities look like if we acknowledged that it means something different to everyone?

Urban safety is often treated as a universal condition, addressed through systems of control. But safety is deeply personal, shaped by our identities, memories, bodies and relationships to place.

I was interested in bringing these different realities together without trying to reconcile them into a single answer. This connects to the idea of *pluriversality*:

the possibility of multiple ways of experiencing and understanding the world coexisting, without one having to become the universal truth.

The installation became an attempt to give this idea a physical presence. And if the whole point of the project was to make space for different perspectives, I couldn't possibly begin with a fixed idea of what the project should become. My own vision was, after all, just one more perspective.

This is where co-creation entered the picture. Not as a workshop format, or a method for gathering input, but as something fundamental to the integrity of the project. If I was asking people to acknowledge the value of experiences unfamiliar to them, I had to be willing to do the same as a designer. The process became a conversation between what I thought the project should be and what the project was becoming. Which sounds lovely in theory. In practice, I would describe it as a combination of trust and fairy dust, with a considerable amount of logistical chaos in between.

Participation needs a doorway

Co-creation is a word we use quite comfortably in design, but I'm increasingly interested in what it actually asks of us. There is an expectation in some participatory projects that everyone should be a designer. That if we genuinely value people's contributions, we should give them the freedom to imagine, create, and decide everything for themselves.

I don’t think that’s entirely fair.
Most people have not spent months thinking about your project. They might have twenty minutes. They might have a story, know how to sew, have a material sitting unused somewhere. That contribution should be enough.

We learned this quite quickly through our first open call, where we essentially said: this is the project; if it resonates with you, tell us how you would like to contribute. It sounded beautifully open, but it was also quite a lot to ask. To respond, people first had to understand the project, work out what it needed, identify what they could offer, and then invent their own role within it.

So we became more specific. Share a story. Join a sound workshop. Come build with us. Experiment with this material.

Specificity did not make the process less co-creative; it gave people something to hold onto. Once they were inside, things could become open again. *Perhaps participation needs a doorway before it can become a room.*

My role as the designer was therefore not to disappear, but to create those conditions: enough structure for people to enter, and enough openness for them to take the project somewhere unexpected. It meant noticing where there was energy, where things were getting stuck, and what someone might be trying to offer that I had not yet made room for. Sometimes it also meant recognising that someone else was better

suited to hold a part of the process than I was. And eventually, it meant bringing all of those different parts together without flattening them into one voice.

Meeting people where they are

The story collection made this much more tangible. We wanted Blind Spots to carry people's actual voices and experiences of safety, rather than interpreting those experiences on their behalf. But making room for different voices also meant accepting that there could not be one correct way to participate.

For some people, the sound workshops offered that doorway. Participants reflected on safety through recordings, music and sound, and shaped how their own stories would be heard. Some were comfortable working independently; others needed more guidance. The structure remained, but the level of support changed with the person.

For others, the workshop format simply did not make sense. They might not have had the time, the interest in audio editing, or the desire to turn something personal into a creative piece themselves. So we also had conversations, taking on the work of translating those conversations into audio pieces ourselves.

One of the encounters that stayed with me was with an unhoused man who happened to come into the venue while we were preparing for one of the workshops. He became curious about what we were doing. As we explained the project, he began sharing

his own experiences of safety in the city.
We asked whether he would like to continue the conversation and, if he wanted, contribute his story to the installation, he accepted. He didn't have a phone. We set a place and a time on a piece of paper. He simply arrived exactly when we had agreed.

We got coffee, sat outside on the ground and talked. Between some of the questions, we listened to reggae. Only after the conversation did we offer to compensate him for his time and energy.

If we genuinely want to hear experiences different from our own, we cannot expect everyone to enter through the same door. Meeting people where they are sometimes means allowing participation to begin in ways we never planned for.

First the relationship, then the project

Creating space for someone's story also meant acknowledging that the project was not entitled to it.
I am increasingly aware of how easily socially engaged creative work can become extractive. You invite someone to share something vulnerable and, because the project has good intentions, begin to assume that their story belongs to the work.

We tried to resist that by making participation valuable beyond what it could contribute to Blind Spots; and if it did, by protecting people's agency over how their stories were told.
The workshops offered a space to reflect, experiment

with sound, learn a tool or simply have a conversation. Not every story needed to become material, and not every reflection needed to become visible. Participants decided only at the very end whether they wanted what they had created to become part of the installation, and that consent could still be reconsidered or withdrawn.

That also shaped the sound itself. We valued participants making their own recordings and audio pieces over recreating them under perfect studio conditions. We were there to support, to help record, edit or shape the piece when requested, but not to replace a rougher, more personal recording with something more polished.

Many of the ethical questions around the co-creation came down to choices this small: when to ask for consent, how much guidance to offer, where and how to sit with someone, whether they can change their mind, how much agency they had over their piece, whether participation feels like an invitation rather than an obligation.

First there could be a human exchange. Then there could be a project.

What design cannot know

The lesson about participation eventually extended beyond people. Making room for unexpected contributions also meant making room for unexpected encounters, materials and ideas. The material at the

heart of the installation has its own accidental history. Holly Krueger, a contemporary design artist I deeply admire, once came across discarded scaffolding netting in a square near her home. She became curious and started experimenting with it: how it moved, how it connected, what it could become. Years later, that experiment resurfaced in a conversation with me, and suddenly this overlooked material became central to Blind Spots.

There is no Gantt chart for someone becoming curious about a discarded material during a pandemic and that experiment shaping another project years later. But it follows the same principle as participation: if you want the process to surprise you, you have to leave enough room for something unexpected to enter.

As designers, we are trained to care deeply about our decisions. But when the purpose is to make space for perspectives beyond our own, that attachment can become an obstacle.

I had to learn the difference between what I was holding onto because I believed in it and what I was holding onto simply because *I had imagined it that way.* What helped was becoming clearer about the values of the project: **humility, reciprocity, pluriversality and humanness**. They became more useful than a fixed picture of the outcome.

At Fairspace, we are often asked how participatory processes can be replicated. What is the blueprint? I'm increasingly skeptical that meaningful co-creation can be reduced to a formula. Perhaps what is replicable

is not the method itself, but the values you set, the boundaries around them, and the willingness to keep adjusting how they are practised.
Throughout Blind Spots, I tried to ask myself less *Does this still match the picture I had in my head?* and more *Does this still belong within what we are trying to do?* If the answer was yes, perhaps the picture in my head was the thing that needed to change.

The city responded

Sourcing this accidental material of reclaimed scaffolding netting became an adventure in itself. My first instinct was the one I knew professionally: find companies, write emails, explain the project, clarify the value, wait for replies, follow up. It was slow and unnecessarily complicated. Eventually, I started calling warehouses directly.

In one of those first calls, the person on the other end simply said: *okay, come pick it up*. So I went, not entirely knowing what I was walking into. Was I supposed to dumpster-dive? How much material would there be? How would I even get it home? And then it started raining. Heavily.

They ended up driving me home with the netting. There was no formal exchange behind it. It was simply a person seeing another person who needed a hand and offering one.

And then it kept happening. Someone brought pink netting all the way to my house after a build-

down because they happen to not collect it in their warehouse. Someone offered to drop off a sewing machine because it was too heavy to carry on the bus. People lent tools, transported materials, stayed longer than planned, or connected us to someone who could solve the next problem.

The project was carried by people in ways that could fit no job description.

So much of my work normally happens through professional roles: one organisation speaking to another. During this process, some of those layers fell away. I wasn't speaking to a warehouse, a company or an institution. I was speaking to a person.

That changed something in how I experienced the city. I realised I had space here to need the people, and the people were willing to be there.

There is something almost absurdly fitting about that. We set out to imagine an infrastructure of care, and the project itself became an exercise in discovering one.

An unfinished infrastructure

Blind Spots isn't meant to answer what a safe city should look like. If anything, I hope it makes the question more complicated, more personal and harder to ignore.

During the Design Week, visitors will continue adding

their own reflections and experiences. The work is not finished because the structure is built, and I don't think it should end when the exhibition closes.
I would love to see Blind Spots travel: to another square, another city, perhaps even a police station or ministry hall. What interests me is how the work might change when the context, the people and the institutions around it change too.

I also hope it can move beyond the language of art and design. Creative work can make complex social issues tangible in ways that reports, statistics and policy documents often cannot. The challenge is carrying those experiences into institutional spaces and onto the inboxes of decisionmakers without flattening what made them valuable in the first place.

I see part of my role as moving between those worlds: the creative and the political, the personal and the institutional, lived experience and the structures that shape it.

I don't know exactly what Blind Spots will become next. At this point, that feels appropriate. Not knowing is not always a gap that needs to be closed; sometimes it is the space the next person needs to enter.
























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PRAXIS













SAFETY & INTERSECTIONALITY

A call away from fear-based safety measures

by İmre İşmen

“What does safety mean for you?” Was the initial question of our interactions with the project’s co-creators. They replied in similar ways to how you would reply; “a sense of comfort”, “freedom of acting as I please”, “the chance of being myself”... For some, it started as an internal state, safety was how they were feeling within their bodies. Then the discussions went further to explore how our surroundings and communities played a role within it. When we started talking about feeling safe within the city, unsurprisingly, our interactions with other people occupied a large part of the discussion. Some people didn’t feel safe within the cities due to their lack of trust in people, while some recalled pleasant memories of being cheered by strangers during their evening runs.

Merriam Webster Dictionary defines safety as “ the condition of being safe from undergoing or causing hurt, injury, or loss”. Safety is the lack of danger and harm. While fear is the anticipation of hurt or injury, a sense of safety becomes the lack of fear(Ahmed, 2014, p65). This leaves safety as our sense of control and agency over any possible danger that could arise. Fire safety doesn’t mean an impossibility of fire, it means a well planned out system on how to deal with it if you forgot the stove on.

Within this line, urban safety goes over how to make the city a safer place for its inhabitants. But this gives rise to a question: if our answer to both safety and danger lies within people, then our current understanding of urban safety, at least to some extent, is supposed to classify the inhabitants into groups of “to be protected” and “dangerous”.

There are bodies that are supposed to fear, and there are bodies that are supposed to be feared. The assignment of vulnerability can be based on real life evidence, but it can also be a perceived vulnerability. It is stated that those who fear crime the most are not necessarily the most susceptible of it (Ahmed, 2014, p68). In a conversation with an unhoused person during the preparation of the installation, he mentioned getting robbed 6 times within the last 2 months. Almost no one who has a roof over their head would experience this in the Netherlands. However, we have to ask how much of his safety concerns are being accounted for in policy proposals. We can also ask those reading these lines, those who know where they will lie tonight, who is more afraid, him or us?

Fear shrinks the body, both the body of the feared and the body who is afraid. This shrinking can happen physically; through restricting the space in which you exist in, but it can also limit the physical space a person occupies. An afraid body, for example a woman, may fear walking out alone at night, limiting the space or the times they allow themselves to occupy.

On the opposite axis, a body that is made fearsome, for example a brown body, shrinks as a reaction to others fear. Recently a friend of mine shared an experience of hers with me while she was approaching a tram stop “Maybe because it was winter and they didn’t see me well but the ladies already waiting at the stop moved away from me clutching her bags, they could only see my face and hands, my hair was also covered”. This was not a one of experience for

her, she seemed tired while recoiling the story. She knew that her color made her fearful in the eyes of the ladies. She told me that as a reaction she became smaller, trying to take as little space as possible. “(her) body become an inhabitable place”(Ahmed, 2014, p62). In both of these scenarios, fear forces the body inwards, creating a border between the bodies, the proximity results in separation(ibid).

This separation of us and them or vulnerability and danger is structured. Watched through surveillance, and managed through controlling the access of space. The surveillance system assures the bodies “in need of protection” that crimes against them will be punished, if not prevented. This assurance is given through keeping the “dangerous bodies” in check.

While surveillance is positioned as a neutral security procedure, it re-creates the power imbalances. “Surveillance sorts populations through processes of identification and classification to control access to resources and information (Lyon 2003 as cited in Kafer et al., 2019, p591), the classifications are constituted norms, against which bodies, identities, and populations are evaluated” (Foucault, 83:2003 at cited in Kafer et al., 2019, p592).

Before even separating the inhabitants of a city into groups, it asks one thing from everyone; legibility. The structure requires to read you in order to be able to put you in a box. This classification is used in excluding people from political belonging, for it denounces responsibility for those who fit the box of “might be dangerous” (Kafer et al., 2019, p594,).

As the groups are already existing in line within the social hierarchies informed by racists, sexist and classist power structures embedded in our societies, the act of sorting populations into categories only further re-creates the power-inbalances. “The growing dependence on predictive policing algorithms disproportionately targets marginalised communities, thereby perpetuating systemic inequalities in law enforcement practices” (Eubanks, 2018 as cited in Imam et al., 2025, p45).

I haven’t said anything yet about who is classified as dangerous. Please don’t mistake my discretion as a desire to keep the quiet part quiet. The truth is, I never needed to say it out loud. We all already know. They are the racial other, they are the poor and working class. They are the immigrants and the homeless people. You get extra points if he’s also Muslim and Black. He, of course a he, because women are deemed as a particularly vulnerable demographic. However, restrictions come with the vulnerability.

Women are expected to ensure their own safety through carrying self-defence artifacts, location sharing and more than anything, avoiding certain places especially in late hours of the day. This mislocation of responsibilities on women’s safety restricts women’s participation in public space. These preventative measures are widely established and accepted thus, furthers victim blaming. Hence, the categorisation of vulnerable, at least in the case of women, doesn’t necessarily offer more protection but can turn into a different angle of restricting their mobility.

We have discussed the potential stereotypes and restrictions that are born from categorisations surveillance systems are based upon. However, there is also the question of what happens to the bodies that can't be classified into a singular existing box.

The friend of mine who shrunk at the tram stop as a result of elderly Dutch ladies' fear of her was also a woman. She is both feared and deemed vulnerable. Then we need a lens that can hold the intersection of different identities within the same person.

The term "intersectionality" is a concept introduced by Kimberlé Crenshaw in the context of Black Feminism. It was originally coined to analyse and express the layers of the invisible social discriminations at their point of intersection. (Löw, 2025, p15)

Over three decades ago, scholars and activists working on intersectionality started challenging the limitations of mainstream discourses for addressing only one dimension of women of color's oppression. One of the prominent examples used by Crenshaw was on Black women losing their legal cases on work-space identity based discrimination. The companies they were suing refused to hire Black women. The companies' defense towards the allegations was showing the Black men and the white women they had hired. The unique discrimination Black women faced due to their intersectional identities were not widely accepted(Crenshaw, 1993; Löw, 2025).

As could be inferred from the terms explanation, intersectionality offers a lens of handling the

discriminatory social structures like racism and sexism simultaneously. Through demonstrating how people's identities are not simply labels added on-to one another, but that they interact to form complete new forms of subjugation. The lens of intersectionality also offers a new language of analyzing how the aforementioned historic and hierarchical social-structures are in collaboration with one-an-other. Patriarchy needs to be examined in understanding the colonial roots of white supremacy that positions the Black men as a sexual deviant, and the Black women as readily available.

Understanding the histories of oppression is paramount in explaining their continuation in contemporary times, as they are not nearly close to being eradicated. The facial recognition systems are still trying to grapple with the existence of Black women; "a 2018 MIT study revealed that commercial facial recognition systems misidentified Black women at rates of up to 34%, compared to less than 1% for white men" (Buolamwini & Gebru, 2018 as cited in Imam et al. 49, 2025). Our technologies are designed within the structures we inhabit, hence they not only carry the biases and discrimination, but further re-create it. The misidentification of Black women by facial recognition systems increases their rates of wrongful incarceration.

Although intersectionality has started as a lens exploring the collaboration of sexism and racism in Black women's and women of color's experiences, since then it has been embraced by activist and scholars focusing on urban design, disability studies,

queer theory and migration studies, not to mention how class and financial structures remain in the middle of it all.

On this line, intersectionality offers a unique lens of approaching what safety can mean for everyone, separately. Understanding intersectionality, and adopting it as an approach for Blind Spots informs us on the particular needs of the cities' inhabitants when it comes to a sense of safety and belonging.

To bring this back to surveillance systems; there is a long list of intersectional identities that defy existing boxes. Queersness adds an illegible lens for the existing surveillance categories as the system requires binary codes of classification, those who are not groomed based on mainstream gender norms are rendered incomprehensible and thus as potential threats(Kafer et al. 2019). While in places like the Netherlands, the tolerance[1] towards lgbtqia+ positions queer people as another vulnerable demographic, offering them the chance of benefitting from political identification, with the catch that they have to uphold the same social structures responsible for their and others discrimination.

One of the most common anti-migration rhetorics revolves around safety concerns for women and queer residents of the Netherlands. How the Muslim immigrants pose a great danger, and a threat explaining their lack of respect for our ways of life.

1 *Yes, of course I have things to say with regards to this word. And unfortunately, no, I do not have the space for it.*

This rhetoric positions the queer citizens as the reason behind restrictive migration policies and increased policing in ethnic neighborhoods. However, it completely disregards a group of people that I happen to be a part of. Thus, I am left with some questions.

Will people protect the queer woman that I am from the Muslim immigrant who I also happen to be? If the Muslim migrants are a threat then do I pose a danger to this society? If it is the responsibility of the Netherlands to protect the women and queer people from the danger, well ladies, gentlemen and those who defy gender, I ask you, will the Dutch government be protecting me from myself?[2]

If the only thing you use to categorize the dangerous from the vulnerable is through already existing imagery that has been produced in and through a racist, classist, sexist society, you inevitably make a decision on whose freedom of mobility you are willing to impede upon. In order to offer people freedom from fear, you restrict the access of others to social belonging and political identification. But fear works through a plethora of ways. It is often influenced by the media and existing rethorics. It flourishes in lack of knowledge or proximity, in times of distress and uncertainty it desires to attach a face to anxieties. For as bothersome a feeling fear is, it is oh so much more tolerable to deal with if the answer lies within control.

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2 *And before you think to yourself, "yes but we are not referring to those good immigrants, like you", I do want to remind you my friends who have been feared, were not different from me in any way shape and form, other than being a few shades darker; our education, values and contributions were the same.*

A study done on perception of safety in Rotterdam showed that residents who lived in less diverse neighborhoods and had less access to different communities were more apprehensive and fearful of them, and mainly cited word of mouth or the media as their reasoning (Lub et al. 2017).

Along the same lines, the inhabitants that lived in more diverse neighborhoods were less afraid of crime than they were of being branded as dangerous by the municipality. The respondents were not apprehensive of the multicultural nature of their neighborhood, but were celebratory of what all the differences people from various cultures were bringing in. Furthermore, they were tired of the racial profiling they were receiving for the “random” checks. While acknowledging the good job the city of Rotterdam had done in making the neighborhood safer within the past years, they also showed financial distress as a cause for a possible increase in the crime rates(Lub et al. 2017). Furthermore, a balanced mixture of diverse groups on the streets increases the degree of informal social control, which in turn reduces the opportunities for crime and anti-social behaviour and increases the feeling of safety. (Van Nes et al. 142,2016).

Surveillance may not need cameras. Commonly frequented streets have natural surveillance that happens simply with others being around. Streets that loads of apartments have views of, that contain businesses and meeting points for the community and are easily accessible and well connected to other larger streets have natural surveillance because of their design. In cities that prioritizes accessible

streets, the community itself can ensure its own safety. This is reflected in the conversations we had with our co-creators. They explained how an integral part of their sense of safety was the care they would receive from the people they were living in the same cities with. How they hoped to exist in communities in which if something happened to them, people who witnessed the accident (or assault) would step up, help or intervene[3]. Funnily enough, the urban design of our environments have an affect on the sense of community and thus safety.

When building companies function from a point of prioritizing profit maximisation, they acquire a building plot to implement a single type of dwelling. They market the housing complexes through creating an image of intimacy, in which the apartments are turned inwards with less view of the streets. Coupled with the ground floors that are designated for bike parks and storage units, the streets design stops inviting people and has negative consequences on the sense of safety. Especially for 'spatially dependent' people who are mainly unemployed people, retired people and stay at house partners and parents, they are bound to the vicinity of their homes for social activities and these living complexes can't offer the safety and belonging of busier and more diverse streets that come with natural surveillance (Van Nes et al. 155, 2016).

These living spaces also offer a sense of community, with familiar faces and a natural feeling of safety that

3 *And since we're talking about people stepping up for each other, I might as well remind you that Fairspace's bystander intervention trainings, where you can learn about how to safely intervene.*

derives from a shared living environment. Our co-creators also mentioned how they felt safer within their own neighborhoods, even when they were living in “more dangerous” parts of the city, their interactions with their community made them feel a strong sense of belonging. Additionally, being able to blend in and be accepted by those around them increased their sense of belonging.

Accessibility speaks for how easy the streets are to enter and to exist within, which carries further importance for people with disabilities. Urban safety is first and foremost about making the city accessible for everyone. In the end, just like it is the design of the neighborhoods that can add or take away from a sense of community, it is the way the world is built that renders spaces inaccessible to people with disabilities. A turn towards adaptive architecture that can transform based on the needs of its users grants us the possibility of all using the public spaces (Kapsalis et al., 2024).

As intersectionality was first used in explaining the experiences of Black women, adaptive architecture and flexible design coming from disability activism and scholar offers us a possible way forward.

As a recollection of our co-creators’ responses, there are a multitude of ways of feeling seen and cared for by others within the city. This all calls for a flexible and mutable approach to care, witnessing and safety.

When we position safety as freedom from fear then our aim becomes to eliminate the source of said fear,

through borders, barricades and seperation. This bordering within the cities that happens between who is afraid and who is supposed to be feared splits the community of the city as well. It blurs the important conversations on accessibility and changes our focus. When the discussions on urban safety get stuck on this ideal of freedom of fear, we can easily forget this freedom is aimed for by control and surveillance reinforcing distinctions. When we try to quantify it with numbers, we lose the nuances, when we try to confine it within pre-set boxes some of us fall down the cracks, and when we try to offer one size fits all solutions, we disregard all the differences. Maybe first we just need to accept we don't have all the answers, and slow down to listen.

STORIES OF SAFETY

Shared by our co-creators through interviews and workshops

What sound makes you feel safe?



This is the sound of someone brooming their leaf with the sapulidi, one of those, broom with the coconut leaf. Back home this is an activity exclusively done by older women. And really, really early in the morning. I'm talking like before the sun is up. I feel safe when I hear them because that means that those women feel safe to be outside in the dark of the dawn. And perhaps that's what I need in the city. the fact that all people can do their chore without really caring about what time it is. So, the sound is a testament of when even an old woman can do their chore in the dark of dawn. If it's safe for her, then perhaps.

When was the last time a stranger made you feel safe?



I leave home to meet up with a new friend. It's a commute that I take alone. While walking , I hear people chattering and laughing. Some girls dress up nicely and they're also waiting. We're probably heading to some plan similar. In the bus after a few stops, they get off and I'm now alone. I tune down the music in my headphones. In the next stop I see another man getting in. The bus is not going anywhere important now. Where might he possibly be going? We get off at the same stop on the street with huge houses. I don't know which way to go, the man who got off the bus is mirroring me, equally as confused also intrigued we both cross the road and ring the bell to the same house we giggle and never talk again.

When was the last time a stranger made you feel safe?



A 3 euro Uber to go a 10 minute drive. The driver is young and anxious to go as fast as possible, probably to squeeze in two 2 euro drives in the 10 minutes. We start crossing through all the red lights in the empty Street. The first light we cross, I'm transported to all the taxis I've been in my hometown. The trust you put in them, knowing deeply that they know which red lights don't have a camera to find them. The 10 minute drive is the safest 5 minute drive all of a sudden. I trust a stranger as much as I trusted more familiar strangers in my hometown.

What would you need from a city to feel safe?



What I like about Rome is that it's chaotic and vibrant but one of the ways that it makes me feel safe is that there are these elevated parks scattered around the city on the first or second floor of some older villas which are accessible to the public. They have a fountain, they have a bit of water, they have probably a cafe on them, a few trees, a shade to hide during the summer heat. What I love about them is that you get elevated out of the chaos and you have a view of the city, you feel calm and you have a chance to rest in the midst of everything. This is an oasis in between the concrete and the chaos and the scooters and it really makes me feel like I could rest there enough to be able to move on with my day.

What sounds make you feel safe?



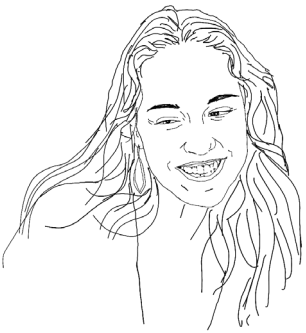
As I cross the bridge, I leave the noise behind me. The cars, the sound of the bells of electric bikes, and the always ongoing construction works, the yelling. It fades as I walk along the path. I leave the path and walk on the grass. I sit down and listen to the wind blowing through the trees, rustling their leaves. I let the sun hit my face as I lay down and I close my eyes.

How do you think people are involved in your safety?



There was another homeless woman. And I got to know her with my father in the park and she came over to drink coffee and when the days got shorter got dark and I invited her to stay over in the guest room and then she came back and forth and she stayed about five or six months and then she went to Spain to her family. She had a telephone, we used a wi-fi code of my neighbor. That cost nothing for her. We could have all night reggae music. When I was coming home late, she was helping me clean the house. The home was not clean. Now it's much better. She gave me a start and then the fire started burning and I'm almost on top of the situation. Because that was a long time I didn't want a home. I was living on the streets like it looks like now when I'm out for two or three days in the summertime and collecting cans and doing cleanings on the streets. This woman was a stranger. She let me listen to all kind of music. I only have to tell her the name and maybe the song.

Are Safety and Belonging connected for you?



Safety and belonging are very much connected for me. I feel unsafe whenever I feel like I don't belong. So, what I've always done, unconsciously, is to try to fit in, adapt, make myself belong so I'd feel safe. That's something I'm trying to unlearn. I much rather feel safe because people are holding space for me. I can just be, even if I'm not doing what's expected of me or acting as people expect me to. Real safety is to just be able to be who you are, however you look or in whatever context you are.

What would you need to feel held here?



Sometimes I see these mayors make these speeches, whether that's about positive or negative events, but they are so passionate, and they have these speeches that are so personal and so honest. So many civil servants really love their city, and I like seeing their faces and their names. Seeing that it's you know Bob or Anna that are right down my street and they're working really hard at you know, the roads or the schools or this one playground element, you know, because they're just super passionate and they they're committing together to make the best out of it for everyone. And I think that is something that somehow comforts me a lot that there's so many good civil servants that are really engaged, and they deserve that stage of visibility to everyone.

How are safety and belonging connected for you?



In Rotterdam, on my side of town, I feel safe because I know the folks around me. Even if I don't know them, I'll assume positive intent. In other parts of the city, I'll feel alienated because people look at me like I don't belong. Like in a museum, I very often feel ostracized, even though I might have something to do there. Somehow, I'm reminded that I don't really belong. I'm reminded that I'm not really a part of what is regular in that area. So, I think what makes me feel safe on my side of town is blending in. So, I am not othered all the time. I'm just a person going about their day just like all the other people there, right? Being considered normal and being noticed at the same time is what makes me feel safe in cities. And that has to do with my blackness, my queerness, my gender, like I really don't like people assuming I'm a woman, which always happens. And I don't like the language used, that my whole life was a red thread of dehumanization. Because you are "a black woman" We get to treat you a certain way.

What is safety for you?



Safety for me is having a peace of mind and to be free from worries, and I feel like I oftentimes get this through friends and family. These sounds and songs flashbacks me of my childhood home, family, friends, and the people and environments that I feel safe.

What is safety?



It's a hot summer night in Amsterdam and I'm sitting on the dock of the River Amstel. And around me there's a lot of other people enjoying the summer night as well. They're having drinks, they're chatting with their friends, they're going for a swim. And it's very, very crowded, but it feels very, very safe. People are asking each other, can you watch my bag while I go for a swim? There's a kid asking me, can you call my parents to say that I'm okay, that I'll be home soon? Just random conversations. And I'm loving the silence in this busy moment. And I'm overlooking the water. I see the sun setting, the city skyline. I love to see the people swim. So I have that little quiet moment to myself where I'm reflecting and dreaming a little bit, feeling super safe, surrounded by so many people.

How would you try to make the city safer for others?



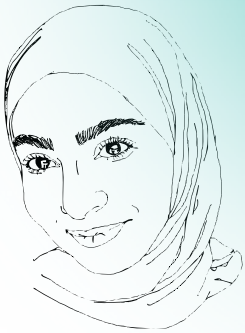
What I would do: because I have little experience with unsafety, I'm more consciously occupied with it myself, or have had little experience, so I'd think: that's safe, I'll organize a meeting with people who have experience with it. Take those ideas, let them come up with an idea like "this is a plan we can carry out." Bring all those ideas together. Look at what is realistic and what isn't. And in the end make something that makes everyone feel safer. Guaranteeing safety completely will never work. We can put a percentage on it. If I have no experience, I'd better get experience from outside, from people who have experienced such situations. I think we'll figure it out better together than you decide on something. In the end, it's pointless. You don't have a picture of it. You can read about it for a year, or in a book, but experience speaks differently.

When did you realize you liked this city?



Now I fucking hate Amsterdam. I cannot enjoy it at all. But 2 years ago, it was my second year here, and I was traveling to Turkey to see my parents on Christmas. And while traveling, I lost my residence permit. I dropped it here. So, when I was leaving, the border police said it's okay to leave we'll let you back in. Within a month, I tried to come back four times. They didn't let me in. Not that they didn't let me in, but the Turkish border police didn't let me out because I didn't have proper documents. So, I was stuck in Turkey for eight months, and I was in my hometown Hatay, and it was destroyed in the earthquake. So, it was not livable when I was there. It was supposed to be my home kind of, but then you don't see anything that you are looking for in Hatay, so your home basically doesn't feel right. Then I traveled to Ankara to stay with my brother for four months, and I was with my friends all the time because they were also all in Ankara. And for some reason, I also didn't quite feel at home, and I remember thinking like, okay, after I'm leaving Ankara, I'm never going to talk to any of them ever again. I don't know why I felt like that. Then, I came back to Hatay for a little bit more, and with my parents, I do remember having fights all the time, and after the 4th month I came back to Amsterdam to pick up all of my stuff, and just like I was very... sure that I was going to stay in Turkey for the rest of my life, basically. And it was very stressing. And along those times also, I learned that my long-distance girlfriend cheated on me, kind of. So, they all added up together. And then I remember in the 7th month or something, I kind of managed to get it sorted out with the school. They said, yeah, okay, you can come back, nothing's going to happen to your credits or whatever. So, in the end, I remember that coming to Amsterdam without ever wanting to come back here because of the studies I'm doing right now, it's also like something that I don't enjoy. So, it was like, okay, I don't mind it, kind of. Then I came back here with all of my stuff and everything. Then I remember like a week after I came back here, I was going to Centraal for something and it was fucking cold. And I remember leaving the metro and I immediately felt the breeze, I love the breeze when it's piercing through you. I love it so much. I felt it and I do remember feeling like, when you hear the immigrants from Turkey, they say like, oh yeah, I want to go back to my country. I'm going to kiss the ground and kiss Turkey and everything. I do remember feeling like that the moment that breeze pierced through me. I do remember thinking when I'm outside, I'm going to kiss the ground of Amsterdam. That was it for me, kind of. But I fucking hate Amsterdam.

Is safety connected with your identity?



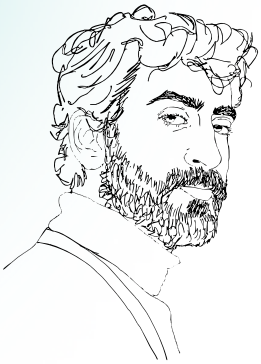
You know, my identity is not only created by my background and where I'm coming from, my identity was also shaped by where I'm living right now. You know, the Netherlands, so it's also a huge part of my identity. And I believe it's really amazing that I can show my identity the Dutch part of me, the Iraqi part of me, and still feel belonging. And yeah, and I don't always have the space to show both sides. I'm really happy that I don't feel, you know, discriminated if I show any of the other sites, and also people kind of understand that I'm a combination of both. I'm not falling into a certain category. I had not so great an experience at high school because it was like in smaller cities that are less diverse. So I felt judged by friends and classmates because of who I am. And when I went to Amsterdam, I felt like we're all different, so I'm not an outsider. You know, I get the same opportunities. And my background is not limiting how far I can come and that really makes me like Amsterdam because I feel like I'm not different.

Can you share an experience of feeling held within the city?



I was cycling back from a club one evening with three friends and in a moment, I fell off my bike, and I fell onto the pavement and in doing so I hit my face and shook my teeth. Then I sat with my friends for probably about 45 minutes holding hands and with them comforting me and then dropping me off at my partner's house. That gave me a feeling of, maybe different to the freedom described being on a bike, but it made me feel like I had a place here even when I had had an accident and it was in the vulnerability of sharing that moment with people that I felt like I was not alone. The city was not a threat. That accidents can happen; I would still be okay.

How would you make the city safer for others?



I mean, for one thing, I wouldn't have built so many buildings. I wouldn't have crammed so many people into something like a box. I don't know—I wouldn't have destroyed animals or nature, you know. Let it stay there, and then, well, you can make a place for yourself—I don't know—that's the mindset I started from. You know, not bringing too many people together, not giving them that much comfort. By "comfort," I mean not making it so easy for people to access everything. I mean, things like—you know, weed, alcohol, that sort of thing—not that I'm restricting them, but I could have made it harder for people to do those things so easily.

What is a song that makes you feel safe?



I had just moved back to Stockholm . I was in a spot in my life where I felt very disconnected and kind of lost and my body and my mind and my life was very dislocated all from each other I remember one night being alone at my friend's apartment and I'd just taken a bunch of ketamine and I was feeling kind of mind-body melting into a pile of meat and flesh and one of my closest friends were staying in Tokyo for a couple months and they sent me a linked of this song Your World is Eternally Complete by Sweet Trip. I remember, even though we were so far apart, I felt very, very connected to them and very secure. I remember the feeling dissolved, which disconnected me from feelings of anxiety or performance which I relate to in cases like where I shouldn't feel in theory, like queer spaces but still I can never really shake off this feeling of... of performative or trying still to a certain version of yourself. I guess letting yourself fully let go and trusting people around you with your most authentic self.

THE TEAM

CREATIVE LEAD ZEYNEP UĞUR



Zeynep Uğur is a transition designer working at the intersection of design, technology and social transformation. Drawing on living systems theory and value-sensitive design, her work focuses on social sustainability, participatory methodologies, and pluriversal alternatives.

As a strategic designer at Fairspace, she leads co-creative projects to make physical and digital environments safer and more inclusive. Her work spans researching situated experiences, visualising impact, designing behavioural interventions, and building tools for collective action.

Through her independent practice, pluriZU, she collaborates with public initiatives to make complex systems more navigable and contestable. She explores the use of public data in collective urban governance, facilitates workshops on speculative world-building and lectures on politics of design.

Zeynep initiated and led Blind Spots from its early conceptualisation to physical realisation. Moving between design, research, facilitation, making, coordination, and production, she brought together a multidisciplinary team of artists, designers and contributors; shaping both the installation and the collaborative process through which it emerged.

zeynep@fairspace.co
hello@plurizu.com

TEXTILE DESIGN JASMIJN VUGTS



Jasmijn Vugts is a textile designer and feminist design researcher exploring the entanglements of technology, bodily knowledge and material practices. Through tinkering with soft, fibre-based materials and machines, she uses hands-on experimentation to investigate how technologies mediate embodied experiences, shape (inter) personal relationships, and reinforce or challenge existing power structures. Her work brings critical perspectives to intimate health and care practices.

Working from an empathy-led approach, Jasmijn uses participatory methods to collect, translate and share embodied stories. By bringing bodily knowledge into dialogue with material experimentation, she challenges normative assumptions and explores more inclusive and plural ways of designing and living together.

Joining Blind Spots midway through its development, Jasmijn quickly became the textile lead. Through hands-on experimentation and digital modelling, she developed the structure, geometry and colour composition of the netting. Balancing structural stability with fluidity, she composed the overlapping colours and layers, bridging conceptual thinking, technical planning and collaborative making.

jasmijnvugts@gmail.com

PRODUCTION & EXECUTION JÉMUEL ANGELA



Jémuel Angela is an experience designer and co-founder of Sagitta Creatives, based in Breda. His roots lie in graffiti: before founding the studio with his brother Sertley in 2017, he painted the streets of Rotterdam, Breda and Antwerp as part of the Sagitta crew.

Through Sagitta Creatives, he designs installations, scenography, murals and digital environments, working where social issues create friction. His practice explores what space does to people, and what happens when you change it.

Jémuel works closely with the communities who feel these tensions most, combining research, spatial thinking and craftsmanship to turn complex issues into experiences people can enter and feel.

For Blind Spots at Dutch Design Week, Jémuel was part of the production and execution. He handled the technical side, from building & transportation logistics to the pole construction and fixing points, ensuring the installation was structurally sound and safe.

jemuel@sagitta-creatives.com

RESERACH & PUBLICATION İMRE İŞMEN



İmre İşmen is a designer, researcher and artist with a focus on transformative conversations on equality, justice, and belonging. Their experience in workshops, intercultural dialogue, and community-based work informs their artistic practice.Their work is the product of their commitment to co-creation, a practice of making things public and witnessing.

Drawing from their background in gender, religion & migration with a specific focus on relationality İmre translates between experiences, disciplines and mediums. Whether it be translating immigration bureaucracy into a simulation game, or social scientific theory to design methodologies, İmre creates a bridge between seemingly incompatible realities, disciplines and ways of being.

For Blind Spots, İmre was the lead in the story collection process. She designed and facilitated the workshops and one-on-one conversations with the co-creators and ensured their safety during the process. She curated the stories and audios that emerged from the workshops and conversations. As their contribution for the project laid within the intersection of design and social sciences, she wrote the theoretical background text, A Call Away from Fear Based Safety Measures, to support the project with existing literature.

imreismen@gmail.com

VISUAL DESIGN NİSAN GÜNALÇIN



Nisan Günalçın is a multidisciplinary visual artist from Istanbul, based in Amsterdam. Her medium can fluctuate from paintings to poetry to installations to feature-length movies, she is more occupied with the questions her work brings forth, and her medium follows in a way that is fitting for the content.

Thematically, Nisan explores questions of culture, tradition, belonging, connection, language and sexuality. Nisan's practice does not shout political realities but rather shows them as lived experience: the complexity of longing, belonging, and dislocation; the resilience found in friendship; the radical act of staying in relation despite instability and distance.

Her contribution to Blind Spots has followed her habit of fluctuation. She was an attendee in a workshop, she was a portrait illustrator, a graphic designer; she was sewing and preparing the netting. Nisan was a part of the visual decisions in any way she could be present for.

n.gunalcin@gmail.com`

SOUND DESIGN ARDA ÖZHUY



Arda Özhuy is a sound designer and artist from Istanbul with a background in Media, Art, Design and Architecture. Growing up among different cultural influences, he developed an early interest in music and visual arts, exploring different instruments and forms of artistic expression.

He worked across different areas of audio production, from commercial music to sound design for digital art exhibitions, combining media and storytelling. His work draws on experimental approaches and surrealist ideas, bringing together audio and visual elements.

Özhuy explores the relationship between sound and visual expression through semi-improvised sound pieces for short films, experimenting with how audio contributes to a scene and its narrative.

For Blind Spots at Dutch Design Week, Özhuy developed the sound design using participants' accounts of their experiences with safety. He combined audio recordings with auditory elements selected in response to the participants' own associations with safety. The work considers how sounds influence people's sense of security and awareness of their surroundings.

ardaozhuy@gmail.com

ACKNOWLEDGEMENTS

Beyond the team and the affiliated organisations, Blind Spots stands through the work, generosity and care of many. It is brought to you by everyone who shared a story, a pair of hands, a material, an idea or their time.

With special thanks to the warehouse teams across Amsterdam for the reclaimed scaffolding netting; Ramazan Baran for sourcing the pink netting; Thomas Nolta, Feikje Jaspers, Sanne Verstegen for their dedicated work on the build; Holly Krueger for her creative guidance; Kristina Andersen and Bruna Goveia da Rocha for or connecting us with the students of the TU/e Crafting Wearable Senses Studio; Doğan Ergen for the design and making of the camera casings; Hacip Uğur for logistics; Lara Şaşmaz for transport; Eva van de Sande and Maudi for their support with sewing; Eefje Kil, Margot Beekhuizen, Julia Taillie, and Sasja Westgeest for their support with preparing the participation slips; Mardeen Shakir, Heleen van den Berg, Laura Adèr, Marin Voorbij for their helping hands with the preparation of the netting; Yusuf Bilir and Eycan Nural for their assistance during the on-site construction; the post-office collective for hosting the story-collection workshops; Eve Aronson and the rest of the Fairspace team for their continued moral support.

ABOUT FAIRSPACE

FAIRSPACE

Fairspace is a non-profit organisation working towards a world where everyone feels safe, included and respected. Rooted in activism against street harassment, we work to prevent harassment, discrimination and exclusion, and to challenge the behaviours, cultures and systems that allow them to persist.

We combine expertise in social safety and bystander intervention with creative, intersectional and collaborative approaches. As both experts and facilitators, we bring research, practical methods and experience into the process, while recognising that people hold essential knowledge about their own realities.

Our activities take many forms. We train people to intervene safely when they witness harassment, conduct creative research on the diverse meanings of safety, design educational games and digital tools, use virtual reality to practise navigating difficult situations, and prototype interventions with communities based on their needs and experiences. Through workshops, storytelling, play and experimentation, we make complex social issues tangible and actionable.

Alongside this, we push for structural change. Through advocacy, lobbying and policy advice, we engage with municipalities and ministries to strengthen prevention strategies; bringing insights from our community-facing work into the decisions that shape our shared environments.

Working across communities, workplaces, education and government, we bridge grassroots participation and systemic transformation. Lasting change requires both: people willing to act, and institutions committed to creating the conditions for everyone to feel safe, included and respected.

info@fairspace.co

ABOUT SAGITTA CREATIVES

Sagitta Creatives
Experience Studio.

Sagitta Creatives is an experience design studio playing at the intersection of imagination & execution. Creating places and spaces that connect, wonder, and provide new perspectives on subjects shaped by friction.

Rooted in street subcultures and multilayered environments, we work where social issues rub, clash and collide: the places where friction and turbulence are felt most. Friction takes shape in space. The form, function and finish of a place mirror the culture, behaviours and habits of the people who use it. That is what fascinates us. We want to know what space does to people, and what happens when you change it.

We explore these tensions together with the people who feel them most, often young people and communities who are rarely asked to shape their own surroundings. As creatives and makers, we bring research, spatial thinking and craftsmanship to the process. We also recognise that the people at the core hold essential knowledge about their own realities, so we design with them, together.

We build installations and scenography, create murals and street art, design digital and hybrid environments, and develop the brand strategy that ties it all together. Through workshops, co-creation, play and experimentation, we turn complex issues into experiences people can enter, feel and act on.

We partner with organisations that care about meaning as much as impact, from grassroots initiatives and youth programmes to cultural institutions, municipalities and brands.

info@sagitta-creatives.com

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