

POST-PANDEMIC CITIES: STORYTELLING IN AN ARCHITECTURE PODCAST

RUTH RODRÍGUEZ CUADRADO ¹, PALOMA ÚBEDA MANSILLA ¹

¹Technical University of Madrid, Spain

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ABSTRACT

This article analyses the Ciudades Pospandemia (Post-Pandemic Cities) podcast, exploring storytelling as a means of connecting with the audience emotionally and conveying information about the changes cities are undergoing. A study was conducted using a qualitative methodology based on critical discourse analysis to determine and describe the fundamental elements that make up storytelling in architecture. The results suggest the existence of a subgenre used to describe urban development and the importance of cities in society, offering a fresh perspective based on emotional construction.

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1. Introduction

The purpose of this study is to explore the question of why great architecture should tell a story. This is the title of a TED talk presented by German architect Ole Scheeren in September 2015. In this text, the architect advances the concept that architecture and buildings constitute spaces of stories, of the stories of the people who live or work there, and of the role of experience. Bruner (2006) invokes the linguistic and cognitive aspects, positing that perception is primarily facilitated by words and narratives, which he considers the sole means of attaining recognition of reality. Consequently, the city can be narrated, signified and perceived (Seguí de la Riva, 2006).

The pandemic has had a profound impact on all aspects of our lives, and the media has been compelled to adapt to a novel mode of communication, along with the formats for conducting such interactions. It is precisely within this time frame that the podcast phenomenon, comprising digital audio files, has gained significant traction. This format, which has evolved from radio, has become a significant content generator during this period. According to data from Deloitte, podcast consumption in Spain has exhibited a 25% growth since the advent of the pandemic (Entrialgo, 2022). Consequently, architectural communication and the new technologies that support it have also evolved. Consequently, the term has been adopted as a novel digital language employed by media and platforms to discuss subjects such as urban design, sustainable architecture, architectural restoration, intelligent buildings, and related domains.

In consideration of the fact that the focal point of this study pertains to the domain of spoken word, the podcast medium assumes a particular significance in terms of facilitating auditory engagement. This attribute assumes paramount importance in a context where visual imagery has emerged as the predominant medium of communication. In this sense, as Norman Foster asserts in an interview, "Design is very much about people, about communication, motivation and, perhaps most importantly, about the ability to listen" (In Huete, 2019). As Brandt (2011) observes in the context of architectural listening, this capacity is inherent in human beings.

The subject has been designed for the purpose of inducing a state of heightened physiological arousal, commonly referred to as the "fight or flight" response. It is evident that the populace now leads its lives in a manner that is characterised by a general reluctance to pay heed to the lessons that have been imparted. In the contemporary world, there has been a notable shift from a cacophony of voices to a more monotonous auditory backdrop, as Brandt (2011, p. 299) pertinently observes.

In the contemporary era, the art of storytelling has begun to permeate various disciplines, including architecture, design and urbanism podcasts. As Seguí de la Riva (2006) explains, the common understanding of cities as texts is predicated on the idea that their characters are constituted by public roads and buildings, which can be interpreted in precise ways by those who are familiar with their histories. (p.4)

It is an irrefutable fact that in recent years there has been a marked increase in the scientific production that investigates storytelling in architecture, both in Spanish (Balaguer Germán, 2022; Lus Arana, 2019; Rubio Gutiérrez, 2020) and in English (Emmons et al., 2017; Lupton, 2017; Tonellato, 2019). However, it is important to note that these studies are predominantly focused on visual storytelling. However, studies that focus on verbal urban storytelling and emotion from the prism of oral discourse of architecture and the city in the podcast are practically non-existent.

The purpose of this article is to provide a foundation for the exploration of novel approaches and methodologies in this field. It is considered that studies of storytelling at a discursive level, within this discipline, are important to improve the communication of architecture to society. In the aftermath of the pandemic, there is an emergent imperative to rethink architecture and the city from formats such as podcasts and their modes of narration. This is evidenced by the emergence of numerous podcasts in Spain, despite the existence of a substantial pre-existing corpus of architecture, urban planning and design podcasts. New programmes include *Arquitectura Sostenible* (2021); *Cómo suena un edificio* (2021); *la Gran D* (2021); and *Después de todo, la ciudad* (2022).

The central supposition of this study is that storytelling in the architecture podcast under scrutiny exhibits distinctive characteristics when compared with that employed in other specialties and media. This phenomenon is exemplified by the utilisation of specific narrative resources, wherein emotion assumes a pivotal function in the conveyance of the message. The present study will concentrate on the analysis of the podcast *Ciudades Pospandemia*, an initiative promoted by MUSAC (Museo de Arte Contemporáneo de Castilla y León) in 2020.

2. Objectives

In relation to its primary objective, this study aims to explore the role of the word as a catalyst for storytelling and emotional expression within the context of the architectural podcast.

In addition to the overarching objective, the following specific objectives have been identified:

1. The selection and creation of a meaningful sample of podcast episodes is required for the purposes of this study.
2. The presence of storytelling in the selected episodes must be identified.
3. Delineate and describe the elements that constitute storytelling in the disciplines of architecture and urban planning.
4. An analysis of the content of the story is required, including an examination of its subject matter, the message it conveys, and the resources employed to evoke emotion.

3. An Approach to Storytelling

The art of storytelling has its origins in prehistoric times, when humans began to create cave paintings in caves to convey their experiences and knowledge to subsequent generations (Díez Ornoz, 2016). In contemporary society, storytelling has undergone significant evolution and transformation in response to the evolving demands of the populace.

This Anglo-Saxon term is predominantly employed within the domains of marketing and communication as a tool to enhance oral proficiency, with the objective of captivating and persuading the audience.

In consideration of the textual typology, storytelling bears certain similarities to narrative text. However, it also exhibits distinctive characteristics, including persuasion, structure, and its impact on society. In order to reaffirm the contemporary importance of storytelling, the literature reviewed will facilitate comprehension of its particularities.

Storytelling can be defined as the art of narrating a tale through the employment of sensory language, thereby enabling the audience to internalise, comprehend and empathise with the narrative (Fabella, 2018). As Núñez (2007) observes, it is: As posited by Smith (p. 17), communication can be defined as a structured sequence of events designed to appeal to the senses and emotions of the recipient. Galar Gimeno (2021) conceptualises storytelling as the utilisation of narrative in the form of stories, parables, allegories or other rhetorical figures, wherein personal experience plays a pivotal role in the construction of the narrative. This author posits that storytelling transpires in the act of communication, with the objective of persuading and evoking emotions to facilitate learning. Finally, Mariottini (2021) revisits the reasoning of Lämsä and Sintonen (2006) and points out that: "Stories are characterised by their ease of comprehension and memorability. They serve to establish a shared foundation, facilitating the generation of empathy from both a cognitive and emotional standpoint. Consequently, they play a pivotal role in enhancing our ability to comprehend the experiences of others [...]" (p. 297).

The mechanism in question is predicated on the use of words to attract and move the listener. It is important to consider the statement by Ponce Pascual (2021), in which he also incorporates the visual dimension, as he argues that: "storytelling is a great ally to build a visual and verbal unity" (p.2). It is the position of Atarama Rojas et al. (2018) that storytelling is capable of synthesising multiple messages in a single story, thus achieving a single message capable of generating a close connection with people.

The technique of storytelling has been shown to encompass a current and transversal theme, which is beginning to be explored in many areas. In summary, a plethora of themes and contexts characterise the occurrence of these narratives. A unifying characteristic that pervades all of these narratives is the utilisation of a personal perspective and the conveyance of an emotional content (Alonso et al., 2015). In this sense, Vizcaíno (2017) investigates advertising storytelling, Rodríguez Álvarez (2014) focuses on this technique applied to law, while D'Adamo and García Beaudoux (2012) talk about storytelling and political storytelling. Furthermore, storytelling has recently been investigated in the field of medicine as a powerful means of arousing emotion and understanding among people (Getchell et al., 2023).

The following three factors may be posited as contributing to the rise of storytelling: the ability of the technique to evoke emotion and persuade; the existence of an audience that demands this strategy in post-pandemic times; and a digital medium (the podcast) prone to the use of this type of mechanism.

3.1. *Storytelling in Architectural and Urban Communication*

In recent times, there has been an abundance of "emotional vulnerability" (Mariottinni, 2021, p. 294), which has necessitated the delivery of optimistic messages through a variety of channels. In this sense, architectural storytelling constructs a message that no longer consists only of information but is a way in which the listener can identify with the feelings and values it conceals.

In recent years, there has been a proliferation of publications on the intersection of architecture and storytelling in various contexts. The aspect of architecture that has been most extensively studied is the one that assumes architecture itself can tell stories to recipients. Consequently, visual storytelling has been identified as a method of communication within the domain of architectural design (Kepczynska-Walczak & Walczak, 2021). However, the discursive analysis of this phenomenon is often overlooked in media discourse on urban space design. Consequently, there is a necessity to place greater emphasis on such discourses, as well as on the storytelling experiences of individuals engaged in urban planning, architecture and design, who are dedicated to addressing the challenges and urgencies demanded by society.

In the preceding century, Rem Koolhaas was among the first architects to establish a connection between creation and communication. The architect posits that *Delirious New York* (1978), the artist's inaugural work, functions as a "retroactive manifesto," wherein he chronicles the genesis of Manhattan, underpinned by his conceptualisation of "the culture of congestion". According to various authors, the artist employs this medium to underscore the intricacies and dynamism inherent in urban existence. As Saunders (1997) elucidates, the Dutch architect's city narratives aspire to convey poetic perceptions of underlying fundamental realities.

The field of research pertaining to visual narratives in architecture encompasses a broad spectrum of subjects, including urban studies, architectural projects, and the analysis of urban collages. The discipline of architecture is confronted with the challenge of representing architectural design through an engaging narrative. Specifically, collage has been demonstrated to function as a graphic solution capable of facilitating the interlocutor's comprehension of the project through an intuitive representation (Amendola et al., 2023); alternatively, storytelling and home architecture have also been posited as effective mediums (Pollara, 2022).

Balaguer Germán (2022) emphasises that "since the origins of architecture, it has functioned as a medium for representation and has possessed profound communicative intent, whether to express a state of power, spiritual significance, or a narrative" (p.8). Research in the field of architectural narrative has been conducted in both the Spanish (Balaguer Germán, 2022; Lus Arana, 2019; Rubio Gutiérrez, 2020) and English (Emmons et al., 2017; Lupton, 2017; Tonellato, 2019) languages. Tonellato (2019) analyses the importance and significance of storytelling in architecture, and Emmons et al. (2017) delve into the convergence between architecture and storytelling from its cultural, temporal and geographical aspects.

Alda Quintana (2020) underlines the significance of architectural narrative in the following manner: "[...] the actions of narrating and projecting are interconnected. The former is, in essence, a network of real and fictitious memories that interconnect to give birth to a meaningful message" (p.69). In conclusion, the words of Vázquez Saavedra (2019) are of particular interest in this context, as he asserts that: "If a project is not thought to be told, it will always remain halfway" (p. 11).

4. Emotion in Architecture

The following words of the writer Maya Angelou probably lead us to rethink the power of emotion in communication in different fields (Austen Douglas, 2019): "I have learned that people will forget what you said, they will forget what you did, but they will never forget how you made them feel" (p. VI).

The association between emotion and architecture has been the subject of discussion by various authors, with the most notable contributions being those of Mathias Goeritz (1953), who is widely regarded as a precursor of the movement known as Emotional Architecture. Goeritz's discourse was integrated into the Manifesto of Emotional Architecture, which was published on 7 September 1953. In this text, the Mexican architect of German origin articulated the following perspective: "Only by receiving true emotions from architecture can man once again consider it as an art". With his defence of

a notion of art and architecture as a "spiritual reflection of man in his time"¹ (Goeritz, 1953), Goeritz put into practice a look at emotionality and people.

A plethora of authors from various disciplinary backgrounds have contemplated the pivotal function of emotion in the formation of urban spaces and the manner in which citizens navigate their daily lives. Le Corbusier defined architecture as follows: "Architecture is an artistic phenomenon that evokes emotions, transcending the realm of mere construction. The purpose of construction is to hold things together, and the purpose of architecture is to delight us" (Sánchez Blasco, May, 2013). In an interview with Romullo Baratto (ArchDaily) on the occasion of the publication of the book *The Emotional Power of Space* (2023), Ila Bêka and Louise Lemoine expressed the significant challenges encountered in conducting this research:

The endeavour to articulate the ineffable through language is an arduous undertaking, fraught with complexity. In order to circumvent the pervasive rationality of language, which exerts a formidable influence, it was necessary to devise a methodology that would facilitate the exploration of the domain of emotion and memory, as opposed to the pursuit of detached conceptual analysis. (Bêka and Lemoine, 2023).

This phenomenon is further elucidated in the statements of Fernández Pérez (2021), in which he draws attention to the following: "Changing the course of architecture so that it begins to design buildings that take into account the body and its sensibility [...] is a complex task, but one that is in demand by society" (p. 91).

5. Methodology

The methodology employed in this study aligns with the tenets of Critical Discourse Analysis (Van Dijk, 2016), as it methodically examines texts from the vantage point of addressing social, cultural, and even philosophical concerns, with architecture being a salient domain of inquiry. Consequently, the study adopts a qualitative approach. It is hypothesised that the discourse functions as the transmitter of the intention of the issuers and of the power of a message for action. It is imperative to acknowledge that this methodology is inherently interpretative in nature.

Moreover, this approach has been combined with aspects of emotion analysis in discourse (Alba-Juez & Lachlan Mackenzie, 2019). Consequently, within the scope of this study, emphasis will be placed on the analysis of narratives and rhetorical analysis with a particular focus on emotion. This approach will facilitate analysis of the features of storytelling in the selected sample, identification of the components that structure the architectural narrative, and the strategies for constructing emotion within the podcast.

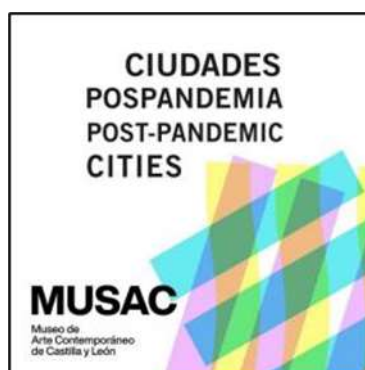
Following a thorough examination of the episodes, including transcription, we identified those paragraphs that exhibited characteristics indicative of the storytelling genre. These characteristics included the presence of a discernible structure or elements that contributed to the narrative's cohesion and effectiveness. It is evident that certain episodes are characterised by a complete narrative, while others comprise a portion of the story or dialogue.

This critical discourse analysis approach, from the perspective of language use, will concentrate on three primary components: structure and formal elements (e.g. beginning, characters, development of events, conflict and denouement); content (e.g. theme and message); and the manner in which emotion is generated. The final stage of the process will be the establishment of a classification system, which will be based on the content and purpose of the stories.

5.1. Case Study: *Ciudades Pospandemia*

The present study analysed four episodes of the podcast *Ciudades Pospandemia* (see Figure 1). The selection of this podcast was based on several key criteria, namely its innovative character, its comprehensive exploration of the diverse factors influencing the formation of urban space, its emphasis on social aspects, and its informative objective of reaching a diverse audience.

¹ Goeritz, M. (1953, September 7). Manifiesto de Arquitectura Emocional, 1953. El Eco. <https://eleco.unam.mx/manifiesto-de-la-arquitectura-emocional-1953/>

Figure 1. Cover of the podcast *Ciudades Pospandemia*

Source: <https://open.spotify.com/show/77WjScmYpg1WKt0ANuPZgt>

The architecture podcast *Ciudades Pospandemia* (see Table 1) was initiated in 2020 and recorded its final episode in March 2022 on a monthly basis. The project, which was undertaken by the Museo de Arte Contemporáneo de Castilla y León (MUSAC), sought to explore the impact that forms of inhabiting have on health. The programme made its debut with the episode entitled *Ciudades Pospandemia*. Kristine Guzmán. The event was overseen by Kristine Guzmán, who served as the architect and general coordinator of MUSAC until 2022, and Eneas Bernal, who held the positions of curator of exhibitions and cultural manager of MUSAC. The objective of this initiative was to solicit the reflections of individuals from the domains of architecture, urban planning and contemporary creation on the repercussions of the pandemic on urban settings, and on the development of more habitable environments. Each episode featured one or more personalities from the fields of architecture, design and urban planning, who assumed the role of narrator or narrators. All of the artists were architects and artists participating in the MUSAC Art and Architecture collection. The interview format was not utilised; rather, a monologue or debate was employed. Regarding the subject matter, the primary focus was on issues such as the adaptability of housing following confinement, diversity, collective urbanism and the city of the future. The commencement of each episode was marked by the entry of the following phrase: "There are close links between health and ways of living. This information is presented in *Ciudades Pospandemia*" (Website *Ciudades Pospandemia*). The contents can be accessed on Spotify and iVoox.

Table 1. Fact sheet of the podcast under study

Name of the podcast	<i>Ciudades Pospandemia</i>
Promoting institution	Museum of Contemporary Art of Castilla y León
No. of total episodes recorded	24
Selected episodes, date and duration	<i>Ciudades Pospandemia. Kristine Guzmán</i> Episode 0, May 2020 20:30:00
	<i>An affective line. Mauro Gil-Fournier</i> Episode 11, April 2021 18:45:00
	<i>The new diversity. Maria Gironza</i> Episode 12, May 2021 18:13:00
	<i>Adaptability in Housing after Confinement. Latitude 40</i> Episode 22, March 2022 19:36:00

Source: Own elaboration, 2024.

6. Analysis and Results

The results of the episodes in which storytelling has been found are presented below. Initially, the data pertaining to the structural and formal elements that constitute storytelling are presented. Subsequently, the content is addressed, with data on its subject matter, message, and the resources employed to generate emotion. Furthermore, a typology will be proposed for the cases studied based on their content.

6.1. Structure and Characteristic Formal Elements of the Sample.

The transcribed episodes were then subjected to a detailed analysis to determine which paragraphs exhibited the characteristics that define a narrative as belonging to the storytelling genre, such as the presence of a discernible structure.

The elements that can be identified as characteristic of storytelling in this architecture podcast are shown in the following table (Table 2).

Table 2. Elements found in architectural *storytelling*

Home: Context	Characters: heroes	Development of events	Conflict	Unravelling	Message
Time and place	Architect Architecture	Creation of a Project, an urban design	Problem facing the architect	Open/Closed	Moral, teaching

Source: Own elaboration, 2024.

The initial element, the introduction, establishes the context. The text provides information regarding the geographical and temporal context in which the narrative is set.

The second of these elements is considered essential to storytelling. Characters are indispensable because they are required to fulfil the objective of the narrative, which is an overcoming. These phenomena can manifest themselves through a person (for example, an architect or an individual assuming the role of an architect) or an abstract or concrete entity (such as architecture, an architectural project or an urban design). In the majority of cases, these characters possess the capacity to resolve the conflict in question, which encompasses urban, social and inclusion-related issues.

The third is the development of events, which is expressed through time markers and corresponds to the creation of an architectural project or the design of a city. The presence of a multitude of markers in the sample is a distinctive feature of the architectural oral narrative, as is the linear structure, devoid of temporal jumps. The temporal aspect is intrinsically linked to the processes of recollection and memory. These markers serve to infuse the story with emotion, to facilitate the narrative rhythm, and to capture the attention of the receiver. The narrative functions to establish temporal awareness, delineating the sequence of events within a story, and thereby facilitating an understanding of the relationship between past, present and future.

The fourth element is the conflict, which presents the problem that the characters have to face. In the show, the focus is invariably on social issues, such as the problem of housing or the need for inclusion.

The fifth element is the denouement, which can be open or closed. An open denouement has the capacity to engender expectations that subsequently give rise to feelings of uncertainty.

The final element is the message, which constitutes the substance of the communication or conveyance. This term is most often employed in the capacity of a moral or didactic device.

The findings concerning the structure and storytelling elements of the sample have been detected in three of the four episodes analysed. The exception is evident in the episode entitled “Adaptability in Housing after Confinement”. The investigation revealed that at a latitude of 40°, the characteristics attributable to storytelling were not detected.

6.2. Content Analysis: Theme, Message and Emotional Resonance

The following analysis examines the content of the three episodes in which storytelling has been identified. The central theme of the episode will be the primary focus, with consideration given to the message intended to be conveyed and the strategies employed to evoke emotion within the discourse.

- Episode 0: *Ciudades Pospandemia*. Kristine Guzmán.

In this episode, Kristine Guzmán explores the notion that architecture has the capacity to serve as a remedial agent for various ailments, tracing this notion from the 19th century to the present day. The central question guiding this study is concerned with the manner in which a pandemic might influence the urban design of a city. The narrator then places the listeners in another temporal and spatial context. Firstly, during the Industrial Revolution, urban epidemics impacted cities such as Paris, London and Buenos Aires (see Figure 2). In the 20th century, this approach was adopted in the Open-Air School for the Healthy Child in Amsterdam, the Paimio Sanatorium in Paimio, and more recently in L'Aquila (Emergency Architecture). The protagonists and heroes of the story are architects such as Le Corbusier, Neutra, Duiker, and Alvar and Aino Aalto. The narrative is intricately interwoven with micro-narratives, delving into the history of urban development projects. These projects encompass the creation of boulevards, the modernisation of sewerage systems, the conceptualisation of hospital centres, and the development of emergency architecture in response to seismic events such as earthquakes and tsunamis. The unifying theme of disease (cholera and tuberculosis) is evident in each micro-story, which contributes a historical case that serves to enhance the overall narrative. The common theme that runs through all of the texts is that of disease. Regarding the message, it is evident that pandemics have contributed to architects enhancing the quality of life for their clients. The objective of this study is to propose a novel approach to urban planning that prioritises the value of life and health.

The conclusion of the narrative is intricately linked to its initial stages, as Kristine Guzmán has proposed that the global pandemic has provided a unique opportunity to re-evaluate the concept of urban space. In the manner of a cinematic script, the author leaves the ending open, creating uncertainty. The conclusion of the story remains unknown to the listener, as the consequences of new pandemics and ongoing conflicts are yet to be resolved. The issue addressed is of a sensitive and universal nature, with the potential to evoke empathy and resonate with a profoundly distressing experience that is indelibly etched in the collective memory.

Figure 2. Transcribed quote from the episode *Ciudades Pospandemia*. Kristine Guzmán.



Source: Own elaboration, 2024.

- Episode 11: An affective line. Mauro Gil-Fournier.

The setting for the story is mid-April 2021, with the pandemic, in Gil-Fournier's Madrid residence (Figure 3). The founder and director of "Arquitecturas Afectivas" transforms his quotidian experiences into fictional narratives, unified by a common thread: "a line that connects a diminutive terrace in the heart of Madrid with a modest town in León" (Gil-Fournier, 2021). The following discussion will identify the protagonist and hero of the story. The narrative is presented from a first-person perspective. In

addition, Gil Fournier discloses his sentiments on the subjects of desires, concerns and apprehensions regarding the pandemic.

Figure 3. Transcribed quote from the episode *Una línea afectiva*. Mauro Gil-Fournier.



Source: Own elaboration, 2024.

The conflict under discussion is rooted in two key issues: the dehumanisation experienced by rural communities, and the lack of connection between these communities and urban areas. In the denouement, the narrator revisits the opening of the narrative, highlighting the continuous line that connects a terrace in the centre of Madrid with a village in León. This connection has been identified as a solution to the problem proposed by the protagonist: "A thread that can allow the city, towns and territories to be livable places in the near future" (Gil-Fournier, 2021). The episode's message asserts that design is contingent on its linkage to the lives of others and to nature. The emotional response in the listener is achieved through the rhetorical device of constant repetition of the common thread between Madrid and León, the imagination, and an optimistic message based on what the architect calls "Affective architectures".

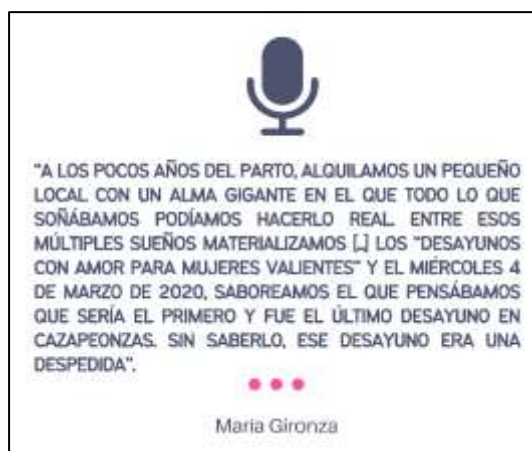
– Episode 12: New Diversity. María Gironza.

In this podcast episode (Figure 4), María Gironza, architect and founder of "Cazapepeonzas", provides a detailed account of her experiences. The narrative is structured as an accumulation of micro-narratives. The opening places the listener in the time when she was studying architecture. Alongside Gironza is another character, Carmen, a woman in a wheelchair who faces the obstacles of the city on a daily basis. The narrative progression of Gironza's account is evident. The architect and protagonist then goes on to recount a second experience, namely her work in a day centre for people with intellectual disabilities in London. A third event is the pregnancy of her son, which results in the conception of the project entitled "Hunters". However, the onset of the pandemic leads to the interruption of the project.

Gironza incorporates the story *Buscar de Olga de Dios* (Searching for Olga de Dios) among his personal and professional micro-stories. The protagonist of the narrative, "Bu", spends her life engaged in a search for something or someone, until a sudden and unanticipated occurrence results in her realising the value of the things in her life that she had previously overlooked. This results in a cessation of the search process and the subsequent onset of enjoyment. The conclusion of the narrative is conceptualised as a contemplation on the imperative to inhabit the present moment and to place one's trust in the promotion of diverse and inclusive contexts. A notable similarity with the fable is evident in the presence of a moral characterised by emotive lexis. The combination of these micro-narratives results in the creation of a composite narrative that encapsulates the life of María Gironza. This composite narrative conveys a message analogous to that expressed in the children's album: the necessity of resisting the allure of a fast-paced society. Conversely, it is imperative to adapt to the register of the receiver when engaging in any communicative act. The presence of a children's story in this context is, to say the least, unanticipated. This shock has the potential to engender feelings of rejection in the listener, as well as prompting a search for meaning, given the assumption that every communicative act is relevant. The utilisation of a narrative to recount authentic events, characterised

by the presence of self-improvement (experiences), optimism and humour, serves as a means to construct emotion.

Figure 4. Transcribed quote from the episode *Nueva Diversidad*. Maria Gironza.



Source: Own elaboration, 2024.

6.3. Classifying Storytelling in Ciudades Pospandemia

The analysis of the content of the sample led us to determine the presence of two distinct types of this subgenre of architectural oral communication within the episodes analysed. These have been termed: The terms "historical-urban storytelling" and "mixed storytelling" are employed to denote the combination of personal and professional narratives.

The episode entitled "*Ciudades Pospandemia*" has been found to contain historical and urban storytelling. Kristine Guzmán. The architect employs this mode of storytelling to delineate a temporal trajectory of various events. Therefore, in the episode under consideration, the use of historical narrative is evident in the recounting of pivotal moments in the architectural and urban response during periods of pandemics.

Conversely, the mixed aspect is characterised by a pronounced interconnection between personal and professional domains. Architects are known to recount anecdotes from their personal lives that are related to their architectural projects. The employment of "mixed, personal and professional storytelling" is likely attributable to the challenge architects encounter in disassociating their architectural practice from their personal existence. This storytelling was found in two episodes: An Affective Line. *Mauro Gil-Fournier* and *The New Diversity*. *María Gironza*.

7. Conclusions

In consideration of the findings presented, this study has identified a prevalence of storytelling in the sample of episodes analysed within the urban context. Furthermore, it has been possible to determine in them some differentiating characteristics of storytelling in architecture with respect to other themes and formats. This phenomenon is exemplified by the utilisation of specific narrative resources, wherein emotion assumes a pivotal function in the conveyance of the message. The professional and personal narratives of architects have been shown to engage their audience by evoking references and sentiments regarding the past, present and future of their cities. Furthermore, in this podcast, the architects appeal to memory, to their life experiences, and to the imagination to create emotion.

A close examination of the content of the messages in the narratives has revealed a significant emphasis on moral and social values that are designed to appeal to emotions. These values explicitly promote the enhancement of urban environments, the improvement of people's lives and living conditions, the promotion of social inclusion, and the respect for the culture and identity of the people. It is evident that, akin to emotional architecture, the efficacy of the message to be conveyed in the episodes is contingent on the individuals involved.

On the one hand, the analysis of the content of the sample led us to determine a series of elements that could be prototypical of storytelling to structure the narrative (as illustrated in Figure 2 of this paper). Conversely, two subtypes of storytelling in architectural oral communication have been identified, which are as follows: The terms "historical-urban storytelling" and "mixed storytelling" are employed to denote the combination of personal and professional narratives.

The results of the present study indicate the necessity of further investigation into the existence of storytelling specific to architecture and the city in the informative podcast of this speciality. This constitutes a differentiating technique and undoubtedly has great potential to narrate urban content and generate emotion. Undoubtedly, studies in this field will be of great interest and utility to other researchers.

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