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## Editorial Note

Pedro Soares Neves,  
Editor

### Ubiquity: Shifting Memories

The concept of ubiquity invites us to consider the widespread presence of artistic interventions and urban phenomena—marking landscapes, evoking memories, and challenging spatial boundaries. This issue of the Black Book Drawing and Sketching Journal (BBDS) explores how art, design, and critical inquiry unfold across diverse settings, from post-war cities and contested urban spaces to the quiet persistence of mundane structures like bicycle parks.

We open with Dina Greenberg's "Street Art in Post-War Bosnia and Croatia: Remembering, Reclaiming, Re-Imagining"—a thought-provoking study of street art as a vessel for collective memory and reimagination in landscapes scarred by conflict. Through visual reclamation, street art here becomes ubiquitous, not just as an aesthetic practice but as an emotional and cultural intervention in post-war recovery.

In "On Buffing," Shriya Malhotra examines the unintended artistic consequences of urban erasure. Buffing—commonly seen as an act of removal—ironically gives rise to a new kind of visual ubiquity, where blankness itself becomes a canvas, posing questions about intention, aesthetics, and visibility in the urban landscape.

Shifting to the design domain, Senan Guliyev introduces practical concerns in "Bicycle Parking Design Rules." Here, ubiquity manifests through the ordinary yet essential structures that shape mobility and urban functionality. These design rules highlight how everyday infrastructures—though often overlooked—contribute to spatial aesthetics and accessibility.

Laura Prikule's contribution, "From Marquês to Rua do Monte Cativo," maps an urban journey through observation and sketching. By tracing seemingly mundane routes, Prikule uncovers the ubiquity of spatial narratives, offering a localized yet universally relatable reflection on movement, perception, and place.

Finally, Pedro de Andrade's "Dark Heritage and its Sociological Conservation via Human and Artificial Intelligence Methods: A Case Study on Aljube Dark Museum" dives into the convergence of heritage conservation, human memory, and AI technologies. His work highlights how methods of preservation transform spaces of dark history into sites of critical remembrance and sociological reflection, ensuring their significance remains omnipresent.

Together, the articles in this issue present ubiquity as both a theme and a method. Whether through visual reclamation, urban design, artistic erasure, or technological conservation, they reveal how art, memory, and movement pervade our shared spaces and lived experiences. BBDS continues to provide a platform for critical exploration of drawing, sketching, and urban creativity, embracing the ubiquity of both the visible and the invisible in shaping our world.

We invite readers to engage with these ideas, reflect on the spaces they inhabit, and consider how creative practices—whether intentional or accidental—contribute to the ever-present dialogue between people, place, and memory.

