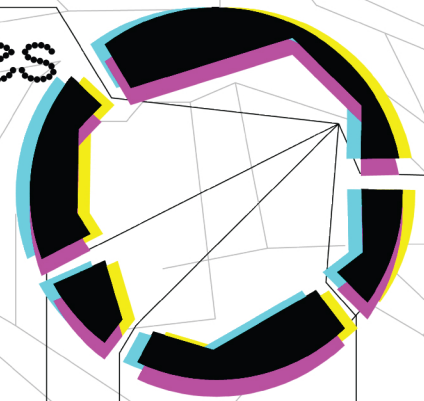


MAPPING CULTURE

Communities, Sites & Stories



COIMBRA, PORTUGAL

MAY 28-30, 2014

WWW.CES.UC.PT/MAPPINGCULTURE

DETAILED PROGRAMME

28TH MAY WEDNESDAY

29TH MAY THURSDAY

30TH MAY FRIDAY

8 : 30 Registration
Sign up for tours, workshop(s)

9 : 30 Welcome Session
Welcomes and Overview of
Conference, Workshop(s)
and Artistic Components

10 : 15 Keynote
Kathleen Scherf
Deep Map: A Mountain Romance

11 : 00 Break

11 : 30 Plenary
Panel: Models and Contexts

13 : 00 Lunch

14 : 30 Concurrent Sessions | Workshop
Cultural Mapping Methodologies 1
Mapping Public Intensities
Engaging Citizens
Walking as Deep Mapping

16 : 30 Break

17 : 00 Concurrent Sessions | Workshop
Mapping in Cultural Policy
Cultural Mapping Methodologies 2
History and Transformation
Storytelling and Storylines

20 : 00 Conference Dinner

9 : 30 Keynote
Dra. Adelheid Mers
Commissioned Community Diagrams:
3 Chicago Case Studies

10 : 30 Break

11 : 00 Plenary
Panel: "Making Artistic Inquiry Visible"
research group
(artist-researchers and cultural
mapping)

13 : 00 Lunch

14 : 30 Concurrent Sessions | Workshop
Amazônia's New Social Cartography
Eco-culture Connections
Mapping in Local Planning and
Development 1
Creative Processes and Platforms 1
Digital Innovations and Engagements

16 : 30 Break

17 : 00 Concurrent Sessions | Workshop
Mapping Tangibles / Performing
Intangibles
Mapping in Local Planning and
Development 2
Creating Collaborations and
Defining Values
Creative Processes and Platforms 2

18 : 45 Cultural programme
José Valente concert and port tasting,
in Jardim Botânico

9 : 30 Plenary
Panel: Pathways and New Horizons

11 : 00 Break

11 : 30 Next steps
Artéria, publications etc. and
Thank you's

13 : 00 Lunch

14 : 30 Concurrent Sessions | Workshop
Mapping Culture in Historic Centres
Indigenous Mapping
Images as Mapping Tools
Mapping Subjectivities and Identities

16 : 30 Break

17 : 00 Concurrent Sessions | Workshop
Placing Cultural Mapping in Museums
Imaginaries, Architecture and
Urban Space
Mapping Culture in Neighbourhoods
Camera Obscura

17 : 00 University Tour (1)
begins from Biblioteca Geral

18 : 00 University Tour (2)
begins from Biblioteca Geral

19 : 30 CAPC guided tour
contemporary art in a historic city

AT A GLANCE

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55	Friday, May 30

Scientific Committee

Nancy Duxbury	Researcher, Centre for Social Studies (CES), University of Coimbra
Paulo Providência	Architect/Researcher, Department of Architecture/CES, University of Coimbra
Claudia Carvalho	Researcher, post-doc, Centre for Social Studies (CES), University of Coimbra
Carlos Fortuna	Professor, Faculty of Economics/CES, University of Coimbra
António Olaio	Director/Researcher, Colégio das Artes/CES, University of Coimbra
Giovanni Allegretti	Researcher, Centre for Social Studies (CES), University of Coimbra
W.F. Garrett-Petts	Professor and Associate Vice-President of Research and Graduate Studies, Thompson Rivers University, Canada
David MacLennan	Assistant Professor, Sociology, Thompson Rivers University, Canada
Kathleen Scherf	Academic Leader, TRU Programs, Europe, Thompson Rivers University, Canada
M. Sharon Jeannotte	Senior Fellow, Centre on Governance, University of Ottawa, Canada
Sue Stewart	independent scholar and author of <i>Cultural Mapping Toolkit</i> (Creative City Network of Canada, 2007)
Cesar McDowell	President, Interaction Institute for Social Change, USA
José Carlos Mota	Lecturer, Department of Social, Political and Territorial Sciences, University of Aveiro
Susana Sardo	Professor Auxiliar, University of Aveiro
Cristina Pereira	Directora, Instituto Politécnico de Castelo Branco, Escola Superior de Educação
Maria Cristina Gomes	Presidente, Instituto Politécnico de Viseu, Escola Superior de Educação

Organizing Committee

Nancy Duxbury	Researcher, Centre for Social Studies (CES), University of Coimbra
Paulo Providência	Architect/Researcher, Department of Architecture/CES, University of Coimbra
Claudia Carvalho	Researcher, post-doc, Centre for Social Studies (CES), University of Coimbra
António Olaio	Director/Researcher, Colégio das Artes/CES, University of Coimbra
João Mascarenhas Mateus	Researcher, Centre for Social Studies (CES), University of Coimbra
Lorena Sancho Querol	Researcher, post-doc, Centre for Social Studies (CES), University of Coimbra
Jorge Louraço	Dramaturgista, Oficina Municipal de Teatro, Coimbra
Regina Milheiro	Materials coordinator, Department of Architecture, University of Coimbra
Ana Rui Melo	Volunteer coordinator, Sociology, Faculty of Economics, University of Coimbra
Inês Costa	Event logistics coordinator, Centre for Social Studies (CES), University of Coimbra

Volunteers

Renato Ferreira, Rogério Lima Barbosa, Ana Cláudia Ramos Fontes Garcia Bordalo, Luís Miguel Marques Mesquita, Adélcia Margarida Santos Veiga, Rosalino da Conceição Soares, João Afonso do Amaral Fonseca, João Paulo Gil Heitor, Sara Filipa Jesus ... *Thank you!*

The International Conference **Mapping Culture: Communities, Sites and Stories** explores both conventional and alternative approaches to mapping cultures and communities in an international context.

An emerging interdisciplinary field

Internationally, cultural mapping has come to be closely associated with professional cultural planning practices, but its recent adoption within a variety of disciplinary areas means that ‘traditional’ approaches are being re-thought and expanded, with cultural mapping practices adopting new methodologies, perspectives and objectives as they evolve. Cultural mapping reflects the spatial turn taken in many related areas of research, including cultural and artistic studies, architecture and urban design, geography, sociology, cultural policy and planning.

Traditional approaches to cultural mapping emphasize the centrality of community engagement, and the process of mapping often reveals many unexpected resources and builds new cross-community connections. Presenters in this international conference discuss and illustrate innovative ways to encourage artistic intervention and public participation in cultural mapping. They also address the challenges posed by such artistic practices and community involvement in various phases of the research process, from gathering and interpreting data to modes of presenting ‘findings’ to interest groups from different sectors – the local public as well as specialists in the arts, research, public administration and planning.

Two key dimensions of current research – with implications for artistic, architectural and planning practices and agents – are highlighted in the conference presentations and symposium workshops, bridging interests of both researchers and practitioners:

- 1) The participatory and *community engagement* aspect, especially in the context of accessible mobile digital technologies
- 2) Mapping the *intangibilities* of a place (e.g., stories, histories, etc.) that provide a “sense of place” and identity to specific locales, and the ways in which those meanings and values may be grounded in embodied experiences.

Linking research and practice

Collaborative research with communities can help us better understand its role in their cultural and social development – but how to create or recreate such an experience? What are possible contributions of cultural mapping approaches to different communities at a local level?

- What type of ‘cultural map’ is required, and what methodological tools have proven to be valuable?
- How can we build truly collaborative processes for local development?
- How can academic knowledge be effectively applied to solving issues at the community level, and how can community knowledge be useful for the academic world?
- How much of this information is more than what we see, that is, ‘cultural mapping’ for the intangible or unseen?
- How can this intangible dimension better enable us to understand and address the commonalities and diversities of a community?

Within this context, the Symposium integrates the launch of the **Artéria** project, a collaboration between the Center for Social Studies at the University of Coimbra and O Teatrão, a Coimbra-based theatre company. This regional and international project will develop artistic and academic initiatives with an array of local agents (municipalities, universities, artistic agents, and artistic schools) to create a network of artistic, social and academic intervention in cities of the Centro region of Portugal – Coimbra, Montemor-o-Velho, Aveiro, Leiria, Guarda, Castelo Branco, Belmonte, Viseu, Nazaré and Tomar – and to build local artistic intervention projects in each of these cities. Artéria aims to create a regional dynamic with a concrete local social impact, proposing a new paradigm of cultural relations in the region with links to national and international levels. Within the Symposium, the launch will become concrete through a three-day workshop where cultural mapping projects will be designed by groups of local agents, to be implemented in these cities in the near future.

Organizing Partners



Centro de Estudos Sociais (CES), University of Coimbra, Portugal



Colégio das Artes, University of Coimbra, Portugal



NUOME - Núcleo de Oralidade, Memória e esquecimento / Memory, Orality and Oblivion Group, MINOM International Movement for a New Museology (Portuguese section)



O Teatrão, Coimbra, Portugal



Artéria: O centro em movimento (research project)

Event Supporters



Fundação para a Ciência e a Tecnologia (FCT), Portugal



Thompson Rivers University, Canada



Social Sciences and Humanities Research Council of Canada



Faculty of Creative and Critical Studies, University of British Columbia – Okanagan, Canada



Niepoort



Jardim Botânico, Universidade de Coimbra



Department of Architecture, University of Coimbra



Círculo de Artes Plásticas de Coimbra



University of Coimbra Science Museum



About CES

The Centre for Social Studies (CES), founded in 1978 at the Faculty of Economics, University of Coimbra, is a scientific institution devoted to research and advanced training in the area of the social sciences and humanities. Headed since then by Professor Boaventura de Sousa Santos, CES now numbers 122 researchers, 48 associate researchers, 53 post-doctoral researchers and 64 junior researchers. Many of these researchers work on a full time basis at the Centre. Remaining members combine research with lecturing (the vast majority at the Faculty of Economics, the Faculty of Humanities and the Faculty of Science and Technology) or with other professional activities.

In 2002, CES was awarded the status of Associate Laboratory by the Ministry for Science. The research projects and international scientific networks in which CES researchers have participated over the past decade confirm the dynamism of the Centre for Social Studies, which, in 1997 and in 1999, and more recently in 2005 and 2010, received recognition of its scientific merit when it was evaluated as Excellent (the highest classification) by an international panel, within the framework of the Evaluation Process for Research Units of the Ministry for Science, Technology and Higher Education. The Centre for Social Studies is a member of the Institute for Interdisciplinary Research of the University of Coimbra (IIIUC).

Cities, Cultures and Architecture Research Group

Co-coordinators: Nancy Duxbury, Paulo Providência, and André Brito Correia

The Cities, Cultures and Architecture Research Group at the Centre for Social Studies (CCARQ), under which this event is organized, integrates researchers from a variety of fields to advance interdisciplinary critical analysis addressing interlinking issues of cities, cultures and architecture. CCARQ has significantly expanded in recent years, both in terms of human resources and thematic research interests. In 2013, CCARQ included 44 researchers, including Junior Researchers (4), Post-Doc Researchers (15) and more established academics (25).

Research areas

Cultural, Heritage and Symbolic Dimensions of Urban Planning - Examines the cultural and heritage dimensions of urban planning with both contemporary and historic dimensions. It also examines the Portuguese role in urban planning internationally, exploring the cultural implications of Portuguese imperial presence and, conversely, the outside view on Portuguese and European urban cultures.

Architecture, Urban Regeneration and Identity - Concerns architectural knowledge and practices and the role of architectural design in urban regeneration and renewal as intertwined with urban identity resulting through cultural translations and social interactions.

Cultural Policies, Inclusive Citizenship and City Governance - Deals with the political, economic, spatial, and cultural changes in cities in recent decades in interplay with effects of globalization on urban policies and multi-level governance and administrative frameworks.

Public Spaces, Cultures and Participative Cities - Seeks to explore how socio-cultural activities as forms of public participation in public space build and reshape cultural, architectural, social and economic landscapes in both conceptual and physical ways.

Arts, Ways of Life and the Urban Experience - Seeks to explore how artistic and cultural works, activities, and facilities are reinventing their place in cities within contexts of expanding multicultural ways of life, strategic urban reinvention, and more culturally demanding tourism.

Teaching

CCARQ members teach and supervise PhD students in the CES PhD programmes “Cities and Urban Cultures” and “Cultural Heritages of Portuguese Influence”, as well as other PhD students of the University of Coimbra and other universities. CCARQ researchers are also involved in the PhD programmes “Architectural and Urban Cultures” of the Department of Architecture, and “Contemporary Artistic Practices” of the Colégio das Artes.

Tuesday, May 27, 2014 – Pre-conference workshop –

Distributing Culture / Distributing Research

CES - Sala 2 - 9:00-18:00

The full-day pre-conference workshop is a collaboration between selected artists participating in the Mapping Culture conference and the researchers of the ALICE project at CES and students in the CES doctoral programmes. The invited international artists will present ideas and methodological approaches for linking research with cultural forms. Then, in a series of participative sessions, students will work with each other and the invited artists to (a) develop an overall scheme for the exhibition, (b) develop draft ideas for various posters (or other objects), and (c) brainstorm other cultural dissemination avenues for key research messages. Participants will collectively design approaches and ideas, provide feedback to one another, and benefit from the expertise of visiting artist experts.

Workshop objectives

1. To learn about cultural mapping/design processes
2. To generate ideas for the organisation of the exhibition, and individual poster development ideas and designs
3. To explore possibilities and generate ideas for other cultural dissemination techniques, and ways of building in participative methodologies in these

In particular, the event aims to inform and inspire a creative exhibition on the research work carried out within the ALICE project to be developed in conjunction with the international conference, “Epistemologias do Sul: Aprendizagens globais Sul-Sul, Sul-Norte, Norte-Sul” in July 2014, as well as to generate ideas for other cultural dissemination possibilities with participatory elements.

Invited artists

- **Adelheid Mers**, Art Institute of Chicago, United States (visual mapping)
- **Ashok Mathur**, University of British Columbia - Okanagan Campus, Canada (multimedia installations and performance)
- **António Olaio**, Colégio das Artes, University of Coimbra (painting, multimedia installations and performance)
- **Darlene Kalynka**, Thompson Rivers University, Canada (artist books)

Programme

9:00-9:45	Introductions <ul style="list-style-type: none">• ALICE (Boaventura de Sousa Santos, Director of CES and of ALICE project, TBC) - 10 min.• Mapping Culture (Nancy Duxbury, Coordinator of Mapping Culture conference) - 5 min.• Participant introductions - artists (4 x 3 min.), then all others
9:45-10:15	Adelheid Mers, Art Institute of Chicago, United States
10:15-10:45	Ashok Mathur, University of British Columbia - Okanagan Campus, Canada
10:45-11:00	BREAK
11:00-11:30	António Olaio, Colégio das Artes, Universidade de Coimbra, Portugal
11:30-12:00	Darlene Kalynka, Thompson Rivers University, Canada
12:00-13:00	WORKSHOP TIME / DISCUSSION
13:00-14:00	LUNCH
WORKSHOP TIME:	
14.00-16:00	INSIDE
16:00-	OUTSIDE!

PRE-CONFERENCE - Participating artists

Adelheid Mers is an artist who crafts useful pictures. A careful listener, she engages with individuals and organizations to locate and visualize subtle community discourses and hidden ecologies overlooked by surveys and the more common, quantitative community assessments. Mers is also a tenured professor of cultural policy at The School of the Art Institute of Chicago, giving her a keen understanding of cultural processes on a larger scale. Her work is presented nationally and internationally, at conferences and exhibitions. She has curated several exhibitions, published essays on pedagogy, arts administration and art-based research and has edited and published a book, *Useful Pictures*. Mers increasingly works with non-profit clients: Most recently, she has worked with the Evanston Art Center seeking out local arts ecologies, followed by an exhibition and public discussion of results; Honors include grants from the German Academic Exchange Service, the British Council, NEA and Illinois Arts Council. Since 2005, Mers has contributed to the Making Interdisciplinary Inquiry Visible research initiative, as a partner in the Community-University Research Alliance that originated at Thompson Rivers University and the City of Kamloops, British Columbia.

Ashok Mathur is Associate Professor and Chair of the Faculty of Critical and Creative Studies at the University of British Columbia, Okanagan. His cultural, critical, creative, and academic practice is wide ranging and investigates new models of artistic research and interdisciplinary collaboration, particularly those that pursue a social justice agenda. As a writer, cultural organizer, and interdisciplinary artist his work addresses the intersections of race, indigeneity, and creative and artistic research. His editorial work includes the anthology *Cultivating Canada: reconciliation through the lens of cultural diversity* (Aboriginal Healing Foundation, 2011), and numerous special volumes of arts and literary journals such as *West Coast Line* and *Prairie Fire*. He also edits *CiCAC* Press, which publishes poetry, prose, and creative nonfiction using an alternative author-driven approach to support writers and readers. As a Canada Research Chair in Cultural and Artistic Inquiry (awarded 2005 at Thompson Rivers University), he has organized and co-ordinated multiple arts-driven initiatives. Most recently he coordinated a month-long artist residency, *Reconsidering Reconciliation*, bringing twelve Aboriginal and non-Aboriginal artists together at the Centre for innovation in Culture and the Arts in Canada (CiCAC).

António Olaio - Born in Sá da Bandeira, Angola. Lives in Coimbra. Professor of the Architecture Department of the University of Coimbra. Director of Colégio das Artes and researcher of Centro de Estudos Sociais of the University of Coimbra. He finished his PhD in 2000 ("The field of art according to Marcel Duchamp"). His performances led him to music. He was one of the founders of the rock group "Reporter Estrábico" in 1986 and, since 1995, the songs he makes with the musician João Taborda are frequently presented in his videos and exhibitions. // **António Olaio**, nasceu em Sá da Bandeira, Angola e vive em Coimbra. Professor no Departamento de Arquitectura da Faculdade de Ciências e Tecnologia da Universidade de Coimbra, tendo apresentado, em 2000, dissertação de doutoramento, construída a partir da obra de Marcel Duchamp. Director do Colégio das Artes e investigador do Centro de Estudos Sociais da UC. As suas performances levaram-no à música, tendo sido fundador do grupo Repórter Estrábico em 1986, e, desde 1995, as canções que compõem com o músico João Taborda integram frequentemente os seus vídeos e exposições.

Darlene Kalynka has taught printmaking as part of Thompson Rivers University's (TRU) Visual Arts BFA program for 26 years. Currently her work is included in *Monumental Ideas in Miniature Books*, an exhibition of artists books (original works created by artists in book or book-like form) that is traveling internationally to venues in Canada, Spain, Taiwan and the United States. Building upon work undertaken during a 2012 residency/conference in Rheine, Germany, she is involved in a collaborative research project with Ulrich Wolff, Head of etching at the Academy of Fine Arts in Karlsruhe, Germany.

ALICE: Strange Mirrors, Unexpected Lessons

ALICE is a research project aiming at knowing with the diversity of the knowledges of the world.

ALICE is a project that seeks to re-think and renovate socio-scientific knowledge by drawing upon "Epistemologies of the South," an approach proposed by Boaventura de Sousa Santos. The objective is to develop new theoretical and political paradigms of social transformation. Throughout Europe and the Global North as a whole, there is a sentiment of intellectual and political exhaustion. Over a decade into the 21st Century, such exhaustion translates into the incapacity to innovatively confront various challenges that interpellate the world and impeded upon justice: social, environmental, inter-generational, cultural, historical and cognitive justice. In contrast, the Global South, in its immense diversity, presents itself today as a wide field of economic, social, cultural, and political innovation. ALICE is grounded on a wager, i.e., that social, political and institutional change may largely benefit from the innovations occurring in countries and regions of the Global South. A demanding wager, to be sure, for it presupposes availability for mutual recognition, intercultural understanding, political and ideological convergence, respect for identity, and celebration of diversity.

ALICE (2011-2016) is coordinated by Boaventura de Sousa Santos and financed by the European Research Council (ERC). For more information: <http://alice.ces.uc.pt>

Tuesday, May 27, 2014

EVENING - WELCOME RECEPTION

Location:

Be Fado

Largo do Paço do Conde
Rua Adelino da Veiga nº33
3000-044 Coimbra

Exhibition

May 28-30, 2014

Fold-outs: Artists' books map a sense of place

CES Biblioteca Norte|Sul
(Library - 2nd floor/Piso 2)

Darlene Kalynka (artist/curator) "Traveling in Ukraine"

Uli Wolf "Seven Sister's"

Lea Bucknell "Untitled"

Briana Palmer "Untitled"

Kristina Bradshaw "Untitled"

Xaio Han "Lake"

Donald Lawrence "Quidi Vivi Camera Obsura"

Wednesday, May 28, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

- 8:30-9:30 Registration
9:30-10:15 Welcomes and Overview of Conference
10:15-11:00 KEYNOTE SPEAKER - Kathleen Scherf
Deep Map: A Mountain Romance
11:00-11:30 Break
11:30-13:00 PLENARY SESSION 1 - Models and Contexts
13:00-14:00 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 28.1

28.1 PANEL: Cultural mapping methodologies 1

Room: CES Sala 1

28.1 PANEL: Mapping Public Intensities

Room: ARQ Sala T2

28.1 PANEL: Engaging citizens

Room: Museu Pedra e Cal, Zoology Building

28.1 PANEL: Walking as deep mapping practice

Room: ARQ Capela

16:30-17:00 Break

17:00-18:45 CONCURRENT SESSIONS - 28.2

28.2 PANEL: Mapping in cultural policy

Room: ARQ Sala T2

28.2 PANEL: Cultural mapping methodologies 2

Room: CES Sala 1

28.2 PANEL: History and transformation

Room: ARQ Capela

28.2 PANEL: Storytelling and storylines

Room: ARQ Sala P0

28.2 WORKSHOP: Foldouts

Room: CES Sala 8 (1st floor/Piso 1)

EVENING

20:00 - Mapping Culture dinner

Cubicle, Parque Verde, Coimbra

Thursday, May 29, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

9:30-10:30 KEYNOTE SPEAKER - Adelheid Mers
Commissioned Community Diagrams: 3 Chicago Case Studies

10:30-11:00 Break

11:00-13:00 PLENARY SESSION 2 - Making Interdisciplinary Inquiry Visible

13:00-14:30 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 29.1

29.1 PANEL: Nova Cartografia Social da Amazônia

Room: CES Sala 1

29.1 PANEL: Mapping in local planning and development 1

Room: ARQ Sala P0

29.1 PANEL: Creative processes and platforms

Room: ARQ Capela

29.1 PANEL: Digital innovations and engagements

Room: ARQ Sala T2

16:30- 17:00 Break

17:00-18:30 CONCURRENT SESSIONS - 29.2

29.2 PANEL: Mapping Tangibles/Performing Intangibles: Three Perspectives on Multiplicities

Room: ARQ Capela

29.2 PANEL: Mapping in local planning and development 2

Room: ARQ Sala T2

29.2 PANEL: Creating collaborations and defining values

Room: ARQ Sala T4

29.2 PANEL: Eco-culture connections

Room: ARQ Sala P0

EVENING

18:45 - José Valente concert

University of Coimbra's Jardim Botânico

Friday, May 30, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

9:30-11:00 PLENARY SESSION 3 - Pathways and New Horizons

11:00-11:30 Break

11:30-13:00 PLENARY SESSION 4 - Wrap-up | Next Steps

13:00-14:30 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 30.1

30.1 PANEL: Mapping Culture in Historic Centres

Room: CES Sala 8 (1st floor/Piso 1)

30.1 PANEL: Indigenous mapping

Room: CES Sala 1

30.1 PANEL: Images as mapping tools

Room: ARQ Capela

30.1 PANEL: Mapping Subjectivities and Identities

Room: ARQ Sala T0

16:30-17:00 Break

17:00-18:45 CONCURRENT SESSIONS - 30.2

30.2 PANEL: Placing Cultural Mapping in Museums

Room: CES Sala 1

30.2 PANEL: Imaginaries, architecture and urban space

Room: ARQ Capela

30.2 PANEL: Mapping Cultures in Neighbourhoods

Room: ARQ Sala T0

WORKSHOP - The Camera Obscura Project

Room: Jardim Botânico

17:00 UNIVERSITY TOUR 1 - Begins from Biblioteca Geral (General Library)

18:00 UNIVERSITY TOUR 2 - Begins from Biblioteca Geral (General Library)

EVENING

19:15 Guided tour/discussion - Contemporary art in a historic city

MAY 28-30, 2014

Artéria: o centro em Movimento **WORKSHOP**

The *Artéria: o centro em Movimento* project is a partnership project between O Teatrão and the Center for Social Studies. This regional and international project will develop artistic and academic initiatives with a group of local partners (municipalities, universities, polytechnic institutes, arts groups and arts schools) with the goal to create an artistic, social and academic network of different cities in the central region - Coimbra, Montemor-o-Velho, Aveiro, Leiria, Guarda, Castelo Branco, Belmonte, Viseu, Nazaré and Tomar - in order to mount arts intervention projects in each of these cities. *Artéria* aims to create a regional dynamic with a concrete social impact, proposing a new paradigm in the field of cultural relations in the region, with connections at the national and international levels.

This project is being officially launched in the seminar stream of *Cultural Mapping: Communities, Sites and Stories* (28-30 May 2014) with a three-day workshop where cultural mapping projects will be designed by local agents, with the intention to be implemented in these cities in the near future. The 'Question Campaign Methodology' (designed by Ceasar McDowell) was adapted to this specific context. The workshop will be facilitated by **Ceasar McDowell, Sue Stewart, Claudia Pato Carvalho, and José Carlos Mota.**

Artéria Workshop Programme

28-30 May 2014, 14:30-18:30, CES, Room 2 (Sala 2)

Agenda Items - Day One (28/05/2014) 'Coming Together'

- Start Up
- Welcome to workshop
- Getting To Know Each Other -- Create interactive activity to introduce participants to each other
- Review of the Workshop Activities
- Break
- Learning from the Question Campaign -- Review of themes that emerged from campaign and sharing of stories that resonate from major themes
- Designing City Team Projects -- Drafting framework for City Cultural Mapping Project
- Daily Wrap-up

Agenda Items - Day Two (29/05/2014) 'Building Community Projects'

- Start Up
- Listening Post -- Open forum on what people are hearing in the conference that they believe would be important for others to know or that they found interesting.
- Community Prototyping -- Interactive session to get feedback on City projects and prototype possible starting activity for the project
- Break
- City Teams reconvene -- Integrating prototyping feedback in to a revised plan
- Each city team will meet to discuss what they have learned about their own project and from other projects and then develop a fuller plan for how to implement their project.
- Daily Wrap-up
- Evaluation of what work and what needs improvement (plus/delta)
- Announcements

Agenda Items - Day Three (30/05/2014) 'Making the Network Work'

- Start Up Review of yesterday's activities and plan for the day
- Network
 - Report on how each group could use the network to meet its needs and gain support.
 - What role could each group fulfill in the network?
 - How can the network be structured to help our group? (Hear from individual community groups, then hold a general discussion.)
- Wrap-up -- Conclusions and suggestions
- Going Forward
 - Concrete plan for future meetings, communications system, etc.
- Thanks and best wishes

Co-coordinators

Cesar McDowell – As founder of MIT's Co-Lab (previously named Center for Reflective Community Practice), Cesar works to develop the *critical moments reflection* method to help communities build knowledge from their practice or, as he likes to say, "to know what they know." Through his work at the global civic engagement organization, Engage The Power, he developed *The Question Campaign* as a method for building democratic communities from the ground up. At MIT, Cesar teaches on civic and community engagement and the use of social media to enhance both. In addition, he is working to create a model of equitable partnership between universities and communities and to support communities to build their own knowledge base. Cesar brings his deep commitment to the work of building beloved, just and equitable communities that are able to – as his friend Carl Moore says – "struggle with the traditions that bind them and the interests that separate them so they can build a future that is an improvement on the past." As IISC's new president, Cesar is focused on how best to move the organization toward the social change it has been helping others do in the world. Over the next year, he expects you will begin to see IISC using its tools and methods and deep collaborative and network design and building skills to move equity and social change efforts in a few select sectors.

Sue Stewart is the author of the *Cultural Mapping Toolkit* produced by the Creative City Network in collaboration with Arts Now. An independent researcher, writer, editor and translator based in Saskatchewan, Canada, she has been active in Canadian arts and culture, both French- and English-language, for over 25 years. As an arts funding administrator, she has worked with the Canada Council for the Arts, the City of Ottawa and the City of Saskatoon, and with many arts organizations in book and magazine publishing, film production and theatre as both an administrator and a board member. She holds an M.F.A. in Creative Writing from the University of British Columbia, Canada.

Claudia Pato de Carvalho is a pos-doc researcher at CES within the project *Artéria 8: o centro em movimento*, an action-research project in collaboration with O Teatrão (Oficina Municipal do Teatro, Coimbra) in order to create artistic projects of intervention in several cities of the centre region of Portugal. She completed her PhD in Sociology, specialization in Sociology of Culture, Knowledge and Communication, from the Faculty of Economics, University of Coimbra, in October 2010. Her PhD - *The Creative Citizen: Citizenship Building in the Boston Area* - focused on trying to understand the different ways in which culture and cultural practices may promote the social, economic and cultural revivification of urban spaces, originating new formats to rethink citizenship and identifying strategies of community involvement through cultural and artistic activities. Claudia is also responsible for the coordination of Bando à Parte: Youth Cultures, Arts and Social Inclusion, a project of arts education taking place at Teatrão (Oficina Municipal do Teatro) in Coimbra, since September 2009.

José Carlos Mota - Lecturer at the Department of Social, Political and Territorial Sciences of the University of Aveiro. Since 2004 he joined the Department has a lecturer and researcher and in 2014 completed his PhD in Spatial Planning Participation Methodologies. He has been involved in several spatial planning research projects with a focus on collaborative planning and civic engagement. Member of the 'task force' that developed the following scientific and civic platforms: 'Global City 2.0' - a city civic movement's world map (<http://www.globalcitynetwork.org/>); Community Project Amigosd'Avenida in Aveiro (<http://amigosdavenida.blogs.sapo.pt/>). José is currently involved in the launch of a new R&D platform concerning Soft Mobility and the Bicycle.

Wednesday, May 28, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

- 8:30-9:30 Registration
9:30-10:15 Welcomes and Overview of Conference
10:15-11:00 KEYNOTE SPEAKER - Kathleen Scherf
Deep Map: A Mountain Romance
11:00-11:30 Break
11:30-13:00 PLENARY SESSION 1 - Models and Contexts
13:00-14:00 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 28.1

28.1 PANEL: Cultural mapping methodologies 1

Room: CES Sala 1

28.1 PANEL: Mapping Public Intensities

Room: ARQ Sala T2

28.1 PANEL: Engaging citizens

Room: Museu Pedra e Cal, Zoology Building

28.1 PANEL: Walking as deep mapping practice

Room: ARQ Capela

16:30-17:00 Break

17:00-18:45 CONCURRENT SESSIONS - 28.2

28.2 PANEL: Mapping in cultural policy

Room: ARQ Sala T2

28.2 PANEL: Cultural mapping methodologies 2

Room: CES Sala 1

28.2 PANEL: History and transformation

Room: ARQ Capela

28.2 PANEL: Storytelling and storylines

Room: ARQ Sala P0

28.2 WORKSHOP: Foldouts

Room: CES Sala 8 (1st floor/Piso 1)

EVENING

20:00 - Mapping Culture dinner

Cubicle, Parque Verde, Coimbra

Wednesday, May 28, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

8:30-9:30 Registration

9:30-10:15 Welcomes and Overview of Conference, Workshop(s)
and Artistic Components

Chair: **Paulo Providência**, University of Coimbra/CES, Portugal

Welcomes and brief presentations from:

- Centre for Social Studies / Centro de Estudos Sociais – **Doutor José Manuel Pureza**
- Comissão de Coordenação e Desenvolvimento Regional do Centro (CCDRC) – **Doutor Bernardo Campos**
- Direção Regional de Cultura do Centro (DRCC) – **Doutora Celeste Amaro**
- Câmara Municipal de Coimbra – **Doutora Carina Gomes**
- Universidade de Coimbra – Vice-Reitora para a Cultura: **Doutora Clara Almeida Santos**
- Associação RUAS (Recrutar a Universidade, Alta e Sofia) – Pro-Reitora para a Cultura: **Doutora Clara Almeida Santos**
- Observatory of Citizenship and Social Intervention (OCIS), Coimbra / Coimbra em Transição (CeT, Coimbra in Transition) – **Sara Rocha** (OCIS/CeT) and **Annelieke van der Sluijs** (CeT)
- *On Artéria workshop*: **Doutora Claudia Carvalho, Isabel Craveiro (O Teatrão)**
- *On artistic projects*: **Doutor António Olaio**
- *For the Organizing and Scientific Committees*: **Doutora Nancy Duxbury**

10:15-11:00 KEYNOTE SPEAKER - Kathleen Scherf
Deep Map: A Mountain Romance

Kathleen Scherf holds a cross appointment as full professor in the Faculties of Arts and Tourism at Thompson Rivers University, in British Columbia, Canada. She has a BA from the University of Toronto and an MA and PhD from the University of British Columbia. Kathleen began her academic career in 1989 at the University of New Brunswick as an assistant professor of English and Theatre, where she also edited the journal *Studies in Canadian Literature*. In 1999, she became Dean of the Faculty of Communication and Culture at the University of Calgary until 2008. After serving as President and Vice-Chancellor of Thompson Rivers University, she began an interdisciplinary teaching and research program in mountain culture—including mapping. Kathleen is now Academic Lead, TRU Programs, Europe, where she—along with her TRU colleague Will Garrett-Petts—is interested in exploring research partnerships with European institutions. She really likes skiing.

11:00-11:30 Break

11:30-13:00 PLENARY SESSION 1 - Models and Contexts

In recent years, a number of toolkits or guides to cultural mapping have appeared in different parts of the world - and increasingly refined models are in development. Yet 'one size does not fit all' and methodologies, approaches, definitions and scope must be adapted to local realities, needs, and ways of working. This plenary session brings together experiences from cultural mapping projects in Ukraine, Indonesia, and the United States to explore both the commonalities and the adaptations and innovations that emerge through enacting cultural mapping in different settings and the changes that are required to make these practices meaningful in different parts of the world.

Moderator/chair: Kathleen Scherf, Thompson Rivers University, Canada

PRESENTATIONS (20 min. each)

Olha Kotska and Linda Knudsen McAusland

Centre for Cultural Management, L'viv, Ukraine

Artist Leadership in Seven Cultural Mapping Processes in Ukraine

In the Winter of 2011/12, the European Cultural Foundation, through the Centre for Cultural Management (L'viv, Ukraine), posted a call for interested parties to engage in cultural mapping processes in their communities. The projects were to be led by a local cultural entity working in cooperation with its respective local government. The project's intent was to broaden artists' perception of themselves and their work, to develop the cultural community as community leaders and to explore the place for culture in community development. Seven applicants were chosen, each representing different communities throughout Ukraine, each incorporating differing motivations, expectations and capacities to engage with their community.

Using the Creative City Network of Canada *Cultural Mapping Toolkit*, each team designed and implemented its own process; each was different and reflected the leadership team's unique perspective and community reality. Outcomes differed considerably. The most successful appear to have been the result of a commitment to a larger vision, a focus on community and a process design that incorporated artistic strengths.

While production of the Maps has proven to be valuable in helping the communities better understand themselves, some of the most intriguing outcomes were unexpected. The most important of these were the artists' surprise at the power of the inquiry process (and their subsequent use of it in their continuing work) and the changing perception by the community of the project leaders.

Olha Kotska, is a graduate of Bologna University's international program 'GIOCA. Innovation and Organization of Culture and Arts'. She has coordinated the 'Ukraine Culture Network' program at the Centre for Cultural Management (L'viv, Ukraine) since 2010, focusing on capacity development for Ukraine's cultural managers, encouraging innovative approaches in the cultural sector. Ms. Kotska has been trained to provide facilitation and methodological support for community development projects and processes. She is co-author of this abstract and will be co-author/co-presenter.

Linda Knudsen McAusland is lead and founder of a consulting practice serving clients in the process of catalyzing innovation and creativity, finding common ground, expanding awareness of potential and building the framework for partnership and collaboration. She has over 35 years experience in the cultural sector in public policy, program, organization and community development, including 20 years with the Seattle Arts Commission. Most recently, her focus has been on whole systems design and transformational change. She has worked internationally and cross-culturally. Since 2007, she has spent over four years living and working in Ukraine, introducing Cultural Mapping and community dialogue processes in order to empower stakeholders, encourage community conversation and build sector capacity. She is co-author of this abstract and will be co-author/co-presenter. She was resident in Ukraine throughout the project and was consultant and coach in process design and implementation for the Cultural Mapping project.

Janet Pillai

Arts-ED, A Not-for-profit Organisation (Arts & Culture Education), George Town, Penang, Malaysia

Engaging Public, Professionals and Policy Makers In the Creative Process

Culture is being increasingly viewed as an important product as well as a potential agent of change. With the growing realization of its economic, social and political potential, it has come to be viewed as an "investment", thus attracting the interest of multiple players. In Southeast Asia many professionals, particularly in the field of humanities, are concerned about the appropriation of culture and its impact on cultural communities. Alternative voices are agitating for more local participation in planning and development that will involve the local electorate in defining the cultural values and meaning of the cultural site to them. In response to this call, there is a rise in initiatives such as cultural mapping, participatory planning, community consultation, etc. being adopted into development policies and processes. This paper will highlight 2-3 case studies of collaborative interventions involving artists/designers working in a multidisciplinary team in urban space planning projects in George Town, Malaysia. The case studies illustrate how the artist/designers integrate their tools, medium and expertise into an interdisciplinary exercise. The case studies highlight how interdisciplinary negotiation takes place through dialogical and collaborative platforms and how art and culture are treated as a process of reciprocity or communicative exchange. The paper will also discuss how the concepts of creativity and

collaboration are embedded in a participatory process and how involvement in the process can transform the consciousness of the interveners (artists, professionals and policymakers) and the co-participants (community), and thus engage stakeholders and public in a shared understanding of the cultural site.

Janet Pillai is a practicing arts-educator and programmer and former university academic. Currently she is president of a non-profit organisation, Arts-ED, Penang, which specializes in community-based arts and culture education. Arts-ED works in partnership with local agencies and community to facilitate cultural sustainability through research, consultation and field projects, among them the Chowrasta Urban Market Community Consultation Project (2011-2013, LLA Architect), Penang Special Area Plan (2011, AJM Consultants) and Guideline for Promoting Intangible Cultural Heritage among Asia Pacific Educators (2012, UNESCO Bangkok). Pillai is author of the book *Cultural mapping- A Guide to Understanding Place, Community and Continuity*.

Sabrina V. Pratt

SVPratt Creative Strategies, Santa Fe, New Mexico, USA

Hindsight is 20/20: Critical Issues in Community Engagement for Cultural Mapping

Mining experience gained from cultural mapping projects and community engagement on behalf of communities of under 100,000 residents, Pratt will use past projects to illustrate critical issues. As the director of a governmental local arts agency and more recently a consultant, she has almost 24 years of practical knowledge. Depending on the time available, the presentation will include a variety of examples: a multi-disciplinary planning project that brought together the arts, tourism, economic development, historic preservation and natural resources to create the "Culture, Arts and Tourism" plan; an effort titled "Cultural Voices" that included research, documentation and funding of the artistic practices of cultural groups from other countries that have settled in Santa Fe, New Mexico; and the Las Cruces, New Mexico Creative Economy Project, which is in process currently and started with cultural asset mapping and facilitated community brainstorming designed to create connections and activity in the downtown area. Types of issues that will be addressed using both positive and negative lessons learned from specific projects: deciding on the type of community engagement process that will work best for the organization and the project, developing an invitation list and ideas on organizational structure of community participation, determining capacity for implementation and follow through on the community's ideas, differentiating roles of consultants and project leadership. The presentation will have an emphasis on offering practical and useful tips as well as online resources.

Sabrina V. Pratt is the owner of SVPratt Creative Strategies. She has over 25 years of experience in the fields of arts and culture, tourism and economic development. She enjoys working with non-profit and governmental organizations as well as artists of all types. Her consulting emphasis includes strategic planning, community engagement, research and writing on new trends in global creative and cultural industries, planning for and development of arts and cultural districts and advising individual artists on business development. Pratt was the executive director of the City of Santa Fe Arts Commission from 1990-2012. She developed an entrepreneurial approach for the city agency, establishing numerous innovative programs that have contributed to arts and cultural life in Santa Fe. She helped to achieve new city legislation that doubled the funding for Santa Fe's Art in Public Places program. Other highlights of her past experience include co-founding ArtWorks, an aesthetic education program for elementary school students, and creating Santa Fe's Community Gallery to support the work of emerging artists. Pratt is the primary author of *Philanthropy in New Mexico 2012*, published by New Mexico Association of Grantmakers. An experienced speaker, she has made presentations in the U.S. and around the world, including Italy, South Korea and China. Pratt earned a Bachelor of Arts from Vassar College and a Master of Public Administration from the University of New Mexico.

13:00-14:00 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 28.1

28.1 PANEL: Cultural mapping methodologies 1 (14:30-16:30)

Room: CES Sala 1

Chair: **David MacLennan**, Thompson Rivers University, Canada

Graeme Evans

Middlesex University, School of Art & Design, London, UK

Cultural Mapping and Planning for Sustainable Communities

The paper/presentation is based on an ongoing Arts & Humanities Research Council (AHRC) funded project which draws on a toolkit/resource developed for the UK Cultural Ministry (DCMS) entitled *Cultural Asset Mapping* under the DCMS' Culture and Sport Evidence (CASE) programme. This is applied in a number of case study areas undergoing various cultural/infrastructure strategies, including areas subject to growth and change (e.g. new housing/communities/cultural facilities), and communities subject to environmental risk, e.g. flooding/erosion, major development/regeneration. The latter scenario incorporates the role and intervention of practicing artists in visualizing and mapping land use change as a consultative and scenario building process, both complementing and challenging traditional environmental agency/scientist/planner engagement.

The presentation will outline the underlying data, classification and collection systems, including GIS-Participation techniques developed to engage communities and to capture 'hidden assets' and perceptions of place and the environment. The issue of accessibility, defining catchment areas and communities themselves - incumbent, migrants/newcomers and past residents and histories - will also be considered. This will include examples (taking differing scales, environmental scenarios, local/ regional contexts) of cultural mapping projects in order to illustrate the various approaches, the pros and cons, and the impact of the interventions.

Dr. Graeme Evans is Professor of Art & Design Cultures at Middlesex University. His work on cultural planning is extensive (*Cultural Planning: A Urban Renaissance?*, 2001), having undertaken numerous cultural plans/strategies for local authorities in the UK and comparative creative spaces studies for cities in Europe and North America. He has advised and developed cultural mapping/planning toolkits for arts and cultural agencies including *Living Places; Cultural Asset Mapping; The Art of the Possible* (DCMS). He is currently leading a research project for the AHRC Connected Communities programme on Cultural Planning for Sustainable Development and a new AHRC project Hydrocitizenship applying creative arts methods and approaches to living with water and the relationship between culture and ecosystems assessment. He also holds a special Chair in Culture & Urban Development at Maastricht University, Netherlands, where he has been running a 3-year programme with the city/province around their European Capital of Culture 2018 bid.

Leonardo Chiesi and Paolo Costa

University of Florence, Sociology, Florence, Italy

One Strategy, Many Purposes: A Classification for Cultural Mapping Projects

Our presentation will frame cultural mapping within the general discourse on methodology of social research, with some specific reference to the action research paradigm. We will show a classification of cultural mapping projects based on a theoretical framework, showing how cultural mapping projects can be placed in a three-dimensional space of attributes defined by three continua: knowledge vs. identity; inside vs. outside; past vs. future. The presentation will then proceed with an empirical section describing some case studies of cultural mapping projects; these projects were part of participatory strategies co-ordinated by the authors in the Mediterranean region (2007-present) within the context of large planning and cultural programs on various scales (e.g., archaeological and architectural heritage, urban and landscape planning, etc.). The case studies will serve two purposes: demonstrating an application of the theoretical framework presented in the first section, and, at the same time, delving into "community mapping" and co-design, specific types of cultural mapping processes that entail an active involvement of local communities.

Leonardo Chiesi is Professor of Sociology at the School of Architecture, University of Florence. He has been a visiting scholar at the Department of Architecture, University of California - Berkeley. He is interested in research methods for design, architecture and planning. He has been involved in several architectural design and city planning projects. He has a strong interest in the subjects of local identity, community processes and participation

methods. He has written a book on the construction of scientific discourse (*Retorica nella scienza. Come la scienza costruisce i suoi argomenti anche al di là della logica*, 2009) and a book on the relationship between social sciences, architecture and planning (*Il doppio spazio dell'architettura. Ricerca sociologica e progettazione*, 2010). He has edited a collection of research material on community identity and its relationship with the rural environment (*Identità sociale e territorio. Il Montalbano*, 2009).

Paolo Costa (PhD) is contract Professor of Urban Sociology and Sociology for Design at the School of Architecture, Florence. His main research interests are focused on the relationship between social sciences and planning, architecture and design. He has been involved in several urban planning and design projects, in participatory strategies and in awareness-raising processes about cultural heritage, in Italy and abroad. Among his writings are a book on the assessment of architecture from a sociological perspective (*Valutare l'architettura. Ricerca sociologica e Post-Occupancy Evaluation*, 2014) and essays about urban security, local identity and perceptive and thematic cartography.

Raquel Freitas

University Institute of Lisbon, Centre for Research and Studies in Sociology (CIES), Lisbon, Portugal

Cultural Mapping as a Development Tool

This paper explores the challenges of mapping cultural initiatives and of cultural mapping exercises and looks at the potential of cultural mapping to be used as a development tool. Using a two-dimensional model of analysis I characterise two ideal-types of approach to cultural-mapping. On the one hand I take top-down instrumental approaches dominated by utilitarian rationality and a notion of development measured in terms of economic growth, and on the other hand I take bottom-up, more intrinsic approaches that consider the complexity of the link between society and culture, and are dominated by concerns of integrated human development. These are two ideal-types in a normative continuum, whose components may be to a larger or smaller extent observable in each case of cultural mapping. The two representative cases analysed will contribute to understanding how different ways of mapping may derive from different conceptualisations of development and also entail different consequences for sustainable development and for its relation with culture. The possibility of bridging the two identified approaches through transdisciplinary science is also considered as an alternative way of knowledge production that enhances the positive outcomes of cultural mapping.

Raquel Freitas is a post-doctoral researcher at the Centre for Research and Studies in Sociology, University Institute of Lisbon (CIES-IUL), where she is conducting research on development aid and on the social and solidarity economy. She received her PhD in Social and Political Sciences from the European University Institute, with a thesis on the role and mandate of the United Nations High Commissioner for Refugees (UNHCR). She has recently co-edited a special issue on corruption and development aid for *Crime, Law and Social Change*. She has worked as a consultant for the United Nations on several occasions, and from 2005 to 2008 was advisor to the Vice-Minister for Foreign Affairs and Co-operation. Her research has focused on development and humanitarian aid, human rights issues and cultural sustainability.

28.1 PANEL: Mapping Public Intensities (14:30-16:30)

Room: ARQ Sala T2

Chair: **Carlos Fortuna**, University of Coimbra/CES, Portugal

Darko Radović

Keio University, Department of System Design, Tokyo, Japan

Measuring the non-Measurable: Mapping Subjectivities in Urban Research

This paper discusses two contentions issues – the need for a non-reductive approach to investigations of the urban and the need for an explicit inclusion of subjectivities in urban research. It presents fragments of a major international research project into urban intensity, *Measuring the non-Measurable (Mn-M)*, conducted at Keio University, Tokyo. It is polemological as, in de Certeau's tradition, it hopes to 'force theory to recognise its own limits'. For the sake of argument, the main emphasis is on the issue of subjectivity and: (1) various efforts to define urban intensities; (2) various techniques to find and identify urban intensities, and (3) ways of capturing, (re)presenting and sharing those subtle urban energies which escape easy definition. Capturing and representing the urban is seen here as the task of mapping, of a non-traditional kind. That is why discussion of projecting subjectivities on the map constitutes the main body of the presentation, starting with basic questions: What is a map? Does it accurately reproduce the territory? Can it capture the earthiness of the terra and the sensuality of the human? This approach acknowledges the dilemma that made Deleuze and Guattari use the term "chart" instead (to keep away from the implied utilitarian character of the term "map") and

sketches a rough theoretical background before getting down to concrete examples from the *Mn-M dérive* sessions conducted in Tokyo, Hong Kong, Bangkok and Singapore. The conclusions propose that, as in life sciences, urban research needs new frameworks capable of embracing the non-reductive and methodologically inclusive study of whole systems. A much-needed radical departure from current orthodoxies includes recognition and multiplication of subjectivities, as well as the celebration of diversity and difference generated by the concrete social and physical contexts of each investigated situation.

Darko Radović is a Professor of Architecture and Urban design at Keio University, and Visiting Professor at United Nations University IAS. He has taught, researched and practised architecture and urbanism in Europe, Australia and Asia, and held senior academic positions at the University of Belgrade, University of Melbourne, University of Tokyo, United Nations University and Keio University (current). His interests are at the intersections between environmental and cultural sustainability, measurable and non-measurable qualities of architectural and urban space, complex interface conditions between public - private realms. His questioning of binary oppositions demands multiscale approach and interdisciplinarity focuses at situations in which architecture and urban design overlap, where social starts to acquire physical form. Since 2011, he heads a major international, interdisciplinary research project *Measuring the non-Measurable*, which focuses at finest qualitative nuances of spatial experience – at scales ranging from the broadest, urban to the smallest architectural spaces. He has published in English, Serbo-Croatian, Japanese, Korean and Thai languages.

Davisi Boontharm

Keio University, Leading Graduate School, Science for Development of Super Mature Society, Tokyo, Japan

In the Search of Urban Quality:

A Glimpse of Hundred Maps of Kuhonbutsukawa Green Street

This short story presents an extract from the latest book published on the basis of results of the major international research project *Mn-M (Measuring the non-Measurable), In the Search of Urban Quality: 100 maps of Kuhonbutsukawa Green street*, Tokyo (Radovic, Boontharm, flick Studio 2014). The project had several research foci, the central of which was urban quality and the ways of identifying, defining and representing it, including various mapping techniques. This paper presents several fragments from the book, which is conceived as an atlas, a patchwork of stories which are presented as maps, both objectively and subjectively, to show what various people see as essential to a concrete space under investigation. That place in our story is Jiyugaoka, one of towns in central Tokyo. Rich in character, Jiyugaoka is also known as one of the ‘most livable’ neighborhoods. The hidden gem of Jiyugaoka is Kuhonbutsugawa Green Street with its row of cherry blossom trees, the winding form of which reminds one of the river which has been covered and developed into a pedestrian promenade. This space has a quality which is rare in metropolitan Tokyo. The focus of this paper is my own personal story of Jiyugaoka, told from my double experience of Kuhonbutsu Green Street - that of a resident and a researcher. Crossing the boundaries between urban research mapping and artistic expression, my effort is a form of cultural mapping, a ‘sketch and script’ synthesis. It presents an ordinary, everyday life, the beauty of nightscapes, and rhythms of diurnal and seasonal change along Kuhonbutsugawa Street. The key point adds to the larger *Mn-M* agenda, which says that subjectivity should not be denied in urban research. The most subtle qualities of the urban are beyond the measured. When it comes to beauty, aesthetics and the experience of ordinary life including the artistic dimension is necessary to communicate that subtle quality.

Davisi Boontharm is an architect and an urbanist. She has lived and worked in Paris, Bangkok, Tokyo, Singapore and Melbourne. Her teaching and research interests include culturally sustainable architecture and urbanism, commercial space and creative milieu in Asian cities (Tokyo, Bangkok, Singapore), Southeast Asian vernacular urban form (shophouse). She is currently Project Associate Professor at Keio University, Japan. Her recent research books include *In the Search of Urban Quality: 100maps of Kuhonbutsukawa street* (IKI and Flick Studio, 2014), *Tokyo-Bangkok-Singapore: Intensities, Reuse and Creative Milieu* (IKI and Flick Studio, 2013), *Future Asian Space* (NUS Press, with Hee and Viray, 2012), *small Tokyo* (IKI and Flick Studio with Radovic, 2012). Her interest in cities has also found expression in creative work. She has exhibited drawings and paintings in Tokyo, Split and Vis (Croatia).

IIZE Paklone and Rafael. A. Balboa

The University of Tokyo, Department of Urban Engineering, Tokyo, Japan

Towards Three Principles for Mapping Fluidity

Local everyday practices are increasingly being recognized as an important part of relational understanding of place. Opposed to conventional object-oriented concepts of space, relational understanding recognizes uniqueness of socio-spatial networks and demands textual and graphical representations, which not only reproduce the physical reality and facts, but also has a potential to reveal the fluid nature of people’s activities and programs in the particular places. The paper will draw attention to the inventive potential of the map to

mobilize resources and communities of the local places (Corner, 1999; Del Casino and Hanna, 2005) through reconciling the subjective artistic expression with objective scientific reasoning for empirical urban studies. Development of such mapping approach to everyday practices has been part of the project 'Measuring The Non-Measurable', initiated by Prof. Darko Radović at Keio University (Tokyo) to plot intensities of private and public interface in various cities in Asia. Reconciled artistic and scientific approach to mapping has been targeted to extend the sensibility of interpretation and represents what Dewsbury (2003) described as 'witnessing and knowledge without contemplation'. Reconciled artistic and scientific approach to mapping can be expected to play an increasing role in understanding the uniqueness of the place and its community. The discussions on 'Approaching relational understanding of territory' and 'Reconciliation of scientific and artistic approaches' suggest conceptual grounding to conducted experimental visualization approaches to map fluid nature of relational forces in the territory. 'Hybridization', 'fusion' and 'distortion' are put forward as three tentative principles that underpin developing practice of mapping fluidity.

Ilze Paklone is an architect holding a Professional Diploma and Master's Degree in Architecture from the Riga Technical University (Latvia). She has worked in architecture offices in Riga, most notably NRJA, and extended her professional experience as an architect at 'Wiel Arets Architects' in The Netherlands with the Leonardo da Vinci Lifelong Learning Programme scholarship. Currently she is a PhD student in Prof. Yukio Nishimura's Urban Design and Conservation Laboratory at the University of Tokyo. Her current research is focused on mapping relationships between complex urban patterns and urban planning legal requirements. She is a contributor based in Japan for *Domus* magazine (Italy). In 2013 she co-founded with Rafael A. Balboa STUDIO WASABI, an Architecture office and Urban Think Tank based in Tokyo.

Lorenzo Tripodi and Laura Colini

Tesseractae - Urban Social Research, Berlin, Germany

Mapping as building public space

The aim of this paper is to question the capacity of emerging mapping practices not only to provide innovative tools for representing socio/spatial configurations, but as well for creating new forms of hybrid, augmented public spaces. The way that citizens today interact, transcending boundaries between spatial practice and communication, is profoundly redefining the concept of public space, in parallel with the widespread removal of public goods as a consequence of neoliberalization. Furthermore, techno-enthusiastic visions magnifying the emancipatory role of ICT tend to neglect the extreme drive towards the commodification of every social interaction which they foster and the threatening concentration of power that information society gives to corporate and military entities. The main point of the presentation will be a relection on the necessary redefinition of the concept of public space and the contradictions deriving from the increasing retreat of public institutions from owning and administering territories and infrastructures and from guaranteeing a common ownership of intellectual property. We argue therefore that mapping today shows a potential for creating connective tissues among communities which increasingly drift away from being contiguity-based. Making use of a number of examples of ongoing bottom-up and collaborative projects, we want to highlight the maieutic capacity of mapping to enhance constructive practices of "commoning", while outlining strategies to tackle the risks deriving from the dependency on resources controlled by corporate powers.

Lorenzo Tripodi - Architect, PhD in Urban, Regional and Environmental Design, founder of Tesseractae Urban Social Studies. His main research topics regard conflicts and transformation of public space, image production process in the urban context, new media and participatory practices for planning. Develops parallel activities as a researcher in the urban field and a media artist. Co-founder of Ogino:knauss, an art project dealing with experimental audiovisual research, is author under this collective signature of numerous films, installations and performances with a strong accent on urban topics.

Laura Colini - Architect, PhD in Urban, Regional and Environmental Design, with a Post-Doc Marie-Curie at Bauhaus Universität Weimar. Founder of Tesseractae - Berlin, she is currently researcher at IRS Leibniz Institute in Erkner and at ENEC Sorbonne Paris IV. Her research covers urban regeneration and governance, urban inequalities and inclusion, public participation and participatory media. She has worked as academic researcher in several universities in Italy, Germany, France UK, and the USA. She has also worked as expert for the EU URBACT programme since 2004 and as independent researcher for the EU COM DG region and IADB. In addition, she has been active with different NGOs, foundations, artist collectives, non-profit organisations and networks.

28.1 PANEL: Engaging citizens (14:30-16:30)

Room: Museu Pedra e Cal, Zoology Building

Chair: **Alison Neilson**, CES, Portugal

Maria da Graça Moreira

Faculdade de Arquitetura, Universidade de Lisboa, Lisbon, Portugal

Local planning and intangible heritage

This proposal is about the study of the importance, for local planning, of the existence of organized communities of citizens who are custodians of an intangible heritage that has the potential to enhance the quality of spaces whose built heritage is of little value. Analyzed under another perspective, we can verify that social cohesion at the local level has been during the last decades supported by organizations that have spontaneously emerged from the population. When urban planners no longer have the resources to enhance value with investments in new construction, in part due to the current economical failure, a new look at the potential of the population and its culture can be a very interesting alternative. A study has been undertaken to identify these organizations in peripheral territories of the Metropolitan Area of Lisbon, characterizing, classifying and mapping them at the local level and in the context within the cities where they belong, and to inventory the intangible heritage they represent, independent of the type of population that constitutes them. With this information local planning can create spaces of visibility of these communities. These spaces can be associated with private spaces or with public spaces that may gain new dynamics due to the activities that are developed there. The elaboration of planning proposals is also considered, especially those aimed at building neighborhood, multicultural and inter-generations relationships through activities promoted by organizations connected to the neighborhood communities, promoting the creation of spaces of collective identity. Many of these are located in areas where urbanization is not programmed and where there is a bigger necessity to compensate for the absence or reduced presence of valuable built heritage.

Maria da Graça Moreira is a researcher at CIAUD (Centro de Investigação em Arquitetura, Urbanismo e Design) and a member of the Department of Social and Territorial Sciences in the Faculty of Architecture, University of Lisbon. She is also a geographer with an MSc and PhD in Regional and Urban Planning.

Pilvi Nummi-Sund and Tuija Tzoulas

Municipality of Sipoo, Development and City Planning Centre, Sipoo, Finland

Engaging citizens in cultural planning and map survey design

On the basis of a case study in Nikkilä in Sipoo, Finland, this paper describes how a web map survey is used in cultural mapping. In Nikkilä there is an ongoing cultural planning and development process, that is a collaborative process between the urban planning department and the cultural department in the municipality. Cultural mapping is a central part of the process that aims to increase the welfare and attraction of Nikkilä by utilizing existing cultural resources. The starting point of the process is to study the experiences and perspectives of the local inhabitants and other public stakeholders with regard to the area and its resources. The main goal in cultural planning is to study the "sense of the place" and find out what makes the place distinctive. This paper describes mainly the participative design process of the web map survey, which was used as a cultural mapping tool to encourage citizens to participate to the cultural planning process. As a result of this case study, we believe that the web map survey can be used as a cultural mapping tool. However, to achieve a good result it is mandatory to invest on the design as well as to the marketing of the survey. User centered methods, such as collaborative planning, can be used to engage different user groups in the design of the survey. The earlier we can commit the prospective respondents to the design process of the survey the better results we can expect, both quantitative and qualitative.

Pilvi Nummi-Sund is an Architect and Urban Planner: Municipality of Sipoo, Development and City Planning Centre, Sipoo, FINLAND.

Tuija Tzoulas is a GIS engineer: Municipality of Sipoo, Development and City Planning Centre, Sipoo, FINLAND.

Rita Ribeiro, Albertino Gonçalves, Miguel Bandeira, and José Cunha Machado

Universidade do Minho, Departamento de Sociologia, Braga, Portugal

Guimarães 2012 European Capital of Culture: the community is a part of it

In 2012, Guimarães was one of the host cities for the European Capital of Culture. To that end, a strategy of intervention and programming has been outlined based in three guiding lines: 1. redefining the socio-productive profile of the county, moving from (de)industrialization to a cultural and creative economy; 2. encouraging community participation in various areas of programming in a logic of co-creation and co-production; 3. promoting the creation and densification of cooperative networks connecting cultural agents from various geographical and social contexts and scales. The analysis of the social and cultural effects of Guimarães 2012, carried out through several methodological approaches (surveys by questionnaire, focus groups, interviews and observation), shows an effective community engagement across different geographical, social and cultural contexts between 2011 and 2013. The dynamics of involvement and participation of the community in the framework of the event has inspired a process of hybridization between a strong sense of local identity and the opportunity to widen cosmopolitan practices and networks. We intend to stress the main impacts of the event, namely those related to the processes of reconfiguration of the urban-rural dynamics; the consolidation of collaborative networks of the county's associative fabric regarding cultural creation and programming; the renewal of socio-territorial connections anchored in the idea that culture is paramount in the making the community.

Rita Ribeiro has a PhD in Sociology and is Assistant Professor, Department of Sociology, Institute of Social Sciences, University of Minho. She integrates researcher at the Center for the Study of Communication and Society. Develops research in the sociology of culture, and particularly in the field of collective identities. Published in recent years several works on this subject, it stands out in *Europe National Identity* (2011, Flushing). Responsible for the integrated assessment of social impacts of Guimarães 2012 European Capital of Culture team and was co-author of several publications within that project.

John Fenn

University of Oregon, Arts and Administration, Eugene, USA

Exploring Routes: Mapping, Folklore, Digital Tech, and Communities

For some time, United States-based folklorists have leveraged multiple approaches to cultural mapping, from tracking geographic movement of traditions to exploring ways in which collective and individual identity overlay cultural patterns and interchange. More specifically, folklorists working in the public interest – via non-profit agencies, governmental offices, or university initiatives – have sought to assist communities in drawing up inventories of cultural resources and connecting these inventories to senses of place: physical, social and emotional. These public sector efforts often entail engaging communities around issues of policy, social justice, and cultural planning, and often emerge in a zone of interplay between advocacy and aesthetics where mapping becomes a process of locating, presenting and interpreting. The recent surge of digital mapping tools and technologies embedded in mobile devices as well as computers provides myriad opportunities for folklorists and other cultural workers to collaborate with communities on agile, dynamic and highly portable cultural mapping projects. Such opportunities portend both potential and pitfalls, especially with regard to the shifting sands of digital technologies and web-enabled communication, and this presentation seeks to explore a handful of key issues delineating the intersection of cultural mapping, digital/mobile technology and community engagement. Concepts such as privacy, access and sustainability will thread through the presentation, forming anchor points for discussion. While stemming from a U.S.-based folkloristic perspective, the presentation will draw on a range of examples anchored in arts and expressive culture so as to extend discussion about digitally-enabled cultural mapping to the broadest audience.

John Fenn is an Assistant Professor in the Arts and Administration Program at the University of Oregon's School of Architecture and the Allied Arts, where he teaches at the confluence of media technology, arts and culture work with patterns of information spread. He holds a Ph.D. in Folklore and Ethnomusicology from Indiana University (2004), and has conducted field research on popular music and youth identity (Malawi); folks arts and material culture (Southern Indiana, the Pacific Northwest); the cultural history of African-American communities in Eugene/Springfield; and the use of wireless technology in cultural heritage work. Current research projects include work on pedagogy and media, cultural and artistic entrepreneurship, and public engagement through arts.

28.1 PANEL: Walking as deep mapping practice (14:30-16:30)

Room: ARQ Capela

Chair: **Kathleen Scherf**, Thompson Rivers University, Canada

Deidre Denise Matthee and Inês de Carvalho

Independent Scholars, Porto, Portugal

Other Lives and Times in the Palace of Memory:

The audio-walk as a deep-mapping practice

“Other Lives and Times” is a research through practice project, currently underway, set in a 19th century palace in Porto. Inspired by the layered (hi)stories of this place, it takes the shape of an audio-walk in which audience-participants become co-creators of narrative and space. The audio-walk is an audio-guided journey that feeds from reality and fiction, plunging into an-other world of deeper significance. In this paper we explore the potential of the audio-walk as a powerful mapping practice and intimate engaging conversation between audience, space and place, that celebrates the architectural gesture and a sense of inhabitation in mundane objects and their intertwined stories. To walk is a very tangible experience. To audio-walk is to add layers. Through soundscape, multiple dimensions heighten a sense of presence and connection with our lives and times. It seems to have the power to ignite the work of memory through unexpected intersections, forging connections and juxtapositions (katachresis), making the intangible visible. The result is a multi-layered embodied experience that carves its way through walls, corridors, stairs and rooms of a house - a “palace of memory”, as suggested by the early oratory practices that used mnemonic topography. Inspired by Shanks and Persons’ appropriation of the deep-map concept (1994), this paper looks at the audio-walk as an immersive site-specific practice that invites audience-participants to embark on the vertical writing of a very personal sensorial cartography, giving way to a re-imagining of place while allowing a re-discovery of past and present, of the extraordinary in the everyday.

Deidre Denise Matthee is a South African psychologist, performer and storyteller residing in Portugal. She specializes in narrative and performative methods within the fields of community arts, research and social development, as illustrated by her ongoing projects, including GATA (Group for Activism and Transformation through Art), Picara* (creative workshops) and Intimate Migrations (an exploration of women's migration stories, histories and experiences). Her current interests focus on exploring immersive performance, particularly how it creates a sense of living presence and the sensation of memory, through sensory imagination and participation.

Inês de Carvalho is a scenographer and visual artist trained at the Lisbon School of Theatre and Film (BA Theatre Design, 1998) and at the Slade School of Fine Art, UCL (Master of Fine Art - Theatre Design, 2000). She has collaborated with Visões Úteis since 2009 as a designer for performance and landscape art such as Audio-Walks; teaches scenography, costume and make-up. Currently residing in Porto, she practices scenography beyond definitions and boundaries, often overflowing the conventional stage, and develops projects that cross research, practice, production and pedagogy in the visual and performing arts.

Marta Carrasco Bonet and Sergi Selvas Gardeñas

Mixité Creative Studio and Universitat Politècnica de Catalunya, Department of Urban Planning, Mixité, Barcelona, Spain

Traced Back Cartographies. Two Experiences in Mapping the Cultural Landscape

“It is through walking that man builds the landscape as an act of symbolic transformation of the social and anthropic space” (Careri, 2002). This affirmation shows how we can investigate mapping the action of building the landscape, and the landscape itself, which is understood as a basic element in the creation of a “sense of place” and the identity of a territory. It is through two experiences combining a crossover art-architecture perspective that some intangible and cultural values have been mapped: “Bideak, routes and sound stories” and “A.Fluent: Reconstructing the paths of water” (<http://estudi.mixite.es/en/>), We propose to use them to narrate the territory and the landscape of Enkarterri (Euskadi), and Avinyó (Catalonia), researching those raster spaces of human action understood as a process of constant social relations out of which the spaces, places and paths have been built. This narration of the territory and the landscape does not result in a drawn map, but in the individual experience that means reliving that cartography. By asking ourselves how we can recognize the territory, the paths and its inhabitants, we developed a new cartography of both territories based on the sounds we recorded, which include local ambient sound as well as the stories of interviewed residents. Finally, with the resulting installations, the spectator can experience this cultural mapping by tracing back the paths “drawn” by the sounds, engaged twice, once during the process of the project and once it is finished.

Marta Carrasco Bonet is an architect trained at ETSAB (Universitat Politècnica de Catalunya), a researcher and a PhD candidate in the Department of Urban Planning of the UPC. She led the workshop “After Urban Sprawl” in Bologna, 2-5th May 2011; and since 2012, has been teaching the courses “Urbanística 8” and “Paisatges Culturals” at ETSAB (UPC).

Sergi Selvas Gardeñas is an artist, web developer (since 2006) and collaborator in the Teaching Innovation Department of the Universitat de Barcelona. He has exhibited his artworks at Arts Santa Monica (Barcelona), Centre Cultural la Mercè (Girona), Massana Arts School and the Fine Arts Faculty of the University of Barcelona and Mutuo Centro de Arte, Barcelona.

Together, Marta and Sergi co-founded the interdisciplinary studio Mixité Creative Studio (www.estudi.mixite.es) to develop projects that propose to explore the city, the landscape and the contemporary territories from a crossover art-architecture perspective. Some of the highlighted projects are “Bideak, routes and sound stories” as part of “Intervenciones y estancias artísticas en el medio rural, Enkarterri-IKAS-ART 2012” (Bilbao area); “The memory of water” for the Mostra Internacional d’Art Urbà in Caldes de Montbui (Barcelona), “A.Fluent. Reconstructing the paths of water” for the Call for Artists Residences in Cal Gras 2013 in Avinyó (Barcelona), and the “Mobile Unit of the Landscape” for the City of Manresa (Barcelona). Both are co-founders and co-ordinators of the interdisciplinary art-architecture project “Inter-Actions. Collective Methodologies for Urban Interventions” addressed to students of Fine Arts at the University of Barcelona and the architecture schools ETSAB and ETSAB of the Universitat Politècnica de Catalunya.

Petra Johnson

Social Sculpture Research Unit, Oxford Brookes University, UK, Cologne, Germany

Artistic approaches to cultural mapping: the methodology of “walk with me”

“walk with me” is an interdisciplinary art practice and the outcome of my PhD Research at the Social Sculpture Department at Oxford Brookes University. The practice connects locations, which are embedded in local neighbourhoods in countries I have lived and worked in: Germany, England and China. “walk with me” is a platform that exists outside a shared socially validated order but within a shared quotidian space. The practice consists of one to one walks shared between the artist (the stranger) and a local. Walks have been staged in Beijing, Cologne, Shanghai, Xiamen, Taidong (Taiwan), Berlin and Oxford. The secondary forms of presentation developed by “walk with me” are a Deep Mapping. Deep Mapping as defined by Clifford McLucas are maps that are conversations rather than statements. In “walk with me” fleeting engagements with the urban landscape are compressed into short observations noted down by my companions and collected in an archive. The archive is not a medium for ‘knowledge territorialisation’ (Rogoff. 2000: 8). The observations refuse analysis since any such an attempt can only replicate the culture the analyser comes from. Instead they serve to make visible the complexity of shifting from positional discourse and its fantasies. They are the materialisation of “Invisible relationships that value the hidden life of a locality”. www.walk-with-me.org.uk

Petra Johnson is an independent artist based in Cologne, Shanghai and Oxford. She has worked as lecturer in Contextual Studies in the UK (2001-2002, Dudley College) and China (2002-2006, College of Fine Arts, Shanghai University) and has been a guest lecturer and workshop leader at the Department for Intermedia Art at the National University of Tokyo. From 2004 to 2006 she acted as artist mentor for ‘artistlink China-UK’, a co-operation between the British Council and the Arts Council. Petra has exhibited at the German Pavilion at the EXPO 2010, at the Shanghai Biennale in 2012/13, at Art Berlin in 2013 and by invitation of Qiu Zhijie she has contributed to the Zhongshan Park Project in Xiamen, Taiwan and the Power Station of Art in Shanghai. She is currently completing her doctoral research into art practices that value the hidden life of a locality at Oxford Brookes University in England.

Simon Woolham

Manchester Metropolitan University, Miriad, Manchester, UK

The Wythy Walks - In Search of the Shortcuts: Mapping Human Narrative

My practice-led research establishes an artistic residency exploring layers of autobiographical memory and the mapping of human narrative through the re-exploration of a specific site: Wythenshawe, South Manchester in the 1980s. My methodology explores the human details of a place and its spaces, drawing upon Guy Debord and his notion of the *dérivé*, and W.G. Sebald’s Rings of Saturn, in relation to non-linear narrative, between the realms of fact and fiction, and to the importance of walking. The Wythy Walks are a playful and constructive exploration of specific sites around Wythenshawe, encouraging streams of consciousness, layers of memory tapes with old friends, family and acquaintances who grew up there. This strategy jolts the collaborator out of an everyday situation, but enables us to develop a relationship that otherwise would not exist, related to the free flowing process of both walking and talking, the loosening of inhibitions and the opening of the memory banks. The Wythy Walks are re-staged and re-traced through re-enacting the recorded narration from the

walks. This develops as an ongoing series of measured filmed stills, taken from carefully chosen sites. Following this same process of memory, the Wythy Walks have also been tested and recorded using Google Earth's street level mode, as if on a real physical walk. The walks are a component of a wider practice-led PhD inquiry, an expanded notion of drawing that includes the films and Biro drawings; I see these as drawings in themselves, paralleled to my Biro drawings, which I see as walks through performing the memories being portrayed.

Simon Woolham is an artist and current practice-led researcher at Miriad, a research department at Manchester Metropolitan University, which started in September 2012. His educational background is Fine Art, and since graduating from a Masters at Chelsea College of Art in 2000 he has embarked on an artistic career. The main focus of his practice has been the mapping of human narratives through expanded drawing, which he is exploring further through the PhD research at Miriad.

16:30-17:00 Break

17:00-18:45 CONCURRENT SESSIONS - 28.2

28.2 PANEL: Mapping in cultural policy (17:00-18:45)

Room: ARQ Sala T2

Chair: **Claudino Ferreira**, CES/University of Coimbra, Portugal

Claire McCaughey and Caroline Lussier

Canada Council for the Arts, Ottawa, Canada

The Canada Dance Mapping Study:

Towards an Understanding of the Breadth and Depth of Dance Activity in Canada

For the first time in Canada, public arts funders mandated to support dance professionals have undertaken a comprehensive, multi-year study of the entire national dance ecology. A key component of the Canada Council for the Arts mandate includes promoting the arts. It also includes understanding the complete ecosystem of a particular art form. In the mapping study, dance is being considered in the broadest context to include not only the professional sector, but also commercial, amateur, competitive, social, and participatory dance, plus dance that is part of a traditional or spiritual practice, and points of crossover between dance and other fields, such as education, justice, health care, and sports. In the case of dance, no one knows or holds this full picture of what dance in Canada looks like. As a public arts funder, the Canada Council, in conjunction with other partners, is well placed to bring the diverse players together to engage the entire country in a conversation about dance, and deliver this information back to the dance community and arts enthusiasts to promote dance in Canada. Recent findings from components of the Canada Dance Mapping Study (including the *Yes I Dance! Survey*) will be presented and comparisons made with other research models and findings from studies conducted in the US, England and elsewhere. Our dance map, like a geographic map, is drawing a picture of dance in Canada, indicating "what" is happening and "where". Our map is also adding "who" – how many Canadian lives are touched by dance in some way – including dancers, choreographers, dance teachers, presenters, dance students, support staff and volunteers, and dance audiences. The map will identify, quantify and describe the ecology, economy and environment of dance in Canada.

As Head of Research and Evaluation at the Canada Council for the Arts, **Claire McCaughey** has been engaged in arts and culture research for more than 25 years. From 2002 to 2005, she served as Chair of the National Advisory Committee on Culture Statistics at Statistics Canada. From 2008 to 2012, she managed the CADAC Secretariat hosted at the Canada Council for the Arts. CADAC (Canadian Arts Data / Données sur les Arts au Canada) is a national arts data system used by arts funders and arts organizations in Canada. Her research interests include cultural indicators and statistical frameworks, financing of arts and culture, measuring the economic and social impact of the arts, and profiling the artistic labour force. She has a B. Soc. Sc. (Hon. Econ.) from the University of Ottawa and an M.A. in Economics from Queen's University.

Trained in a diversity of dance forms in North America and Europe, **Caroline Lussier** worked for various arts organizations for 25 years before being appointed Head of the Canada Council's Dance Section in 2011. She started her career as Artistic Director of an international folk dance festival, later moving to more administrative functions. Over the years, she has acquired extensive experience working with independent artists, dance companies, presenters, and festivals in both the dance and theatre worlds in Montreal and regional Quebec. Caroline was Program Officer for the arts council of the Province of Quebec and a member of the Board of Directors of many

dance companies, her community's local theatre, and Quebec's national dance association. She holds a Master's degree in Slavic languages and literature.

Eleonora Redaelli

University of Oregon, Arts and Administration, Eugene, Oregon, USA

Cultural Mapping: What does it mean to policy makers?

Lately, cultural policy has been developing documents focusing on mapping the cultural sector in order to create an assessment and the basis for future plans. The term mapping is used with different meanings and it is not restricted to the process of producing a cartographic representation. Recent studies have examined cultural mapping methodologies, and discuss the changes in the frameworks used to carry out this exercise. However, less has been said about "how" the mapping analyses have been carried out. My purpose in this paper is to review documents that better illustrate the different ways in which mapping has been used by governments and their private consultants. This investigation could assist other governments interested in a mapping exercise, presenting the different possibilities that such analysis entails. I selected reports released by Britain, Australia, New Zealand, Canada, and the United States. What emerged is that cultural mapping entails at least three different approaches capable of displaying different fundamental features of the cultural sector: economy, location and networks. This shows how the cultural sector is embedded in different aspects of a place, displaying its potential to be the source for an organic development of any location.

Eleonora Redaelli is an Assistant Professor at University of Oregon. After working in the cultural sector in Italy, she received her PhD from Ohio State University. Before joining the Arts and Administration Program at University of Oregon, she taught at University of Wisconsin - Stevens Point, where she co-ordinated the Arts Management Program. She specializes in arts and cultural policy, with an emphasis on participation, assessment and higher education. Her works appear in *The International Journal of the Arts in Society, City, Culture and Society, Urban Affairs Review, Cultural Trends* and *Journal of Arts Management, Law and Society*.

Grit Köppen

Heinrich Böll Foundation, Bayreuth University, Bayreuth International Graduate School of African Studies, Germany

Cultural Mapping for Visualisation of the Contemporary Art Landscapes of Ethiopia and Kenya

In my research, I deal with aspects of international cultural relations, foreign cultural policy of Germany and performing arts communities in Ethiopia and Kenya. The focus is put on transnational art production processes and the relation between cultural actors. The guiding research questions are: Why are certain challenges appearing in transnational art processes collectively realized between cultural workers of the Goethe-Institut and performing artists from Ethiopia, Kenya and Germany - with respect to art-historical and cultural-institutional contexts of Ethiopia and Kenya? Which challenges are articulated by participating actors? How are these challenges interrelated with one another? In this research, one of the applied methodological accesses to identify complex art landscapes in which these cultural actors move is "cultural mapping". On the one hand, this method is used for the visualization of an interdisciplinary research approach that explores art-historical, art-sociological and cultural political aspects of transnational production processes in the field of performing arts. On the other hand, I equally apply the method of "cultural mapping" to make diverse actors, their art collectives, existing art institutions and their linkages as well as the historically grown canonization of different aesthetic principles visible. Those mapping processes are necessary to understanding the respective art landscapes and can be applied to systematize empirical data. Starting from this basis, I examine relationships between cultural actors and identify specific challenges in their co-operation.

Grit Köppen studied Theatre Arts, Cultural Studies and African Studies at the Free University and at the Humboldt University in Berlin. She also studied Theatre Arts at Addis Ababa University as well as International Relations, Sociology and Art History at Korea University. Currently she is a doctoral candidate at the Bayreuth International Graduate School of African Studies for Transcultural Studies, with a focus on performing arts. Grit Köppen holds a scholarship from the Heinrich-Böll-Foundation. She has worked as a lecturer, choreographer and project manager for several institutions and as journalist for different magazines. Her research interests are Cultural Policy, Art History, Art Sociology, Contemporary Arts, Physical Theatre and Performance Art.

Monica Biagioli

London College of Communication, University of the Arts London, School of Design, London, UK

Modelling the organic: accounting for cultural value through connections, links and influences

This research investigates intuitive models for cross-pollinating fine art practice into local production centres so as to encourage more sustainable models of business activity. A key element is to examine methodologies for mapping the cultural value of artistic activities to support the research approach and its proposed outcomes. For my presentation, I will be using findings from the Sound Proof (SP) series of exhibitions that I curated in the period 2008-2012 to test various methodologies for mapping cultural value. The aim is to make the case for cultural heritage activities that support a stronger sense of place in the community. SP was a series of annual exhibitions tracking the development of the Stratford site of London 2012 over a five-year period through artistic commissions with a focus on sound. During this key timeframe, SP was the only independent initiative of its kind to respond to the same source material as the Cultural Olympiad. The research examined how organically evolving cultural activity can contribute to notions of legacy and how it can highlight cultural memories overlooked by official channels. SP provided a forum for independent responses alongside the official Cultural Olympiad and championed the notion of heritage as a shared public resource. The key dimension I would like to explore in my presentation is how to map the intangible cultural value of SP - the intricate links and co-influences achieved through the activities of SP's artists, curators, partners, funders, and public disseminators. This more holistic approach is based on networks of interdependent participants, and quantification of its effectiveness will require a more complex means to measure its success. This can be achieved through a rigorous cultural mapping methodology that can reliably express the value of intangible cultural elements.

Monica Biagioli is an artist, writer and academic living in London and has been developing cultural heritage projects since graduating from Goldsmiths College with an MA in Fine Art in 2000. She has exhibited internationally, including the 50th Venice Biennale, Radar Project (Weimar), Lokaal 01 (Breda), Lluç Fluxà (Palma de Mallorca), Ethnographic Museum (Krakow), Engramme (Quebec City), Cornerhouse (Manchester), and Carter Presents (London). Her work has been reviewed in the Guardian, Art in America and Corridor8. She was Guest Researcher at the Barcelona Museum of Contemporary Art (MACBA) and has worked with Tate Modern, Royal Geographical Society, Arts Council of England, Science Museum, and the Institute of Contemporary Art. In 2010 she was project manager for the Anti Design Festival, Neville Brody's contribution to the London Design Festival. Her work is featured in *The Dark Would: Anthology of language art* (2013), *Dreams and Conflicts: The Dictatorship of the Viewer* (2003), *The Art of Dissent* (2012), and *Limited Language: Rewriting Design* (2010).

28.2 PANEL: Cultural mapping methodologies 2 (17:00-18:45)

Room: CES Sala 1

Chair: **Nancy Duxbury**, CES, Portugal

Elisabeth Kremer

Bauhaus Dessau Foundation, Design and Planning, Dessau, Germany

Abandoning the Grip of the Grid

The aim of this contribution is to discuss the pitfalls of equating technological possibilities and changes with emancipatory practices and chances. The widespread use of locative media seemed to open up new possibilities of participation in map making and planning, allowing non-experts and civilians to influence the design and content of maps and make their interests, movements and actions immediately public. Moreover with reference to Latour et al., locative media were considered to revolutionize the cartographic praxis. They argued that the navigational and processual interpretation of the world of locative media practices abandons the Euclidean concept of space and the mimetic impulse of map making, which supports with its static representational approach the territorial claims of power and ownership. This contribution intends to show that Euclidean space and the claim of representing the world is still inscribed in the practices of locative media. The problem is that only the practices of navigation are considered, while the social context and its power relations are ignored. As a consequence, the anchorage of the navigational maps in Euclidean space is not so much abandoned as unconsciously confirmed. In spite of all the good intentions, subjects and objects are all dropped into a universal common space and rendered passive objects of digital manipulation. The assumption is that it is not so much possible to leave the context but only to subvert it. Therefore community projects like "Science for the People" of Eric Paulos or "Ville Vivante" of the municipality of Genève and the artistic mapmaking projects of Esther Polak, plan b and Georg Klein are discussed. The intention here is to show that in

reducing the claims and in reflecting the contexts, these experimental approaches can or do lead to an emancipatory locative media praxis.

Elisabeth Kremer completed graduate studies in Urban Sociology at the University of Oldenburg in 1979. In the mid-1980s, she attended the Women's Studies Program and the Science, Technology and Society Program at the Massachusetts Institute of Technology in Cambridge; USA. Since 1993 until today, she has been the Scientific Project Co-ordinator for the Bauhaus Dessau Foundation. She has participated in many research projects on demographic change, urban culture and urban structures, among them the published study *Performative Strategies of Building and Planning in Shrinking Cities* (2010).

Hiroshi Okano

Urban Research Plaza, Graduate School of Business, Osaka, Japan

Urban Creativities and Communities by Cultural Editing:

A Methodology to Associate Person/Thing, Event, Road and Memories

The purpose of this study is to look at creative urban spaces in which citizen knowledge is fostered, with a special focus on the efforts of art galleries to serve as "open spaces," so dubbed because they are open to all citizens and offer universal access. This paper examines conventional actor-object dichotomy and seeks to establish a new concept of a collective of people, things, and phenomena whereby multiple actors and spaces create citizen knowledge. Citizens and others who seek to breathe new life into the city and its neighbourhoods; people who are concerned about their municipalities; "things" such as the city's "memory," its roads; "phenomena" such as its festivals, and its events - these are all components of a gestalt "actor" in this project. Observing the way seemingly disparate people and things act will surely highlight their common traits and open up possibilities for greater co-operation. The concept used to throw light on the foregoing is culture editing. Herein, the view that only people can be the actors of adaptation is rejected; artists, their supporters, and the people who care for them are all deemed actors, and the overlapping and collectivity of their memories and thoughts coincide with the art generated.

Hiroshi Okano is a Professor and Vice-Director of the Urban Research Plaza, as well as a Professor at the Graduate School of Business, Osaka City University. He is the founder and Managing Editor of *City, Culture and Society*, Elsevier, and has served as an Associate Editor of the *Accounting, Auditing, Accountability Journal* and others. He received his PhD from Osaka City University and was a visiting professor and scholar at LSE, Oxford, Stanford, ESSEC, etc. He was elected president of the Academy of Accounting Historians in the US (2007-2008). His research themes are strategic, historical, social and cultural aspects of strategic management and accounting for urban planning, financial management for private sectors, public sectors, music and art organizations, and recently, he is focusing on strategic and brand management for cities, urban development, poverty management, etc.

Soledad Balerdi

Universidad Nacional de La Plata, La Plata, Argentina

Reflecting on Culture from a Particular Ethnographic Research Perspective

In this paper I will try to reflect, from a specific case, on the precautions that need to be taken into account when addressing the study, from a social sciences standpoint, of cultures and communities, and also on the political implications that different approaches to this issue may have. The basis is ethnographic research carried out in a neighbourhood of internal migrants belonging to an indigenous community from the Chaco region of Northern Argentina, who have migrated to the city of La Plata in Buenos Aires province and settled on its periphery. I attempt to trace the meanings, practices and values built by the actors around ethnicity – elements commonly understood as constitutive aspects of a specific community culture – to interrogate the traditional notion of culture. Fundamentally, I will take as a central idea the specific ways in which, in this field, ethnicity is played situationally as a resource rather than as a distinct and immutable trait. Finally, I will argue that, while it is necessary to understand how such notions as culture or ethnicity play practically and what senses or meanings they have for the actors, the social researcher should not take these notions as naturally occurring, but should try to deconstruct, historicize and understand them in the specific contexts in which they come into play; in the words of Brubaker (2012), the social analyst should not "uncritically adopt categories of ethnopolitical practice as categories of social analysis".

Soledad Balerdi holds a degree in Sociology (2007-2013) from the Universidad Nacional de La Plata and is currently a PhD student in Social Sciences at that institution. She received a PhD scholarship from the Argentinean National Council on Scientific and Technological Research (CONICET), and is currently studying Anthropology at the doctoral level at Katholieke Universiteit Leuven (Belgium) with Erasmus Mundus Artess II (December 2013-June 2014).

28.2 PANEL: History and transformation (17:00-18:45)

Room: ARQ Capela

Chair: **Júlia Lourenço**, University of Minho, Portugal

Mariusz Czepczyński

University of Gdansk, Spatial Management Department, Institute of Geography, Gdansk, Poland

Mapping the Change: Profanation of the Sacred: Post-Communist Ritual Landscapes In Contemporary Central Europe

Significant and meaningful places represent the social and cultural dimensions of local societies, as seen through relationships between ideas, beliefs and other conditions. These places play a specific role as important parts of social and spatial practices, culminating during dedicated festivals and celebrations. Social myths and places are interwoven into the urban fabric and have become vital components of urban and ideological identities. The idea of sacred space, according to Mircea Eliade, does not oppose the secular, it opposes the profane, so sacred space may include any site of location which plays its role by providing an outlet for a people's expression of "ritual sensibility". Each political system creates specific unique arrangements of "hallowed" and "profaned" places. This project focuses on mapping the recent transformation of the communist system of "sacral" spaces and their "profanation" into banal, everyday commonplace sites. The transformation of forms, meanings, uses and stories follows the re-signification and individualisation of the formerly "holy" places. Mapping the post-sacred implies inclusion of both dimensions of the process: it can be understood only through participatory analysis of the material, often architectural creation of the sacred and its meaning through cultural intangibles (stories, reasons, motives). Mapping the process is the major challenge of the paper, which will be complemented by photographic and narrative archival materials, enriched by contemporary media and *in situ* studies. A number of examples, including the Warsaw Parade Square, Berlin Memorial to the Socialists and Bucharest's House of the Republic, will illustrate the cultural conversion and the mapping process.

Mariusz Czepczyński is a cultural geographer and professor with the Department of Spatial Management, University of Gdańsk, Poland. His research interests are focused on cultural landscapes, post-socialist cities, heritages, urban cultures, critical geographies, quality of life, and local and regional development. He studied at the University of Gdańsk and the University of Warsaw. He also took courses at the University of Oslo (1997) and Harvard School of Design (1993). From 2009-2011, he was employed at the Geographical Institute of the Eberhard Karls Universität in Tübingen, Germany. His activities also include acting as a consultant and adviser, most recently to the Mayor of Gdańsk, Polish Metropolitan Union, City Hall of Lodz and Thuringian Ministry for Economy, Labour and Technology. He was Deputy Co-Ordinator at the RECOURSE, the Research and Education Centre for Urban Socio-Economic Development – Centre of Excellency, as part of the 5th Framework Program. His major publications include *Cultural Landscape of Post-Socialist Cities. Representation of Powers and Needs* (Ashgate: 2008), *The City during Times of Transformation: Experiencing 20 Years of Self-Governance in Gdansk* (ed. 2011, in Polish), *Spaces of the Post-Socialist Cities. Social Transformations of Urban Areas* (ed. 2006, in Polish), and *Featuring the Quality of Urban Life in Contemporary Cities of Eastern and Western Europe* (ed. with I. Sagan, 2004). He is a board member of Eurostep, European Solidarity towards Equal Participation of People, in Brussels, and a member of the Investigating Cultural Sustainability COST Action programme and the Metropolitan Working Group of the Polish Academy of Sciences.

Wan-Jung Wang

National University of Tainan, Taiwan, Department of Drama Creation and Application, Tainan, Taiwan

Re-defining Traditional Forms and Local Stories in Asian Alternative Modernity - The Comparative Study of the Devising and Performance of PETA's Community Theatre and Taiwan's Community Theatre

PETA (Philippine Educational Theatre Association) is one of the oldest and most inventive community theatres in Asia established in 1969. It has participated actively in the protest and criticism of social, political and economic injustice in Philippines through performance. Taiwan's community theatre movement has developed since the lifting of Martial Law in 1987. Its people's theatre has grown to stand up for marginalized social groups and was supported by government funding from 1991 to 1995 to promote community building as a movement throughout the major districts of Taiwan outside its main metropolis. However, when the policy changed and the funding stopped, these local community theatres had to close down or change their ways of development in order to survive. The Community Theatre in both areas has unique aesthetics based on their traditional performative forms and local stories which characterizes their Asian Alternative Modernity. Though these places have different aesthetics and histories, they also have similarities in their post-colonial and post-

modern historical development of cultures and social conditions. They both aim at expressing their cultural subjectivity through performances - rewriting their local cultures, stories and places so as to counter commoditization and globalization trends in their cultures and societies. I particularly want to investigate their distinctive aesthetic strategies, political engagement and ethical concerns towards their local marginalized groups and stories so as to counter-balance the dominant global cultural hierarchy and to discover how they sustain and re-create traditional cultures in our contemporary society.

Wan-Jung Wang is Associate Professor and Chair at the Department of Drama Creation and Application in National University of Tainan, Taiwan. She is a teacher, researcher, director and playwright of applied theatre and drama working in Taiwan after she got her PhD from the University of London, Royal Holloway College in 2008. Now she directs and writes plays for museum theatre, community theatre, theatre for the blind and oral history performance with her students and her local community members, based on their life stories and local stories and histories. She has written seven books on theatre and applied drama and she has also published various papers both in English and Chinese in major international academic journals on her applied theatre projects such as RIDE and Research in Art Education. Art education and applied theatre is her passion, dream and reality.

Fernando Bayón and Cristina Ortega

University of Deusto, Institute of Leisure Studies, Bilbao, Spain

Mapping for symbolic and tangible heritage in urban transformation processes:

The case of Bilbao

Bilbao is a city that has undergone significant urban transformation processes. One of the current challenges is measurement of the cultural and social impact of those processes. Cultural mapping is one of the current methodologies used to evaluate those impacts. The aim of this paper is to share these experiences. Currently, the city is facing new urban challenges of great political, economic, and social relevance. It affects an area whose past is linked to a primarily industrial activity. It is an area that has recently acquired new cultural and artistic uses as an outcome of local creators' initiatives, facilitating a transition between the previous industrial uses and the new practices carried out by creative associations (Zorrozaure). The new urban plan of this area will affect this fragile ecosystem. Our research team is developing a collaborative proposal of cultural mapping that involves different stakeholders: citizens, academia and artistic and neighborhood communities. Our aim is to achieve a politically useful diagnosis that will take an innovative approach to the future - negotiating with the past in a critical way. Collaborative cultural mapping is a tool that will let us identify not only the physical heritage that is worth preserving in this area, but also the intangible heritage with a high symbolic value. The symbolic value is made up of narratives and stories of life that should be equally studied so that urban transformation processes can be sustainable, smart and democratic.

Fernando Bayón earned his PhD in Philosophy from the University of Deusto, where he currently works as senior research fellow at the Institute of Leisure Studies. He has been a visiting scholar at the Universities of Tübingen, ETH-Zürich, Princeton and Yale, and a postdoctoral fellow for five years at the Spanish National Research Council (CSIC) in Madrid. He held various guest professorships in universities in Europe and Latin America, inter alia at the universities of México D. F., TEC-Monterrey, Bogotá, Bologna and Siena. He has been coeditor of several monographs and author of over 60 scientific papers. His research interests lie at the intersection of urban Studies and cultural heritage, narrative construction of identity and the politics of memory. His books have been reviewed in a range of scholarly journals as well as in the press.

Cristina Ortega Nuere is Director of the Institute of Leisure Studies of the Faculty of Social and Human Sciences of the University of Deusto, Bilbao. Doctorate in Leisure and Human Development, with a Master degree in Leisure Management, and specialized in Cultural Management, she graduated from the Faculty of Arts and Philosophy of the University of Deusto and completed her studies in London, Middlesex and at Westminster University. Her area of specialization is cultural policies, leisure, wellbeing and human development. She is the Principal Researcher of the Official Research Team of Leisure and Human Development of the University of Deusto. She has participated in more than 30 research projects in the leisure and cultural field. At present, she is Member of the Executive Committee and Board of Directors of the World Leisure Association WL. She is also the Chair of ENCATC's Policy Group Monitors of Culture.

28.2 PANEL: Storytelling and storylines (17:00-18:45)

Room: ARQ Sala P0

Chair: **Paula Abreu**, University of Coimbra/CES, Portugal

Angela Kyriacou-Petrou

University of Nicosia, Department of Architecture, Nicosia, Cyprus

Imposed Boundaries

The paper examines the role of maps of stories and events as part of a formal archive of site information. It explores the possibility of making site events and stories become part of an official land survey documentation that works alongside formal ordnance survey maps, setting in context alternative readings of a site and making visible cultural histories and embodied space. Through a series of drawn and written enquiries, mappings and drawings of small- or large-scale events at particular sites attempt to offer a re-reading. Many unofficial maps of such events exist, however, put in context of the official land survey records, they could take on a very different meaning. The presence and domination of the boundary line or property line present on the ordnance survey map is to be re-read in context of the event or history of a site. Space is understood as parcels of divided land; stories, activities and events do not recognize boundaries, and therefore create ownership related to collective activities or even crisis. Recording the site through time, the recorded document becomes part map, part drawing, actively engaging the reader and creating a collective memory of a site. Whilst recognizing the value of information given through land survey, the importance given to the scientific data is also understood as a seemingly benign political tool. In this context, reference will be made to land surveys carried out in the (British) colonial era, which imposed a new logic of land ownership irrespective of actual activities that took place. The paper will explore how the logic of mapping the ground also enforced a rationality of how it was used.

Angela Kyriacou-Petrou is an Assistant Professor, with a BA(Hons) Kingston and PGDip (SBU). Angela completed her architecture degree, post-graduate diploma and professional examinations in London, where she was born and lived until 2002. Practice has involved an extensive range of projects and scales, both in the UK and Cyprus, including competitions, Independent practice, project management and interdisciplinary design collaborations. Since 2008, she has collaborated on various projects with the design team AA&U in Nicosia. She began teaching part-time design in the studio at Kingston University in 1996 and later continued to teach at Southbank University in London. Following her move to Cyprus, she began lecturing and teaching in the urban design studio at the University of Cyprus in 2006. She is now an Assistant Professor at the University of Nicosia, where she leads the design studio courses and lectures in theory and landscape architecture.

M. Sharon Jeannotte

University of Ottawa, Centre on Governance, Ottawa, Canada

Community Story-telling: Engagement as a Cultural Mapping Technique

In the Province of Ontario, Canada, there is a well-established and detailed methodology for mapping tangible cultural assets, such as theatres, museums, and art galleries. However, methodologies for mapping intangible cultural assets, such as spiritual values, cultural identity, social cohesion, and heritage, are much less developed. Despite these procedural difficulties, however, numerous communities in Ontario have attempted to map their intangible cultural assets. Many of these efforts engaged citizens in story-telling about the community in order to uncover the intangible cultural dimensions of the community. This paper will describe and analyze the efforts of communities to tell “stories of place” and to situate these stories within a cultural mapping protocol that heavily emphasizes tangible cultural assets. Building on a study of 64 cultural mapping projects in Ontario between 2009 and 2012, it will examine how citizen engagement was linked with the mapping of intangible cultural assets in these communities, and will highlight several of the most successful projects. It will also assess the limitations of mainstream cultural mapping methodologies in capturing intangible cultural assets and tentatively suggest several elements of an alternative methodology that might address some of these shortcomings.

M. Sharon Jeannotte is Senior Fellow at the Centre on Governance of the University of Ottawa. From 2005 to 2007, she was Senior Advisor to the Canadian Cultural Observatory in the Department of Canadian Heritage. From 1999 to 2005, she was the Manager of International Comparative Research in the Department’s Strategic Research and Analysis Directorate. She has published research on a variety of subjects, including the impact of value change on Canadian society, international definitions of social cohesion, the points of intersection between cultural policy and social cohesion, the role of culture in building sustainable communities, culture and volunteering, and immigration and cultural citizenship. In 2005, she co-edited with Caroline Andrew, Monica Gattinger and Will Straw a volume

titled *Accounting for Culture: Thinking Through Cultural Citizenship*, published by the University of Ottawa Press. In 2011, she co-edited with Nancy Duxbury a special issue of the journal *Culture and Local Governance* on the subject of culture and sustainable communities. In 2013, she co-edited with Alain Pineau two comparative publications entitled *Flat-Lined but Still Alive - Analyses of the Provincial and Territorial 2012-13 Budgets from the Perspective of Arts, Culture and Heritage* and *Gloom and Glee: Analyses of the Provincial and Territorial 2013-2014 Budgets from the Perspective of Arts, Culture and Heritage*.

Elizaveta Kiseleva, Sandra Vokk, Liudmila Voronova, and Rafał Mączyński

Baltic Lab, Stockholm, Sweden

Stories from across the Baltic Region: The Search for New Cultural Identification

The current borders of European states do not represent the real political, economic and cultural state of member countries. In the near future, new unions will appear to have emerged. The Baltic Sea region can serve as a good example of a new type of agglomeration. The region has cultural connections within its member states that allow people living in the area to feel part of a larger community. One of the main challenges here is the formulation of a new cultural identity that will represent the region globally and, what is even more important, let people feel that they are part of a new union. Several research projects have been implemented to facilitate this process, and conducting interviews has been used as a method to forge a new image for the region. Our research group had already collected a sufficient amount of research material and, by analyzing it, we came to the conclusion that the methods employed failed to make it possible to see the actual state of things. In our current research, we are trying to analyze the everyday life of the region's inhabitants. Through visual and audio material, texts and artifacts that we call "stories", our research group will try to recreate the real image of the region and find common points in the way of life of its people. We believe that the research can be converted into a documentary form, to present the results to a wider audience.

Elizaveta Kiseleva holds an MA in Cultural Studies and develops educational programs for social and creative entrepreneurship in Russia and Europe. She is the co-author of *Creative Industries. Russian Profile*, an analytical report for the Creative Industries Agency, Moscow and the Institute for Russia and Eastern Europe, Helsinki. She is an expert adviser to the Wisemount Lab, Barcelona, an agency aiming at smart urban development. She is also an associate consultant of Creative Moscow, an agency for the support of creative industries in Moscow.

Line Marie Bruun Jespersen and Gitte Marling

AAU Aalborg University, AD:MT Department of Architecture and Media Technology, Aalborg, Denmark

Urban Songlines: Mapping Art and Urban Scenography at Roskilde Festival

This paper introduces the mapping method "Urban Songlines" as a method for cultural mapping of everyday urban life. It is a "story-telling" method, which supports researchers in removing themselves from the role of experts in order to see the city through the lenses of ordinary people. The aim of the method is to get a better understanding of the way in which people of different cultural backgrounds, ages and genders practice their everyday life, shape places and give them meaning through actions. The paper presents a case study of "Instant City, Roskilde Festival", which is the largest music festival in Northern Europe. The festival is planned and designed like a city, with similar programs and patterns. The physical surroundings are curated in order to support the social interaction between the participants. The special characteristics of the social life pave the way for a lot of experiments with urban furniture and installation art. Art and design at the festival address the social conditions and the playful attitude of the participants directly in the art works. Through eight Urban Songlines, the everyday life of the festival is described and documented in maps, photos and narratives, and the individual songlines reveal what music, events, physical environment, etc. mean to festivalgoers. Based on the findings in the Urban Songlines an analysis of selected examples of art and urban design at the festival site illustrate the reciprocal relationship between social life and urban design in the festival city.

Line Marie Bruun Jespersen, MA, PhD, is Assistant Professor in the Department for Architecture and Media Technology, Aalborg University. Line Marie Bruun Jespersen's research interest lies within Art and Urbanism. In her PhD dissertation, *Urban Installations* (2011), the meeting of urban spaces, contemporary art and the public/urban life was analyzed in order to describe the potential of art as place making and for generating socially inclusive public spaces. Contemporary approaches to site specificity in art and design and the reception and experience aesthetics of art in the public sphere are central themes in Line Bruun Jespersen's recent research.

Gitte Marling, Architect, PhD, Professor in the Department for Architecture and Media Technology, Aalborg University, is Head of the PhD program for Media, Architecture and Design. Gitte Marling's research falls within urban architecture, urban space and urban life. She is leader of the research project "Experience City" and has developed the urban songlines method. Gitte Marling is author / co-author of a great number of articles and several

books. Relevant books are *Instant City@Roskilde Festival* (2011); *Experience City.DK* (2009); *Fun City*.(2007); *Bangkok Songlines* (2005); *Urban Lifescapes* (2004); and *Urban Songlines* (2003).

28.2 WORKSHOP: Foldouts (17:00-18:45)

Room: CES Sala 8 (1st floor/Piso 1)

Foldouts

This workshop, directed by **Darlene Kalynka**, entails the demonstration and construction of three forms of the artists' book: instant book, stab and stitch, and accordion fold. Choosing one of these forms participants will re-frame their research in the form of an artist's book using maps as collage elements, related to a memory or a sense of place. In addition to the artists' books that will be on exhibition, examples will be shown of zines, maps, mini books and foldouts.

Maximum of 10-12 participants

Darlene Kalynka has taught printmaking as part of Thompson Rivers University's (TRU) Visual Arts BFA program for 26 years. Currently her work is included in *Monumental Ideas in Miniature Books*, an exhibition of artists books (original works created by artists in book or book-like form) that is traveling internationally to venues in Canada, Spain, Taiwan and the United States. Building upon work undertaken during a 2012 residency/conference in Rheine, Germany, she is involved in a collaborative research project with Ulrich Wolff, Head of etching at the Academy of Fine Arts in Karlsruhe, Germany.

Related Exhibition

May 28-30, 2014

Fold-outs: Artists' books map a sense of place

CES Biblioteca Norte | Sul (Library - 2nd floor/Piso 2)

Darlene Kalynka (artist/curator) "Traveling in Ukraine"

Uli Wolf "Seven Sister's"

Lea Bucknell "Untitled"

Briana Palmer "Untitled"

Kristina Bradshaw "Untitled"

Xaio Han "Lake"

Donald Lawrence "Quidi Vivi Camera Obsura"

Mapping Culture dinner - May 28th - 20h00 Cubicle, Parque Verde, Coimbra

Eating well: good taste, textures and diverse aromas, with pleasure, knowing that the origin of the used ingredients is reliable, contributing to our health and well-being and the promotion of local, sustainable economy. **Coimbra em Transição (Coimbra in Transition)** greatly enjoys sharing its food culture with you and is honored that CES invited us to give the Mapping Culture conference dinner a special character.

We welcome you in a relaxing ambience in Coimbra's **Parque Verde** next to the Mondego river, offering a rich vegetarian dinner. During the dinner you will also have the opportunity to get a taste of the activities and relationships that feed into this emerging local food culture. Your participation supports its further development, strengthening the social relationships and local economy that makes Coimbra more resilient and pleasant to live in.

Coimbra em Transição (CeT) is a local community group that is part of the international Transition movement. The transition we aim at is one towards a low carbon, socially equitable, cohesive and entrepreneurial society. We are keen on taking already existing initiatives and resources as our starting point, where innovation sprouts from the links created between participating individuals and organisations working together in a process of shared experimentation and learning.

Our current centre of activities is "Rua Direita," a partnership between Coimbra Municipality and CeT, born out of the mutual desire to re-humanise urban, public space. Since May 2013, lots of people have passed, looked, entered and participated in this open space that invites and gives shape to a more beautiful and vibrant city, thus generating new collective meanings: "Tu és onde moras" ("You are where you live"). With several urban art projects already realised and recycled materials available for use, a community garden and a huge table, it is an attractive place to come together, create and share.

Harvest from our community garden will be used in the dishes we will serve you. In a small exposition of objects, photos and personal stories, during the conference dinner you will get a glimpse of the evolution of Rua Direita and its related activities.

More information on **Coimbra em Transição**:
<http://coimbraemtransicao.wordpress.com>

You are very welcome to visit our public space and community garden in Rua Direita (historical downtown of Coimbra) during or after the conference. Please contact us if you wish to meet with someone who can answer your questions: coimbraemtransicao.geral@gmail.com

Coimbra em Transição's partners for this dinner:

Divisão de Ação Social e Família da Câmara Municipal de Coimbra (Joana Nogueira)

Cozinha Consciente (João Moura) www.cozinhaconsciente.pt

Avidanja (Jutta Weiske) www.avidanja.org

The dinner

For this dinner, we invited João Moura, who has a macrobiotic catering service and just opened a restaurant, and Jutta Weiske, who specialises in food and health and is founder of a small retreat centre, as our cooks. We take care of drinks, the conference cake and the ambience. Most ingredients are local, freshly harvested, mainly from producers we know personally. We have taken into account all food restrictions that were communicated to CES. All dishes will be accompanied by a list of ingredients. Our team will be available for answering any additional food questions. Jutta is also the designer and maker of the beautiful and festive illumination that will allow you to enjoy a long night at the riverside. Please bring something warm for the night and dress comfortably. We will create both a lounge area with blankets and pillows in addition to some tables and benches.

The dinner starts at 20h00. You are welcome from 19h30. Between 19h30 and 20h00 you can enjoy a drink and participate in some small workshops learning how to make refreshing summer drinks with fruit juices, herbs and flowers and tasty bread spreads based on olive oil.

Menu (with some freedom to adapt to availability of fresh produce on the day of the dinner)

Starters

- Several vegetable and herb spreads, bread and olives

Soups

- Beetroot cream soup garnished with rice cream, chive and toasted sunflower seeds with plum vinegar
- Chickpea soup with spinach

Main course

- Millet pie with mung beans and smoked tofu garnished with varied, sautéed vegetables covered with mayonnaise.
- Polenta oven dish
- Pasta with pesto made from wild and aromatic herbs
- Mixed salad of arugula, lettuce, watercress, herbs etc., with vinaigrette of the day
- Cauliflower and orange salad
- Carrot salad
- Crispy white cabbage salad
- Pickles in brine of red cabbage and onion

Deserts

- Strawberry mousse
- Fruit salad
- Halava
- Conference cake

Drinks

- Served during the whole dinner: Diverse herb teas, refreshing drinks with lemon, mint, grape juice and elderberry flowers, water, red and white wine
- After dinner: coffee

Thursday, May 29, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

9:30-10:30 KEYNOTE SPEAKER - Adelheid Mers
Commissioned Community Diagrams: 3 Chicago Case Studies

10:30-11:00 Break

11:00-13:00 PLENARY SESSION 2 - Making Interdisciplinary Inquiry Visible

13:00-14:30 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 29.1

29.1 PANEL: Nova Cartografia Social da Amazônia

Room: CES Sala 1

29.1 PANEL: Mapping in local planning and development 1

Room: ARQ Sala P0

29.1 PANEL: Creative processes and platforms

Room: ARQ Capela

29.1 PANEL: Digital innovations and engagements

Room: ARQ Sala T2

16:30- 17:00 Break

17:00-18:30 CONCURRENT SESSIONS - 29.2

29.2 PANEL: Mapping Tangibles/Performing Intangibles: Three Perspectives on Multiplicities

Room: ARQ Capela

29.2 PANEL: Mapping in local planning and development 2

Room: ARQ Sala T2

29.2 PANEL: Creating collaborations and defining values

Room: ARQ Sala T4

29.2 PANEL: Eco-culture connections

Room: ARQ Sala P0

EVENING

18:45 - José Valente concert

University of Coimbra's Jardim Botânico / ARQ Capela if rain

Thursday, May 29, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

9:30-10:30 KEYNOTE SPEAKER - Adelheid Mers
Commissioned Community Diagrams: 3 Chicago Case Studies

Adelheid Mers is an artist who crafts useful pictures. A careful listener, she engages with individuals and organizations to locate and visualize subtle community discourses and hidden ecologies overlooked by surveys and the more common, quantitative community assessments. Mers is also a tenured professor of cultural policy at The School of the Art Institute of Chicago, giving her a keen understanding of cultural processes on a larger scale. Her work is presented nationally and internationally, at conferences and exhibitions. She has curated several exhibitions, published essays on pedagogy, arts administration and art-based research and has edited and published a book, *Useful Pictures*. Mers increasingly works with non-profit clients: Most recently, she has worked with the Evanston Art Center seeking out local arts ecologies, followed by an exhibition and public discussion of results; Honors include grants from the German Academic Exchange Service, the British Council, NEA and Illinois Arts Council. Since 2005, Mers has contributed to the Making Interdisciplinary Inquiry Visible research initiative, as a partner in the Community-University Research Alliance that originated at Thompson Rivers University and the City of Kamloops, British Columbia. <http://adelheidmers.org>

Introduction: **Will Garrett-Petts**, Thompson Rivers University, Canada

10:30-11:00 Break

11:00-13:00 PLENARY SESSION 2 - Making Interdisciplinary Inquiry Visible

This plenary session brings together the work of the *Making Interdisciplinary Inquiry Visible* research group, funded by the Social Sciences and Humanities Research Council of Canada.

This session will explore the “visual turn” in research—especially the role of artistic methods in mapping culture and representing research visually. The session will be introduced and chaired by the principal investigator for the research group, Will Garrett-Petts.

Will Garrett-Petts is professor and Associate Vice-President of Research and Graduate Studies at Thompson Rivers University, where he directs Mapping Quality of Life and the Culture of Small Cities (a national community-university research alliance). His recent books include *Cultural Mapping as Cultural Inquiry* (forthcoming from Routledge), *Artists' Statements and the Nature of Artistic Inquiry* (Open Letter), *The Small Cities Book* (New Star), and *PhotoGraphic Encounters: The Edges and Edginess of Reading Prose Pictures, Visual Fictions* (U of Alberta P), and *Writing about Literature, 2nd Ed.* (Broadview).

SESSION PRESENTATIONS (15 min. each):

Projecting Culture / Projection Mapping (Craig Saper and Lynn Tomlinson)

Animation, broadly defined, means the process of filling with life. This subject of the “paper” will be literally animated: brought to life through light and movement, using small digital projectors and a number of visual methods. This method seeks to bring the feeling of the magic lantern show to the academic “paper”: moving well beyond the realm of digital slideshows into the three-dimensional world of the body. The visual accompaniment of the “paper” will be mapped onto the bodies of the speakers. The speaker’s voice will be projected across the room to a wireless speaker. Image and text will be projected onto the speaker’s white-shirt. With a wave of the hand, the speaker will reveal hologram-like figures appearing to float in the air, or address and contradict his/her own image projected on a hand-held white card. Special guests will appear as “talking heads,” projected onto a styrofoam wig heads.

In redefining scholarship by making it animate (alive, visceral, vibrant), our project is guided by Greg Ulmer's observation that we can mine "the history of the avant-garde as a liberal arts mode of research and experimentation" (Ulmer, 1994, xii). Although the modern university has located and narrowly defined the arts within specific disciplines, electracy (projecting a reading of the electronic mode of culture in terms of the analogy with the shift from an oral culture to a print-literate culture) necessarily involves the arts as a mode of scholarly research and experimentation. The existing organization of the arts as separate from other disciplines makes sense within the literate systems that neatly and efficiently divide learning according to predetermined divisions of knowledge, and that organizational system may have been necessary within the apparatus of literacy, but those systems are no match for the scale, multimodalities, and internetworked information production, access, and analytics.

Our project seeks to project the analytic concept of projection (when traits of one's self or culture -- usually negative traits -- are unconsciously projected on to others) that is common in cultural forms of anthropocentrism, ethnocentrism, bigotry, misogyny, homophobia, and other narcissisms of small differences. Freud's notion of projection, applied to cultural mapping, has not been fully explored as an animate cultural studies. Instead of de-mythologies our project performs simulated or artificial mythologies.

Craig Saper is a Professor and Program Director of the Language, Literacy, & Culture Doctoral Program, and is the Bearman Family Foundation Chair of Entrepreneurship at UMBC. Dr. Saper's research is interdisciplinary in scope, intermedia in both focus and modes of presentation, and international in range and reputation. He is the author of *Intimate Bureaucracies* (2012), *Networked Art* (2001), *Artificial Mythologies* (1997) and has edited or co-edited volumes on *Posthumography* (2010), *Imaging Place* (2009), and *Drifts* (2007) and edited editions of Bob Brown's *Words* (2010) and *Readies* (2010). He has published widely on new media experiments and visual poetry and currently serves as the Reviews Editor, and previously the "Blog Report," columnist for Rhizomes. He focuses on multimodal scholarship and learning, technologies' impact on scholarship, and emerging multimodal alternatives to print-based literacy like electracy and sociopoetics. His work also looks to vanguard arts and experimental media for research methods and approaches and not merely as objects of study.

Lynn Tomlinson is an interdisciplinary artist who works across a broad range of media: animation, documentary, sculpture, site-specific installation, large-scale community mosaics, and public art. Her work pushes the boundaries between animation and other media, reflecting her interest in hybrid forms. Her current expanded animation projects include digital puppetry, digital projection experiments, and interdisciplinary collaborations in performing and media arts. She investigates environmental change, states of subjectivity, and the poetics of scale, as well as social engagement. She is known for a unique animation technique, using clay on glass, which looks like moving watercolor painting. Her animated shorts have aired on children's public television, MTV, and Sesame Street, and are featured in *The Animation Bible*. She has taught animation and media arts at UMBC, MICA, the University of the Arts, Cornell University, and other schools and universities. Tomlinson currently teaches at Towson University, where she is completing an interdisciplinary MFA.

DREAM-WALK: Dwelling as Process and Practice (Sara Giddens and Simon Jones)

Bodies in Flight's recent practice has involved a progressively more complex and sustained engagement with various communities resulting in deeper investigations into the relationship between community and place, art-work and site. With *Dream->work* (2009-13), a performance-walk exploring the transient engagement of migrant workers in global cities and other financial urban centres, our practice increasingly focused on "local" residents' construction of their urban spaces as productive: firstly, in terms of an industrial heritage, and then in terms of a leisure industry. This led us to explore the relationship between current constructions of place and the embodied memories of recent pasts as told by long-term residents. Emerging from this series of investigations, we have developed a description of our practice as artists as a *dwelling*, partly informed by Heidegger – opening ourselves to what the others as residents want to tell us. In this presentation, we will address the questions this dwelling raises about the artist's role when sited amongst communities which are not their home; questions which themselves challenge conceptions of performance as an art form which can provide a meeting ground for communities.

Sara Giddens is a choreographer, creative facilitator, lecturer and writer. Sara has been working professionally in interdisciplinary and collaborative contexts with dancers and non-dancers since 1987. Sara has choreographed and co-directed (with writer Simon Jones), 17 publically funded performance works with *Bodies in Flight*, touring throughout the UK and abroad. She has contributed to significant developments in performance documentation including a CD-ROM archive *Flesh and Text* and has written a number of chapters and articles about her choreographic work. In 2005 she was one of six nationally acclaimed choreographers to be awarded a two-year research bursary from The Choreographic Lab (funded by Arts Council England and The University of

Northampton), where she made *Triptych: Who By Fire* with film-maker Tony Judge and contributed to a range of salons, seminars and workshops exploring how we can frame and talk about choreographic practice.

Dr. Simon Jones, Professor of Performance, University of Bristol, is a writer and scholar, founder and co-director of Bodies in Flight, which has to date produced 17 works and numerous documents of performance that have at their heart the encounter between flesh and text, where *words move* and *flesh utters*, most recently a chapter on their performance-walk *Dream-work* in *Archaeologies of Presence* (2012). He has been visiting scholar at Amsterdam University (2001), a visiting artist at The School of the Art Institute of Chicago (2002) and Banff Arts Centre (2008). He has published in *Contemporary Theatre Review*, *Entropy Magazine*, *Liveartmagazine*, *Shattered Anatomies*, *The Cambridge History of British Theatre*, *Performance Research: on Beckett*, co-edited *Practice as Research in Performance and Screen* (2009) and his work with Bodies in Flight features in Josephine Machon's *(Syn)aesthetics? Towards a Definition of Visceral Performance* (2009). He is currently leading two major projects into the accessibility, preservation and creative re-use of live art archives – *Into the Future* and *Performing Documents*.

Forbidden cartographies: a discontinuous voyage

(Ashok Mathur)

During the Komagata Maru incident and in the years and decades following, much of the coverage of this point in Canadian history was journalistic and documentary. It was not until 1976 that the first significant creative version of the incident was staged, and since then there have been various attempts to address this moment through poetry, play, film, and literature. I argue that facts and historical data are often insufficient to address the complexities of a community trauma, and that creative lenses provided by artists of various media are often required to lend substance and full-bodiedness to events that are often otherwise relegated to footnotes and archival knowledge. One of the most significant elements of the incident was the prevailing “continuous voyage” legislation that prohibited arrival of immigrants whose vessel had made one or more stopovers from its point of origin. Clearly racist in design (there were non-stop ships arriving from Europe but none from South Asia), this legislation was used to prevent the Komagata Maru from off-loading its passengers. Thus, by following a map of travel, immigration, and trade, we can see how cargo such as sugar, spice – or even human cargo in the case of slavery – was made legally possible. But legislated regulation of what constituted legal travel created a kind of forbidden cartography, a map that cannot be realized, as it were. Because of the substantial visual and aural creative work around this incident – stage plays by Pollock and Rode, film and radio productions by Kazimi, Varughese, and Mehta, poetry and prose by numerous writers, and a significant multi-media project by the Simon Fraser University Library – there is now no shortage of creative material to draw upon, intensifying and amplifying our multiple ways of seeing the incident from various cultural maps. This presentation will offer a mashup of many of these modes of creative representation, sampling and representing them to create a visual and aural collage. Using a multi-media form that is based in a vee-jay club scene, the appeal of this presentation will be to destabilize uniform histories by overwhelming with the abundance of image, sound, and video, creating a cacophonous cartography of the Komagata Maru that will re-register our linear, narrative, and otherwise limited approaches to significant moments in our history.

Ashok Mathur is Associate Professor and Chair of the Faculty of Critical and Creative Studies at the University of British Columbia, Okanagan. His cultural, critical, creative, and academic practice is wide ranging and investigates new models of artistic research and interdisciplinary collaboration, particularly those that pursue a social justice agenda. As a writer, cultural organizer, and interdisciplinary artist his work addresses the intersections of race, indigeneity, and creative and artistic research. His editorial work includes the anthology *Cultivating Canada: reconciliation through the lens of cultural diversity* (Aboriginal Healing Foundation, 2011), and numerous special volumes of arts and literary journals such as *West Coast Line* and *Prairie Fire*. He also edits CiCAC Press, which publishes poetry, prose, and creative nonfiction using an alternative author-driven approach to support writers and readers. As a Canada Research Chair in Cultural and Artistic Inquiry (awarded 2005 at Thompson Rivers University), he has organized and co-ordinated multiple arts-driven initiatives. Most recently he coordinated a month-long artist residency, *Reconsidering Reconciliation*, bringing twelve Aboriginal and non-Aboriginal artists together at the Centre for innovation in Culture and the Arts in Canada (CiCAC).

EEG AR: Things We Have Lost

(John Craig Freeman)

This presentation will highlight a public art installation and experimental exhibition/performance planned as part of the larger conference. A database of objects based on the broad theme of “Things We Have Lost,” which includes things such as pensions, empires and dodo birds, will be generated by asking the people of Coimbra what they have lost. The project consists of a city-wide public art installation and an experimental exhibition/performance. The presentation will provide both a synopsis and a commentary on the exhibition/performance. <http://johncraigfreeman.wordpress.com/eeg-ar-things-we-have-lost-basel-virtuale/>

John Craig Freeman is a public artist with over twenty years of experience using emergent technologies to produce large-scale public work at sites where the forces of globalization are impacting the lives of individuals in local communities. His work seeks to expand the notion of public by exploring how digital networked technology is transforming our sense of place. He has produced work and exhibited around the world including in Venice, Istanbul, Xi’an, Belfast, Los Angeles, Beijing, Zurich, New York City, Taipei, São Paulo, Warsaw, Kaliningrad, Miami, Bilbao, Havana, Atlanta, Calgary, Buffalo, Boston, Mexico City, London and San Francisco. He is currently an Associate Professor of New Media at Emerson College in Boston.

The Camera Obscura Project

(Donald Lawrence)

This presentation will afford participants direct engagement with current research around cameras obscura, providing an artistic exploration of models for interdisciplinary research collaboration. Specifically, I will be sharing my work with research collaborators Petran Kockelkoren (Groningen) and Sven Dupré (Berlin), whose research documents the emergence of optical culture in early modern Europe (Dupré) and the expansion of such forms as the camera obscura during and since the 19th century (Kockelkoren). Dupré has noted of Johannes’ Kepler’s 16th century experiments that “Kepler claimed that ‘the spectators enjoyed [these games] all the more for realizing that they were games’ and that Kepler’s contemporaries “did not typically distinguish between *ludus*, or social play, and *lusus*, intellectual play.” Drawing upon the work of Dupré and Kockelkoren, my presentation will detail how cameras obscura and like-minded apparatuses may be used to foster community engagement. The “artist-as-researcher” model will be highlighted, allowing consideration of contemporary artistic and social contexts. My collaborative and interdisciplinary research will form the basis for a short presentation that will be used to introduce a proposed workshop and will also be used to explore lines of inquiry for a festival of cameras obscura that is a planned activity of the camera obscura research group, for Dawson City Yukon, 2015 — and, potentially, for further projects with CES researchers.

Donald Lawrence is Professor of Visual Arts at Thompson Rivers University. Lawrence uses combinations of photography, sculpture, drawing and installation to relate stories of travel, exploration and mechanical invention to a broader interest in the meeting place of urban and wilderness culture and to his specific interest in sea kayaking. This is an interest which has taken him to Alaska, Maine, and twice to Scotland’s Outer Hebrides with his folding Klepper kayak. Donald Lawrence’s recent projects include: participation in *Witness Marks: the Exotic Close to Home*, at the Art Gallery of Greater Victoria; *Torhamvan/Ferryland*, at Vancouver’s Contemporary Art Gallery; *CAMP(sites)* at Banff’s Walter Phillips Gallery, *Proximities: Artists’ Statements and Their Works* at the Kamloops Art Gallery and *Image and Apparatus* at Museum London. *Court House*, a project Lawrence coordinated, in which the installation of four artists’ projects in Kamloops’ former Law Courts provided the setting for an international academic symposium represents his interest in the meeting place of artistic production and academic inquiry through a number of interdisciplinary research projects; he is currently the lead researcher of a Research/Creation project, through the Social Sciences and Humanities Research Council of Canada.

Response and Discussion

13:00-14:30 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 29.1

29.1 PANEL: Nova Cartografia Social da Amazônia (14:30-16:30) (New Social Cartography of the Amazon)

Room: CES Sala 1

Co-Chairs: **Élida Lauris** and **Sara Araújo**, CES, Portugal

Presentations in Portuguese

Alfredo Wagner Berno de Almeida (PT)

Universidade do Estado de Amazonas, Projeto Nova Cartografia Social da Amazônia, Manaus, Brazil

The Indigenous Movements and Cultural Self-consciousness – Linguistic Diversity and Collective Identity

The purpose of this paper is the study of the relationship between tradition and legal order, focusing mainly on the official deliberations (conventions, laws, decrees and ordinances) about linguistic diversity and political culture, which result from different forms of ethnic mobilization. The article refers primarily to those that resulted from mobilizations perpetrated by social movements, whose demands became laws, notably municipal laws. Such laws, as products of a collective action, have not only the essential intent of legal and formal recognition of practical actions and knowledge or ways of doing, but also the protection of forms of expressions, which are threatened and whose persistence constitutes the objective of present demands.

Os Movimentos Indígenas e a Autoconsciência Cultural: Diversidade Linguística e Identidade Coletiva

O propósito deste trabalho consiste no estudo da relação entre tradição e ordenamento jurídico, focalizando principalmente as deliberações oficiais (convenções, leis, decretos e portarias) sobre diversidade linguística e política cultural, que resultaram de diferentes formas de mobilização étnica. O trabalho se refere em especial àqueles resultados de mobilizações perpetrados por movimentos sociais, cujas reivindicações se tornaram leis, notadamente leis municipais. Tais leis, enquanto produtos de uma ação coletiva, têm como finalidade precípua não apenas o reconhecimento jurídico-formal de atos e saberes práticos ou de modos de fazer, mas também a proteção de formas de expressões, que jazem ameaçadas e cuja persistência constitui objeto de reivindicações do presente.

Alfredo Wagner Berno de Almeida holds an MA in Social Anthropology at the Federal University of Rio de Janeiro (1978) and a PhD in Social Anthropology at the Federal University of Rio de Janeiro (1993). FAPEAM market is currently at the University of Amazonas State - UEA and coordinates the 'social mapping as a tool for land management against deforestation and devastation: the empowerment of peoples and traditional communities process' Project - BNDES / UEA. Also coordinates the 'Science Center Knowledge: Creation Museum experiences living in the affirmation of knowledge and representative doings of peoples and traditional communities' project - MCTI / CNPq / SECIS conducted by UEA in partnership with the Museum of Astronomy / MCTI. Works primarily with the following topics: traditional folk, ethnicity, conflicts, social movements, processes of territorialization and social cartography, Amazon.

Glademir Sales dos Santos (PT)

Universidade Federal do Amazonas, Programa de Pós-graduação em Sociedade e Cultura na Amazônia, Manaus, Brazil

Different processes of territorialization of the indigenous peoples in the city of Manaus- Amazonas, Brazil

The fieldwork on indians in and surrounding Manaus, Amazonas State, aims to explain the different processes of the construction of pluri-ethnic territories of indigenous people in the context of the city of Manaus. The analysis begins with testimony, interviews and the situational map of the indigenous associative units, which point to a process of socio-cultural and identity elaboration, that presupposes the achievement of a territory and social production, in which the agents enter into determined relationships, appropriating technical and political devices. The empirical observations about indians in Manaus highlight a debate about identity politics and recognitions policies from the view of new processes of territorialization. The organizational unit surrounding various ethnic identities forms political discourse of pluri-ethnic character, with ethical content,

promoting an approximation of identity and citizenship aspects. This approximation is at the base of national and international legal devices, as a point of support for the struggle of indigenous peoples for recognition and redistribution. Our purpose is to construct a reflection, considering the expression of Indians in the city with in a field of struggle for classification and self-identification of social agents, parting from an ethnographical emphasis on Indians in the city.

Processos diferenciados de territorializações dos indígenas em Manaus-AM

A pesquisa de campo sobre índios em Manaus-AM e no entorno procura explicitar os processos diferenciados de construção de territórios pluriétnicos dos povos indígenas, no contexto da cidade de Manaus. A análise parte dos depoimentos, entrevistas e do mapa situacional das unidades associativas indígenas, que apontam um processo de elaboração sociocultural e identitário, a qual pressupõe a conquista de um território e uma produção social, em que os agentes entram em relações determinadas, apropriando-se dos aparatos técnicos e políticos. As observações empíricas sobre índios em Manaus destaca um debate sobre política de identidade e política de reconhecimento a partir de novos processos diferenciados de territorialização. A unidade organizativa em torno de várias identidades étnicas se configura em discurso político de caráter pluriétnico, com conteúdo ético, promovendo uma aproximação dos aspectos de identidade e de cidadania. Esta aproximação está na base dos dispositivos legais nacionais e internacionais, como ponto de apoio das lutas dos povos indígenas por reconhecimento e redistribuição. Nosso propósito é construir uma reflexão, considerando o ato de fala dos índios na cidade dentro de um campo de lutas pela classificação e autodefinição dos agentes sociais, a partir de um recorte etnográfico sobre índios em Manaus-AM.

Glademir Sales dos Santos - Graduated in Philosophy from the Catholic University of Brasília (UCB), Specialization in Anthropology at Amazon (UFAM), Specialization in Philosophy and Existence (UCB), MSc in Society and Culture in Amazonia (UFAM), PhD in Society and Culture in Amazonia (UFAM). Philosophy professor for 13 years at the Institute of Theology and Pastoral Studies Superiors of Amazon (ITEPES); disciplines taught in the course of Philosophy, as a substitute teacher at the Federal University of Amazonas; disciplines taught at the State University of Amazonas Platform by Paulo Freire (PARFOR) / MEC and Pedagogy Course Intercultural Indigenous; was professor of team trainers of Management Continuing Education / Professional Development Division of the Magisterium - SEMED - Manaus . Researcher 's New Social Cartography Project of the Amazon (PNCSA) , the core of research in Territorialization, Identity and Social Movements in the research lines Ethnicity and Social Mapping of Peoples and Traditional Communities. Is part of the coordinating team of the project "Social Mapping and Land Management Instrument against Deforestation and Devastation: Training of Traditional Peoples and Communities Process". Has conducted field research on indigenous peoples in the Upper and Lower Rio Solimoes and Negro, in particular, develops research on Indians in Manaus-AM, from situational mapping of indigenous peoples, as a doctoral student at the Graduate Program of Society and Culture in Amazonia, Federal University of Amazonas.

Gláucia Maria Quintino Baraúna (PT)

Universidade Federal do Amazonas, Programa de Pós-graduação em Antropologia Social, Manaus, Brazil

Hydroelectric companies in the Amazonian Region:

Conflicts arising from the 'Madeira Complex' project

Planning large projects in the Amazon has never stopped being a governmental aim. Since the 1960s, we have seen a succession of investments in infrastructure, being built in the most unimaginable places in the region. The installation of such "monuments" affects various aspects of the lives of social group, instigating local social conflicts. The implementation of the project "Madeira Complex" represents another milestone in the history of local social agents by generating processes of "compulsory displacement" and disaggregation of organizational units to give passage to "integrationist" actions. The social agents of this research have waged a struggle for recognition of their rights related to various issues, especially their "existence" as those affected by the hydroelectric project known as the "Madeira Complex". This research emphasizes several conflicting situations, with the framework of events, between the years 2006 and 2014. In this period the conflict has sharpened since the process of official entry in the region. The struggle of those affected by the project is characterized by the maintenance of their territories, the recognition of their rights, to ensure their way of life, in which they have socially constructed their conceptions and ways of relating to each other. Considering the disputes and impositions, my starting point is the comprehension of how the social agents have reacted to all the attacks that prioritize the establishment of an infrastructure that benefits the alliance of "private companies and governments", given that this association denies recognition of the social agents and of their rights to "territories" historically occupied at the Madeira River.

Hidrelétricas na Amazônia: os conflitos provocados a partir do projeto 'Complexo Madeira'

Desde a década de 60, temos visto uma sucessão de investimentos em infraestrutura na Amazônia, fato que tem intensificado os conflitos sociais. A criação das hidrelétricas do Rio Madeira representa mais um marco na história dos agentes sociais locais ao gerar processos de 'deslocamento compulsório' e a desagregação de unidades organizativas em prol de ações 'integracionistas'. Tais agentes sociais tem se destacado através da luta por seus direitos. Destaco neste artigo três pontos que estão sendo mapeados e acompanhados, através da pesquisa de doutorado: primeiro, o processo da chegada do projeto na região, como período intenso das disputas. Segundo, a luta dos afetados em manter-se no território onde viviam. O terceiro ponto trata da luta pelo reconhecimento de suas 'autoatribuições' e dos seus direitos. Considerando as disputas e imposições, parto da análise dos três pontos apresentados para compreender como os agentes sociais tem reagido a todas as investidas que priorizam a instauração de uma infraestrutura que beneficia a aliança 'empresas privadas e governos'. Tendo em conta que essa associação nega o reconhecimento dos grupos sociais e de seus direitos sobre os 'territórios' historicamente ocupados no Rio Madeira.

Gláucia Maria Quintino Baraúna: Master's in Sociology at the Graduate Programme in Sociology at the Federal University of Amazonas - PPGS / UFAM. Doctoral student in Social Anthropology at the Graduate Program in Social Anthropology at the Federal University of Amazonas - PPGAS / UFAM. Researcher of the New Social Cartography Project of the Amazon State University of Amazonas - UEA.

Helen Catalina Ubinger (PT)

Universidade Federal do Amazonas, Programa de Pós-graduação em Sociedade e Cultura na Amazônia, Manaus, Brazil

Socio-environmental Conflicts in the Tenharim Indigenous Territory in Southern Amazonas

The present article presents the socio-environmental conflicts in the municipality of Humaitá in the southern part of the State of Amazonas. The traditional peoples and communities of southern Amazonas have been the target of confrontations with loggers, miners and "agribusiness entrepreneurs", which have established themselves in the region. These traditional peoples are experiencing the advancement of infrastructure projects, such as highways and hydroelectric power plants, whose effects are still being estimated and mapped. The BR-230 Transamazônica highway crosses the Tenharim indigenous land, which implies greater contact with non-indigenous peoples, as the opening of this highway in 1972 facilitated the penetration of the agro-pastoral front, as well as other exploration activities. Through situational maps, we intend to analyze the socio-environmental conflicts, comprehend these indigenous people's strategies of resistance and identify the main non-indigenous agents involved in this context.

Conflitos Socioambientais na Terra Indígena Tenharim no Sul do Amazonas

O presente artigo apresenta os conflitos socioambientais no município de Humaitá-AM, no Sul do Amazonas, especificamente nas terras indígenas do povo Tenharim. Os povos e comunidades tradicionais do Sul do Amazonas tem sido alvo de confrontos com madeireiros, garimpeiros e 'empresários do agronegócio', os quais têm se estabelecido nesta região. Estes povos estão vivenciando o avanço de projetos de infraestrutura, como rodovias e projetos hidrelétricos, cujos efeitos ainda estão sendo estimados e mapeados. A BR-230 Transamazônica cruza a terra indígena Tenharim, o que implica maiores contatos com não-indígenas, pois a sua abertura em 1972 facilitou a penetração da frente agropastoril, além de outras atividades de exploração. Por meio de mapas situacionais, pretendemos analisar os conflitos socioambientais, compreender as estratégias de resistência dos indígenas e identificar os principais agentes não-indígenas envolvidos neste contexto.

Helen Catalina Ubinger: Bachelor of Regional Development, complementary area in Communication, University of Arizona (2004), MA in Anthropology from the Federal University of Bahia (2012) themed on indigenous Tupinambás in Southern Bahia, indigenous movement, religion, ethnicity and territory. PhD Student in Society and Culture in Amazonia (UFAM). I work as a researcher under the New Social Cartography Project of the Amazon (PNCSA). In PNCSA, collaborate with the execution of mapping workshops, qualification GPS, and courses on the Convention 169, facilitating access to technologies and information for people interested and traditional communities in order to develop social mappings on their own communities and territories, as well as information packs, which demonstrates specific situations, therefore, the specific territoriality of each group participating in such activities.

29.1 PANEL: Mapping in local planning and development 1 (14:30-16:30)

Room: ARQ Sala PO

Chair: **M. Sharon Jeannotte**, University of Ottawa, Canada

Christina Hjorth

Cultural Planning Laboratory, Gothenburg, Sweden

In search of local identity and development / Cultural planning in Sweden

The presentation will be about the experience of working with eleven local municipalities in the west of Sweden over a period of three years using cultural planning and mapping as a tool for development of society. The communities are of varying sizes from small local societies to cities. There is a recently finished report about the project, describing the outcome in terms of success and failures.

Christina Hjorth, former Director of Culture, for the City of Gothenburg in Sweden. Project leader of the Cultural Planning Laboratory, consultant and lecturer in Sweden and Norway. Bachelor of Arts at Gothenburg University.

Rodger Hunter and Alison Nicholson

Vis-à-vis Management Resources Inc., Duncan, Canada

Cultural Inventory and Mapping: A British Columbia Experience

In 2011 the Government of British Columbia commissioned a review of an arts and culture community inventory and mapping program. Based on the findings of that review the province partnered with the Cowichan Valley Regional District and the local Arts Council to support a pilot inventory and mapping project. This paper examines the motivations of the participants in the pilot project as well as the challenges, success factors and benefits. The paper draws from the knowledge of the inventory and mapping review as well as the pilot project and a subsequent community visioning exercise that used the inventory and mapping website (<http://cowichanculture.ca>) as a platform.

Rodger Hunter is a consultant with Vis-à-vis Management Resources, a management consulting firm based in British Columbia, Canada. He has over 30 years' experience working with public sector organizations. Rodger is particularly interested in arts and culture funding, planning and infrastructure and the importance of arts and culture to community sustainability. Rodger has a Masters of Science degree from Brock University and a Masters in Public Administration from the University of Victoria.

Eliana Rosa de Queiroz Barbosa

Universidade Presbiteriana Mackenzie, Architecture and Urbanism, São Paulo, Brazil

Mapping Tietê River Valley - contemporary urban form and local dynamics

The Tietê River Valley in Sao Paulo is a territory under transformation in Sao Paulo's west zone. Defined by the railroad in its northern part, and the river in its southern part, the historic occupation of the area represents the historic occupation of the city. Its phases of development are engraved in its hybrid urban form, which represents the history of industrial development and its decaying heritage, the conflicting relationship of the city towards the river and its water bodies, the struggle for housing and the remaining low-rise typologies among a concrete jungle of towers, the profusion of an ever-expanding road system, the expectant spaces waiting for the next-best typology - the Tietê Valley's contemporary urban landscape has it all. The current transformations are heterogeneous. On one hand they are spontaneous and market-led with real estate eating out the remaining empty spaces. However, these changes are also induced, since there has been a sequence of urban projects undertaken in the area over the past decade. Although distinct, both tendencies have one aspect in common: both neglect the preexistences in the territory, disregarding its layers of history and its complexity. By mapping the different layers of history and information enclosed in this territory, the paper intends to reveal its contemporary hybrid character as a possible basis of future interventions.

Eliana Rosa de Queiroz Barbosa is an architect and urbanist (2004), Master in Modern and Contemporary Urbanism FAU Mackenzie, São Paulo, Brazil (2009); and Master in Human Settlements, K.U.Leuven, Belgium (2011). She worked as a designer, engaged in urban development research and is currently a consultant and teacher with experience at Mackenzie University and Nove de Julho University, Sao Paulo. She is a PhD applicant from FAU Mackenzie, investigating the topic of Latin American Urbanism and Urban Projects. She is now under a period of mobility in the Faculty of Sciences of Porto University, located in the Landscape Architecture department. Recently she coordinated a comparative research of four southern cities - Sao Paulo, Jakarta, Hanoi and Belo Horizonte - on their urban form and process of urbanization, published and financed by the Global Development Network and the Interamerican Development Bank.

29.1 PANEL: Creative processes and platforms (14:30-16:30)

Room: ARQ Capela

Chair: **Nancy Duxbury**, CES, Portugal

Ehinomen Oboh

Manchester Metropolitan University, Manchester Institute for Research and Innovation in Art and Design (MIRIAD), Manchester, UK

Artistic Approach to Cultural Mapping

My artistic practice is community engagement curatorship. My research uses the practice aspect of community engagement - group workshops both as a practice tool, and as a method to map the renegotiated meanings of wax cloth, and the changes produced by their contextualisation in the diaspora setting. Wax prints play a vital role in African material culture. Apart from satisfying evident functional needs, the cloth is employed by Africans as a multi-layered structure of symbolic and metaphorical meanings. In diaspora communities, interactions with wax printed cotton can mediate cultural identity and/or reinvent cultural values. To map such new values and shifting boundaries of wax-cloth meaning, understanding and reconnecting with past meanings and the ongoing renegotiated meaning, and visioning the future of wax cloth from the community point of view is significant - a pre-requisite of community engagement curatorship. Curatorial practice and the objectives of practitioners who curate community engagements are changing. Where curators and museum educators once studied the object in abstract isolation from the communities, they now seek out and examine objects, and chart their meaning by relying heavily on community members' contributions, to co-create sets of narratives. Curators are more alert to the significance of local knowledge and to the wider context in which the cultural meaning of objects is embedded. Employing community engagement for purposes of mapping cultural meaning, the tellers and listeners interact, share understanding, recognise and make sense of the information, clarifying and steering the thinking in co-creative ways, weaving and generating plausible maps - contextualised knowledge (co-created sets of narratives and visuals) with a cartographic orientation. This is different from charting location and physical terrain of an area that we are used to. Therefore, my project presentation will include the background considerations and dialogical approach of community engagement curatorship, its value and applicability to "cultural meaning mapping".

Ehinomen Oboh is a doctoral student at the Manchester Metropolitan University in Manchester, where my research maps the sociocultural and renegotiated meanings of wax printed cloth amongst diaspora Anglophone West Africans living in Greater Manchester, United Kingdom. My research is practice-led, and the practice is community engagement curatorship. In keeping with the normative practice of community engagement, the practice element is the group workshop, where tellers and listeners interact, share understanding, recognize and make sense of the information clarifying and steering the thinking in co-productive ways, weaving plausible maps of cultural meaning. Curating community engagement as a conceptual framework and methodology for meaning mapping generates contextualised knowledge (co-created sets of narratives and visuals) with a cartographic orientation.

Denise Barata

Rio de Janeiro State University, Education, Rio de Janeiro, Brazil

The Sacred Territories of Samba in Rio de Janeiro

This paper presents partial results of a survey on the history of samba in Rio de Janeiro, from the memories of residents of four neighborhoods in the city. Initially we conducted a survey of places of memory and its depositaries in the region and we are now conducting interviews and cataloging the material collected, aiming at the reconstruction of the life history of individuals who have printed on their memories and their bodies the history of samba. Accordingly, contact has been fundamental in this research field with the story of the lives of those who lived through the cultural, social and political dynamic of these places, working with a rich material for the construction of sources for oral history, bringing up an alternative documentation to the official history. The notion of "biografema", by Barthes, is presented as a way of building other forms of saying itself and of, when saying itself, to reinvent life. We understand that to narrate what was lived is not to represent reality with words, but to create and be the actor of one's own life. It is a reinvention of itself, focusing on new ways of dealing with the past, the present and the future. Understanding that the memory is present in the bodies of the subjects, we can say that the body and its performances are supporters of memory. Since many cultures have established effective ways of saying itself, in order to understand and represent the world according to another dynamic (song, ritual, dance) that differ from the written word or speech detached from corporeality,

we look at the intertwining of word, voice and body and at the chances of capturing the dynamics of culture in the construction of spaces and in a performative realization of existence, showing culture as praxis.

Denise Barata is a historian, master of Philosophy of Education, with a Doctorate in Semiotics of Music and Post-Doctorate in Musicology. She is Professor of the Post-Graduate Program at the State University of Rio de Janeiro. She was Visiting Professor in the Hugh A. Glauser School of Music at Kent State University. She coordinates the Laboratory of Orality and Memory in Africa and the Diaspora. She is a fellow of the FAPERJ where she researched *Kings, Congadas, Partido Alto and Samba: Permanences and Movements of the Traditions of Central-African Music in Rio de Janeiro*. Her book *Samba and Partido Alto: The Curimbas of Rio de Janeiro* will be released in May. Her project "Museum of the Black Songs" is being used by the prefecture of RJ to transform four neighborhoods into a Historic Site of Black Culture. She is a musician and the director of shows of samba.

Jeroen Stevens

KU Leuven, Department of Architecture, Leuven, Belgium

Insurgent Cultures for Inclusive Urbanism?

Mapping the Urban Stage of Teatro Oficina (São Paulo, Brazil)

This presentation will focus on the Bexiga residence organized during the Xth Architecture Biennial of São Paulo. In this context, a collaboration was set up between researchers from the University of Leuven (Belgium), the architecture office Vazio Arquitetura (Belo Horizonte, Brazil) and the theatre company Teatro Oficina (São Paulo, Brazil). Teatro Oficina is located on one of the most contested urban vacancies in downtown São Paulo: an urban void under tremendous real-estate pressure, until today used for different cultural projects, thanks to 30 years of radical resistance by the theatre company to generic real-estate development. Meanwhile, the company has undertaken an occupation of this territory, gradually transforming its character as a public space in a densely populated, socially deprived neighbourhood. The presentation will reflect on a year-long collaboration between Teatro Oficina and the research group on Urbanism and Architecture from the University of Leuven, with a particular focus on the biennial workshop. During this one-month collaboration, the researchers worked closely with the theatre company to translate their socio-cultural and local spatial knowledge and including the neighbourhood in a comprehensive urban design project. In this process, various methods of "spatializing" their cultural practices were explored and tested *in situ* during various neighbourhood meetings and discussions. The presentation will illustrate how the mapping of cultural artistic interventions and performances in urban spaces can form a basis for inclusive and localized urban design projects that can be initiated as tools for negotiation between different levels of decision-making.

Jeroen Stevens is a PhD student at the University of Leuven (Belgium). After graduating in architecture and urban design, he engaged in a doctoral research project that studies the possible roles of cultural and artistic interventions in residual spaces in São Paulo in the development of inclusive urban projects. In his research he aims to develop new tools and methods for translating cultural practices into design scenarios.

29.1 PANEL: Digital innovations and engagements (14:30-16:30)

Room: ARQ Sala T2

Chair: **Luís Miguel Mesquita**, University of Coimbra, Portugal

Dragos Gheorghiu and Davide Delfino

National University of Arts, Doctoral School, Bucharest, Romania

Mapping Invisible Communities: The Time Maps Project

This paper will discuss the project titled Time Maps-Virtual Worlds-Real Communities-Experimented Pasts (www.timemaps.net), whose purpose is to put into evidence "invisible" cultural sites and communities, by identifying, preserving, and transferring into the future their material and immaterial heritage, creating a cultural map of European heritage. Two case studies will be discussed, Vadastra village (Romania) and Mação Landscape and Hillforts (Portugal), illustrating the similarities and differences between two approaches designed for two communities with specific cultural problems.

Dragos Gheorghiu (BA Architecture, BA and MA Design, PhD Archaeology) is a cultural anthropologist and experimentalist working on the material culture of past societies. He sometimes uses art to augment the reality of the archaeological record or he creates geographical maps, like the one on Monte Velho - Zimbreira, Portugal, to reveal hidden sites and communities. In recent years, his work has been focused on the visualization of Europe's "invisible" communities, to reveal their history and immaterial heritage to the world.

Daide Delfino (PhD Archaeology) is a researcher at the Instituto Terra e Memória, Co-ordinator of the Escola de Arqueologia de Verão, member of the Grupo "Quaternário e Pré-História" do Centro de Geociências (uID73- F.C.T.) and Câmara Municipal de Abrantes- Projeto Museu Ibérico de Arqueologia e Arte (M.I.A.A.). He co-ordinates the Maçao and Abrantes web pages on the Time Maps website.

Folker Metzger, Lisa Förster, and Sabine Dengel

Klassik Stiftung Weimar, Department of Research and Education, Weimar, Germany

Pupils Explore Their Town's History through Mobile Media and Augmented Reality

Background: The "War of Ideologies" exhibition (summer/autumn 2014) focuses on the First World War and Weimar's role as a symbolic location in German culture. As nationalism permeated art, Weimar became a place of ideological rearmament. *Aim:* To work with pupils to develop an app locating this subject in urban space through visible evidence and intangible histories, and making it publicly available. The app will be a key element in the exhibition's accompanying programme and publicity materials. To present these complex topics and issues clearly, the application uses the "Time Window" app (www.zeitfenster-app.de) and augmented reality, digitally overlaying historic photographs or films relating to, for example, forms of mobilisation, over the original sites / locations as they are now. As a result, visitors not only access the available information as written texts or audio files, but also in a visual form. *Method:* Starting from the exhibition themes, the pupils draft questions relating to various sites in Weimar, and then research the sites. In a second phase, pupils generate informative texts and audio files for the multimedia guide, selecting appropriate historical images and film footage. Once the project is completed, these materials will be available through the "Time Window" app, and thus accessible for visitors to Weimar and the exhibition. In this way, pupils have a chance to contribute to creating a high-publicity application, presenting their work not only theoretically, but also practically (and lasting beyond the exhibition period).

Folker Metzger, who will receive a PhD in History Education in 2014, has since 1998 been Head of the Education Department for Audience Education at three different important museums / cultural foundations (Dresden, Bonn, Weimar).

Jorge Brandão Pereira and Heitor Alvelos

Polytechnic Institute of Cavado and Ave / ID+, Design Department, Porto, Portugal

The "Stories of Chairs" project:

Using participatory digital media for citizen engagement with design culture

This communication presents a project that interfaces design, development and participatory digital media, based on a case study related to the furniture industry of the region of Paredes, in Northern Portugal. It is argued, through the project "Stories of Chairs" (storiesofchairs.org), that participatory digital media are one of the strategic vectors for citizen engagement with design culture. It is argued that design and digital media are part of social, cultural and economic contemporaneity, where narratives that are simultaneously global and local are now producing profound changes, adding affective, playful and regenerative dimensions to intended growth and commonwealth. The emergence and visibility of design "as project and strategy" is increasingly recognized in the digital culture we live in and proposing it as a strategic constituent for development stimulates a new economic model for the territory, crossing traditional industries with contemporary and creative industries and activities. The case study of the research is focused on the potential to become a "symbolic territory" for all those involved in this "story". Sustained in a framework that involves strategy, digital media communication, and social participation, "Stories of Chairs" describes a bounded and particular project where the chair is just the starting point for this reinvention.

Jorge Brandão Pereira is an assistant professor in Communication Design at the Polytechnic Institute of Cávado and Ave, Barcelos, Portugal and member of ID+: Research Institute for Design, Media and Culture. He holds an MA in Multimedia Arts (2007) and a BA in Communication Design (2002), both from the University of Porto. Currently is working on his PhD in Digital Media at the University of Porto, on the UTAustin-Portugal Doctoral Programme, discussing design, communication, digital media participation, local cultures and creativity as the main research areas.

Heitor Alvelos is currently Professor of Design and New Media at the University of Porto, Associate Director of ID+: Research Institute for Design, Media and Culture, and Post-doctorate Research Fellow at INESC Porto: Institute of Engineering and Computer Systems. He holds a PhD in Media Culture (Royal College of Art, London, 2003) and a MFA in Visual Communication (School of the Art Institute of Chicago, 1992). He is also currently a member of the UTAustin-Portugal program coordination team for the development of digital media, member of the Scientific Board of the Portuguese Foundation for Science and Technology, and member of the advisory board for Digital Communities at Ars Electronica. His main research areas include media studies, participatory media, post-

subcultural ethnography, and cultural criminology. Current creative outlets include *Autodigest*, *Antifluffy*, *Faith*, *333*, *Pop Blows a Fuse*, *Stopestra*, *The Tapeworm*, *Touch*.

Nathan Eisenstadt

University of Bristol, Historical Studies, Bristol, UK

“We just provide the tools”: From Engagement to Co-Production in Community Mapping

This project presentation details practices, challenges and successes of Know Your Bristol on the Move (KYBM), a collaborative mapping project based in Bristol, UK. While collaboratively mapping history, heritage and culture constitute the broad aims of the project, these aims are not accompanied by specific research questions or a desire to influence policy. Rather, KYBM is “tools-led” – at the centre of the project is an aspiration to co-develop and disseminate a set of “tools”: two online community mapping platforms open to crowd-sourced content contributions; two mobile apps that interface with the online maps; an AV equipped bus that may act as a digital archiving lab; and a 3D printer. What is done with these tools is entirely up to participants. This approach avoids some of the common ethico-methodological pitfalls of similar collaborative experiments between universities and “the public”: participants are really not research subjects from whom researchers wish to extract data, publications are not planned and thus, neither authorship nor informant confidentiality are key issues. Yet this “tools-led” approach is neither innocent nor unproblematic. By drawing credibility as “genuine co-production” by virtue of their apparent lack of agenda, these practices risk concealing the power relations that make them possible. Likewise, while these novel forms of collaborative work emerge from a critique of the authority of specialist knowledge, if expertise is not made explicit, more subtle hierarchies can emerge that are more difficult to challenge. In this paper I explore the novel ethico-methodological tensions that this approach engenders with specific attention to the ways in which engagement is framed and articulated and the power effects of seemingly innocent practices.

Nathan Eisenstadt is a researcher, educator and community facilitator based in Bristol, UK. Through a three-year ethnographic study, building on five years of prior experience, his recently completed doctoral research analysed the practices of freedom enacted in two autonomous community centres in Bristol. In particular, he was interested in the ways in which allegedly emancipatory practices can come to constitute subtle forms of domination, as organisational processes are codified and identities become fixed over time. With this background in community activism and research, he is now working on an interdisciplinary collaborative mapping project exploring local heritage and culture through the eyes of local communities. As “Knowledge Exchange Fellow” on this project, his role is to facilitate critical reflection on the process of co-production and the concepts mobilised through this work.

16:30- 17:00 Break

17:00-18:30 CONCURRENT SESSIONS - 29.2

29.2 PANEL: Mapping Tangibles / Performing Intangibles: Three Perspectives on Multiplicities (17:00-18:30)

Room: ARQ Capela

Chair: **Regina Milheiro**, University of Coimbra, Portugal

Carolina E. Santo

University of Vienna, Vienna, Austria

Wounded Landscapes: Mapping the intangibilities of place

Over the last century, development projects implying the construction of great infrastructures have condemned places and disintegrated communities worldwide. Commonly threatened by water dams, highways, airports, mining or urban renewal, these places are simply wiped off the map as they disappear under water or concrete. My doctoral research interrogates how communities affected by development cope with the loss of place throughout the different stages of displacement and resettlement. It also aims to investigate the emergence of creative processes together with the awakening of a political consciousness as the communities witness the wounding of their landscape, protest for their rights, recall their homes, and bear with the new. In the last three years, I have traveled to four places affected by development in France and Portugal. These places were chosen to illustrate different stages of development and the schedule was organized to match celebrations, meetings or events that would bring the affected community together. Nauzennac, Vilarinho da Furna, Luz and Manchester are today linked to each other as an ethnographic terrain

where I have met affected communities, attended celebrations and collected personal stories. This paper will present my ethnographic terrain and expand it into an artistic experiment. I propose to manipulate and re-arrange selected stories from lost places into a short text that will hopefully give a sense of mapping the intangibilities of place.

Carolina E. Santo completed her Bachelor of Arts in theatre and performance studies at the Sorbonne University in Paris III, France. Since the year 2000, she has been working as a scenographer and theatre designer. Her works include scenography installations, stage and costume designs for theatre and opera productions in Portugal, France and Switzerland. In 2009, she completed a Master's degree in scenography at the Zurich University of the Arts with a grant from the Gulbenkian Foundation. Her diploma project *Buchs* was published by Edition Patrick Frey in October 2012, Carolina is presently a PhD candidate at the University of Vienna with a grant from the Portuguese Science and Technology Foundation (FCT). Her current research is concerned with creative processes in the context of development, displacement and resettlement.

Kathleen Irwin

University of Regina, Faculty of Fine Arts, Regina, Canada

Performing and Mapping

It is no surprise that the land is a potent signifier in Saskatchewan, Canada where hardscrabble frontiering and communal survival on the "bald prairie" have defined the way artists imagine and represent regional character. In alternative theatre practices in Saskatchewan, at the beginning of the twenty-first century, site-specific, community-oriented performances still frequently turn toward the landscape as the starting point in exploring who we are and are not and who we desire to become. This is a kind of cultural mapping that involves a profound self-reflection and personal asset-taking. Since 2002, through my theatre company Knowhere Productions Inc. I have investigated physical and conceptual space through large-scale performances that explore the intense relationship between people, their memories and their landscape. In collaborative performances, we address the meaning(s) of community and belonging by amplifying and mapping the multiplicity of voices speaking from discrete places. This paper explores aesthetic and communal practices grounded in a perception of the land as a still potent and persistent signifier in place making and playmaking. It also addresses the challenge of participatory engagement within communities where the tangible and intangible markers of cultural identity are multiple and contingent on economic vicissitudes and immigration flows.

Kathleen Irwin is a scenographer, writer and educator (University of Regina, Canada) whose practical and theoretical research has focused, for several years, on site-specific and participatory performance practice in alternative spaces. Her new research investigates food, politics and performance. As co-artistic Director of Knowhere Productions Inc., she produces large-scale, site-specific events in rural Saskatchewan. As co-founder of the now defunct ArtsAction Inc., her work focused on the redevelopment of urban space for cultural use and on the cultural mapping the City of Regina where she lives. Currently, she is working with others in mapping cultural networks across Saskatchewan (funded through Social Sciences and Humanities Research Council). She presents regularly at international conferences and has given student workshops on digital practice, site-specific and community engaged performance in Helsinki, Belgrade, Tallinn, Cardiff, Istanbul, Utrecht and Melbourne. In 2011/12, she participated in the Summer Academy for Artist Research for doctoral level students in Finland. Published widely in Canadian and international journals and anthologies, her research is also disseminated through documentaries and web-based archives. She is Canadian Education Commissioner for the International Organization for Scenographers, Theatre Architects and Technicians, and she has been active in the Prague Quadrennial of Space and Performance / 1999-2011. Publications include *Sighting / Citing / Sighting* (Canadian Plains Research, 2009) and *The Ambit of Performativity* (University of Art and Design Helsinki Press, 2007). In January 2014, she gave the keynote address for the Spacing Perform@nce Symposium at the Danish Institute in Rome.

Glenn Gordon

The Public Art Group, Regina, Canada

Managing the Map

As Christopher Hume writes, "Cultural mapping is a community-based and community-driven process of identifying, recording, and valuing local cultural assets, including both tangible assets (assets that have a physical presence) and intangible assets (the stories, traditions, and histories that make up our unique identity)." Identifying and presenting such a wide range of cultural assets in a geo-spatial and interactive web format first requires that attention be paid to the real people behind the data surveys. Equally, it requires an understanding of what hard technologies will support this rather soft process. Furthermore, in order to insure a successful outcome, it also requires community "buy in." Who defines and manages this complex process, establishes the parameters and parses the data for what is truly useful? While it requires a strong team and to

drill down through the layers of material, it is the project manager, who insures an engaged community, a smooth process and delivers the product. According to Hume, “The problem in municipalities is not the lack of information on culture. Rather, it is that information is collected by different people, for different reasons and exists in different locations.” How is data cleaned, consolidated, organized? Who oversees these decisions? This session highlights the managing of a successful cultural mapping project, offers some do's and don'ts, and discusses what may be made legible through and what will never be captured through such a complex process.

Glenn Gordon is a cultural planning consultant who believes cultural mapping is a valuable community exercise in identifying, connecting and promoting local cultural resources. Currently based in Western Canada, for over 30 years he has been active as a cultural worker and consultant in the fields of visual arts, theatre, arts education and city planning. From 1989 to 2012 he managed the cultural portfolio for the City of Regina responsible for art centres, museums, arts council relations, heritage programming, community investments, the public art program plus policy and planning responsibilities. In 2011 he successfully planned and implemented Regina's award winning cultural mapping project. In 2012, he began a private consulting practice focusing on public art, cultural planning and asset management. In this role he has completed a major public art project for the Province of Saskatchewan and is currently completing a cultural mapping project for the City of New Westminster, British Columbia. He was a Research Fellow at the Liguria Research Centre in Bogliasco Italy (2007 and 2013), where he studied public art and cultural planning. He was also awarded a Research Fellowship through the University of Regina's Humanities Research Institute (2005) and he continues to guest lecture at the University.

29.2 PANEL: Mapping in local planning and development 2 (17:00-18:30)

Room: ARQ Sala T2

Chair: **Isabel Ferreira**, University of Coimbra, Portugal

Caldon Mercieca and George Cassar

Ministry of Tourism, Parliamentary Secretariat for Culture and Local Government, Valletta, Malta

Informal, formal and disruptive models of cultural mapping:

The case of Valletta's preparation for the European Capital of Culture in 2018

In this paper the Cultural Mapping Project currently being implemented in Malta will provide insights into contemporary urban and cultural planning centering around discourse on public space, within the context of preparations for the hosting of the European Capital of Culture (ECOC) by Valletta in 2018. Malta's localities are characterised by complex environments where history, community memory and rituals, economic activity, and multiple interests by central and local government are constantly being negotiated and performed. This reality, however, does not preclude an increasingly pervasive mono-functional interpretation of existing or newly-constructed spaces, often dictated by commercial or administrative demands (Sennett, 2013). Concurrently, dominant public discourse has shifted towards articulating ways of regulating cultural resources, including spatial ones, as a means of enhancing management efficiency, maximising economic benefits, and attracting new investments. An understanding of public space emerges which mirrors models developed in the field of cyberspace regulation (Lessig, 2006; Benkler, 2006; Shirky, 2010): a precariously-balanced, fourfold dynamic of market forces, architectural constraints, unwritten social norms, and hard legislation. This paper will look at how Maltese public cultural space has been informally 'mapped' in policy documents, legislation, and economic strategy, and the tensions this creates with the declared ECOC objectives. By analysing dynamics of appropriation, construction and interpretation of cultural space in these texts and practices, the contours of the strategic constraints affecting cultural mapping start emerging, while also revealing possibilities of interaction with individuals and independent cultural players that may be disruptive to institutional mapping efforts and yet enriching to community-based cultural practice.

Caldon Mercieca works at the Culture Directorate within the Ministry responsible for Culture, and is also a member of the Interministerial Commission – European Capital of Culture and a member of the Research Committee of the Valletta 2018 Foundation. Caldton has been a member of the Creative Economy Working Group since 2010, in a process that has now led to the drafting of a Creative Economy Strategy for Malta with a focus on education, financing mechanisms, internationalisation and governance. He is one of the drafters of Malta's Culture Policy, which aims to provide the right platform for a holistic and inclusive cultural governance framework for the period leading to the European Capital of Culture. He has a Master's Degree in Philosophy from the University of Malta, where he ran a course on Critical Perspectives on Theatre and Performance within the School of Performing Arts.

George Cassar, PhD, is senior lecturer in the Institute for Tourism, Travel and Culture at the University of Malta. He is a historical sociologist and pedagogist. His areas of interest include History, Sociology, Education, Heritage and Cultural Tourism. Cassar has published or edited numerous articles and books and is editor of a number of academic

journals. He has been involved in EU projects for many years serving as project manager of the lead partner of CULTEXCHANGE (2006-2009), ARCHAETUR (2011-2013), and HELAND (2012-) while he is partner in HISA (2013-), and cultural tourism consultant in CERTESS (2014-). He sits on the Research Coordinating Committee of Valletta 2018 and Coordinates the Programme for Mediterranean Culinary Culture of the University of Malta.

Danielle J. Deveau and Abby Goodrum

Wilfrid Laurier University, Communication, Waterloo, Canada

Mapping art and culture in the Waterloo Region as part of a regional growth strategy

Currently undergoing rapid growth due primarily to a thriving tech sector, the Waterloo Region of Canada is increasingly concerned with the attraction and retention of key labour talent. Aspects of the creative economy, such as vibrant cultural scenes, nightlife, public spaces, and leisure amenities have been specifically identified by key stakeholders as vital to the continued growth and success of the region. As part of a multi-stakeholder project contributing to smart growth in the region, we are currently leading a project to identify, map and assess vitality in the cultural sector. This is a multi-stakeholder project with partners at various levels of government, as well as academic, industry and non-governmental organizations. While creative people certainly live and work in the Waterloo Region, labour shortages linked to challenges of worker attraction and retention indicate that the current talent base is not sufficient to meet regional economic needs. This paper presents key findings related to the role of culture in smart growth and regional prosperity. We engage critically with creative economy typologies which have been taken up in local cultural planning and explore some of the gaps and oversights that such "one-size-fits-all" creative city models have in small- to medium-sized post-industrial urban centres. Analyzed through the lens of cultural mapping methodologies, the region offers a valuable case study as it works to alter its cultural fortunes through concerted city building efforts and smart growth.

Danielle J. Deveau is a postdoctoral fellow at Wilfrid Laurier University and the Managing Director of Pop Culture Lab.

Abby Goodrum is the Vice-President Research at Wilfrid Laurier University, a Professor in Communication Studies and Journalism, and the Director of Social Science Research for the Centre of Excellence research network GRAND.

29.2 PANEL: Creating collaborations and defining values (17:00-18:30)

Room: ARQ Sala T4

Chair: **Lorena Sancho Querol**, University of Coimbra, Portugal

Ana Calapez Gomes and David Ross

ISCSP - Universidade de Lisboa, Lisbon, Portugal

The hierarchical gap: bypassing barriers to building collaborative processes

Resources are created through a process of community recognition and valuation of diverse elements in a specific space. There are at least three problems that arise out of this statement: which elements are recognized as valuable resources by a community, how can they interconnect, and in what conditions may the community use them to foster local sustainable development. As part of a research project dealing with socio-economical valuation of intangible assets, 58 extended half-structured interviews were conducted in three different archaeological value-loaded places in Portugal (Foz Côa, Campo de São Jorge and the Alqueva region). In spite of considerable differences detected, most of all due to the presence or absence of open conflict between the community members, some communalities were recognised namely, a difficulty of strategically connecting resources perceived as being of a different nature and a clear hierarchical gap between municipal authorities and resource controllers and other community members, namely small business people. This hierarchical gap reveals itself through single direction communication (top-down), isolated and uncoordinated action and thematic and territorial fragmentation. Aware of the need to build truly collaborative processes for local development, we will present a human and technological assisted resource identification and valuation model, specially conceived for high mistrust and low communication contexts.

Ana Calapez Gomes is currently a visiting assistant professor at the Instituto Superior de Ciências Sociais e Políticas (ISCSP) of the University of Lisbon, in the area of Human Resource Management and Organizational Strategy. She has an interdisciplinary academic path that began with a degree in history, followed by an MA in African Studies and a PhD in Management. She is working on collaborative network building for territorial sustainable development since 2005, having published several papers and book chapters about the problems around effective community resource creation and valuation.

Lummina G. Horlings

Wageningen University, Social Sciences, Rural Sociology Group, Wageningen, The Netherlands

Cultural mapping: A value-centered and place-based perspective

Place-based approaches to (sustainable) development are increasingly favoured in theoretical debates, as well as in the policy domain. Culture is a crucial dimension in the shaping of places. Place provides an important share of the sense of belonging and identity that are partly responsible for the generation of culture. We assume that in processes of place-shaping values play a crucial role. The central question in this paper is how values affect place-shaping and how to apply 'value-centered' methods for mapping places? The relevance of a value-centered approach is to enhance place-based dialogues based on people's individual and collective values and beliefs, as well as connectivity between different stakeholders, in order to get a more in-depth insight in what people consider as worthwhile, feel responsible for and are willing to commit and contribute to in the context of their own place. We argue that the concept of value(s) has been interpreted in different ways, referring to worldviews, the level of human development, intentions of people, adding economic value to places, and to how people value and perceive places (sense of place). We analyze how these values are expressed in place-shaping processes, distinguishing between an economic, intentional, symbolic and development approach. Methods for cultural mapping can provide a deeper understanding of the values of people engaged in place-shaping processes. Examples are the spatial mapping of values, community assets mapping, deep mapping, appreciative inquiry, and the integral approach.

Lummina Horlings is working as an Assistant Professor at the Rural Sociology Group, Wageningen University, in The Netherlands. She holds an MA in Human (Environmental) Geography and a PhD in Policy Sciences. Her research work broadly deals with sustainable place-based rural and regional development in Europe; how people take responsibility for a sustainable environment. She is especially interested in the connectivity between people and places, encompassing aspects such as leadership, values, vital coalitions, cooperation and self-organization. She has published on a variety of themes such as sustainability, place-based development, leadership, food, rural and regional development. Her research is rooted in human geography (place and space) and in a rural sociology (actor approach). She is involved in several European networks such as the COST Action on Cultural Sustainability, the RSA research network "The Place of Leadership in Urban and Regional Development" and the Interreg IVB project on "Rural Alliances". She is currently working with other COST members on a book about the role of culture in Territorialisation.

Jane Bailey

University of the West of England, Art and Design, Bristol, UK

Mapping as a Performative Process: Some Challenges Presented by Art-Led Deep Mapping That Aims to Remain Unstable and Conversational

This presentation will consider how mapping that aims to embrace ambiguity and to remain open-ended and unstable can function within contemporary interdisciplinary research contexts. To this end, it will draw on a recently completed doctoral research project that employed artist-led, ethnographically-informed deep mapping to engage with rural connectivity. Analysis of this particular example of deep mapping, approached through the lens of socially-engaged or relational art practice, will be presented in dialogue with Clifford Mclucas' ten statements on deep mapping (undated), which were influential in the development of the mapping project. The analysis is from the perspective of the artist-researcher situated at the interface between the rural and academic communities engaged in the project. This doctoral research was undertaken within a multidisciplinary team led by Dr. Iain Biggs at the Department of Art and Design, University of the West of England (UWE). It formed part of a larger research programme, "Grey and Pleasant Land: An interdisciplinary exploration of the connectivity of older people in rural civic society". It was funded by the Research Councils UK. The interdisciplinary context of this research and its aim to inform policy, foregrounded tensions regarding the conceptualisation and status of the research "findings", "outcomes" or "art practice" of the research, tensions relevant to mapping that holds notions of dialogue and open-endedness central to its performance and re-presentation.

Jane Bailey is an artist-researcher who employs a collaborative approach to engaging with place and people. Alongside her art practice, she has worked as a multimedia producer/director, including with the Engine Room, University of the Arts London, exploring interdisciplinary collaborations for the Wellcome Trust. Her role within the Grey and Pleasant Land project formed part of an art practice doctorate at the University of the West of England (UWE), Bristol.

29.2 PANEL: Eco-culture connections (17:00-18:30)

Room: ARQ Sala PO

Chair: **Oleg Koefoed**, Cultura21 International and Nordic, Denmark

Alys Longley

The University of Auckland, Dance, Auckland, New Zealand

Affective maps of imagined places (that emerge out of attending to here right now)

This paper will discuss a range of creative practices that whimsically place viewers/participants within ecological systems by enabling a kind of perceptual travel. Such works are poetic maps charting extraordinary ecologies of the everyday, allowing us to appreciate ephemeral interactions between people, animals and places in subtle and delightful ways, framing potentials for living in and understanding our world differently. 'Affective maps of imagined places' is an interactive lecture demonstration. It is part performance-poem, part theoretical discussion, part writing/mapping workshop, and part solo choreography. The aim of this paper is to employ liquid perception in generating a series of participatory maps, imagined lands where thinking is woven ecologically, where biotic rights are as recognized as the sea.

Alys Longley (PhD) is a Senior Lecturer in Dance Studies at the National Institute of Creative Arts and Industries, the University of Auckland, New Zealand. Alys is an artist-researcher who has recently published in the areas of dance and ecology, interdisciplinary practice, ethnography, practice-led research and experimental writing in relation to choreographic practice. Her book 'the foreign language of motion' will be published by Winchester University Press (UK) in early 2014.

Caroline Gausden and Helen Smith

Robert Gordon University, Gray's School of Art, Aberdeen, UK

Personal Traces: Artistic Interventions into Community Spaces

This paper examines artistic approaches to cultural mapping, drawing out strategies that are useful in forging complex community identities and revealing hidden narratives across different cultural geographies. Using a conversational methodology drawn from both practice and feminist critical theory, social relational artist Helen Smith and critical theorist Caroline Gausden, both PhD researchers, will look comparatively at two projects based in very different community settings to explore the cross over between community knowledge and academia interrogating by context sensitive examples the contribution academia can make to the building of community driven spaces. The conversation will consider Smith's intervention into the community based artcentre, Woodend Barn, in rural Aberdeenshire, producing the Lavender project around the shared history and ecology of the area and the important legacy of a community run archive. It will also consider Gausden's archival project within eco-initiative, Southseeds which operates from several reclaimed community growing sites and within tenement block populations in a densely populated area of Glasgow. Here complex and diverse experiences makes it difficult to link communities up to resources and each other in a way that could bring about environmental change. The imperative for Southseeds is to supplement architectural and ecological knowledge with the more intangible gathering of unique stories within a resource that can map where the personal comes into negotiation with public space and attempts to access state provisions. Probing artistic experience the conversation asks how the personal and social can be archived and what impact the process can have on future community led actions?

Caroline Gausden is a PhD candidate at Gray's School of Art writing on Feminist Manifestos and Socially Engaged Practice. She has a background in leading community education projects and research into contemporary arts practice. Caroline has a distinction from Glasgow School of Art for research on the social justice and participation programme at Glasgow's Museum of Modern Art and previously worked as a researcher and manager at CCA, Glasgow.

Helen Smith, visual artist and founder director of Waygood Gallery & Studios (Newcastle-upon-Tyne), is the doctoral researcher for "Connecting Communities through the Arts", an AHRC-funded Collaborative Doctoral Award with Woodend Barn Arts Centre, Gray's School of Art, and the Centre for Entrepreneurship at Aberdeen Business School (RGU). Helen has a substantial track record of exhibitions and is researching Woodend Barn and its community connections as artist-in-residence. Her research asks how creativity is channeled and provoked by the presence of an artist, and how artistic and organisational creativity can address crucial issues of sustainability and social responsibility.

Amanda Midori (PT)

Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal

"Contos de Paredes" and "Cultibando": The ecopedagogic social actor as mapping agent of sustainability culture?

Can the ecopedagogic social actor be understood as mapping agent of sustainability culture? The ecopedagogic social actor is the subject who demands, agent of the learning process which acts not by the effect of external impositions, but through localising necessities/wishes in his/her daily lives. Establishes requirements to become his/her imagined realities in present life. Seeing him/herselves as a collective subject that moves with the goal of promoting a sustainability culture, cultivated through daily life as time and work space. Seeking for the emergency of ecopedagogic social actor – proposed by Francisco Gutierrez and Cruz Prado and recreated here by establishing relations with the concept of autopoiesis and the freirian subject – collective wombs (úteros coletivos) were formulated – modes of social organization in which individuals perceive themselves to conceiving something together – embodied in artistic projects built collectively. Two of these projects will lead us in the quest for understanding, rescuing and rebuilding the social actor: "Contos de Paredes" (Tales from Paredes) has integrated the Open Circuit of Public Art from Paredes, and intended to promote the involvement of citizens in creating stories about the origin of the city; "Cultibando" was born through the needs raised in Paranhos, Oporto, in which a group of young artists try to engage the community in creating an artistic-educational-intergenerational garden. We aim, by this theoretical-practical route, complexify the role of social actor as mapping agent of sustainability culture concerning to his/her everyday life.

Amanda Midori is a visual artist and art educator, Master of Art and Design for Public Space in the Faculty of Fine Arts, University of Porto, Portugal, and graduated in Bachelors Degree in Visual Arts at the Art Institute of Universidade Estadual Paulista 'Júlio de Mesquita Filho', São Paulo, Brazil. Since 2010 has been developing art projects immersed in processes of collective creation, in an attempt to strengthen the relationship between artistic practice and its integration into everyday learning. Recently attended the Open Circuit Public Art Walls, with the project 'Tales from the Walls', joined the collective of 'Coincidence Banal Cultural Association', situated in the Parish of Paranhos, Porto, and collaborated with the Educational Service of the International Centre of Arts José de Guimarães.

EVENING 18:45 -

José Valente concert In the University of Coimbra's *Jardim Botânico*

Since 2010, José Valente has been artistically focused in the discovery of multiple musical challenges that bring up new processes of musical intervention, musical composition and interpretation. Several musical projects were born as part of this research, as well as an extensive solo work where José reinvents the playing of his instrument, the viola, around uncommon musical languages, presenting a personal artistic vision that is free from any esthetic compromise, but involves the audience in an intense moment of musical communication.

This concert has been developed for this conference and will be held in the University of Coimbra's **Jardim Botânico** (Botanical Garden), and alternately in the Capela in the Department of Architecture if weather does not allow outdoor concert. The concert will be accompanied by a port tasting, courtesy of our supporter **Niepoort**.



Friday, May 30, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

9:30-11:00 PLENARY SESSION 3 - Pathways and New Horizons

11:00-11:30 Break

11:30-13:00 PLENARY SESSION 4 - Wrap-up | Next Steps

13:00-14:30 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 30.1

30.1 PANEL: Mapping Culture in Historic Centres

Room: CES Sala 8 (1st floor/Piso 1)

30.1 PANEL: Indigenous mapping

Room: CES Sala 1

30.1 PANEL: Images as mapping tools

Room: ARQ Capela

30.1 PANEL: Mapping Subjectivities and Identities

Room: ARQ Sala P0

16:30-17:00 Break

17:00-18:45 CONCURRENT SESSIONS - 30.2

30.2 PANEL: Placing Cultural Mapping in Museums

Room: CES Sala 1

30.2 PANEL: Imaginaries, architecture and urban space

Room: ARQ Capela

30.2 PANEL: Mapping Cultures in Neighbourhoods

Room: ARQ Sala P0

WORKSHOP - The Camera Obscura Project

Room: Museu Pedra e Cal, Zoology Building - then to Jardim Botânico

17:00 UNIVERSITY TOUR 1 - Begins from Biblioteca Geral (General Library)

18:00 UNIVERSITY TOUR 2 - Begins from Biblioteca Geral (General Library)

EVENING

19:15 Guided tour/discussion - Contemporary art in a historic city

Friday, May 30, 2014

MORNING

Venue/Room: Mathematics Building - Sala 17 de Abril

9:30-11:00 PLENARY SESSION 3 - Pathways and New Horizons

Among an array of leading approaches and innovations presented at this conference, this session profiles four mapping initiatives that highlight some of the ways in which mapping practices are being invented to make visible and understand the various intangibilities of place, and to help address contemporary issues in the cities and communities we are collectively building. This plenary session brings together leading experiences from cultural mapping projects in the United States and Italy, with intriguing broader social and ecological mapping initiatives in Denmark and Japan.

Chair: **José Carlos Mota**, University of Aveiro, Portugal

PRESENTATIONS (20 min. each)

Abby Suckle and Seetha Raghupathy

cultureNOW, New York, USA

Mapping 2.0 Archeologies of Place: cultureNOW's Museum Without Walls Project

Mapping is both the oldest and newest way of visually conveying complicated information and layering data at the same time. The confluence of architecture (the built environment), public art (the cultural insertions) and history (the events that happened in that specific location) in the public realm are the most significant components in describing the story of a city and its people in a manner that transcends pure documentation and extends beyond cultural tourism. The snapshot of a city that is possible in the era of Google Earth is a picture that can frame a dialogue about architecture and urbanism, ecosystems and resiliency, cultural assets and cultural history allowing multiple perspectives and mashups at the same time. With smartphone technology, it is possible to expand well beyond the gallery walls into the places themselves in the cities and use the tools to begin to look at the archeology of the sites extending beyond cultural tourism. This is a technology that is only in its infancy but it is developing rapidly. To talk about cultural mapping is to talk about its power and potential to link people through their shared histories and communities. cultureNOW will share the Museum Without Walls project which now encompasses more than 85 public art collections, 14,000 sites, 1350 podcasts, and 40,000 images. It will focus on three cities: New York, Boston and Los Angeles. Students from Harvard, MIT, NYU and USC created large physical maps on permanent display. They reached out to many of the artists, architects, historians, planners and visionaries who played a role in shaping each city to create oral histories and to photographers for images of the places as they are and librarians for places as they were. It has been curated into a virtual (and physical) exhibition continuously updated and used widely for cultural tourism and civic festivals including in 2013-14: Summer Streets, Ideas City, Archtober, openhousenewyork (NY), Greenfest, Boston Design Week, (Boston), Ciclavia (LA) as well as for more resilient urban planning post Sandy (MAS Resilience Roundtable (NY)).

Abby Suckle (FAIA LEED) - Abby Suckle received her Master of Architecture from the Harvard Graduate School of Design and her undergraduate degree from the University of Pennsylvania. Prior to opening her own architectural firm, she practiced architecture with Pei Cobb Freed & Partners, Hardy Holzman Pfeiffer, Sert Jackson Associates and SITE. At Pei, her major projects include the US Holocaust Memorial Museum, Meyerson Symphony Hall, and the San Francisco Main Library. As the President of cultureNOW, she has designed and distributed over 650,000 cultural and historical maps of New York and has led the Museum Without Walls Project since its inception. Her articles have appeared in the Architects Newspaper and she has published a book "By Their Own Design" with the Whitney Library of Design. She has curated mapping exhibitions and symposia in New York, Boston and Los Angeles and has taught, lectured and juried at Harvard, Boston Architectural Center and Cooper Union. Ms. Suckle is a Fellow of the American Institute of Architects. She is the 2009 recipient of the New York State Fellows Award and 2012 recipient of the President's Award and the National AIA Collaborative Achievement Award. She won a prize in NY City's Big Apps 2.0. She is very active in cultural tourism in New York and started the Architectural Boat Tours in partnership with MoMA in 2010; 4 years later 16,000 people have taken them. She is a past Vice President of AIA NY and currently serves on the Board and Harvard Graduate School of Design's Alumni Council.

Seetha Raghupathy received her Master of Architecture in Urban Design Degree from the Harvard Graduate School of Design and her Bachelor of Architecture from Anna University, India. As a Senior Urban Designer in AECOM's Singapore studio, she has worked on several key projects in the region including the Changi Airport Land Use Study that addressed its expansion and the River of Life project in Kuala Lumpur that will transform the Klang River into an active and liveable riverfront apart from other mixed use projects. Her expertise includes master planning, urban design, architecture and participatory planning. Prior to joining AECOM, she worked at Skidmore Owings and Merrill and for the University of California at Santa Barbara. At cultureNOW, Ms. Raghupathy was the Project Designer for the Museum Without Walls Project since its inception in 2010, which won a prize in the NYC Big Apps 2.0 contest. She co-curated the exhibition '*Mapping the Cityscape*' at the Center for Architecture in New York. She also created HarlemNOW, the cultural and historical map of Harlem.

Jan Lindenberg and Christian Dimmer

The University of Tokyo / Institute for Information Design Japan, Tokyo, Japan

Mapping Social Resilience: Tracing and Linking Bottom-up Recovery Initiatives and Community Spaces in Ishinomaki, Japan

This paper presents a participatory mapping project for surveying the joint activities and social relations among bottom-up recovery initiatives and community spaces in Ishinomaki, the largest town in North-Eastern Japan that was devastated by a Tsunami of 11th March 2011. Although there is a strong focus on creating resilient communities in recent urban planning efforts for post-disaster reconstruction and pre-disaster mitigation, the focus is almost exclusively on physical, 'hard' infrastructure like dikes, sea walls, roads, or housing estates. Newer research, on the other hand, highlights the critical role of 'soft' social capital for both, a higher survival rate in a disaster situation and for a more positive post-disaster recovery and community development. Thus, communities' ties, as well as local non-profit public interest and civil society activities are not only decisive for the resilience of a community to withstand disaster but also for coordinating relief and rebuilding. But while maps and information for the assessment and planning of physical infrastructures are commonly available and widely in use, the "social landscape" of an area appears often blurry, poorly understood, and under-represented – leaving an urgent need for appropriate tools and methods to identify, measure and visualize social dynamics within communities. In this context, we are not only examining collaborative mapping as a promising approach to exploring the network relations among key actors in Ishinomaki, but through mapping surveys and interviews we seek to evaluate if and how mapping can be used to facilitate future collaborative processes.

Jan Lindenberg is a designer and research associate at IIDj, the Institute for Information Design Japan in Tokyo. Having a background in computer engineering and interaction design, his interests are at the intersection of participatory design and information and communications technology in the context of community design and urban planning. He has organized participatory design workshops and projects in India, Korea, Japan and Germany, often with a focus on community mapping and creative forms of public engagement. His research interests are in the field of web-mapping, participatory GIS and public sensing with a special consideration of user experience, aesthetics and narrative factors to facilitate more sustainable and resilient communities.

Christian Dimmer is Assistant-Professor for Urbanism & Urban Studies at the University of Tokyo. Christian earned his PhD from the University of Tokyo with his dissertation '[Re]negotiating Public Space: a Historical Critique of Modern Public Space in Metropolitan Japan'. As a JSPS post-doctoral fellow he worked on the 'politics and contestations of public space' as well as on 'urban movements' at the Interfaculty Initiative in Information Studies, University of Tokyo. He has also collaborated with architectural firms such as Arata Isozaki & Associates, and property developers like Mitsubishi Estate Inc. and is co-founder of the Tokyo-based architectural practice Frontoffice. He is co-founder of the Tokyo chapter of the charitable disaster response organisation Architecture For Humanity as well as the Tohoku Planning Forum, which facilitates the exchange of innovative ideas for rebuilding resilient, adaptable communities in Japan's disaster-hit and ageing North-East. Christian also teaches courses on sustainable urbanism, theories of public space, global urbanism and planning theory at Waseda University's School of Liberal Studies (SILS).

Oleg Koefoed and Stine Avlund

Cultura21 Nordic, Copenhagen, Denmark

Discovering Eco Island Amager: Mapping as Urban Co-Innovation

The island of Amager is part of Copenhagen and two other municipalities; densely populated and green; encompassing an airport; base for several social housing projects; base for a flagship "city" to attract FDI; the largest commons in Denmark, etc. Highly complex, full of contradictions. The project "Eco-island Amager" aims at creating a renewed sense of direction and future for the Island of Amager. It aims at "discovering the island as eco-island", in a site-based, co-innovative process. Mapping eco-systems forms the root of the project. It

engages citizens, experts, students, researchers, city planners, and activists in creating visualisations of nine focal zones. Until the end of April, maps will be created, representing, e.g., flows and changes in biodiversity; community composition; economic change; perceptions of meaningful paths and areas; built environments; business development; agriculture/industry/service transformations and more. The maps will be played out in a two-day workshop, uncovering trigger points, zones, and routes in the nine zones. These will serve as the base for transects during the summer, subsequently leading to a “creative summit” in the fall, taking the process into developing new projects to form the eco-island in and across the zones. In the mapping, many issues are at stake: involving citizens and community intermediaries; strengthening belonging or ownership; identifying trigger points in eco-systems; facilitating a co-innovative process; and visualizing stories, paths and senses in the urban landscape, to mention a few. The transdisciplinarity of the approach gives central importance to mapping as a form of collective disjunctive synthesis, allowing for differences to co-exist. It also ties the whole project together, forming a language that translates, transports/transmits the intangible or practically invisible elements in the city. The project is part of Copenhagen's European Green Capital 2014 program, "Sharing Copenhagen", and is supported by local councils, the municipality of Copenhagen, and private sponsors.

Oleg Koefoed is a PhD and an action-philosopher, facilitator and critical investigator in processes of cultural sustainability. Co-founder of Cultura21 International and Nordic. Co-founder of schools, courses and action-learning processes for increasing social and sustainable innovation through cultural interventions. Author of articles dealing with “sustensive” aspects in urban, scientific, cultural and inter/transcultural fields. Author of an upcoming book, *Kulturkraft*, on the role of culture as transdisciplinary/transversal approach to sustainable change. Collaborates with universities of Roskilde, Aalborg and Copenhagen, and the Copenhagen Business School.

Stine Avlund is an architect, project leader and co-creator of Eco-island Amager for Cultura21 Nordic. Engaged in developing and understanding experimental approaches in architecture that are transdisciplinary and involve processes of urban re-discovery, drawing present and future dwellings, and promoting sustainable ways of life through architectural curiosity. Past experience with major architectural offices in Rotterdam, Paris, and New York, now based in Copenhagen, collaborating with universities and the Danish Royal School of Architecture and Design.

11:00-11:30 Break

11:30-13:00 PLENARY SESSION 4 - Wrap-up | Next Steps

This plenary session begins with brief reflections and insights on key points (or reoccurring themes) in presentations, discussions, etc. and suggestions or pathways for next steps (conceptually or ‘pragmatically’). Collectively, the comments will identify some of the key threads coming out of the conference, which might be then picked up to frame future events and publications, and inspire participants to contemplate possible ‘next steps’ in the development of this emerging and diverse field. The plenary also features updates from the Artéria workshop, and publication options being explored. Importantly, it includes time for all participants to offer their thoughts and ideas on these topics.

Chair: **Nancy Duxbury**, CES, Portugal

PRESENTERS:

Reflections from:

Alys Longley, University of Auckland, New Zealand - Arts-related stream

David MacLennan, Thompson Rivers University, Canada - Methodology/conceptual related stream

M. Sharon Jeannotte, University of Ottawa, Canada - Planning and local development

Lorena Sancho Querol, University of Coimbra, Portugal - Community engagement

Next step updates from:

Claudia Carvalho, CES, and **Sue Stewart**, independent scholar - co-coordinators of Artéria workshop

Nancy Duxbury, CES - publications

13:00-14:30 Lunch

AFTERNOON

14:30-16:30 CONCURRENT SESSIONS - 30.1

30.1 PANEL: Mapping Culture in Historic Centres (14:30-16:30)

Room: CES Sala 8 (1st floor/Piso 1)

Chair: **André Brito Correia**, University of Coimbra/CES, Portugal

João Mascarenhas Mateus

IHC-NOVA Lisboa / CES-University of Coimbra, Portugal

Cultural Mapping and the World Heritage Convention: The Case of Downtown Lisbon

Being classified as a site on the World Heritage List implies the identification and recognition of a series of exceptional cultural and universal values proposed by the World Heritage Convention. The process of becoming a candidate, the definition and implementation of preservation policies, and management and monitoring are based on a previous process of cultural mapping intended to be applied to all those different phases. The candidature of the Lisbon downtown, better known as Baixa Pombalina, involved the elaboration of more than 200 thematic maps able to offer a “cultural image” of that historical site at the moment of the application for listing. But an urban historical site is a living cultural structure that needs constantly updated indicators for its management. This type of management must be a culturalized process, where cultural criteria are used as a systematic tool of decision-making. The presentation will focus on discussing the mapping done at the moment of preparation for candidacy and new types of cultural mapping that today could reasonably be used to reflect the present condition and future cultural trends of that historical site. Exceptional universal values, as defined by the World Heritage Convention, can be a good pretext for the culturalized governance of a city if well understood by both urban policy makers and the population. The constant auscultation of cultural expressions and indicators can serve as an ideal tool to meet the other criteria of sustainable development, in particular the economic, social and environmental ones.

João Mascarenhas Mateus is Senior Researcher at CES, Cities, Cultures and Architecture Research Group. After receiving a degree in Civil Engineering, he did a Master’s of Science in Architecture at the Katholieke Universiteit Leuven, Belgium, where he worked as full research assistant. He worked as an expert consultant for the General Directorate X – Culture of the European Commission to evaluate projects of Cultural Heritage Preservation. His PhD thesis was developed at the La Sapienza University of Rome, Italy, on traditional construction techniques, technical literature and its use in the conservation of heritage buildings. In Rome, he designed and directed several restoration projects for the Portuguese Institute and for the Portuguese Pontifical College. He has received a PhD in Civil Engineering from the Technical University of Lisbon (2001), and studied “Cultore della materia” at the Faculty of Architecture Valle Giulia, La Sapienza, Rome, Italy (2002-2004) and has been the foreign correspondent of the Scuola di Specializzazione in Conservazione dei Monumenti since 2002. He was technical co-ordinator of the Baixa Pombalina (Lisbon Downtown) application to the World Heritage List.

Patrícia Romeiro

CEGOT - University of Coimbra, Porto, Portugal

Mapping the intangibilities of the Historic Centre of Porto: Participation (and its challenges) in cultural mapping projects

In recent decades, the Historic Centre of Porto (CHP) has often been associated with narratives of loss, the loss of social capital and citizenship, among others. Nevertheless, in the last few years this reality, in the same space, has started to coincide with a set of emergent dynamics. Following global trends, the CHP has been increasingly sought out for the development of tourism, real estate and commercial activities. It is this tension that the CHP currently withstands, challenging it with the confrontation of cultural knowledge and practices in decline and new uses that ignore, devastate or reinvent them. This paper focuses on the analysis of Manobras no Porto (2011-2012), a cultural and artistic project promoted by the local government. This project aimed to encourage collective cultural mapping of the CHP’s intangible assets as a way to reinforce the collective memory and urban identities and the collective (re)ownership of the territory. The objective of this multidimensional project was to intervene in the present and future of CHP through initiatives of surveying and creative experimentation and a method of work involving a process of continuous, hybrid co-creation between

artists/arts organizations and cultural and public/other organizations, with the purpose of challenging traditional urban interventions - mainly focused on tangible aspects. As a result, 268 artistic and cultural products were created that have the CHP as their context and content. By virtue of its unique nature, Manobras no Porto is a privileged laboratory to analyse the potential of cultural mapping as a tool for local policy development.

Patrícia Romeiro (PhD) has a solid academic background in Geography and in Innovation and Development Policies. Being a researcher at CEGOT - University of Porto (Portugal), her main purpose is research to improve strategies, practices and knowledge of the environments within which she practices. Creative Industries (CI), Economic and Social Innovation and Social Network Analysis are the most frequently used "tools" that she employs to think about the dynamics of cities and regions. She has been involved in some projects related to Territorial Development and CI in Northern Portugal (Knowledge Economy and Creativity, Creativity and Urban Regeneration, Creative Projects and Governance; Design and Industrial Revitalization). She is currently a Visiting Scholar at the Business School of the University of Birmingham, involved as a researcher on the project "Community Filmmaking and Cultural Diversity: Practice, Innovation and Policy".

Roberta Cauchi Santoro

University of Guelph, Guelph, Canada

Mapping Intangible Cultural Heritage:

Safeguarding the Memories of a City's Downtown Core

The proposed paper explores the crucial role communities play in safeguarding the intangible cultural heritage of cities' historic cores and neighbourhoods. The physical regeneration of a city centre or heritage neighbourhood can occur if its community desires to revive collective memories of the historic neighbourhood in its heyday. Reference will be made to the state of Canadian downtown cores, specifically to a case study of the downtown of London, Ontario, where a community-related project that aims to map out layers of the lived experience of the city's hub is currently underway. Getting people to revive their memories about the downtown core's heyday is an activity indissolubly tied to an attempt to shine the spotlight back on this area and reignite the community's enthusiasm for it. The present research project, co-funded by the Culture Office (City of London, Ontario), attempts to identify and digitally map aspects of the intangible cultural resources related to London's historic core, specifically mapping out layers of lived experience with relation to the city's core built heritage. This research project is not simply a nostalgic attempt to recover narratives about an architecture that, to a degree, simulated realism; rather, it is an urge to create a dialectical relationship between the experience of such architectural expression and more recent and contrasting strands of urban expression. The older layers of lived experience of these heritage buildings need to be brought back to the fore in order to better value present cultural expression and more judiciously plan the future cultural profile of the city – a profile that reflects both nostalgia for the missing truth and celebration of the possibilities it liberates.

Roberta Cauchi-Santoro is a postdoctoral fellow at the University of Guelph (Ontario-Canada) working on a heritage-related project co-funded by the Culture Office at the City of London (Ontario). The project, entitled "Mapping the Identity of a City: Intangible Cultural Resources in the Historic Core (A Case Study)," aims to collect narratives about landmark buildings in London (Ontario)'s historic core and to map these out on a digital platform. Cauchi-Santoro has obtained her PhD in Comparative Literature from the University of Western Ontario (June 2013). Her latest forthcoming publication is entitled "Community Involvement in safeguarding intangible cultural heritage" to be published in the collection of essays *Re-Imagining Communities and Civil Societies* by Routledge in 2014.

Verónica Werckmeister and Christina Werckmeister

Werckmeister S.L., Vitoria-Gasteiz, Spain

A Case Study in Monumental Mapping: Creating Landmarks, Creating Together

Cultural expressions that come from community practice are key indicators of a city's health, social makeup, history and future. Creating monumental community art where there were previously little or no participatory practices requires careful manoeuvring. Urban planners, policy makers and artists must be prepared to forego total control so that citizens can experience the power and responsibility of leaving a permanent mark on their own urban landscape. Collaborative methodologies are used and even designed to meet the objective of creating landmarks that reflect commonalities of urban co-existence. Artistic creation is subjected to the arduous tasks of collective decision making. The process begins with a location, an artist-co-ordinator, and a group of up to 25 diverse individuals, who face the responsibility of creating a site-specific monument. All aspects occur publicly and are purposefully drawn out over time in order to generate a rich dynamic that evolves through "slow-culture". In the case of Vitoria-Gasteiz, the location of 12 monumental collaborative murals, in the heart of the medieval quarter, gives the initiative heightened importance because it shares space

with historic cultural patrimony. The murals are not relegated to the outskirts, but rather, take their legitimate place alongside cathedrals, palaces and museums thanks to their monumental scale and artistic quality and the use of premium materials. These monuments are site-specific and so they serve a double purpose: to present a permanent record of participatory practice (in effect, social mapping processes); and to alter the map itself by creating a new map (itinerary) through place-making, new social connections and renewed urban dynamics.

Verónica Werckmeister, Los Angeles, 1972, resides in Vitoria-Gasteiz, Spain. A painter, muralist, community artist. Veronica has worked in the field of public art since 1993. Getting her start in Los Angeles in 1993, she has participated and led community art projects in: Chicago, Oakland, Philadelphia, Sevilla, Barcelona, Bilbao and Madrid, as well as in smaller cities and rural areas. Since 2005 she has developed a Public Art Program (Itinerario Muralístico de Vitoria-Gasteiz IMVG) in the city of Vitoria-Gasteiz that has produced over a dozen large-scale public murals in the heart of the city. She participates in congresses and symposia in the field of collaborative art, social practice in the arts and the creative economy. She recently made a presentation at PUBLICA 14 (International Symposium on Cultural Management) at the Circulo de Bellas Artes in Madrid, and the IMVG was just selected her as a semifinalist for the International Award for Public Art, the winner to be announced in 2015. Veronica is dedicated to making community and collaborative art an essential component of cultural policy and practice.

30.1 PANEL: Indigenous mapping (14:30-16:30)

Room: CES Sala 1

Chair: **Walter Rossa**, University of Coimbra/CES, Portugal

Glen Lowry and Mimi Gellman

Emily Carr University of Art + Design, Faculty of Culture and Community, Vancouver, BC, Canada

Mapping in, on and toward Aboriginal Space:

Trading Routes and an Ethics of Artistic Inquiry

This presentation focuses on a collaborative art project that looks at the shared geography of a proposed petroleum pipeline between Alberta with British Columbia and the ancestral “grease trails” used by coastal First Nations to exchange goods, particularly the oily, nutrient-rich oolichan, with First Nations of the North American interior and plains. Trading Routes: Oil Futures, Grease Past, as this Social Sciences and Humanities of Canada-funded Research/Creation project is known, engages with a contested geography to test the assumptions about the efficacy of contemporary art practice. Implicated in a representational will to power that links and delinks culture and geography, mapping and place, Trading Routes strives to negotiate contradictions among knowledge production, creative representation, and entitlement, particularly in the context of non-Aboriginal and Aboriginal collaborations. With an eye to questions of spatial justice (Soja), this presentation discusses the ethical concerns, practices and protocols inherent in working with Aboriginal knowledge. It seeks to problematize the mapping of cultural structures, organizations and practices within a particular geography that brings together Aboriginal and non-Aboriginal people, experts and non-experts. Describing how a group of artist-researchers grapples with the desire to do research on, alongside and with Aboriginal subjects, this presentation builds on earlier research on creative practice as social engagement (Lowry, Levin, Tsang) and as such it continues situate cultural mapping within diverse geographical locations, as well as among different forms of representational practice and politics.

Lowry, G., Levin, M.S. and Tsang, H. (2013). “Maraya: Reflections on Mapping as Displacement,” in *Cultural Mapping as Critical Inquiry*. Eds. David MacLennan, W.F. Garrett-Petts, and Nancy Duxbury (Routledge). In process.

Glen Lowry, PhD, is a cultural theorist, editor, and educator who specializes in collaborative practice. An Associate Professor in the Faculty of Culture & Community at Emily Carr University of Art & Design, his work looks at notions of spatial justice and learning from Indigenous research. Co-editor of *Speaking My Truth: Reflections on Reconciliation and Residential School*, Lowry works for the Aboriginal Healing Foundation to develop resources that challenge the legacies of residential schools. Lowry is also a core member of Maraya maraprojects.com (2007-2012), and has facilitated and participated in numerous presentations and talks on the intersections of creative practice, social engagement and cultural memory. From 2001-2011, Lowry edited the Simon Fraser University-based cultural journal *West Coast Line. Pacific Avenue* (LINEbooks, 2009) is his first poetry collection.

Mimi Gellman

Emily Carr University of Art + Design, Faculty of Culture and Community, Vancouver, BC, Canada

The Exploding Archive: A Sovereign Display Territory

This paper presents the direction of my PhD thesis, “Between The Dreamtime and the GPS: The Metaphysics of Indigenous Mapping,” which focuses on the imbricated relationships between Aboriginal mapping, Indigenous

aesthetics and the significance of place through the creation of a project-based archival thesis designed as a sovereign space and embodied in the form of an interactive environmental installation. Building on Mary Louise Pratt's concept of the contact zone (Pratt, 1992) and James Clifford's notion of the museum as a contact zone (Clifford, 1997), I am positioning my dissertation, as well as this mobile archive as a vehicle for cross-cultural exchange. A key goal is to expose the structure of the final condition: in effect to allow the meaning of the archive and its didactic material to be embedded within the poetic design of its spaces. The importance of this archive will lie in its ability to assist scholars and Indigenous communities to grapple with the gap between "what is known and what is merely seen" (Wood, 92). The form of my PhD thesis is an exploration of the connection between theory and praxis that is central to the rise of exciting innovative paradigms of research-creation now appearing within the academy. With this archive/thesis I am putting forward Indigenous forms and methodologies that do not separate making and meaning and that are specifically designed to stimulate an engaged discourse on the union of ideas as embedded in things, and in lived theory, theory as it is lived and practiced in the real world.

Mimi Gellman is an Anishinaabe-Ashkenazi Métis (Ojibway-Jewish Métis) conceptual artist, educator and an Associate Professor in the Faculty of Culture and Community at Emily Carr University of Art & Design. A practicing, multi-disciplinary visual artist and curator with many years of experience, Gellman has an impressive list of accomplishments: from creating half-million dollar public art projects for the Rogers Centre and the Toronto Transit Commission to the building of large-scale architectural glass installations for sacred places (churches, synagogues, and mosques). Her work has been shown in numerous exhibitions in Canada and abroad, with highlights at the Museum of Modern Art in Passau, Germany, the Centre du Vitrail in France, the Canadian Embassy in Tokyo, Japan and most recently at the MOMA in New York, where her performative photographs were included in the seminal historical exhibition, 'On Line: Drawing Through the Twentieth Century.' Gellman is a board member of the Aboriginal Curatorial Collective.

Ashok Mathur

Faculty of Critical and Creative Studies at the University of British Columbia, Okanagan

Reconsidering Reconciliation: inverted territories

"Art+Reconciliation" was an experimental Massive Open Online Course (MOOC) that ran in tandem with the 12-person "Reconsidering Reconciliation" artist residency in Kamloops in 2013, addressing how artistic practices can engage in questions of reconciliation, most particularly in the Canadian context and the associated and ongoing Truth and Reconciliation Commission on Indian Residential Schools. As part of our process we explored the history of the residential school system in Canada, discussed strategies of creating and increasing an awareness of Indigenous practices and histories from Aboriginal and non-Aboriginal perspectives, engaged in a critical inquiry of the TRC, and all the while thought through how artistic media can be a driving force in this articulation. While the artistic output from this residency was substantial and significant, this presentation will focus on three individual projects developed by resident artists that follow various forms of critical mapping of history, identity and the land. All three of these projects – Cheryl L'Hirondelle's media project, "Why the Caged Bird Sings – Here I am"; Peter Morin's performance intervention "escape stories"; and Ayumi Goto's installation based on a durational artistic event, "in sonorous shadows of the Nishiyuu" – were presented in 2014 in Sault Ste Marie, ON, at the city-sponsored Algoma Art Gallery and Algoma University, itself built on the site of a former residential school. Each of these artworks were closely interlinked with each other and paid close attention to how subjugated bodies are mapped against the land: L'Hirondelle's work was a video and song project produced collaboratively with Aboriginal women incarcerated in the penitentiary system; Morin's was a video-projection/performance that was quite literally interceding with L'Hirondelle's installation on the last day of the exhibit, co-performing (with Goto) a narrative of an Inuit baby who was stolen from his land and taken to England where he died in infancy; and Goto's installation detailed her 1563-km, 105-day running project (while audio-projecting the songs of L'Hirondelle) that paid homage to a group of young Cree men who walked that same distance to protest for Indigenous rights. This presentation will describe how these projects intervene in the harmonious notion of continuity in colonized territories, effectively re-mapping possibilities to reconsider the land we live on.

Ashok Mathur is Associate Professor and Chair of the Faculty of Critical and Creative Studies at the University of British Columbia, Okanagan. His cultural, critical, creative, and academic practice is wide ranging and investigates new models of artistic research and interdisciplinary collaboration, particularly those that pursue a social justice agenda. As a writer, cultural organizer, and interdisciplinary artist his work addresses the intersections of race, indigeneity, and creative and artistic research. His editorial work includes the anthology *Cultivating Canada: reconciliation through the lens of cultural diversity* (Aboriginal Healing Foundation, 2011), and numerous special volumes of arts and literary journals such as *West Coast Line* and *Prairie Fire*. He also edits CiCAC Press, which

publishes poetry, prose, and creative nonfiction using an alternative author-driven approach to support writers and readers. As a Canada Research Chair in Cultural and Artistic Inquiry (awarded 2005 at Thompson Rivers University), he has organized and co-ordinated multiple arts-driven initiatives. Most recently he coordinated a month-long artist residency, *Reconsidering Reconciliation*, bringing twelve Aboriginal and non-Aboriginal artists together at the Centre for innovation in Culture and the Arts in Canada (CICAC).

30.1 PANEL: Images as mapping tools (14:30-16:30)

Room: ARQ Capela

Chair: **Pedro Pousada**, University of Coimbra/CES, Portugal

Gizem Erdoğan

Dokuz Eylül University, Pamukkale University, Urban and City Planning, Izmir, Turkey

Mapping Street Art: In the Case of Turkey, Istanbul, Beyoğlu Yüksek Kaldırım

Public spaces are where the existence of individuals meshes with power conflicts and the shape of daily life. The 20th century's movements are characterized by culture visual codes. Globalization shares the local cultures through the same language of images. Today communication is provided via images and symbols. Cities are the symbol of freedom that provides oppositional actions in this period of time. Graffiti is one of example of these symbols in modern times, a way for those in opposition to express themselves. Some cities even have legal graffiti walls. This article reframes the culture concept with regard to the role of urban public art, which has overlooked the critical links between graffiti and land use. There are two aims of this study. First, it evaluates public art and graffiti in urban space and discusses practices in Istanbul, Beyoğlu Yüksek Kaldırım Sokak, including looking at graffiti from an urban planner's perspective by focusing either on culture as underlying beliefs or on culture as behavior, to consider whether graffiti can be a design tool for urban space. Second, the study asks how public space can be reorganized through comprehensive urban design and a public art framework. The presentation will describe a field survey on Yüksek Kaldırım Street, Beyoğlu, Istanbul which counted and classified graffiti (piece, sticker, tag and stencil) and represented it on the map by using ArcGIS.

Gizem Erdoğan has been a city planner for over 9 years. She holds Bachelor's degrees from the Istanbul, Yıldız Technical University and she holds a Master's degree from the Trabzon, Karadeniz Technical University. She has over four years of experience in the Municipality of Istanbul as a city planner and has a year of experience as a researcher in Karadeniz Technical University. She has experience in Italy, Chieti, Gabriele d'Annunzio University, Architecture Faculty for five months through the Erasmus Change Programme. She is currently instructor in Pamukkale University, Architecture and Design Faculty, Denizli, in third year. Additionally, Gizem Erdoğan is a doctoral student of Izmir, Dokuz Eylül University, Urban and City Planning Departments.

Paula Rama da Silva

ESHTE / CEAUL, English, Lisbon, Portugal

Mapping London's Life through Hogarth's engravings

The city of London is known in the 21st century by its glamour, buzz and cosmopolitan atmosphere - one can easily have access to all of this through the media and digital supports that inundate us every day. However, in 18th-century London cultural mapping had to be achieved through other resources. Taking Halbwach's words as example one can see how different professions are relevant in the mapping process: "I arrive for the first time in London and take walks with different companions. An architect directs my attention to the character and arrangement of city buildings. A historian tells me why a certain street, house, or other spot is historically noteworthy. A painter alerts me to the colors in the parks, the lines of the palaces and churches, and the play of light and shadow on the walls and façades of Westminster and on the Thames." (1980:23). William Hogarth, the well-known British engraver, is one of the people responsible for the information we have nowadays of how life happened at the time and the way Londoners behaved. From the famous sites displayed in his engravings, to the objects used in the stories he told and the real characters portrayed, everything about Hogarthian London maps 18th-century culture. From attitudes and values in *The Harlot's Progress* or *Gin Lane*, moving on to tangible places that still today identify London such as Covent Garden in *Morning* or St Giles in *The First Stage of Cruelty*, this paper takes the adventure of mapping a whole urban culture of London at a time when engraving the best photo of city life.

Paula Rama da Silva has a Master's Degree in English Teaching by the New University of Lisbon (UNL). She is a lecturer in English language and culture at the Estoril Higher Institute for Tourism and Hotel Studies and has been an ESL teacher for sixteen years. She is working on her PhD dissertation, on the social and cultural influence of William Hogarth's art in eighteenth-century London, at Lisbon's Faculty of Letters where she is also a junior

researcher at the Centre for English Studies. Her current research interests include 18th-century English studies with special focus on social studies and culture, which she combines with her ongoing research on matters concerning foreign languages education.

Ralph Mills

Manchester Metropolitan University, Manchester Institute for Research and Innovation in Art and Design, Manchester, UK

Material Memories and Spirit of Place in Idanha-a-Nova, Portugal

As an archaeologist and creative, I explore the world's materiality using an enhanced set of interpretative tools. Maps record the traces made on the natural environment by human activity, and apart from the dotted lines of planned future developments, even the most up-to-date maps record the past. That past is represented by a host of things, each of which can be regarded as memorialising an event or series of events. They are often mundane, sometimes powerful material memories. My presentation discusses my exploration of Idanha-a-Nova, in central Portugal, a place off the tourist track that is facing the challenges of desertification. Using a digital camera, I captured some 2000 images of material memories, from a Roman column base used as a door-stop to garbage scattered on an abandoned space. My presentation will share some of my interpretations of this materiality and what I suggest it communicates about the spirit of this place.

Ralph Mills - Influenced by a working life in field archaeology and writing, I am a second year doctoral student at MIRIAD, the research arm of Manchester School of Art, where I am examining the relationships between 'ordinary' people and mass-produced miniature everyday objects since the 19th century. My research is increasingly raising questions about the connection between things and memory, as well as 'thing-power'. In June 2013 I carried out a project in Idanha-a-Nova, Portugal, as my participation in the Design for Desertification conference held in that location, where I identified and captured things in place, "material memories", using digital photography in order to explore the Spirit of Place in both words and images. Using my writing practice, I am incorporating within my methodology a series of "encounters", in which I record, both factually and imaginatively, my meetings with relevant elements of material culture.

30.1 PANEL: Mapping Subjectivities and Identities (14:30-16:30)

Room: ARQ Sata PO

Chair: **Gonçalo Canto Muniz**, University of Coimbra/CES, Portugal

Filipa Ramalhete and Luís Marques

UNL, e-Geo - Centro de Estudos de Geografia e Planeamento Regional (FCSH-UNL) / CEAT/UAL, Centro de estudos de Arquitetura, Cidade e Território, Lisbon, Portugal

How to Delimitate a Neighbourhood -

Cognitive Mapping and Spatial Relations in Urban Areas

Cognitive maps or internal spatial representations constitute for humans and other living organisms a fundamental ability to use spatial information in a maplike manner to be used for guiding, orientation or wayfinding (Golledge, 1999). The geometrical structure of cognitive maps consists essentially of points (landmarks and nodes), lines (routes, paths or edges), areas (regions, sectors, districts) and is associated with the familiarity and legibility of the image's components: identity, structure and meaning (Lynch, 1960). Mental representations from the external environment and human perception of the territory capture an extensive range of sensory variation and have an epistemological importance as the source of human empirical knowledge. Cognitive or mental mapping in geography and urban studies has recently regained the interest of the academy as it considers the importance of digital representations and the growing use of geographical information derived from geotechnologies. This paper will present the results from the project "Lisbon Neighbourhoods" which discussed the spatial dimension of the socio-anthropological concept of neighbourhood in six case-studies of the capital. By capturing the resident or dweller's descriptive, symbolic, imaginary, conceptual or pictorial information retrieved from human cognitive perception of the urban areas, the project contributed to a better understanding of the geographical, urban and social factors which influence the neighbourhood's spatial representations and their heterogenic and homogenised characteristics. The use of Geographical Information Technologies constituted a fundamental asset in accessing, integrating and analysing data, especially when developed within a system integrating other geographical information in several dimensions, including time.

Filipa Ramalhete is an anthropologist, with a master's and PhD degrees in Regional Planning. She teaches at the Universidade Autónoma de Lisboa - Department of Architecture since 2000 (teaching Spatial Anthropology,

Geography and Planning and Methodology of Scientific Work) and is the director of the CEACT/UAL - Centro de Estudos de Arquitetura, Cidade e Território and estudoprevio.net review. She is also a researcher at e-GEO - Centro de estudos de geografia e Planeamento Regional and Professor of Spatial Planning and Environment in the e-Learning master in Regional Planning and Geographic Information Systems at Nova University of Lisbon. Her main research interests are applied studies of space and spatial planning, with emphasis on the anthropology of space and spatial justice perspectives.

Jaqueline McLeod Rogers

University of Winnipeg, Department of Rhetoric Writing and Communication, Winnipeg, Canada

Teaching Mapping Culture for Community Engagement, Creativity and Activism

Most students enter a class I teach called "Walking Winnipeg" with a sense that, whether we like the city or not, we all share the same almost amorphous urban place. Mapping exercises are a good way to open up questions about diversity, mobility, habits, and [im]permeable borders. When students share and compare maps, it becomes evident that important city landmarks and places for each are selected on the basis of subjectivities, so that my city is not yours. We quickly learn that our urban experience is more diverse than coherent and shared. This presents an opportunity to think about the linkages between diversity and creativity, and consulting some of geographer Doreen Massey's arguments provides a way to think about mixity and mobilities as a compliment to culture and community building. For this presentation, I am not proposing to give a class in miniature or to outline a course, but to indicate how mapping links to rich theoretical discussions about how we as individuals are both formed by and in turn form culture. By mapping, students begin to understand such valuable lessons as how diversity can provide energy needed to work against stultifying pattern, how global connections can enrich without robbing local culture, and how culture is not fixed but always forming and open to interventions. It's an old saw to call university students "decision-makers of tomorrow," but to the extent this wisdom holds true, it is important to interest this influential cohort in cultural mapping as an activity that nurtures identity, social awareness and a sense of commitment to local community: to use cultural mapping as an agent of community engagement leading to projects with activist and/or creative outcomes.

Dr. Jaqueline McLeod Rogers is Professor and Chair of the Department of Rhetoric, Writing and Communications at the University of Winnipeg. She has published several books (*Aspects of the Female Novel* and *Two Sides to a Story: Gender Difference in Student Narrative*), several composition textbooks for Canadian students, and many articles. She is currently co-editing a collection of new articles for a book with the working title *Finding Marshall McLuhan: Is the Medium Still the Message?* and has within it an article on "McLuhan and the City" and interviews with Michael and Eric McLuhan and Douglas Coupland. In addition to exploring writing about local urban place (most recently in a chapter, "Local Flaneury: Losing and Finding One's Place" in P. Goggin ed. *Environmental Rhetoric and Ecologies of Place*, Routledge, 2013) she has recently published on Margaret Mead, family rhetorics, mommy blogging and privacy ethics, and post-prison literacies. She is part of a U of W/CBC team convening a conference on Investigative Journalism and Human Rights (Holding Power to Account), scheduled for June 2014 in Winnipeg.

Agnieszka Wieszaczewska

University of Wrocław, Faculty of Historical and Pedagogical Science, Wrocław, Poland

Sentimental Map of Nadodrze: When past meets the future

During my presentation I would like to outline how the concept of mapping culture was used in one particular case. It is the Sentimental Map of Nadodrze, which came into existence in 2012 (<http://www.mapanadodrza.pl/>). Nadodrze is very specific region of Wrocław, stereotypically associated with poverty, unemployment and vulnerability. Several years ago Wrocław's authority decided to include the Nadodrze area in a revitalization process. One part of revitalization is so-called "soft revitalization", which is addressed to a local community. The Sentimental Map of Nadodrze was a project realized as one part of "soft revitalization" and was conducted by one of the local NGOs. The aim was to prevent people from forgetting the "old" Nadodrze, because rapid changes have been introduced in this district. It was also a chance for the inhabitants to speak aloud about "their" Nadodrze - discussions about revitalization took place mainly at the administrative level and do not let the "ordinary residents" in. The map is a website which contains many different means of communication - such as pictures, poems, memories, even sounds. The project gave residents the chance to speak about Nadodrze in way which was the most comfortable for each interlocutor. In my presentation I will try to answer following questions: 1. If culture mapping can be a good tool for strengthening local identity? Can it increase sense of community among locals? 2. Can it be used in participative anthropological projects? Can it be a tool for groups of people to express their opinions which are not always heard?

Agnieszka Wieszaczewska - Currently a PhD student at the Faculty of Cultural Anthropology (University of Wrocław). M.A. in Cultural Anthropology and Educational Studies. Was involved in several research projects

about urban space. Interested in participative anthropology, social change and folklore in the contemporary context. Is a member of Discourse Power Resistance Poland.

Daniel S. McCafferty and Patricio Davila

Wayne State University, Art and Art History (Design), Detroit, USA

Frictional Fictions

I have been on the framing and vetting committee for Design Inquiry's Design Cities: Detroit (DI:DC:D) occurring this February 2014 (<http://designinquiry.net/featured/3904/di-dc-detroit/>). In this paper, I will present the goals and some of the outcomes from this project, which brings together 30 artists/designers (in the broadest sense of the word) to consider failure, and emergence within the city of Detroit, and to map this in a variety of ways. My own project will be to map hidden, lost, abandoned narratives I encounter through excursion in Detroit. The project also includes a performative component, where I (along with a collaborator Patricio Davila) assume the role of the Unreliable Translator. In this role, we collect aspects of the work and research of other participants, and represent it to find discords and resonances, links and affinities with other ideas in circulation at the inquiry. I will also present some of my previous work with Public Design Unit (Parkdale Versions), which was a participatory, community oriented mapping project, using Google Sketchup and Google Earth, aimed at providing residents of Parkdale (Toronto, Canada) the ability to map their own versions of a possible future of their community. The project was exhibited at the prestigious Nuit Blanche Art Festival. Both projects and other works to be presented in this paper, are concerned with methods such as fictional ethnographies, speculative design, both aimed at ways to promote greater opportunities for community awareness, action and reflection.

Daniel McCafferty is a multi-disciplinary designer/artist/researcher. He holds an M.Des. in Graphic Design from North Carolina State University and a B.Com.Des. in Communication Design (Honours) from the Nova Scotia College of Art and Design. He co-founded and helped to run an independent record label for 8 years, leading him to discover his interest in design processes. After graduating from NSCAD in Halifax, he moved to Toronto, where he began a career in design. Daniel has taught in the Graphic Design Department at OCAD-U in Toronto, where he remains an adjunct instructor. In 2011, he co-founded the critical design collective Public Design Unit (PDU) and began working on their first project, Parkdale Versions. On October 1st, PDU participated in Toronto's prestigious Nuit Blanche, where they revealed the first iteration of the project. Currently, Daniel teaches Design in the Art and Art History Department at Wayne State University, in Detroit, Michigan. His interests include relational, critical and speculative art and design practices which are participatory, socially engaged and community oriented.

16:30-17:00 Break

17:00-18:45 CONCURRENT SESSIONS - 30.2

30.2 PANEL: Placing Cultural Mapping in Museums (17:00-18:45)

Room: CES Sala 1

Chair: **Alison Neilson**, CES, Portugal

In Portuguese and English (with translation assistance)

Catarina Barata

Odemira, Portugal

“A certain door recalled, all kinds of doors open”: Community Engagement in the Participatory Art Project *O Museu Somos Todos (The Museum Is Us All)*, Odemira

Grounded on our own field experience from the participatory art project “The Museum is Us All”, we aim to focus on the paramount role that art can play in the creation of collective memories and sense of belonging to a place. Through the creative transformation of collective and individual patrimonial elements in embodied lived experiences in the form of art pieces, a place, its inhabitants and stories can be put into play, in a process through which a whole village becomes a stage. Having as a starting point a door found in the municipal collection, the designing of this participatory art program, closely entangled with the scientific Conference “Ignorance and Oblivion”, held in April 2013 in Odemira, promoted the collaboration of professional artists with different focus groups and agents from the community, in a cooperative work for the creation of art pieces that reflected on some of the regions features, echoing past and contemporary realities. The ultimate product of these creative interactions was an increase in the community’s self-esteem. Besides all the physical

and aesthetic transformations, the place met a transmutation of its social order, manifest in the form of new (uncommon) sociabilities and new roles experienced by its members. By the sharing of affective memorable cultural moments, highly participated, the transformative power of the arts proves a privileged means to convey new meanings to old findings and to creating senses of communal commitment.

Catarina Barata is an anthropologist and visual artist based in Portugal. After graduating in Anthropology from the Instituto Superior de Ciências do Trabalho e da Empresa - Instituto Universitário de Lisboa (2005), she did post-graduate studies in Popular Music at the Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa (2008). Her Master's thesis in Cinema (Dramaturgy and Film Direction), at Escola Superior de Teatro e Cinema - Instituto Politécnico de Lisboa (2013), focuses on the relationship between dance and the moving image, through the adaptation for the screen of The100Hands company's piece *In the Midst of Confusion*. Catarina Barata has been working with still and moving images with several artists and directors in Portugal and abroad. Since 2012, she has been a member of the group working to create the Municipal Museum of Odemira. For the project she's presenting at this Congress, she's been involved as an anthropology researcher and a filmmaker, as well as a production assistant.

Daniel Reis

Centro Nacional de Folclore e Cultura Popular, Divisão de Pesquisa, Rio de Janeiro, Brazil

Cultures that map museums:

The Théo Brandão Museum and the popular cultures at Alagoas/Brazil

In recent years it is possible to note a renewed interest in mappings and cultural inventories. These projects, developed by museums, cultural heritage regulatory agencies among other cultural institutions, bring several issues ranging from the need to recognize the context in which they operate, to dialogical proposals of critical and participatory development of the social actors involved. This Communication aims to reflect on the processes raised by resonances mappings, cultural inventories and collections; about the ways in which the holders of mapped cultural property map and also appropriate from cultural institutions and the urban landscape. We take as case study Théo Brandão Museum of Anthropology and Folklore, located in the State of Alagoas, northeastern Brazil and the interactions between the latter and the holders of cultural objects it displays. From ethnographic research we could identify that, on the one hand, the institution throughout its history has been acting in the mapping of Alagoas popular cultures through research and collecting; on the other hand there are some agents holding these assets that also appropriate the museum and the urban space of the city. One is the street festival carnival "Filhinhos da Mamãe", which has an object that is exposed in the museum as its property, annually transforms the institution headquarters of its party and the starting point of their courtship ritual which involves mapping of different spaces of city.

Culturas que mapeiam museus;

sobre o Museu Théo Brandão e as culturas populares em Alagoas/Brasil

Nos últimos anos é possível notar um renovado interesse pelos mapeamentos e inventários culturais. Tais projetos, desenvolvidos por museus, órgãos reguladores de patrimônios culturais entre outras instituições culturais, trazem questões diversas que vão da necessidade de reconhecimento do contexto em que atuam até propostas dialógicas visando o desenvolvimento crítico e participativo dos atores sociais envolvidos. Esta comunicação pretende uma reflexão sobre as ressonâncias que processos de mapeamentos, inventários e colecionamento culturais suscitam; sobre as maneiras como os detentores dos bens culturais mapeados mapeiam e se apropriam também das instituições culturais e da paisagem urbana. Toma-se como estudo de caso o Museu Théo Brandão de Antropologia e Folclore, situado no Estado de Alagoas, Nordeste brasileiro e as interações entre esta instituição e os detentores dos bens culturais que ela exhibe. A partir de pesquisas etnográficas pôde-se identificar que, se por um lado, a instituição ao longo de sua história vem atuando no mapeamento das culturas populares alagoanas por meio de pesquisas e colecionamento, por outro, há alguns agentes detentores destes bens que se apropriam também do museu e do espaço urbano da cidade. Um caso é o do bloco de carnaval Filhinhos da Mamãe que, tendo um objeto que é de sua propriedade exposto no museu, anualmente transforma a instituição em sede de sua festa e ponto de partida de seu cortejo ritual que envolve o mapeamento de diferentes espaços da cidade.

Daniel Reis holds a PhD in Anthropology and History. He is a researcher at the National Center for Folklore and Popular Culture, in Brazil. He has experience in Urban Anthropology and Cultural History, acting on the following subjects: anthropology of objects, cultural heritage, museums and collections, anthropology, art and folklore and popular culture.

Lorena Sancho Querol

Centre for Social Studies, University of Coimbra, Portugal

Sharing My Photographs, Finding Answers, Building a Better Present: The Collaborative Memory Archive of the Museum of São Brás

In the countries of Southern Europe, the economic adjustment policies being implemented are causing a progressive weakening of museological action in its various forms. Looked at as part of a transformation process involving a profound change of management models and prevailing values, museums are seeking a Sustainable Museology. In this context, new museological formulas emerge that associate sustainability with social creativity and the valorization of diversity. This is the case of the Costume Museum in São Brás de Alportel (MuT), in the Algarve, and its "Museology on Layers", a model based on shared management, taking as its starting point a deep knowledge of the territory, the collective construction of senses and local cultural meanings, and the reframing and reuse of ancestral knowledge, with the objective of contributing to an equitable development. In this paper we present the structure, the method and the results of one of the reference projects: *Photography, Memory and Identity* (FMId). In this case, we perform a comparative analysis of the collaborative research and the cartography of meanings associated with pictures of each family. This exercise of memory archaeology leads to decoding diverse segments of local culture: traditional knowledge, history and local memory, balanced uses of the territory's resources, forms of alternative economy, methods of community organization, etc. Its resonances reach every one of the museological functions and processes of MuT, but as well, each of the families involved in the project now has a current account of memory in their hometown Museum.

Lorena Sancho Querol holds a PhD in Social Museology with a thesis titled "Intangible Cultural Heritage and Sociomuseology: A study of inventories" (*El Patrimonio Cultural Imaterial y la Sociomuseología: un estudio sobre inventarios*, Spanish language, 2012), which focuses on participative inventory including both a theoretical framework and a practical perspective related to the subject matter. To develop her research projects, she was awarded a grant from the ERASMUS-MUNDUS Program (EC, 1995-96) of the EEA Grants and Norwegian Financial Mechanism (PT0019/EEA Grants, 2007-09) and the Science and Technology Foundation (FCT- ref. SFRH/BD/63787/2009), Ministry for Science and Education, Portugal (2010-11). Currently she is pursuing post-doctoral research in the area of Social Museology as a member of the RG Cities, Cultures and Architecture at the Centre for Social Sciences (CES, University of Coimbra), where she is presently working on the project "The Society in the Museum: A study of cultural participation in local European museums" (SOMUS). Lorena has been a lecturer at the IADE-U. Institute of Art, Design and Enterprise - University, since 2000, teaching Cultural Heritage as well as Collective Management of Intangible Heritage and the dynamization of local memory for several Portuguese museums. She has published many research articles, mostly within the field of Museology, focusing on issues of the organization, management and social legitimacy of museum collections, or on the relation between the museum and the current perception of Cultural Heritage as a social construct and a means of local development.

Regina Abreu, Renata de Almeida Oliveira, and Raquel Medeiros

Núcleo da Oralidade, Memória e Esquecimento do MINOM

Mapping museums, memories, and narratives in Rio de Janeiro: Cultural tools for sustainable cities

Having as a starting point the premise that museums are public spaces with a strong potential for sustainable development, as a result of its role in the preservation of memory and dissemination of culture, and of its place interfacing with society, the project "Museums of Rio" (Museus do Rio), has been mapping museums, memories, and narratives as they relate with the social life in cities in the State of Rio de Janeiro. One of the objectives is to register and stimulate "good practices" with regards to local solutions for sustainable cities. Theoretically speaking, this is a research proposal in the interdisciplinary field of social memory as it interfaces with Anthropology, Museum Studies, and History, focusing on ethnographies which register and stimulate local narrators. Those narrators encounter their own memories by means of the evocative potential of museums (including the buildings wherein they are located, and their collections). We deployed the methodology proposed by Walter Benjamin of transforming "ruins" into "allegories", evoking memory links and connections from traces and fragments of material culture, belonging to distinct temporalities. We focused on local memory "guardians", such as memorialists, chroniclers, writers and artists. We used different media for the research and dissemination of the outcomes: a website <www.museusdorjo.com.br>; a book <*museus rj: um guia de memórias e afetividades*>; and dozens of films that make up a TV Program for a public channel <TV Alerj>. The project has been running since 2007 with the participation of students and lecturers in the Post-Graduation Program in Social Memory, and in the School for Museum Studies at the Federal University of Rio de Janeiro State.

Cartografando museus, memórias e narrativas no Rio de Janeiro: Ferramentas culturais para cidades sustentáveis

Partindo do pressuposto que os museus constituem espaços públicos com forte potencial para o desenvolvimento sustentável, devido a seu papel na preservação dos suportes da memória e na difusão da cultura, e também por suas interfaces com a sociedade, o projeto "Museus do Rio" vem mapeando museus, memórias e narrativas em sua relação com a vida social em cidades no Estado do Rio de Janeiro. Um dos objetivos é registrar e estimular "boas práticas" de soluções locais para cidades sustentáveis. Em termos teóricos, trata-se de uma proposta de pesquisa no campo interdisciplinar da Memória Social em interface com a Antropologia, a Museologia e a História, centrada em etnografias que documentam e estimulam narradores locais no encontro com suas memórias a partir do potencial evocativo dos museus (incluindo os prédios que os abrigam e seus acervos). Experimentamos a metodologia proposta por Walter Benjamin de transformar "ruínas" em "alegorias", ao despertar elos e conexões de memória a partir de vestígios e fragmentos de cultura material de diferentes temporalidades. Focalizamos "guardiões" de memórias locais, como memorialistas, cronistas, escritores, artistas. Utilizamos diferentes mídias para a pesquisa e difusão dos resultados: um site <www.museusdorio.com.br>; um livro <museus rj: um guia de memórias e afetividades>; e dezenas de filmes que integram um Programa para um canal público de TV <TV Alerj>. O projeto vem sendo executado desde 2007 com docentes e discentes do Programa de Pós-Graduação em Memória Social e da Escola de Museologia da Universidade Federal do Estado do Rio de Janeiro.

Regina Abreu is Associate Professor in the Post-Graduation Program in Social Memory at the Federal University of Rio de Janeiro State - UNIRIO; Researcher at CNPq (National Counsel of Technological and Scientific Development); Doctor in Social Anthropology (Museu Nacional/UFRJ); Post-Doctoral Researcher in the Centre for Social Studies at the University of Coimbra; Supervisor of dozens of theses, dissertations and monographs; Author of books and essays on Social Memory, Museums and Cultural Heritage from the perspective of sustainable development in Brazil. She is researcher in the "Museums of Rio" Project, and is also undertaking a comparative research on Public Policies related to Immaterial Cultural Heritage in Brazil and in Portugal.

Renata de Almeida Oliveira is a PhD candidate in Social Memory at the Federal University of Rio de Janeiro State (UNIRIO) where she is writing her thesis on Memory, the Museum and the City in the municipality of Caxias, in the state of Rio de Janeiro. With a BA in History and a Master's in Social Memory, she is also a researcher in the "Museums of Rio" project. She has worked as a historian at the Municipal Department for Culture and Tourism in Duque de Caxias, and as an advisor for UNESCO.

Raquel Medeiros is a PhD candidate in Social Memory at the Federal University of Rio de Janeiro State (UNIRIO) where she is writing her thesis on the memory of the city of Rio de Janeiro. She has a Master's in Education, Culture and Communication, and a post-graduate degree in Urban Sociology from UERJ. She worked as a pedagogue in the Educational Programme in the Department for Cultural Dissemination at the National Centre for Folklore and Popular Culture. She is a researcher in the "Museums of Rio" project.

30.2 PANEL: Imaginaries, architecture and urban space (17:00-18:45)

Room: ARQ Capela

Chair: João Mascarenhas Mateus, IHC-NOVA Lisboa / CES-University of Coimbra, Portugal

Liliana Almeida

Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal

Imaginary Geographies

All physical cities produce the symbolic. The imagined space of cities occupies the acknowledged territory and, though apparently invisible, guides the citizens' behavior in their relations between places and themselves. As stated by Armando Silva, based on Edward Soja's theory, the relation between the imagined space and the lived one is a process of selection and recognition of a territory which works as an affective and aesthetic microcosm of one or more social groups, generates the necessary conditions for the construction of imaginaries, the non-scientific social truths and collective representations which establish the social identification process. Interactions between the imaginary, spatiality and the invisible within the city create imaginary geographies. More than a concept applicable to places, it is a reflection of the relation of things in space, searching to make tangible the singular experience and identity of the city. Through the experimental use of geographic tools, such as maps and cartographies, the presentation will discuss the importance of artistic action in public space, as a developing agent of dynamics apparently invisible in the city. It also reflects on the ethnographic role of the artist as a methodology of approaching other realities in the city where he or

she lives. Lastly, imaginary geographies are not concerned with the veracity of facts, with error or falsehood; they perceive and adopt difference and adulteration as experiences, and embrace hermeneutics as a need in the relation of citizens with their urban environment.

Liliana Almeida is a student in the Faculdade de Belas Artes da Universidade do Porto, in the Master's degree of Arts and Design for Public Space. In 2008 she joined Escola Superior de Artes e Design, in the degree course of design of interiors. The motivation was a growing wish to work with three-dimensional space, in particular, set design. The wish to work with the public, to escape the order-client dynamic and to develop projects with tools other than those of architecture directed her in the choice in a master's degree in Faculdade de Belas Artes. The first developed project, in partnership with the Instituto Profissional do Terço, was an intervention in the wall of the institution, identifying it in the city and being connected with it. The project built upon an idea of memory, personal and collective, and also upon the idea of passage and of the marks that places leave in persons and vice-versa. The proposal was selected as the winner of the contest of ideas for the institute and it is now in development phase for construction. For the moment, Liliana is investigating and developing the theme of her dissertation, which is based on imaginary geography and symbolic space. She aims to validate the importance of the work of art in public space in the imaginary and social relations in the city.

Luísa de Andrade Campos Bebiano Correia

Universidade de Coimbra, Colégio das Artes, Coimbra, Portugal

Architecture of the Modern Movement in Angola in Documentary Cinema

A possible way of mapping a culture is by recording it. Such recording can be achieved through photography, cinema, sound recording, writing, or drawing. Portuguese colonial architecture was mainly recorded by means of photography, technical drawings, and cinema. From the 1940s to the 1970s, cinema in Angola was fictional, ethnographic, and documentary. Most of the cinema that was made in Angola during the "Estado Novo" was documentary, but propagandistic. Its intention was to show technology, cultural development, and the (often fake) relationship of miscegenation between the colonist and the colonized. In these films, architecture emerges both as a movie set and as a way of representing new values, technology, culture, and social development. Documentary film as "truthful cinema" tries to convey realistic ideas or actions; yet, it is decoded as soon as we realize there is a direction, a script guided by the sight of the person filming it. Through this intention, we are able to grasp the intangibility of the space being shown and of what remains unseen, what lies outside the frame, weaving a narrative in the viewer's unconscious. By resorting to cinema, I intend to demonstrate how documentary film in Angola can be analyzed as a means of propaganda, exploring architecture as a mapping and an icon of a twentieth-century culture.

Luísa Bebiano was born in 1978 in Coimbra, where she lives and works. She studied architecture at the Faculty of Sciences and Technology, University of Coimbra (where she graduated in 2006) and at the Politecnico di Torino (Italy). She received the School Award Barracks Master General Elsdon, hosted by the Faculty of Sciences and Technology, University of Coimbra, and CGD, for the highest final grade in architecture. She was as a finalist for the Prix "Outros Mercadus", Design and Architecture (Portuguese Design Centre and the Ministry of Culture) in 2010, and was selected for "Premis Fad", Architecture and Interior Design (Barcelona), in 2013. Besides collaborating with the architect João Mendes Ribeiro, she has been the artistic director of several short and feature films in Persona Non Grata Pictures, from 2009 to 2012. She is currently investigating and developing transdisciplinary projects in her own office, relating architecture to music, film, performing arts, and automated manufacturing of objects. She is a Doctoral candidate at the College of Arts, University of Coimbra, focusing on the theme 'Portuguese Architecture in Sound and Image.'

30.2 PANEL: Mapping Cultures in Neighbourhoods (17:00-18:45)

Room: ARQ Sala PO

Chair: **Giovanni Allegretti**, CES, Portugal

Sandra Viña, Kirsi Eräranta, Tomi Leino, Eija Timonen, and Tuuli Seppälä

Aalto University, Department of Design, Helsinki, Finland

PIG CIRCUS - Designing Place Identity through Narrativity in an Old Abattoir

When old functional buildings are transformed into urban cultural hubs, the sense of original historical and cultural identity is in danger of disappearing. The problem cannot be solved through architectural or marketing efforts alone. In this paper, we set out to respond to this challenge by developing new ways to identify and document local cultural elements in sites that are undergoing transformation. Based on the research project "Helsinki Identities: Film Narrative as a Planning Tool of New Urban Districts (HIDE)", we focus on the case of the Abattoir, a set of derelict but attractive slaughterhouse buildings that are in the process of being converted

into commercial and civic premises. The buildings have been partly renovated and some restaurants and shops are now serving the public, but it is challenging to attract visitors and customers to this relatively remote place that has a “bloody” image. Our paper aims to contribute to the discussion on cultural mapping processes and methodologies by creating a multidisciplinary narrative framework for the purpose of translating the rough history of the Abattoir into a strength for its development. More specifically, we draw from processes of screenwriting, scenography and service design as well as from urban sociology in order to recover and reinterpret meanings related to the site and to foster a constructive sense of place identity and identification there. We suggest that the metaphor of Pig Circus, originating from actual slaughter practices, has the potential to function as the unifying concept for further planning of the Abattoir.

Sandra Sophie Viña Flores - Visiting researcher. Faculty of Architecture and Urbanism. Central University of Venezuela. Caracas. Doctoral candidate. Design Connections Doctoral Program. Aalto University, Department of Design. Helsinki, Finland. Selected publications: “Micro Scale Neighbourhood Revitalization through Design Interventions”, 2013 International Conference “Global Challenges and Local Solutions in Inclusive Design”, organized by Helen Hamlyn Centre for Design at the Royal College of Art, London. 2-3 July 2013. Hong Kong Design Centre, Hong Kong, China, “Design Interventions for Wellbeing in Neighbourhoods”, Book chapter. 365-Wellbeing program. School of Art, Design and Architecture, Aalto University, Helsinki, Finland. “Narrative Prototyping”. Position paper in Exploring Participatory Prototyping of Services workshop, Participatory Design Conference 2012. Roskilde, Denmark. “Making Sense of Interventions in Public Places as Drivers of Urban Renewal”, The Design Research Society International Conference, 1-4 July. 2012. Bangkok, Thailand.

Kirsi Johanna Eräranta - Doctor of Social Sciences, University of Helsinki. Selected publication: Eraranta, K., J. Moisander & S. Pesonen (2009) ‘Narratives of self, family and community in eco-communes. Resistance against normalized individualization’ *European Societies* 11:3, 347-366.

Tommi Leino - Doctoral Candidate, Department of Film, TV and Scenography, Aalto University, Helsinki. Selected publications: “Collecting the pieces”, script for public space, Spice-project, Aalto University; “Take your time” script for public space, Spice-project, Aalto University

Eija Timonen - Professor, Doctor of Arts, Faculty of Art and Design, University of Lapland, Docent (Associate Professor) at Aalto University, Head of Aristotle in Change-project 2008-2012, Head of multiple research projects

Tuuli Seppälä - Doctoral Candidate, Department of Film, TV and Scenography, Aalto University, Helsinki

Ben Dick

City of Ottawa, Cultural Development and Initiatives, Ottawa, Canada

Cultural Mapping at the Neighbourhood Level:

A Pilot Project from the Bayshore Neighbourhood in Ottawa, Canada

The cultural mapping project in Bayshore was the first of three neighbourhood cultural mapping pilot projects in Ottawa. Citywide cultural mapping projects in Ottawa had shown Bayshore to have few cultural assets. Socio-economic indicators had shown Bayshore to be a low-income neighbourhood that faced many problems. However, discussions with neighbourhood residents told a different story. Although Bayshore faces many challenges, it also has many valuable cultural assets - though their value can often be difficult to quantify. Bayshore is a very active and close-knit community. Its residents benefit from the neighbourhood's cultural diversity. Informal networks have been established in Bayshore that provide support to new immigrants, and a wide variety of specialty (ethnic) stores and restaurants have been established nearby to serve this diverse community. These stores and restaurants, in addition to being important cultural assets, also have the potential to play a key role in future economic development in the area. It is concluded that the City of Ottawa must work closely with the Bayshore community to insure that future planning decisions take into account the value of the neighbourhood's informal cultural networks and intangible cultural assets.

Ben Dick has been working in the field of cultural development for most of the past decade. After working in the performing arts and completing a degree in economics and cultural management, he began working as a municipal cultural planner for the City of Peterborough in 2009. In this role Ben coordinated the development of the City's first municipal cultural plan, which is now being implemented. In 2012, while completing a Master's degree in political economy, he took on a research placement with the City of Ottawa where he led the Bayshore cultural mapping project. Since completing his MA, Ben has continued to work as a researcher for the City's Cultural Development and Initiatives team.

Judit Onsès

Barcelona, Spain

Subjective Cartographies: Mapping the Network of Neighbourhood Relationships in the Neighbourhood of Poble Sec

Subjective Cartographies is an arts- and architecture-based research project implemented from February to April of 2013 in the neighbourhood of Poble Sec (Barcelona, Spain). The neighbourhood had a sense of losing the cohesion of network relationships that had existed before. The project undertook to investigate and explore this feeling and draw the current local networks. The aims of this research were to:

- Expand the possibilities of architectural language, beyond the construction model
- Explore new methods of social research by using art and architecture as a tool
- Build bridges of dialogue between researchers and residents
- Identify methodologies that allow a non-intrusive approach to the field
- Create a transdisciplinary representation of the network

The research team consisted of two architects, one urban artist and me (an architect and visual artist). Inspired by references from different fields (principally Italo Calvino from literature; Stalker, a collective of architects and researchers; and Elliot Eisner and Tom Barone, arts-based research), we used two methodologies to collect data: subjective cartography and deriving networks. To develop it, we asked different neighbours – found directly in the street – to draw their own (subjective) map of Poble Sec as well as interviewing them about their feelings and opinions about it. Following that, we first shaped and interpreted data on a large map of Poble Sec on which we drew all the connections between the interviewed neighbors; secondly, we produced a documentary video of them, collecting and adding as dialogue their different opinions and senses about/in the neighbourhood.

Judit Onsès - Architect from 2007 (ETSAV, Barcelona, Spain) and graduate in Fine Arts (UB, Barcelona, Spain) in 2013, in 2012 my interest in social research began through Arts-Based Research. As a result of that, I wrote some papers and journal articles, together with some members of the research group Indaga't and Esbrina (from UB). On the other hand, aware of the big crisis in architecture there are in Spain, I'm looking for other means by doing architecture. Beyond the evident use in building or housing, I'm interested on those uses of architecture in other fields, like education or social research. The project I present in Mapping Culture is one of these Arts and Architecture-Based Research.

Leonor Bettencourt and Paula Castro

CIS-IUL, ISCTE-IUL Instituto Universitário de Lisboa, Social Psychology, Lisboa, Portugal

Culture and Social Changes in Mouraria: Relation to Place in a Renewed Neighbourhood

While Mouraria is still considered a traditional neighbourhood of Lisbon, today it is home to three main groups of residents - new gentrifiers and immigrants, as well as old residents. Studies show that this diversity is simultaneously a force and a threat to its social cohesion and urban re-habilitation (Malheiros et al., 2012). This study explores how representations of the neighbourhood relate to place attachment, place identity and place use. It was initiated through exploratory interviews (up to now, five old residents and two new gentrifiers; with three interviews with Asian immigrants still in progress) that will be discussed in the presentation. Old residents mention how the neighbourhood renewal caused them to acquire new habits and develop new uses for the public spaces. Although focusing in the less familiar social environment of the neighbourhood, their stories of the past show the importance of specific public spaces as a means to express their values and traditional activities, and what keeps them attached to and identifying with the neighbourhood. The narratives of new gentrifiers highlight the role place may play in prompting connections between prior places of residence and current ones, and help maintain a sense of continuity in identity development. They recount how they have chosen Mouraria to live in due to close neighbour relations. Their interviews suggest that a sense of place can result from the sense of continuity over different places and periods.

Leonor Bettencourt is a PhD student at CIS-IUL/ISCTE-IUL. She obtained her Master's in Systemic Clinical Psychology from the Faculty of Psychology of Lisbon University. Her main research fields include Community and Environmental Psychology, particularly studies on the urban context. She's interested in studying place attachment, place identity and social memory, and understanding the relationship between the representation of the physical and social residential environment and intergroup dynamics.

Paula Castro is Associate Professor of Social Psychology at ISCTE-IUL. Her research looks at the psychosocial processes that are mobilized by individuals, communities and institutions for dealing with change imposed by new laws (i.e., accepting and/or resisting it), favouring a societal approach. Other areas of interest are social memory, local knowledge and relation to place in communities undergoing change processes.

17:00-18:45 WORKSHOP - The Camera Obscura Project

Venue: Jardim Botânico

In this workshop, directed by **Donald Lawrence**, participants are invited to step inside the darkened space of the camera obscura where they will be able to view a shifting optical projection of the surrounding landscape. With the projected image cast onto a table-like viewing surface by way of a simple mirror and lens apparatus this camera obscura combines the character of small, portable tent-like structures used as an aid to drawing in the decades leading up to photography's invention and larger walk-in structures that emerged as seaside and other locations in Victorian times. The visual spectacle of the Victorians' cameras obscura represented a popularization of what had been a shared realm of interest for artists and scientists in Europe since the Renaissance, following from their earlier use in Arabian and Chinese culture. Today, and with a variety of creative and other research interests behind them, artists and scientists continue to use cameras obscura and their close cousin, the pinhole camera. Workshop participants will first be introduced to the optical phenomenon of a camera obscura's projected image and will then have the opportunity to individually or collectively create a drawing inside the camera obscura as a means of mapping the surrounding landscape.

Donald Lawrence is Professor of Visual Arts at Thompson Rivers University. Lawrence uses combinations of photography, sculpture, drawing and installation to relate stories of travel, exploration and mechanical invention to a broader interest in the meeting place of urban and wilderness culture and to his specific interest in sea kayaking. This is an interest which has taken him to Alaska, Maine, and twice to Scotland's Outer Hebrides with his folding Klepper kayak. Donald Lawrence's recent projects include: participation in *Witness Marks: the Exotic Close to Home*, at the Art Gallery of Greater Victoria; *Torhamvan/Ferryland*, at Vancouver's Contemporary Art Gallery"; *CAMP(sites)"* at Banff's Walter Phillips Gallery, *Proximities: Artists' Statements and Their Works* at the Kamloops Art Gallery and *Image and Apparatus* at Museum London. *Court House*, a project Lawrence coordinated, in which the installation of four artists' projects in Kamloops' former Law Courts provided the setting for an international academic symposium represents his interest in the meeting place of artistic production and academic inquiry through a number of interdisciplinary research projects; he is currently the lead researcher of a Research/Creation project, through the Social Sciences and Humanities Research Council of Canada.

17:00 UNIVERSITY TOUR 1 - Begins from Biblioteca Geral (General Library)

18:00 UNIVERSITY TOUR 2 - Begins from Biblioteca Geral (General Library)

EVENING

19:15 Guided tour - Contemporary art in a historic city

Organized by Círculo de Artes Plásticas de Coimbra (CAPC)



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MAP

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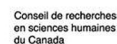


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