

Reinterpreting the Pollock’s Branch Watershed Project

Annotated Bibliography

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Introduction

Reinterpreting the Pollock’s Branch Watershed is an interdisciplinary research project undertaken by the University of Virginia’s Center for Cultural Landscapes and led by faculty in the Department of Drama and the School of Architecture. Visit <http://pollocksbranch.dev.uvaits.virginia.edu> for information on this project.

Using textual and embodied research, this project considers the histories and current trajectories of a range of fields to develop new methodologies that bridge the often siloed models of place-based art, community mapping, and participatory design. *Reinterpreting the Pollock’s Branch Watershed* begins by framing the watershed landscape (through a cultural lens) not merely as spatial, ecological, or architectural but as a place of meaning-making and re-making and recognizes that movement through public space is a social experience that simultaneously elicits individual responses. By focusing solely on the present and therefore current interpretations of the watershed, the project expands the pre design process, often cut short, of listening to and understanding the various stories that make up the complexity of a landscape.

The projects asks: What further complexities might be revealed if we consider a site based on its visible shared natural resources and topography verses its imaginary geopolitical lines? What if we were to expand the first phase of Lawrence Halprin’s Take Part workshops to include more participants and their personal responses to the natural and built environment? What if we amplified the influence and effectiveness of Anna Halprin’s movement-based practices when moving through the landscape? What would it require to take on Alison Hirsch’s call for “reaching a larger public” and allowing the process to be “more open to unexpected input”?

To address some of these question the project team designed and facilitated alternative ways, applicable to a range of demographics, to “see,” experience, and analyze the Pollock’s Branch watershed. Through embodied forms of analysis that prioritize the human scale—including movement within the landscape and sensorial experiences—the project, vis-a-vis community workshops, investigated the complexities of the watershed as it is lived and felt by the residents. Through four phases—tuning, noticing, conversing, sharing—participants were invited to use the body as the primary investigator to collect their personal experiential shifts throughout the landscape.

This bibliography includes selected sources from the diverse fields that inform the *Reinterpreting the Pollock's Branch Watershed* project. Annotations were written by Project Co-Directors Katie Schetlick (Department of Drama) and Rob McGinnis (Department of Landscape Architecture), as well as Caroline Griffith (Center for Cultural Landscapes). In some cases annotations are excerpted from other authors, in which case credit is noted.

Lawrence and Anna Halprin / Lawrence Halprin & Associates

Halprin, Lawrence and Jim Burns. *Taking Part: A Workshop Approach to Collective Creativity*. Cambridge: MIT Press, 1974.

The book offers a background in the theories and practices that comprise Halprin's Take Part Process; gives detailed descriptions of specific Take Part Process workshops including those facilitated in Charlottesville, Virginia; and provides a handbook for "wherever people come together with a common purpose, in the areas of art, education, social and physical planning, mental and physical health." The scores designed and implemented in the Take Part process in Charlottesville were of particular interest and value for this project.

Hirsch, Alison. *City Choreographer*. Minneapolis: University of Minnesota Press, 2014.

The following is a summary provided by University of Minnesota Press:

"*City Choreographer* interprets and explains the participatory design process that was central to the work of landscape architect Lawrence Halprin. Situating Halprin within the larger social, artistic, and environmental ferment of the 1960s and 1970s, it demonstrates his profound impact on the shape of landscape architecture and his work's widening reach into urban and regional development and contemporary sustainability concerns."

Hirsch, Alison. "Scoring the Participatory City: Lawrence (& Anna) Halprin's Take Part Process," *Journal of Architectural Education*, 2011, pp. 127-140.

The following is excerpted from the introductory essay text:

"In response to the disorienting effects of urban renewal and a broader public demand for participation in the 1960s and 1970s, Lawrence Halprin & Associates developed a public planning process called Taking Part. The following essay situates the process in its historical context and in the context of Halprin's life and career—particularly as it developed out of the artistic symbiosis that existed between him and his wife, the avant-garde dancer and choreographer Anna Halprin. A case study of the Take Part Process applied in Charlottesville, Virginia is presented to criticize its shortcomings and strengths, while arguing for the potentials of certain aspects in public process planning today."

Herman, Serita M. "A Pedestrian Mall Born Out of Urban Renewal: Lawrence Halprin Associates and Harland Bartholomew & Associates in Charlottesville, Virginia," *Magazine of Albemarle County History*, pp. 79-109

In this article Serita Herman compares the work of two firms, Lawrence Halprin Associates and Harland Bartholomew, during the era of urban renewal to shed light on the success of Halprin's approach in Charlottesville. The article also provides an overview of the history of planning in Charlottesville, Bartholomew's demolition approach, and the stages that led to Halprin's design of the Downtown Pedestrian Mall in the early 1970s.

Merriman, Peter. "Architecture/dance: Choreographing and Inhabiting Spaces with Anna and Lawrence Halprin," *Cultural Geographies* 17(4), pp. 427-449.

In this article, published in 2010 in the journal *cultural geographies*, Peter Merriman (Institute of Geography and Earth Sciences, Aberystwyth University) examines the "evolution of Anna and Lawrence [Halprin's] philosophical approaches to creativity and the arts, highlighting the importance of Bauhaus principles of interdisciplinary working and charting their early attempts to rethink landscape architecture and dance through an understanding of the spaces of choreography and performance, and the performativities and choreographies of spaces." Merriman uses the example of the Halprins to assert the claim that some of the interdisciplinary artistic production of the 1960s counter-cultural movement was able to balance to intention to engineer affect and emotions with "explicitly positive, inclusive, egalitarian, democratic, and communitarian aims." In order to

demonstrate this, he looks at their effort to include diverse communities and audiences in the 'Experiments in Environment' workshops of 1966 and 1968.

Ross, Janice. *Anna Halprin: Experience as Dance*. Oakland: University of California Press, 2009.

Anna Halprin, as the publisher notes, "pioneered what became known as 'postmodern dance,' creating work that was key to unlocking the door to experimentation in theater, music, Happenings, and performance art. This first comprehensive biography examines Halprin's fascinating life in the context of American culture—in particular popular culture and the West Coast as a center of artistic experimentation from the Beats through the Hippies. Janice Ross chronicles Halprin's long, remarkable career, beginning with the dancer's grandparents—who escaped Eastern European pogroms and came to the United States at the turn of the last century—and ending with the present day, when Halprin continues to defy boundaries between artistic genres as well as between participants and observers. As she follows Halprin's development from youth into old age, Ross describes in engrossing detail the artist's roles as dancer, choreographer, performance theorist, community leader, cancer survivor, healer, wife, and mother."

Wasserman, Judith. "A World in Motion: The Creative Synergy of Lawrence and Anna Halprin." *Landscape Journal*, Vol 31, No. 1-2, 2012, pp. 33-52.

The following is excerpted from the Judith Easserman's abstract:

"The Halprins embraced the explosive time and place in which their work was positioned while fueling each other's creative inquiries through interdisciplinary exchange. Lawrence Halprin's involvement with Anna Halprin's dance company, the San Francisco Dancers' Workshop (founded in 1959), revealed new possibilities of design thinking including approaches to site specific work, and design for movement and performativity. Anna Halprin, in turn, was exposed to the influence of designed and natural spaces on human motion, which equally informed her art. The couple's collaboration led to the development of the RSVP Cycles, Scoring, and refinement of their invented system of design and movement notation, Motation. This paper highlights influential experiences in the development of their ideology and describes how their synergistic relationship fueled and enlarged the scope and possibilities of each of their practices."

Community Movement-Based Projects

***Follow the Water Walks*: Paloma McGregor**

<http://angelpulse.org/project/follow-the-water-walks/>

According to the project's website, "*Follow the Water Walks* is a collaboration between choreographer Paloma McGregor and environmental educator Damian Griffin, in consultation with ecologist Becky Boger. Together, they are developing interdisciplinary methods for engaging communities with their natural and man made landscapes using mapping, science and dance."

***Choreographic Public Dialogue*: Dana Caspersen**

http://danacaspersen.com/?page_id=296

Choreographic Public Dialogues, as noted by Caspersen on her website, "offer a series of highly structured communicative situations, where participants use motion and language to consider questions and unfold stories around topics ranging from immigration to violence. These choreographic situations create a ground for curiosity and exchange and render the collective thinking of the group visible and accessible by giving it physical presence."

Hunter, Vitoria. *Moving Sites: Investigating Site-Specific Dance Performance*. New York: Routledge, 2015.

According to the publisher, "*Moving Sites* explores site-specific dance practice through a combination of analytical essays and practitioner accounts of their working processes. This edited volume combines critical thinking from a range of perspectives including commentary and observation from the fields of dance studies, human geography, and spatial theory." Of particular interest is the collection of essays included in Part V titled "Sharing the Site: community, impact and affect."

Instruction Construction: Robbinschild

http://robbinschilds.org/work/instruction_construction.php

Robbinschild's site-reactive piece, *Instruction Construction*, as they state on their website, "includes the spectators themselves, positing a visit to the gallery as a series of impromptu exchanges in which roles and definitions of participant and viewer are in flux. Robbinschild has created a multi-series work of site reactive sound recordings leading viewers through detailed movement-based scores responding to various chosen sites. Suggesting that our bodies are informed by our surroundings, Robbinschild explores the range of possibilities of movements drawn from spatial and contextual relationship."

Psychology on the Street: A Psychogeographic Study of Urban Life

<http://www.psychologyonthestreet.com>

Psychology on the Street aims to understand the "vastly complicated network of human interactions—between individuals, groups, and the physical design of city spaces"—through the use of walks, questionnaires, and specialized equipment. These walks lead participants through urban centers in order to collect data on human behavior in cities. "Understanding how this network functions, and how urban design influences human health, wellbeing, and happiness can help make better cities."

Walking

De Certeau, Michel. *The Practice of Everyday Life*. Trans. S. Rendall, Berkeley, CA: University of California Press, 1984.

Summary based on a 1986 review by Ronald Bogue in the journal *Comparative Literature*:

De Certeau sets out to investigate the "ways in which users—commonly assumed to be passive and guided by established rules—operate." (Certeau, xi) He asserts that the consumption of the user, such as a pedestrian who wanders the city, is itself a form of production. He distinguishes the user's "tactics" from the "strategies" of dominant powers, which "postulate a place that can be delimited as its own and serve as the base from which relations with an exteriority composed of targets or threats (customers or competitors, enemies, the country surrounding the city, objectives and objects of research, etc.) can be managed." (Certeau, 36) A strategy seeks to transform "the uncertainties of history into readable spaces" (Certeau, 36) while a tactic is a "calculated action determined by the absence of a proper locus" (Certeau, 37) and, as Bogue writes in his review, acts as a "temporal intervention within the space of the other that disrupts predictability and obscures visibility." (Bogue, 368) As a subjective and context-specific act, these tactics assert alternative definitions of place.

Debord, Guy. "Theory of the Dérive." *Situationist International Anthology*, Ken Knabb, Ed and Trans., Bureau of Public Secrets, 2006.

Guy Debord's "Theory of the Dérive" describes, as he notes in the text, the dérive as "one of the basic situationist practices, a technique of rapid passage through varied ambiances. Dérives involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll. In a dérive one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there. Chance is a less important factor in this activity than one might think: from a dérive point of view cities have psychogeographical contours, with constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones."

Hamilton Perambulatory Unit / Resources

<http://www.hamiltonperambulatoryunit.org/resources.html>

As the website states, “The Hamilton Perambulatory Unit (HPU) is a group of artists based in Hamilton, Ontario. Members of the HPU meet to perambulate alleys, along the Bruce Trail to waterfalls, and through the city's quickly gentrifying downtown to explore walking in conjunction with artistic practices and research-creation.” The resources section of their website provides a list of interviews, websites, books, artist, poets, and essayists related to walking and urban exploration.

The Institut für Raumexperimente e.V. (Institute for Spatial Experiments) / Walk Manuals

<http://raumexperimente.net/en/single/walk-manuals/>

As the website notes, “the Institut für Raumexperimente was affiliated with the Berlin University of the Arts from 2009 to 2014 as an experimental education and research project, led by its founding director Olafur Eliasson together with co-directors Christina Werner and Eric Ellingsen.” The website archives the school's various workshops and projects including a walk manual with instructions for choreographed walks taken by the students' through the city of Berlin.

Museum of Walking

<http://www.museumofwalking.org>

According to this website, the Museum of Walking “is an educational resource center committed to the advancement of walking as an art practice.” The website offers a range of resources including walking-related documents and other materials covering art, science, philosophy, health, activism, and cartography. The Museum of Walking also “fosters relationships between people, land, action, and site” through workshops, exhibitions, guest speakers, and site specific projects.

O'Rourke, Karen. *Walking and Mapping: Artists as Cartographers*. Cambridge: MIT Press, 2013.

The following is excerpted from MIT Press's overview:

“In *Walking and Mapping*, Karen O'Rourke explores a series of walking/mapping projects by contemporary artists. She offers close readings of these projects—many of which she was able to experience firsthand—and situates them in relation to landmark works from the past half-century. Together, they form a new entity, a dynamic whole greater than the sum of its parts. By alternating close study of selected projects with a broader view of their place in a bigger picture, *Walking and Mapping* itself maps a complex phenomenon.”

Solnit, Rebecca. *Wanderlust: A History of Walking*. New York: Penguin Books, 2000.

The following is a description provided by the publisher:

“Drawing together many histories—of anatomical evolution and city design, of treadmills and labyrinths, of walking clubs and sexual mores, Rebecca Solnit creates a fascinating portrait of the range of possibilities presented by walking. Arguing that the history of walking includes walking for pleasure as well as for political, aesthetic, and social meaning, Solnit focuses on the walkers whose everyday and extreme acts have shaped our culture, from philosophers to poets to mountaineers. She profiles some of the most significant walkers in history and fiction—from Wordsworth to Gary Snyder, from Jane Austen's Elizabeth Bennet to Andre Breton's Nadja—finding a profound relationship between walking and thinking and walking and culture. Solnit argues for the necessity of preserving the time and space in which to walk in our ever more car-dependent and accelerated world.”

Unlearning Walking Club

<http://unlearningwalkingclub.tumblr.com>

According to its website, “the *Unlearning Walking Club* is an open group that invites the public into a moving exploration of sensorial and metaphysical spaces – of the body and the land. Through a walking practice, [they] are looking for new ways to activate our perceptions and find creative forms of criticality and connection.” Of note is the statement that, “the walks are developed as a series of scores - meditative walks that enhance physical and metaphysical perception towards unlearning and regeneration.”

The Walking Artists Network

<http://www.walkingartistsnetwork.org>

The Walking Artists Network, as the site notes, is an online interface that “shares examples of [their] walking practices,” “asks how we might define walking art as a medium, and whether attempting a definition is a fruitful method for generating discussion and debate,” and “explores the multi-disciplinary routes to walking as an art practice.”

Walking Lab

<http://walkinglab.org>

The following description is excerpted from the Walking Lab *About* page:

“*Performing Lines: Innovations in walking and sensory research methodologies* is a partnership research-creation project to study and advance the theory and practice of walking methodologies, exploring and developing innovative interdisciplinary practices, by becoming leaders in the field related to data collection, public pedagogy, civic engagement, and the archive.”

Wood, Denis. Lynch Debord: About Two Psychogeographies. *Cartographica*, Volume 45, Issue 3, pp. 185–200.

The following is excerpted from Dennis Wood’s abstract:

“Psychogeography emerged entirely independently in Paris in the 1950s and in the Boston area in the 1950s and 1960s, in the wildly disparate practices of the Situationists and of planners and geographers. At the same time that Guy Debord was creating psychogeography in Paris, MIT planning professor Kevin Lynch was laying the groundwork for what at Clark University in the late 1960s became psychogeography for David Stea and his students. Both practices were equally committed to the development of an objective description of the relationship between the urban environment and the psychic life of individuals, both depended heavily on walking as a method, and both produced maps that have become iconic.”

Audio Tours and Applications

Aesthetic (artistic) approaches:

Janet Cardiff ‘s “Her Long Black Hair”

<http://www.cardiffmiller.com>, <http://www.cardiffmiller.com/artworks/walks/longhair.html>

The following is excerpted from the artist’s website:

“Relayed in Janet Cardiff’s quasi-narrative style, Her Long Black Hair is a complex sensory investigation of location, time, sound, and physicality, interweaving stream-of-consciousness observations with fact and fiction, local history, opera and gospel music, and other atmospheric and cultural elements. The walk echoes the visual world as well, using photographs to reflect upon the relationship between images and notions of possession, loss, history, and beauty. As Cardiff’s voice on the audio soundtrack guides listeners through the park, they are occasionally prompted to pull out and view one of the photographs. These images link the speaker and the listener within their shared physical surroundings of Central Park, shifting between the present, the recent past, and the more distant past.”

Applications:

VoiceMap

<https://voicemap.me>

VoiceMap is a mobile app for iPhone and android devices that offers audio tours in cities around the world. Using the phone’s GPS capabilities, it triggers audio related to the user’s location. The application also offers a free publishing tool, so users can create their own collection of stories related to place.

Detour App

<https://www.detour.com>

Detour app provides produced GPS audio walks for iPhone and android devices. “Instead of traditional tour guides, Detour lets you walk in the shoes of a narrator with a special connection to the place, giving you access to voices and experiences you couldn't otherwise have.”

Various Community-Voiced Sound Walks:

The Jackson Center’s Soundwalk of Northside, *Histories of Home: A Walk with Northside Neighbors*

<http://www.jacksoncenter.info/public-histories/documentary-initiatives/>

The Jackson Center for “saving and making history” is located in Chapel Hill, North Carolina. The center produced *Histories of Home: A Walk with Northside Neighbors* and describes it as, “an invitation to listen to everyday history-makers. Featuring the voices of over a dozen community members and narrated by Northside natives, this audio tour is an introduction to some of the stories, struggles, and aspirations of our community. This feature-length documentary, produced by Alexander Stephens, is designed to be listened to while walking through the Northside neighborhood.”

MU collaborates with community on audio tour of historic Lexington

<http://extension.missouri.edu/news/DisplayStory.aspx?N=2266>

The University of Missouri Extension Community Arts Program created an audio walking and driving tour of Lexington, Missouri’s Civil War history as an artistic project blending narrative and originally composed music. The tours were produced with the help of Mizzou New Music Initiative and over 90 Lexington volunteers.

Teton Valley Community School students record GPS audio tour

http://www.tetonvalleynews.net/page2/community-school-students-record-gps-audio-tour/article_bf8b918e-8178-11e4-b44d-ef763f06f0fb.html

Third through sixth grade students at Teton Valley Community School in Idaho helped put together an audio tour of the valley’s history that can be heard on the smartphone app, TravelStorysGPS. The audio entries were researched, written and recorded by the students themselves. They are triggered and played using GPS coordinates, so that the tour plays automatically as people drive through the area.

Cartography

After the Map

<http://www.afterthemap.info/about.html>

This webpage was set up by William Rankin, assistant professor of the history of science at Yale University, to promote his first book: *After the Map: Cartography, Navigation, and the Transformation of Territory in the Twentieth Century* published by the University of Chicago Press in 2016.

The following overview of the focus of his book is excerpted from Rankin’s About page:

“Technologies like GPS have certainly not rendered maps obsolete; if anything, we are more “map-minded” than ever before. But maps clearly do not enjoy the authority they once did, and older concerns with geographic truth and objectivity have been upstaged by a new emphasis on simplicity, reliability, and everyday convenience. International collaborations between scientists have likewise been overshadowed by wartime mobilization and the global reach of the US military. Overall, managing space using GPS rather than maps alone has transformed the meaning of territory and the status of geographic boundaries – not just the boundaries between countries, but even the boundary between land and water.

As a result, it no longer makes sense to regard territory as simply a well-bounded block of geographic space. This is the territory produced by maps. New forms of geographic knowledge have instead created new ways of being territorial. This new territoriality emphasizes points instead of large continuous areas, and pointillist territories can

overlap and shift for each different task. Even at the human scale of cell phones and driving directions, the goal is to navigate a constellation of coordinates, not to contemplate a bird's-eye view of the world."

Radical Cartography

<http://www.radicalcartography.net/>

A wonderful collection of cartographic projects and a wide range of cartographic resources are easily searched and browsed owing to a very clear topical organization. The site was created by William Rankin, an assistant professor of the history of science at Yale University. His mapping projects and activities focus on "reimagining everyday urban and territorial geographies as complex landscape statistics, law, and history." His section entitled "Yummy" provides a wonder range of maps and his "re:SOURCES" section contains artist links, art-map blogs, map source links, GIS links, activist links, a listing of books and articles, and "fun" links.

Roberts, Les (Ed.) *Mapping Cultures: Place, Practice, Performance*. Palgrave Macmillan UK, 2012.

Mapping Cultures, as described by the publisher is "an interdisciplinary collection exploring the practices and cultures of mapping in the arts, humanities and social sciences. It features contributions from scholars in critical cartography, social anthropology, film and cultural studies, literary studies, art and visual culture, marketing, museum studies, architecture, and popular music studies."

Community and Participatory Mapping

Dosemagen, Shannon Jeffrey Warren and Sara Wylie "Grassroots Mapping: Creating a participatory map-making process centered on discourse," *Journal of Aesthetics & Protest*, Issue 8.

This is an excerpt from the article's introduction:

"This article explores ethical and contextual issues we have come across in these different places (Texas, New York, Chile, Peru) and during the development of [DIY] low-cost mapping tools -- that of how to link the development of technologies with communities of practice so that the data, the tools, the benefits and the outcomes of this research continue to be public, as well as to benefit the public."

Gaulocher, Suzanne. "Participatory Photo Mapping as a Method for Community Engagement," University of Victoria, March 10, 2012.

https://www.youtube.com/watch?v=_n8FMJUgeNs

"Participatory Photo Mapping (PPM) is an integrative tool for documenting and communicating the experience of place to community stakeholders and decision-makers. In this workshop, aimed at health researchers and clinicians engaged in community-based collaborative projects, Suzanne Gaulocher and her colleague Dr. David Brown introduced PPM techniques and provided illustrations of its applications. The workshop also addressed critical aspects of community-research partnerships in such projects."

Mapping the social city

<http://www.socialinnovationexchange.org/categories/read/mapping-the-social-city-share-your-maps>

As part of their project entitled Mapping the Social City, Six—a network focusing on social innovation—has created a webpage devoted to the question: "How can social maps and mapping tools offer new insights on peoples' experiences in urban neighborhoods?" The site is a collection of community mapping examples located across the globe.

Maptime DC

<http://www.meetup.com/Maptime-DC/>

The following is excerpted from Maptime-DC's Home page:

"Maptime is, rather literally, time for mapmaking. Our mission is to open the doors of cartographic possibility to anyone interested by creating a time and space for collaborative learning, exploration, and map creation using mapping tools and technologies. This open learning environment for all levels and degrees of knowledge offers

intentional support for the beginner. Maptime is simultaneously flexible and structured, creating space for workshops, ongoing projects with a shared goal, and independent/collaborative work time.”

Participatory mapping, National Co-ordinating Centre for Public Engagement

<https://www.publicengagement.ac.uk/do-it/techniquesapproaches/participatory-mapping>

This webpage was created by the National Co-ordinating Centre for Public Engagement to provide introductory information on participatory mapping. The focus of the webpage is an overview of the basic process of developing a participatory mapping program.

Sletto, Bjorn Ingmann. “We Drew What We Imagined, Participatory Mapping, Performance, and the Arts of Landscape Making,” *Current Anthropology*, Volume 50, Number 4, 2009

The following is excerpted from Bjorn Ingmann Sletto’s abstract:

“Participatory mapping has emerged as a dominant paradigm in participatory approaches to international planning, conservation management, and community development in the Global South and is considered a technology with emancipatory potentials for subordinate or marginalized groups. However, the literature on community-based mapping has been criticized for its dualistic approach to power, culture, and the local and for reifying material and discursive forms of domination operating through Western projects such as development and global environmentalism. An ethnographic engagement with mapping projects conducted in Trinidad in the fall of 1998 and in Venezuela from 2001–2004 provides a deeper understanding of participatory-mapping workshops as theaters for the performance and negotiation of identities, reflecting the complex articulations between global, political-economic processes and desires for place and belonging. Ultimately, this critical reading indicates an urgent need for greater reflexivity in the application of participatory-mapping approaches.”

Atlases

an atlas of Radical Cartography

<http://www.an-atlas.com>

Published by the Journal of Aesthetics and Protect Press (Los Angeles) and edited by Lize Mogel, an interdisciplinary artist and curator, and Alexis Bhagat, a writer, sound artist, and activist, the atlas includes a collection of 10 maps and 10 essays about social issues. Topics that are explored include globalization, garbage, surveillance, extraordinary rendition, statelessness, visibility, deportation, and migration. According to the editors, the atlas “provides a critical foundation for an area of work that bridges art/design, cartography/geography, and activism. The maps and essays in this book provoke new understandings of networks and representations of power and its effects on people and places. These new perceptions of the world are the prerequisites of social change.”

Berger, Alan. *Drosscape: Wasting Land in Urban America*. New York: Princeton Architectural Press, 2006.

Summary is an edited version of a previously prepared annotation by Hannah Barefoot, UVA MLA Graduate 2016:

This United States atlas has ten focus regions: Atlanta, Boston-Lowell/Providence, Charlotte/Raleigh-Durham, Chicago, Cleveland/Akron, Dallas/Fort Worth, Denver/Front Range, Houston, Los Angeles, and Phoenix.

Berger focuses on drosscapes: “a term created to describe a design pedagogy that emphasizes the productive integration and reuse of waste landscapes throughout the urban world.” Rather than use one site as an example this becomes an expansive interpretation of “dross” throughout American urban and rural landscapes.

Largely focused on aerial photography of drosscapes and infrastructural regions, the text and manifesto quality are specific. Rather than share any materiality, human scale imagery, or personal narrative, the focus remains on the regional to urban scale of drosscape. Emphasis remains on the vernacular quality of drosscape, and Berger maintains that the cultural element is more resultant/passive than active in the matter of drosscape.

Corner, James and Alex S. MacLean. *Taking Measures Across the American Landscape*. New Haven: Yale University Press, 1996.

Summary is an edited version of a previously prepared annotation by Hannah Barefoot, UVA MLA Graduate 2016:

James Corner and Alex Maclean collaborated on this project travelling across the United States in the early 1990’s.

The atlas focuses on rural, primarily agricultural regions. In the introduction Corner innumerates: “In general terms, this book could be read as a visual and descriptive survey of the American landscape...A closer reading of this book, however, should re-veal a series of arguments and viewpoints that make this book more and less than a novel survey: more because this book extends and takes liberties beyond comprehensive description; and less because there is a focus and selectivity to the work that almost certainly fails to consider many other dimensions of the landscapes depicted.” The collaged drawings – with mapped sections, perspectival photography as well as aerial – get at the cultural and vernacular element of the landscapes MacLean flies over and photographs so beautifully. Although the book is successful (canonical) and represents an important development in the intersection of landscape architecture research, design, practice, art and aerial photography, the focus of the book seems to be more aesthetic and theoretical.

Guerrilla Cartography

<http://www.guerrillacartography.org>

Guerrilla Cartography is a collective of cartographers, researchers, and designers promoting the cartographic arts and the “expansion of the art, methods, and thematic scope of cartography. “Disruptive publishing” and “cooperative and collaborative knowledge-catching and sharing” are the processes they follow to “have a transformative effect on the awareness and dissemination of spatial information. Food: An Atlas was their initial project started in 2012. Water: An Atlas is their second project in progress.

Le Boudec, Bertrand and Helene Ixembart. *Atlas Des Paysages: La Somme I. Une approche thematique.* Amiens, France: Atelier Traverses, 2007.

Summary is an edited version of a previously prepared annotation by Hannah Barefoot, UVA MLA Graduate 2016: *Atlas des Paysages* intends to cover various districts in France. The text in the La Somme edition of the *Atlas des Paysages* focuses on the agrarian landscape of northern France. The region borders the La Manche (the English Channel) and is very near the Belgian border. Representation types vary widely in the *Atlas des Paysages*; some pages are entirely perspectival photographs of various landforms and towns, others are entirely maps of the region – diagrammed with the intent of showing some spatial movement or historic element. Hand drawn sketches are the most convincing element of the atlas. Sectional perspective sketches provide the most intensive analysis of sites. Some particular pages chart massive change in topography (including walls and pediments from historic architecture) while others demonstrate subtle slopes and tiered fields. Both are clearly integral to an understanding of the cultural use, intention for landscape in the Somme region of France. *Atlas des Paysages* also contains an extensive body of narrative explanation of imagery, drawings, maps and archeological findings.

Mission Possible: A Neighborhood Atlas

<http://missionpossiblesf.org>

Mission Possible: A neighborhood Atlas is the result of the collaboration of students in the Cartography and GIS Education (CAGE) Lab within University of California, Berkeley’s geography department and Mission Loc@l. Mission Loc@l, originally a project of UC Berkeley’s Journalism School, is now a separate non-governmental organization focused on reporting on the life and culture of the Mission District in San Francisco.

The following excerpt from the atlas provides an overview of the atlas:

“Students examined and mapped phenomena of the Mission in an effort to look at the neighborhood from different viewpoints and to offer users useful information. The maps in this atlas are products of students’ work and imagination.

Mission Possible employs a cartographic style that is a hybrid of traditional cartography, poster art, infographic, and map narrative. The map is conceived as a narrative of place, using data visualization techniques, cartographic symbology, and graphic art and design concepts to tell different stories.

Interested students were invited to create maps based on a theme they found compelling or simply worthy of investigation. All of the cartographers visited the Mission for ground-truthing and data collection, and all gained new understandings of the Mission during the course of the project.”

Orff, Kate and Robert Misrach. *Petrochemical America*. New York: Aperture, 2012.

Summary is an edited version of a previously prepared annotation by Hannah Barefoot, UVA MLA Graduate 2016: *Petrochemical America* expresses the simultaneous horror and beauty in the environmental and cultural degradation/destruction in the most southern, delta region of the Mississippi River. Robert Misrach shot a body of photographic work in 1998 after travelling in the American South as part of a series for the High Museum in Atlanta. Misrach recognized this region, referred to in the industry as Chemical Corridor and colloquially as Cancer Alley or River Road, as a disturbing representation of massive American and global dependency on petrochemicals. In 2010 Misrach revisited photographs revisited and sought a collaborator in presenting alternatives to the contemporary situation. Kate Orff and her team of associates traveled to the region with Misrach and met people who live within this landscape, so dominated by chemical companies and environmental destruction. Kate Orff focuses on “interpreting and regenerating contaminated neglected landscapes and on an interdisciplinary approach to sustainability” from the perspective of a design educator and practicing landscape architect. The collection of photographs and particularly the diagrammatic drawings dissect the complex issues of petrochemical dependency writ within Cancer Alley’s cultural landscape.

Solnit, Rebecca. *Infinite City: A San Francisco Atlas*. Berkeley: University of California Press, 2010.

Summary is an edited version of a previously prepared annotation by Hannah Barefoot, UVA MLA Graduate 2016: *Infinite City: A San Francisco Atlas* is a social, cultural, humorous, spatial analysis of a much beloved, relatively young city. Solnit is capable of collaborating with many artists, writers, cartographers and other interested parties to pull together a series of maps, and narratives that reflect multifarious parts of the San Francisco and Bay Area cultural landscape. 22 maps and associated essays explore issues ranging from the nascent creation of motion pictures to Bay Area woman environmentalists and parklands. Queer identity, regional history and activism all mix within various maps and narratives.

Solnit, Rebecca and Rebecca Snedeker. *Unfathomable City: A New Orleans Atlas*. Berkeley: University of California Press, 2013.

Summary is an edited version of a previously prepared annotation by Hannah Barefoot, UVA MLA Graduate 2016: In this collaboration with Rebecca Snedeker, Rebecca Solnit revisits the form of atlas she initially created for her hometown in San Francisco. With similar love and humor she and Snedeker (film maker) approach New Orleans. The narrative is key, as well as the technique of combining seemingly unrelated spatial elements of political and historic sites on the same map. During the introduction it is clear both women have fondness, love and respect for the complexity of New Orleans. Solnit a recent adoptee and Snedeker, a member of an old New Orleans family still living in her hometown. The mixture and combination of essays and various hand drawn cartoons enable a complex and paradoxical reading of parts of New Orleans geography and history. The mapping becomes more point based and relies on narrative and imagery sometimes – the intention of the editors – but also reveals the adjacencies of events both horrific and delightful.

Mapping and Visualization Applications

Collector for ArcGIS / ESRI

<http://www.esri.com/products/collector-for-arcgis>

Collector is an excellent mapping application that can be downloaded onto smart phones to collect data in the field. Collector works seamlessly with ArcGIS mapping data. Photographs and videos taken with the smart phone can be geo-referenced to the ArcGIS mapping.

Story Maps / ESRI

<https://storymaps.arcgis.com/en/>

Story Maps, part of ArcGIS Online, Esri’s cloud-based mapping and GIS platform, is a template-based application that , is a template-based application that can be used to build stories of all kinds. Tabular data, spreadsheet data, and other data formats can be combined with data published by Esri and many other leading mapping data

sources to create interactive maps. Other types of graphic and narrative information can be integrated within the templates to support the development and communication of stories.

visualeyes

<http://www.viseyes.org>

Offered by SHANTI Interactive, *visualeyes* is a “web-based authoring tool for historic visualization funded by the NEH [National Endowment for the Humanities] to weave images, maps, charts, video, and data into highly interactive and compelling dynamic visualizations.

The mission of SHANTI (Sciences, Humanities, & Arts Network of Technological Initiatives), a pan-university center, is to promote a culture of innovation and excellence in the humanities, sciences, and arts within the academic life of the University of Virginia. SHANTI “believes information technology offers uniquely powerful tools to facilitate such innovation and excellence in research, learning, publication, and community engagement.

Visualizing Systems

<http://visualizingsystems.com>

Excerpted from the About section of their webpage:

“Visualizing Systems presents a selection of the most important visualizations and mappings of the human environment—both historic and contemporary. The collection considers the three-dimensional world—and the spatial, material, and temporal complexities that come with it—in order to document visual language that balances quantitative rigor and scientific methodology with tangible experiential descriptions of the ground plane as seen at eye level.

In addition to serving as an extended, catalogued repository for the examples featured in the book, the site encourages community uploads in order to foster discussion and serve as a testing ground for visual case studies that exemplify the spatial potential of data and visualization in the design fields. How does the display of data and information differ for the design professions? What are the relationships between cities and their ecological contexts? How do water, weather, plants, animals, geology, climate, etc. affect the built environment, and vice versa? How can we harness the increasing power and availability of big data to map and track the relationships between urban and ecological systems, nature and culture, and landscape and infrastructure, in a way that is not only BEAUTIFUL, but also PRECISE and CONCISE?

And most importantly, how can the creation of clear and concise visualizations that explain a complex and changing world help to confer a new legitimacy to architects, landscape architects, and planners as they aim to carve out more prominent roles as policy makers?”

Public Participation

Gordon, Eric and Jessica Baldwin-Philippi. “Playful Civic Learning: Enabling Reflection and Lateral Trust in Game-based Public Participation,” *International Journal of Communication*, No. 8, 2014, pp. 759-786.

The following is excerpted from the abstract:

“Attempts to improve participation in civic life often focus on increasing the number of citizens engaged rather than improving the quality of engagement. As digital interventions flood the civic space, investigating the mediating interfaces that provide opportunities for deeper engagement becomes necessary. This article engages in design-based research that assesses the affordances and effects of one such platform: an interactive online game for local engagement called Community PlanIt (CPI). Drawing on an analysis of game mechanics, in-game actions, and interviews and focus groups with players, we ask if and how CPI can move citizen participation beyond isolated transactions. We draw two conclusions: CPI creates and strengthens trust among individuals and local community groups that is linked to confidence in the process of engaging, and it encourages interactive practices of engagement that we define as *civic learning*.”

PLACE (Place-based Landscape Analysis and Community Engagement)

<http://www.uvm.edu/place/index.html>

PLACE (Place-based Landscape Analysis and Community Engagement) is a community education program for Vermont towns in partnership with The University of Vermont and Shelburne Farms, a non-profit organization educating for a sustainable future. The mission of PLACE is “to promote a sustainable understanding between people and their local landscapes by engaging community residents in exploring, understanding, honoring, and celebrating the natural and cultural features that contribute to their town’s character.” Their mission is accomplished primarily through local school participation, landscape analysis, and community visioning.

Social-Life

<http://www.social-life.co>

Social Life is a non-governmental organization established by the Young Foundation in 2012 in the United Kingdom that focuses on research and innovation concerned with the social life of communities. The organization undertakes research about people and places, community participation in design, social sustainability assessments, and training and education. Their community-based projects involve residents in imagining, planning, and designing new facilities and places. Of particular value is the collection of project case studies available on their website.

Spier, Joshua. “A Walking the Park: An Experiential Approach to Youth Participation,” *Youth Studies Australia*, Vol. 32, No. 3, 2013. p. 13-23.

The following is excerpted from Spier’s introductory text:

“A park design “walkshop” was facilitated by a lecturer as part of an undergraduate unit in youth participation at an Australian tertiary college. Inspired by the work of landscape architect Lawrence Halprin (1916–2009), the “scored” walkshop simulated a consultation walk designed to engage students in the hypothetical redevelopment of an urban park. The goal was for students to re-experience the urban park adjacent to the college’s campus. Based on their sensory responses from moving around the park, the participants produced consensual ideas for improving the park. An evaluation was conducted inviting students to reflect on their transformative experiences and the walk process. Students reported that their walkshop experiences transformed their understandings of the park, and enabled them to realize their creative agency as social actors to shape public spaces. The evaluation of the walkshop suggests that Halprin’s walk process has potential applications in urban design and youth work practice today. Modifications are recommended to Halprin’s walk method for greater youth participation.”

Cultural Landscapes

Listed below are links to selected online cultural landscape bibliographies:

Berger, Eva and Jochen Martz, editors. *Cultural Landscapes. A Working Bibliography. Designed Landscapes*, ICOMOS-IFLA International Scientific Committee on Cultural Landscapes
https://culturallandscapesandroutescsc.files.wordpress.com/2015/11/bibliography_iscc_icomos-ifla_2015.pdf

Sies, Mary Crbin, Gilda Anroman, Claudia Rector, and Krista Park. *Cultural Landscapes Bibliography*, American Studies 851: Interpretation of Cultural Landscapes, University of Maryland.
<http://www.amst.umd.edu/Research/cultland/>

Smith, Debbie. *Historic Landscapes Bibliography*, National Park Service, National Center for Preservation Technology and Training.
<https://www.ncptt.nps.gov/programs/historic-landscapes/bibliography/>

UNESCO. Cultural Landscapes.

<http://whc.unesco.org/en/culturallandscape/http://>

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