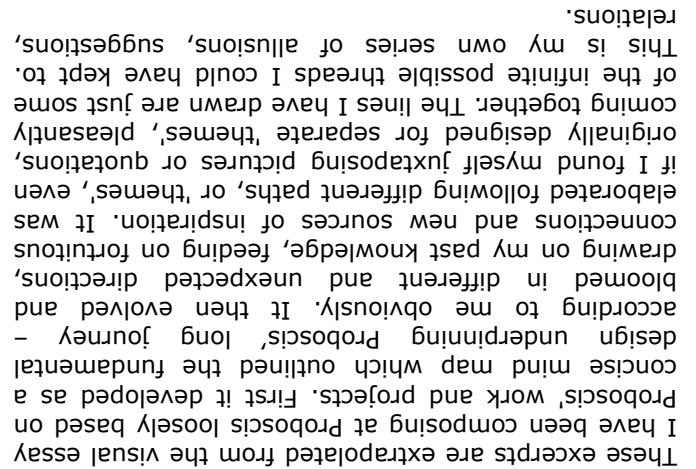


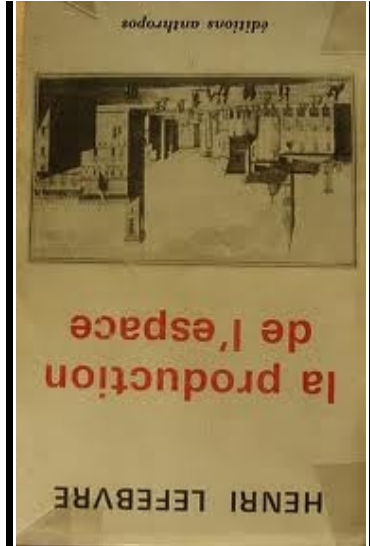


- 7



## Elena Festa

even the most fleeing of notes becomes spatial once it is placed in a larger metropolitan archive of urban annotation. Future urban archaeologists will be grateful to find the verbal, visual and audio **EPHEMERA OF OUR AGE** already tagged with a geographical coordinate and awaiting their analysis".



>>focus on the space of the city and that space is created

## Visual Essay - Mapping

Elena Festa

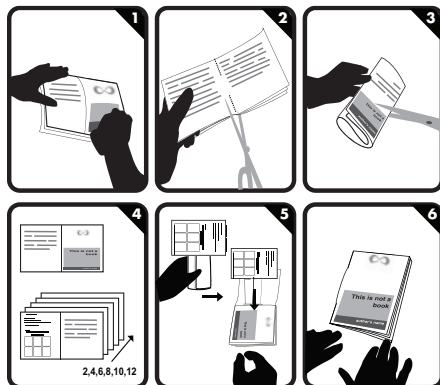
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<http://bkltr.it/pMIBKh>

**MAPING**  
"Space is a part of an ever-shifting social geometry of power and signification", and this is an inspiring quotation drawn from Doreen Massey's *Space, Place and Gender* and immediately it puts light on two major ideas undermining the understanding of space: its non-neutral and non-semanticity, its essence, and its intrinsic conflict. Space harbours a wide spectrum of semantic nuances and potential political definitions and thus produces continual challenges in terms of interpretation and agency. "The map is not the territory", even if it is thought to be so, but an interpretation, a graphic and linguistic exposition of a portion of territory and how ever it strains to be scientifically irrefutable, the discursive component shines through mainly in the very moment such codes are disrupted. The elaboration of alternative maps make overt that "maps, like art, far from being a transparent opening to the world, are but a particular human way of looking at the world". The idea of embracing alternative tube maps came to my mind because I was already familiar with Alex Roggero's Underground to Everywhere map



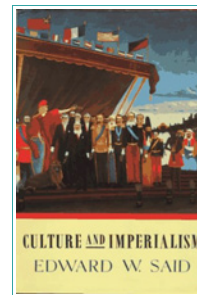
'space is a part of an ever-shifting social geometry of power and signification'

Doreen Massey, *Space, Place and Gender*, 1994

"Maps are far from innocent mirrors of the world; they tell us as much about their makers and their clients as of the worlds they claim to represent".

part of Landscape and Identity,  
Language and Territory project

"Maps are then used as tools with which to discipline land users and to define transgressors. Political maps – all maps – are about wishes and desires".



=> "Imperialism is an act of geographical violence through which virtually every space in the world is explored, charted, mapped and, finally brought under control".

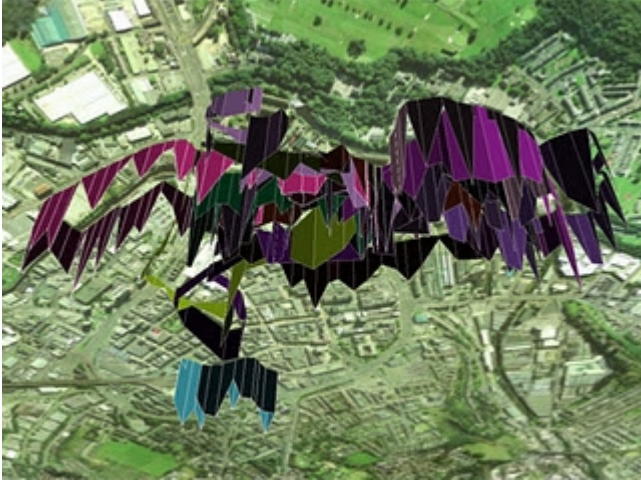
"maps, like art, far from being a transparent opening to the world, are but a particular human way of looking at the world".

*Deconstructing the Map* - J. B. HARLEY

<http://quod.lib.umich.edu/p/passages/4761530.0003.0008?rgn=main;view=fulltext>

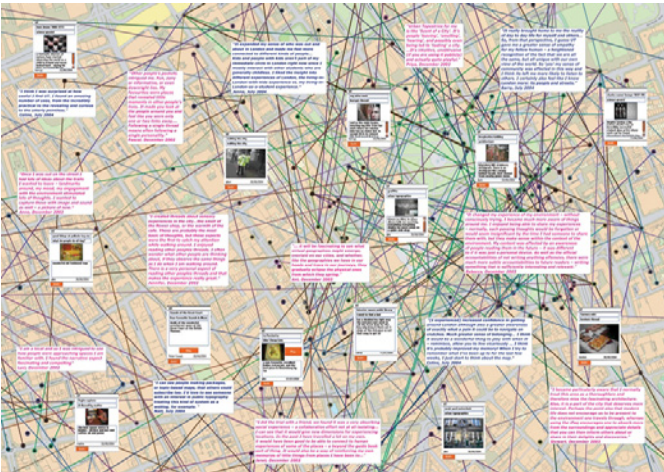


> an 'emotional map' of Huddersfield created by Christian Nold. He's an artist, teacher and cultural activist who developed a project he calls 'Bio Mapping'. Bio Mapping is a community mapping project that attaches a device that measures emotional arousal to a person, who then walks around the community and their emotional arousal levels are connected with their location to determine which areas are areas of high and low arousal. The goal is to show the areas that people feel strongly about and truly visualise the social space of a community. <http://remap1812.blogspot.com/2010/10/huddersfield-emotional-map.html>



**>>> MENTAL MAP. EMOTIONAL MAP**  
*a wishwash of reality and memory*

>>> new participatory models for communal representation >>> collaborative mapping



**URBAN TAPESTRIES**  
the spatial and social  
on your mobile  
Nick West

"It could be, in fact, that the availability of widespread urban annotation could actually encourage a conscious re-spatialisation of the social – in the sense that people will be more aware of their places and their placement within it if they have the ability to annotate it at will.

**poverty maps**, based on his survey into life and labour in London from 1886 to 1903, assess varying levels of indigence and criminality in different districts across London, graphically accessible through a colour code, so for example, dark blue stands for 'Very poor. Casual, chronic want', while black stands for 'Lowest class. Vicious, semi criminal.' The textual level of the mapping process discloses diverse perspectives on the emotional and biased degree involved in any act of representation and this leads us to think that the entity represented, in this case the city of London or at least a portion of it, is to be found where more or less codified and official discourses and a multitude of singular experiences meet. Regarding this, it is very illuminating to address **Proboosc's 'Urban Tapestries'** project which, combining mobile and internet technologies with geographic information systems, looked at how people could actively map the environment around them and earnestly share this ever-evolving body of knowledge. This kind of collaborative mapping hints at another aspect implicit in the mapping process: its blatant lack of innocence suggests a potential political use, either as a tool of coercion and possession – unequivocal, for instance, is the case of Imperialism as Edward Said suggests – and as an instrument to reclaim and re-conquer one's own right to the city and to build an alternative organic mutuality.

where he replaced the tube stations with the immigrants' city according to the main ethnic minority living in a specific area. This travel book is in every aspect an homage to the author's wanderings across the city and a sincere admiration to the vibrant, Babylonian and multicultural London. The author himself mentions several alternative tube maps which have been produced during the years. The tube map itself is not scientifically accurate but it was designed in such a way, so readable and clear, that has become hugely popular and iconic. Moreover, a recent visit to the **Museum of London** gave me the idea to insert in my visual essay some samples of hand-drawn maps which are displayed at the museum entrance in order to further underline the discursive, subjective aspect of the act of mapping. In partnership with **Londonist**, readers were encouraged to submit hand-drawn maps, focussing on their own experiences and connections with certain areas of London and obviously the aim was not to provide a factual representation of the city but to capture the different and variegated personal projections on the cityscape. The galleries themselves, which go through London's history from when London was just a piece of desert land to the very present, are full of fascinating maps, each revealing a peculiar sphere of London according to the point of view and the intention of the composer. **Booth's**