

BlueUrban Methodology Microworkshops / Roundtables  
SKSG (Online) – 17 Oct, 2022

# MWS 6: STORYMAPPING & INTRO TO VE

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## BLUEURBAN

*Towards Blue Urbanism for Sea Level Change Adaptation: Global Trajectories  
and Speculative Futuring in Island Southeast Asia*

A German Science Foundation (DFG) funded SPP initiative “Regional Sea Level Change and Society” (Phase II)



Universität Bremen\*



# RECAP FROM LAST SESSION

## *Takeaways / key points that struck you...*

- *Power laden structures of storytelling*
- *Subjective*
- *Shared on the Italian writers who focuses on refugee concerns – for him narrative stories is the opportunity to collaborate with “those who are silenced”*
- *Silence as a way of communicating – silence as a sign language*
- *Story as making a movement (primarily within Italy and Italian politics)*



# Storymapping

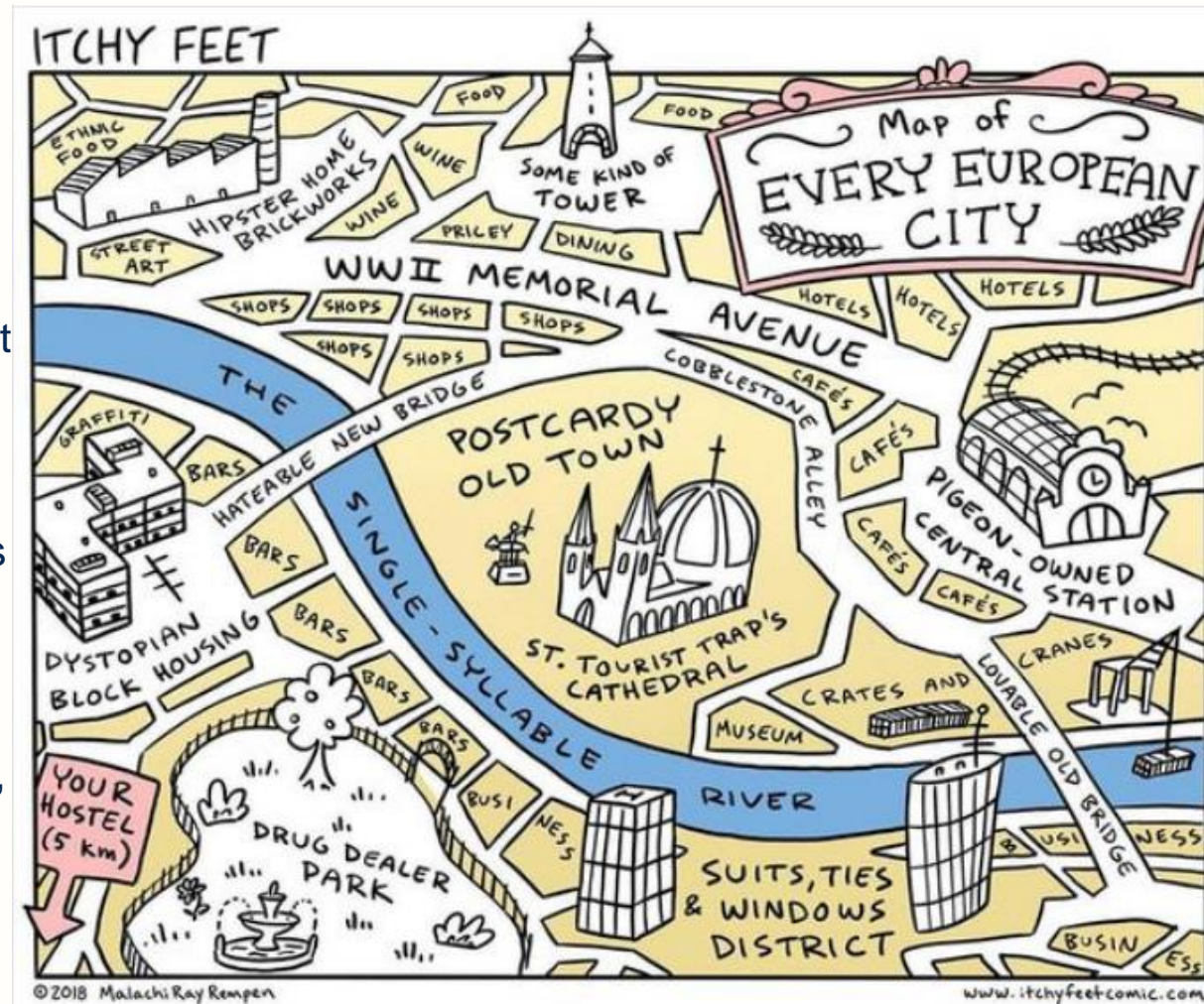
# What's in a map (& mapmaking)?

Maps as cultural objects  
(historically specific)

Maps as event (e.g. with the advent  
of colonial rule)

Mapping as deeply entrenched in  
practices of power and as practices  
of power and control (e.g. territory  
taking/making)

Lacks any accuracy and objectivity,  
are partial representations that go  
beyond the visual (more than just  
text-based or 2D)



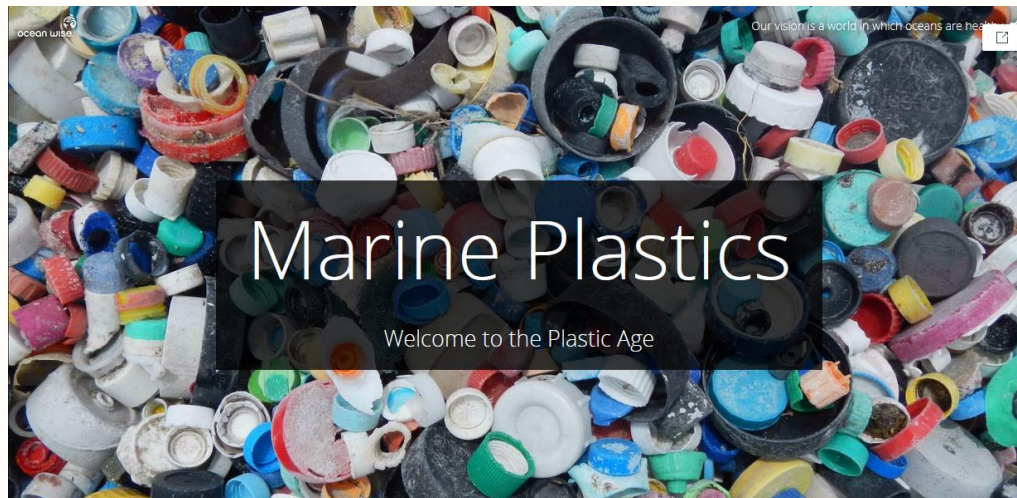


# Storymapping examples....

Refer to arcGis storymaps - <https://storymaps.arcgis.com/stories/170be11cfef64fa18980c205adddf204>

Storymaps as interactive maps that combine diverse modalities – i.e. images, text, voice etc.

Are internally diverse – no one way of storymapping



Real time geographical thinking that is applied

Exploring historiographies and telling history stories

Also see

<https://collections.storymaps.esri.com/humanities/>

Sensory, embodied to the extent possible...

# A deeper dive – WATER WORLDS

## The Lived Experiences of Water Insecurity: Spatial Narratives from the Kathmandu Valley, Nepal

Molden, Olivia

URI: <https://scholarsbank.uoregon.edu/xmlui/handle/1794/24897>

Date: 2019-09-18

Visit to explore:

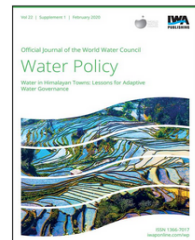
<http://omolden.blogspot.com/>

Official Journal of the World Water Council

## Water Policy

ISSUES JOURNAL INFORMATION LIBRARIANS OPEN ACCESS BOOKS ABOUT

Volume 22, Issue S1  
1 February 2020



RESEARCH ARTICLE | SEPTEMBER 28 2018

### The pain of water: a household perspective of water insecurity and inequity in the Kathmandu Valley

Olivia C. Molden; Anoj Khanal; Nita Pradhan

[Check for updates](#)

Water Policy (2020) 22 (S1): 130–145.

<https://doi.org/10.2166/wp.2018.116>

[Article history](#)

Views PDF Share Tools

#### Abstract

[Listen](#)

A blog about story-mapping environmental change and the water worlds of Patan, Nepal.



# Planning a Transect Walk

“A transect map, accomplished through a transect walk, is a tool used by a group undertaking observation-based community improvement, which should include informed community members and people with the technical skills to identify and propose solutions to issues that are visibly manifested on a walk through the community.”

## Community Mapping through Transect Walks

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### Getting started:

- Planning a walk-about without a route in mind
- Identifying a group of people depending on goal
- Setting aside 1-3 hours
- Having the route organically evolve as oral histories are shared at each site
- Multisensory engagement with place

For more  
<https://catcomm.org/transect-walk/>



# Kamal Muara (D)

A walk-about with Pak. Angus starting from RW Pffoce





*Visual Ethnographic Practice*  
*(an intro.)*

# The Primacy of the Audio-Visual

From Sarah Pink (2013) *Doing Visual Ethnography*

- **Images as “everywhere” /ubiquitous** (“inspire our imaginations, technologies, texts and conversation...architectures of the environments we move through our everyday routes.”)
- Visual as very much a part of identity-making and becoming, narratives, lifestyles, metaphors and ways of seeing and describing the world.
- Photographic and video material produced become a part of knowledge-making (**multimodal – intrinsic to the corpus**, not an add-on)
- Recent moves towards more **experimental applied visual practices**, also engaged, participatory and collaborative (spurred by performative ethnography, 3D art, augmented and digital reality etc,...)



# Early pioneers

## Visual Anthropology and Sociology

More than just a recording device?

A few of them:

Margaret Mead

Gregory Bates

Robert Flaherty, *Nanook of the North*, 1922)

Lionel Wendt (*Song of Ceylon*, 1934)

Trinh Minh-ha (*Surname Viet Given Name Nam*, 1989)



Gregory Bateson, Margaret Mead, and Reo Fortune, Sydney, July 1933.

**Born** December 16, 1901  
Philadelphia, Pennsylvania, US

**Died** November 15, 1978 (aged 76)  
New York City, US



# Tracing Key Debates - “Disciplinary Pasts and Possibilities “

## 1) Empiricist-realist debates - **THE QUESTION OF “RIGHT CONTROLS?”**

- data collection method, yet how mediated, biased, subjective
- Margaret Mead – left to its own devices, camera as producing “objective materials” (Mead 1975)
- Howard Becker’s reaction to the *vacation-photograph* – building on grounds for systematic practice
- Collier and Collier (1967) – *Visual Anthropology: Photography as a Research Method* (realist interpretations – reading images as you would text)

## 2) **CULTURAL STUDIES**-Ethnographic truths as always situated and partial (“fictions” in a Cliffordian sense)

Writing Culture (James Clifford, 1986)

All that is selected, the “objective” does contain predetermined categories, exclusions etc.

## VISUAL ANTHROPOLOGY

Photography as a Research Method



J. Collier, Jr. (up) and James Clifford (below)

# Contd.

3) **THE PHENOMENOLOGICAL TURN** – Turn to mediation of meaning  
- rethinking of disciplines through the visual medium, rethinking certain categories (more than just integrating study of images into word-based knowledge-making/text)

Cristina Grasseni, Tim Ingold etc. – understand how people perceive the world around them and how these perceptions differ

Ingold – drawing as an inscriptive practice “graphic anthropology” (book > *Redrawing Anthropology*)

Entre more participatory methods, approaches influencing public anthropology.



# Contd.

4) **SENSORY AND EMBODIED** - Geography as a “visual discipline” (maps and mapmaking)

Gillian Rose’s (2000) *Visual Methodologies* – relationship between “image, audience and space”

Emphasis on visualisation and how particular visualities “structure certain kind of geographical knowledges” (Rose 2003: 213); “videographic geographies” (Garrett 2011), non-representation and more-than-representational / sensory (Lorimer 2005, Thrift 2008) - beyond image as representational, - focus on the tacit, sensory, mobility, Routines of everyday life....

Critiquing landscape studies, Seréna’s Illustration Blog





# Contd.

4) **VISUAL CULTURE STUDIES**- explicit shift to visual culture in the sense that the vision, sight and the embodied are intrinsically integrated and images “go beyond the visual.”

Yet problem is that it still looks at the figure of the image and uses this vocabulary

Integration of other sensoria (also beyond 5 empirical senses)– e.g. in the context of critical engagements with art-historical interpretations of “landscape”

Others – smellscapes, touchscapes, soundscapes etc.

Critiques?

- but as Ingold argues it risks compartmentalising again as it is the same world

*New Currents (Digitalisation of everyday life / Extension of selfhood):*

*Move towards phenomenological, sensory and non-representational approaches (brings together anthropology, sociology, geography and visual cultural studies)*

*- Semiotic analysis versus multimodality paradigm (e.g. in participatory practice-led*

# Group exercise

*Further discussion*

# Experimental Writing (coming soon!)



*Feeding kestrels* © Esther Vincent Xueming

## ***An Anthology of Southeast Asian Eco-Writing*** **Call for Submissions**

Editors Rina Garcia Chua, Esther Vincent Xueming, and Ann Ang are currently accepting submissions for an anthology of diverse eco-writing from Southeast Asian writers that explore interrelationships with geographies and spaces in the region.

Lyrical writing, photo essays, poetry and prose etc.

End Nov 2022 –  
Submission deadline





EMERSA

Epistemic Mobilities and the  
Governance of Environmental Risks in  
Island Southeast Asia



Thank you!

