

Contemporary Indigeneity
and Place as Sensory Experience
- *an exploration of methods* -

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What is a map?





And what does it mean
to be indigenous to a place?

Budapest, Hungary



Budapest, Hungary





Perspectives:

Gate keeper

Flood-meadow farmer

Fisherman



Balaton, Hungary



Balaton, Hungary

Perspectives:
Shepherd
Ecologist - Ethnographer
Artist (sheep)



Balaton, Hungary



Perspectives:

Shepherd

Ecologist - Ethnographer

Artist (sheep)

Balaton, Hungary

Perspectives:
Shepherd
Ecologist - Ethnographer
Artist (sheep)



Balaton, Hungary



Perspectives:

Local people

Nature conservationis

Artist



Perspectives:
Local farmers
Ecologist
Designer / Artist



Placemaking Design
Creative Placemaking

(Creative) Placemaking

*“the interplay of the needs and aspirations
of the community enacted in the design of the (...) environment.”*

(Kelkar, Spinelli, 2016)

Who gets to participate in it?

(Creative) Placemaking

*“the interplay of the needs and aspirations
of the community enacted in the design of the (...) environment.”*

(Kelkar, Spinelli, 2016)



TATE Britain, Common Ground, 2018



Phytology Medicine Garden, Bethnal Green, London



Land samples collected by Tobermory High School, Argyll & Bute

(Creative) Placemaking

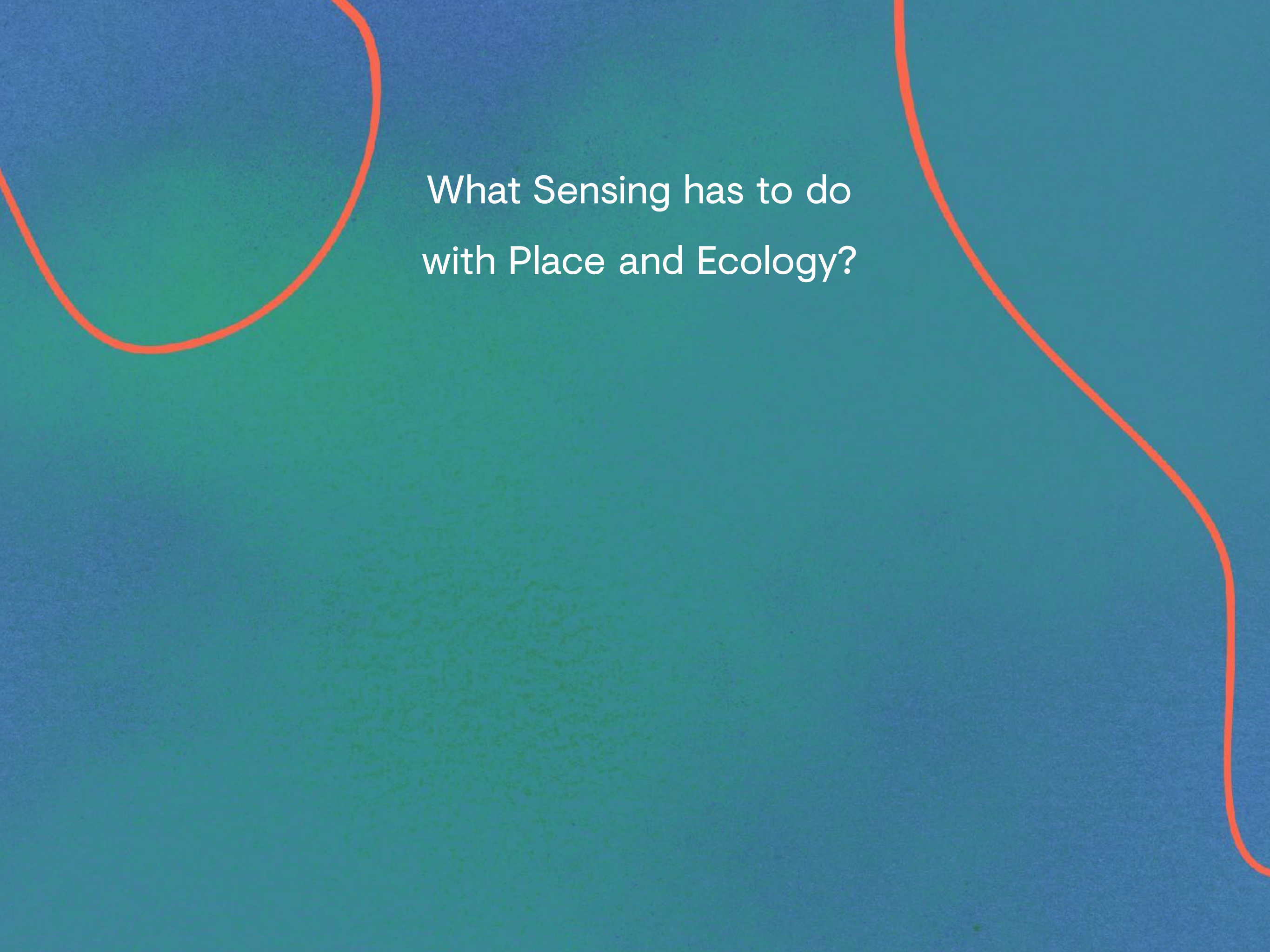
My Land Scotland, 2020
Project by the Scottish Land Commission

<https://www.myland.scot>



Perspectives:
Local children



The background is a teal color with a dark blue gradient. A thick, wavy orange line runs across the top and right sides of the image, framing the central text.

What Sensing has to do
with Place and Ecology?

What Sensing has to do with Place and Ecology?



1. Fieldwork method

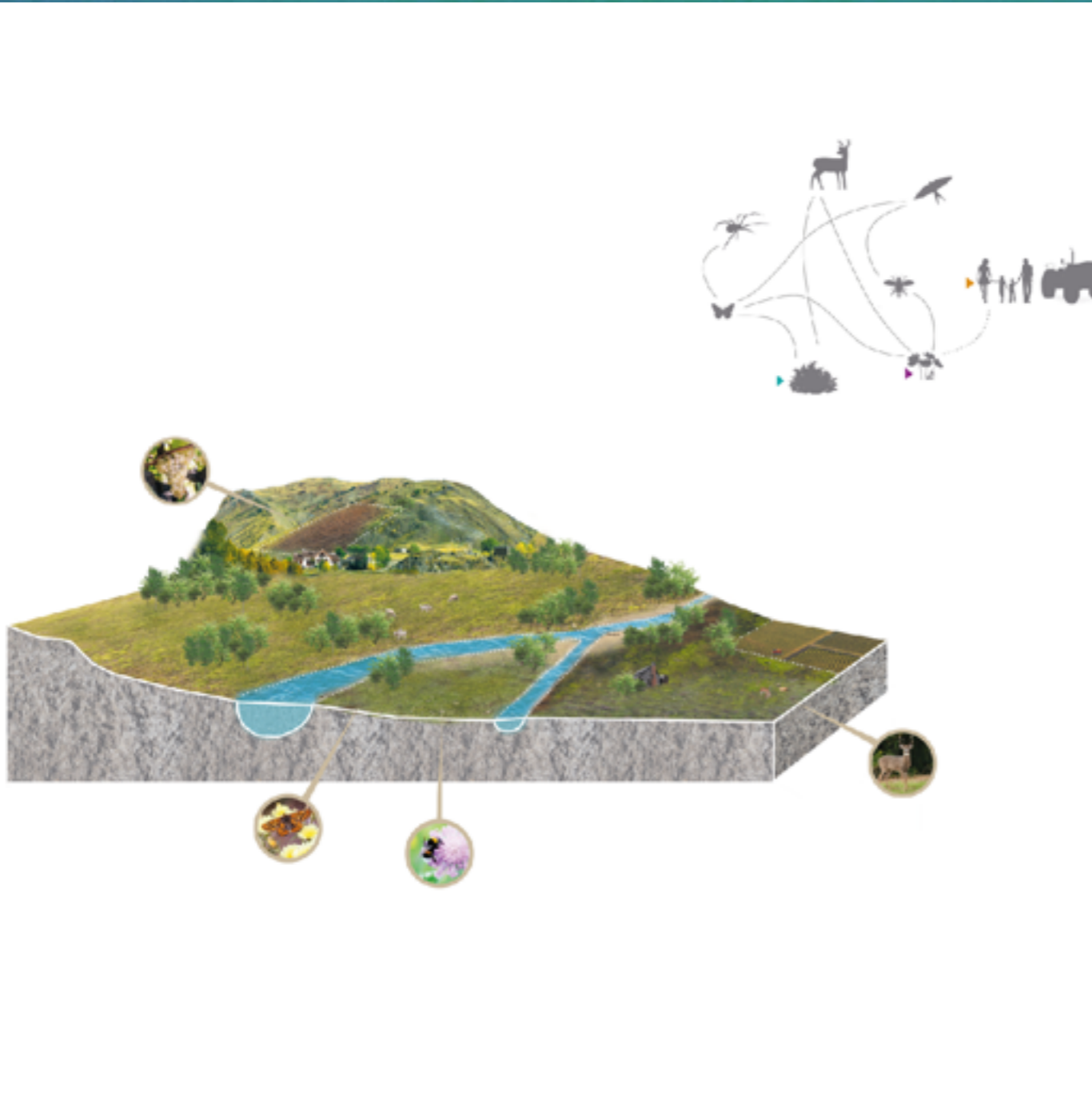
Experiencing (and mapping) complexities



2. Science Communication

Communicating complexities

2. Communicating complexities - Through Sensory Experience



Current landscape (2022/23)

10-years into the future landscape (2032)

*10-years into the future Sensory Landscape
Balaton, Hungary*



*10-years into the future Sensory Landscape
Balaton, Hungary*



Sense of Place / 1.

Place identity, Place attachment

'Place attachment is identity, interpreted by environmental psychology'

Dúll, A. (2015)

Sense of Place / 1.

*Comes from your direct experience
and it is built upon your relationship with a place:*

- memory*
- imagination*
- direct sensory experience*

Sensory Mapping - Sensory Ethnography

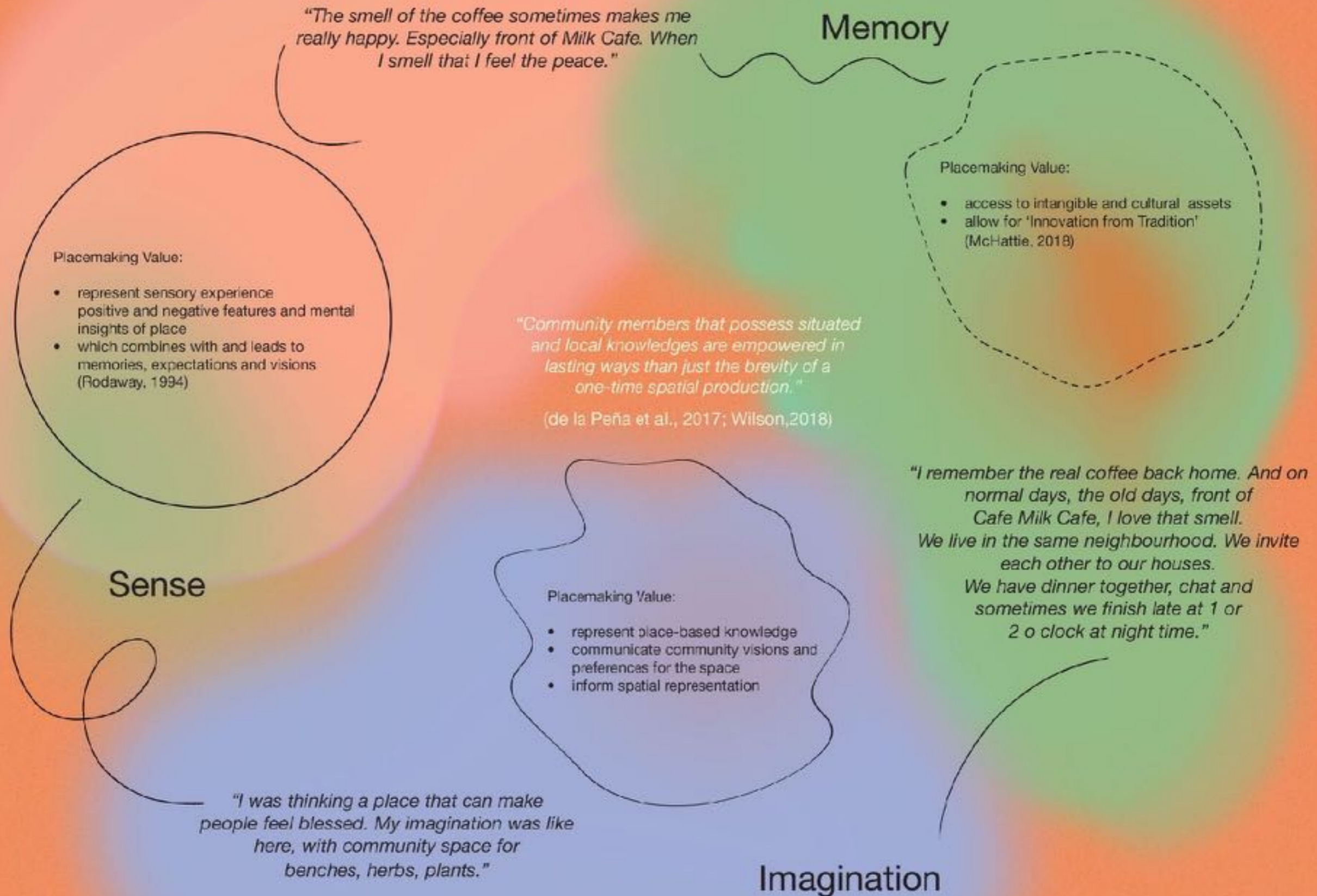


Figure: Types of knowledges accessed through engaging with the senses, their dynamic and potential value to inform placemaking

Sense-making / 2.

2. Sense-making - Attunement and Empathy building



and sometimes even suffering on my own skin

Sensing /3.

‘Other was of knowing’

Knowing through (sensory) experience

Tacit knowledge

Indigenous knowledge

Local (LEK) and Traditional Ecological Knowledge (TEK)

3. Sensing - Other (heterogeneous) ways of knowing

Diversifying methods:

*'The master's tools will never dismantle
the masters house'*

Audre Lorde



Govanhill - mapping vacant land with migrant women



Diversity of (personal) Experiences:

*"Breathing together
rarely means breathing the same"*

Timothy Choy (2016)



3. Sensing - Other (heterogeneous) ways of knowing

Walk-along (in-situ) interviews with local farmers (Tisza river, Hungary)

Sensing /4.

Sensory Mapping - Sensory Ethnography

- *Érzékszervi térképezés és Érzékszervi Etnográfia* -

How/Why is Ethnography ‘Sensory’?

“A design-focused and future-oriented sensory ethnography approach

(...) promises to bring to the fore the tacit, normally unspoken about ways of knowing and doing that are part of everyday life.

These activities (...) are also part of the way we feel and sense our futures.

They are part of the ways we imagine, plan, hope.”

Pink, S. (2015). Doing sensory ethnography

4. Sensory Mapping - Sensory Ethnography

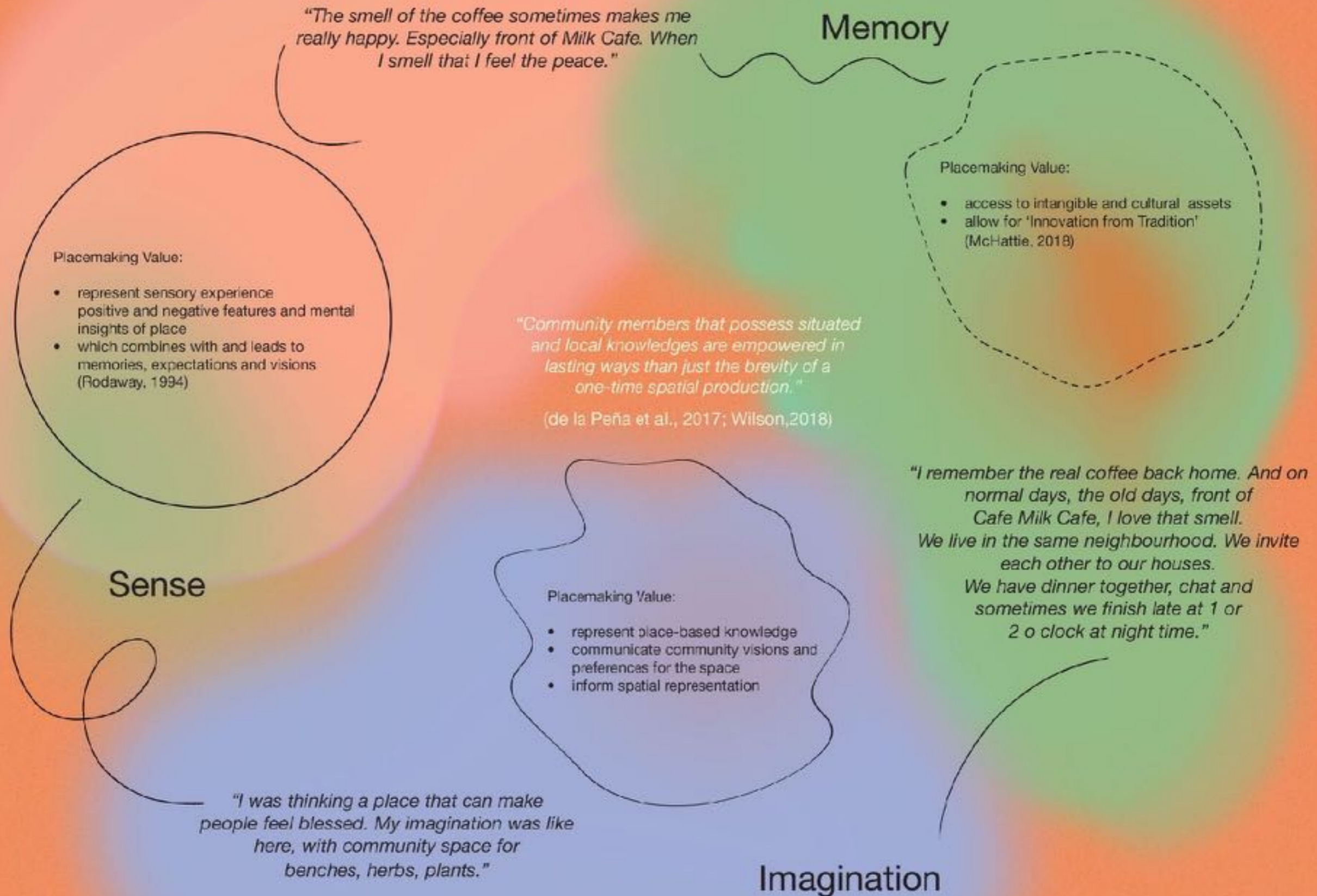


Figure: Types of knowledges accessed through engaging with the senses, their dynamic and potential value to inform placemaking

"The fruit shops are the colour of the streets"

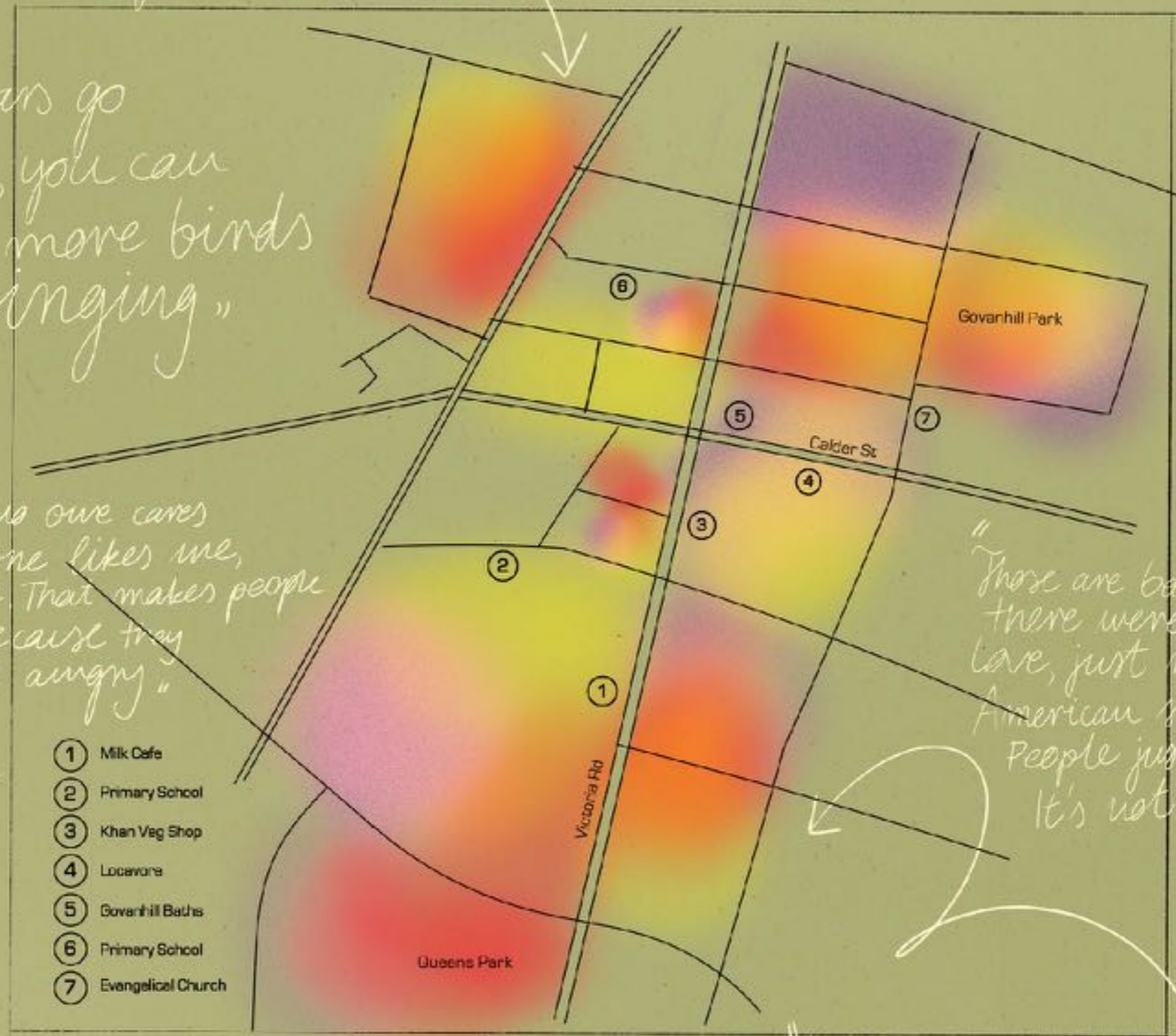
"When I wake up to pray at 4 that's when the seagulls and all the birds wake up and sing"

"When cars go slow, you can hear more birds singing"

"When people feel us care about me, no one likes me, no one loves me. That makes people do rubbish. Because they feel angry"

"Those are bad buildings, there were not made with love, just money. No care, no green American style, but no with love. People just go there and sleep. It's not built for the future"

"I like the wall, the wall makes the plants grow. The flowers and the hay. All that comes, because it's hidden behind the wall."





Focus:
Entangled human and more-than-human
relationship with landscape

Sensory Walk-along Method
Sensory Ethnography, Oral History
Method to help understand/describe
people's entangled relationship
with the landscape/environment

protocols and practices.⁶⁴ Millner thus avoids the trap of believing that the reserve was a *terra nullius* awaiting human intervention, a term used in the justification of settler colonialism. Following Eduardo Kohn, Millner articulates the challenge of documenting the historical layering of human and non-human interaction as 'interlacings of networks all trying to know each other'.⁶⁵

Millner draws upon oral history to develop a more-than-human oral history methodology. Where oral history is traditionally an account of an individual person's life, more-than-human oral history starts from the recognition that 'a life' is never just an individual human life but is also a crossing point for many other entangled lifeforms. In order to do this, Millner has conducted workshops and recorded the oral histories at particular sites, so that her (human) participants could show her important aspects of their life that extend beyond the individual. For

one participant showed her how he makes craft objects out of gany. Another showed her how the community used to extract of natural chewing gum called chicle from trees in the forest, but petrochemical gum destroyed the industry (Figure 5). In a third, she showed Millner around the ruins of Mayan architecture, explaining the importance of Maya architecture to the community.



Fieldwork: Mapping from the perspective of water-human relationship
Context: River Tisza Flood-meadow agriculture / Coexistence with flooding



Tisza river, Hungary

Walk-along (in-situ) interviews with local farmers
(Tisza river, Hungary)





Methods:

Observation (practices of ‘listening’)

Reflective writing

More-than-human Oral History

Walk-along Method

Sensory Walk

TASK - on MIRO and Padlet



Sensory mapping (Smell and Sound) at the Lake Balaton, Hungary

Sensory Walk Instructions

TASK - on MIRO and Padlet

Sensory Walk Instructions

TASK - on MIRO and Padlet

Take with you to the Walk:

- pen + paper
- camera or phone
- sound recorder or phone (optional)

Please Work offline

Sensory Walk Instructions

TASK - on MIRO and Padlet

Sensory Walk on Site (1-2h)

1.) Getting to your site

Pay attention+attune to the chosen 1 sense

2.) 15 min / At your site

Walk around, Pay attention, listen, observe, sense - use the 1 chosen sense
(do not yet take photos, or notes, just be there, sense)

Sensory Walk Instructions

TASK - on MIRO and Padlet

- 3.) 15-20 min / Sketch or do Reflective Writing (on paper)
take photos, videos, or record sound
of the sensory experiences

Sensory Walk Instructions

TASK - on MIRO and Padlet

4.) On the back home / studio

Reflect, think about components (and participants of place)
that made up the sense of this place for you.

Sensory Walk Instructions

TASK - on MIRO and Padlet

5.) Share your reflection on Miro
and Present your group insights on Wednesday:

What are the insights/experiences that emerged about the
place through sensing?

What might be important experiences/stories/sensations to communicate?

Who are the indigenous/local/native participants that make this place?

(And what about 'invasive as local'?)

How might you incorporate sensory experiences in telling their story?

The background is a vertical gradient from dark blue at the top to a lighter teal at the bottom. A thick, wavy orange line starts from the top left, curves down and right, then up and right, then down and right, and finally down and right towards the bottom right corner.

Thank You!

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