

## **Artikkeli IV**

Luostarinen, N. (2020). Pla(y)cemaking: Emotional mapping as the confluence of art, play and place. Teoksessa T. Jokela & G. Coutts (toim.), *Relate North: Tradition and Innovation in Art and Design Education* (s. 222–243). InSEA Publications. <https://doi.org/10.24981/2020-7>

Artikkeli julkaistaan uudestaan väitöskirjan osana artikkelin alkuperäisten tekijänoikeuksien haltijan ystävällisellä luvalla

**Nina Luostarinen**

Humak University of Applied Sciences, Finland

# **Pla(y)cemaking: Emotional Mapping as the Confluence of Art, Play and Place**



**T**his chapter presents an emotional mapping photoplay event, based on method emotional mapping (Pánek & Benediktsson 2017) and action of photoplay (Heljakka 2013, 2015). Event took place during the *Ärjä Art Festival* in August 2019. This weekend-long event takes place on a protected island in Oulujärvi, Finland, and is promoted as an anti-festival where experiential art meets the interfaces of science. Its overall goal is to be a step towards an environmentally conscious humanity.

The emotional mapping process that I developed for this event is part of a broader art-based action research (ABAR), where my overall interest is in gaining an understanding of art-based playful methods that can open up re-encounters with places. The aim is to develop methods that can generate affection and empathy for places. The emotional mapping performed here is one of the development cycles of my ABAR process, and the emotional map will be published as an art exhibition. According to Jokela (2019), the ABAR method, which is a combination of art and action research, makes new solutions visible, evident and easy to employ in practice. ABAR combines active operational objectives and participation and increases understanding of the self and the world. Its aim is to develop methods to enable the artist-researcher to seek solutions for challenges in environments and communities (Jokela; Huhmarniemi & Hiltunen, 2019). The emotional mapping process developed here was based on Jokela's (2019) statement regarding the manner in which participatory research evokes emotions and effects among participants.

This ABAR process was based on my affinities for maps (Frosham, 2015; Marks, 2014), places (Nykänen, 2020; Sandberg, 2020), mosaics (Shavit, 2018), playfulness (Stott, 2017), art in placemaking (Kettunen & Sarkkinen, 2020) as well as photographs as mean of understanding (Luukkonen, 2009). The purpose was to gather visual information about places as experienced, emotional and imaginary (von Bonsdorff, 2007, 2017), using participatory visual arts techniques (photography and mosaic making), modified



**Figure 1.** Programme cover for the 2019 Ärjä Art Festival, pictured on the sandy shore of Ärjä island. Photo: Nina Luostarinen, 2019.

224

and blended with theory and an understanding of play as permission (Deterding, 2017; Walsh, 2019) and spatial dyads (Juel Larsen, 2015). Still, based on lessons learned in my earlier artistic playful interventions (Luostarinen et al., 2018; Luostarinen, 2019a, 2019b) into places, the special emphasis in regards to play was to give time to introverted, intellectual and reflective slow-play. While there was an excuse to behave oddly with the given playful task and sign in the form of a 'toyish' camera, the playing itself was not social, awkward or a show-off moment; it was more like a liberation to be silently lost in imaginary worlds, thoughts and observations of emotions awakened by place. As Neal (2015) states, positive emotions promote discovery of novel and creative actions, ideas and social bonds. The innermost experiences are personal, artistic, wordless and, to some extent, unconscious (Danielsen, 2020). Helping each participant discover and depict their emotions will transform into something lasting (Sandberg, 2020).

This chapter focuses on my role as an artist-researcher/facilitator and the corollary of a play/placemaker in this role. The chapter follows rhapsody-like guidelines of storytelling (Carlsson, 2020; Lugmayr et al., 2017; McManimon, 2018) and reminds us of the traditional drawing process of maps whereby each spot accumulates when new layers are added. Here, the theory and methods are plaited with the narrative.

## **Bringing Imagination and Emotions back from the Tradition of Mapmaking**

Frosham (2015) suggests that experimental maps produced by artists both bear witness to and participate in reworking the way in which place is conceived and encountered. It destabilises longstanding assumptions about the nature of representation, knowledge and power. These mapmaking practices operate at the juncture of a cartographic tradition that entails distinctively new ways of seeing, knowing and acting in the world. According to Kettunen and Sarkkinen (2020), different kinds of maps can help visualise emotions related to places – when meanings, emotions and experiences are marked onto maps. Art and creative activity can serve as a way to process emotions, leading to profound experiences.

Marks (2014) states that doing artwork in nature can assist in the re-imagining and appreciation of place. Environmental participatory art can connect people with what they value in their environment, re-imagine nature and, consequently, motivate them to employ sustainable practices (Marks, Chandler & Baldwin, 2014). Moreover, as Ham (2013) suggests, this kind of art provokes audiences into discovering personal meanings

and forging personal connections with places and concepts. People's actions are guided by inner perceptions (Nykänen, 2020), and listening to stories about places increases the willingness to engage in preservation (Cserhalmi, 2020). Creating a relationship with a place can become part of a participant's own identity and a basis for engagement (Sandberg, 2020).

I have loved maps since early childhood. For me, maps enabled imaginary travels and the visualisation of places. Maps also boosted my fantasies. While walking in forests, I would imagine my surroundings as illusionary maps, where surreal dimensions, in addition to visual ones, were allowed, just like in magical realism, where the fantasised mixes with the mundane. Further, I experienced synesthetic sensations with great ease. My approach was (and is) linked to animism; for me, it is natural to talk to trees and even appreciate stones and the tiniest details. This is how I experience the world, and this is the worldview that I want others to experience: This is the primary driving force behind my actions in this research process, the corresponding artistic activities and life in general.

The tradition of mapmaking is based on imagining the unknown. Usually, the older the map, the more there are places for imaginary spots. Illustrated maps gave cartography its start centuries before the arrival of traditional maps. Maps used to be the most valuable tool for understanding and conceptualising surroundings. They provided means for people to picture that which could not be seen (Roman, 2015). For me, at least, digital maps have ruined the experience of maps: They are overly accurate, and vision is limited to the place where you are situated. To get a bigger picture, it is essential to unfold the table-sized paper map and let your mind wander on it. Traditional maps enabled experiences of getting lost, but digital versions with location mapping keeps you on track with remarkable precision: Unexceptional perspectives and accidental districts remain hidden. Encouraging the art of getting lost was one of the prime movers of this process. How do we nudge participants to get lost in place and emotions and create a collective map to guide them to the right path out?

There is tremendous range and power of geographical imagination with the places around us. Unruly places have the power to disrupt our expectations and re-enchant geography. As our relationship with places is riddled with paradoxes, it seems that ordinary places can be extraordinary ones because place is integral to human identity. People's most fundamental ideas and attachments do not happen anywhere or nowhere; they are fashioned within and through their relationship with place. We are a place-making and place-loving species (Bonnett, 2014). One of the aims here was to endow value in finding new places by re-seeing them through photographed emotions in an era char-

**Figure 2.** Camera 54. Depicting emotions through a beach installation. Photo: Unknown participant, 2019.



acterised by an inflation of discoveries. When satellites and GPS seem to have found it all, the uncharted to be found are the narrative and emotional layers of places that we superficially know. The ambition was also to renew the significance of the cultures of northern places and the tradition of spending time on an island – in the case of Ärjä, to reach beyond a 100-year tradition of regular holiday-making into something more significant and esoteric, echoing from the ancient lores of the Sámi settlements, pirate base and tar runners (Koskela, 2017; Naukkarinen, 2018; Sieppi, 2017).

Geographers submit to a tacit agreement to obey certain mapping conventions, to speak in a malleable but standardised visual language. Artists are free to disobey these rules. They can mock preoccupation with ownership, spheres of influence and conventional cultural orientations and beliefs (Harmon, 2009).

Even though one incentive for this process was for the artist-researcher to obtain visual research data (Garrod, 2016; Luukkonen, 2009) and, later, create an artwork (collaborated emotional image of a place) out of it, there was indeed a greater dynamic: an aim to enable new emotions, perspectives, actions and reflections regarding a place. Being educated as a puppeteer, I have an in-built desire to manipulate the course of events and see the animation capacity of objects. I also have the ambition to create methods

that act as a beacon to reveal – by make-believe – for a large number of participants, the magic of true immersion into places and the imaginary worlds in them. The intent was to bring art, participants and stories of the place to the photoplay process in order to experience something new, emotional and meaningful together.

As the *Playful Mapping Collective* (2016) suggests, mapping intrinsically offers interesting ludic possibilities through narrative, design, power, navigation and the inherent playability in mapping assemblages. Mapping and playing are close associates that are frequently intertwined: Mapping invites specific and situated ludic attitudes. The collective follows play scholar Sutton-Smith and sees play as an ambiguous activity, thus drawing attention to ‘the play within’ maps or ‘playing with’ mapping (Playful Mapping Collective, 2016). Alternatively, Burke et al. (2017) utilise the provocation of playfulness in mapping and respond with an artful riposte in relation to fluid intersections with place. The aim of the emotional mapping of Ärjä has both of these dimensions: The participants played with mapping, and I, the artist, played with the old maps respectively.

## Launching the Play with Cameras

Hjort (2015) argues that within urban spaces, the taking, reflecting on and sharing of camera phone content are redefining the overlay between spatial, temporal, social and cultural narratives. Such practices meditate and re-present. They reframe. They play a powerful role in the experience, representation and performance of the urban. Hjort further suggests that by framing mobile art and game interventions in terms of ambient play, camera phone practices – especially in an age of geo-tagging where images are encoded with geographic information – are creating their own cartographies of place within urban settings as they overlay the visual with the ambient, social with the geographic and emotional with the electronic. In other words, camera phone practices evoke the ongoing importance of ambient play and co-presence in mapping a sense of place (Hjort, 2015). Brantner (2018) defines these practices in the following way: the integration of geolocative data and locative photography generates a new way of seeing: what is called ‘emplaced visibility’. Inspired by, e.g. Hjort’s work, the initial aim of my study was to borrow digital cameras with geodata capability in order to create exact maps of where and when the emotional images were taken. However, contrary to Hjort, I wanted to perform mapping in *rural*, compelling surroundings and not to use *mobile phones* but various cameras. I wanted to encourage the participants to be off-grid from



their daily messages during this action and, therefore, using their own mobile devices was out of the question.

Even after persistent efforts, it turned out that it was impossible to borrow a decent number of digital cameras. I had considered disposable cameras as a back-up plan, but I was quite hesitant to bring throwaway trash to be used among ecologically conscious participants. After discussions with the festival organisers, I was encouraged to proceed with that option, as they somehow liked the retro vibes that film cameras brought. Luckily, it turned out that one importer had more than 200 disposable cameras for which the best-before date for developing the film had expired, and those cameras were to be dumped. After getting used to the idea of disposable cameras, I actually felt that it was a truly serendipitous twist, and the end result turned out to be better.

**Figure 3.** Camera 40. Encouraged to see the place from various perspectives, enjoying the celestial views and listening to the place. Photo: Unknown participant, 2019.





**Figure 4.** Camera 32. Depicting emotions through facial expression in the harsh weather conditions Photo: Unknown participant, 2019.

The use of disposable cameras ended up serving the overall aim of enabling new seeing and allowing synesthetic perceptions of places. First, the toy like look of the cameras and the utmost simplicity involved in the usage made them accessible for everyone to participate. They lowered barriers, although the task was not serious or difficult. Second, the original motivation for using one equipment for one purpose was thoroughly fulfilled. The participants only played with this toy camera to map and conserve emotions; it could not be used for anything else. Third, the cameras also worked as indicators of play and authorised unconventional behaviour. Fourth, they brought back the nostalgic tradition for photographing on film: You were unable to see the results immediately and needed to patiently wait for them. There is also an element of surprise in the end results. Fifth, a limited number of available frames means that the task is framed in a way that is unlike the limitless possibilities of digital cameras. This limitlessness can turn into a vast number of entries, but based on my earlier experience, it is more likely to result in passivity or a complete abandonment of the activity. Sixth, using film cameras with expired film underlined the poetic interpretations and dreamlike atmosphere due the colourscape and granularity of the film. Seventh, the use of the film camera intensified

the incentive of sensing the time layers of the place. The lost moment reappeared when developing the film, which is like travelling in time back and forth. Like the magic of conjuring up the lost characters and items captured on film, it also symbolises how we end up getting only someone's chosen and framed perception of what actually happened. This functions as a reminder of how someone has prechosen the stories we hear from a certain place, which might only be a fragment of the whole story or a distorted point of view.

I was truly delighted when I received the cameras and found out that they were actually waterproof. I imagined people photographing their emotions while swimming and spending summer weekends on the shores of the island. However, the reason for enjoying the waterproof quality of these disposable cameras turned out to be quite different. In between two sunny and torrid weeks, the actual weekend of the Ärjä Art Festival turned out to be miserable weather-wise: gusty, cloudy with showers and temperatures hardly reaching 10 °C. What underlined the harshness of the weather was the fact that there was practically no infrastructure on the island, and everything happened outdoors during the entire weekend. The weather conditions also presumably influenced the number of participants attending the festival. It required stamina and optimism to carry through with this process in these conditions.

### Let the Play Begin!

On the Friday afternoon, once the participants were transported to the island and everyone had their tents or hammocks set up, it was time for the official launch of the event. After raising the flag, I introduced my research and the concept and process of the art-based emotional mapping photoplay and distributed the cameras to everyone who wanted to take part. At that point, I also reminded the participants of the agreed conditions (which were also in the printed instructions and stickers attached to the disposable cameras) when returning the cameras: The images taken can be used freely for research, artistic and other purposes, and each photographer must ensure approval of these conditions if filming other people. By giving up the authorship to their photographs, the participants gained anonymity (Jung, 2016); therefore, in the information regarding the images, only the camera number is visible: The original author cannot be tracked. Noticing upon transportation by boats that most of the participants seemed to be zealous eco-hippies, I was nervous about the instant feedback for bringing plastic trash to an eco-festival. However, explaining how I obtained the cameras and clarifying



that these disposable cameras serve as equipment for the art-making process instead of ending up in landfills seemed to work out fine, and my initial hesitation appeared to be an overreaction. The instant feedback was positive and enthusiastic, and off they went with their equipment. I witnessed the immediate show of playfulness. Somehow, the frivolous look of the cameras seemed to encourage the ludicrous behaviour. As Stott (2017) argues, play is understood to be a voluntary, intense and exploratory activity that cedes agency from the artist to the participant. Play appears to offer an optimal means of participation. He criticises artistic productions referred to as play or games as means of organised participation and asks participants to actively engage or even complete works of art through their play. This *ludic participation* forms complex topographies of playgrounds (Stott, 2017). For my participants, there were no implications of dilemma, and they seemed to enjoy their task in the playground of Ärjä island.

**Figure 5.** Disposable cameras ready for distribution. Photo: Nina Luostarinen, 2019.

**Figure 6.** At the opening ceremony of the Ärjä Art Festival. Photo: Nina Luostarinen, 2019.



As Kullman (2012) suggests, 'thing-power' or object agency necessitates openness and experimentation. Photography-based visual research extends beyond the production and interpretation of images to all kinds of performances, such as running with cameras and using them as play objects. This encompasses sensations and movements of the body as it engages with the material environment (Kullman, 2012, cited in Tuck & Mackenzie, 2015). According to Pink (2011), the act of photography can be grasped as a spatial practice, and the physical environment and places are perceived and experienced through the taking of photographs. Based on my puppetry background, my passion and motivation for action have always conjured up the magic circle of illusions. Immersing oneself into the story and place is an essential feature in puppet theatre, which makes the magic happen. As I went on to earn a master's degree and cultivate a career within cultural management, I have been facilitating different perspectives and perceptions: a gate opener for interactions and encounters. This emotional mapping process seemed to intertwine both interactions and encounters and resonated in the right way. My intuitive artistic solution seemed appropriate so far: the stimulus for allowing participants to reimagine and see the emotional and narrative layer of places and experience the spatial qualities of time.

Once the process had started, I mostly stayed in the roles of silent facilitator and sticky listener. Being a silent facilitator means being present and using all the senses, including intuition, and a sticky listener listens with empathy and intention to understand (Benmergui, 2019). I did not want my own enthusiasm to be an obstacle for the participants to develop, shape and create meaningful contexts of significance to them (Seidler, 2020). Following ABAR guidelines (Jokela, 2019), I did not want to highlight myself as an artist; I wanted to let the participants find their ways to sense the place. I also wanted to allow open-endedness (van Boeckel, 2014), which is also typical of play (Huizinga, 1955; Reed, 2018). Thus, the roles of play facilitator and placemaker were emphasised in the process, even though, as Jung (2016) points out, the boundaries are fuzzy in research that uses visual methods – because researchers and participants have multiple and overlapping roles. I was present and visible but did not actively intervene or guide the process. I just wandered around the island, ready to help with any questions raised by the participants or willing to reflect. The participants were eager to share the places and perspectives they had found, and I had many insightful discussions. The role of the facilitator was emphasised at the beginning of the creative process: to make it all happen. Then, when the actual emotional mapping started, the process was organic and did not require much active attention. For the participants, what they did during the fes-



tival, it was hopefully just an inauguration of awareness to emotions that will abidingly continue in their spirits.

Rolling into the scenery with the task was inspired by the 17th century mystic Angelus Silesius quote: 'You are not in a place, the place is in you' (Howells & McIntosh, 2020). I have been interested in shapeshifting and transforming into something else for as long as I can remember. That object can represent something atypical if you just allow the metamorphosis to happen in your imagination. I also believe that places come to mean something new when you allow yourself to become immersed in the landscape instead of spectating on it from a distance. As Tuan (1977) suggests, what begins as

**Figure 7.** Camera 79. Gazing at the lake and reflecting on emotions with metaphors. Photo: Unknown participant, 2019.

undifferentiated space becomes a place as we get to know it better and endow it with value. Further, as Poupin (2020) justifies in his artistic work, he seeks to awaken dreams and imagination in each place. Working in a public place means that the landscape occupies a central role and plays its own character. Following the participants in the action of emotional mapping, it seemed like they were actually digging into the affective textures of the place.

At the end of the first phase of the emotional mapping process, on Sunday afternoon, the cameras were collected and sent for development and digitalisation. The participants received a visit card with a link to a survey. Over the following week, 13 replies were gathered in the survey. This number is small compared to the number of returned cameras (82), but the replies were empowering and rewarding to me. Those who both participated and replied seemed to have reached all the dimensions of emotional mapping. They described it as an 'easy, gentle way of participation', 'nice to use film when you have no idea of the end result', 'connection between image and emotion was clarifying' and 'the task shifted my perspective to the island, and I noticed new things'. Based on the observations and feedback alone, while waiting to get the actual material, it seemed that, with the emotional mapping photoplay, the personal narratives had transformed along the process into greater narratives. In analysing this, I followed the table of narratives by Woods (interviewed by Neal, 2015, p. 396).

### Deeper Meaning and Insight: Reflecting on the Results by Creating Photomosaics as Map Symbols

After receiving 2,016 usable (not hopelessly under- or overexposed) entries, I divided them into 15 categories. The artistic process followed ABAR guidelines, with the artistic actions playing a role in producing knowledge. The mosaics here were aimed at visualising the participants' perceptions as a collective, not as individuals. My artistic process was intuitive but straightforward, as I surmised that the categories in which the photographs fell were quite obvious. Still, I tried my best to keep in mind Guest's (2016) advice and guarded the reflexivity to ensure that the participants' stories were not overwhelmed by my own. I agree with Kalin (2018) that images offer multiple ways of interpretation through their figurative and representational function, along with their unique and diverse modes of expression in materialising and curating narrative potential. The process continued so that, for each group, I chose one photograph to symbolise and represent the whole group. It was difficult to estimate how much the rainy weather

affected moods and emotions. However, the overall result depicted poetic, deep and indisputably melancholic reflections, even though this was by no means stimulated or spoken. For me, this reflected the atmosphere of the place. The ambience was impressive and touching but forlorn. The magic circle (Stenros, 2014) really seemed to work here.

According to Shavit (2018), people conceive of mosaics as works of art because the visual images depicted in them convey abstract ideas and narratives that are grasped either consciously or subconsciously in the quickest, most concise and memorable manner. Often shown in public places, mosaic artworks that operate to construct a narrative and sense of place act (Shavit, 2018). Personally, I have admired mosaics for as long as I can remember. It is fascinating how every piece matters, and you can see the actual result if you look at it from a distance. I am also a great fan of the artist Helen Marhall (n.d.) for her photo mosaic commission in the public realm. For photomosaics, I love the theme of collaboration: It is not only about me and my egoistic feelings.

In the Ärjä emotional mapping process, a collective imagery was created. Emotions, experiences and stories – dressed in the form of photographs – by each individual participant formed a larger overall picture and shared narrative in the form of an emotional map. Each image still existed as such, as its own important story, but instead of a self-centred image narration, like in social media, the focus lay in the shared storytelling manifesting the power of photoplay. The collective imagery expressed how, together, our images mattered, not as individuals: It is not just me; it is us, and this is how we feel. The map portrayed that these emotions were awakened by this place and that these stories were whispered through us during our embodied and visual playing.

## Unfolding the Shared Creation of Meaning

The actual mosaics were built so that the rest of the photographs in each group could form those montage-like map symbols. In some of them, I had a very limited number of entries, so the same images were repeated over and over again in order to create the mosaic image. The lesson I learned here was that even though the number of images (2,016 in total) seemed a very good number at the beginning, it was far too limited to create variety in the mosaics. The number of original images should have been at least 10 times larger. I used online mosaic building tools to construct these photomosaics but detected some irritating technical limitations.

The next phase was to emplace these map symbol mosaics on a map. After an archival adventure, I found a map of Oulujärvi from the era of Russian rule, the early 20th centu-



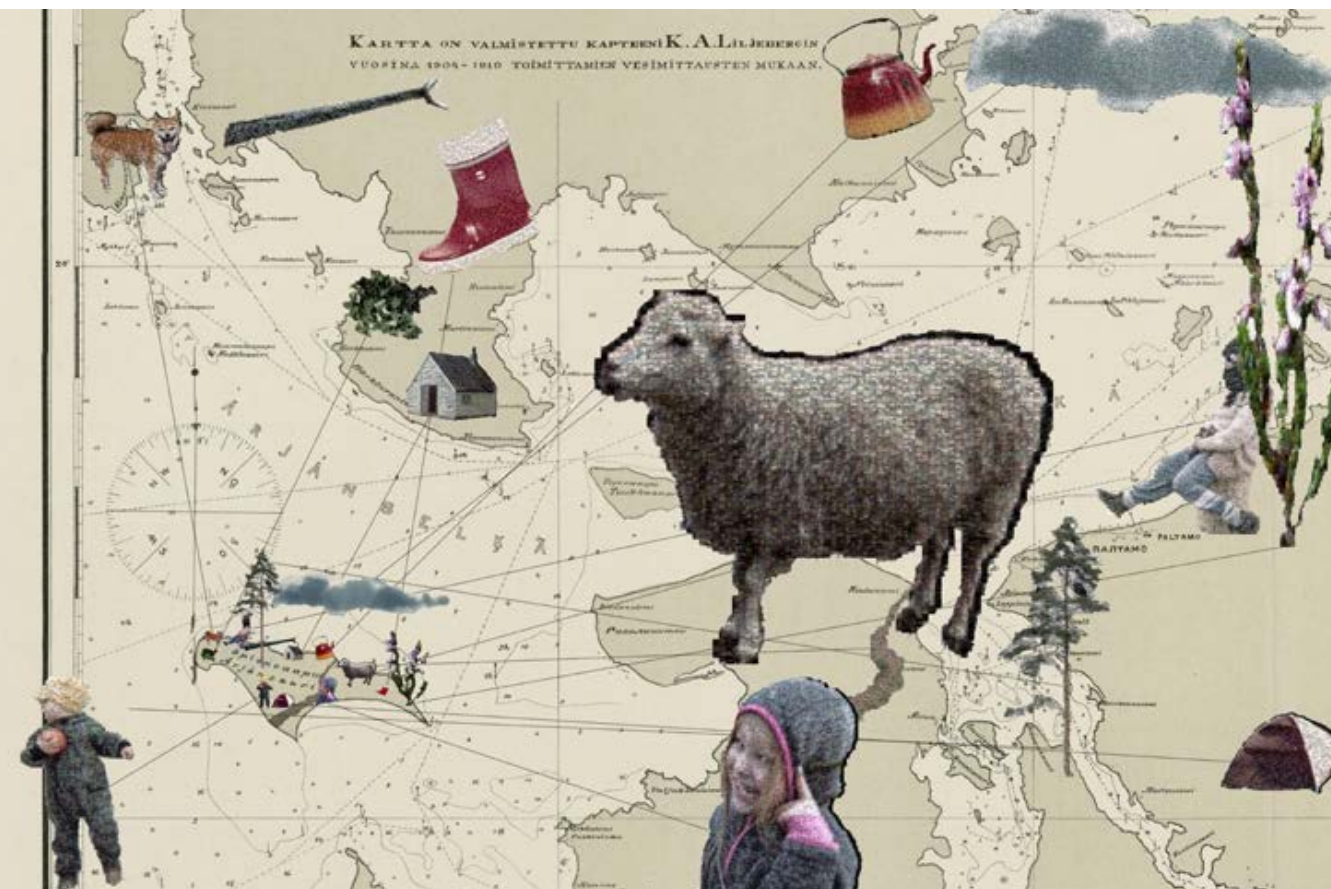


ry. The appearance of the map pleased me; it had the charm and quaint of not being too accurate, leaving space for imagination. As Jacobs (2019) puts it, maps are meant to frame fantasy. Roman (2015) states that creativity in mapmaking emanates from the charge between two opposite energy systems: the individual artist and the world. The end result is the shared participation between the artist and viewer, the inherent symbolisms, and even the underlying subconscious design forces at work in illustrated maps address a deep connection between the brain and creative mapping that is unique in the world of art (Roman, 2015). According to Lyytikäinen and Saarikangas (2013), artistic representations not only reflect or imitate existing conceptions or observed features but also recreate places by inventing and imagining new relationships and conceptions: This is the key to understanding places. They refashion the sphere of our experience by imagining invisible and alternative spaces. Represented landscapes are mindscapes imagining places and spaces from the perspective of the viewer's inscription of meanings and ideologies to places (Lyytikäinen & Saarikangas, 2013).

I inserted the emotional symbols on the more-than-a-century-old map of Ärjä and magnified the symbols around it, enabling the visibility of each image in the montages. The emotions were mapped and established on an actual map – The Ärjä Emotional Map was now ready for viewers.

In printed form, the map symbol mosaics and the whole emotional map were supposed to revisit the Ärjä island in the summer of 2020 for the Ärjä Art Festival. Because of the coronavirus situation, this will be postponed until the summer of 2021, and the participants of the 2019 mapping process will need to wait another year to see what I have created

**Figure 8.** A detailed close-up of *Ärjä Emotional mosaic* by Nina Luostarinen. A mosaic constructed from all 80 sheep-themed entries. Digital image, Nina Luostarinen, 2019.



from their images. For me, it will be thrilling to see how the emotional mosaics will renegotiate and discuss with the surroundings when they meet again. The result of my artistic work will be the next phase in this cyclic ABAR process. Later on, in the fall of 2021, there will be a public exhibition in Kainuu Museum showing the entity of the emotional map, the map symbols, the mosaic of the emotional images and fragments of emotions in the form of single images. They will be demonstrated in parallel with the documentary images of early days of Årjä island. Another development cycle of emotional mapping will be exhibited in Art Agenda 2030 (October 2020, in Helsinki) when this method will be used to observe and interpret emotions awakened by the United Nations Declaration of Sustainable Development (STT, 2020).

**Figure 9.** The emotional map (Nina Luostarinen: Årjä Emotional Map, digital image, 2019).



## Folding up the Map

**Figure 10.** Camera 77. Witnessing the narrative layers of the place and ancient stories becoming perceivable: Goblin-like creature wandering on a path. Photo: Unknown participant, 2019.

The Ärjä emotional mapping was one of the last interventions in this quest for art-based playful methods for re-experiencing places. At the time of writing, I can see indicators that the emotional mapping cycles will be plentiful. The previous ABAR cycles developed alongside the current cycle in different stages. Some of them are still in reflective analysis, some in conceptualisations and some finalised in terms of the specifications of the objectives. All of them have influenced the way I want to interact with participants and places, and I believe that, in the future, various combinations will emerge.



For me, the expeditions into places are the essence of the feeling of being alive. In that spirit, Ärjä was a compelling encounter, and the place itself whispered something unique. Ärjä will be one of those places that, once visited, can never be forgotten. It seems that having the first experiment of emotional mapping on this island was another confirmation of the existence of serendipity. Interaction and immersion with the place were so natural and unforced.

The emotional mapping seemed to function adequately for its intended purpose: The participants were able to unveil characteristics and tints of the island. The captured imagery depicted miraculously well the sensations and emotions I experienced during my visit. For me, it was the most empowering process, which made me increase trust in artistic intuition and serendipity as well as rely on my visions as a facilitator and play-maker. Moreover, as an artist, the first feedback received from the emotional map with the mosaic and the ease of finding a place for the exhibition space strengthened my trust that I could create something meaningful. The aspect of visual demonstration as shared, instead of individual, emotions was one of the most significant findings for me. As a method, emotional mapping proved its development potential as a generator of affection and empathy for places.

The overall aspiration was to enable people to observe the additional qualities and 'imponderabilia' of a place: the poetical, narrative and emotional. From the perspective of the ABAR pla(y)cemaker, it seems obvious that the confluence of art, place and play can result in a creative blend of placemaking, playmaking and mapmaking. Emotional mapping can work as a method of emotional bonding. Once you become aware of the diversity of your emotions regarding a place, you can start building a relationship with it.

## References

- Benmergui, R. (2019). Making the invisible visible: Evocative visual storytelling & visceral liminal documentation of process & sense-making. In R. Bemergui, A. Owens, & A. Pässilä (Eds.), *Beyond text: Arts-based methods for research, assessment and evaluation* (pp. 31–41). Beyond Text Partnership EU.
- van Boeckel, J. (2014). *At the heart of art and earth: an exploration of practices in arts-based environmental education* (Aalto University publication series doctoral dissertations; 73/2013). Aalto University, Helsinki. <http://urn.fi/URN:ISBN:978-952-60-5146-8>
- von Bonsdorff, P. (2007). Maisema toiminnan ja kuvittelun tilana [Landscape as a space for action and imagination]. In Y. Sepänmaa, L. Heikkilä-Palo, V. Kaukio, K. Nieminen, T. Nuopponen, & L. Anttila (Eds.), *Maiseman kanssa kasvokkain* [Face to face with landscape] (pp. 33–49). Maahenki.
- von Bonsdorff, P. (2017). Aesthetic imagination and animate peace. In C. Kersten, K.-G. Giesen, & L. Škof (Eds.), *The poesis of peace: Narratives, cultures, and philosophies* (pp. 41–56). Routledge.
- Brantner, C. (2018). New visualities of space and place: Mapping theories, concepts and methodology of visual communication research on locative media and geomeia. *Westminster Papers in Communication and Culture*, 13(2), 14–30.
- Burke, G., Lasczik Cutcher, A., Peterken, C., & Potts, M. (2017). Moments of (aha!) walking and encounter: Fluid intersections with place. *International Journal of Education Through Art*, 13(1), 111–122. [https://doi.org/10.1386/eta.13.1.111\\_7](https://doi.org/10.1386/eta.13.1.111_7)
- Carlsson, T. (2020). Storytelling as a nature interpretation method. In E. Sandberg, T. Rohde, R. Nykänen, & N. Cserhalmi (Eds.), *Nature interpretation in the Nordic countries: A book about experiences, learning, reflection and participation when people and nature meet* (pp. 121–124). Nordic Council of Ministers. <https://doi.org/10.6027/nord2020-005>
- Cserhalmi, N. (2020). Everything around us is the result of its own history. In E. Sandberg, T. Rohde, R. Nykänen, & N. Cserhalmi (Eds.), *Nature interpretation in the Nordic countries: A book about experiences, learning, reflection and participation when people and nature meet* (pp. 43–45). Nordic Council of Ministers. <https://doi.org/10.6027/nord2020-005>
- Deterding, S. (2017). Alibis for adult play: A Goffmanian account of escaping embarrassment in adult play. *Games and Culture*. Advance online publication. <https://doi.org/10.1177/1555412017721086>
- Frosham, D. (2015). *Mapping beyond cartography: The experimental maps of artists working with locative media* (Unpublished doctoral thesis). University of Exeter. <http://hdl.handle.net/10871/19185>
- Garrod, B. (2008). Exploring place perception a photo-based analysis. *Annals of Tourism Research*, 35, 381–401. <https://doi.org/10.1016/j.annals.2007.09.004>
- Guest, C. (2016). Cultivating reflexive research practice when using participants' photographs as research data. In D. Warr, M. Guillemin, S. Cox, & J. Waycott (Eds.), *Ethics and visual research methods: Theory, methodology, and practice* (pp. 75–87). Palgrave Macmillan. <https://doi.org/10.1057/978-1-137-54305-9>
- Ham, S. H. (2013). *Interpretation: Making a difference on purpose*. Fulcrum.
- Harmon, K. (2009). *The map as art: Contemporary artists explore cartography*. Princeton University Press.
- Heljakka, K. (2013). *Principles of adult play(fulness) in contemporary toy cultures: From wow to flow to glow*. Aalto University, School of Arts, Design and Architecture.
- Heljakka, K. (2015). Toys as tools for skill-building and creativity in adult life. *Seminar.net* 11(2).
- Hjort, L. (2015). Narratives of ambient play: Camera phone practices in urban cartographies. In M. Foth, M. Brynskov, & T. Ojala (Eds.), *Citizen's right to the digital city: Urban interfaces, activism, and placemaking* (pp. 23–35). Springer

- Howells, E., & McIntosh, M. A. (2020). *The Oxford handbook of mystical theology*. Oxford University Press.
- Huizinga, J. (1955). *Homo Ludens: A study of the play-element in culture*. Beacon Press.
- Jacobs, F. (2019). *Why the south of Westeros is the north of Ireland*. Big Thing. <https://bigthink.com/strange-maps/westeros-map>
- Jokela, T. (2019). Arts-based action research in the north. In G. W. Noblit. (ed.) *Oxford research encyclopedia of education*. Oxford University Press. <https://doi.org/10.1093/acrefore/9780190264093.013.522>
- Jokela, T., Huhmarniemi M., & Hiltunen, M. (2019). Art-based action research: Participatory art education research for the north. In A. Sinner, R. L. Irwin, & Adams, J. (Eds.). *Provoking the field: International perspectives on visual arts PhDs in education*. Intellect.
- Juel Larsen, L. (2015). Play and space: Towards a formal definition of play. *International Journal of Play*, 4(2), 175–189. <https://doi.org/10.1080/21594937.2015.1060567>
- Jung, H. (2016). Fuzzy boundaries when using “mental mapping” methods to trace the experiences of immigrant women in South Korea. In D. Warr, M. Guillemin, S. Cox, & J. Waycott (Eds.), *Ethics and visual research methods: Theory, methodology, and practice* (pp. 31–44). Palgrave Macmillan. <https://doi.org/10.1057/978-1-137-54305-9>
- Kalin, N. M. (2018). Entries into visually provoking: Dissertations in art education. In A. Sinner, R. L. Irwin, & T. Jokela (Eds.). *Visually provoking: Dissertations in art education* (pp. 10–17). Lapland University Press.
- Kettunen, A., & Sarkkinen, S. (2020). Citizenship for sustainability. In E. Sandberg, T. Rohde, R. Nykänen, & N. Cserhalmi (Eds.), *Nature interpretation in the Nordic countries: A book about experiences, learning, reflection and participation when people and nature meet* (pp. 54–63). Nordic Council of Ministers. <https://doi.org/10.6027/nord2020-005>
- Koskela, A. (2017). *Ärjä 2024 Ärjänsaaren kehittämissuunnitelma 2018–2024* [Ärjä 2024. The development programme of the Ärjä island for 2018–2024]. Metsähallitus.
- Lugmayr, A., Sutinen, E., Suhonen, J., Sedano, C., Hlavacs, H., & Montero, C. (2017). Serious storytelling – A first definition and review. *Multimedia Tools and Applications*, 76(14), 15707–15733. <https://doi.org/10.1007/s11042-016-3865-5>
- Luostarinen, N., & Hautio, M. (2019). Play(e)scapes: Stimulation of adult play through art-based action. *The International Journal of New Media, Technology and the Arts*, 14(3), 25–52. <https://doi.org/10.18848/2326-9987/CGP/v14i03/25-52>
- Luostarinen, N. (2019a). Idea, joka ei suostu kuolemaan (An idea that refuses to die). In M. Äärynen (Ed.), *Väläyksiä Humakista III* (Flashes from Humak III) (pp. 85–87) Humanistinen ammattikorkeakoulu. <http://urn.fi/URN:NBN:fi-fe2019123149515>
- Luostarinen N. (2019b). Ambiguity of (traffic) signs. *The Journal of Play in Adulthood*, 1(1). <https://doi.org/10.5920/jpa.632>
- Luostarinen, N., Sirkkilä, H., & Lehto, K. (2018). Paikanpiiriin astumisia keholliset ja taideperustaiset menetelmät kulttuurihistorialliseen paikkaan kiinnittymisen keinoina (Kuusiston Piispanlinnan raunioilla) [Stepping into the realm of place – Corporeal and arts-based methods as means of attachment to a place of cultural-historical significance] (at the Kuusisto episcopal castle ruins). In N. Luostarinen (Ed.), *Taiteen valaisemia paikkoja* [Places illuminated by light]. Humanistinen ammattikorkeakoulu. <http://urn.fi/URN:ISBN:978-952-456-313-0>
- Luukkonen, I. (2009). Kaksi matkaa - Valokuvan poeettisuudesta ja suoruudesta [Two journeys – Of the poetry and straightness in photography]. In T. Erävaara & I. Tanskanen (Eds.), *Välissä: valokuvat ymmärtämisen välineinä* [In between: Photographs as means for understanding] (pp. 119–139). Turun ammattikorkeakoulu.
- Lyytikäinen, P., & Saarikangas, K. (2013). Introduction: Imagining spaces and places. In S. Isomaa, P. Lyytikäinen, & K. Saarikangas, K. (Eds.), *Imagining spaces and places*. Cambridge Scholars Press.
- Marshall, H. (2020) Artist's Webpages. <https://www.helen-marshall.co.uk/about/>



- Marks, M., Chandler, L., & Baldwin, C. (2016). Re-imagining the environment: Using an environmental art festival to encourage pro-environmental behaviour and a sense of place. *Local Environment*, 21(3), 310–329. <https://doi.org/10.1080/13549839.2014.958984>
- McManimon, S. K. (2018). Canons and contestation, fairy tales and trickster tales: Educational storytelling as intellectual work. *Storytelling, Self, Society*, 14(2), 212–232.
- Naukkarinen, I. (2018). Tarinoiden saari – Ärjän Taidefestivaalin rönssyjä [Island of stories - Stolons of Ärjä Art Festival]. *Elonkehä*, 3(18). <http://www.elonkeha.com/2018/10/05/tarinoiden-saari-arjan-taidefestivaalin-ronssyja/>
- Neal, L. (2015). *Playing for time – Making art as if the world mattered*. Oberon Books.
- Nykänen, R. (2020). Nature interpretation as a part of nature conservation. In E. Sandberg, T. Rohde, R. Nykänen, & N. Cserhalmi (Eds.), *Nature interpretation in the Nordic countries: A book about experiences, learning, reflection and participation when people and nature meet* (pp. 36–42). Nordic Council of Ministers. <https://doi.org/10.6027/nord2020-005>
- Pánek, B., & Benediktsson, K. (2017). Emotional mapping and its participatory potential: Opinions about cycling conditions in Reykjavík, Iceland. *Cities*, 61, 65–73. <https://doi.org/10.1016/j.cities.2016.11.005>
- Playful Mapping Collective. (2016). *Playful mapping in the digital age*. Institute of Network Cultures.
- Pink, S. (2011). Amateur photographic practice, collective representation and the constitution of place. *Visual Studies*, 26(2), 92–101. <https://doi.org/10.1080/1472586X.2011.571884>
- Poupin, A. (2020). La Folie Kilometre. In *IN SITU, the European platform for artistic creation in public space*. [http://www.in-situ.info/public\\_data/activities/1586505355/insituact-web.pdf](http://www.in-situ.info/public_data/activities/1586505355/insituact-web.pdf)
- Reed, C. (2018). Open-ended: Public spaces as complex adaptive systems. In B. C. Ivers (Ed.), *Staging urban landscapes: The activation and curation of flexible public spaces* (pp. 46–53). Birkhäuser. <https://doi.org/10.1515/9783035610468-046>
- Roman, J. (2015). *The art of illustrated maps: A complete guide to creative mapmaking's history, process, and inspiration*. How Books.
- Sandberg, E. (2020). Nature interpretation – Context, purpose and method. In E. Sandberg, T. Rohde, R. Nykänen, & N. Cserhalmi (Eds.), *Nature interpretation in the Nordic countries: A book about experiences, learning, reflection and participation when people and nature meet* (pp. 64–81). Nordic Council of Ministers. <https://doi.org/10.6027/nord2020-005>
- Shavit, Z. (2018). Mosaic art in modern Israel and the construction of a sense of place. *Nations and Nationalism*, 24(3), 792–816. <https://doi.org/10.1111/nana.12382>
- Sieppi, J. (2017). Government buys naturally diverse historical island from forestry giant. *YleUutiset*. [https://yle.fi/uutiset/osasto/news/government\\_buys\\_naturally\\_diverse\\_historical\\_island\\_from\\_forestry\\_giant/9449836](https://yle.fi/uutiset/osasto/news/government_buys_naturally_diverse_historical_island_from_forestry_giant/9449836)
- Stenos, J. (2014). In defence of a magic circle: The social and mental boundaries of play. *ToDiGRA*, 1(2). <https://doi.org/10.26503/todigra.v1i2.10>
- Stott, T. (2017). *Play and participation in contemporary arts practices*. Routledge.
- STT. (2020). Agenda – Art 2030 teossarja avaa YK:n Kestävän kehityksen tavoiteohjelmaa taiteen ja tieteen keinoin syyskuussa nyt ensimmäistä kertaa (Agenda – Art 2030 series opens UN Sustainable Development Goals through art and science for the first time in September). STT. <https://www.sttinfo.fi/tiedote/agenda---art-2030-teossarja-avaa-ykn-kestavan-kehityksen-tavoiteohjelmaa-taiteen-ja-tieteen-keinoin-syyskuussa-nyt-ensimmaista-ker-taa?publisherId=69817692&releaseId=69880077>
- Tuan, Y-F. (1977). *Space and place: The perspective of experience*. University of Minnesota Press.
- Tuck, E., & McKenzie, M. (2015). Methods of critical place inquiry. In E. Tuck & M. McKenzie (Eds.), *Place in research: Theory, methodology, and methods* (pp. 97–125). Routledge.