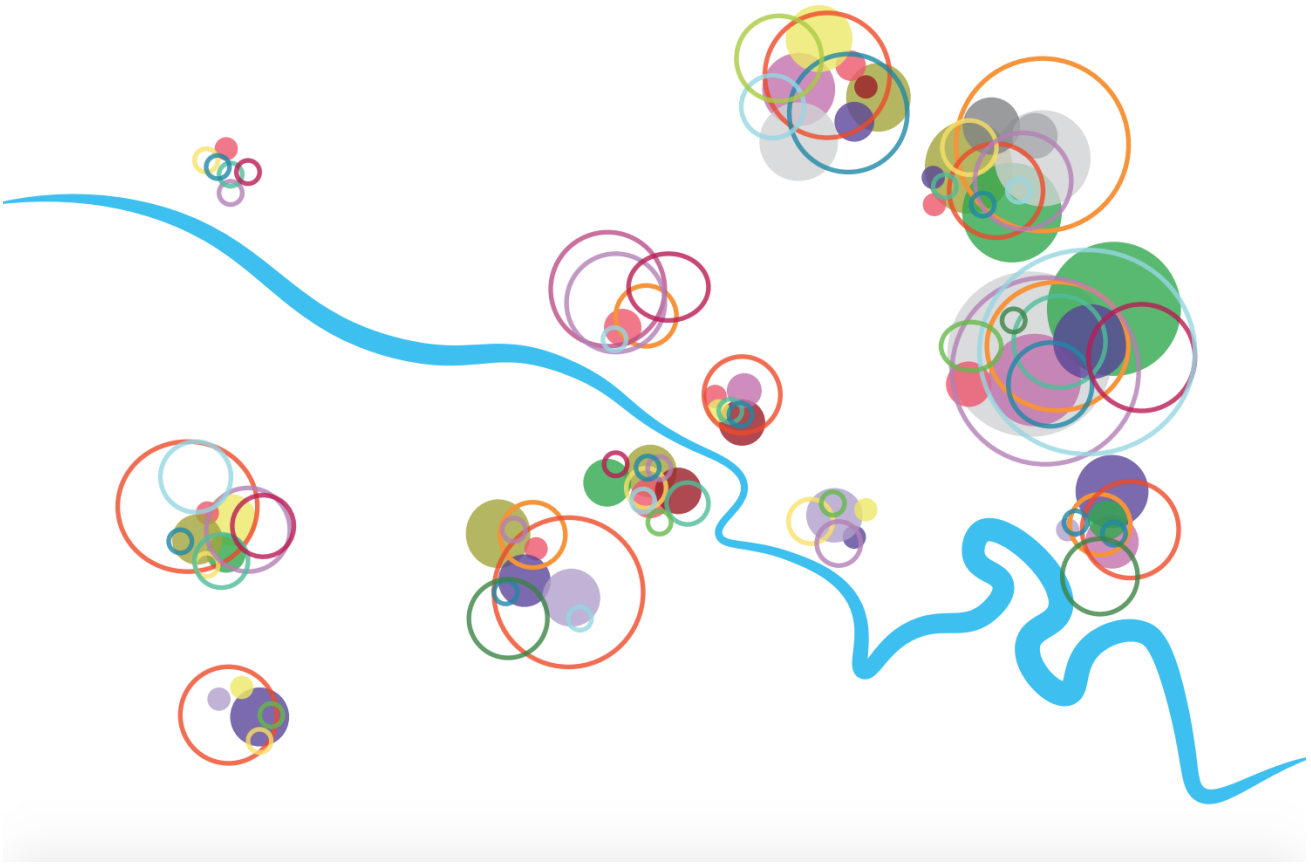
GEOGRAPHIES OF JOY AND BELONGING

EXPLORING THE EMOTIONAL GEOGRAPHIES OF GLASGOW THROUGH CREATIVE MAPPING WORKSHOPS

MRes in Human Geography: Spaces, Politics, Ecologies



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ETHICS STATEMENT

I confirm that formal ethical approval was granted to permit the research with human subjects undertaken for this dissertation. This approval was conveyed in a letter from the College of Science and Engineering Ethics Committee at the University of Glasgow on 5 May 2021.

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Thank you to all of the kind and lovely women who participated in this research; your interest and input will forever be meaningful for me.

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From wonder to wonder.

ABSTRACT

This report investigates the emotional geographies of joy and belonging through creative mapping workshops and detailed interviews with five non-native residents of Glasgow, Scotland. The research serves the multiple purposes of 1. exploring the use and implementation of innovative, joyful and “creative” geographic research methodologies, 2. calling attention to the need to forefront the philosophical understandings associated with weak theory, feminist thought and emotional geographies and 3. disrupting and reconceptualizing knowledge production processes in favor of more just and democratic systems.

CONTENTS

The creeks…are an active mystery, fresh every minute. Theirs in the mystery of the continuous creation and all that providence implies: the uncertainty of vision, the horror of the fixed, the dissolution of the present, the intricacy of beauty, the pressure of fecundity, the elusiveness of the free, and the flawed nature of perfection. The mountains…are a passive mystery, the oldest of all. Theirs is the one simple mystery of creation from nothing, of matter itself, anything at all, the given. Mountains are giant, restful, and absorbent. You can heave your spirit into a mountain and the mountain will keep it, folded, and not throw it back as some creeks will. The creeks are the world with all its stimulus and beauty; I live there. But the mountains are home.

Annie Dillard, Pilgrim at Tinker Creek (p. 2)

I. INTRODUCTION

EMPTYING MY POCKETS

As an international student moving to Glasgow in the midst of a global pandemic, at the start of this degree, my senses of home and belonging were left floating somewhere out of my reach. I was hardly able to leave the confines of my flat, let alone meet anyone in the flesh, and consequentially, my only communities were digitally based (as we are all well familiar with). Why did I move here, to this new land, when I could not be a part of it? How could I even begin to try to feel a part of it?

In this year of enforced physical isolation and of proliferation of strictly cloud-based socialization, what did people like me, without a history in their home, feel? How did they feel it? Where did they go?

Places are undeniably powerful. We travel, we sightsee, we move. We do these things to experience—to feel. The power of a place has everything to do with the emotions it draws from us, with the pieces that somehow mean something, but why do we feel these certain ways in these specific places? How can we harness, (re)create or employ these feelings in our homes, our communities, our cities? So much of the human search, so many of things we consistently seek, can be linked to the basic idea of harmony. Equality, joy, peace – doesn't it all come back to harmony? To making space for ease, for connection, for beauty and love? Where do people go to find these? What is it like there?

This Masters dissertation is my first substantial piece of research, my first meaningful engagement with the discipline of geography and truthfully, is simply a record of my own exploration of the field. This process has continually filled me with questions, but they are the kind I want to answer slowly. Perhaps over months, but more likely over years. They're the types of questions that probably don't have answers, but will almost surely morph from one to another, decade after decade, as I morph with them. This report is only a primary composition, in its mostly academic format, of the working through of the ideas and themes that I plan to work with both personally and professionally indefinitely. Here, in this research, is where I begin to follow their threads.

GOALS AND QUESTIONS

I was attracted to human geography, specifically emotional geography, because it accounts for and values all aspects of life; spiritual, political, communal, economic, embodied, personal and nonhuman. I have repeatedly imagined human geography as a discipline that is collecting and inspecting the crumbs that all other disciplines leave behind—it is bringing to light the perpetually omitted. With this image, I set out to have this project be an exploration of intersection of research, art, emotion and belonging in communities. This work is as much an exploration of research practice and experimental methodologies as it is a study of the emotional geographies of joy and belonging.

With this project, I wanted to investigate arts-based participatory research methods to experiment with ways of questioning and disrupting traditional knowledge production and dissemination practices within academia. With such an attention to *engagement* and *experience*, what kinds of geographic research methods could be employed to keep this sense of wonder and joy intact, from inception all the way through to consumption? Is there a space for this kind of research? If so,

how is it being used in application beyond the field of geography, with special regard to urban design and community development?

To play with these ideas, I turned to the deeply emotional ideas of home and belonging. How do residents of Glasgow access and perceive public space, community and their emotional attachment to the city they live in? What aspects of space—aesthetics, memories, functions—make it meaningful to a person? This research aims to provide a glimpse into alternative lenses and methodologies to provide new ways of framing and conceiving these issues matters in very human, emotional ways.

This report begins its exploration with the widest, most cosmic and all-encompassing lens and slowly weaves inward to a more focused, narrow and practical perspective on the matter. The literature review begins with a tour through the ontological and epistemological underpinnings of this research, looking at the development of the feminist, emotional and cultural geographies which provide the foundation for this project. We next turn to a more specific look at how this research was designed, working together knowledge production, the power and politics of maps, and creative methodologies to justify and support the development of this project. The report then details the process of planning and executing the creative mapping workshops and subsequent in-depth interviews exploring the emotional geographies of joy and belonging with five women who had moved to Glasgow in their adult life. We then turn to relevant literature to better understand the experiences of community, care, memory, beauty and hope so frequently reported by the participants. Finally, I will provide some concluding thoughts on the use of the methods employed and their potential elsewhere, as well as reflections on the successes and limitations of the research as a whole.

'THE WAY' IS THE HARMONY OF THE UNIVERSE

WHEN IT COMES INTO THE SPIRIT

WHEN ONE SEES HOW IT IS

ONE UNDERSTANDS THAT BEHIND ALL THE INDIVIDUAL DIFFERENCES

EVERY LABEL YOU CAN THINK OF

BECOMES BACKGROUND INSTEAD OF FIGURE

WHAT STANDS OUT IS:

HERE WE ARE

HERE & NOW

THAT'S ALL THERE IS

AND IF IT ISN'T BEAUTIFUL, MAN

THERE'S NOTHING

RAM DASS, BE HERE NOW

II. LITERATURE REVIEW

Arts-based research methods are becoming increasingly popular in geography, thanks in large part to the growing interest in the geohumanities, but the methodologies may still be misrepresented and misinterpreted. As such, one of the main goals of this report is to work through the intertwined histories of geography and the arts, helping in the mission to create a valid and sustainable place for work that falls directly at the nexus of the two. This report begins its exploration with the widest, most cosmic and all-encompassing lens and slowly weaves inward to a more focused, narrow and practical perspective on the matter. Let us first turn to the theories at the basis of the investigation to better understand the framework from which the research was undertaken, embracing entanglements and encouraging wondering through feminist and feminine perspectives on power, the gap in emotional geographies in wider literature and finally, the possibilities that lie ahead for the cultural and creative turn of the discipline.

WEAK THEORY

Before even touching on the geographies of joy, we must begin with some philosophical, epistemological basis. Drawing on Wright's use of weak theory to describe belonging as "open, entangled, connected and in flux," and Stewart's description of weak theory as a way of 'wondering', the rest of this paper will be framed by this outlook (2015, p. 392; 2008, p. 1). Weak theory is meant to trace, even if not in entirety, encounters and attachments; it "supports partial understandings and multiplicity, and allows for both contradictions and inconsistency" (Wright, 2015, p. 392). It is intentionally "resisting the influence of 'strong theory'", meaning it fights against "powerful discourses that organize events into understandable and seemingly predictable trajectories"

(Gibson-Graham, 2014, p. S147). This research prioritizes a generative approach to research, focusing on learning and creating around an idea above reaching a full and clear understanding. It acknowledges its inability to capture the full truth of any concept, and as such, the approach does not fight against being "punctured" by other perspectives (Stewart, 2008, p. 72). Entanglements are endless and the potential perspectives to take are endless, likely overwhelming and perhaps even paralyzing. By choosing to address and yet push aside these potential lenses, a more focused writing becomes both more possible and ethically sound.

In many ways, I believe weak theory is simply re-examining the quiet assumptions that have been long known but never fully followed and addressing nuances that have historically been 'too complex' or 'messy' to produce a summative paragraph from. Weak theory is much like the pulling of a thread on a tightly knit thought, watching the kinks spring into line as the construction unravels, feeling as though the coming apart has left nothing but a thread. And yet, this clearer view of this long-hidden fiber gives us better ideas as to how it can be reconstructed into any number of new thought-fabrics, or acknowledged to be simply the thread it is.

Weak theory's simultaneous close inspection of attachments and openness to surprises makes it a strong tool for generative thinking and novel modes of knowledge production and dissemination, which is central to the goals of power-disruption present in the remainder of this research.

A BRIEF FORAY THROUGH THE RELEVANT GEOGRAPHIES

FEMINIST AND FEMININE GEOGRAPHIES

Feminist geographies began, and are likely still largely perceived, as a way to address gendered issues. However, at its core, this lens is more far nuanced and encompassing than tackling

issues of better ‘including’ or ‘integrating’ the underrepresented into the existing socioeconomic world, although the political ties present since feminism’s inception will always be highly influential (Sharp, 2009, p. 74).

Like weak theory, feminist research pays attention to layers and context. Those in the discipline strive to consistently practice reflexivity and create situated knowledges, given that “all knowledge is produced in specific circumstances and those circumstances shape it in some way” (Rose, 1997, p. 305). Feminist geographies are intensely attentive to justice, power and representation, containing both a “desire to challenge instrumental reason as the dominant form of knowledge, but also an understanding of the power of representation” (Sharp, 2020, p. 2; Sharp, 2009, p. 74). There are known associations with the masculine and feminine aspects of the world; hard and soft, quantitative and qualitative, rational and irrational. The dichotomy is dated but still relevant as it exists in our entire infrastructure. The world, in so many ways, favors the masculine; it was built with this at both the wheel and the rudder. Feminist geographies aim to unsettle existing power structures. Research in this field is actively working to recognize, validate and implement *feminine* ways of being, learning and knowing (McDowell, 1992., Bondi, 2013). What could, maybe should, things be?

My relationship to feminism has felt very similar to Ahmed’s, in that “it has felt like something more creative, something that responds to the world with joy and care, as well as with an attention to details that are surprising” (2014, p. 179). We are relearning how to experience, communicate and grow. We are shifting the scales and rebalancing the rational and the emotional sides of being. Ahmed writes “the politics of teaching Women’s Studies, in which feminist pedagogy becomes a form of activism as a way of ‘being moved’, is bound up with wonder, with engendering a

sense of surprise about how it is that the world has come to take the shape that it has. Feminist teaching (rather than teaching feminism) begins with this opening, this pause or hesitation, which refuses to allow the taken-for- granted to be granted" (2004, p. 182). We are paying attention to the things that have been ignored.

The historic "marginalization of emotion has been part of a gender politics of research in which detachment, objectivity and rationality have been valued, and implicitly masculinized, while engagement, subjectivity, passion and desire have been devalued, and frequently feminized" (Anderson & Smith, 2001, p. 7). Acknowledging the multiple simultaneous layers to an existence, as individuals and parts of many collectives, and the wider context to how people perceive and are perceived is precisely the sense—of entirety and attention to wholeness—that feminist geographies are concerned with (Sharp, 2020, pp. 6, 11). An integral part of human wholeness is, of course, the emotions.

EMOTIONAL GEOGRAPHIES

Arriving in this world as a reaction against over-rationalization, and as a commitment to investigating the 'messy', emotional geographies are equally as nuanced and multi-faceted as feminist geographies but focused wholly on the felt (Bondi et. al, 2005, p. 1). As Sharp wrote, "the world placed emotion on the side of the feminine, opposing the enlightenment ideal of the rational, objective masculine knower", highlighting the perceived tension and ultimate separation of emotionality and objectivity (2009, p. 75). Feminist and emotional geographic research aims to capture and account for interpersonal and emotional relations in all aspects of life and knowing, as emotional encounters "tend to be regarded as something apart from the economic and/or as

something that is essentially private and does not substantially infuse the public/policy sphere," but we know this is far from the truth (Anderson & Smith, 2001, p. 7). All decisions, interests, discussions and opinions have been touched, if not entirely almost guided by, emotions.

Emotional geographies study the moments which are personal, political, philosophical and universal, and yet the field feels to be without a solidified place in the construction and explanation of societies. I have begun to see the incredible breadth of work being done around emotional geographies (see, for further reference, Anderson and Harrison, 2006), and yet I still have concerns about how this scholarship is being incorporated into disciplines other than itself. This is undoubtedly in part due to the difficulties of communicating large bodies of what is often deemed 'messy' qualitative data into policy and governance. Peck (1999) makes the point that governments, and the researchers working to provide data for the governments, are logically far more likely to use forms of data that are easily understandable, easily summarized and which align with the standardized scientific framework adopted en masse.

Emotional geographers are working to close this gap and to assimilate, understand and normalize the impact of emotions on every aspect of human existence—economically, socially, governmentally, and beyond. Hawkins makes the point that the histories of geography, art and science are all deeply intertwined and, depending on the perspectives and leanings of the author, can be written and rewritten in any number of ways (2016, p. 966). The movement happening now is a bringing *back* together of these disciplines, and a creation of a new shared language that can serve to broadly communicate its worth.

Both feminist and emotional geographies are working toward creating more transparent and representative research. It aims to better reflect the conditions and context under which the research is completed, better represent the full experience for all those participating, and better reflect the voices of the multitude of peoples who have been historically excluded. Adopting slow, democratic and engaging methods, more specifically those which adhere to accessible methodologies, may be one of the most meaningful steps in this movement.

CREATIVE GEOGRAPHIES AND EVOCATIVE WRITING

Foremost, I believe it important to pay attention to Hawkins' warning that in labelling this, or any specific geographical research as a 'creative' "brings a dual danger: that of both falsely denoting other methods as uncreative and that of marking out the research produced through creative methods as somehow different and therefore, depending on your perspective, more or less worthy/political/ rigorous." (2018, p. 971). There is a great deal of truth in this, but I argue that the danger is not in the labelling, but in the interpretation of these labels. These points highlight the need to change our perception of creative work and to understand that creativity is not only the arts, but also innovation. By socially recalibrating our understanding of creativity, we may better understand the existing and potential innovative, creative research methodologies that may exist.

Pulling from Backmann-Mink, Hawkins (2018) argues that creative geographies "create spaces through which to reconfigure intellectual landscapes through experimental modes of understanding and a tolerance of incompleteness and uncertainty" (p. 965). She and many others have begun to toy with the idea that by using a less structured and more evocative means of communication, through visual pieces, creative writing and more, we can weave together the

emotional and scientific threads of our understanding of our environment in a way that legitimizes both types. Hawkins provides a framework for the future of creative geographies with the goal of "enabling the creative turn to gather pace and accrue wider force and relevance across geography and beyond", requiring those interested to pay close attention to the histories, possibilities and challenges that the field possesses (2018, p. 966).

Art is so often political and almost inherently personal; it can "can serve to destabilize, question, and overthrow hegemonic narratives, as well as open space for consideration of the past and allow for alternative futures" (Hannun & Rhodes, 2018 cited in Urbanik & DiCandeloro, 2020, p. 442). Research done with creative methods *and presented through more creative* means can still encapsulate meaningful messages while, in some ways, protesting the normative modes of knowledge production and dissemination as the feminist and emotional geographic movements also aim to do.

This attention to both content and form is key. Language, as much as a landscape, is influential. It too is nuanced, hiding exclusionary and determinate authority in its multiple registers and deliveries, serving as an everyday 'performance' without hardly ever being perceived as such (Davies & Scalway, p. 213). If researchers disrupt these linguistic barriers, go against the sterilization of academic writing in favor of a more evocative, even enthralling format, what does this do to the accessibility of the piece? Does this make a piece of work more likely, or at least more able, to be read and understood by people beyond those with a strict expertise?

Let us focus first on written work that explores this type of expression. Modern geographers such as Hayden Lorimer and Fraser Macdonald have started publishing autoethnographic,

illustrative, almost naturalist-like writings to display human-landscape relationships, intertwining memory and heritage throughout. Work such as this "explores the art of description, not simply for the pleasures this can bring (and these *are* great pleasures), but also to open up alternative routes to the sort of conceptual thinking that has generally come to be expected as an intellectual return from cultural research" (Lorimer & Parr, 2014, p. 544). It is therefore of great importance that we continue to wonder, "what might it mean to counteract such apparent speed, ephemerality and progress [of traditional academic practices] with a slower, more considered register, to create moments for pause and reflection *as a critical practice*?" (Hawkins, 2018, p. 967, emphasis added). This return to description and slower appreciation harks back to the ideas presented through weak theory and feminist geographies, of exploring the kinds of work that are perhaps wonderfully "aimless" and "sensual", but which also serve to alter our perspective on the relationship we hold with the world (Macfarlane in Shepard, 2011).

Of course, writing of this nature is not new, nor is separate from geography. Naturalist prose of Annie Dillard, Nan Shepard, Douglas Peattie and so many others has so beautifully explored human existence in space, but so often these works take place only in a world in which the human experience is isolated and happening in the grandeur of an especially scenic landscape. These spaces, however, are not the ones that most of the modern population live most of their lives in. What would happen if we applied this same kind of observance, the same reverence and attempt to integrate self to landscape, to an urban setting? What if the geographies of the mundane were as attentive to wonder—would they still be referred to as the mundane?

It is my hope that a science which advocates for more softness, wandering, and slow reflection takes told and becomes valuable to the construction and interpretation of our world. To change how we live and experience—how we compare and decide—may reconnect us to our surroundings and ourselves in ways that desperately need to be felt throughout societies. It is my goal to be part of this undertaking and to design research that effectively reflects these desires all the way through.

The business of the naturalist is not simply to discover the obviously new; neither is it merely census-taking; his concern is with the great flow and ebb of primarily motivating forces. He is absorbed by the complexity of life, and it is not his business, as those who profess mathematical sciences have sometimes thought, to reduce all phenomena to a few simple explanations. Complexity is itself one of the fundamental facts of life; as soon as you try to reduce a May morning to a few chemical laws and physical stresses, you have nothing but those laws and stresses. Life has taken wing. The naturalist knows this just as well as an artist would know it, looking at the same long, slant shafts of vaporous and holy light.

For the origin of the naturalist's science is (though he may have forgotten it) emotional; it rises from appreciation … The greater the naturalist the less is he abashed by the idea of beauty. Haller and Aristotle, Linnaeus and Humboldt, Darwin and Fabre–they speak with one voice on the matter … All these men began in wonder, and arrived at wonder.

Donald Culross Peattie, A Book of Hours (pp.43-44)

III. RESEARCH DESIGN

This chapter aims to provide a clearer explanation and justification of the methodologies chosen and constructed for this research. It first looks at the current modes of emotional research and addresses gaps, possibilities and difficulties of this. It discusses the importance of prioritizing the voices and ideas of the researched persons and again underscores the impact of context to any and all data.

The design for this research is meant to address a need to build innovative methodologies that explore the under-explored spaces of positivity and joy in communities and a need to constructively work this knowledge into society-building on a broader scale. Finally, it pulls together and fully details the actual participatory creative mapping workshops and personal interviews undertaken for this research, as well as the ethical concerns.

RESEARCHING AFFECT AND EMOTION

Any quick review of scholarly work on emotional geographies will show that the bulk of emotional research is focused on mitigating negative emotions such as stress, fear and anxiety. The choice to focus on the joyful in this project was in part out of preference, in part out of an interest in exploring the feminine side of existence, and in part to fill the scholarly gap on the seemingly taboo subject of simple enjoyment. Concerned primarily with joy and belonging, this research focuses heavily on the positive range of emotions and therefore may take on the title of being an 'affirmative geography'. This is done at the risk of being interpreted as overly optimistic, privileged, and/or simply naïve (see Woodyer & Geoghegan, 2012, pp. 210; Noys, 2010). However, despite their

perceived feminized softness, affirmative approaches hold goals of better understanding situations from a different and yet still critical perspective. They work to build upon successes as well as identify shortcomings, just as any other emotional research would.

The research closest to incorporating positive emotions into social policy is surrounding 'happy cities' and similar ideas, which, more than not, implement research on maximizing well-being. In general discussion, lines are often blurred between happiness and well-being, and well-being used as an indicator for happiness, while the relationship is far from linear. In addition, many researchers conducting these studies more or less equate a reduction of stress with an increase in well-being (and thus, colloquially happiness), which is again stretching the concept beyond its appropriate use. In some regards, policy implementation following these narratives parallels harm reduction work, the risks and flaws of which Proudfoot (2019) explains thoroughly.

Furthermore, as mentioned previously, much of the socially impactful research being done on the subject of emotions in space is quantitatively gathered and assessed. For example, Pykett et al. (2020) conducted a study on increasing urban well-being, and the majority of data used for the analysis was collected through bio-sensing technologies to monitor bodily reactions throughout urban landscapes (p. 1947). While this type of data may show the effect of space and surroundings on a body, can this be equated with understanding the experience of being in that space? Does a racing heart convey the same meaning as the stories the owner of that heart would tell about that time?

In his work surrounding affect, Pile makes the point that "it can be hard to determine what is important about this work" (2010, p. 6), to which Dawney argues that "the concept of affect offers a

means of geographical analysis of what is at work: of what resonates through bodies as a result of their historical imbrications of material relations, and of what these resonations can tell us about those relations" (2011, p. 599). Sharp (2009) pulls together the ideas of Harding and Pribram (2002) and Thien (2005) to make the case that affective geographies, in their study of the physical, measurable impacts of feeling, should draw our attention because they do work dissolve private/public boundaries and address the overlap between the two, yet I argue that it may not be enough (p. 76). To study the *affect* of a space is very much a different thing than to study the *emotional* response to a space. Bondi et al. make the point that emotion is much more closely linked with cognition than affect, which is more concerned with the body (2005, p. 437)

This project is concerned with and wants to put forward the interpretations of experiences, the voice of the emotive beings, in *their terms,* which requires gathering the cognizant and understood thoughts and reactions of participants (Davies & Scalway, 2018, p. 213*)*. I argue that many of the methods employed in emotional geographies, psychoanalytic and otherwise, are attempting to measure and understand affect more than emotion, and that emotion is better studied through slower, messier, more personal methods in which the participants understood experience is put at the forefront. Psychoanalytic approaches, while undoubtedly useful, do assume and superimpose a strong researcher-as-powerful dynamic, often assigning meaning and worth to instances that participants may not identify as such. By conducting in-depth interviews full of personal narratives, the relationship of power between researcher and the researched is made more equal *and* the emotional experience is be better reflected than through more other, more traditional methods.

However, there are of course unavoidable difficulties of researching emotion. Proudfoot (2010) spends time working through these and discussing how gathering detailed data on the experience of another's emotions (especially the joyous) requires an interruption of the experience itself, which quite obviously alters and impacts the sentiment. Even in autoethnographic work, to retain an awareness and to be recording the experience changes it fundamentally. Wood discusses the differences between the data, or what he refers to as "trace events" and the events of interest – the fact that the two cannot be confused, that we only ever actually look at the trace events, which is never directly the subject matter of the study, warning us that the data is "forever separated from the event of interest by an interval that remains uncrossable" (1972, p. 351). This inhibits researchers from being able research the cognizant understanding of an emotional responses in real time and requires us to turn instead to studying their recollections. The act of recollecting the emotions, however, can become part of another emotional experience. When participants take part "in language (e.g. speaking [or writing]) [about their enjoyment], individuals preserve and produce pleasure through repetition," meaning that the experience of discussing it may be pleasurable, but does not constitute the same emotion of the joyful experience (Proudfoot, 2010, p. 512). There are also a multitude of complexities to *feeling* emotion, which will be further discussed in subsequent chapters of this report.

From this, I concluded that while researching joy in real time was not necessarily feasible, creating an enjoyable research experience was and that this may act as an additional layer to the process, and one I believed worth examining.

MAPPING

POLITICS & POWER OF MAPS

We think of maps as tools—as documents describing existing, known truths about the physical world and how people have inhabited and live within it. They give the impression that everything held within is fact. A place name is a fact. A location is a fact. Distance, topography, demographics: all facts. This directly parallels the attitudes of the rationalized sciences discussed previously and, in the same vein, Denis Wood[1], says that maps too have an "affectation of detached impartiality, [a] pose of unbiased disinterest," claiming that they are characterized by a false sense of neutrality and truth (1992, p. 66). Wood goes on to say that "not less than fists and guns, than tanks and fighters are maps *engaged* in the subjugation of the world, in the intimidation of its inhabitants, in the legitimization of the status quo ... *and* of those who would contest it" (Wood 1992, p. 67). Maps may be thought of as only trustworthy references, but they are merely one representation of any area, of which there are unlimited versions. The assumed legitimization of maps gives the makers *power,* which, through the feminist lenses, should be immediately understood to be tangled in sociopolitical imbrications which cannot be ignored.

Seeman (2020) writes of Harley's (1989) "proposed a genealogy and "archeology" of cartography, a search for specific knowledge productions in history", and a "plea to conceive maps as texts, which should be understood within the context of the society in which they were produced and the cultural perspectives that they are based on" (p. 373). Traditional mapping is yet another

[1] I later learned that Wood is a convicted (and non-remorseful) sexual predator. Working so closely with the theme of just knowledge production, this bit of information was worrisome to me and I could not ignore it. Am I comfortable using the ideas of a child rapist? Should I be? I am unsure of the answers but encourage others to remain conscious of who and where their knowledge comes from, even in cases just this small.

example of a masculine power structure dominating the landscapes of perceived truths. What happens when we reimagine what mapping is—who does the mapping, what is included in the image, how they are used? What do we find when we place narratives alongside maps, and we do not simplify the meaning of graphics and underestimate the level of decision-making that goes into these potentially beautiful, generally powerful documents?

In recent years, the geographies have seen a large jump in the number of participatory projects being used in policy creation, and in mapping, specific attention is being paid to the cases of indigenous peoples' knowledges being recentered for issues of land rights. There methods are meant to be democratic and inclusive, and often are very useful in community building or land preservation scenarios. On a wider scale, however, there are doubts of the rigor and veracity of knowledge produced outside of traditional structures. There are, of course, these potential pitfalls and, as Hawkins states, creative methodologies and creative mapping can be done poorly, but so can any other method (2016, p. 976).

CREATIVE MAPPING

Imposing artistic methods on the largely scientific construct of a map acts as another way to intentionally marry the sciences and the humanities, further pursuing the goals set out for this research. The artistic possibilities of mapping do not fight against the scientific aspect of cartographic tools but can in fact complement and enhance them (Wood, 1972; Seeman, 2020, p. 372). This research is far from the first to acknowledge this, and it is not only the fields of geography that are attracted to the art of mapping. Maps are currently a very "fashionable" item, with framed

versions of modernized city center maps selling on hundreds of Etsy pages and filling thousands of rooms across the globe (mine included) (Seeman, 2020, p. 372). It would be difficult to find a gallery that does not contain some kind of map, even if it's not geographically based. What does this mean for the meaning of maps? Is the mapping world becoming oversaturated, or is this just an expression of their universality?

Artist Kathy Prendergast has spent years of her career creating detailed and modified maps, addressing the ideas of emotion and power, the likes of which have been widely received and revered, understood by many (Kerlin Gallery, 2021). When "atop our maps of land, sea, planet, chromosome, cosmos we superimpose maps of pain, of revelation, of joy, of disappointment," everyone is included, can relate, find beauty, and create their own version (Hall, 1996 cited in Urbanik & DiCandeloro, 2020, p. 443). This, I argue, is crucial to the development of this research. Maps be aesthetically appealing, culturally relevant (even shaping), and made and distributed through democratic and just ways. 'Mapping' can be used loosely to describe an outlining or even a simple list-making mode of thought organization, but this research requests an adherence to the inherently visual, geographic-based roots of mapping, but with the emotional context of the spaces charted as the most important aspect.

Stylistically, maps and other visual methods are able to, quite simply, do things that text cannot. For one, the formatting removes the strict linearity and "breaks the sequential flow" that written word has and this provides a freedom for the reader to wander and to create their own, more unique experience in interpreting the points (Davies & Scalway, 2018, p. 216, 226). It's a format can be every bit as rich as a written piece but asks of its viewer for time and engagement in a way that

traditional text does not require. On the same note, maps put space at the forefront of a narrative instead of as the background to time, rearranging the order of operations through which we analyze stories (Seeman, 2021, p. 3). This may lead to a 'messier' interpretation, with less structure and clarity, but this messiness is integral. By refusing to simplify relationships, exchanges and experiences to what may be thought of as a textual 'arrow' (going from Point A to Point B), we are able to embrace the openness, the entanglements and the complexities of everyday encounters (Davies & Scalway, 2019, p. 223).

Trailing on the threads of "messy flows that turn space into a complex place" becomes increasingly interesting with deeper investigation (Davies & Scalway, 2019, p. 210). They enable us to into account not just the structures of a place, nor the only the emotional impact felt when in them, but also call attention to the context in which they are built, used and felt. Maps, through a combination of space, text and visual art, are one of the more capable recording devices to "somehow contain all the shifting life" (Davies & Scalway, 2019, p. 212). These emotional maps will find ways to condense what may be hours of spoken word, or hundreds of pages of written text, into one concise visual representation of the layers of experiences throughout the city of Glasgow. They may serve as either starting points for the discussion or as their own stand-alone pieces of intellectual and artistic work.

As well as the text-heavy diagramming method used by Scalway to capture life in shops and labs (2019), this research looked intensely at the creative mapping work of Wood, later labeled 'Environmental A' (1973). In short, Wood recruited a class of teenagers to record their first and final emotional impressions of European cities they traveled through, using a combination of

route-marking and emotional iconographic placing. Both of these mapping methods were useful as references and examples to provide to the participants during their mapping as potential stylistic choices and modes of conveying different kinds of data. However, neither Wood nor Scalway were using their maps to investigate the same issues (if at all) and thus, the analysis of the maps from the workshops will stray from the literature previously discussed. In large part, the choice to include participatory creative mapping was informed by the ability of the artistic workshop to be an enjoyable session for the participants, to create an opportunity for artistic expression, and to use as a segue into discussion about their emotions in the city itself. The stylistic choices that participants made in the mapping may in some way reflect the personalities, preferences, values, and strengths of participants, but I did not believe that there were enough participants or that the mapping procedure was developed enough to take any truly meaningful information from the maps alone.

Nonetheless, the act of mapping, especially in a community-driven setting, is significant in itself. Not only does the mapping, as stated before, disrupt the power balance of knowledge production and serve as an enjoyable social or community event, but on the personal level, participants were able to visualize and spend time exploring their own sense of self in the city. To place the body in imagined and remembered spaces, to connect it with its surroundings and spend time reflecting upon the ideas of home and belonging could also serve as a meaningful experience and add another layer of joy to the research.

RESEARCH PLAN

WORKSHOPS & INTERVIEWS

In order to best reflect the inclusive and participatory research practices outlined previously, I chose to recruit a small number of participants for a group creative mapping workshop to be followed by one-on-one interviews with each participant to create rich and descriptive data around their emotional impressions of the city of Glasgow. Due to COVID regulations, all aspects of the research had to be done entirely digitally. I advertised the workshop from professional accounts on Twitter, Facebook and Instagram, asking local organizations to retweet/share the posts so that residents who followed any of these organizations (Museums, Art Shops, Charities, Community Centers and the like) would be able to see and engage with the posts. In the end, all five participants were recruited through Instagram, and a number of them were actually individuals who worked for the organizations that agreed to share the posts for me. All participants were briefed on the contents of the sessions and given information sheets with further details on the research before signing consent forms to allow the research to get underway.

During the workshops, we spent time discussing the groups' general histories in the city and their impressions of the ideas of joy, happiness, engagement, space and belonging, both at large and in the context of Glasgow. We then turned to the mapping aspect of the workshop.

I presented a few examples of potential mapping styles including the text-based diagramming of Helen Scalway (Davies & Scalway, 2018), the icon-reliant mapping of Denis Wood (1972), the cartoonish and landmark-heavy of tourist maps, and finally at what may be a standard, Google Maps type of map with colored overlays. The participants were told that the style they chose could be any

combination or rendition of any of these, using shape, color, scale, symbols and text to assist them in conveying how they felt about any places they chose to include on the map. They were asked to choose at least five to ten spaces which were meaningful to them in some way, whether that be through frequent visits or simply one memorable event, and to depict and ultimately share their experiences about these. The mapping exercise was less about capabilities and more about engaging and taking part in something both meaningful and enjoyable.

I also chose to hold follow-up one-on-one interviews with participants to get the rich, detailed stories about their maps and experiences living in the city in a more personal setting. I would have liked to have had the opportunity to have met the participants multiple times in order to build a stronger relationship of trust and rapport (Bondi, 2013), but the essentially antisocial nature of online meetings made small-talk and casual exchanges of any type less than favorable. Nonetheless, these sessions were anywhere from 30-60 minutes in length and were meant to be comfortable and casual, only loosely structured, revolving around the characteristics and impacts of each of their selected places but often wandering into stories of love, past lives, family, sociality and more.

ETHICS

This research was not fraught with ethical concerns as many human geographic research projects have the potential to be, but there were mild concerns nonetheless. Given the emotional and personal nature of the process, all participants were frequently reminded of their ability to withdraw and were encouraged to communicate any and all discomforts. All names given in the research are pseudonyms and all identifying characteristics of participants and individuals in their stories have been removed to maintain anonymity as per University regulations.

With all research being conducted entirely online, I was unable to provide any of the mapping materials (or standard comforts) I would have liked to be able to. I also had concerns about asking participants to dedicate time and resources, even if only a piece of paper, as this could be directly limiting their ability to participate at all. The online format also eliminated (or drastically reduced) the ability of peoples without internet access or capable technological devices from participating, which was unfortunately, in the circumstances of the year, unavoidable. The most unresolved ethical qualm is that of representation. Again, COVID restrictions (both by University and nationally) very much limited my ability to advertise and recruit the project widely and as such, the sample of participants was very hegemonic, and I do not feel represented the incredibly diverse population that does exist in Glasgow.

More than anything, though, I was concerned with soliciting and using the creative work of another person and being unable to give them due recognition. To be sure their work is not being used for the profit (in negotiating and obtaining some type power through this paper and the earning of my master's degree), they have retained full rights and ownership of their maps and have full permission to do what they please with them as well as full access to this report. Finally, let's examine the data.

Patterns of energy

All patterns of energy

You're part of it all

That's the place

RAM DASS, BE HERE NOW

IV. DISCUSSION & RESULTS

DATA

THE PARTICIPANTS

All participants were white, unmarried women between the ages of 25 and 40. Each of the women had earned at least one higher education degree at some point in their adult life and all of them had moved to Glasgow within the last ten years. Each woman had lived in the city long enough to have moved house at least once, some staying in the same general location, others moving to new areas after graduating, changing jobs or moving with partners.

1. Anna, age 25-30, grew up in Hamburg, Germany. She had been living in central/western Glasgow for three years to study architecture at the Glasgow School of Art. She had also spent a few years living in Stockholm, Sweden and was preparing to move to London two weeks after interviews were conducted.
2. Olivia, age 25-30, is from a market town outside of Nottingham, England. She moved to Glasgow's West End in 2017 to earn her master's in museum studies. She is now holding two part-time jobs in the city, one with a charity and one with Glasgow Life.
3. Lucy, age 35-40, is from Swindon, England. She moved to Glasgow in 2019 to take up a position as a groundskeeper for a renowned Library and Museum in Glasgow's East End, where she now lives.

4. Cara[2], age 30-35, is from the outskirts of London. She moved to Glasgow nearly ten years ago for schooling. She is now employed by a Scottish charity and is living in the West End.
5. Lina, age 25-30, is from smaller city in Lithuania. She moved to Scotland for schooling, spent one year in Fort William before coming to Glasgow about seven years ago. She is employed by a cleaning company and living in the East End of the city.

THE MAPS AND THEIR VISUAL ASPECTS

Each of the participants' maps varied greatly in scale, style and even content. Figure 1 shows roughly the region that each participant chose to include in their map. For ease, before discussing much else, we will turn first to each of the individuals' maps and a brief discussion of their styles, scales, compositions and content choices.

[2] Cara was the only participant who was unable to attend the group workshop, so her mapping and interview process happened in the same session, all in a one-on-one context

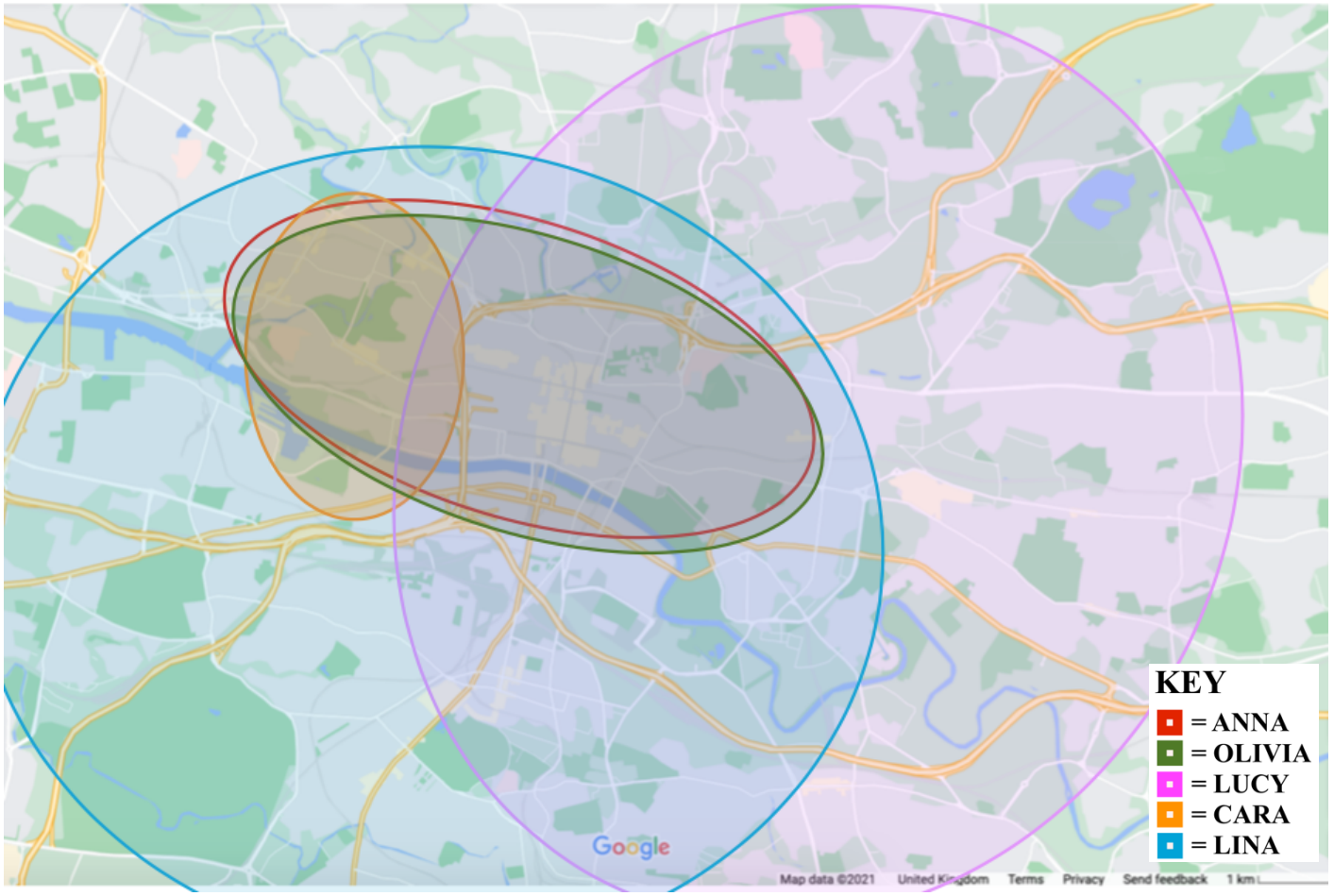

FIGURE 1: FOOTPRINTS OF EACH PARTICIPANTS' EMOTIONAL MAP OF GLASGOW

1. Anna's Map

Anna chose to map Glasgow's West End and City Center, with her home near the center where the three thicker, green routes come to a node. The lines drawn are her routes, color coded to be green for the "utilitarian," quite frequently traversed routes and lighter blue to represent the "meandering" paths, more for the sake of enjoyment than work or necessary resource-acquiring tasks (i.e. buying groceries). The large dark blue lines are three bodies of water (River Clyde on Southern

edge, River Kelvin on West, Glasgow Canal at North) that both serve as firm geographical reference points and are meaningful to Anna in one way or another.

Her map also contains four categories of symbols: 1. pink steaming coffee cups to mark frequently visited cafes, 2. green eyes to mark places to see and/or watch, 3. grey squiggling lines and a '>' symbol (which represents "mouths talking") to show memorable points of discussion with her fellow architecture students and friends, and 4. a pink sun marking the spot of an unexpected piece of artwork in a small but sufficient green space in the heart of city center (exact location unknown).

Anna's approach most closely mirrors Denis Wood's approach for Environmental A, consisting of veiny network of roads, devoid of all text, and given further context through symbols. The most notable differentiation between the two styles is that Wood's mappers used symbols from a list of pre-chosen emotions while Anna's symbols were independently devised (see also Pocock, 1984) and demarcated the *types* of places—their uses, the kinds of experiences she has had there—rather than the emotions themselves. She was then able to verbally explain the impact and emotional connotations of each point during the interviews, many of which were strongly linked to peace and ease.

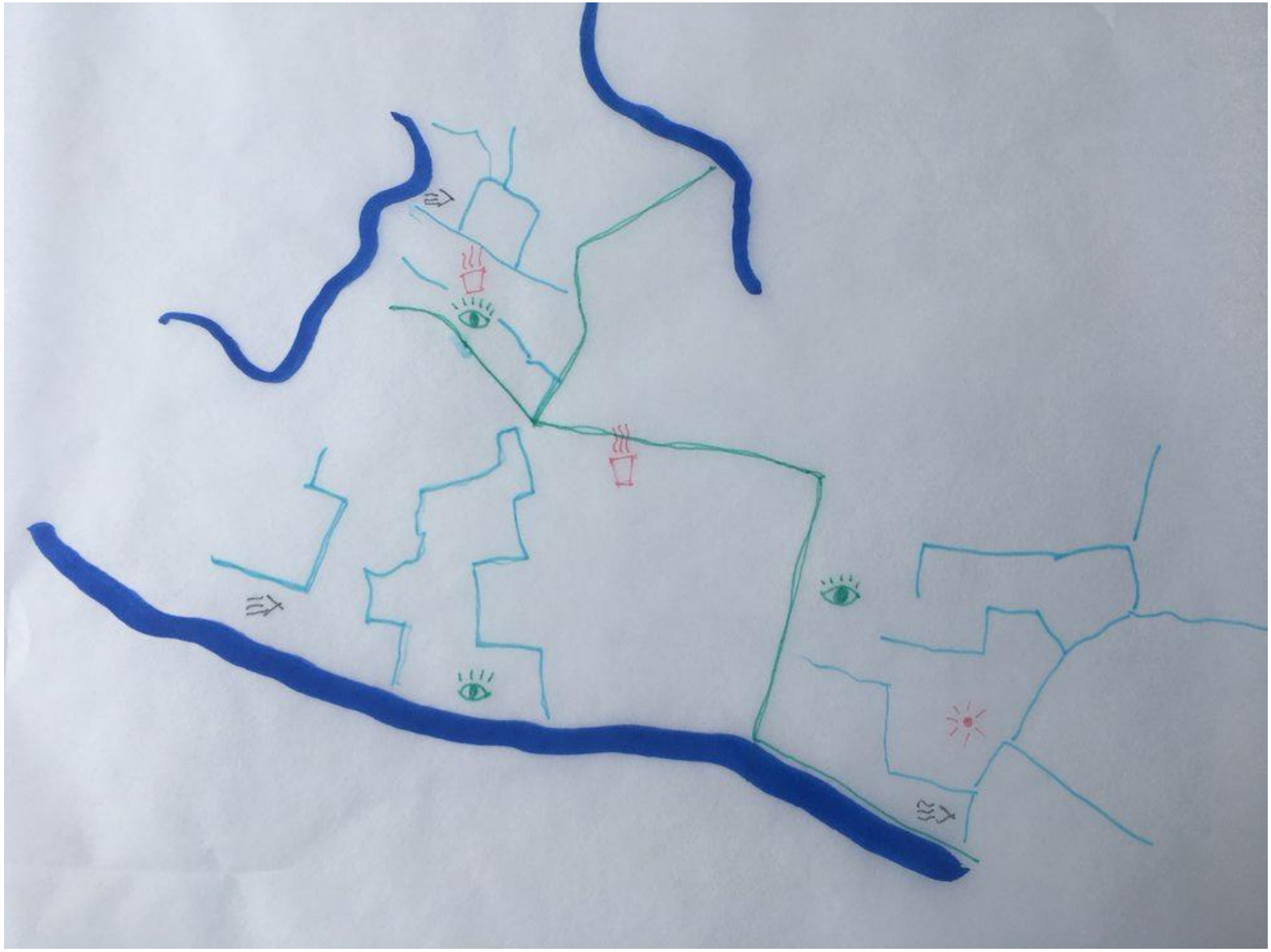

FIGURE 2: ANNA'S MAP

2. Olivia's Map

Olivia's map (which is the sketch that she completed in the allotted time during the workshop itself) is focused on nearly the exact same area as Anna's: all points are north of the River Clyde, largely around the West End and City Center. Her map is largely made up of blocks and space-filling shapes, each labelled with text outlining the memories she holds there, writing a mix between descriptors of the place and descriptors of the impact on her. Each shape represents a very specific landmark – there are very few marks that explain movement or travelling through the city other than the cycle route along the River Clyde, which is quite contrary to Anna's very route-based view.

This map is one which is less geographically accurate and more abstract than others. The points are not necessarily laid out in a traditionally cartographically 'correct' formation; whether this a stylistic choice is otherwise is unclear, but also not of the utmost importance. The point of the map for Olivia was to feel and remember the times of warmth, empowerment and complex mixes of joy and loss. The regions of the city that she identified seem to be hazily tinted by the glowing auras of her experiences. For her, it's all about the 'vibe' of each area.

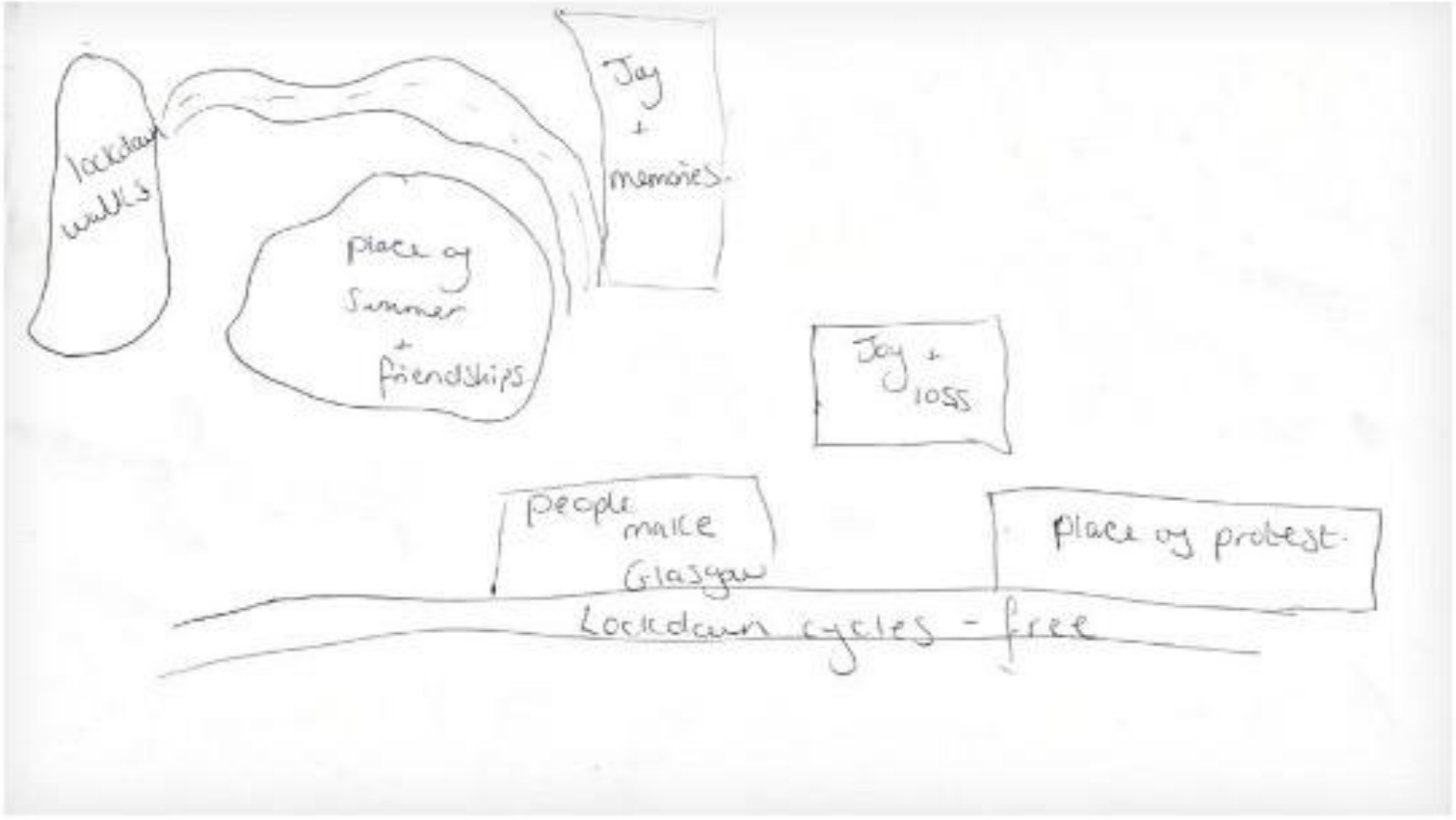

FIGURE 3: OLIVIA'S MAP

3. Lucy's Map

Lucy, the only of the participants to do so, used a collaging technique to map a number of very specific, symbolic spaces or experiences, usually relating to moments of profundity, growth and/or change. Her map covered one of the largest areas, reaching from the edge of the West End to the Eastern outskirts of the city, down further South than any other participant mapped as well (all the way to Cathcart). Lucy was very deliberate about the pieces – the colors, the shapes, the images – which she chose to represent these spaces. A pink cellophane circle to represent the 'rosy coziness of home,' jagged red triangles for the good but jarring intensity of the hustle and bustle of learning to navigate City Center in her first months. Like Emily, the scale and positioning of the markers is more relational and abstract than true to the proportions of the city itself.

Like most, Lucy mapped a mix of both points of interest and paths of interest – destinations and routes. We again see an appearance of meaningful, emotional routes – for example, on the Southside, an area where Lucy's friends live but yet she is mostly unfamiliar with, she 'resigns' herself to allowing the new friends to loop her through the neighborhoods, the ease and release of non-navigation sticking with her (see looping green and "rambling" piece on collage).

FIGURE 4: LUCY'S MAP

4. Cara's Map

Cara's map is stylistically similar to Olivia's and in some ways Anna's; it is a simple sketch with large blocky shapes of both destinations and roadways/routes, the meaningful ones filled with small phrases and symbols. Cara is the participant who has lived in Glasgow the longest (nearly ten years) and therefore had the densest history to work through in the mapping process; for this reason, she mentions that she only chose to include spaces that 'had a real story,' leaving out places that may be in some way affective, but less traditionally interesting to tell about. This choice may be indicative of multiple things, including but not limited to 1. Cara's personality and preferences in communication, 2. Cara's experience and expertise (she was an English student throughout school), and 3. the open-endedness of the instructions given for choosing spaces to include. In addition to this, Cara's map seems to cover the smallest total footprint of the city, focused heavily on the West End which she has been living in for the duration of her time in Glasgow.

For this map, Cara color coded by types of places: green for parks, blue for waterways, purple for homes she has lived in and also included hearts, often labeled with names, where she has felt especially loved or cared for. The use of text, almost like catch-phrases for each space, combined with the emphasis Cara put on story-telling, was most reminiscent to me of Scalway's text-filled diagramming (see Davies & Scalway, 2018).

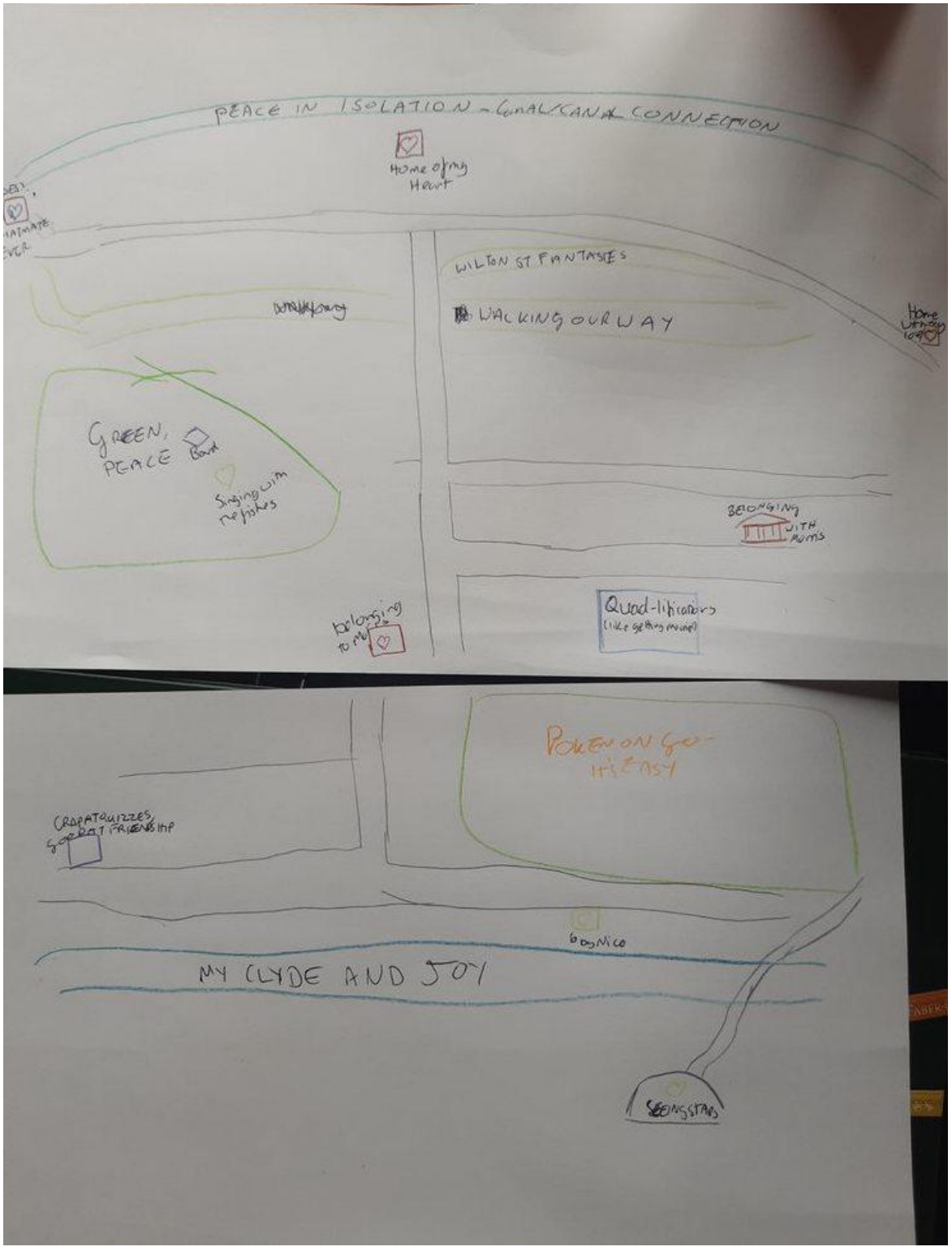

FIGURE 5: CARA'S MAP

5. Lina's Map(s)

The final of the participants' maps is Lina's and, along with Lucy's, is stylistically the furthest from any of the examples presented in the workshop rundown. This map likely has the most effort put in to being aesthetically pleasing in its own right, which may be attributed in part to Lina's time as a student of the arts. The map spans a great deal of the city, including points from the edges of both the East and West Ends as well as the lower Southside. Lina used an 'emotions wheel' shown to her by a friend (also attached) to identify and color code a wide range of positive emotions, which she then assigned to a number of specific spaces across the city. The size of the circles is indicative of the frequency and magnitude of the emotions felt in each of the spaces. The map itself stays close to being 'geographically accurate', with each point precisely plotted placed in relation to the detailed River Clyde running through the center of the map.

Interestingly, this is the only of the maps to contain solely 'destination' points along the one solid landmark, the River Clyde, without including any visual markers for paths of travel. Lina shared in our interview that she suffers from severe anxieties and agoraphobia and is generally less than comfortable in times of transit or outside of any known 'safe spaces,' which may easily have been a contributing factor as to why routes were largely excluded from her 'spaces of joy'.

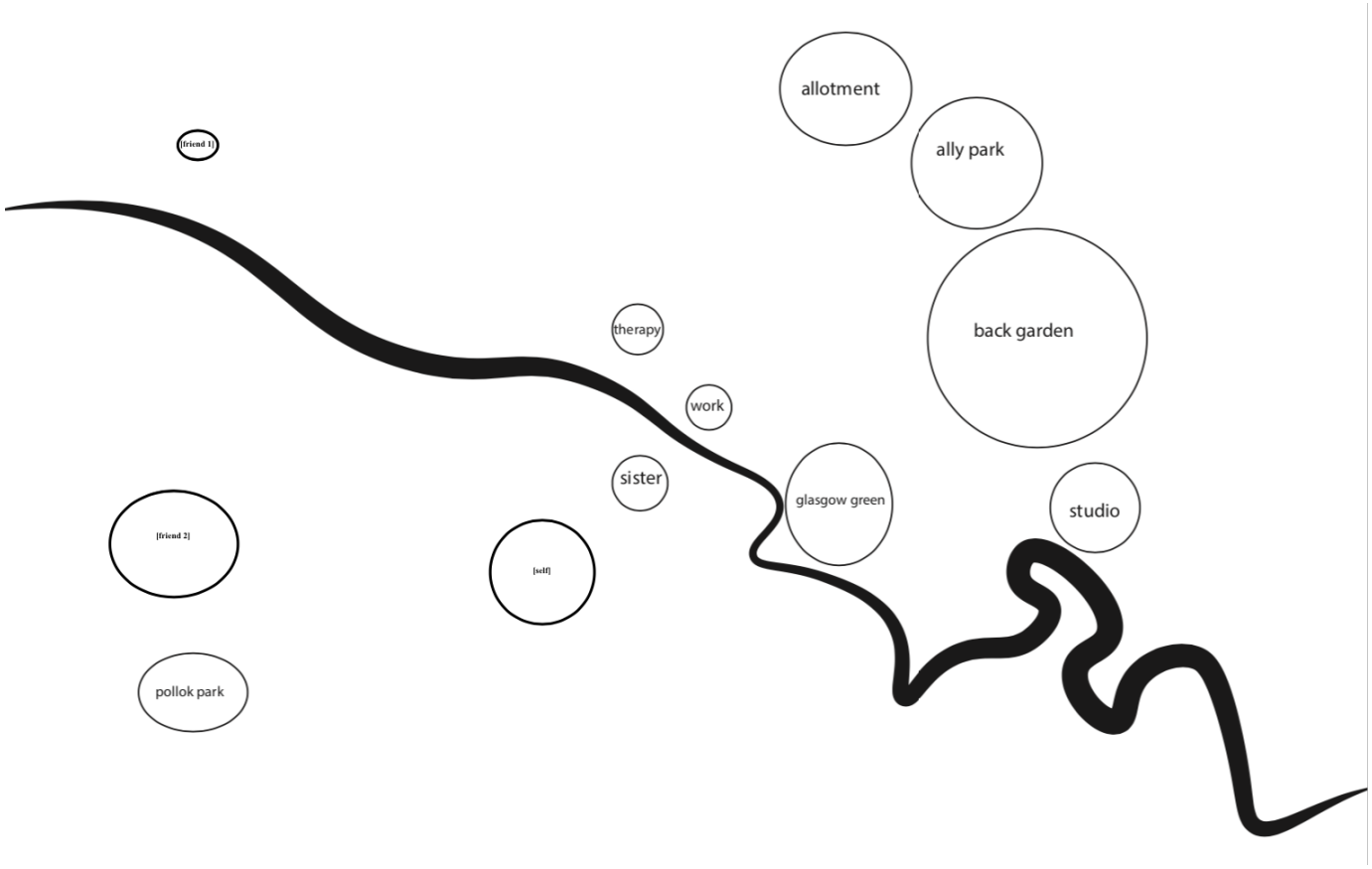

FIGURE 6: LINA'S MAP, KEY 1, PLACE NAMES

- amazed
- excited
- energetic
- excited
- playful
- content
- free
- joyful
- interested
- curious
- confident
- accepted
- valued
- powerful
- courages
- creative
- peaceful
- loving
- thankful
- trusting
- sensitive
- intimate
- optimistic
- hopeful
- inspired

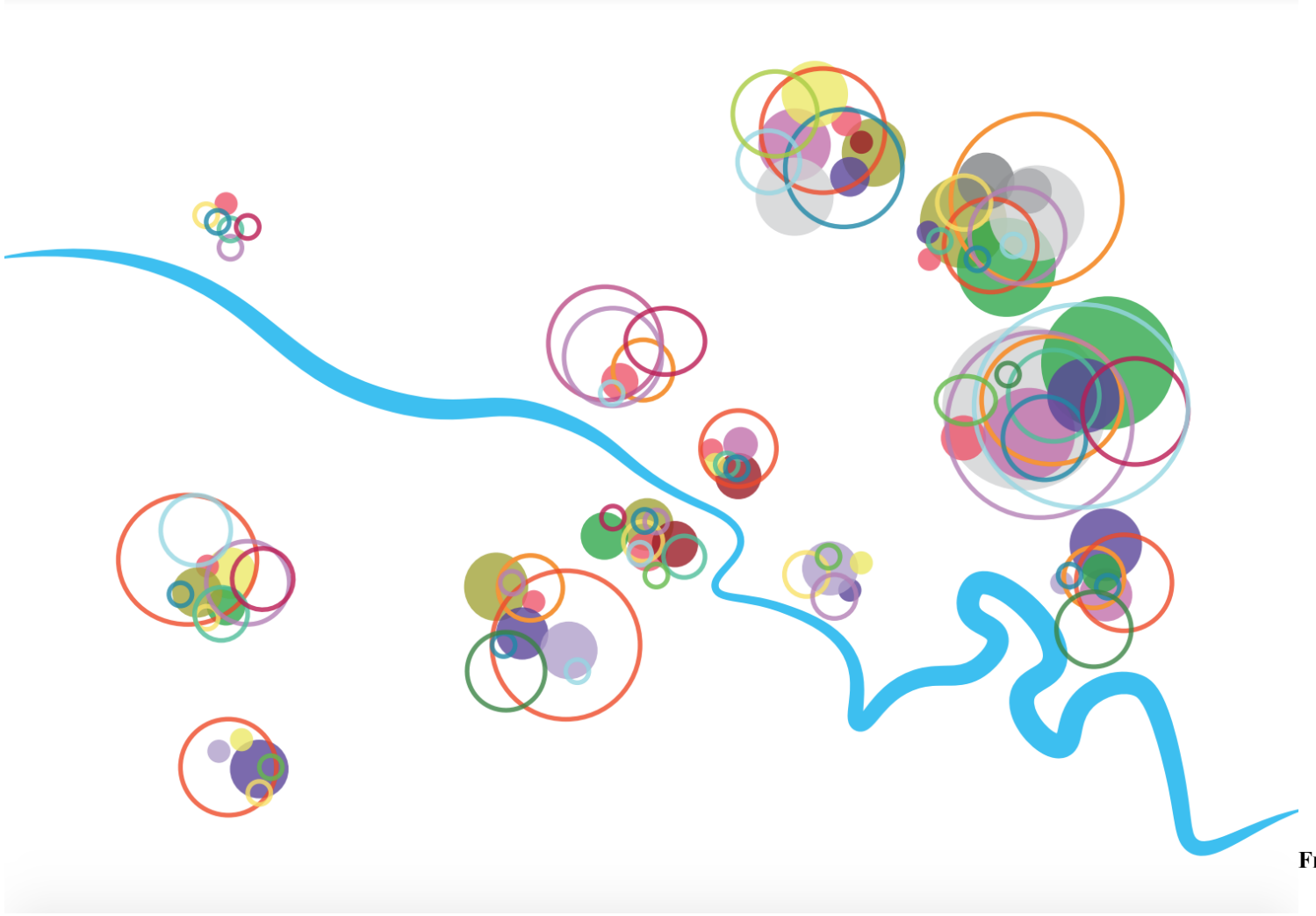

FIGURE 8: LINA'S EMOTIONAL MAP

In all, each of the participants were able to create a map that served the general purposes it was meant to, and in my opinion, many of them have the potential to, with more time and structure, also serve as stand-alone artistic pieces. In the future, I believe that a similar exercise could be used effectively in creating a gallery exhibition, especially if completed with a narrower (or perhaps broader) group of participants.

Regardless, the discussion will now turn to the transcripts from the workshops and interviews. These will be looked at using some loose form of thematic analysis and the identified themes woven into discussion regarding perceptions of community, ownership and use of space, sociality and emotional geographies as a whole. Until meeting the women in the workshops, I was unaware that I had incidentally recruited five women of very similar backgrounds, each of whom were non-native to Glasgow. My research plan did not specifically include questions regarding what it is to be a person who is living somewhere other than their original home, and yet all of these participants fit into this category. This fact alone would have supplied ample space for emotional exploration, but that must be saved for future studies. The remainder of the report is centered around how the participants' experiences with navigating communities and feeling belonging fits into broader literature surrounding the themes.

This discussion is far from exhaustive. The interviews provided such a wealth of data with so many interesting questions arising that I have neither the space nor the capacity to fully address the material to the level it deserves. Following the philosophical discussion of chapters previously, the data was indeed dense, rich and highly entangled; thus, the analysis carries many of the same threads

throughout separate sections, which may seem repetitive, but I believe simply underscores the interconnectedness of so many of these thoughts.

GEOGRAPHIES OF JOY AND BELONGING

THE EXPERIENCE OF JOY

Both during the workshop and the individual interviews, the participants and I spent time exploring the felt differences between kinds and causes of happiness and joy and the adjacent emotions. Without doubt, the act of feeling joy and happiness is a multifaceted and layered experience.

Joy is perhaps more intense than happiness and it arises from a complex mix of emotions and circumstances; it is not only pleasure—it can be found in the tranquil, the mundane, even the irritating tasks (Kern et al., 2014). Joy does not necessarily have to be pleasurable, nor must it be linked to the basic feeling of happiness. Joy is disjointed, sporadic and difficult to encapsulate. The participants very clearly echoed this sentiment.

The women concluded in the workshop that joy is a subcategory of happiness, with happiness being "more steady and stable whereas joy is like a spike", making joy a concentrated version of the sentiment (Lucy). Joy, it seems, is felt in small bursts, in specific and special moments, triggered by an event or interaction. It is not a prolonged state, but happiness may be (Proudfoot, 2017). There are different kinds of joy like 'little routines that you look forward to' or the 'surprise' of unexpectedly

seeing a person or thing—generally identified as living, such as a plant or flower, a passing dog, or a glimpse of a wild animal—but these joys are able to 'complement each other' (Lucy, Anna, Olivia).

However, of equal importance, the participants reflected upon the possibility for joy (and happiness) to be present at the same time as, or even maybe stem from, other, seemingly conflicting emotions. It may come from a painfully sweet nostalgia, an unspoken camaraderie or something as intense as what Lacan thinks of as a suffering, a painful pleasure (cited in Proudfoot, 2010). Olivia marked Glasgow Green as her 'place of protest', remembering the strong pulls of empowerment and connection she felt while taking part in the global Black Lives Matter protests with her friends and thousands of other Glasgow residents in the summer of 2020. These protests—calling for radical changes to justice systems, racial divisions, humanitarian crises, the consistent murders of people of color by people of power—exist solely because of injustices but are still able to create moments of joy.

Both Lina and Lucy identified their therapy spaces as also being meaningful. These spaces, or the experiences held within them, may not have been labelled as 'joyful' necessarily, but the senses of intimacy, vulnerability, wonder, connection and catharsis all led to a positive feeling that is adjacent to a feeling of joy. Of a similar sentiment, Cara told me that she "always end[s] up crying [at the planetarium] because space is just so cool". As simple emotional math would surmise, a release of negativity is, in some ways, an increase in positivity. However, emotional capacity is far more dimensional than a number line and cannot be reduced to such a flattened understanding.

BELONGING

Like joy, the feeling of belonging does not come from one source, nor does it take one shape. It is a multi-dimensional and dynamic experience concerning constant exchanges between the self, others and wider philosophical and tangible constructs (Askins, 2016). It can be spatially conceived of ("like a hermit crab in the right size shell" as Cara said), socially based by feeling of being personally accepted by others and it is always internally felt. It is a feeling that is universally understood, but uniquely and individually found. Because of this complexity, belonging has a taken-for-granted and very often overlooked emotionality which this research set out to explore (Wood & Waite, 2011 cited in Wright, 2015, p. 397).

Botterill, in her research studying Polish communities in Scotland through Brexit, reimagines community through a relational lens and "highlights the dynamic, interconnected and power-laden processes" that community is, full of constant exchanges that must be managed and understood by an individual in order to attain a sense of belonging in this community (2018, p. 542). The active process of belonging—note that it is *far* from being a passive state—consists in part of finding and learning to maintain a deeply felt and fully embodied sense of security and sureness (Askins, 2016, p. 5). This commitment to finding a steadiness is not an ending endeavor. For example, following Brexit, a Polish immigrant's "sense of belonging in the city [was] adrift in relation to both political narratives of rupture and everyday embodied encounters in public space," reminding us that periods of social, political and economic change, especially for those who are transplants, may easily disrupt an individuals' sense of belonging in that community. (Botterill, 2018, p. 525).

At any point in time and space, an individual is sifting through their "multiple and shifting scales of community" and the relationships that exist between these scales (Botterill, 2018, p. 542). Identities and connections are layered, intersectional, and always in flux. The participants unanimously agreed that there are what Botterill refers to as "overlapping experiences of community and identity, with differing temporal and scalar ties" through which multiple communities and histories exist simultaneously (2018, p. 546). Cara epitomized this sentiment when she said, "I belong in my community, but I guess my belonging isn't just to do with my community".

KNOWLEDGE & FAMILIARITY

In Botterill's study (2018), and others of a similar vein, community is crucially defined as consisting of a shared history, whether that be personal, cultural, spatial or otherwise. For this research, many participants (like myself) were somewhat lacking these things in their new home of Glasgow because they were both non-natives to the city and confined into their personal homes because of COVID, limited in their ability to build what would be seen as 'normal' connections, memories and lives. A simple but necessary foundation of belonging is familiarity and, likewise, a repertoire of repetition. Cara, the most experienced Glaswegian of the participants, highlighted how meaningful small traditions (dinner at the same restaurant for multiple big occasions or date nights, in this case), or even just repeated routes, tasks, or activities, have been in the 'rooting' process. This was iterated by all participants: finding favorite coffee shops (Anna), frequenting a friends' allotment (Lina), learning to drive on a specific route (Lucy) and riding on the same cycle routes (Olivia) were all methods of become familiar with, sometimes even recognized by others within, and thus connected to, the city.

Many of the participants' identified that spaces and times of sincere connection came from an exchange or accumulation of local knowledge. For instance, both Lucy and Olivia mentioned that hosting visitors was a meaningful experience to be able to share what they have learned and to feel, comparatively, more in-the-know and to realize the 'rootedness' that they had developed since moving to Glasgow. Similarly, the impact of discovering and/or sharing a new 'hangout' with social groups provides a sense of contribution, which Botterill says can be a "strategy of integration," but the participants made clear is also a rewarding action (2018, p. 549; Cara). The ability to comfortably situate oneself within a landscape and to feel grounded in navigating this is very impactful to the sense of self belonging within a space.

SAMENESS, COHESION & COLLECTIVE EXPERIENCES

Askins emphasizes that belonging is not just emotional; it has components in political and economic spheres that cannot be ignored, and I argue that these political and economic spheres influence a person's emotional impressions and belonging as well the other way around (2016, p. 5). In addition to the stereotypically impactful aspects of the political and economic environment (housing, food access, labor, etc.) of a region, political leanings and economic situations are oftentimes things that you can *see* in a space, things you can feel and things that you connect to or identify with.

Participants often used economic and labor-based sentiments to define the 'vibes' of different regions across the city, and through these sentiments, situated themselves. For instance, Olivia was recently living in a less central area of town which is notably less affluent (identified through aesthetics, infrastructure, nearness to viable work, etc) than where she previously lived in the West

End. On the outskirts, she said she felt quite out of her element, perhaps even a bit embarrassed to invite friends over for apprehension of being associated with the 'image' of her new residence when she felt it did not accurately represent her. On the opposite end of the same spectrum, Lucy claimed that the East End held people of a working-class feel, who were much more similar to herself, and thus she was more comfortable in this environment. On an even larger scale, Cara said that coming to Glasgow as a whole, she found the city to align with her personal politics, and therefore found ease in being around people who supported similar ideals.

There is a great importance in a city having a diverse range of spaces curated to elicit certain emotions and to provide space for certain encounters to meet a variety of emotional needs. So much of 'belonging' is understood as finding the right 'scene' and exploring spaces that fit into the aesthetic that is representative of at least part of the individual's identity. This is especially interesting as the sameness and cohesion of a place, which creates the aesthetic, is perpetuated by engagement with it. It is a reciprocal exchange between the human and the nonhuman environment.

The outward display of our emotions and our perceptions, the visible and emanated effects of our reactions to a space (i.e. behavior), come to shape how that space is perceived and felt by others. The feelings of others populating space are what often constitutes and/or creates the 'vibe', or what I called in the workshops, the 'aura' of a place (Davidson & Milligan, 2004, p. 524). The elusive and indescribable essence of a place is often just an observable product of a collective imagination, or a collective assigning of a meaning or use of a space. By knowing about and connecting to these imagined realities, one can become part of the collective thought and thus, connect to the community and feel involved, or like they belong.

Our choices and actions create a collective atmosphere, and therefore a collective feeling and a collective experience. To know the lingo and secret ins-and-outs of a place is to feel 'invited to the next layer down', a layer that only those who are accepted as part of the community get access to (Lucy). To be able to hold expectations of a place, and to share these experiences as an abstract group is comforting. For example, Cara assumed a collective and standard Glasgow experience when she said, "I mean, you can't live in Glasgow and not have a nice memory of the Botanics, right?". To be in touch with and to help create shared histories with the city-wide community as a whole is a potent tool of integration.

(IM)PERMANENCE & ROOTS

A number of the participants made comments about the disparate feelings of East and West Ends, and their sub-neighborhoods, one of which being 'pace'. This too is multi-scalar. There is a daily rhythm of a place, which can be of anything from motion and hustle and bustle and the feel of *things happening*, to a slow, contemplative, meditative and soothing atmosphere. Each of these is enjoyable and meaningful in their own right, and I wager both necessary (to some degree) for a balanced being. It is, instead, the longer rhythms, over months or years or even more, that I would like to call attention to here.

During workshops, there was discussion surrounding "transient" places and the feeling of impermanence that comes with them. The socioeconomic structures and types of places (Universities, tourist destinations, etc.) that make up an area determine the kinds of people who populate that area. All participants but especially Lucy and Anna spoke of the differences between the East and West Ends' feelings of permanence. The West End, holding Kelvingrove Park and

Museum and University of Glasgow, is felt to be a much more transient, student-and-tourist region while the East End is more 'settled'. Lucy said during our interview: "the people that I meet in the street [in the East End] are the people who live there, whereas on the West End, they could be, you know, just tourists from another country or anything", referring not to any negative effects of internationalism but pointing instead at a lack of residential "rootedness" in the West End.

Cara recalled living in a home and neighborhood that, despite being a long-term rental, 'felt like student housing', and therefore inhibited her ability to 'settle' there and imagine a future in the space. This ambient feeling of impermanence, realized through architecture and felt through assigning meaning through associations, led to a feeling of instability and subsequent disengagement with the region. Lack of amenities and a lack of aesthetic interest can feel like a metaphorical push out of a space from those who manage it, as though your permanence there is unwarranted.

An interesting exercise to conduct with yourself is to inspect how much of our everyday language is linked to space and geography, even when the concepts are not based in the physical realm (Davidson & Milligan, 2004, p. 523; Sharp, 2009, p. 75). Emotional states and abstract undertakings are described in 'highs and lows', 'pits', 'valleys', 'peaks' and more. Our innate drive to conceptualize and visualize internal and intangible thoughts in terms of the physical, with special attention to what the geography would *feel like* to be in both makes perfect sense and is generally seen as insignificant. The participants all used similar phraseology at some point, but more than this, every single one of the women used the phrase "feeling grounded", as if "grounded" was an emotion (and a positive, if not necessary one for wholeness). All of them also used the term "rooted" or "rootedness" to describe what it feels like to be settled and sure of your place. Although seeking "nature" was a common desire, Lina was the only of the participants to talk in depth about actually

coming into physical contact with the Earth, and the release and contentment that comes from feeling soil.

The language we use so strongly connects us, our thoughts and the physical world we live in; it naturalizes us and recognizes all parts of us as part of the wider world. The language is labelled as metaphorical and hyperbolic, but why should it be? To use language that pictures us as a living, growing organism, and our imagination as part of that, is not a figure of speech; we are of the ecosystem and to acknowledge this, to reconnect ourselves to all else, is *right.*

A large portion of what this paper aims to do is call out this need for breaking down the cognizant barriers we have between human and nonhuman, self and landscape, and to reposition humans and our thoughts as an integrated part of the larger world. Returning to a perspective of wholeness and completion, of one-ness, can evoke the sense of harmony and belonging on one of our multiple scales.

IMAGINED SPACES & CHANGING FUTURES

The participants all jumped through time and imagined spaces as they discussed their maps during the interviews, many of them venturing into pasts beyond their time in Glasgow and futures still unknown. By, as I mentioned earlier, putting space as the starting point in discussion instead of time, the resulting narratives were able to span into unexpected and yet still very relevant spaces.

Lina found old maps of Glasgow and noticed that what is now a major roadway near her home was, up until about the 1960's, a canal, which led to her wondering what her neighborhood could have been. She also spoke of the hammock in her back garden as reminiscent of her grandfather's village, linking history, heritage and space. Participants also had dialogues with

different versions of themselves at different points in their lives. Lucy, in thinking of her future self and the home she is attempting to carve, said "there's like definitely a fantasy in me of like 'yeah, maybe this is it. Maybe this is where I just settle in and nest here now'", imagining herself committing herself to Glasgow. Cara recalled her past self, asking "would 15-year-old me be proud of what I'm doing right now?", again calling attention to the connected but distinct stages of life.

Separate but also linked to temporality, one of the aspects I find to be very interesting about the maps themselves is that they are frozen diagrams of how each participant felt about the city of Glasgow *at the time of the map-making.* This means it reflects not necessarily their emotional experiences at the time of the encounters (see also section "Researching Affect and Emotion"), nor does it capture their summative impressions at any other point in time, past or future. Cara made this point, saying that the map she made that day is not the map she would have made two years ago, or five years ago, and it will be different again in years to come. Social situations, career changes, graduations, interests, and relationships are always shifting. What a person seeks and what a person needs from a space in order to have their emotional needs met is constantly changing, and to be able to assess and reassess these needs and to continue the exchange between self and place in order to maintain a connection to it is essential. This awareness to temporality though—this sense of passing time in which knowledge is accrued, familiarity developed and history built—is crucial to settling into, and understanding the position within, a space.

NOTES ON THE HOME ITSELF

Some participants, Cara and Lina especially, spent a notable amount of time talking about the importance of the home itself. In the designing of this research, I was more concerned with the

emotionality of public spaces, but I was quickly reminded of the intense impact that the state of the home has on a person's mindset and consequentially, their capacity to feel things elsewhere.

Lina talked about the decision she made at the beginning of the pandemic to finally invest in her rented flat, allowing herself to put resources into making the space more comfortable, "sacred" and "safe" feeling in the process, so that she could be wholly herself and at peace in the place she spent so much time. Cara had lived with a number of different flat mates over the years and made a small comment regarding the impact those relationships (along with the structures they were living in—see section on (Im)permanence) had on her memories of those whole years of her life. The sense of security and rootedness that is so essential to an engaged community experience does, in many ways, begin or at least rely on a stable and comfortable home.

CREATIVE MAPPING AS COMMUNITY BUILDING

This methodology may, perhaps ironically in this case, serve as a means of community building itself. Through engaging with a small group of people, discussing potentially vulnerable but certainly personal topics, and exchanging local knowledge, the workshop and interviews were more than once remarked upon as being significant and connecting experiences.

Anna, who was moving out of Glasgow no more than two weeks after our interview, said that taking part in the research was 'really meaningful', serving as an exercise of reflection on the part of her life that will forever be lived here. Lucy echoed this sentiment, saying that it was quite meaningful to complete the map just a day before making her inaugural drive down to her hometown in Swindon, saying that it 'was a really nice marker of like "that's how I was feeling about [Glasgow] then, that very day,' alluding to our constantly changing sense of the city. Lucy also

discussed how choosing to take part in this research was an act of committing herself to partaking in the life of Glasgow, which we decided could be called "the emotional equivalent of shopping local". Perhaps the most moving of the comments regarding the research experience came from Lina. I had casually mentioned that based on her map (remembering her chronic anxiety and strong need to be in 'safe spaces'), I could tell that she had made many successful efforts to find and create places that she was comfortable, even happy in. She responded: "Even now, when you said that there are a lot of those spots—I have never thought of it like that. Now, visually seeing it? It does make sense."

The mapping workshops brought together a group of people with similar interests and backgrounds, provided a social setting for meaningful discussion and connection, and helped participants to intentionally reflect upon their relationship to their home and community. This methodology was essentially able to capture and perpetuate the very thing it set out to explore.

Cruelty is a mystery, and the waste of pain. But if we describe a world to compass these things, a world that is a long, brute game, then we bump against another mystery: the inrush of power and light, the canary that sings on the skull. Unless all ages and races of men have been deluded by the same mass hypnotist (who?), there seems to be such a thing as beauty, a grace wholly gratuitous…The answer must be, I think, that beauty and grace are performed whether or not we will or sense them. The least we can do it try to be there.

Annie Dillard, Pilgrim at Tinker Creek, p. 8

V. CONCLUSIONS

What I initially expected to be a study of the emotionality of public spaces morphed into an exploration focused on much deeper themes and wider structures, which I am grateful for. Investigating the roots of creativity, art, femineity, universalism, language and more has proven to be crucial to fortifying my understanding of these themes in practice. My attention was happily diverted to broader discourse, and therefore much of what I set out to explore has gone unaddressed. Much of this final section is but a brief glancing at what else this could have been, or where else still it may lead.

REFLECTIONS & LIMITATIONS

Glasgow may be a smaller city, but what does the relationship between number of residents repeatedly visiting the same few spaces (Kelvingrove Park, Glasgow Green, River Clyde) tell us about the use of space in the city? The pattern of the same six or seven landmarks appearing in all interviews may say less about the splendor of these landmarks in the relatively condensed and contained city of Glasgow and more about the absence of adequate and accessible public spaces. With this in mind, it would be very interesting to conduct a study similar to this in a city of a different makeup—say London, or, in consideration of our participant Anna, Hamburg or Stockholm. What differences would appear in the emotional maps of a city with a higher frequency of small-scale, usable local parks? With more small neighborhoods that are able to contain more, if not all, of the things people seek out for pleasure? I would venture that the maps of the residents may vary much more than those shown here, with the potential for stronger attachments to localities instead of a city-wide sameness. Granted, the low number of participants in this study and the fact

that they all came from somewhat similar backgrounds cannot be ignored and may, in more ways than one, have influenced the data.

This research very consciously did not explicitly discuss the implications of race, sex or other visual/external identifiers that may influence the embodied experience and/or socio-political narratives surrounding bodies in spaces. This issue came up more than once in workshops and interviews, but as I believe these questions deserve proper attention from the peoples whose experiences reflect the conditions, the most any of us could do was to ponder. Would the types of emotions linked to joy be different with different demographics? What impact does gender have on the conceptualization of these themes—would having a group of men result in attention to very different aspects of the city and its life? What about with any attention to the experiences of non-white people? What if it was conducted with a group of parents, or students, or refugees? This experimental trial of these methodologies was technically successful, and this has unsurprisingly drawn more questions and curiosities than it has secured any answers.

As mentioned previously, the impact of restrictions due to COVID-19 were significant to this research. Potential partner organizations were either not operating or operating at a reduced capacity and therefore the recruitment process felt quite hollow with me, a lone student without any existing connections, posting details of the workshop online to an unspecified audience. Fortunately, there was enough interest to be able to conduct the workshops, but even these were messier than they could have been. My inability to provide materials for the workshop, and my commitment to making sure that participation did not require any financial expense, made it so that the maps were extremely varied and inconsistent. For the scope of this research, this was not all too consequential, but going forward with this methodology, analysis and comparison of maps may be more easily achieved with

a more cohesive method/material. Additionally, the research may have benefitted from consisting of either a more cohesive or targeted population. Intentionally studying one subset of a demographic (for example, the creative mapping done with veterans by Urbanik and DiCandeloro, 2020) and directing discussion around the relevant themes to this group may result in more specific and manageable data.

At this project's onset, I wanted to be able to create a body of work that was accessible, engaging, and in some ways breaks down the gate-keeping walls of academia to make way for more democratic and egalitarian knowledge production. This piece was meant to be some small form of protest against the existing systems, and I believe still is in many ways, but in its need to meet requirements, many of the more 'rebellious' aspects of the work (specifically with regard to formatting) had to be tamed. In the spirit of transparency, I struggled greatly with not being able to produce a more artistic multi-functional piece of writing but am also hopeful that this body of work may take on other forms and fill these gaps at later dates.

FURTHER USES

As well as potentially being expanded to include more diverse and large populations in any city, the creative emotional mapping method employed here could easily be adapted to serve in community building exercises. Given the emotional importance and social components, workshops similar to this could be beneficial when assisting with new residents' integration, or even looked at for art therapy programming. Perhaps longitudinal studies, to map changing impressions over time, would be more practical and useful for understanding the process of becoming part of a community, and also likely meaningful for participants to be able to visualize their changing relationship with the

spaces. I would be amiss not to mention the possibility for something like this to also be done autoethnographically, which may enable a more creative, rich and even rebellious way of presenting the narratives uncovered.

More pragmatically, I also believe that similar methodologies and modes of research could be implemented in multiple facets of urban planning to better understand the uses of space and wishes of residents. Issues of transportation (bus routes, subway routes, cycle lanes, personal vehicles and by foot), access to green and blue spaces, public safety, land use, public land ownership, and similar themes repeatedly came up during the workshops and interviews and there is undoubtedly interest and use in hearing the unaltered perspectives of residents in the official handling of these.

One of the most important themes of this investigation has been the recognizing need to disrupt spaces of power and to imagine new and alternative futures—to find innovative ways of studying, to create new ways of assessing and experiencing, and to support, follow, and wonder about the enchantments all around us. Gibson-Graham writes that: “no task is more important than to make small facts speak to these large concerns, to make the ethical acts ethnography describes into a performative ontology…and the threads of hope that emerge into stories of everyday revolution.” (2014, p.S152). Methodologies such as those used here should continue to be investigated and employed in pursuit of unsettling power structures and exploring new ways of being.

CONCLUDING THOUGHTS

This study with these themes, despite marketing itself as novel, is not unique. The collective conscious has shifted over the last 18 months and everybody in the entire world (yes, quite literally nearly everybody) has paid more (or at least a different kind of) attention to their concepts of home,

of sociality, of community and of time. The pandemic has turned our snow globes upside down, putting these themes at the forefront of everybody's mind, and as the flakes settle, so many people are going through a reprioritization and reconfiguration of their own understanding of and intentions with their lives going forward. A greater attention to holistic health–not the Whole Foods™ and turmeric type, but one that links the economic, social, environmental and mental health and identifies them as part of the same whole–has the potential to drastically alter the landscapes and content of our lives, and it seems as if it may be one step closer to the harmony we so clearly, so constantly seek. What was once a quiet undercurrent may, very quickly, become a much bigger part of the mainstream thought processing. To be a part of that change, or even to just observe it fully, will be the phenomenon of a generation.

There is no such thing as a disentangled reality. It cannot exist. Perceptions, values, histories, hopes, temporality, meaning, impressions, governments and families, religion and philosophies – everything impacts everything.

The human experience is entangled with all aspects of itself.

We cannot separate art and life; we cannot separate science and beauty, because

IT'S ALL THE SAME TRIP

IT'S ALL THE SAME

ANY TRIP YOU WANT TO TAKE

LEADS TO THE SAME PLACE

RAM DASS, BE HERE NOW

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