

# ***Storytelling through Sense of Place Mapping among Undergraduate Students of UP Los Baños***

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Sense of place mapping is an attempt to visualize the different dimensions of human experiences and memories. One of the approaches for sense of place mapping is ‘Map your Memory,’ which is a mapping exercise that employs storytelling through maps by recalling the most memorable personal experiences and stories in a specified place. Such an approach highlights the aim of geonarratives which makes invisible stories visible. This paper presents a collection of and reflection on memory maps created from 2017 until 2019 by University of the Philippines Los Baños undergraduate students taking up a fundamental course on human settlements. The process of mapmaking without the need for professional cartographic images enabled the students to elicit the value and the meanings they attach to the place beyond nostalgic feelings. The maps formed a collective depiction of the UPLB campus based on various individual memories and personal impressions of the students. The activity and the process of mapping their memory highlighted a sense of plurality in terms of place attachment and meanings. Similar mapmaking activity can supplement the technical process promoted by public and private institutions in conducting cartographic exercises for planning public or shared spaces that stimulate interactions and various social activities.

Keywords: *mapping, geonarratives, place attachment, place meanings, UPLB*



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## Introduction

Places have meanings and the creation of meanings depends on how people interact with these places, how they experience the place, and how they create memories and remember these places (Masterson et. al., 2017; Nardi, 2014). Still, collective memories exist which can be drawn from the pattern of experiences in a specified place. With this, individual and collective memories develop a sense of place among the users that can start collective actions through the translation of interpersonal and constructed interaction of cultural codes within a group, neighborhood, or imagined community (Macagba et al., 2018). These attachments and meanings to places can manifest in various dimensions and lenses that can be graphically represented by mapping.

Sense of place mapping draws out the experiences of people in a particular place and can be used as a platform to facilitate and improve participation in the planning process (Caquard & Griffin, 2019; Pánek, 2018). Drawing out experiences of people in particular spaces is also being applied with emotional mapping. Emotional mapping is an umbrella term for a variety of mapping activities that other authors call such as sentiment mapping, hedonic mapping, ephemeral mapping, perceptual mapping, or sketch mapping to describe the experiences of people in specific places (Pánek, 2018). In emotional mapping, the mapping process is completed through the narratives of the mapmakers.

This paper presents a collection of and reflection on the sense of place maps created from 2017 until 2019 by UPLB undergraduate students taking up Community and Environmental Resource Planning 31 or CERP 31, now called CERP 101, a fundamental course on human settlements. CERP 31/CERP 101 is a core course that all Human Ecology students and students from other college units in the University of the Philippines Los Baños (UPLB) take. The course aims

to provide an introduction to the types, elements, and functions of human settlements, dimensions, and planning. One of the key questions in one of the course modules is *how do we make spaces concordant with human purposes*. In that module, students find real-life applications of the concept of place which is designing spaces. The assigned activity for the said module is *Map Your Memory*, a sense of place mapping activity that aims to develop a collective depiction of the campus based on various individual memories and personal impressions. *Map Your Memory* is part of a larger project of the Department of Community and Environmental Resource Planning in the College of Human Ecology, called URBAN Lab, which commemorates the World Town Planning Week every year.

The mapping exercise aims to elicit individual narratives and stories by identifying places with the attached emotions. A similar mapping activity in Canada was conducted among college students but was for diagnostic purposes only (Robinson, 1980). The purpose of the mental mapping activity conducted with Canadian students was to highlight the students' concepts of relative position of points, size, scale, and shapes of features in their country. The mapping exercise also shows the prejudices of the students with the various labels they tagged to specific places in Canada such as those areas with 'empty plains', 'separatists', 'capitalists', and 'poor'. Such mapping activity highlights the use of geonarratives for planning out shared spaces as an opportunity for countermapping that goes beyond designing physical spaces based on aesthetics but on users' experiences and needs.

### **Storytelling through Sense of Place Mapping**

Geonarratives has been used as an approach to stimulate and interpret visual narratives in various applications such as life paths and risk perception of Muslim

women in Ohio, U.S.A. before and after 9/11 (Kwan & Ding, 2008) or tell stories of vulnerable sectors through maps (Palis, 2022). Geonarratives promote the use of spatial stories while sense of place maps tries to combine this visual representation with the descriptions and labels on the maps. As such, sense of place mapping can be an example of geonarrative mapping.

With mapping, spatial characteristics of a place, including the social connections among people, places, and ideas, using particular conventions of scale, scope, symbol and legend can be graphically represented (Powell, 2010). When it is used to represent emotions, ideas, stories, or memory, it harnesses the cognitive process and experiential knowledge in constructing these representations and manifestations of sense of place. Since it relies on memory and experiential knowledge, sense of place mapping uses a participatory approach resulting in a “community-driven, collaborative, multi-vocal and inclusive” process in map-making (Nardi, 2014, p. 6) or as Wood and Fels said “maps are moments in the process of decision-making” (1992, p. 185)

Sense of place mapping is not limited to Geographic Information System-assisted map-making. It can also use different visual media which carries multi-sensory information on emotions, experiences, or memory of a place (Powell, 2010). Sense of place maps involve layers of multi-sensory analysis, a mixture of sensory, perceptual, and semiotic elements (Mitchell, 2005; Powell, 2010). This multi-sensory analysis takes note of every element in the map including the choice of color, weight, and style of shapes and lines, and even the legends or symbols used to represent something. This map is personal, a representation of what a particular student experiences or values towards a specified place. However, the elements of this map also hold socially constructed sets of signs and symbols since the spatial dimension of human experience is based on the interaction of a network of people, events, and ideas (Naraian, 2016).

In all these, sense of place mapping is an attempt to visualize the different dimensions of human experiences and memory which is used in various ways - in different disciplines and fields of study. Application of sense of place mapping can be used to illustrate the various interconnecting and complex human-environment issues in our society, highlighting how people utilize, and put value and meaning to these interactions.

### **Sense of Place Mapping for Designing Spaces**

Similar to what Kevin Lynch (1960) did with the conceptualization of imageability to guide city-building, representing emotions using a map can help planners and decision-makers integrate the stakeholders' perceptions and guide in identifying safe and secured places among the many outcomes (Caquard & Griffin, 2019).

When mapping emotions, two aspects emerge to be vital: the emotion itself and those related to their locations. Caquard and Griffin (2019) mentioned the diversity that can occur with such approximations hence to which they suggested combining conventional and creative ways of mapping while being sensitive to the establishment of relationships between the places, peoples, and the map itself. Therefore, when one maps, they are technically connecting things, as with one's personal experiences, with the people in the same place and the embedded stories.

In the *Map Your Memory* project, the varying multiplicity of the student's experiences and memories in UPLB and the affective storytelling power of maps were highlighted. In practice, this symbolic ownership of the maps empowers the

mapmakers or the users of the place and calls for the incorporation of emotions in planning communities (Pánek, 2018). Such endeavor becomes more relevant in the context of making educational institutions socially and spatially inclusive (D'Alessio, 2012; Naraian, 2016; Youdell & Armstrong, 2011). Figure 1 illustrates the connections between the practical applications of geonarratives in designing spaces. Both the actual use of space and the experiences of users were gathered through the methodological approach of collecting place-based memories from sense of place mapping. This documentation of stories and experiences can form a basis for planning specific places that could cater to the relevant needs of the users.

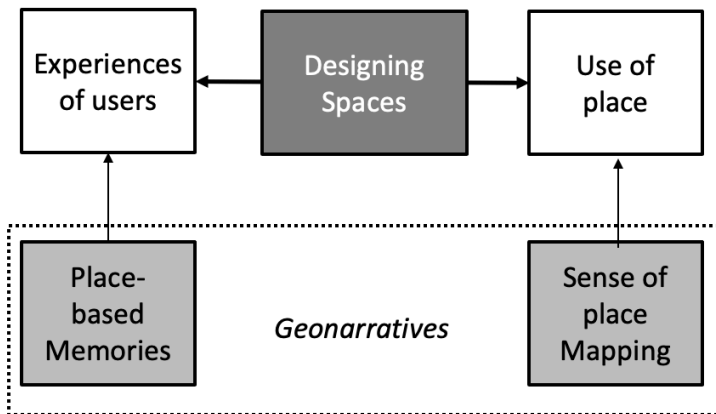


FIG. 1. *Use of geonarratives in designing spaces by collecting stories and experiences of users through maps.*

### **The Map Your Memory Activity**

This paper analyzed a total of 186 sense of place maps created by the students (aged 18-20 years old) of CERP 101 - Fundamentals of Human Settlements Planning, previously known as CERP 31, as one of their classroom exercises.

Students belonged to first-year and fourth-year levels. The mapping activity which is entitled *Map Your Memory*, after the collaborative art project of Becky Cooper with the same title (Popova, 2013), generally aimed to collect place-based memories by identifying activities commonly done in specific locations; categorizing feelings attached to various locations; characterizing common contacts in the identified locations and analyzing the relation of place-based memories in designing spaces.

For the mapping activity, the students were asked to plot their most memorable experiences on the UPLB map provided to the class. The blank map (Figure 2) contains the road network of the campus to provide flexibility and freedom to the students in developing their labels and landmarks. However, common spots are identified mostly by students for their historical marks on the campus. Since its beginning as UP College of Agriculture in 1909, UPLB has been a popular place known for excursions, scientific visits, and fairs (Fajutagana, 2008).

Grove where Vega Center and Vega Arcade are located used to be known as a dirt road that connects the campus to the main road. Meanwhile, the twin peaks of Mount Makiling still create a feeling of adventure for both students and visitors (Fajutagana, 2008). Though during the Japanese occupation, the mountain served as a temporary home for the people of Los Baños who were forced to leave their houses because they believed it is safer there (Macapinlac, 2013).

UPLB Parade Ground or Freedom Park and Baker Hall were also utilized by the Japanese as an internment camp for foreign civilians during their occupation of the campus in 1943 (Macapinlac, 2013). Near the Oblation grounds was the Chemistry Building, now called the NCAS Building or New College of Arts and Sciences Building, which was used as one of the “zona” or detention camps utilized



by the Japanese. Even the area in St. Therese Chapel (STJCP) was not safe as civilians were not spared by the Japanese in February 1946.

Now, UPLB and its environs have been dominated by an influx of young people mostly students with shared cultures and lifestyles that enabled the growth of retail and various infrastructural development in the area. Such is the effect of ‘studentification’ or the process by which student residential occupation in a given area affects its overall social, cultural and economic environment (Anderson, 2006).

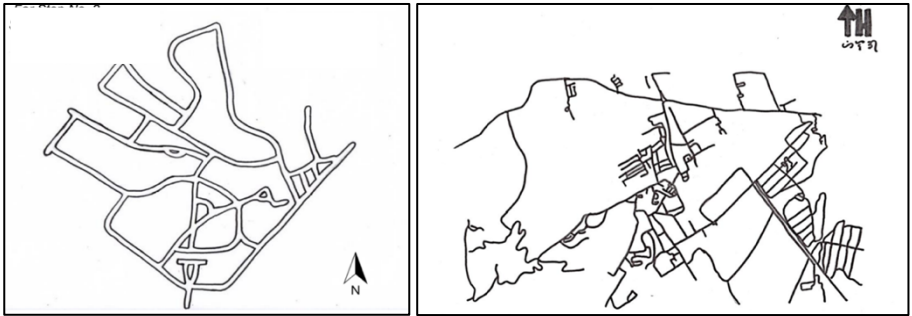


FIG. 2. Blank maps of UPLB that were used for the Map Your Memory activity.

The maps were collated to examine the patterns, similarities, and contrasting observations. Places identified, specific people mentioned in a given place, and specific activities including emotions attached to places were analyzed. Themes were developed based on this analysis and a map showcasing the places numerously mentioned was produced.

Consent from student participants was drawn with the full knowledge of the objectives and rationale of the project including how the maps will be processed and analyzed, which were explained before the conduct of the mapping activity. Pseudonyms were used to protect students’ privacy and confidentiality of the maps.

## Observations and Reflections from the Sense of Place Mapping Activity

### *Reflections from the mapmakers*

A total of 186 maps were compiled from the *Map Your Memory* activity started in 2017 until 2019. Some of the feedback from the students while doing the mapping activity are shown below:

*“ang saya saya naman nito, di natin namalayan ang dami na nating napagkwentuhan” (this activity is so fun, we did not realize we already talked about many things) – Mel*

*“[I] realize how much [I] valued all those memories until doing this activity.” - Cams*

*“In looking at the map, [UPLB] it is smaller than I thought it would be” – Ara*

*“Buildings weren’t just buildings anymore, and it wasn’t about the physical structures but more about the emotions or experiences associated with these places.” – Pia*

Most of the students’ feedback indicates the sense of comfort they felt when doing the activity, which can be differentiated when doing professional maps with community members such as with a score-based type of mapping like hazard susceptibility maps and risk maps. The provision of simplified instructions in mapping out memories and indicating an accompanying narrative made the mapmakers more accommodating to the activity. This notion of engagement as mentioned by Pánek is such a difficulty for participatory mapping activities particularly in reaching a ‘critical mass’ of respondents (2018, p. 26).

In addition, realizations about the places and memories came later as they finished creating the maps. Some mentioned that they were able to value their memories in UPLB if not for the mapmaking activity. Others also specified that they will share the activity with their friends or do it over and over again whenever they feel stressed. As emphasized by Caquard and Griffin (2019) and Hawkins (2015), there is value in using creative practices in examining embodied experiences and practice-based doings which was also underscored by a student through this feedback:

*“When we map our experiences, it requires a certain introspection. Several questions flood my mind – why am I who I am right now? Where are all my experiences pointing to? What does the future hold? It was sort of therapeutic in a way. This marks my several year journeys inside the university as well as outside the vicinity. Places that forged my identity. Because a space is just a space, until we put meaning to it” – Jerry*

### *Different lifeworlds in UPLB*

The sense of place maps created by the students denote plurality of stories. Such variety was made prominent through the elements that the mapmakers mostly applied: (1) experiences in the place, and (2) symbols attached to the place. While several of the maps identify UPLB as a home (see Figures 3 to 5), some of the maps identified more-than-human elements that the mapmakers usually attach to specific places such as ghost sightings and places where they lose personal things like umbrellas and pens. Others identified very specific experiences on the campus such as places where they have already cried, have used the restrooms, have slept, and have tripped among others.

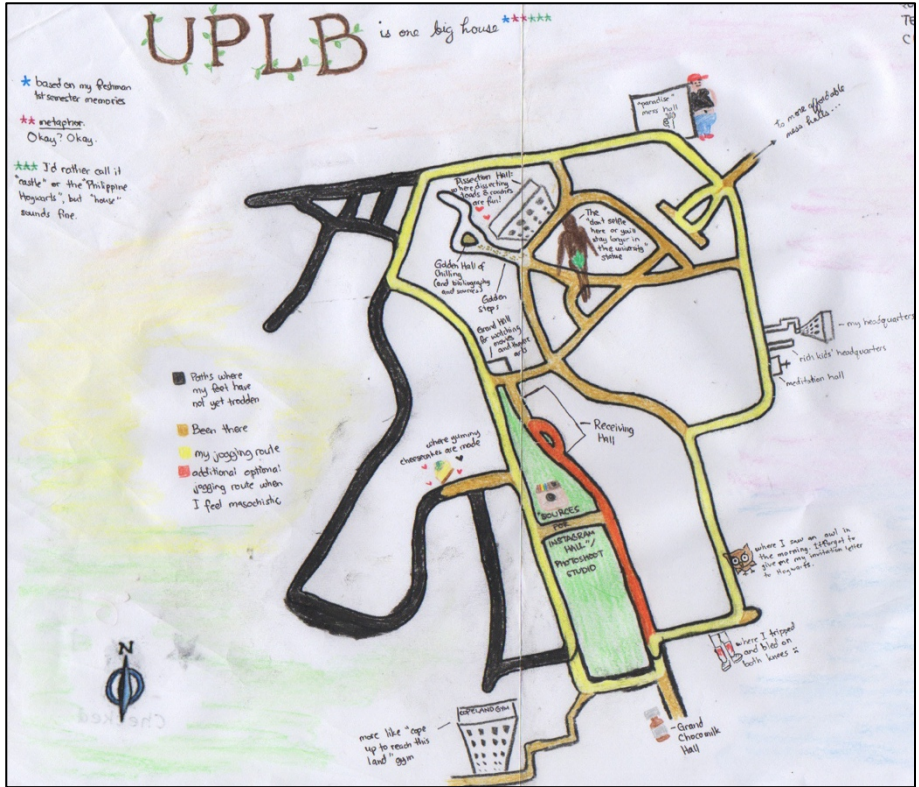


FIG. 3. UPLB is one big house. Map Your Memory, 2017.



FIG. 4. *Home. Map Your Memory, 2017*



FIG. 5. *Where we love is home, home that our feet may leave, but not our hearts.* Map Your Memory, 2017.

Another common characteristic of the maps is the relatively low quantity of experiences and memories plotted as the map scale gets bigger. Some used the white spaces on the paper as an extension of the activities conducted outside the UPLB campus (Figure 6). Activities identified on the map can be classified from private or intimate deeds to social or public events.



FIG. 6. The mapmaker extended the points plotted beyond the scale. *Map Your Memory*, 2018.

As for the use of symbols, students creatively represented and mapped their memories by comparing them to various objects that serve a purpose, or as Wood and Fels (1992) wrote, to “mask the interest that brings them into being” (p. 95). One student used puzzle pieces (Figure 7) as a metaphor to describe the continuity

of spatial experiences on the campus while also equating those experiences as pieces of his personality. Meanwhile, a student used the apparent configuration of the road network on the campus which looked like cassette tape reels, and plotted her experience through song lyrics that best described her feelings towards specific places (Figure 8). The use of fictional locations (Figure 9) and characters (Figure 10) were also used by students to represent their memories and experiences in the various places on the campus.

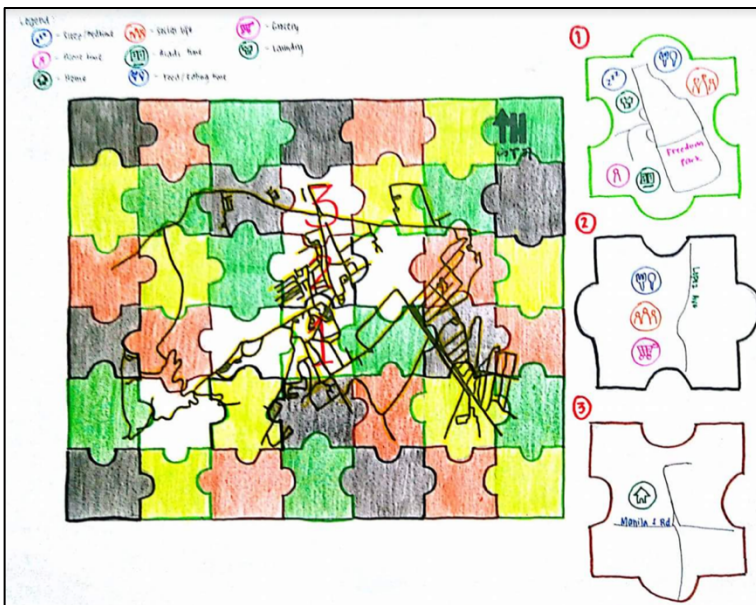


FIG. 7. Memories are compared puzzle pieces being out together and the process of making memories. *Map Your Memory*, 2018.



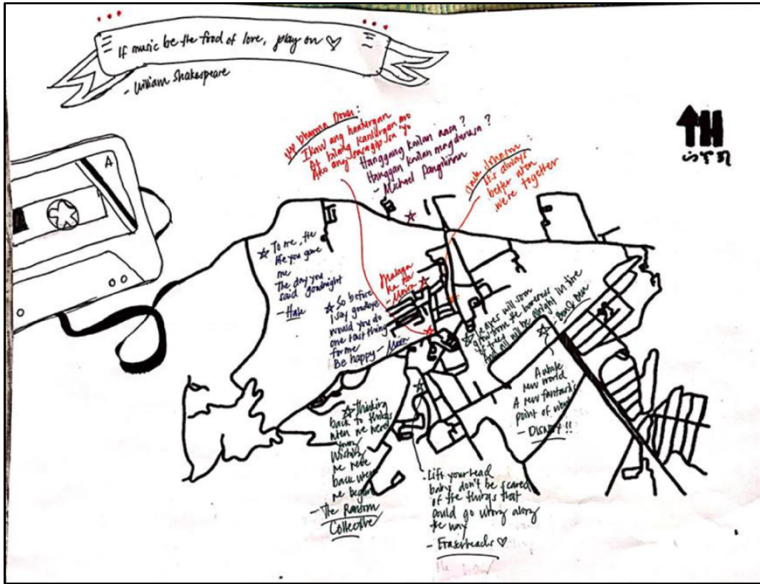


FIG. 8. Comparison of place-based memories through song lyrics. Map Your Memory, 2018.

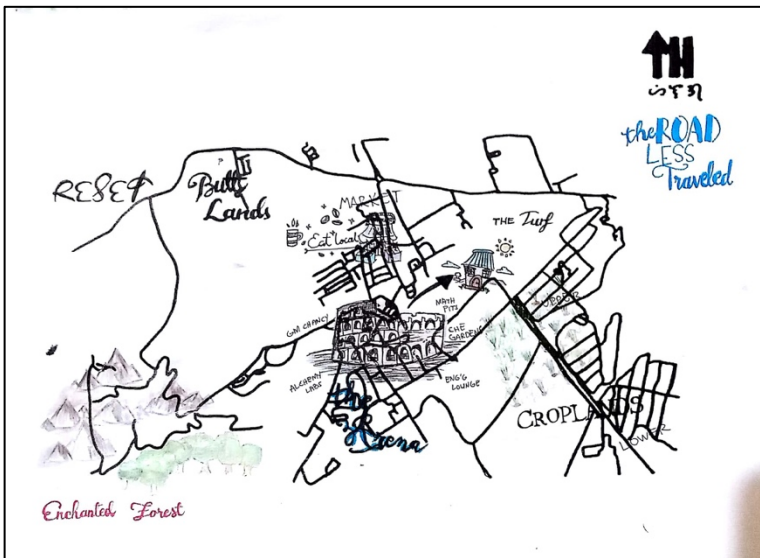


FIG. 9. Places in UPLB identified as areas in a fantasy game. Map Your Memory, 2018.

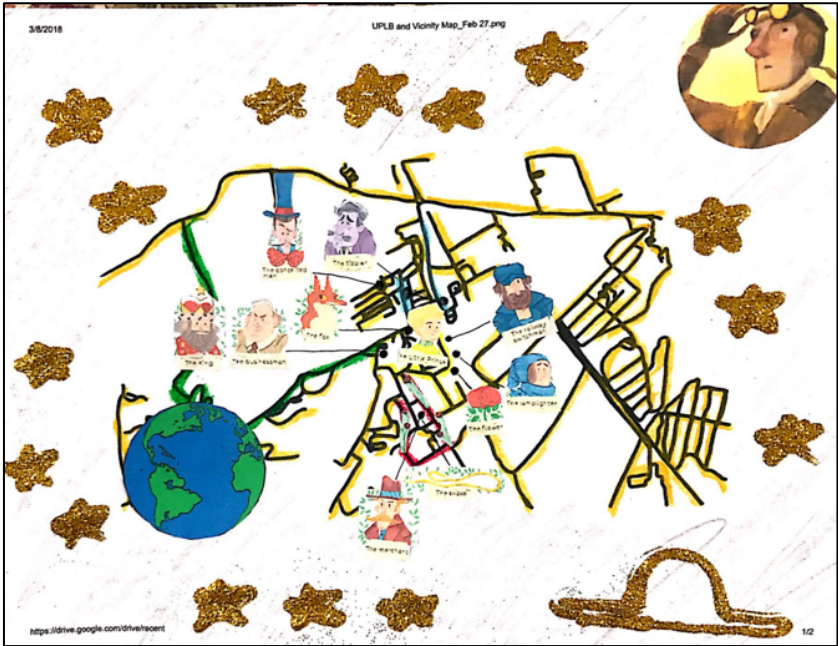


FIG. 10. Memories in UPLB represented through the names of characters from the Little Prince, Map Your Memory, 2018.

Masterson et al. (2017) recognized the value of mapping place attachment and place meanings as a way to assess the values and priorities of the stakeholders in a community; in this case, the students as users in various places in UPLB. Since the mapping activity relied on students’ memories and experiential knowledge of the spaces on the campus, the approach to planning becomes more participatory and collaborative. The web of spatial experiences established through mapping now becomes a tool for planning inclusive spaces in schools. Therefore, the making of space and making of meaning happens through the co-production of memories between UPLB as a place and the students. This is crucial in creating spaces

suitable and appropriate for users or members as Fischer and Eastwood (2016) described.

With the existence of various affective landscapes across UPLB, we can say that such mapping exercise support the notion that mapping is beyond representational because it is processual (Kitchin & Dodge, 2007) as emotions and places are always in a state of becoming. This becomes relevant in planning spaces since design is a relational and spatial problem. For one, to activate various social activities in Freedom Park, amenities may be made accessible by providing benches or restrooms. The meanings they attach to specific old buildings or area such as Baker Hall, St. Therese Chapel, Student Union (SU) Building, and DL Umali Hall calls for the preservation of heritage that these structures carry and the functions they serve for their users. Another is the labels the students attach to places like in Vega, IRRI (International Rice Research Institute) including University Health Service (UHS) and Copeland Gymnasium pose for a call to ponder how students or university constituents access food, commodities, and even health needs.

The combined maps from the exercise appeal to the local decision-makers and to the planners of a specific institution that will use the outputs as inputs in designing such shared spaces. The maps themselves may not capture the complex relationship between the people and the place, but putting value to the stories captured through the mapping process cannot be neglected.



FIG. 11. Places and buildings numerous identified by students and the emotions, activities, and symbols they usually attached to them. *Map Your Memory*, 2017-2019. Photos from Google Street View.

### Concluding remarks on mapmaking and maps

With the absence of professional cartographic images or pre-identified labels, the students were still able to draw stories and symbolic meanings they attach to places. In a way, sense of place mapping through the *Map Your Memory* activity can be an approach to gather collective memory from a community. The value added by using geonarratives in planning institutions and public space has become evident. In planning terms, the experiences and memories of the users of the place should be a basis for stimulating interactions and various social activities.

By focusing on stories and emotional attachments, mapmakers tend to be more comfortable in eliciting values and meanings they attach to places and the outputs also become boundless. Plotted memories also increase as the map scale increases but the activities identified still encompass private to public events regardless of

scale. Moreover, calling UPLB a home while being categorized as a public land and being managed by a certain group of people who follows their own set of protocols, calls for devoting space in its local administration to tackle the design of spaces based on the users' experience. As students and university constituents transform the overall economic and social environment of UPLB and its environs due to diverse needs, the impacts of studentification in the development of an area must be carefully addressed since it may exclude native neighborhoods or indigenous communities (Susanti et al., 2020). The campus master plan must then be thoughtfully integrated with the land use plan of the municipality of Los Baños so the development around UPLB can be directed towards the development goals of the town. A mapping activity may also be done with non-UPLB constituents or native residents in shared spaces within the campus and its surrounding areas.

Future researchers may be interested to look into the power of the internet and available computer applications in embedding stories through maps. The use of interactive maps via the internet and mobile phones is an emerging possibility of merging the narratives with the visual representation through maps such as the free tool StoryMapJS by knightlab.com, a licensed platform like Story Maps by ESRI (Mukherjee, 2019) or a standalone software that can process geonarratives to global positioning system (Ajayakumar et al., 2019). These designs are more 'story focused' and used map-based storytelling techniques (Mocnik & Fairbairn, 2018; Roth, 2021). Others may also combine qualitative and quantitative approaches in mapping to ingrate the different terms used by the mapmakers for a particular emotion.

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