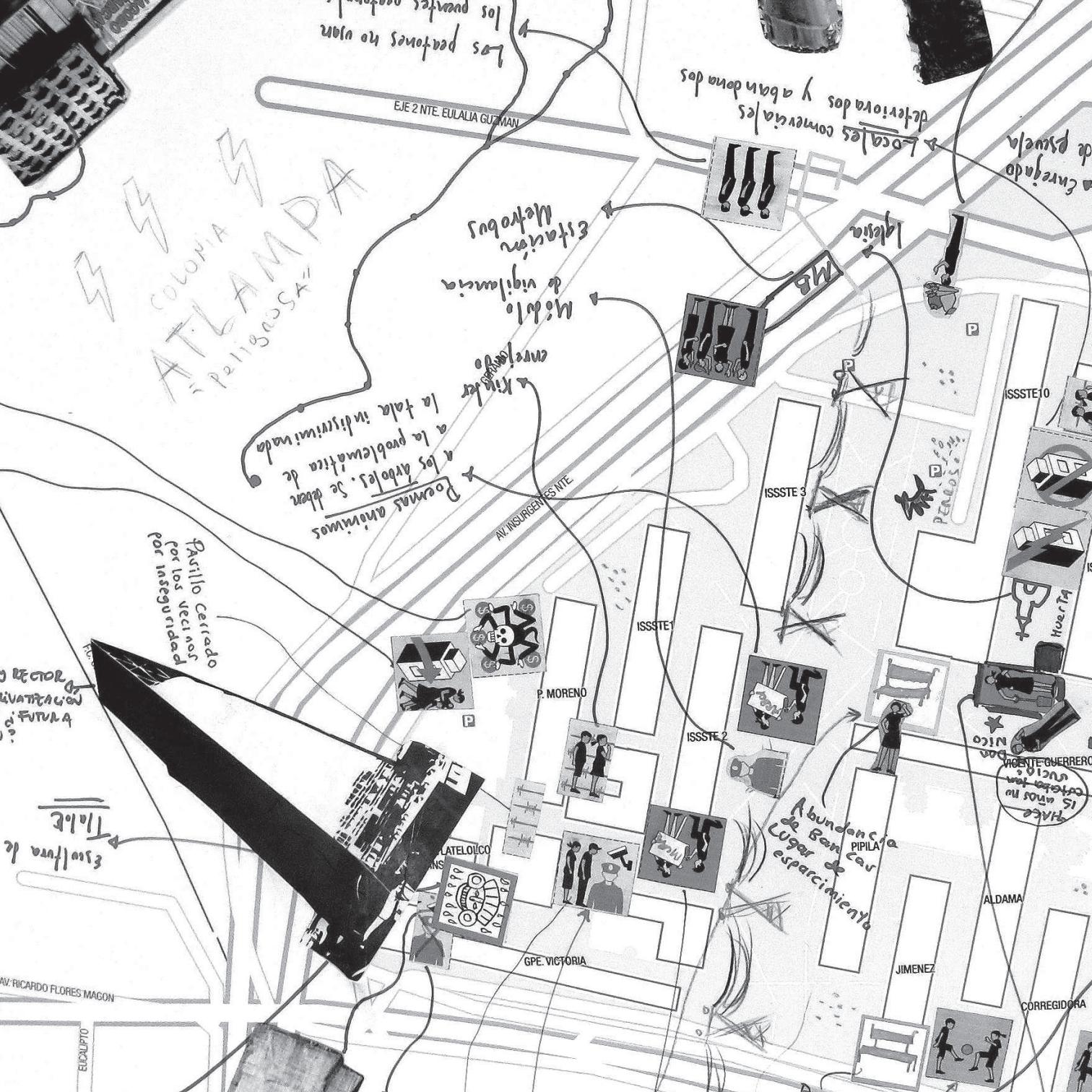


ICONOCLASISTAS

Manual of Collective Mapping

CRITICAL CARTOGRAPHIC
RESOURCES FOR
TERRITORIAL PROCESSES
OF COLLABORATIVE
CREATION



“Territory is the socially-built space”

Milton Santos

All the texts, pictures, and photos (except when indicated), as well as the design and general concept of the manual belong to IIconoclasistas (**Pablo Ares y Julia Risler**)

Translated by María Belén Riveiro



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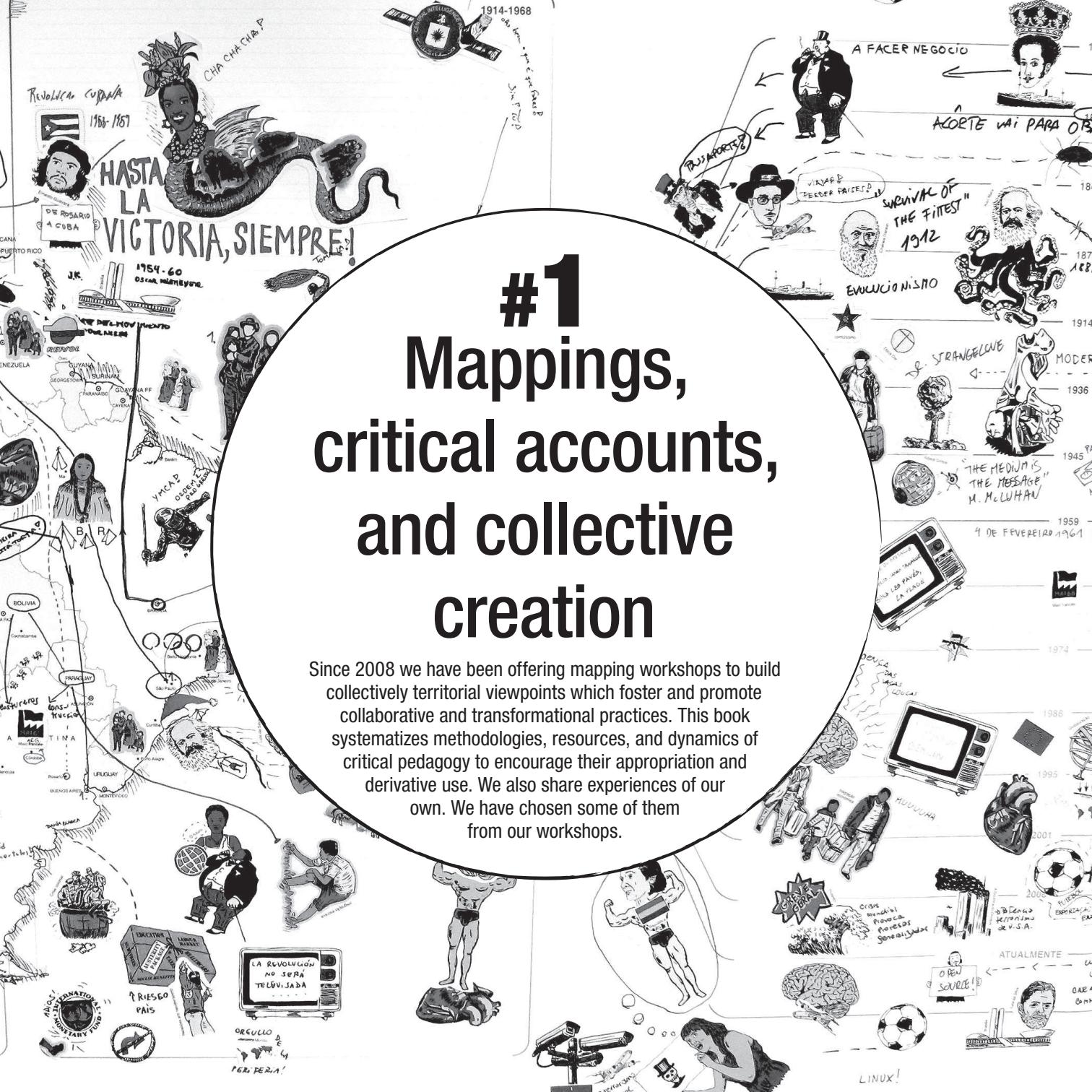
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#1 Mappings, critical accounts, and collective creation

Since 2008 we have been offering mapping workshops to build collectively territorial viewpoints which foster and promote collaborative and transformational practices. This book systematizes methodologies, resources, and dynamics of critical pedagogy to encourage their appropriation and derivative use. We also share experiences of our own. We have chosen some of them from our workshops.

About the manual

This book is the result of the joint work and collaborative process that started more than five years ago when we were just organizing the first mapping workshops. Through these workshops we have designed a collective practice nurtured with multiple viewpoints, approaches, and variations acquired throughout this experience. This process was gradually recorded in the reports we wrote at the end of workshops. In those reports we aimed at reflecting and highlighting the key resources and moments that emerged during those workshops. In this way, along with practice, thoughts on it were developed. The process was shared: everything was published in the website and spread on social media.

Many of you might be asking yourselves, why, then, write a manual? Almost every day we receive invitations, questions, and doubts about the mapping workshops, which include requests of assistance or requests to design specific resources. Mostly we cannot answer every doubt nor participate in every event, basically because we are just two people. While we often answer these requests by redirecting them to the website, we would like to emphasize the foundations guiding every action of Iconoclastas: to avoid specializations and to free up resources, encouraging anyone interested to set up their own workshops and develop their own practices.

With this manual we share our experience to show how mapping workshops may promote various ways of understanding. Another task developed in workshops is to mark the space using different types of languages, such as symbols, graphics, and icons, stimulating the creation of collages, phrases, drawings, and slogans. There are two meanings of the word "manual" that we want to mention because we like them very much and they illustrate clearly

what we are seeking: one meaning refers to that "done with the hands", and the other one points to any "book giving the essential information on a subject." This is our path, we hope you will enjoy it as much as we do.

The need to create new accounts

Maps are ideological representations. Drawing maps is one of the main instruments leading powers have recurred to in history for the utilitarian appropriation of territories. This kind of operation involves not only a type of organization of the territory but also the demarcation of borders to mark occupations and plan strategies of invasions, looting, and appropriation of common goods. In this way, maps of wide circulation are the result of the viewpoint that the leading power recreates on the territory generating hegemonic representations functional to the development of capitalism, decoding the territory in a rational way, classifying natural resources, the characteristics of the population, and identifying the kind of production which is more effective in turning labor force and resources into profit.

Official accounts and cartographies are accepted as natural and unquestionable representations despite the fact that they are the result of "interested viewpoints" held by hegemonic powers over territories. We refer not only to those viewpoints from political and social institutions or agents, but also to the discourse of mass media, and to every other intervention shaping public opinion and reinforcing naturalized beliefs and social mandates.

This scientific point of view on the territory, common goods, and on those who inhabit it is supplemented with other techniques penetrating the social body, such as video surveillance, biometric techniques of identification, and statistical formulas constructing situations and offering information to ease the execution of biopolitical



mechanisms directed towards organizing, controlling, and disciplining the inhabitants of a territory.

Nonetheless, the critical use of maps aims at creating the conditions for collective exchange to generate accounts and representations fighting against and challenging those which are established by various hegemonic positions. Designing collective cartographies stems from a deep-rooted tradition of participatory work. Involving different types of experiences and results, this tool has been strengthened by the work of social organizations, NGOs, and foundations, in urban as well as in rural areas. Added to this, technological availability and the access to georeferencing tools (such as GPS or GIS) have invigorated and widened this process in various lines of work.

The diffusion and widespread use of maps and cartographies ran parallel to the “death of grand narratives”, the hegemonic discourse organizing the interpretative paradigm of the 90s. In that decade a vast group of social movements sprung up and made themselves visible in Latin America. These were self-managed and horizontally organized, and sparked demands of peasants, native peoples, gender collectives, among others. These new or renewed social prominent positions recurred to a vast reservoir of liberating practices and discourses, and established a political, cultural and communicational activism linked to social and affective cooperation, the free circulation of knowledge and practices, and the connection through networks.

Definitions and certainties

We conceive “mapping” as a practice, an action of thought in which the map is only one of the tools promoting an approach and deep analysis of social, subjective, and geographic territories. Added to this, another series of resources have been named “multiple devices” consisting of graphic and visual means and creations. These, when mixed with ludic dynamics, become intertwined to promote areas for socialization and debate, becoming triggers and challenges in constant movement, change and appropriation. In this way, we try to build a space for discussion and creation, not closed in itself, but placed as an available starting point for anyone to recur to, a proper device that builds knowledge, fostering the organization and the generation of liberating alternatives.

This is the reason why we sustain mapping is a means, not an end. Mapping should be part of a wider process, “another strategy”, a “means for” thoughts, the socialization of knowledge and practices, a boost for collective participation, a challenge to hegemonic areas, the driving force for creation and imagination, a deep analysis of key issues, the visualization of resistances, the mark highlighting power relations, among many other aspects.

In this way, mapping does not lead to transformations by itself. Mapping is connected to an organizational process by way of collaborative work in graphic and visual platforms. And this work must be strategically spread: all the information included must be agreed by consensus with everyone taking part of the process and should bear a communicational aim, having in mind that this should not menace nor damage participants.

Projections and limits to mapping

“Maps are not the territory”: they are static images that cannot capture the constant changes to which territories are exposed. Maps do not contemplate the subjectivity of territorial processes, their symbolic representations nor the imaginaries about them. The people who inhabit the territory are the ones who can really create and transform them, they shape them every day by inhabiting them, going through them, perceiving and creating them.

Mapping is a tool providing a snapshot of the moment in which it was taken, yet it does not recover completely a territorial reality, which is always problematic and complex. Drawing collective maps transmits a specific notion on a dynamic and constantly changing territory, where borders, both real and symbolic, are continually altered and exceeded by the actions of bodies and subjectivities.

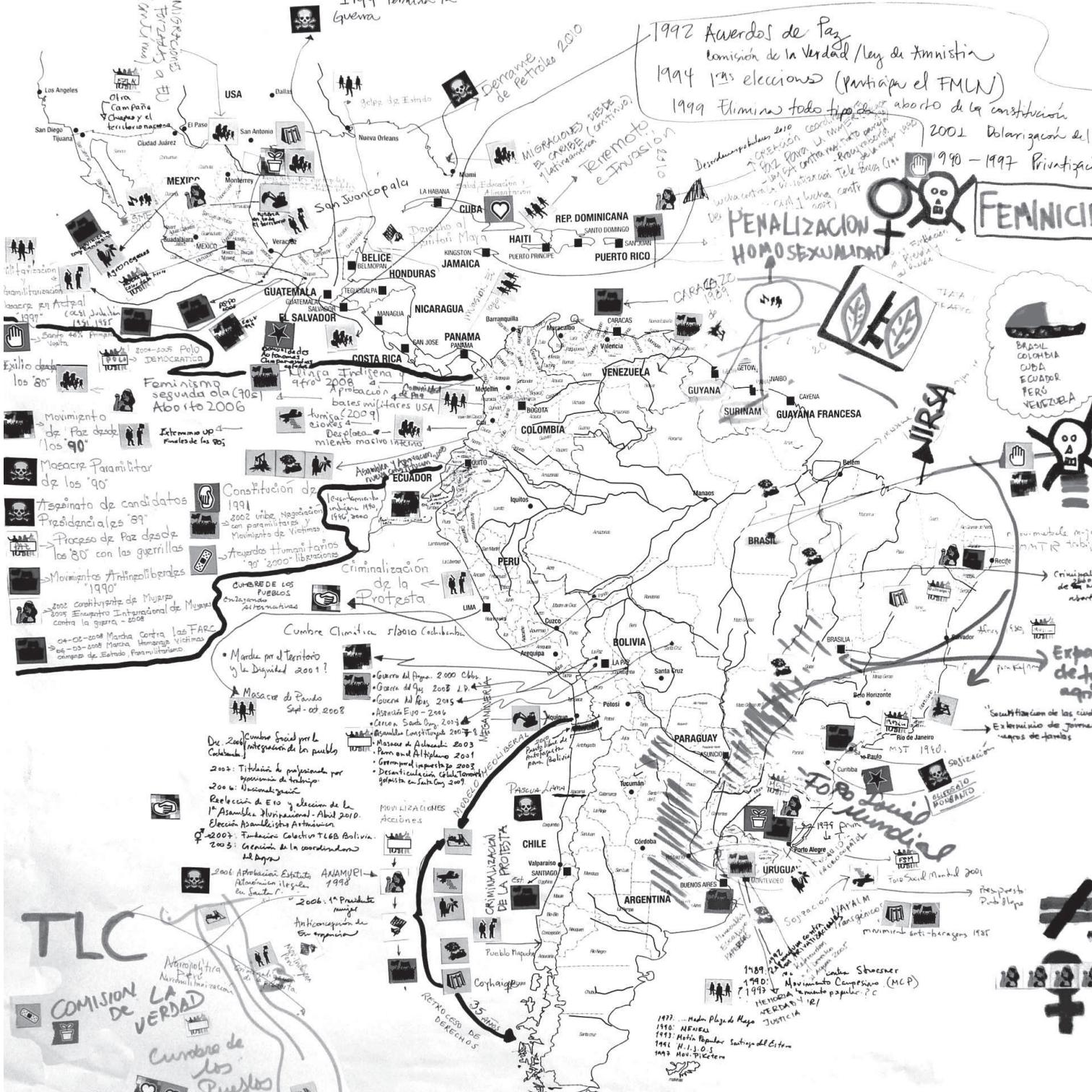
Drawing a map involves a way of creating collective accounts on what is common to us all, this builds a platform rendering visible certain contacts and consensus without reducing diversity, for this is also depicted. Brewing the common, i.e., to produce the common that joins us and that we recognize, or rendering it visible spontaneously or from the unknown, but having from the beginning clear aims, constitutes a way to fight against the individualism and segregation in which we are immersed as inhabitants of this world.

Mapping is a practice aimed at lifting barriers and borders, and it allows our encounter in a territory of support and trust. Mapping is also a dynamic through which we build and strengthen the spread of new paradigms to understand the reality. And mapping is a way to produce territories, given that it is the establishment and renewal of spatial forms and of mechanisms to perceive time through which we nurture and project our actions.

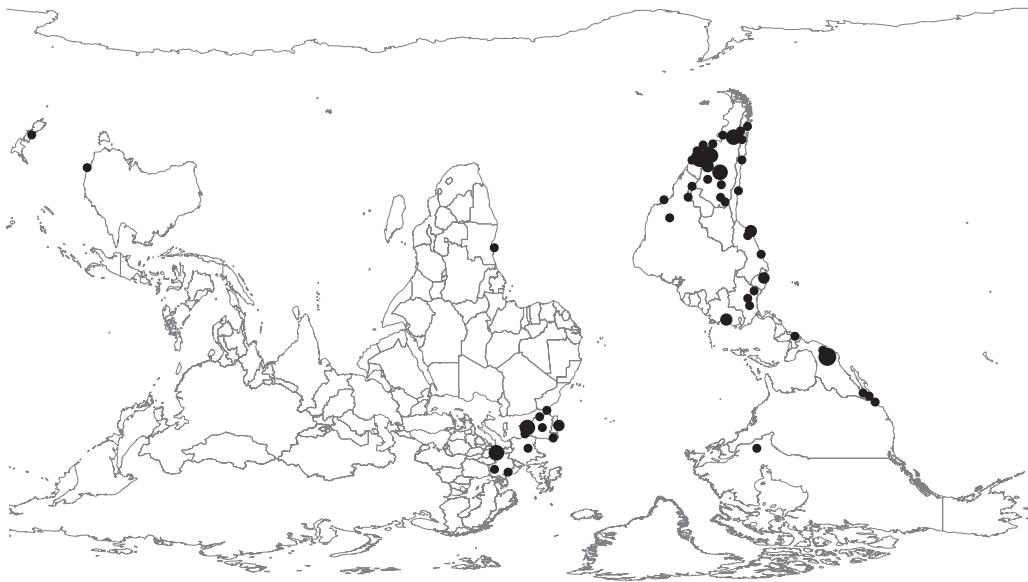
How to use this manual?

This manual is not to be used in just one way. By publishing this book we do not block practice nor experience. We believe that there is still much more to learn and to explore, which will be attained through your appropriations and drifts. The only thing that remains to be done for us is to encourage you to experiment in different spaces with the available resources, to let yourselves go with the flow of contingencies, and to adapt practices to strengthen situations of social and subjective cooperation giving way to, at the same time, processes of collective management of what is common to all.

We welcome your feedback, contributions, suggestions, resources, and dynamics. You can send them to iconoclasistas@gmail.com



Mapping itinerary



Collective mapping workshops and multiple devices were held in cities of Argentina, Venezuela, Colombia, Mexico, Peru, Austria, Portugal, and Spain. Activists in these countries and in others have also recurred to these activities.

Maps, icons and pictograms have been exhibited in: "Baadlands: an Atlas of Experimental Cartography" (Australia); "El vértigo de la abundancia" [The Vertigo of Abundance] (Mexico); "Itinerancia BID 12" [Itinerary BID 12] (Spain, Guatemala, Ecuador, and Brazil); "El Andar Olímpico" [Oblique Gait], "Espejos. El camino incierto al país de las maravillas" [Mirrors. The Uncertain Path towards Wonderland] and "Reciprocidad" [Reciprocity] (Buenos Aires); "El Ojo Colectivo: en búsqueda de otra subjetividad" [The Collective Eye in the Search for Another Subjectivity] (Uruguay); "Truth is Concrete" (Austria); "II Festival Internacional Cerro de Arena" [II International Festival Cerro de Arenal] (Mexico); "Other Visible things" (Ecuador); "Artesanos: Construcciones colectivas del espacio social" [Craftsmen: Collectively Building

Social Space], "Apamar. Gráficas, métricas y políticas del espacio" [Apamar. Graphics, Metrics, and Policies of the Space] (Spain); "Arrhythrias of Counter-Production: Engaged Art in Argentina" (United States); among others.

Publication:

Magazines: Visaje y Errata #7 (Colombia), Multitudes #43 (France), Refil (Brazil), Scapegoat (Canada), Sideroom (New Zealand), Ramona (Buenos Aires).

Books: Food. An Atlas (United States), PDTG (Peru), Devir Menor (Portugal), Mendozazo (Argentina), Reu08 (Spain), Papers d'art (Spain).

Printed productions:

Maps: "Radiografía del corazón del modelo sojero" [X-Ray of the Heart of the Soy Model] and "Ni por todo el oro del mundo" [Not Even for all the Gold in the World] (Argentina, 2010), in English and in French (2011/12). "Cartografías críticas de Perú y América Latina" [Critical Cartographies in Latin America and Peru] (Peru, 2011). La Carteloneta (Barcelona, 2009)

Posters: "La trenza insurrecta" [The Insurrect Braid], "El Arbolazo", and "Nuestra Señora de la Rebeldía"

[Our Lady of Rebelliousness] (Argentina, 2010), "El Cordobazo y otros azos" (Argentina, 2009).

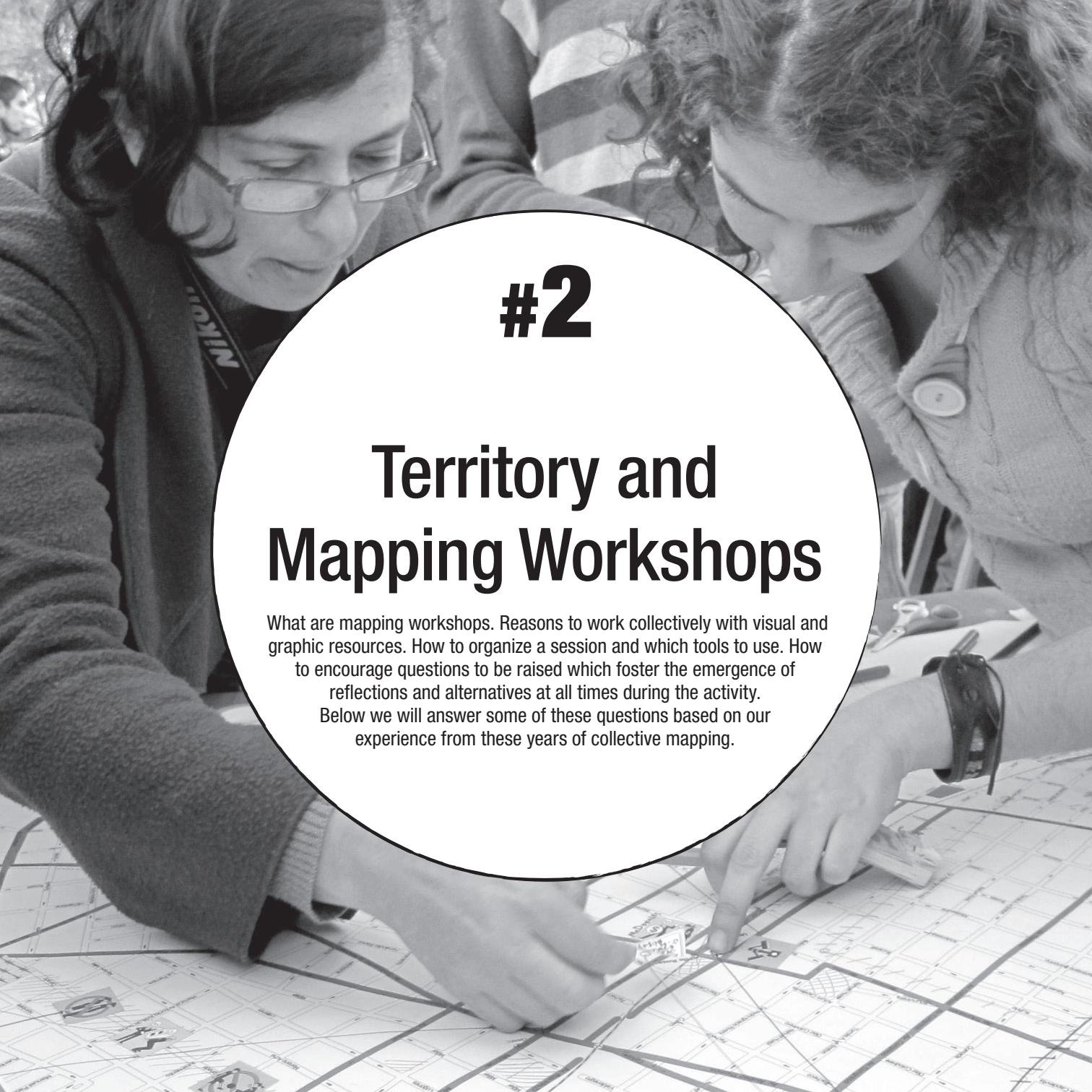
Magazine-poster: "Cosmovisión rebelde del saqueo neocolonial" [Rebellious View of the World of Looting in Neocolonialism] (Argentina, 2007/08) "Cosmovisión rebelde de la ciudad posmoderna" [Rebellious View of the World of Postmodern Cities] (Argentina, 2007/08), "El abc Ame Rica Latina, para avanzar al ritmo del cambio" [The basics of Latin Ame Rica {literally Ame Rich}, to Move Forward to the Rhythm of Change] (Argentina, 2007), "Anuario volante" [Yearbook Flyer] (Argentina, 2006).

Tabloid: "Cosmovisión Rebelde" [Rebellious View of the World] (Argentina, 2010).



Premio BID

The project of collective mapping won the Grand Prix of the Iberoamerican Biennale BID12 in Madrid, for the category "Graphic Design and Audiovisual Communication" (2012).

A black and white photograph showing two people from the waist up, working together on a large map spread out on a table. They are both looking down at the map, which is covered with various markings, lines, and small pieces of paper. The person on the left is wearing glasses and a dark sweater, with a Nikon strap around their neck. The person on the right has curly hair and is wearing a light-colored jacket. A pair of scissors and a ruler are visible on the table next to the map.

#2

Territory and Mapping Workshops

What are mapping workshops. Reasons to work collectively with visual and graphic resources. How to organize a session and which tools to use. How to encourage questions to be raised which foster the emergence of reflections and alternatives at all times during the activity.

Below we will answer some of these questions based on our experience from these years of collective mapping.

#2 Territory and Mapping Workshops

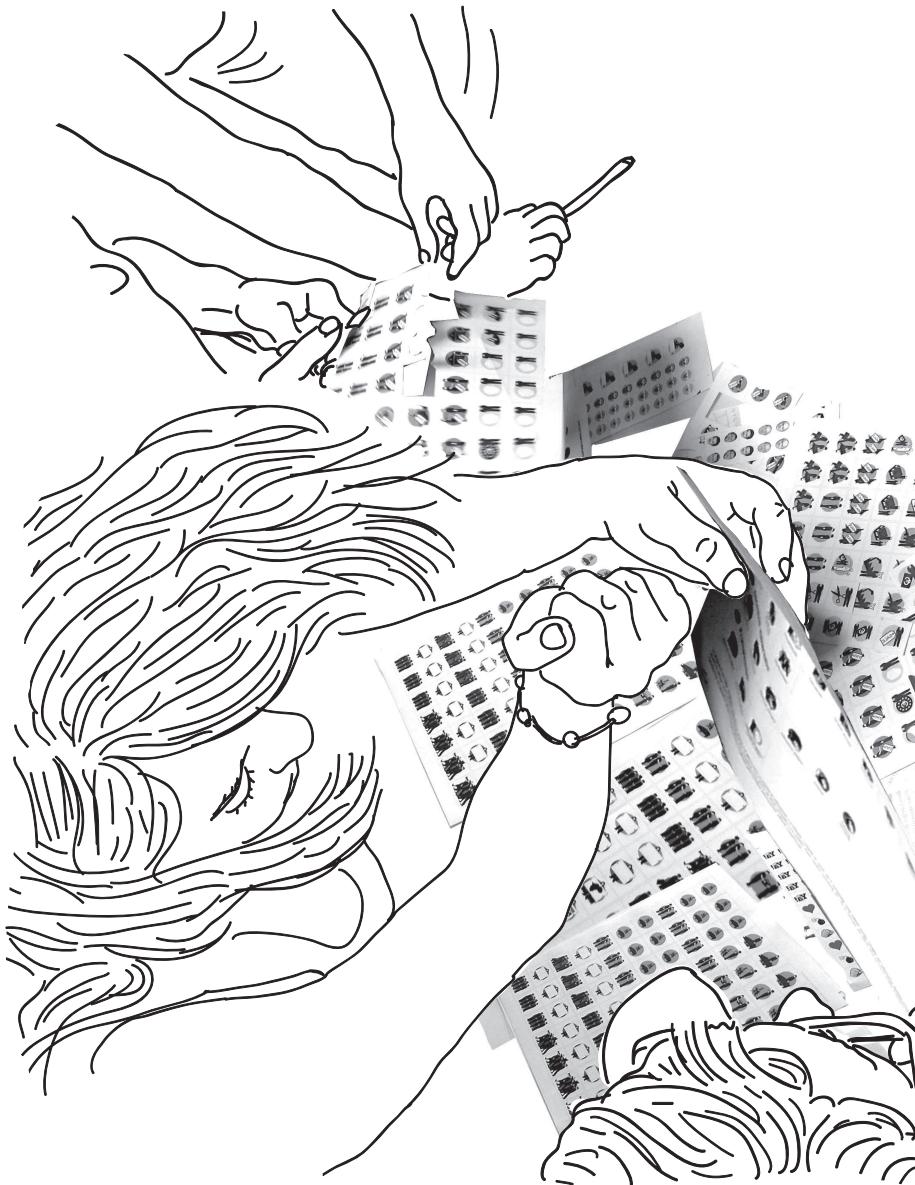
What is collective mapping?

Collective mapping is a creation process subverting the place of enunciation to challenge dominant narratives on territories. To do so we recur to everyday knowledge and experiences of participants. On a graphic and visual means the most acute problems of the territory are rendered visible identifying responsibilities, reflecting upon the links to other topics, and marking consequences. This viewpoint goes along with the process of remembering and marking experiences and areas of organization and transformation so as to spin a web of solidarity and affection.

While the hegemonic representation might become the starting point for workshops (when using, for example, a printed cadastral map with its predesigned borders), during the process of exchange of knowledge a critical look over the territory is built as a result of the various opinions and thoughts shared. Therefore the first representation is transformed due to the fact that hidden questions or those which are not simple to represent are now included.

If there is time during the workshops, maps can be drawn freehand. This becomes an opportunity to play with borders, senses, and shapes.

In each case, we must keep in mind that maps are only one tool among many others. When drawing maps is part of an organizational and collective process, this activity promotes the diagnoses and drawing up of participatory projects expected to be developed throughout the time.





#2 Territory and Mapping Workshops

Reasons to work with visual resources and maps

Weaving new territorial accounts and narratives involves tools which encourage us to participate and to reflect upon the process from dialogic viewpoints. In this way, designing and activating a set of visual resources (iconographies, pictograms, graphic and cartographic devices) establish a working platform that encourages participants to remember, exchange, and mark topics. The availability of resources at the beginning of the workshop, which might be considered a frame limiting and restricting action, becomes in fact a kind of springboard strengthening collaborative work, and revitalizes the process by incorporating an aesthetics and symbolic dimension to the job. Employing these resources widens the methodologies of participative research. When creative and visual resources are included, the ways in which we understand, reflect upon, and mark various aspects of our everyday, historical, subjective, and collective reality are broadened. Participants use and transform visual tools

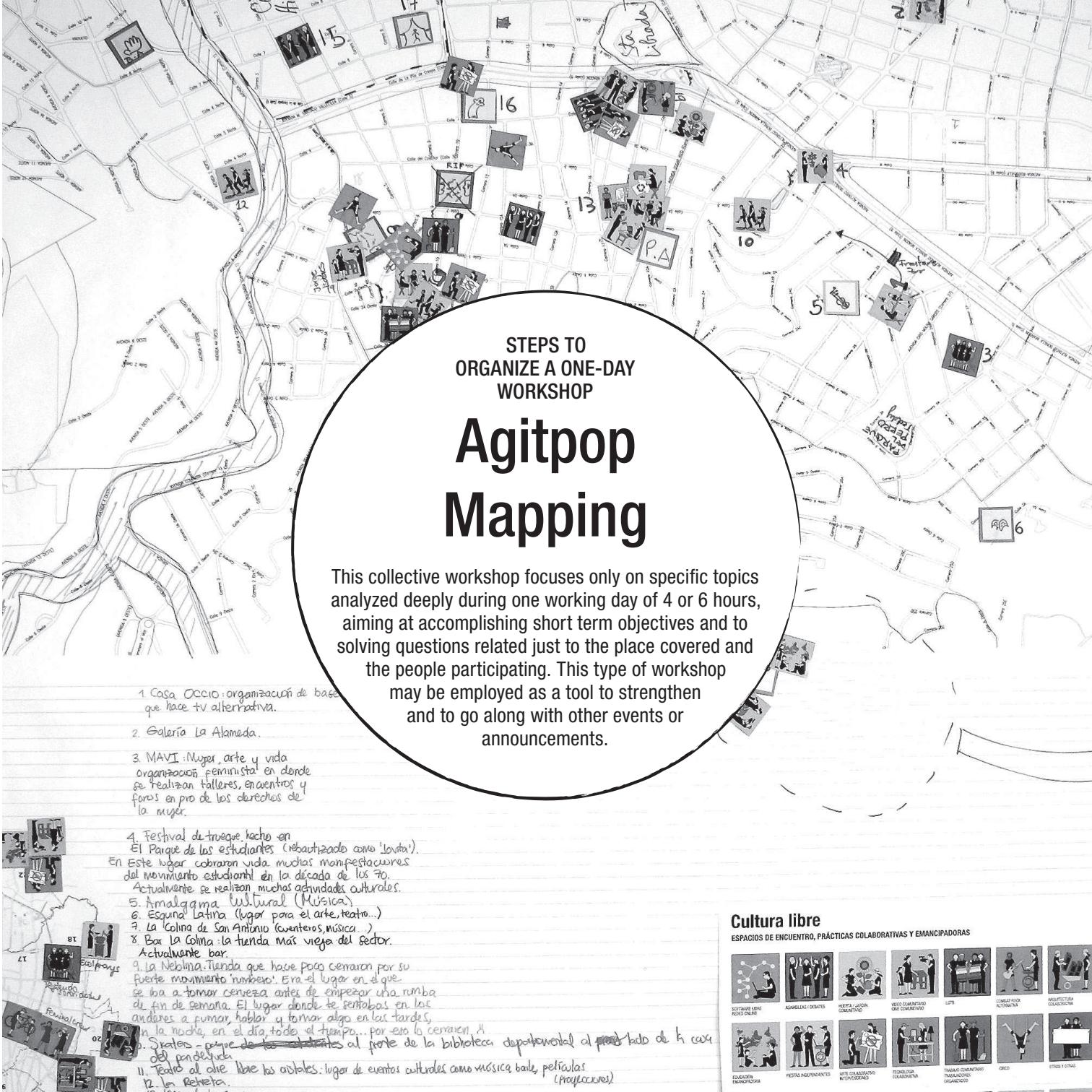
and maps, but they are also encouraged to design their own ways of representation, whether with images, icons, drawings, texts, frames, or any other resource which fosters the communication and spread of meanings and senses. Creations or changes by the participants might also be added to future workshops. Therefore a constant interaction occurs by which the mapping workshop territorializes collective creation, plural participation and opens up a horizon of critical and transformational sense.

 Recurring to maps, graphic means and resources in workshops fosters collective creation of complex scenarios and strengthens an attentive regard in view of processes of colonization and privatization of what is common to us all.



We can graphically and briefly display the main questions to debate, reflect upon, and reach a consensus





STEPS TO
ORGANIZE A ONE-DAY
WORKSHOP

Agitpop Mapping

This collective workshop focuses only on specific topics analyzed deeply during one working day of 4 or 6 hours, aiming at accomplishing short term objectives and to solving questions related just to the place covered and the people participating. This type of workshop may be employed as a tool to strengthen and to go along with other events or announcements.

1. Casa Ocio: organización de base que hace tv alternativa.

2. Galería La Alameda.

3. MAVI: Mujer, arte y vida
organización feminista en donde se realizan talleres, encuentros y foros en pro de los derechos de la mujer.

4. Festival de trueque hecho en
El Parque de los estudiantes (Rebautizado como 'Jovita').
En Este lugar cobraron vida muchas manifestaciones
del movimiento estudiantil en la década de los 70.
Actualmente se realizan muchas actividades culturales.

5. Amalgama Cultural (Música)

6. Escuadra Latina (Lugar para el arte, teatro...)

7. La Colina de San Antonio (cuenteros, música...)

8. Bar La Colina: la tienda más vieja del sector.
Actualmente bar.

9. La Nebulina: Tienda que hace poco cerraron por su
fuerte movimiento 'número'. Era el lugar en el que
se iba a tomar cerveza antes de empezar una rumba
al fin de semana. El lugar donde se sentaban en los
andenes a fumar, hablar y tomar algo en las tardes
en la noche, en el día, todo el tiempo... por eso lo cerraron.

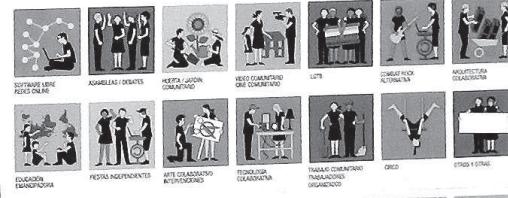
10. Sistemas - pre-escuela infantil al frente de la biblioteca departamental al frente lado de la casa
del pendiente.

11. Teatro al aire libre los sábados: lugar de eventos culturales como música, baile, películas (proyecciones).

12. La Rehetera.

Cultura libre

ESPACIOS DE ENCUENTRO, PRÁCTICAS COLABORATIVAS Y EMANCIPADORAS





Preparing the workshop

Before setting up the workshop, contact the organizers and engage in a dialogue with them (groups, cultural centers, social movements, institutions, etc.) to analyze deeply the expectations they have, the topics to be treated, and territories this workshop will cover. This first contact allows you to start working on a specific proposal, which is later on broadened and specified by people who participate in the workshop. Maps can be found in the Land Registry of each area, (copies usually have to be paid for); you can also get an enlarged photocopy of the maps with map datum sold at stationary stores, another option is to draw freehand the territory, or download the maps using a search engine or directly from the site openstreetmap.org

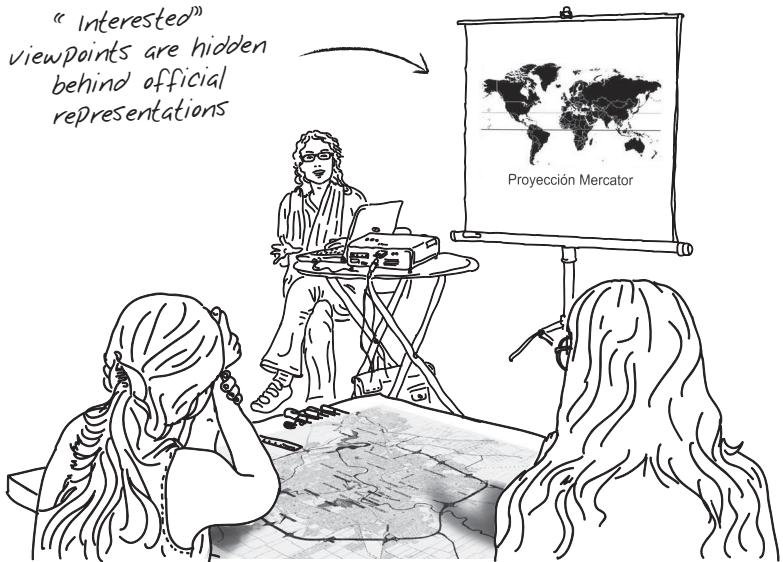


Introducing tasks

Participants introduce themselves briefly: mentioning their names, activity or institution where they belong, and the expectations over the workshop. Organizers introduce the activity to be developed during the workshop, mentioning topics, durations, and aims. A visual presentation may be prepared, or simply a dialogue may be held. Emphasizing the critical and reflexive potential of working with maps and graphic devices is crucial, and so is explaining clearly how to intervene in them freely and creatively employing predesigned tools and the contributions of the participants.



☞ The introduction and division in work teams (of not more than 10 members) may take place through a ludic dynamic. Working tables should be prepared at the beginning of the workshop on which maps, resources, markers, and scissors are to be placed.





Team work

If the workshop is open to the public, make clear in the invitation that no requirements are asked and that no limitations are imposed to participate. The ideal amount of people per group should not be more than 30 or 40 people. After the introduction they may be split into small groups of 8 or 10 members, and this division might be established

according to a ludic dynamic and

arranged according to some topic previously defined by the organizers. The working area should be well-lit, providing sizable desks with resources and tools at the beginning of the workshop. Organizers should take turns to participate in every table, answer questions, encourage people to participate, and resolve doubts related to the use of graphic and visual resources and the ways to intervene in devices.

 Everyone has a bird's-eye view to imagine and visualize a space of great dimensions. The most common example are the little plans we draw to guide someone to arrive at our house.





Sharing results

When everyone finishes the exercise of mapping, each group will share their results. These might be displayed on the floor or the wall, because a key point is that everything should be visible to everyone. While the various topologies marked are shared, organizers pose questions or make comments to promote a debate.

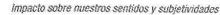
This moment is key when considering to continue with the workshop, due to the fact

that this rapidly renders visible the differences and the coincidences. Another option is that one of the organizers takes notes to systematize the information into a diagram (including the main topics of the workshop, for example, or the focal points of the SWOT "Strength, Weakness, Opportunity, and Threat") to present this to the rest and for this to become the basis from which the plans of action for the future will be organized.

 The map is part of a collective process and must follow clear aims. The role of the organizers is key. They help participants to use the space and the tools. Having always in mind the goals of the workshop, organizers set times and encourage people to participate.



Note: The duration mentioned is only a suggestion and may vary according to the circumstances.



Distintas intensidades perceptivas (código de colores):

- Experiências enriquecedoras e liberadoras
- Experiências alienantes e rutinhas
- Experiências traumáticas e frustrantes

① Alienante.

Tranmission of frustration

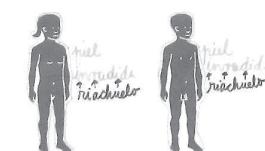
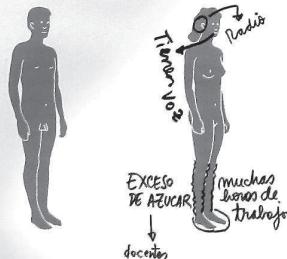
2
Barrotes y fábricas
Abandonadas.

the goal
for

(X) Espacio de
Resistencia y op.

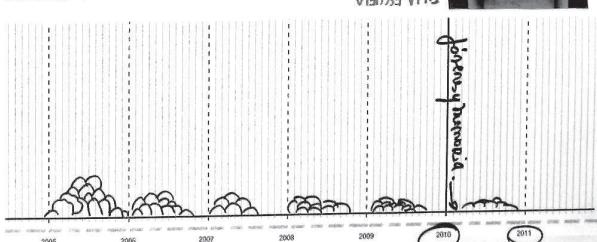
- LA ESCUELA
- Radio → Jók m
- LA TOMA
- CTR de Salud
- Madres Organizadas
- Niñas Organizadas

Impacto sobre los cuernos



10

Uso de tiempo de los últimos 6 años

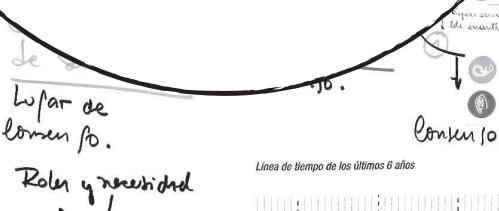


BASURA EN LA RIVERA Y EN LA CALLE

EXERCISES FOR A WORKSHOP LASTING MORE THAN ONE DAY

Multiple Devices

If when organizing the workshop one counts with more than one day, the agitpop mapping workshop might be combined with other graphic resources. These new approaches, platforms, and formats enable us to analyze deeply other areas, including time, body and subjective dimensions.



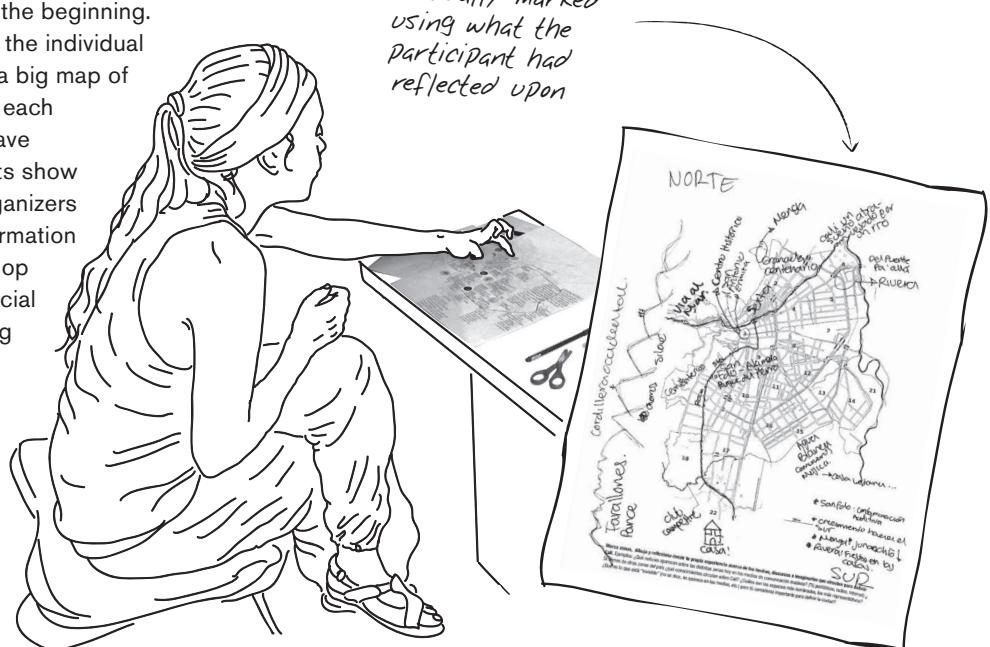
Senses, perceptions, and territories

Identify daily trips. Intervention with icons to mark sounds, smells, flavors, experiences, feelings, and everything relevant to identify points or areas of pleasure and/or discomfort.

When starting a workshop a first cartographic exercise is explained consisting of marking, individually, on a map of the territory a series of questions that stimulates participants to recall zones, areas, routes, places, itineraries, and everything that they enjoy or that, on the contrary, they find distressful or discomforting. The sum of these points shows how each person defines and characterizes the territory that will be mapped collectively later on. This process allows certain ignored aspects and prejudices to be exposed at the beginning. When participants complete the individual exercise, organizers display a big map of the area on the wall and ask each person to share what they have worked on. While participants show and describe their maps, organizers choose and systematize information in the common map. Workshop coordinators should pay special attention to avoiding focusing on issues that have been already discussed so as to analyze deeply dimensions that have not emerged till that moment. This map should remain displayed in a visible area throughout the workshop

given that it is a basis showing the starting points from which the following exercises are organized. Besides, the map summarizes a first territorial viewpoint highlighting impressions, beliefs, and initial thoughts allowing organizers to identify nodes of common interests, areas for a potential intervention, and unavoidable issues and topics.

 The map might be drawn individually and by heart. During the presentation of these individual works, key issues should be highlighted so that they are developed later on during the workshop.



Stands in the public space / Mapping while passing by

Urban intervention on the streets, sidewalk, or heavily congested public areas with printed maps and graphic resources, inviting passers-by mark, participate, and reflect upon specific topic from a critical viewpoint.

Situations may emerge in which participants do not possess vast knowledge of the area to map (because they come from other places, they are newcomers, or they always follow the same paths). In consequence, including the voices of neighbors becomes vital. One can go out with a desk, maps, icons, and markers to the public space, place everything in a park, a corner in the center of the town, the entry of a train or subway station, etc. And one can focus the activity towards gathering thoughts, opinions, and data of the people who usually walk through those areas.

Resources stimulating participation (markers, icons, photos, newspaper clippings, etc.) may be employed. Keep in mind the elderly recount interesting anecdotes, yet they should be encouraged or helped to mark what they are describing on the map. Word-for-word phrases with which areas are defined or described might be also transcribed (What does that area mean to you? How would you define the area in one phrase?, etc.). Several of these definitions are images that work as metaphors summarizing

a territory, and they also provide ideas which can be later on represented with images or drawings. This exercise is interesting to reflect upon perceptions or misconceptions in relation to the area along with participants. And it allows everyone to contrast those ideas with the opinion of passers-by and inhabitants of that places.

 Choose areas of heavy traffic and circulation. Prepare flyers with information on the activity to hand them out to passers-by, keep in touch with them or plan future collaborations.



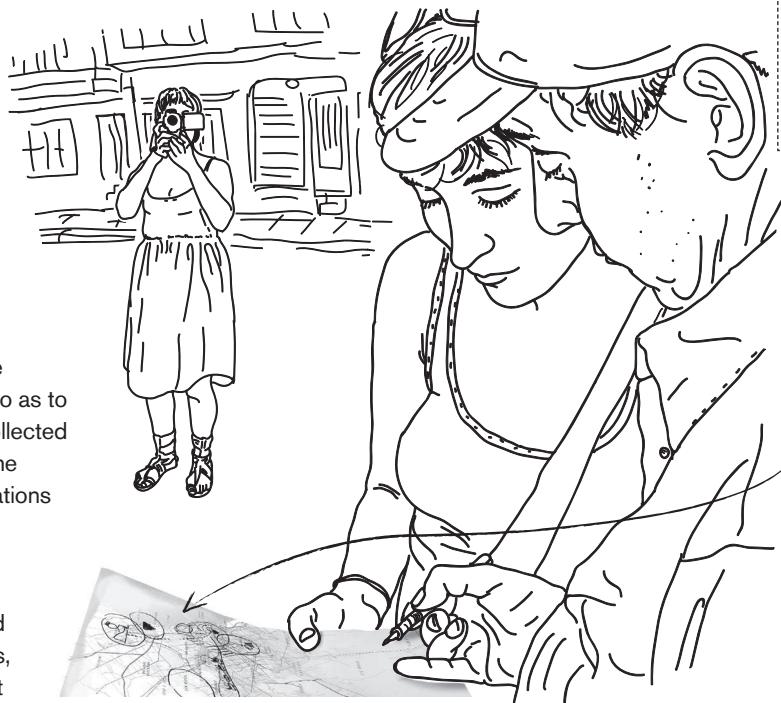
Urban trip in teams

Collective and ludic trip, individual intervention in mapping devices in motion, and panoramic photography of landscapes of the city. Activity to gather and collect visual and sensory assets to write accounts.

We suggest the participants of the workshop should be divided into small groups. Along with them, make a trip through the mapped territory. Hiking routes, timetables, and means to make the trip are collectively decided upon. Workshop coordinators should carry equipment including little maps of the area. They should approach neighbors to ask them questions and express doubts, ask for their opinion over certain topics, or simply invite them to mark an issue of that place. This information is supplemented by the data gathered through each and every sense (smell, sight, taste, etc.). While one group takes notes and makes interviews, the other one takes photos of relevant situations and moments. This allows us to identify the historical layer of the area, so as to complete the information collected adding its temporality and the complexity to the representations on the area in order to thoroughly understand its current particular traits. This exercise may also be carried out in public demonstrations, street activities, etc. to profit

from the presence of crowds to interview people and take notes. Once everyone returns to the workshop, each group shall share what they have collected, showing a path of interests and topics, and fostering everyone to raise a question, make a contribution, and debate. From this point, subgroups may be created for the activity of mapping. These subgroups will continue working on open projections.

 Allow workshop members to form groups according to their interests and projects, suggesting them to include someone from the place in the group. Each group may self-manage trips, the amount of hours dedicated, and topics. Determine the time to return to the workshop.



Making questions to neighbors using maps of the neighborhood encourages them to share their anecdotes, impressions, and memories

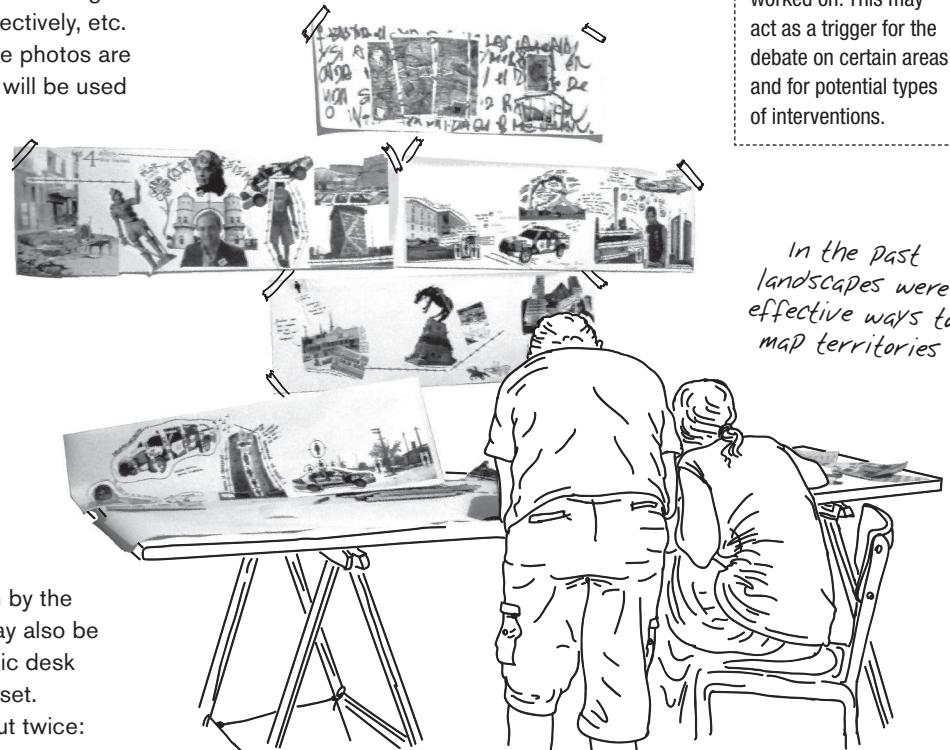
Building landscapes

Photographic collage to create visual accounts displaying urban landscapes and analyzing deeply the complex situation of certain topics and issues identifying responsibilities and consequences.

As mentioned above, when organizing a territorial drift, a group of participants takes photos of everything that draws their attention based on the characteristics, issues, and topics previously decided upon with the group. Several issues might be portrayed: areas for enjoyment and collective encounters, types of street works, the state of buildings, derelict areas, garbage, pollution, projects of organized neighbors, spaces to build collectively, etc. When back to the workshop the photos are selected and printed, and they will be used to design archetypical landscapes of the territory covered. Their being real landscapes bears no importance, they have to represent and depict emblematic situations which enable marking connections, revealing responsibilities, and rendering visible transformations and struggles. These landscapes may be designed by combining several photos, drawing freehand, or adding other graphic elements chosen by the participants. Printed photos may also be displayed on the mapping public desk so they are used as another asset. This exercise may be carried out twice:

one day pictures are taken and the other landscapes are drawn. If there is no time to cover the territory, workshop members might be asked to bring pictures or graphic material they already have, or to take pictures before the workshop is carried out.

 Work with the idea of territorial "magnifying glass" and suggest members of the workshop to link landscapes to specific points of the map that have been already worked on. This may act as a trigger for the debate on certain areas and for potential types of interventions.



Mural maps / Mapping post

Big posters to be intervened in an area of permanent circulation. Mark individual maps and obtain detailed characteristics about specific or general topics in cards.

When taking part of collective sessions, assemblies, or full meetings with social movements, the tool of mapping may also be employed. Mapping would not be the main activity, therefore it is triggered by other goals. The map may be used to take notes and to mark everything displayed or shared. Therefore the map will work as the minutes of the encounter. The map can be also used in final full meetings of collective and massive activities identifying a summary of the issues and topics repeated in various presentations. This is important to systematize to keep on working. Another way to participate involves placing sizable maps on walls with envelopes containing icons and markers so that interested people, in their free time, may intervene on the maps. Finally, another alternative consists of placing a sizable table with little maps of the territory to

be mapped so that participants may intervene, and this information may be supplemented with little cards to add details of what has been marked. This exercise may work as a source for the collection of information to create a database. This database is to be publicly shared later on, so that material is constantly added to it.

 Iconography has to be related to the key topics of the meetings. This is vital to avoid unnecessary dispersion. During mappings while passing by and mural maps, the presence of people who can explain the activity and guide beginners on how to mark maps is also crucial.



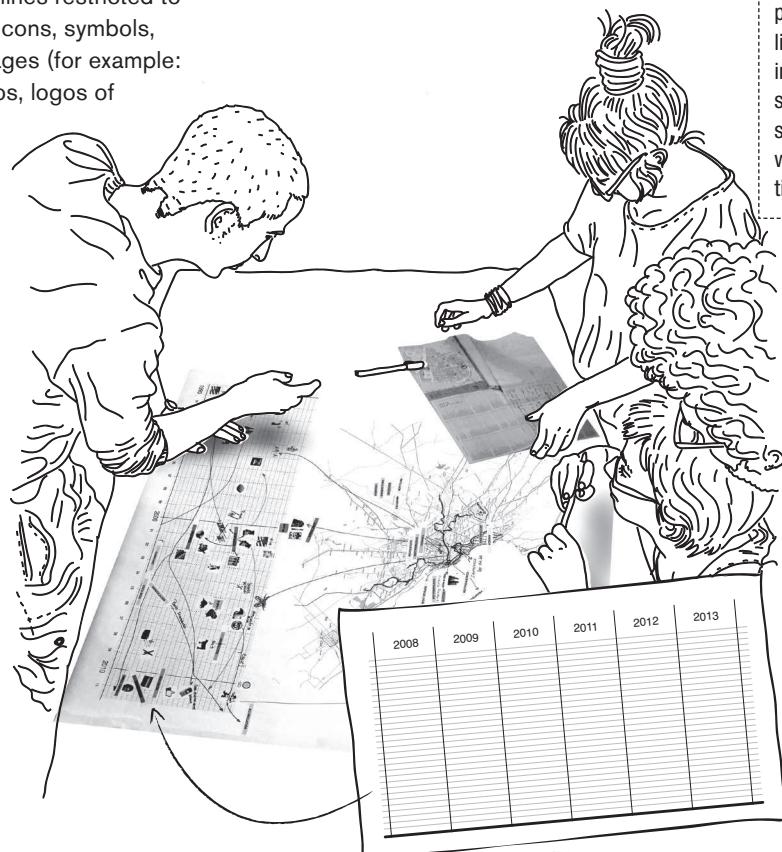
Maps hanging on the walls foster free participation representing multiple voices and positions

Space and time mapping

Links and impacts between time plans (timeline) and space plans (map), to identify relevant facts, key figures, public policies, etc., with brief texts or predesigned pictures.

During workshops participants reflect upon not only cartographic and geographic space but also upon the dimension of time, almost as if travelling in a time machine. To promote this exercise we can recur to two tools. On the one hand, we can work with timelines restricted to specific time periods, using icons, symbols, and small and illustrative images (for example: the face of key figures, photos, logos of organisms and companies, several allegories of power and resistance, etc.). Key facts, economic policies, periods of suppression or uprisings, etc. are described, and once the timeline is complete, points in the map and historical dynamics are connected between each other. Another way to work with the dimension of time consists of revealing the layers of the material, discursive, and subjective strata, which shape and support specific realities of the place in question, using photos or drawings of the place sparking the following questions:

What was there in that place before? What happened in that place? How was that place transformed throughout the time? What can we recover from it? Why did it change? Who led that transformation?



For timelines, specific the periods to work on in advance, and make sure periods are not too prolonged. The classic lineal format may be intervened using a spiraled or braided shape, exposing other ways of perceiving time.

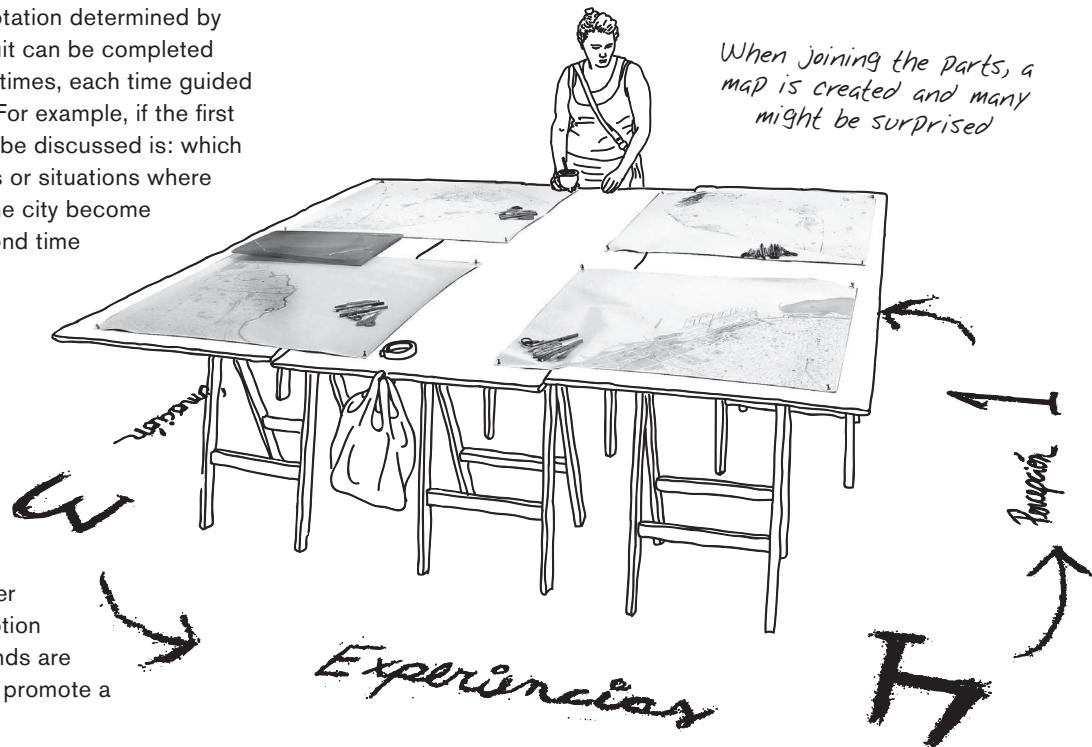
Mapping Station Rotation Table

Exercise of solving collectively a territorial puzzle linked through rounds of interventions by topics, using pictograms of great visual impact referring to issues, resistances, and transformations.

To map a sizable territorial area, print a map, cut it out, and place the different parts of the map on different desks or on a big board. This exercise may be carried out indoors, in the workshop, or outdoors, during a collective activity where various participants are invited. Topics are previously chosen and shown on a graph by way of icons that are open to interpretation. Everything should be laid on the table. The map should be intervened everywhere by the rotation determined by organizers. The circuit can be completed once, twice or more times, each time guided by a different topic. For example, if the first time the question to be discussed is: which are the areas, places or situations where the experiences in the city become alienating?, the second time the following may be marked: which are the areas, places or situations where the experiences in the city become liberating alternatives? This would mark contrasts and fuel a debate involving other nuances. Another option to choose when rounds are finished would be to promote a

new kind of debate by adding a transparency over the map so as to encompass more general areas or establish links. When this exercise is finished the various parts are joined and the map is placed where it is visible to share several dimensions and to promote the debate. Moderators should ask questions and encourage participants to take part of the debate.

 The map may be printed in parts in graphic design studios. Printing the map with bond paper is not expensive. The quality of the map must be taken into account to enlarge the image.



Body: discipline, mandate, and control

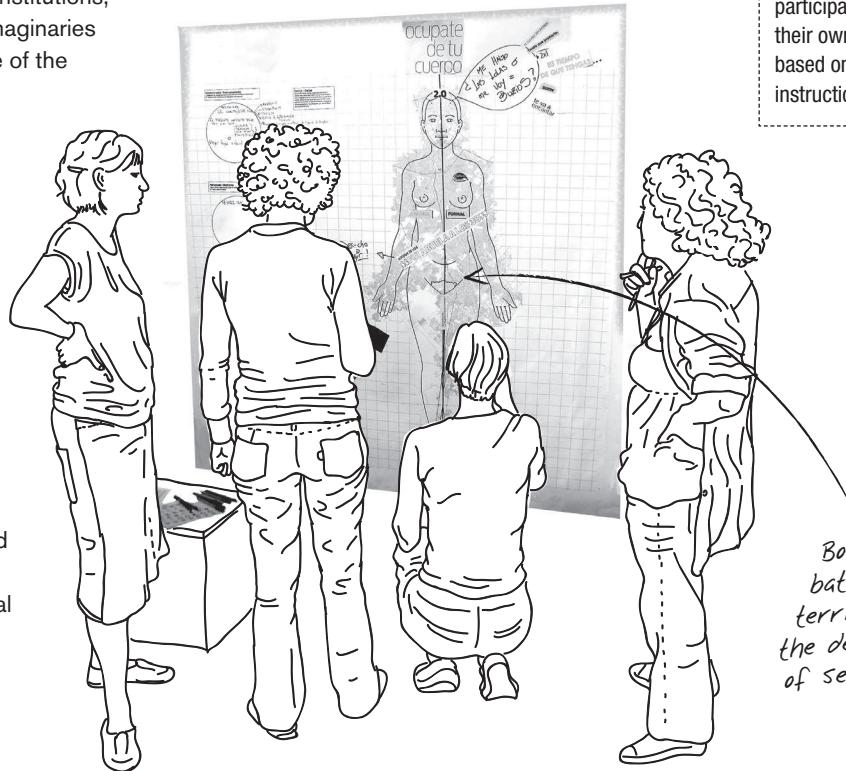
Activity to make marks on figures to reflect upon the way certain dominant discourses have an impact on bodies, shaping perceptions, imaginaries, and meanings of the social roles of sectors or communities.

A body, whether it be individual, social, or collective, may be mapped as well. The topics to address are multiple and include not only a concrete dimension (such as mapping illnesses, most frequent accidents, ailments, etc., due to working conditions or conflicts) but also the possibility to reflect upon and mark the impact of dominant discourses and institutions, and the way conducts and imaginaries are organized by them. Some of the possibilities are:

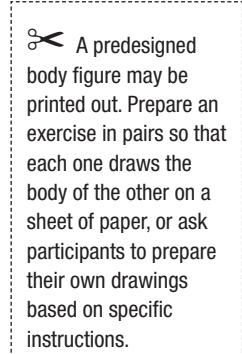
a) to identify “devices of urban control”, in order to analyze how the presence of security cameras, and public and private repressive forces on the streets exercise their power by way of direct coercion or fear, **b)** to focus on the “knowledge spread” in institutions related to health, work, education, etc., to debate about the way this is embodied or can be detected in naturalized everyday practices, **c)** to identify “social mandates” and collective imaginaries on the “must-be”, or the models of professional or familiar “success”, so as to denaturalize dominant

discourses, **d)** to choose advertising images and slogans to question the type of "lifestyles" promoted through the consumption of goods and services, etc.

The options to work with this activity are unlimited.



Bodies as
battlefields,
territories for
the deconstruction
of sex, gender or
destiny



Multiplans: approaches and outlooks

Design landscapes according to certain topics, having research, collective participation, and the systematization of reports as a starting point. Include various viewpoints to build tools for reflection having a strong visual impact.

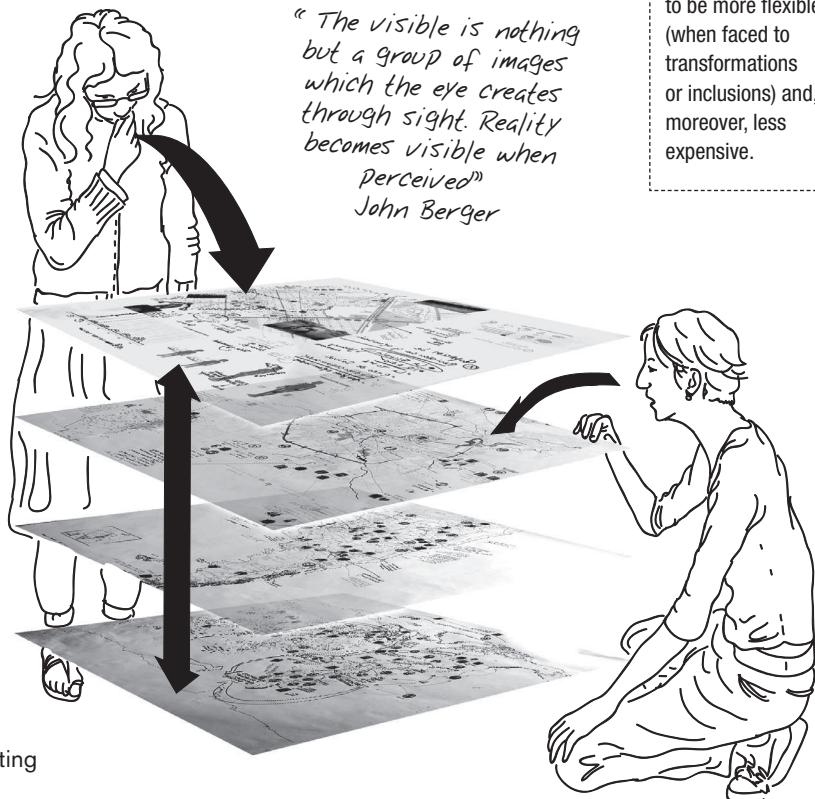
During mapping workshops aiming at analyzing deeply certain topic, if not short of time and if participants are plenty and the group is varied, the work may be done simultaneously in various multiplans. These graphic resources open several paths for territorial representation promoting the collective creation of viewpoints focused on specific aspects. To do so, the starting point might be a map or a multiple device. Place on top of it a transparent sheet (rice paper) or a translucent one allowing other levels of territorial closeness/distance to emerge, having as a trigger specific instructions. Some of the multiplans that might be displayed are:

- a) cartographies:** use of geographic, cadastral maps,
- b) panoramas:** imagination as a resource to visualize and mark territorial "islands", and demarcate urban areas according to economic, cultural, political or social profiles,
- c) landscapes:** identify and mark key aspects for the design of typical "postcards" using images, texts, etc.,
- d) perceptions:** reflections on experiences, sensations, or impacts on the psychical and somatic body. Activating

multiplans over one support promotes the exchange of viewpoints, fosters the design of more detailed representations, the establishment of links, flows of circulations, relations, and main figures.

"The visible is nothing but a group of images which the eye creates through sight. Reality becomes visible when perceived"
John Berger

 A roll of rice paper may be bought to cut out sheets in the sizes and shapes of the graphic means; allowing workshops to be more flexible (when faced to transformations or inclusions) and, moreover, less expensive.



Circuit: mapping room and exhibition

All the exercises and methodologies mentioned may be developed during a mapping working day and in a sizable place, intervened with various ludic tools.

This place should be open and prepared to welcome interventions of participants arriving all day long. Assembling these devices works in two levels: on the one hand, creating relays or stations with mapping exercises to intervene in, and on the other hand, simultaneously, building an exhibit with the collaborations of participants. Making clear the timetable, the aim and the fact that

participating bears no restrictions is of the utmost importance. Each relay, if possible, should bear a signpost. A coordinator should be present to trigger and promote participation, and to solve doubts. When the working day finishes, or another day, a presentation of the achievements may be organized, identifying the diversity of the devices and viewpoints shared.

Each relay should display several printed copies of the mapping exercise. In this way the coordinator may remove the devices already completed, and simultaneously incorporate other plans available to be intervened.



Experimenting and improvising is highly recommended, letting yourselves go by specific traits emerging and by doubts raised by participants

Ludic dynamics

Series of collective exercises and non-competitive games promoting exchanges, trust, learning or relaxation processes. These activate comprehensive and pedagogic processes, focusing on the achievement of goals and the creation of climates.

Introduction: Use a ball or element that can be thrown by participants to those that they do not know. When a participant receives the ball, he or she introduces themselves briefly.

Greeting: If the group is too crowded and there is no time for introductions, the facilitator invites participants to say hello to each other using their elbows, noses, bottoms, knees, etc. Suggest not more than 6 greetings.

Groups: to mix participants and have them

join a group along with people they do not know, the facilitator encourages them to imagine they are fruits inside a blender so they should move according to the speed he or she mentions. This is interrupted by instructions for participants to group themselves: by eye color, by size, by neighborhood, by football team, etc.

Suggest participants to form not more than 4 groups.

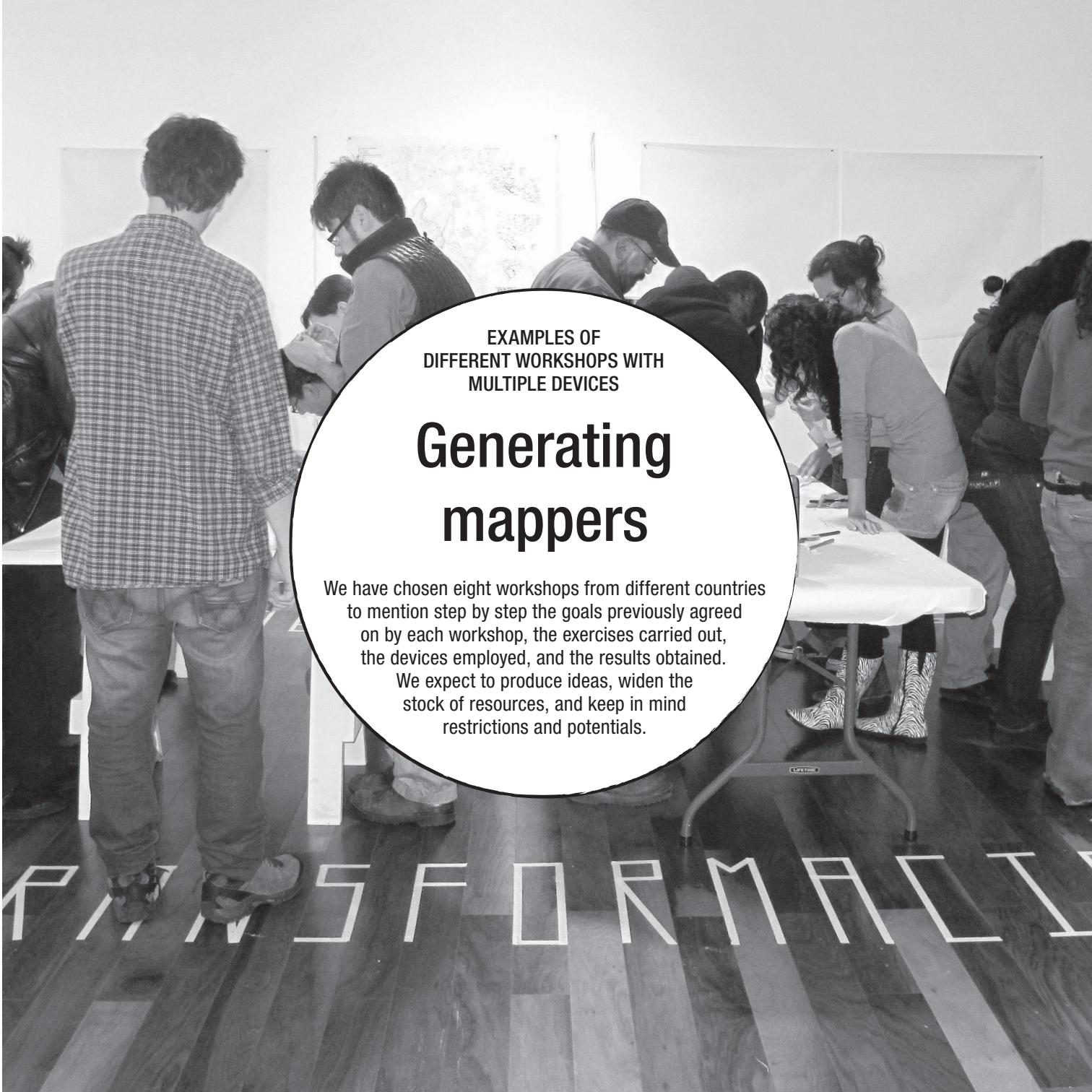
Relaxation and/ or conclusion: in a circle the

facilitator asks participants: to relax their bodies; turn around and massage the partner next to them, to both sides; walk; take each other by the arms and form a small circle, almost stuck to each other. Then they should sit on the knees of the person behind them, being a support for those in front of them. All together they represent, in this way, a figure of collaborative work and collective construction.

 These are just some examples of ludic dynamics stemming from a long-standing tradition of Pedagogy in Latin America. You may find games on line, experimenting with your own processes and exercises.



Including ludic dynamics should respond to a relevant purpose according to the needs of the place. Avoid making participants feel weary with too many exercises



EXAMPLES OF
DIFFERENT WORKSHOPS WITH
MULTIPLE DEVICES

Generating mappers

We have chosen eight workshops from different countries to mention step by step the goals previously agreed on by each workshop, the exercises carried out, the devices employed, and the results obtained.

We expect to produce ideas, widen the stock of resources, and keep in mind restrictions and potentials.

PERFORMATIVE

#2 Territory and Mapping Workshops / Multiple devices / Generating mappers

Catalonia / Spain



Workshop of six consecutive days in July 2011, during the ACVIC meeting. Participants came from different parts of Spain and Latin America. The territory to map was almost completely unknown to them.

Devices: including various topics building a scenario which would promote, throughout the workshop, identifying points of interest, conflicting areas, areas of intervention, etc. In this way, hegemonic discourses of media were gathered, mapping-interviews were carried out during a demonstration, and exercises were organized in the public space.

Results: A series of main topics emerged encouraging participants to form “cartographic commandos” according to their interests in certain subjects. We talked to each group about goals and tools, which they would use, encouraging them to prepare a visual project to be assembled in a common area the last day of the workshop. Participants prepared videos, maps, drawings, photographic collages, etc. presenting, defending, and debating upon them with the other groups. The last day of the workshop these were displayed in the Museum of Vic inviting neighbors to visit the projects.

Continuities: Various collectives of mappers emerged following this workshop in Barcelona, Girona, and Madrid.

Buenos Aires / Argentina



Workshop of four weekly sessions in October 2011, Centro de Investigaciones Artísticas (Center of Art Research). Artists, activists, teachers, and designers were present and worked on the topic of the city of Buenos Aires and its outskirts.

Devices: the goal of this workshop was to share with participants the tools, resources, and methodologies employed for collective and creative work. We aimed at encouraging them to reuse those elements in order to apply them to the places where they would carry out their own experiences. We started working on the idea of multiplans and we made an exercise on individual mapping. This enabled us to visualize places of belonging and topics of interest. Each session started with a visual presentation on the potentials of the use of cartographies. We reflected upon the society of control. Our own experiences and those of other people were shown in connection to the use of maps and cartographies in territorial works.

Results: Small work teams were formed according to the geography: Center, Northside, Southside and City Center. Various topics were treated analyzing senses through codes of colors, issues linked to financial speculation, reflections upon the territory – body, among other points.

Continuities: Some participants mapped neighborhoods, institutions, and art schools with children and youngsters.

Mexico City / Mexico



Workshop of five days, February 2012, during the Simposio Internacional de Teoría de Arte Contemporáneo (International Symposium of Contemporary Art Theory) SITAC X. Artists, activists, journalists, professionals, and researchers of different areas participated.

Devices: individual mapping on trips and senses; mapping on the precarious conditions of the city of Mexico; mapping of the borders of the country using timelines; station rotation mapping; urban drift in the city center, and photographic collage.

Results: Along with the participants of this workshop we built a true cartographic room in which we displayed every day the devices which had been intervened and the mappings: small maps on the city, a gigantic collective map, etc. The Symposium had suggested we shared an activity with the public, so we agreed collectively to make an intervention during the presentation. We imitated a public campaign against violence, and participants "put themselves in someone else's shoes" to denounce some case.

Continuities: many participants had been already working with maps, so they learnt new resources and viewpoints. Other groups promoted mappings with organizations and social movements. Collectives of mappers were created.

Guimarães / Portugal



Workshop of two sessions, June 2012, during Devenir Menor. Arquitecturas y prácticas espaciales críticas en Iberoamérica (Becoming Minor: Architectures and Critical Spatial Practices in Ibero-America), with participants from various parts of Portugal, Spain, and Brazil.

Devices: We carried out two completely different workshops and with dissimilar participants. During the first session we sought to reflect upon the economic crisis affecting the textile industry, key industry of the area. Industrial workers, businessmen, students, and artists participated. They worked with maps and icons. The second mapping was centered on the link between the Iberian Peninsula and Latin America. This relation was rebuilt along with architects, journalists, researchers, and artists, recurring to maps, timelines, and an arsenal of images, symbols, and allegories.

Results: We created a sizable map analyzing deeply the situation of the textile industry in Portugal, marking issues and alternative types of management. On the other hand, we achieved to draw a map of the Ibero-American Anthropophagy, full of stories, micro-accounts, and characters.

Continuities: collective workshops of mapping in Angola (Africa) along with children and youngsters of the area.

#2 Territory and Mapping Workshops / Multiple devices / Generating mappers

Graz / Austria



Workshop of four days, during September of 2012, in the space ESC IM LABOR, during the Autumn Festival Steirischer Herbst. Geographers, artists, and activists from Australia and Germany participated in this workshop.

Devices: the aim of this workshop was to intervene in the public space of the city with mapping activities, so each day we placed a public desk in the entry of the train station, a park with a social market, an alternative camp to the official event, and a communal garden. In all of these places maps and iconography were used, which referred to various topics related to space. Participants took a prominent role, and they rapidly appropriated the tools to catch the attention of passers-by and onlookers.

Results: We held an exhibition in the space of Esc Im Labor, where maps, photos, posters, videos, and sounds of the mappings were set up, constituting an approach to the experience.

Continuities: A collective of German geographers participated in this workshop. They knew our work and had already translated to German the instructional we had prepared. They analyzed deeply the tools and continued experimenting with what they had learned.

Tlatelolco / Mexico



Workshop of five days in October 2012 in the Unidad de Vinculación Artística, UVA, (Unit of Artistic Connection) of the Centro Cultural Universitario de Tlatelolco, CCUT, (Cultural Center of the University of Tlatelolco) of the UNAM. Artists, students, professionals, and neighbors of that area participated.

Devices: we used individual maps, collective mappings, drifts through the housing complex after forming small groups and carrying out a public mapping in the main square. We also undertook a guided tour in the Museum of Anthropology and to the Memorial of 1968 commemorating the massacre at the square of Tlatelolco.

Results: Map systematizing perceptions, knowledge, and prejudices on the housing complex. Drift through the neighborhood in three groups, talking to neighbors, taking notes and pictures. Team work: systematization of the information gathered in three maps of big size focused on the mapped areas. Mapping in the Plaza de las Tres Culturas with passers-by.

Continuities: In this workshop we met again with participants who had already worked in another workshop held in January of this same year. They wanted to continue analyzing more deeply this tool.

Cali / Colombia



Workshop of three days in a row, in November 2012, in the artistic center Lugar a Dudas. Artists, activists, teachers, and students from the Valley of Cauca and other cities of the country participated.

Devices: individual mappings, mappings on the city of Cali and the Valley of Cauca, working also in the areas of the borders. Drifts in small groups, systematization of information, and collective visual presentation. Slides.

Results: Groups were rapidly formed according to particular interests, and they proposed drifts and territorial approaches on the issues of outlying and stigmatized neighborhoods, the touchpoints between bordering neighborhoods, mappings on gentrified areas, mappings on touristic neighborhoods, mappings on itineraries of routes of food consumed in the city, and mappings of sounds. The systematization and presentation of every work triggered new ideas, exchanges, and proposals to be put into practice. These presentations were filmed and edited into short films to spread the activity.

Continuities: Several participants already knew the tool, others wanted to incorporate it as an asset for their research, practice, or future workshop.

Caracas / Venezuela



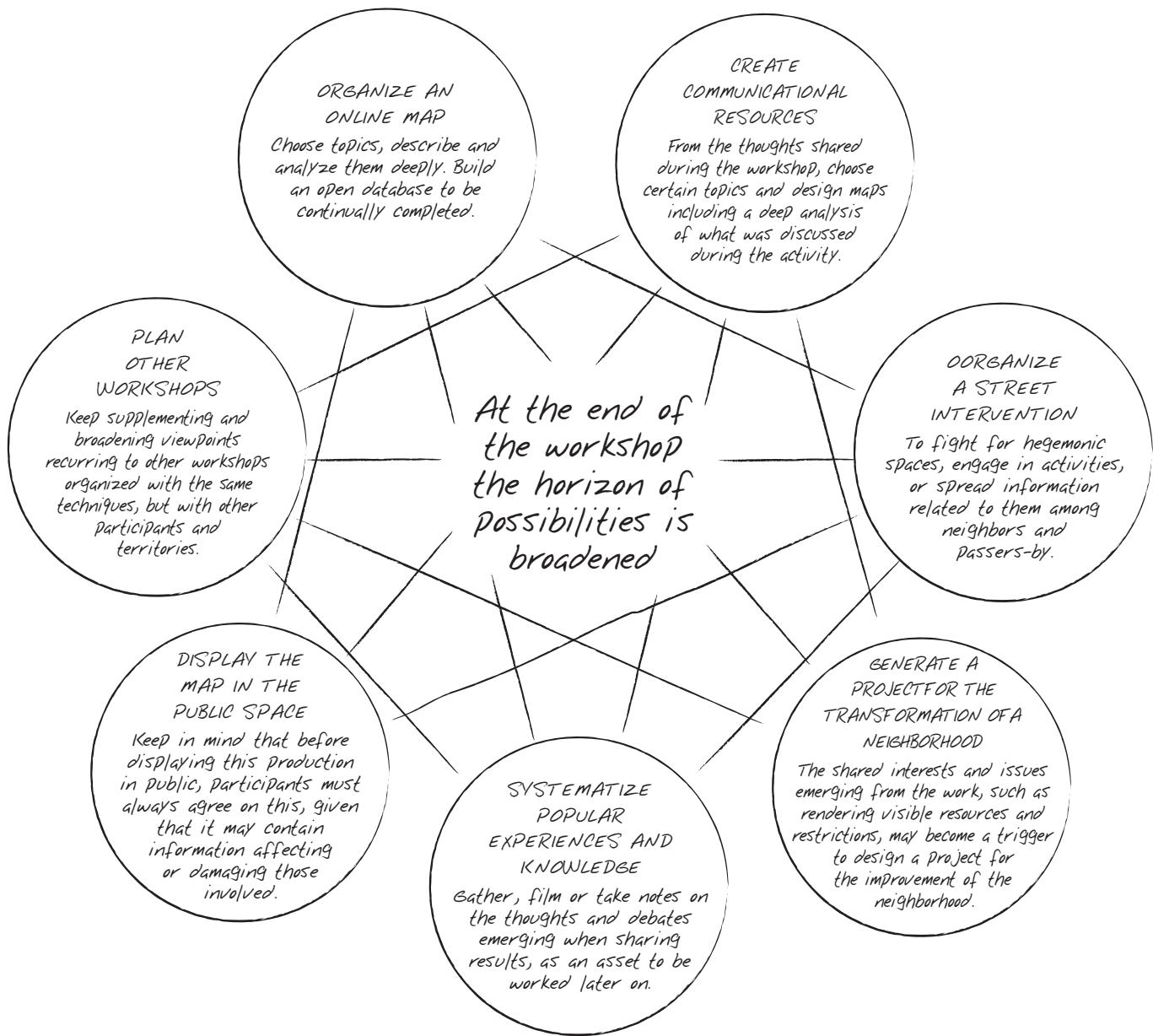
Workshop of five sessions in March 2013 in the offices of CLACALIA and the Ejército Comunicacional de Liberación (Communication Army of Liberation). Popular educators, students, street artists, architects, designers, and communicators participated.

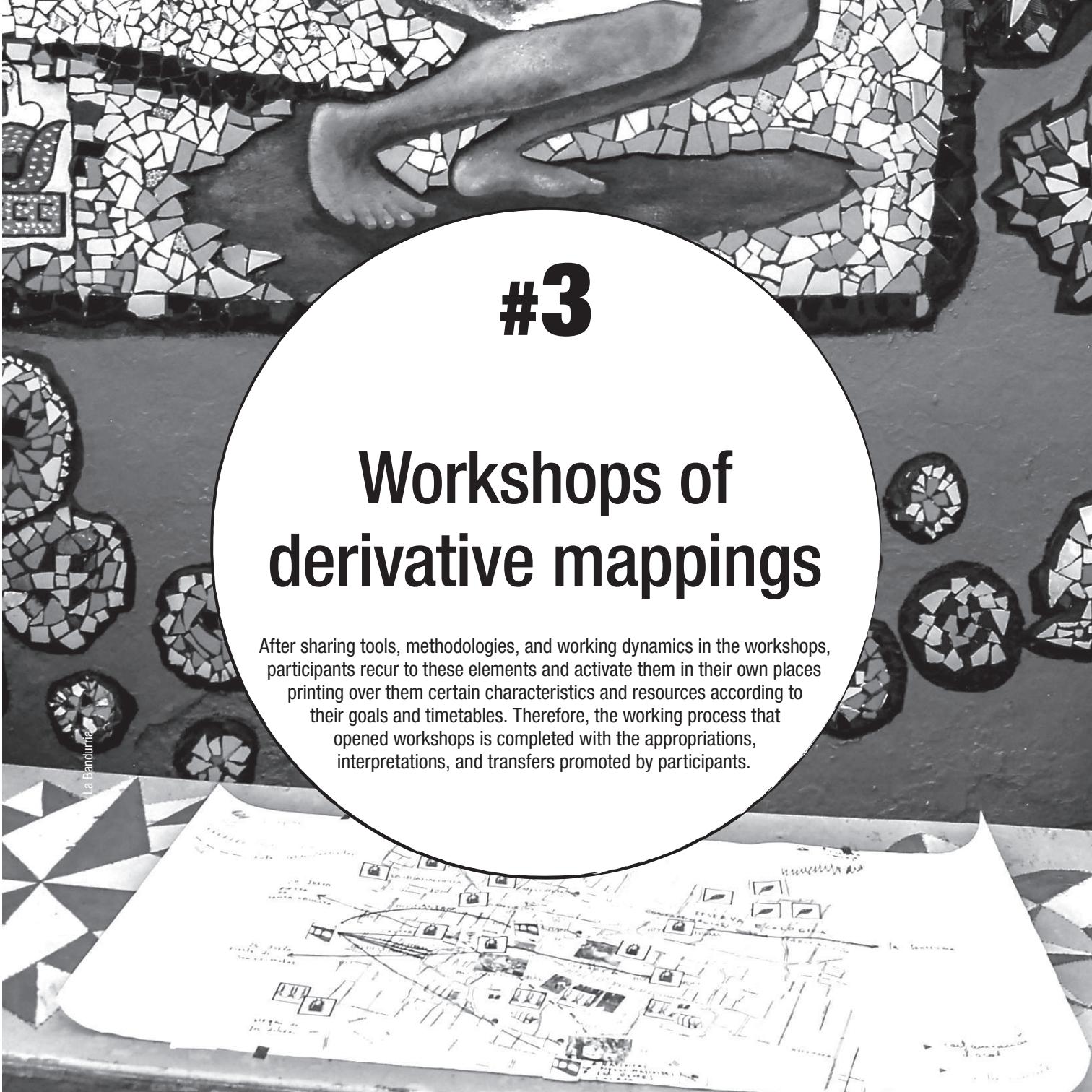
Devices: this workshop aimed at training mappers. People linked to social movements participated. They were interested in using this tool to undertake a project with future potential. This is why we displayed all the arsenal at hand: maps, icons, pictograms, individual and street mappings, etc.

Results: Besides the growth and the deep analysis of the use of the tool, what struck us as most touching about this workshop was the activity held in the public space. We went to the neighborhood 23 de Enero and displayed a desk at the entry of the Cuartel de la Montaña (Headquarters of the Mountain) where the remains of the recently deceased Hugo Chávez lie. Individuals answered the question posed: Which place reminds you of the president? Simultaneously we filmed and collected many testimonies.

Continuities: Participants engaged in the activity to incorporate the tool and activate it in their spaces. Mappings are already being produced along with neighbors and peasants' organizations.

#2 What to do after the workshop?





#3

Workshops of derivative mappings

After sharing tools, methodologies, and working dynamics in the workshops, participants recur to these elements and activate them in their own places printing over them certain characteristics and resources according to their goals and timetables. Therefore, the working process that opened workshops is completed with the appropriations, interpretations, and transfers promoted by participants.

#3 Workshops of derivative mappings

Towards a collective Atlas

All the dynamics, resources, and methodologies of the workshop are available for anyone to experiment with them and for these to be appropriated. These elements may circulate, later on, in an endless flow of new contributions.

When Iconoclastas began working in 2006, our general goal was to generate visual devices communicating landscapes of injustice and inequality. In this way, tools for comprehension were created and a reflexive conscience as well as a critical knowledge emerged when planning transformational actions and organization and resistance practices. In 2008 the mapping workshops were included. From that moment on, fostering collaborative work became the center of our work through the use of graphic resources to help render visible the most pressing issues of particular territories. This same exercise allowed us to remember organization and transformation experiences and spaces. Throughout these five years we held dozens of workshops in Argentina, Mexico, Venezuela, Peru, Colombia, Spain, Portugal, and Austria. This process has been documented in chronicles in which the use of tools, the creation of new resources, and the incorporation of dynamics were analyzed deeply. This process was broadened and deepened when others made these tools theirs and activated them in their own spaces. We believe that the design and production of all these tools of free circulation, when reappropriated and employed, illustrate the critical and political potential of graphic and artistic devices: a free toolbox to promote creative activism embedded in the territory. Due to the lack of space we have selected just some of these experiences, and we share them below.

Patagonia / Argentina



OR

Organized by the collective Organización y Resistencia (Organization and Resistance) in Neuquén, Cipolletti, Aluminé, and Bariloche, along with Mapuche communities, students and movements, who marked social issues.

Valencia / Spain



Iker Fidalgo

Held by Iker Fidalgo, along with students who intervened in maps to work on emotional bonds, parts of the discourse of the media, iconography from Iconoclastas as well as the iconography created by them.

Barcelona / Spain



Organized by the collective info080k in the neighborhood El Raval. The aim was to mark real estate speculation, processes of gentrification, eviction of neighbors, and the housing situation of immigrants.

Mexico City / Mexico



Workshops organized by Silvia Borghi in units of attention for victims of domestic violence, discussion groups for women, on family diversity, and on sexual rights of high school students.

Chicala / Angola



Organized by the Portuguese architect Paulo Moreira along with students and teachers. The aim was to collect information on the current structure of the neighborhood, which is facing the risk of demolition and the expulsion of its inhabitants.

Rosario / Argentina



Organized by the movement Giros framed in the city councilors' election campaign, when a public mapping desk was assembled in various neighborhoods to talk to neighbors about their needs.

#3 Workshops of derivative mappings

Xochimilco / Mexico



Organized by the collective La Bandurria, along with neighbors they mapped in the jetty El Salitre the current precarious situation of an area of great ecological and cultural worth for the city.

Berlin – Hamburg / Germany



Mapping promoted by the collective of geographers Orangotango along with neighbors participating in communal gardens of several places. They have translated the Mapping Instructionary to German.

Southwestern / Colombia

Despojo y Resistencias

Mapeo colectivo de la presencia de multinacionales y resistencias sociales en el suroccidente colombiano.



Carried out by The Brotherhood and Solidarity Network with Colombia (Redher) mapping the presence of multinationals and the resistances in that area, using Iconoclastas' iconography.

Montevideo / Uruguay



Organized by Nicolás Ferreira, geography teacher, with secondary students who were invited to intervene the map answering to the question: How is the neighborhood I daily frequent?



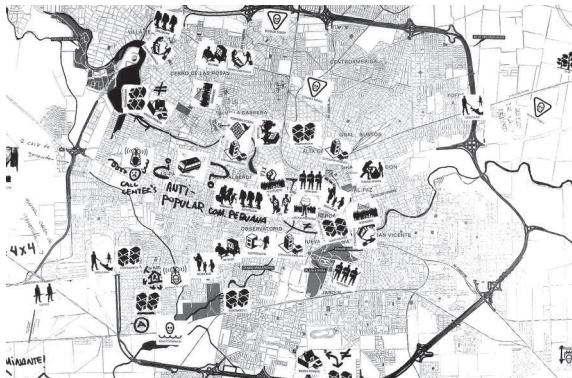
EXAMPLES OF
AUTONOMIZATION AND
ACTIVITIES CARRIED OUT

“Esquizo Córdoba”

One of the most valuable and most interesting experiences emerging as a process of continuity, autonomization, and broadening of our workshops are the mappings organized by several collectives, movements, and work teams.

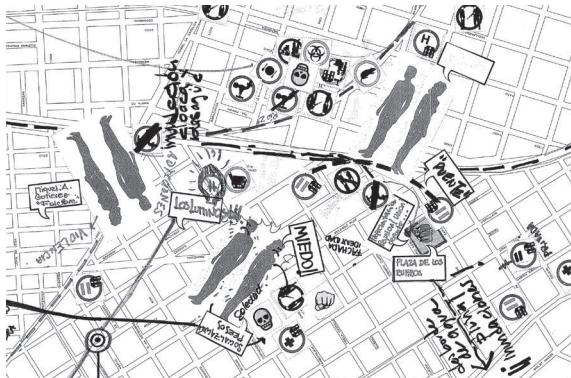
#3 Workshops of derivative mappings / Esquizo-Córdoba

Three previous mappings



In 2008, when we were just beginning to set up collective mapping workshops, a group of geography students contacted us. They wanted to ask us to create cartographic tools to mark spaces. Every year they organized in different parts of the country the National Meeting of Geography Students (ENEG). The issue they encountered during the activities occurred when entering and leaving the field. The problem was related to the systematization of the information they had gathered. In this way the first mapping icons were sketched, they were pretty simple and rough but communicational. That same year we travelled to Córdoba to carry out two workshops: one with teachers and students of the course of studies of Information Science of the National University of Córdoba, and the other was set up in the independent cultural space Casa 13. In both cases participants experienced and put into practice our mapping tools. From this event we contacted some people, established links and developed bonds of affection strengthened over time. We met again with them and went back to visit some of those places in other trips and workshops to widen, change, or rectify the practice. Several experiences occurred (and are still occurring) in this beautiful and landlocked city. We will describe only some of them.

Alta Córdoba and San Martín



Developed by the chair of Architecture 3A of the School of Architecture, Urbanism and Design of the National University of Córdoba, along with students of Architecture and neighbors of that area, the aim was to “reconstruct that (which cannot be seen nor touched) over a piece of paper that we call map: the representation of a collective and neighborhood account rendering visible and showing the value of local memory, identity, resources, and knowledge, a cartography of everyday, social, architectonic, and urban history that has not been identified yet.” The team designed a series of strategies to approach the neighborhood through identifying desires and needs collectively. This allowed them to reflect upon the actions to put into practice. Therefore, the team benefited from, according to them, “the fairs on Tuesdays to discuss in situ the public space, equipment, and housing projects prepared by students as exercises which are part of their training. In this way students talk to neighbors, make interviews, and try different possible strategies of architectonic intervention later on analyzed deeply in the workshops at the university.” The work has not finished yet and up to now exhibitions as well as neighborhood activities have been held to project the improvements on the neighborhood and urban patrimony.

La Calera and Bamba Reservoir

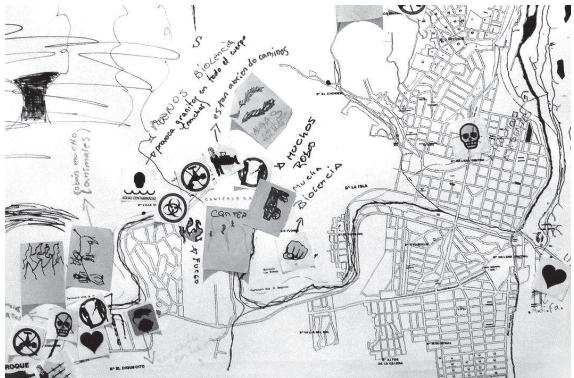


Foto: Yannia Ferrera

Workshops carried out by popular educators and high school students of Dumesnil, as well as with headmasters and teachers of rural schools of La Calera.

According to them the use of the mapping tool allowed neighbors to “take words as political action to burst in the everyday life in which individuals get accustomed to having their individual and collective rights curtailed.” The teachers’ collective generated a participative working process aiming at reflecting upon territorial issues, and at suggesting topics to work on and common demands to present before the city council. The collective mapping led to reflecting upon territory to “render visible issues and possibilities we have as citizens of the Bamba Reservoir. In this way we spun a work web for rural schools. We began to make public the situation of environmental injustice of the neighborhood Dumesnil, belonging to this district. We developed a network inside the Reservoir with all the educational institutions and social organizations.” After several workshops and seminars, and after a whole process of raising awareness on environmental preservation, a project to regulate the use and protection of the Bamba Reservoir was drafted, and then presented before the authorities.

Nuestro Hogar III (Our Home)

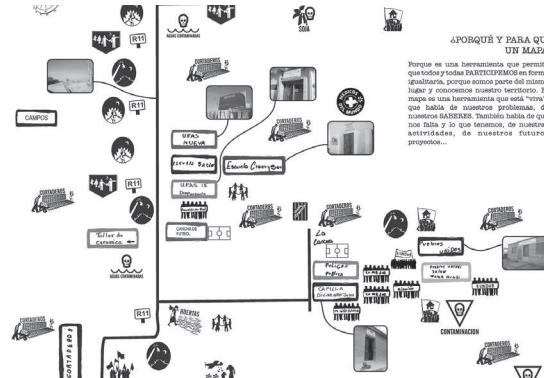
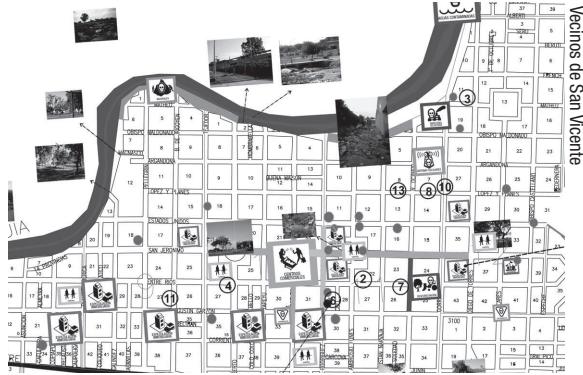


Foto: Luz Díaz y Carlos Rivero

Workshop organized by teachers and students, doctors of the world, and the team of the Aborigine Culture Institute (ICA) where neighbors of the areas inhabited by a large community of immigrants from Bolivia, Peru, and Paraguay participated. This area suffers from many health problems related to the presence of heavy metals leading to growth deficiency, carcinogenic processes, malnutrition, attention and concentration deficits, skin conditions, gastric problems, severe headaches, among others. Collective mapping was used to "render visible issues in the process of health/sickness/care from the collective health viewpoint" contributing to the analysis and inspection of the geographic, social, and political territory along with those affected. The tool worked as "facilitator for open participation, given the ludic situation and by way of rendering visible the local knowledge of each participant." This work collective gave the information shared a graphic resolution in the workshop. A map of various issues was designed and distributed in the neighborhood to continue with the process based on a consensus. In the workshop icons and trigger questions were used as a starting point for the collective debate.

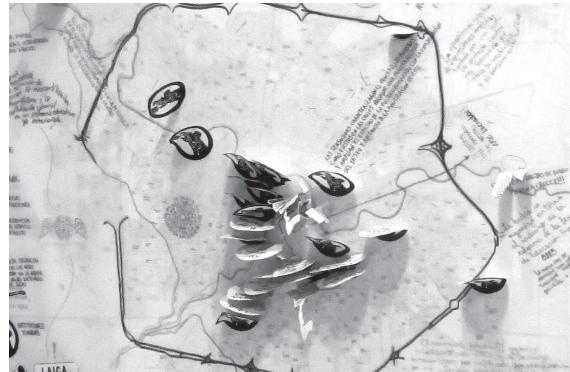
#3 Workshops of derivative mappings / Esquito-Córdoba

San Vicente



Organized by the Popular Library Julio Cortázar, the Radio La Quinta Pata, and the Web of Neighbors and Associations from San Vicente, who were motivated to use collective mapping to “strengthen the work carried out by our organizations in the area.” This is how in 2011 a three-session workshop was organized “resulting in an exchange of knowledge, political debates, new horizons for our projects, the characterizations of other agents, and a brimmed map of the neighborhood.” Meetings were held to create different types of maps till the goals were reached: “a map showing slopes, heights, plains, lagoons, rivers making us observe streets and buildings of our neighborhood as a territory where stories, struggles, searches, difficulties, issues, and networks intersect.” Having accomplished this aim, the tools was valued as a way to organize “individual knowledge into a new construction and create a product showing and evoking that plural heritage. We have created our own map which is useful for our aims and searches, and it summarizes what our territory means to us.” This working collective also systematized the information gathered in workshops by means of the design of a map shared among neighbors of the area to continue debating and creating.

Working day: mapping in House 1234



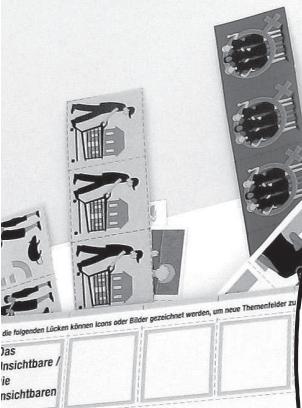
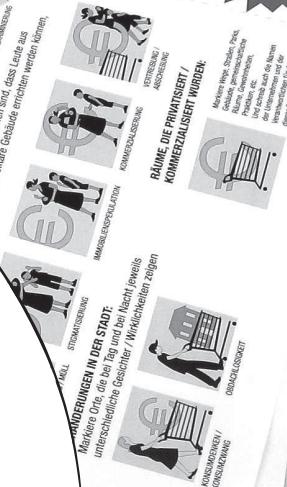
Session organized during a whole working day in the activist and cultural center Casa 1234 [House 1234] by the end of 2011. The goal consisted of gathering new material, spreading that which we were working on along with other mapping collectives, and systematizing information already gathered. We arranged a mapping circuit with various proposals: Maps of the senses to intervene with icons of colors; Deconstructed landscapes to build an alternative skyline of the city; Mural and experiential map intervened from the topics: pleasure/discomfort; Map of real estate speculation in the city center; Timeline in which we systematized the main facts, main characters, public policies, etc. occurred in the city since the late sixties up to the present. We had spread information through the social media, inviting people to send or bring material. From the morning till almost 9 o'clock at night people from various cultural, activist, social, and communicational centers arrived. They brought photos and flyers to share their knowledge, their experiences and anecdotes, to find themselves in the word of others. In consequence, a very productive place for reflection and socialization was created, constantly empowered from the visual and creative dimensions.

#4

Iconography for mapping

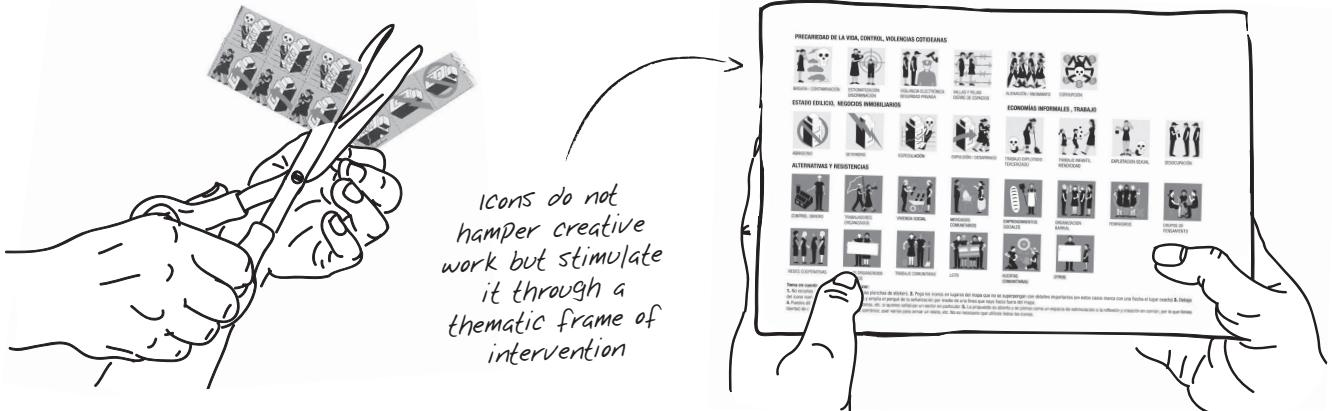
Using icons to mark the map vitalizes and strengthens the cartographic intervention providing a frame which works as a starting point for the debates in the workshop. In this section you can learn how to use them. You will also find iconographic series created for different occasions, which can be scanned, photocopied, and used.

Die Unsichtbaren



Use of icons, symbols, and images

Using visual resources and pictures in mappings stimulates the intervention of participants, fostering participation with the use of simple, metaphoric and symbolic images containing plenty of information.



Printing

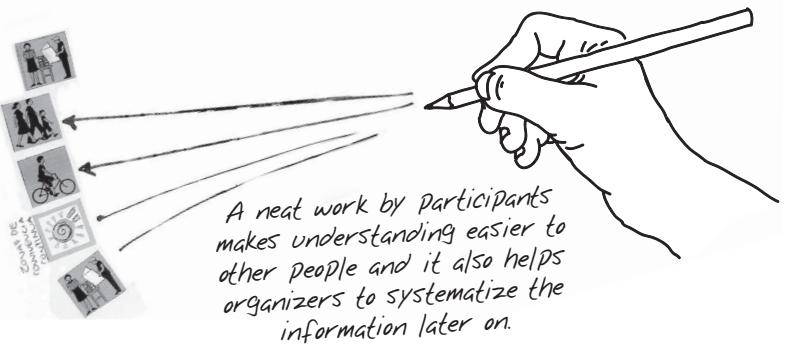
Icons should be separated with dotted lines to make cutting them with scissors easier. They may be printed in common sheets of paper, and then stuck with glue, or on sticker paper.

References

Each icon contains a specific reference which forms the thematic frame from which to intervene the map or the device. These references should be printed on a separate sheet of paper and should be displayed next to each icon. Display several copies on the working desk so that participants may consult them without any problems.

Use

Icons should not be stuck over the point being marked (given that this makes the following systematization of information more difficult). Participants should draw a line and write on the margins, or write a number, and then briefly explain the topic marked adding more details (responsible individuals or institutions, causes, and consequences, etc.). Even if participants keep intervening creatively on the map, they should be encouraged to organize information to ease communication.



Son barrios que generalmente en sus inicios fueron de invasión, con población desplazada, proveniente del Pacífico colombiano, por lo tanto étnicamente el 90% de su población es lacio. Geográficamente Aguablanca parece estar a espaldas de la ciudad.

Existen programas de trabajo con comunidad vulnerable, donde se trabaja con programas culturales, además de programas para mujeres, cultura de paz, población en situación de desplazamiento, redes de repórters de organización social.



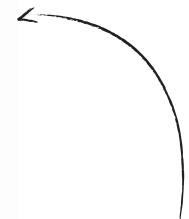
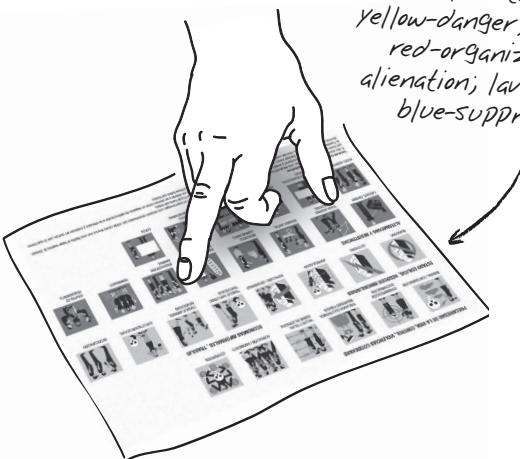
Combination

Various icons may be chosen to tell a story on a certain topic, adding therefore more information. To do so the margins of the maps may be used, including lengthier texts, the testimonies of participants that were gathered, or the organization of key information collected in the process.



☞ If not running out of time and the aim is to generate a process of creation of your own, pictures and icons may be drawn directly during the first sessions of the workshop. The previous task could be a territorial mapping from which topics to graphic stem.

Some colors to keep in mind:
yellow-danger; green-ecology;
red-organization; grey-alienation;
lavender-gender;
blue-suppression, etc.



Color codes

Icons may be grouped by topics using the same background color (for example, organize using one color everything referred to curtailed fundamental rights: health, education, housing, etc.). In consequence posters may be quickly read by topics, making the diagnosis of the main issues easier.

Each and every image counts

Organizers can add, apart from icons and pictograms, more complex images such as symbols, allegories, and everything that admits cross-reading. This also fosters participants to build metaphors, and acts as a trigger for topics overlooked before.

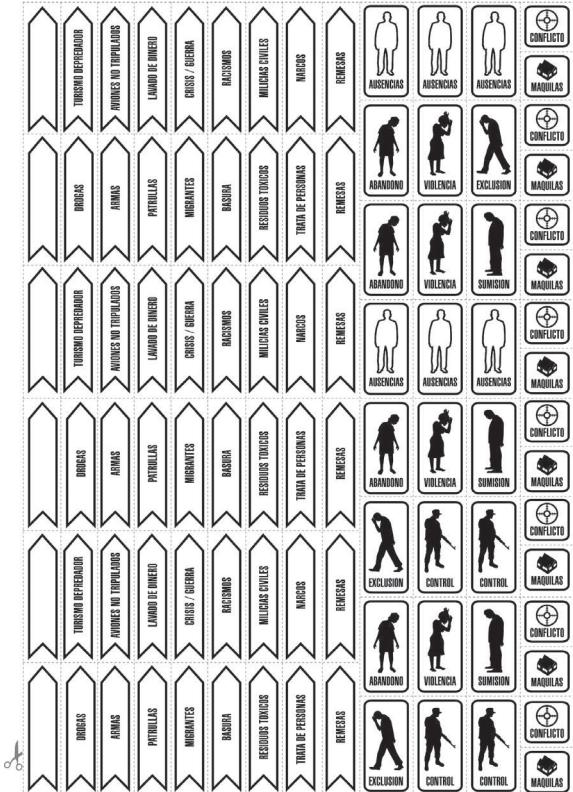
Images may be looked for in the web, clippings from newspapers and magazines may be included, or participants may be asked to bring photos.

#4 Iconography for mapping

Different types of reference templates

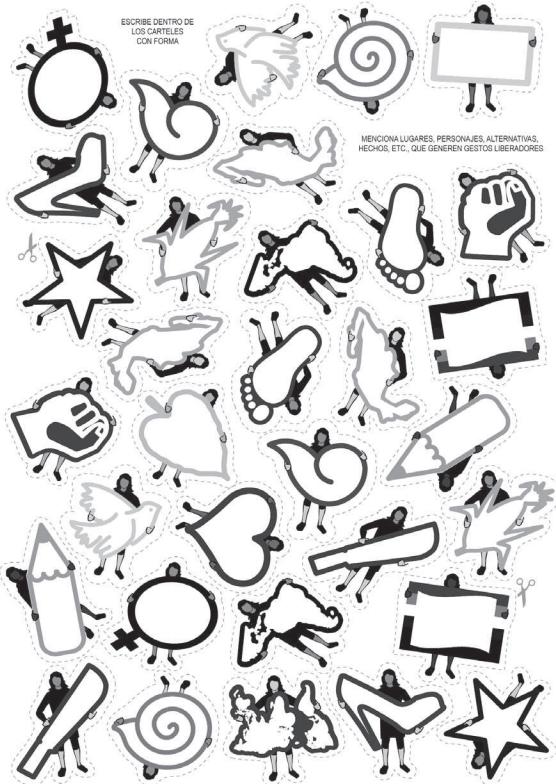
Presenting images, symbols, and icons may be organized visually in different ways and according to the specific goals and the amount of participants. Below you can read the selection of our own templates from which to inspire yourselves and create your own.

Indicators



To mark areas, to demarcate borders in relation to the extent of certain issues, and to visualize flows of movements projecting potential scenarios and situations.

Posters



Images-sign with allegoric symbols of certain struggles and organizations to mark resistance processes including key facts, participants, achievements, and accomplishments.

Referenced in detail

Referencias problemáticas laborales del Vale do Ave y Peviden



Templates created for particular activities where the list of topics and issues is previously defined with organizers and where the aim is to reconstruct a scenario recurring to the knowledge, practices, and ways to organize shared by participants.

We use various graphic resources and visual and creative tools to promote communicational, collective, and reflexive processes. After sharing information, knowledge, issues, and practices, interventions are projected and activated exceeding this sphere to reach the territory.

With trigger questions



A MODO DE GUIA: En sus manos tienen un mapa y una serie de iconos con los cuales les presentaremos las zonas en las que se producen estos problemas. Los iconos que proponemos es abierta y se tienen que organizar en espacios de trabajo para la reflexión y creación. En concreto, por lo que uds. pueden crear nuevos iconos, relevar temáticas no contempladas en primera instancia, importar imágenes de estafazones a partir de dibujos, textos breves, ilustros, o demarcar zonas con círculos rojos. Una vez que se han hecho las estrategias, se tienen que organizar en grupos y se realizan las rifas (ya sea de capitales, de personas, de trabajos, etc.) que uds. consideren interesantes a ser relevados por significativos, conflictivos, reveladores, etc. Al así, en general aunque no únicamente, un mapa de conflictos y de resistencias lo interesante también es identificar a los protagonistas, nombrándolos junto a los iconos de referencia.

PROBLEMATICA URBANAS
 • ¿Dónde están los barrios con familias de altos ingresos? ¿Y los barrios privados/cerrados?
 • ¿Dónde están los barrios contaminados? ¿Y los que más contaminan?
 • ¿Qué tipo de viviendas tienen los barrios de alta densidad?
 • ¿Dónde están las zonas perifericas, etc?
 • ¿Dónde están las zonas perifericas, etc?
 • ¿Dónde están las zonas de explotación minerales, especialmente?
 • ¿Dónde se localizan las zonas comerciales? (shopping centers, etc.)
 • ¿Cuál es el área donde confluyen las marañas y pueblos?
 • ¿Dónde se ubican las estaciones de telefonía? ¿Y las transmisiones de PCPB?
 • ¿Cuáles son los sitios más contaminados? ¿Dónde están los basurales?
 • ¿Dónde se ubican los centros del poder? (gobierno, legislatura, comisarías, etc.)
 • ¿Hay contaminación del agua, dónde?
 • ¿Por dónde se expanden los agropecuarios? (agropecuables, acuicultura, cereales, etc.)
 • ¿Dónde hay fumigaciones de herbicidas tóxicos?
 • ¿Cuál es el circuito que recorre carretera y carretera?
 • ¿Dónde se ubican las áreas rurales (policias, gendarmería, carabineros, etc.)?
 • ¿Dónde se producen los casos de gatillo fácil?
 • ¿En qué barrios se asientan los migrantes? ¿De dónde provienen?
 • ¿Por dónde se extienden las redes de trata de personas?
 • ¿Dónde se ubican las resistencias? (mov. sociales, asambleas, luchas salariales, etc.)
 • ¿Qué zonas presentan problemas o asuencias de transporate?

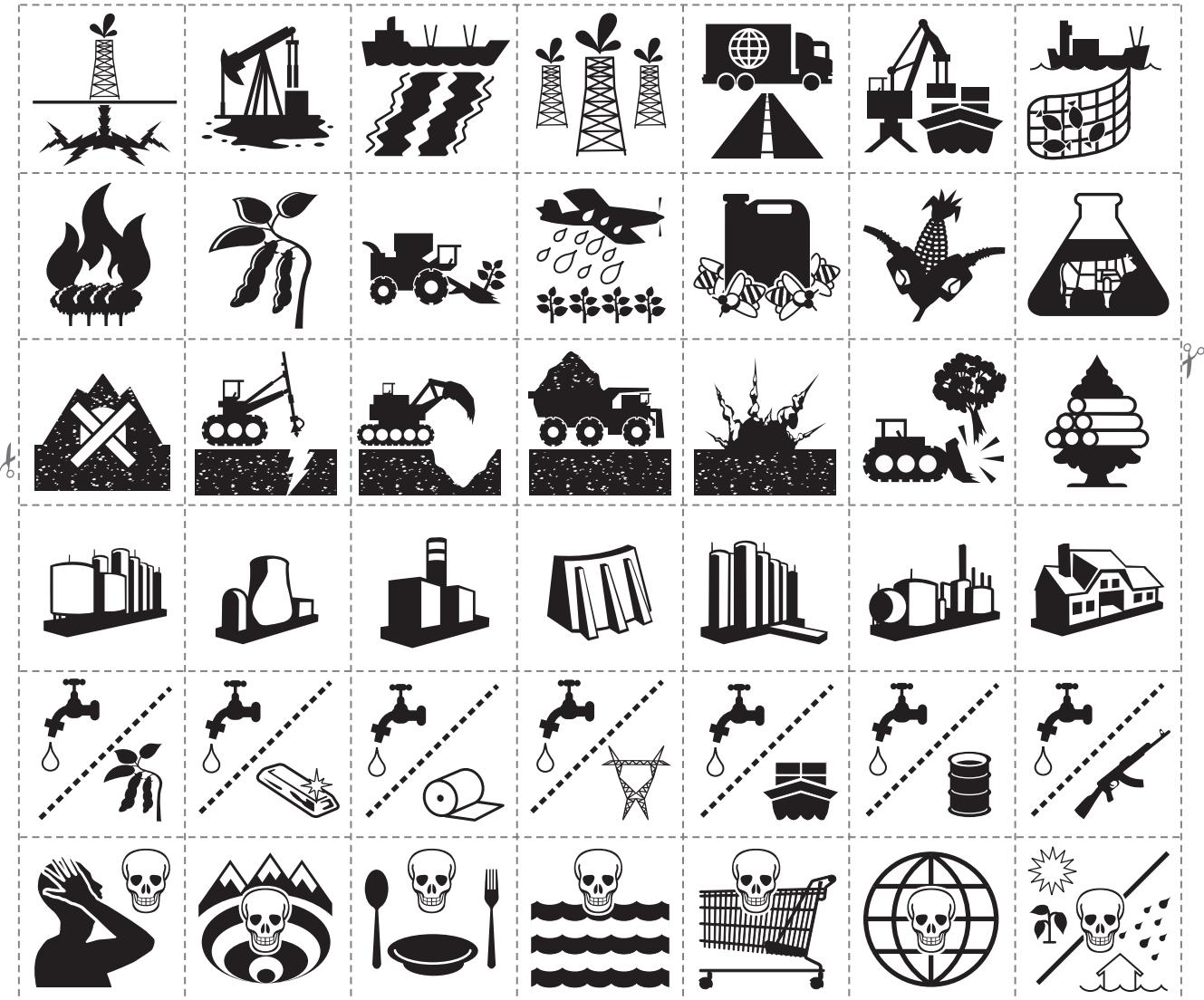
Similar to the aims sought by the above mentioned template, this one also includes a series of trigger questions which analyze even more deeply the details. The template offers a frame to debate and reflect upon, strengthening the one built when adding images. These should be relevant and not more than twelve.

Visual resources and tools should be created or brought some time before the workshop is carried out, showing on a graph the topics previously agreed on. The negative dimension (denunciation, for example) as well as the positive one (rendering visible the organization and the achievements) should be included.

#4 Iconography for mapping

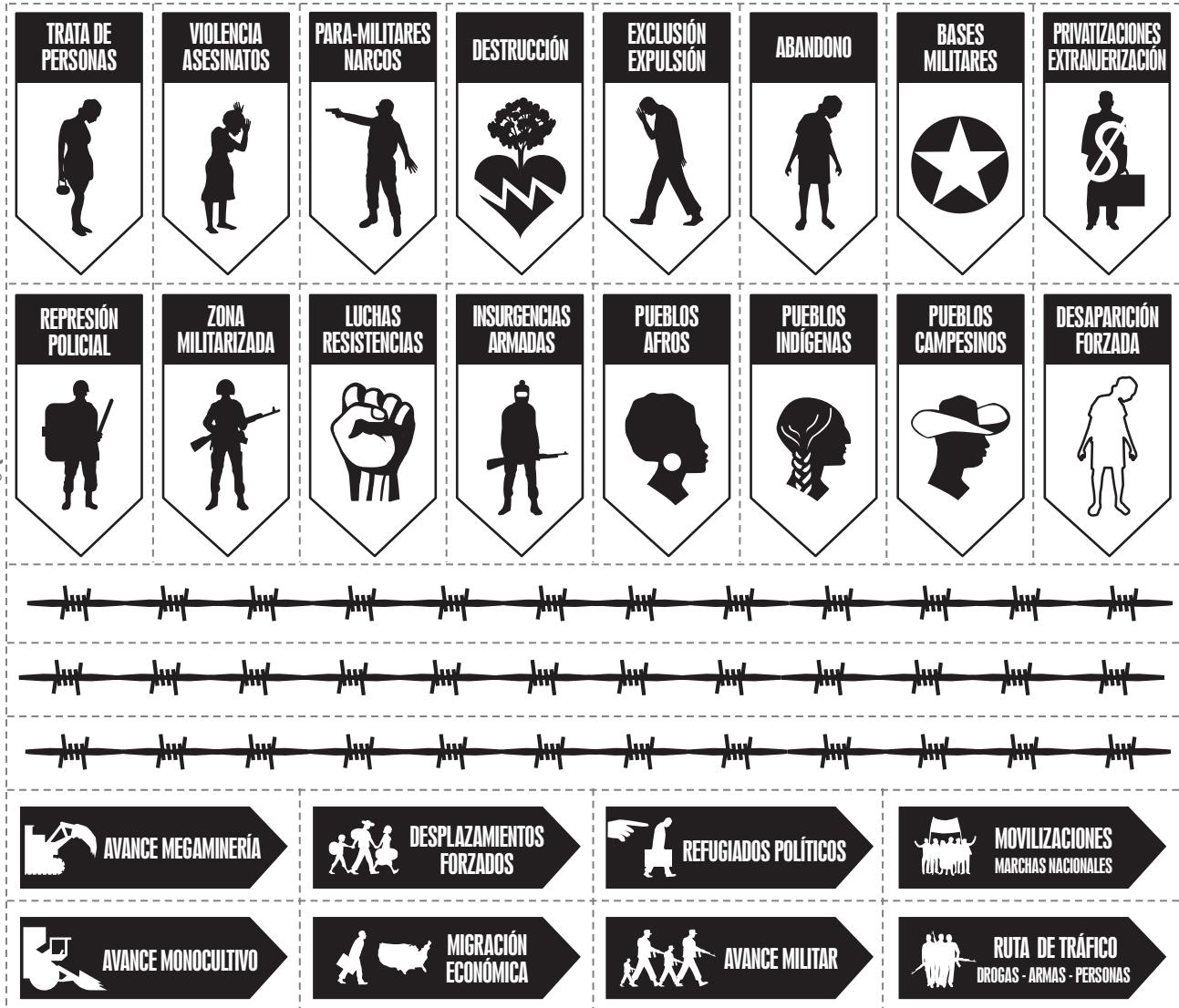
Common goods and environment

To photocopy
and to use



Social issues and resistances

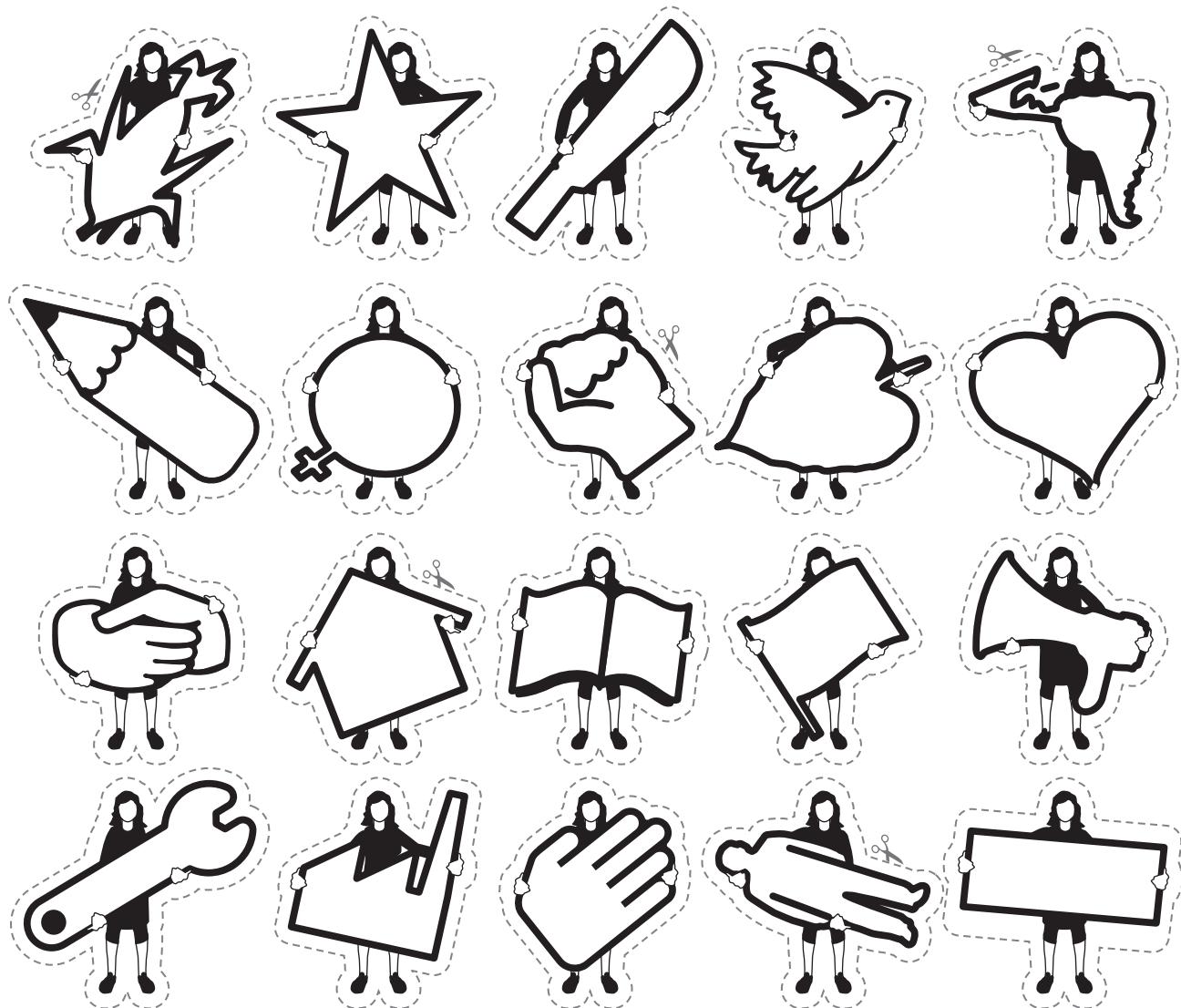
To photocopy
and to use



#4 Iconography for mapping

Social movements, organizations, and spaces

To photocopy
and to use



Pictogramming

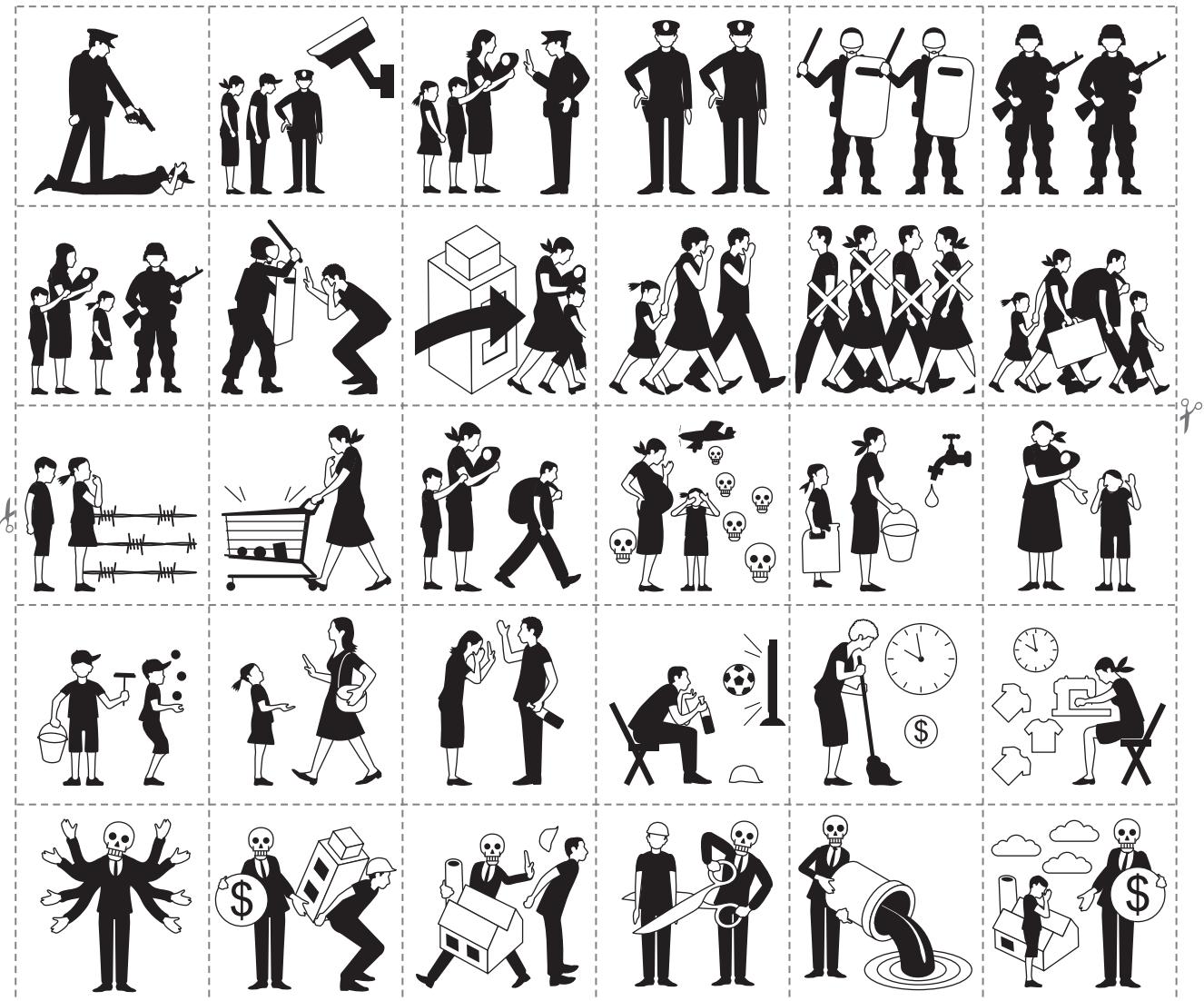
ICONOGRAPHY TO BUILD ACCOUNTS

Neat and schematic images informing, marking, and fostering complex readings over various topics. These are built with drawings representing emblematic cases and situations, promoting the establishment of links, the identification of key figures, the review of practices, and the visualization of articulated ways of organizing and transforming the territory.

#4 Iconography for mapping / Pictogramming

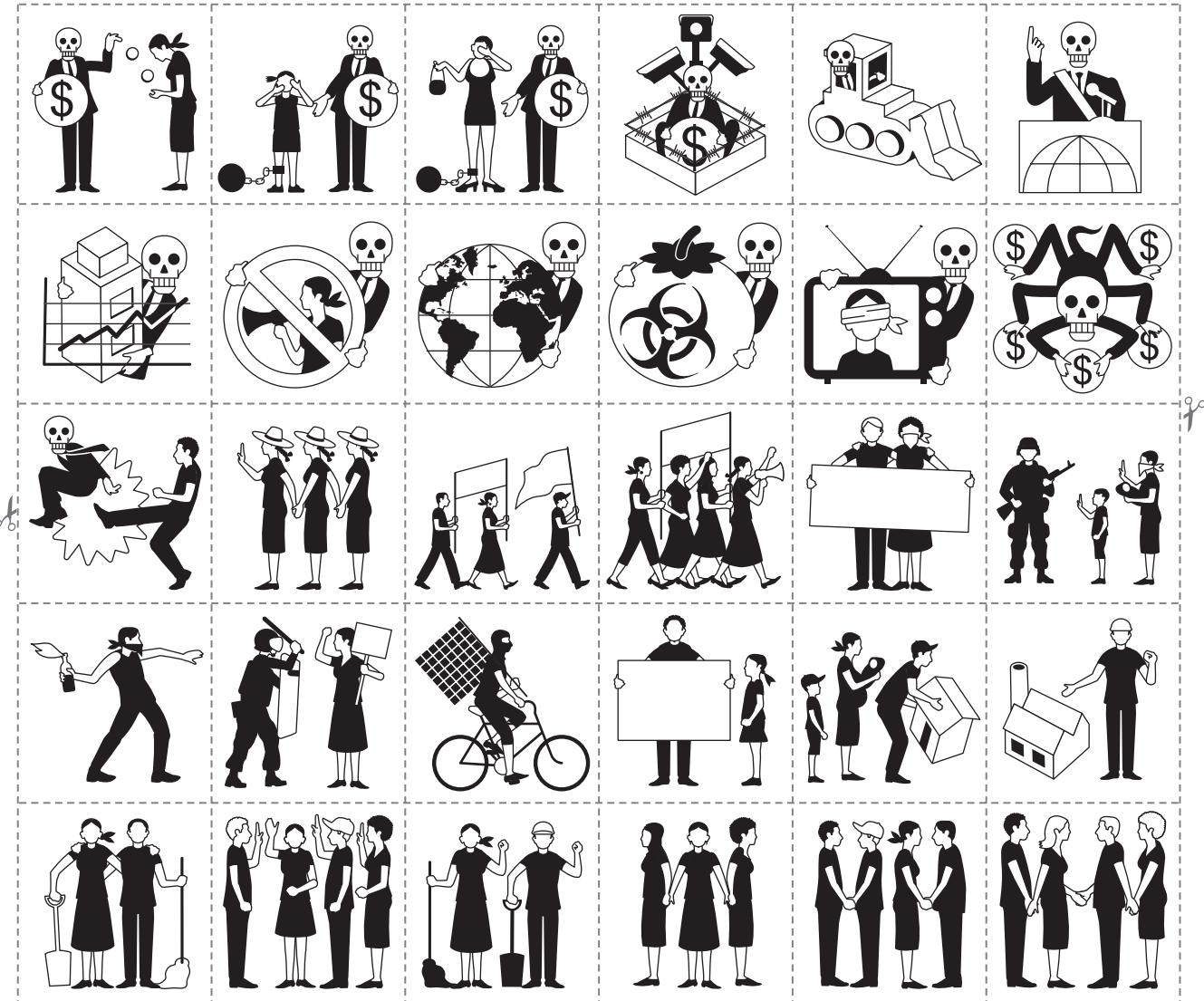
Control, alienation, and suppression

To photocopy
and to use



Power, precarious situations and resistances

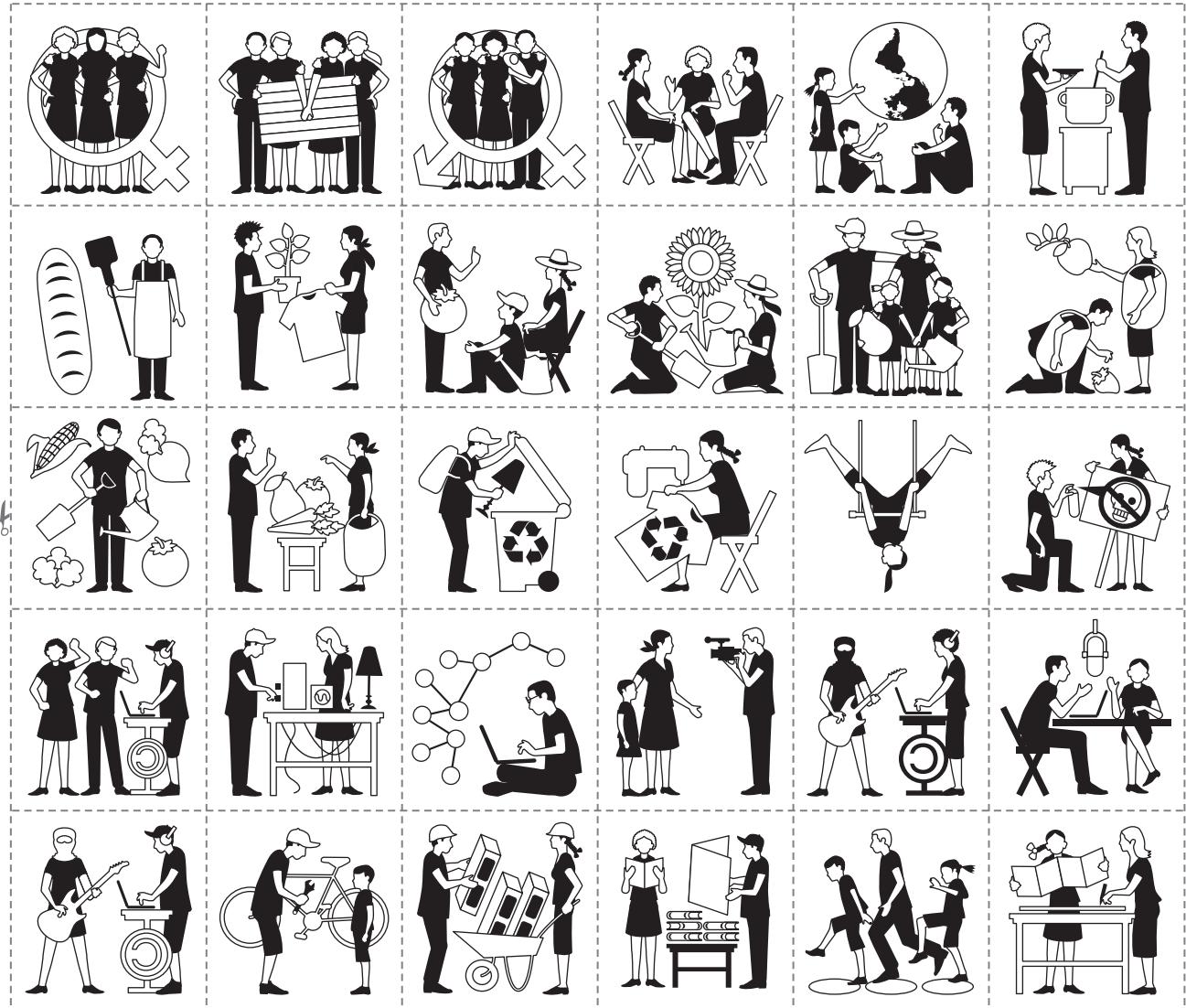
To photocopy
and to use

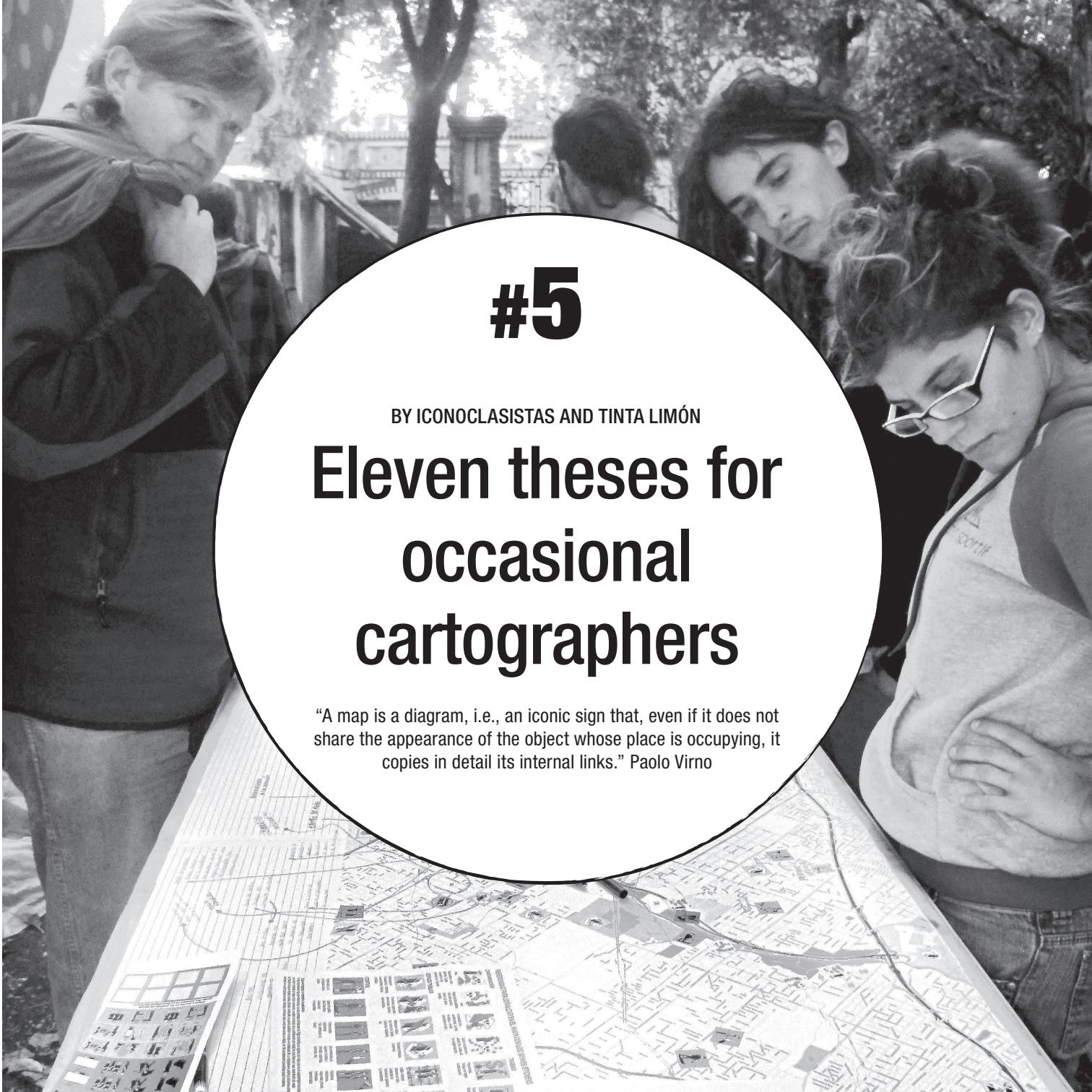


#4 Iconography for mapping / Pictogramming

Collaborative practices and self-management

To photocopy
and to use





#5

BY ICONOCLASISTAS AND TINTA LIMÓN

Eleven theses for occasional cartographers

“A map is a diagram, i.e., an iconic sign that, even if it does not share the appearance of the object whose place is occupying, it copies in detail its internal links.” Paolo Virno

#5 Eleven theses for occasional cartographers



The map is a technology (besides being a trend) allowing something which is not divided by perceptions to be displayed or to appear through sight (as well as other senses), however, the map is built through them, through each one of those perceptions. In this way it resembles language: it does not preexist but as potential before the act of putting it into practice. In consequence, instead of speaking of maps, to speak of mapping is more adequate, mapping as an activity. Carrying no maps makes us weaker. The activity of mapping is an activity building senses, in its three meanings: it leaves a mark on sensitivity, it directs, and it fosters understanding.



The map is a *narrative strategy plus a tactic decision*. The map consists not only of information. Establishing mapping as a practice, as a critical tool, involves a collective task of reconstruction of the network of each situation, of identification (instead of totalization) of the complex nature of territories. Mapping also establishes bonds: when we listen to someone displaying on the map their trips, bets, aims, we are connected to a specific experience consisting of a way to inhabit the territory as a common as well as singular space.



So we sustain that a new social dispute has erupted in the region stemming from the hegemonic presence of the financial capital in various territories (both rural and urban). Agribusiness, mega-extractivism, drug trade, all of these impose growing levels of violence as a method to subordinate the common to capitalist valuation. The use of armed gangs by businessmen, the complicity of the various police institutions, and the participation of judges and district attorneys as well as that of sectors of the political branch in this business web, these are all an everyday occurrence. Which kind of mapping is necessary to account for these new kinds of violence? How to understand the forms territorial dispute undertakes which run at new speeds?



We need to create ways to render visible these new conflicts by way of an account that does not reduce itself to a police chronicle of the facts. Mapping is strengthened and invigorated when it is part of a network of experiences from different territories, when actions stem from collaboration and from collective thoughts aiming at resisting and taking care of each other.

3



In Argentina, the map "Aquí viven genocidas" [Here live perpetrators of the genocide] became a milestone of a signaling system built as a social demand and stemming from injustice. In this case maps were tools and a slogan for the struggle at the same time. Other maps just mark the evil (gigantic companies' networks and expropriation networks as decisive agents of global capitalism). These represent two completely different mapping patterns. Other maps have also counterinsurgent uses: such as those built by NGOs along with indigenous communities in Brazil to demarcate their territories and the wealth they possessed, which were later on used by companies to expend and patent their resources and knowledge.

4



Recalling conflict and war is a resource to design projects on mapping neighborhoods, on industry and on the global market as well, and in this way technologies are developed: Google Maps, GPS, military technology applied to maps for users, companies using an activist language to sell digital platforms for digital mappings. And politicians offer neighbors to collaborate on the creation of maps "against insecurity" or "against drug trafficking." How could new social issues be mapped (without *a priori* images of how a territory should look)? How would mapping be like if a deep analysis is included, without pre-established icons or clear references to issues? The map is more difficult to design when facing a vague issue, without armies, or rather, with a radically non-traditional battlefield.

7



Maps are accounts of *new borders*. Those remade and redrawn after disputes to conquer space and resources and to produce the meanings corresponding to those new divisions and allocations. These are fluid borders, permanently tightened. These borders do not necessarily respond to institutional layouts or cadastral logics. Instead these borders are made with perceptions, they are spun with invisible yet powerful threads, which turn a neighborhood into an extremely complex area, housing labyrinths and dozens of interior borders, demarcated areas and superimposed spaces.

8



Mapping as synonym of cartography may become a strategy for the production of critical statements. Is this also linked to the new shapes conflict adopts? The question about the meaning of mapping is also the questions about the reasons for producing knowledge nowadays given that we understand mapping as a practice that produces knowledge. Which is the boundary between describing, rendering visible, and taking care of resistances? There is no doubt that the aim is not to put in danger clandestine situations, while the risk of "providing information to the enemy" always exists. The question is how to map the collective potential of work and, at the same time, take care and analyze deeply our own regime of situations rendered visible.

#5 Eleven theses for occasional cartographers

9



A certain tension forces the icon because the icon is a very concrete and synthetic figure defining correctly what has been mapped or the conflict/subject to be mapped. Yet the icon cannot be just information or a figure that is always available. How to avoid clichés, accusations, and the fact of rendering visible a situation but without losing the force of synopsis? Predetermined icons exist, yet the icon is a pretext, an open trigger, and this is depicted in the remaining maps; not always the references of the icons or the information are read, the creative dimension and what was not previously thought is highlighted.

10



Which is the capability of the action of mapping as public institution? This is something that awaits to be exploited and experimented. Especially when speaking of mapping subjects still not visible. When facing a new shape adopted by social disputes (exceeding the scheme social movements vs State), mapping means intertwining a collective intelligence capable of linking signs that, otherwise, would not appear as related between each other. Mapping involves coordinating a collective intelligence and wills devoted to understand the territory as novelty.

11



The dilemma between interpreting and transforming should be no longer an antithesis. Here and now, by way of the practice of mapping, a process of interpretation/knowledge of the world is developed in concrete territories. This is carried out by combining everyday and popular knowledge (not specialized or expert knowledge) to create strategic tools aimed at transforming our realities. In this way, mapping-interpreting-transforming becomes a simultaneous task that is constantly in motion.

#6

Critical cartographies

In several workshops of collective mapping that we have carried out over the past years, participants have expressed their need to systematize information and draw graphics depicting the working process while making available a communication tool to spread news publicly. For this type of workshops we needed to generate new links and consensuses and, therefore, instances of collective work.

Cartographies may be found and printed out in a better quality from the website iconoclastas.net.

Si el gobierno afirma combatir el desempleo, ¿por qué hay tantas fábricas cerradas?
A causa de la restructuración del capitalismo y la crisis en el mundo, las empresas norteamericanas implementadas desde los años noventa, regularizaron la economía abriendo el mercado de los fabricados con mano de obra semi-esclava paises que no reconocen derechos a sus trabajadores. La desigualdad generada a causa de la crisis, llevó a la inflación y la privatización mercado laboral. Así el Estado promueve la acumulación de capital y continúa con su actividad represiva a los reclamos de los trabajadores.

Parques y plazas: ¿Paseos ciudadanos o jaulas controladas?
Los vallas limitadas que rodean las plazas, controlan el tránsito y la permanencia en ellas y designan de qué manera pueden utilizarse. El enrejado da paso al desalojo de las personas que allí duermen o viven, a la expulsión de los vendedores ambulantes y obligan a realizar grandes rodadas. La ciudad de Buenos Aires tiene un porcentaje de 250 espacios verdes, entre parques, plaza, y patios de juego; unos 60 ya están enrejados y cuando se finalice la obra la ciudad sumará unos 21km. de rejas, suficientes como para cercar casi la totalidad de la avenida General Paz.

¿Qué se hace con los residuos domésticos?

Cerca de la ciudad de Buenos Aires, pertenece a la comuna de basura. Una de la más grande la mayor parte es reciclada por alguna de las otras empresas concesionarias del servicio o por el gobierno portero y trasladada hasta alguno de los rellenos sanitarios del CEAMSE. Otras 500 toneladas quedan en la calle hasta el día siguiente por haber sido sacadas

¿Por qué la clase media ya no participa tan activamente?

La clase media hoy representa el 40% de la población y está motorizando el boom de consumo destinando sus gastos principalmente a ropa (43,5%), salidas y entretenimiento (32,9%), electrodomésticos (26%) y vacaciones y turismo (19%). La clase media argentina (que creció un 34% en el último año) es la columna vertebral del modelo económico actual y sólo genera exclusión y pobreza extrema, además de sostener un estado de explotación y profundizar el deterioro del medio ambiente.

¿Vivienda para todos o especulación inmobiliaria?
Los edificios que se construyen a precios elevados a la clase media no solo pagan deudas en su construcción, sino que las comodidades y lujo superfluo. De construcción para viviendas exclusivas, lo que está generando saturación pública. Mientras tanto en la capital, se piden viviendas en el sector público en demandantes a las personas que viven en las emergencias, mientras una similar reside en casas

¿Qué genera la actividad petrolera en las industrias?
Contaminación, ya que las arrojan a los ríos y cursos de agua sin tratamientos que contiene pesados, agroquímicos y pesticidas tóxicos, entre otros, los cuales causan enfermedades como enfermedades musculares, alteraciones cardíacas, cutáneas, trastornos digestivos, hipertensión, deterioro del nervioso central, cáncer, malformaciones, etc.

¿Por qué se están usando combustibles fósiles en el medio ambiente?
Los combustibles fósiles o atómicos nos ha situado en una situación de crisis ecológica mundial. Pero la producción capitalista está basada en la explotación y por eso es necesario un plan consensuado. Algunas soluciones proponen el uso de cultivos comestibles para remplazar al petróleo (biocombustibles). Y no tienen en cuenta que el viento, el agua, el sol, la descomposición de la materia orgánica, entre otras alternativas, usadas armoniosamente, son una fuente prácticamente inagotable y limpia de energía.

¿Quiénes son las principales víctimas de la guerra?
Los jóvenes, que son tanto un sector de barrios pobres o marginados, amenazados además por la posibilidad de detenciones arbitrarias, tortura, causas inventadas y militarización de los barrios donde viven con el objeto de intimidar y volverlos dóciles a sus intereses.

The Republic of junkmen

Maps and computer graphics on the everyday life and work of to the affected areas by the Environmental Complex North III of the Ecological Coordination Metropolitan Area State's Society (CEAMSE) in the district of Buenos Aires of General San Martín.



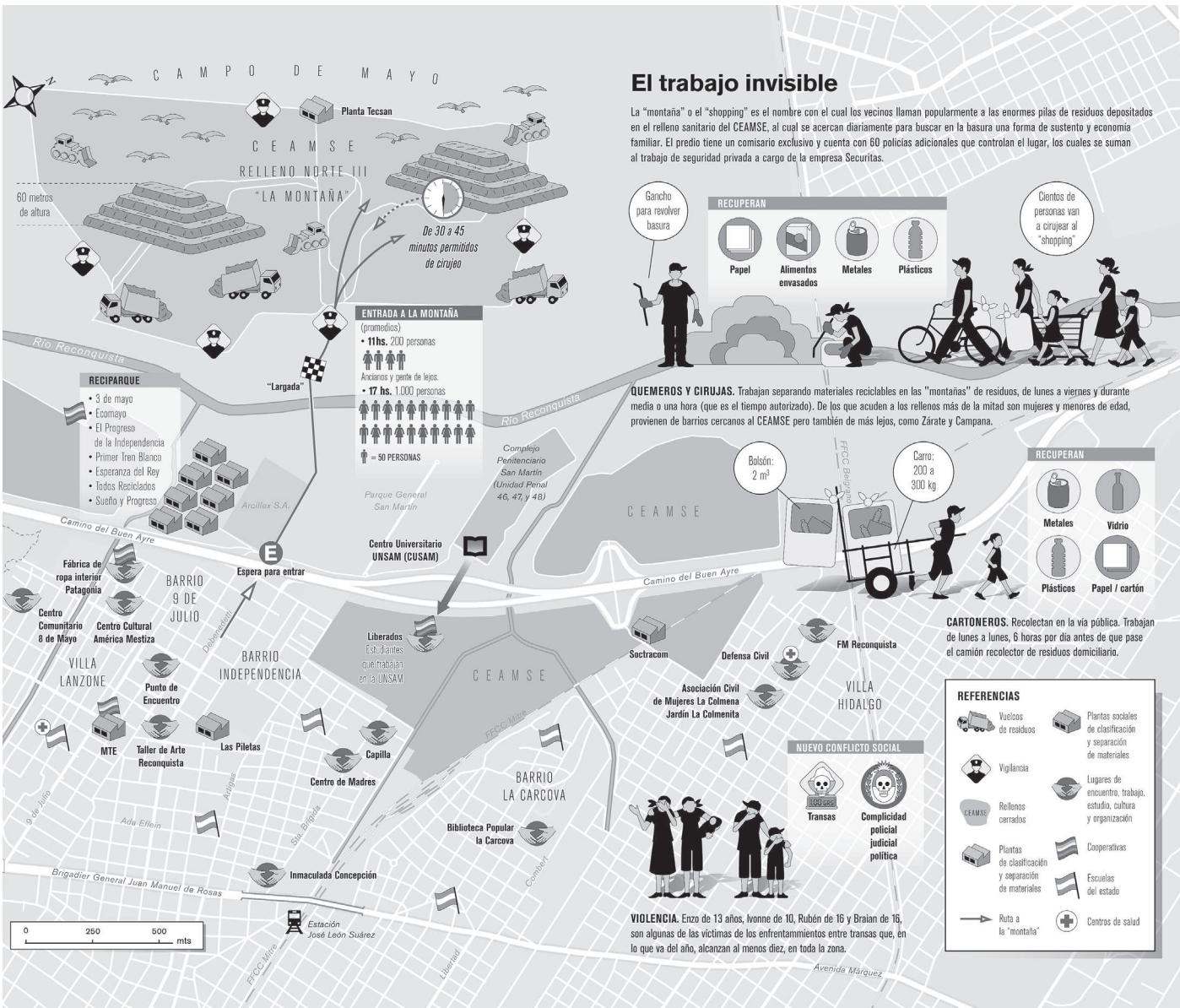
Session with neighbors of the Community Center of the neighborhood 8 de Mayo.

Between June and October of 2013 we carried out a series of workshops, meetings, and dialogues with neighbors of the districts 8 de mayo, Costa Esperanza, Libertador, Independencia, 9 de julio, Carcova, and Villa Hidalgo. Popular Library La Carcova, Community Center 8 de mayo, Cultural Center Diego Duarte, La Colmena Association, Bachillerato La Esperanza, FM Reconquista, Parrish Inmaculada Concepción, Puntos de encuentro; and the workers of the social plants Ecomayo, 3 de Mayo, Todos Reciclados, Tren Blanco, and Sueño y Progreso.

This was promoted by the invitation of the team Lectura Mundi of the public university of San Martín (UNSAM), who have been developing projects of collaboration and exchange with social agents of the area for years. In this occasion, we were invited to organize sessions and collective mappings with neighbors and workers of the area surrounding one

Grupo Audiovisual de la UNSAM





El trabajo invisible

La "montaña" o el "shopping" es el nombre con el cual los vecinos llaman popularmente a las enormes pilas de residuos depositados en el relleno sanitario del CEAMSE, al cual se acercan diariamente para buscar en la basura una forma de sustento y economía familiar. El predio tiene un comisario exclusivo y cuenta con 60 policías adicionales que controlan el lugar, los cuales se suman al trabajo de seguridad privada a cargo de la empresa Securitas.

#6 Critical cartographies

of the biggest garbage dumps in Argentina, a source of pollution and poverty, but an ample reflection of achieved goals through the struggles engaged in and their organization. The result of these sessions was depicted in a publication describing the environmental and labor situation and that of the neighbors of the territory located near the landfill placed on the road of the Buen Ayre, in the district of José León Suárez, department of San Martín in Buenos Aires. Another aim is to reflect the achievements attained through the struggle and the organization, and the demands and proposals presented before the State, society and the private sector.

Neighborhoods run parallel to the Road of the Buen Ayre, on the lands surrounding the landfills of the CEAMSE, and they were created after the occupation of land beginning in the early 80s by the internal migration from Chaco and Santa Fe. These migrants were expelled from their homes due to the poverty and the floods suffered in those areas. These areas grew with generational change, and from the 90s on this group grew in size because of the arrival of migrants from bordering countries (Peru, Paraguay, and Bolivia). Currently the area is inhabited by 100 thousand individuals living in houses built over landfills. Everyday life for these neighbors develops against precarious backgrounds marked by the lack from public utilities (electricity, gas, water, etc.) and from sewers, and because they have to suffer due to the polluted groundwater, and the strong smell of polluting gases from garbage. Many of these families descend from junkmen and work in waste incinerators or in the social plants. Others work in construction or as domestic service.

Most of them make a living doing odd jobs and supplement their economy with social plans granted by the National Government. The social plants are nine in total, where more than 700 people are employed, and they work in the Reciparque of the CEAMSE. This represents an improving in the labor conditions of junkmen, yet these are not enough to compensate unemployment and the precarious situation of the territory.



In 2004, Diego Duarte was killed, a 16 year old young man of the area while he was collecting garbage in the landfill. Diego became a symbol of labor and the struggle promoted by junkmen. This is why, besides the fact that the demand for justice continues, the cover of the publication displays the photo of Diego.

X-ray of the heart of the soy agribusiness and mega-mining projects in the Dry Andes

Maps created by workshops organized by social movements, cultural and communicational collectives, social and environmental assemblies, popular education teams, and student movements.



Mapping desk, Union of Citizen Assemblies (UAC) in Libertador Gral. San Martín, Jujuy.

Between 2008 and 2010, we travelled across Argentina setting up workshops in various cities of different provinces, by way of contacting university students, and cultural and communicational groups. Topics emerged in these spaces for collective reflections, and they were analyzed deeply and expanded on when we participated of the 10th and 11th sessions of the UAC in Jujuy and Córdoba, and in four meetings organized by the popular education collective Pañuelos en Rebeldía in Bariloche, Tucumán, El Dorado (Misiones), and in Ciudad del Este (Paraguay). In those sessions a group of social movements, social and environmental assemblies, organizations of peasants and of native peoples, neighbors and citizens for the defense of common goods, among others, participated creating accounts, marking situations, and rendering visible the various types of organization and resistance of communities



Assembly and final full meeting, UAC in the city of Córdoba.

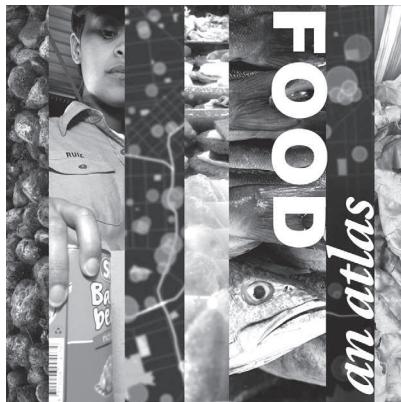
as well. During the two first days of the sessions in Jujuy we assembled a post displaying maps and cards so that participants could approach the desk to detail conflicts, issues, and resistances of the different areas in Argentina. During the third and last day a map was presented. This map was systematized and depicted the following thought: keeping in mind we were designing a map to circulate in public, should we also depict the resistances and achievements of organizations? This dilemma was positively resolved in a second session in Córdoba when dozens of representatives of assemblies and communities, after correcting and verifying data, voted by a show of hands the importance of rendering visible resistances in the maps of public domain.

After the systematization of these meetings two major issues were noticed:

#6 Critical cartographies

1) The model of agribusiness and the consequences to transgenic monoculture.

A complex issue emerging in the workshops organized in the city of Córdoba, Rosario (Santa Fe), and the districts of Morón, La Plata, San Andrés de Giles, Olavarría, Tandil, Bahía Blanca, among others. This mappings revealed a type of production concentrated in few hands and produced with a technological package including machines, transgenic seeds, herbicides, and pesticides which are highly toxic and polluting.

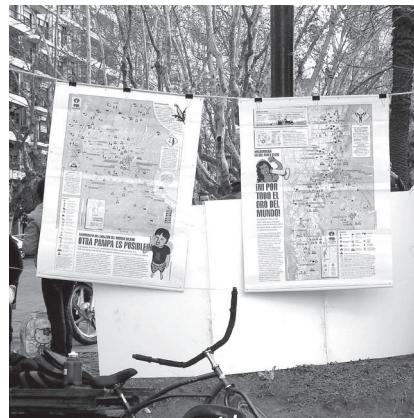


This map was part of the book *Food an Atlas* published by the collective Guerrilla Cartography of the Berkeley University, California.

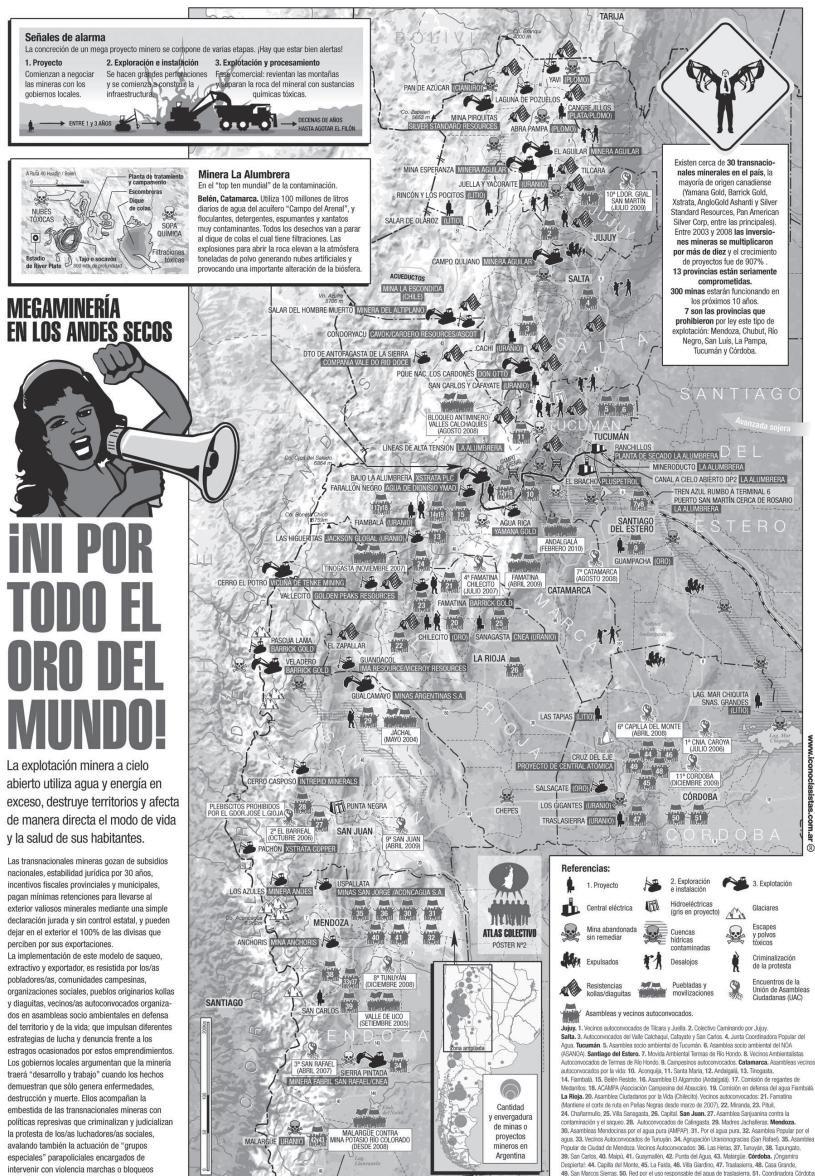


2) Open pit mega-mining

This topic emerges especially in the workshops organized in the districts near the Andes. In this case mappings evidenced the business of multinationals (Chinese and Canadian companies in first place), the ways they penetrate districts, the poor regulation of the State, and the connivance of the political branch, the types of exploitation in mountains, and mineral separation by way of a toxic process using big amounts of water polluting the air and the water, damaging landscapes and ecosystems, and harming the rights and the health of inhabitants and communities.



Maps were displayed in public spaces in several events against the plundering of common goods.



www.conciliacionistas.com.ar ©

The Carteloneta

Resource created during the 3rd Symposium Krax Out of Control (2009), in sessions of collective mapping where neighbors of the area of the Barceloneta neighborhood participated to design a device to communicate their struggle.



Cartelonas and other materials of our own ready to be distributed.

The Barceloneta is a maritime neighborhood from the middle 18th Century, a poor area despised by the center of Barcelona, and defined by its inhabitants as "a village inside a city." In 2009 the neighborhood was besieged by real estate agencies and commercial projects against which organized neighbors on the Plataforma de afectados and the Asociación de Vecinos de la Ostia resisted. In those places they prepared actions to defend the identity of the neighborhood and their ancient settlers.

The collective Citymined Barcelona invited us to set up a workshop with neighbors with this goal: create collectively a tool to communicate the situation inside/outside the neighborhood and to render visible the actions of speculators and the risks entailed when implementing an

QUEREMOS

-  **Equipamiento cultural**
-  **Equipamiento deportivo**
-  **Formación profesional**
-  **Servicios médicos**
-  **Vivienda social**
-  **Más transporte público**

DENUNCIAMOS

-  Especulación inmobiliaria apartamentos turísticos
-  Consumo para turistas
-  Contaminación
-  Desaparición pequeños comercios

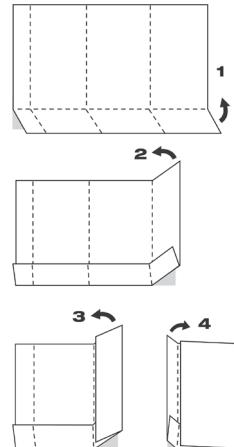
Esta carta-mapa fue realizada por iconoclastas junto a los vecinos de la Barceloneta y otros participantes del taller de mapeo colectivo, organizado en el marco de las Jornadas Krax - City mind! "Out of Control. Poder de transformar nodos de creación" mayo 2000.



SI VIVES DENTRO DE LA LÍNEA ROJA PUNTEADA SERÁ

PLAN DE ASC SERÁ COSTEADO POR LOS VECINOS

Es una iniciativa del Ayuntamiento de Barcelona. Se aprobó el 6 de mayo de 2007. Propone colocar ascensores en los edificios de la Barceloneta y esto se haría eliminando viviendas para hacer el hueco del ascensor, ya que en un 83% de los edificios no cabe. Con su concreción la planificación del barrio y la vida de sus habitantes quedarían en manos de la especulación del mercado inmobiliario y el capital privado.



ES PERJUDICADO
ENSORES = PLAN DE EXPULSIONES
NOS, EL INQUILINO NO TENDRÁ NI VOZ NI VOTO, Y EL PEQUEÑO PROPIETARIO SALDRÁ PERDIENDO

NOS, EL INQUILINO NO TENDRÁ NI VOZ NI VOTO, Y EL PEQUEÑO PROPIETARIO SALDRÁ PERDIENDO



El "plan de los ascensores" permite unir de 2 a 6 edificios (1 solar), **los que se fusionen se convertirán en uno solo**, con una misma entrada y una escalera común.

| Candidato | Votos | Porcentaje |
|-----------|-------|------------|
| DUENOS | 33.3% | 11% |
| DUENOS | 3.6% | 3.6% |

Los inquilinos no tienen ni voz ni voto. Se dice que se convierte en un solar porque la lógica es la misma que la de la repartición de tierras, no se tiene en cuenta quién vive, quién no vive; sino quién tiene más.

#6 Critical cartographies



"elevator plan" which projected to destroy houses, to expel their inhabitants, and to increase the rent aimed just at tourists. The workshop lasted two weeks where mappings were carried out in groups. They shared the results and engaged in debates. The sketch was presented, and its contents discussed. Finally, texts were corrected, and tasks were allocated specifying deadlines and times for printing elements.

Neighbors participated actively of every step and the

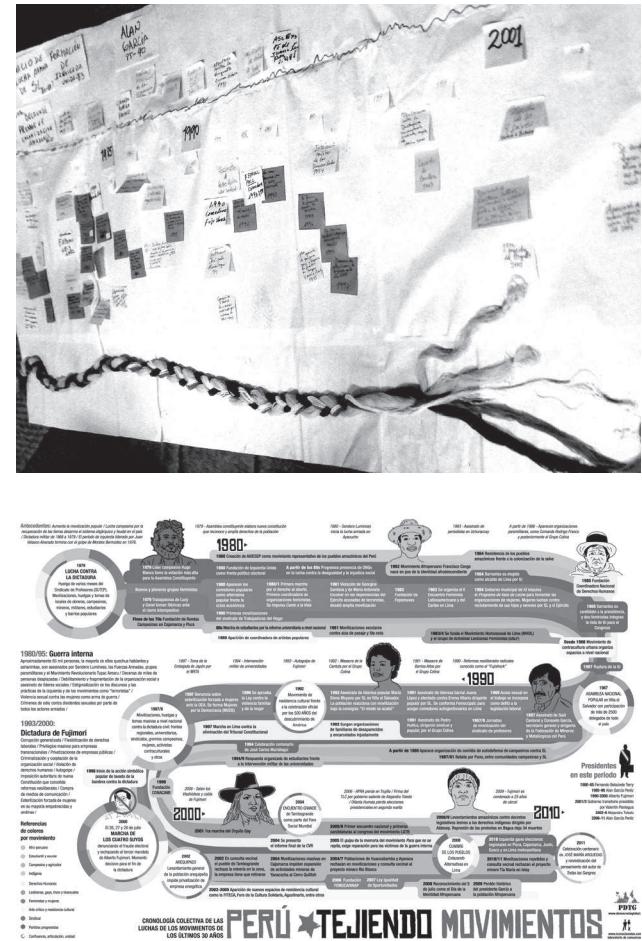
result was the Carteloneta: a poster-sign, letter-envelope, and map-cartography, printed by Citymined, and used by neighbors to deliver door-to-door in the neighborhood, and hand it in during public events. The poster was enlarged and printed in signs and canvas functioning as communicational material in urban interventions. Finally, as a result of the ongoing fight and the organization of neighbors supported by other groups and collectives, in 2011 the elevator plan was suspended.

Rebellious Latin America and Peru

Fold-out created after two sessions in 2008/10 with social and political movements, native peoples and peasants, artistic, communicational, and gender collectives, from all parts of Latin America.

The first collective mapping took place at the end of the year 2008 in the University of San Marcos (Lima) during the III Foro de Culturas para la Transformación Social (III Forum of Cultures for Social Transformation) organized by the Programa Democracia y Transformación Global (Program Global Transformation and Democracy, PDTG). During that first session and despite the enthusiasm and positive welcome of this collaborative practice, we did not succeed in finishing the task and the map of Peru was just a sketch. At that time we did not know that this first experience would be the starting point of one of the most complex tasks we had to undertake.

The second trip, instead, was revealing. The collective mapping took place during the session organized in 2010 in Ñaña. During that session, over several days, participants, social movements of Peru as well as many others from Latin America debated, built and exchanged knowledge and practices. We suggested some activities using several graphic resources. The surprise occurred when the weaver women that took part of the session began to sketch a "timeline" knitted with woolen threads of every color inspired by the Trenza Insurrecta (Insurrect Braid) we had produced as a poster for the Argentinian Bicentenary. The work on maps rendered visible other viewpoints, and encouraged reflecting upon official borders and the way communities live and go through their territories. Once the workshop ended, we spent six months working together, selecting, transferring and working on the graphic and conceptual design of the maps and the historical braid. All these works were printed by the PDTG and distributed among the movements and the organizations who participated from all over the country.



Experimenting with braids-timelines was the starting point for the historical graphic of the Peruvian social movements.

#6 Critical cartographies



Postcards of the workshop in Ñaña: using several techniques, documents were drafted to keep record of the work done during the session.

CARTOGRAFÍA COLECTIVA DE LAS LUCHAS DE LOS MOVIMIENTOS Y LAS PROBLEMÁTICAS SOCIALES Y AMBIENTALES

PERÚ REBELDE

Perú, como América Latina, es una de las regiones más ricas del mundo, poseedora de minerales, agua, biodiversidad y una variedad enorme de culturas, razones por las cuales sus pueblos han debido resistir durante más de 500 años la invasión saqueadora en nombre del poder colonial, capitalista, racista y patriarcal.

Lima ha tratado como capital del imperio español (Sudamérica, y con ello se construyó el poder colonial para imponer el capitalismo, la religión católica, el racismo y el poder jerárquico en la Iglesia. Pese a la presencia de diferentes culturas y etnias, se ha querido imponer una forma única de entender como creación colonialista basada en la explotación de la naturaleza y las clases populares, de las mujeres, y de las poblaciones indígenas y afrodescendientes) y el país.

Con la fundación de la república se terminó el poder colonial, más bien se construyó una sociedad marcada por la concentración de las riquezas en manos de algunos pocos, diversas representaciones, injusticias y desigualdad social.

En el Perú, como en otras naciones, nacieron con el advenimiento de la independencia

El 20 de octubre de 1990, el presidente de la República, Patricio Aylwin, en su discurso de inauguración de la Constitución, declaró: «...y hoy se abre una nueva posibilidad de cambios en el país. No obstante, bajo la premisa de que la paz y la tranquilidad no se logra construir un modelo político-económico incluyente y descentralizado. Continúa la división de la población social en sectores de clase media y de primera y segunda clase a pesar del crecimiento económico. También permanece el poder de las empresas transnacionales y de la Iglesia conservadora. También siguen los intentos de desplazar las herencias indígenas y de negar la identidad cultural de los pueblos originarios. Persevera el modelo de descolonización que impone la cultura europea, liberalista y burguesa, de los países de avanzada y desarrollada, y la violencia contra las mujeres (sociedad de la patriarcalidad), y que defiende el modelo capitalista». 

económico se aplica una política de represión y criminalización de la protesta. A la vez, en la última década las veces del cambio se han dividido en dos tipos: las que se basan en procesos democráticos (políticos, económicos, de desarrollo, etc.) y las que se basan en la fuerza (militar, económica, etc.) demandas una sociedad unida y en modo de consumo diverso, que reconozcan los derechos laborales, sexuales y políticos y la diversidad y autonomía de las personas, y que promuevan la salud social, la interculturalidad, la amistad con la naturaleza, y la equidad de género. La transformación del país depende de la capacidad de estas luchas—más allá de suerte o fracaso—de hacer sus resistencias y articular propuestas para un Perú mucho mejor de un mundo mejor.

MOVIMIENTOS Y OTROS

| | |
|---|--|
| <p>APRENDIZAJE</p> <ul style="list-style-type: none"> • Formación en Negocios de Distribución y Promoción de los Bienes y Servicios (FONBES) - PEFRM www.usrrm.com • Centro de Desarrollo de los Negocios Pequeños (CDNP) - PEFRM www.usrrm.com/cdnp • Centro de Desarrollo Pequeños (CDDP) - PEFRM www.usrrm.com/cddp • Costos de Estudios y Promoción (CSEP) - PEFRM www.usrrm.com/csep • Mejoramiento Rural y Agroempresarial PEFRM www.usrrm.com/mra | <p>ANEXO CIERRE</p> <ul style="list-style-type: none"> • Centro Terciario "Elses de Etat" www.elsesdeetat.com • Centro Musical www.quejiguitarras.com • Centro Cultural El Jueves www.eljueves.com • Centro Cultural de las Artes y las Ciencias de Galés www.artsyciencias.org • Fondo de la Cultura Solidaria www.fundacionsolidaria.org • Centro Cultural de las Artes y las Ciencias de Galés www.artsyciencias.org • Museo Histórico y de la Minería www.museosetmuseos.com |
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| <p>■ Para Niño - Mujeres Aborigenes Feministas</p> <p>AMBIENTALISTAS</p> <ul style="list-style-type: none"> ■ Cooperativas: www.cooperativas.org.pe ■ Fundación Ecológica para el Desarrollo y la Paz: www.fundacionecologica.org.pe | <p>■ Yachaykari: www.yachaykari.org</p> <p>CAMPESINA, INDIGENA</p> <ul style="list-style-type: none"> ■ Asociación Interétnica de Desarrollo de la Selva Peruana (Aidesep): www.aidesep.org.pe |
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• Coordinación Andina de Organizaciones Indígenas (CAOI);

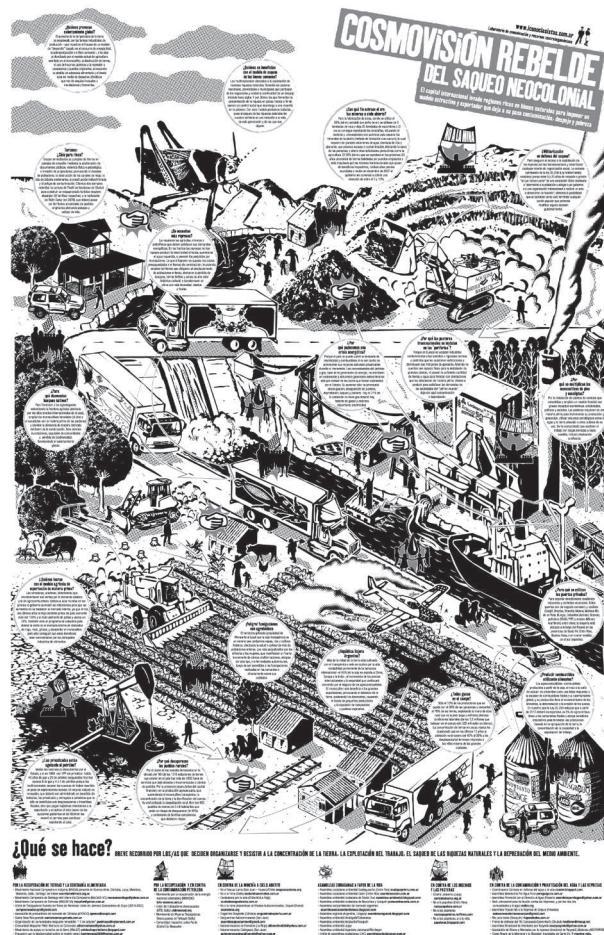
Climate (MODIS): www.cocci.org www.cci-lab.org/climate/

#6 Critical cartographies

Rebellious view of the world (2007)

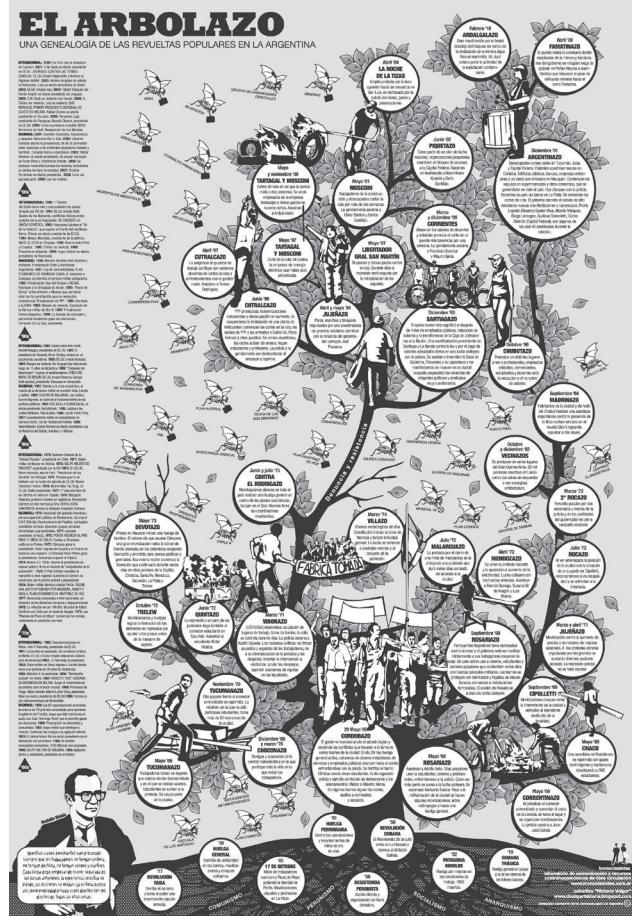


This work revolved around the city. The goal was to represent the way the “economization of life” privatizes public spaces and alienates intersubjective relations. There we collected data on the role of mass media, consumptions, and advertising. And we also showed how community organization alters and transforms this structure. We included a “what is to be done” where we specified some types of



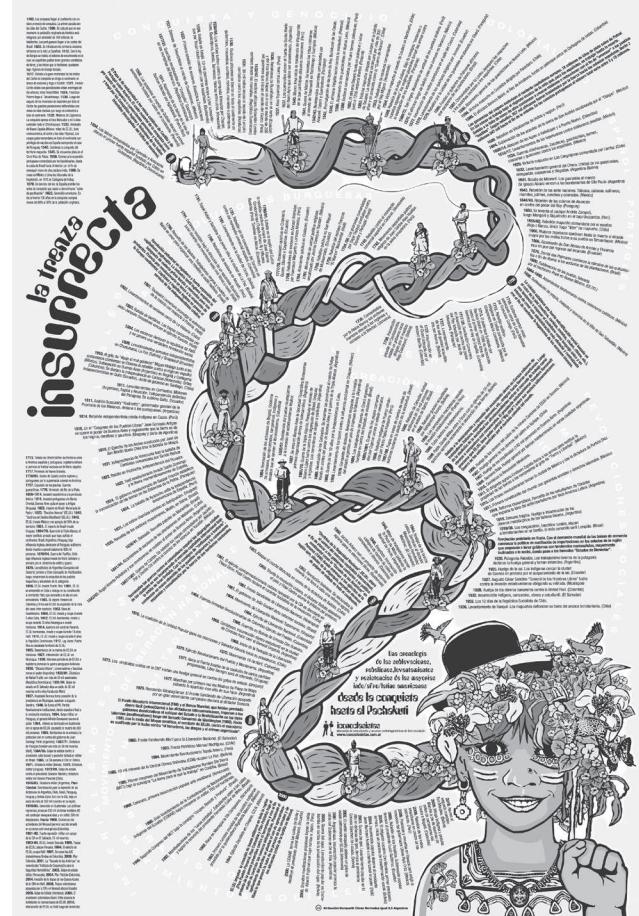
organization, self-management, and struggles being developed. In 2008 we created a second view of the world, referred to the plundering and depleting of common goods. In this case we worked with the same devices, showing issues and the consequences of the extractive-export model, the monoculture of transgenic soy, and open pit mega-mining. We have included resistances.

El Arbolazo (2009)



This was created along with the collective Historia Vulgar in 2009 to commemorate the fortieth anniversary of the civil uprising known as Cordobazo. This consisted of a genealogy of popular uprisings in Argentina from 1969 up to the present. The aim was to depict the continuity of workers, students, popular, and neighbors struggles, and to display the specific characteristics of rebellions when the demands of various sectors become only one.

La trenza insurrecta (2010)



This production consisted of a chronology of the popular uprisings in Latin America from the conquests in 1492 till 2010. The braid worked as a metaphor or an account knitting a web between rebellions and uprisings of afro descendants, native, and creole peoples. It marks those turning points by which various actions were linked one to the other to become common struggles and demands.

Mapping is a practice, an action, a way to approach social, subjective, and geographic territories. And the map is a tool crystallized in various formats and open to participation.

Traditional maps do not include the subjectivity of territorial processes, the symbolic representations, their imaginaries, nor the constant transformation to which they are exposed.

Mappings promote ludic accounts, specifying hidden aspects, mentioning anecdotes and experiences, fostering the exchange of knowledge.

After sharing information, issues, and practices, interventions on the territory are projected. Collective mapping acts also as a trigger and a challenge which is constantly in motion, change, and appropriation.

In the workshops we use not only maps: every graphic resource, visual instrument, and ludic methodology is combined to promote critical reflection and collective construction processes.

Experiment!

Mappings work as tools which produce stages of collective work and encourage the creation of accounts challenging official representations and discourses.

Mapping shows a snapshot of the moment when this activity was carried out recurring to the knowledge of participants. It transmits a collective viewpoint over a dynamic and constantly changing territory.

If necessary, the maps and resources created in the mapping workshops may be systematized to shape them graphically and visually. Information and aims should be agreed upon.

multiple devices are graphic artefacts promoting collective creation and reflection. They vary in their design given they are invented, adapted, and perfected according to the particular traits of the participants of the workshops.

Collective mapping encourages a process of creation subverting the place of enunciation to defy dominant accounts by way of everyday experiences and knowledge.

About Iconoclasistas

Collective mapping, cartographies, research and images for their free circulation

We are a duo who, since 2006, has been combining graphic art, creative workshops, and collective research to produce resources available for their free circulation, use, and appropriation. Through the design and setting up of workshops, we seek to strengthen communication, to set up networks of solidarity and affinity, and to promote collaborative practices of resistance and transformation. Our practice spreads due to and through a dynamic web of affinity and solidarity built by sharing and promoting free projects and collective workshops in Argentina, Latin America, and Europe.

Every resource and practice is shared in our website, allowing our productions to be set free not only from the barriers of private property but also from the (economic, physical, geographic) restrictions imposed to the possibility to access them. The website works as a multimedia support for diffusion, which strengthens the ability to share, and fosters the appropriation by way of creative commons licenses. Resources uploaded to the web are open so they may be reappropriated, reproduced, and redefined turning this virtual means into a tool for collective reappropriation and stimulating an exchange in which hierarchies are eliminated. In consequence, users become producers recurring to liberated production.

Creating resources for their free circulation and their particular drifts and reappropriations has transformed and broadened our practice. Constant exchange and relations with others have promoted a reciprocal influence encouraging us to incorporate new approaches, resources, and topics. This led us to rethink the way materials circulate, how strategies spread, and the way in which we engage in collective constructions. This political, affective, and creative network gave way to itinerant exhibitions, collaborative creation workshops, new ludic resources, and the participation in meetings with cultural organizations and social movements.

More information:

Web: iconoclasistas.net

Facebook: [iconoclasistas](#)

Twitter: [iconoclasistas](#)

YouTube: youtube.com/user/iconoclasistas

Mail: iconoclasistas@gmail.com



2016
Buenos Aires
Argentina



TIERRA
RESPONSABLE
MINA LAS HIGUERILLAS

TINOGASTA



SANTO DOMINGO

AIMOGASTA

Catamarca



TIERRA

LUGAR Famatina
NOMBRE Barrick
RESPONSABLE Mina de Oro



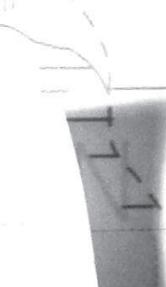
TIERRA

SANAGASTA

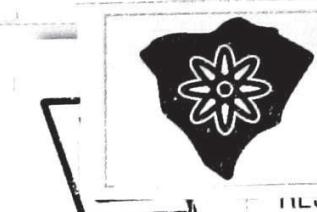


LUGAR GUA
NOMBRE EXP
RESPONSABLE

We stimulate horizontal exchanges in which users are also producers who take and use open productions derivatively.



TIERRA EL



LUGAR Los
NOMBRE Pilch
RESPONSABLE

TIERRA UNO



LUGAR
NOMBRE
RESPONSABLE
Cargill, Ma

LUGAR

San Blas

Monocultivo de Pstach
p/Agrocombustib



Salinas de Amba

157

EXTRAC
RIZACION
DO QUI TE PESAR

LUGAR Quilino, S. J. de las Salinas, Dean
Funes
NOMBRE Lucha x tierras
RESPONSABLE Mov. Campesino.

DEAN FUNES



LUGAR El
NOMBRE Co.
RESPONSABLE

LUGAR
NOMBRE
RESPONSABLE
Cargill, Ma

Jes. Cua

LUGAR LUGONES

LUGAR RÍO DULCE Y SALADO

NOMBRE CONTAMINACIÓN METALOIDES

RESPONSABLE

PROBLEMA DE TIERRA
Y DESMONTE

BLE USURPADOR: FILIPETO



JNCO

LUGAR FRIAS

LIBRE PLANTA DE AGRODIÉSEL

RESPONSABLE

LUGAR ESTACIÓN

NOMBRE PUERTO SECO DE LA

RESPONSABLE ACEITERA GRAL.
DE MEZA

Argasta

VA. OJO
DEL AGUA

SUAMAMPA

VA. UNION

Río Dulce
Río Salado

SOBRE
CONTRAVIOLACIÓN
SAN FRANCISCO
DEL CHAÑAR

Marieta
M.C.
C.

Asambleas

Chacho

FLICTO > Tierras.

Agropecuarias
SABLE Desulfurante

Barato, Bayer
P. A.



DE RÍO PRIMERO

Río Segundo
y continuado

3 km de SAN FRANCISCO

Grancate
Banco
Maro
Folares.

Grancate
Banco
Maro
Folares.
genéricos

RAFAELA

ESPERANZA

LUGAR Las Peñas

NOMBRE Denuncias Penales

Agrotoxicos Soja

RESPONSABLE Mov.
Campesino.



GRAN
CABLE

LUGAR Jesus María, Colonia Coroya.

NOMBRE Grancate

Banco
Maro
Folares.

RESPONSABLE Pirat Hnos. Dela Schiave
Mangos Montecoli, Laurent y D
superficie Abusiva Folares.



Since 2008 we have been setting up collaborative mapping workshops in Argentina, Europe, and Latin America, along with social, student, cultural, and artistic organizations. Throughout the years we have promoted the creation of collective viewpoints and landscapes on particular situations to display reflections over common territories. We believe the design and production of all this set of tools, through its reappropriation and use, evidences the creative and political potential of graphic and artistic devices. This is why we have decided to publish this manual: it has been conceived as a toolbox of open resources to promote territorial creative activism in the frame of a liberating process embodied by new practices, discourses, and subjectivities.