

Territory (ies) and multicultural identities. The agoras as spaces of identity in the communities of the Cauca corridor.

Sebero Emilio Ugarte Calleja  ^a * | Eduardo José Castro Zúñiga  ^b | Julián Grijalba  ^c

^a Pontificia Universidad Javeriana de Cali, Arte, Arquitectura y Diseño: Cali, Colombia.

^b Institución Universitaria Colegio Mayor del Cauca, Facultad de Arte y Diseño: Popayán, Colombia.

^c Institución Universitaria Colegio Mayor del Cauca, Centro de Estudios Urbanos: Popayán, Colombia.

* Corresponding author: sebero.ugarte@javerianacali.edu.co

ABSTRACT

The Cauca corridor, comprised between Santander de Quilichao and Piendamó populations, is one of the many territorial realities that enrich both cultural and ethnographic diversity of Colombia. Many “new” dynamics are occurred in this region about this diversity, and the project that we present is focused on – from the creation-researching- and by means of a direct interpretation that territorial diversity. Based on the photography and the sound landscape, we pretend to show a possible idea of cultural territory (ies), and it is surrounding the exhibiting sketch that this idea of “habitat” has been forming. The difficulties that the project tackles put the focal point to demonstrate that “other” visions are possible thanks to the reflective spaces suggested by visual design and art; and especially define the problem around the new identitarian narratives arose from post-conflict. Supported by qualitative methodology, ethnographically, the project goes deep into the exploration of the multicultural territoriality. First, developing inspection dynamics and documentation of visual and sound perspectives around the socio-cultural speech and then, implementing from visual fields (photographic image) and sound (soundscapes) a contest understanding, of actors and/ or “places”. We wanted to show a territory self-constructed as a defined cultural imaginary.

Keywords: Culture, Identity, Social Mapping, Image, Soundscape.

INTRODUCTION

The territory is a non-enclosed space able to disturb and dissolve the limits themselves of something that we understand as a map. In this sense, through the agoras the social speech construction standpoints are explored, from the visual and sound, and around the different ideas about the definition of cultural territory might come to develop on the Colombian scene in the last years. From a hybrid methodological practice, from ethnography and visual-sound cartography, we believe that the appearance of social speech, nowadays, belongs to an interrelational dialogue in which different “voices”, conflicting emotions and diverse experiences hatch their proposals in a univocal way. The visual part –here- is being built as a

Calleja, S. E. U., Zúñiga, E. J. C. & Grijalba, J. (2019). Territory (ies) and multicultural identities. The agoras as spaces of identity in the communities of the Cauca corridor. *Strategic Design Research Journal*, volume 12, number 02, May – August 2019. 289-295. Doi: 10.4013/sdrj.2019.122.13

direct dynamic base of “feeling”, an everyday nature understood and experienced as a resource of proximity, but also within the structure of realities, that appear from post-conflict. The project is articulated around a designed problem as a scene of new interpretations of social imaginary, and it is here, concerning the idea of building social dialogue: agreed, diverse and tolerant, in which the exploration of the cultural territory that we propose, has a place.

In metaphoric terms those “voices” have been grasped and transformed from plastic resources; sound stages (soundscapes) that once analyzed, give from the artistic part a new way to understand and interweave the sounds and notion diversity of the oral speech that we have focused on our proposal.

On the other hand, through the “emptying” images of the human presence, the agoras happen as interrelation spaces and different interpretations. An ellipsis that from the strangeness suggests the idea of a renowned imaginary from the anonymous visuality a different presence of the subjects.

In terms of interdisciplinary nature, the project suggests a new exhibition sketch itinerantly that tackles the topic of new cultural imaginaries in the region. In this sense, the project is developed on the relationship among ethnography, visual cartography and the plastic visual-sound creation enclosing the cultural topic on the daily landscape.

1. METHODOLOGY

When regarding to a creation-researching project an exploratory and qualitative methodology has been designed, based on an audiovisual ethnography process as a researching and developing instrument but also as a listening and interactive method. This process is developed starting at a primary source, both on the investigative level and at the time of constructing the plastic and referential “document”.

First of all a course of environments to research and an inspection exercise have been suggested, attending to commercial, political, cultural and social gathering spaces. At this methodological stage what we denominate as the nomad phase of the researching has been observed, sketched and searched, as a kind of documentation and emphatic process and it has as standpoint the qualitative part and the primary supplies obtaining, starting at components, sound graphics and documentaries.

Secondly, we make an ethnographical approximation around the population formed by cultural actors and common people. Thinking, generating, looking over and checking

Calleja, S. E. U., Zúñiga, E. J. C. & Grijalba, J. (2019). Territory (ies) and multicultural identities. The agoras as spaces of identity in the communities of the Cauca corridor. *Strategic Design Research Journal*, volume 12, number 02, May – August 2019. 289-295. Doi: 10.4013/sdrj.2019.122.13

concepts and conceptual approximations that are identified in the problem set forth in the introduction, as in the foundation and the theoretical framework concepts that have been developed on this project. Derived from this sketch essential information we have been allowed to organize the possible plastic elaboration coordinates, even though this results have to do directly with the sound and photographic resources obtaining that have been carried out and that belong to the results in the exhibition sketch and that somehow are the essential results of the project.

Thirdly, work is being done in an exhibiting script conceptualization, creation and sketch and its corresponding parts. From the suggested imaginaries around the cultural territory definition, and derived from the proposed exploration resources, the sketch explores a new cultural territory visibility, its actors and its physical habitats.

1.1 Methodological instruments

- Field trips, determined by a fastened approximation to the field notebook making.
- Semi-structured interview, with cultural the area cultural agents and the involved actors in the area social and cultural dynamics.
- Formulation, creation and making of the photographic images and the sound landscapes suggested as supplies and acts themselves which the exhibition will be “supplied” with formally.
- Exhibiting script sketch and creation.
- Universe: enclosed to populations in the road panamericano corridor formed by Santander de Quilichao and Piendamó joining Mondomo, Pescador and Tunia as the project study and development communities. Validation approach from the focus group with selected population, social agents and cultural agents.

2. RESULTS-DISCUSSION

As we have commented previously, this project started with a series of direct field observations, initially both the first ethnographical proofs chronology (photographs) and the present sound landscapes recordings (in development) have been the two selected parameters until today, and which have been developed before the exhibition sketch claimed by the project. The different registrations images caught in the territory locations, in which the project has been enclosed and that have been selected for the proof in the first semester of the year 2020 are shown below.

Calleja, S. E. U., Zúñiga, E. J. C. & Grijalba, J. (2019). Territory (ies) and multicultural identities. The agoras as spaces of identity in the communities of the Cauca corridor. *Strategic Design Research Journal*, volume 12, number 02, May – August 2019. 289-295. Doi: 10.4013/sdrj.2019.122.13



Figure 1. Market place in Mondomo, Colombia. Ugarte, S., Castro, E. (2019).



Figure 2. Market place in Piendamó, Colombia. Ugarte, S., Castro, E. (2019).



Figure 3. Market place in Santander de Quilichao, Colombia. Ugarte, S., Castro, E. (2019).

We can observe how these images correspond to the photographed agoras in the different populations of the Panamerican / Cauca corridor. They were taken in the dawn where basically there was nobody or during the days these market places were not visited by the local inhabitants of these populations. These mentioned absences talk about the human as a trace, as ellipsis. Unlike the sound tastings that are being carried out in the sound peaks of greater affluence of people in these places.

In this sense, the separation of full, produced by the sound and the emptiness that is reflected in the images, is due precisely to the metaphorical concept that resides in the entire project and that alludes to the sense in which we build, in layers, our identity(ies) in everyday space. That metaphor is directly bounded to the sense of community and how these have been silenced in one way or another. Giving light to the interrelationship and sonority, oral communication space and interpersonal, makes us think of the project as a territorial reading possibility but also as an identity manifestation outside the usual records, which until now have been carrying out. Representing that everyday life marks a turning-point in the representation but also in visual design of a reality as it happens along the entire project

Calleja, S. E. U., Zúñiga, E. J. C. & Grijalba, J. (2019). Territory (ies) and multicultural identities. The agoras as spaces of identity in the communities of the Cauca corridor. *Strategic Design Research Journal*, volume 12, number 02, May – August 2019. 289-295. Doi: 10.4013/sdrj.2019.122.13

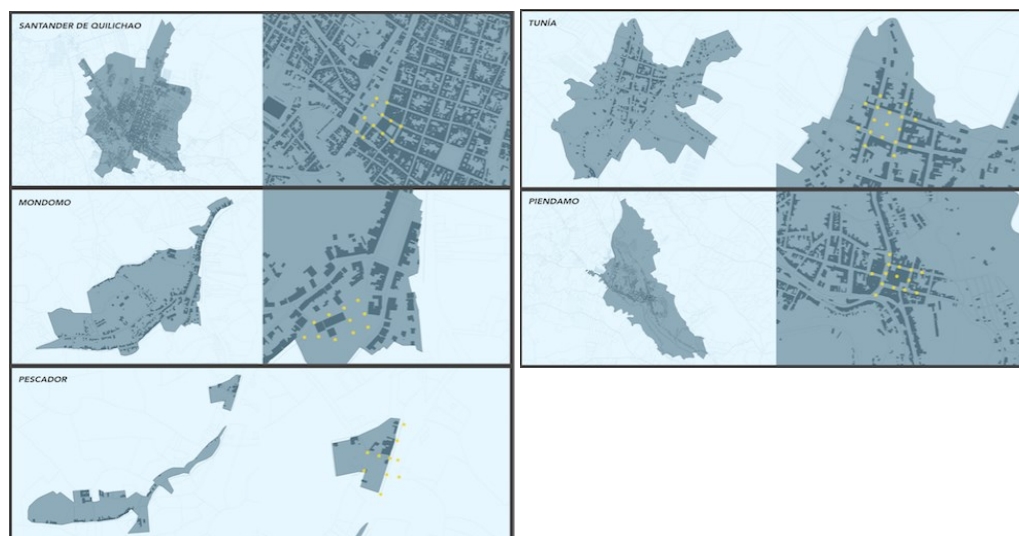


Figure 4. Noise Map of the equivalent sound pressure level soundscapes, Mondomo-Colombia. Grijalba, J. (2019).

The soundscape as acoustical environment perceived by one or several people in a given context is in itself a semantic territory. This, that is a concept of broad perspective, contributes to the phonetic identity of such territory. It is determining to understand that the environment sounds can evoke thoughts and emotions, which affect our mood and behavior; and therefore, those sounds influence the collective perceptions of both actors/builders and receivers of these spaces. In this sense, it can be thought of sound experiences as multiple contributors to the social well-being of a population. However, the current configuration of the soundscape is a growing problem, due to the fact that its imbalance threatens the health and harms the recreational possibilities of the place. Although the territorial planning often proposes innovative solutions for the creation of healthier and more balanced acoustic environments, the diversity of the sound and acoustic ecology are still a weak component of inclusion, especially in small settlements at the regional level. As a result, there is an urgent need to represent and understand better the sound of the population centers. In this regard, we have made, as the photographs as records of the physical and perceptual factor of the soundscape in situ, focusing those discursion spaces but also, in perception that intertwined they have enabled the acquisition of audible and visual cartographies that enable an assessment on these habitats in which citizens are building the new Cauca imaginary.

3. CONCLUSION

The established inter-relationships between photographic images and soundscapes open the possibility to design and plastic visual representation of social and ethnographic events by amplifying its visibilidad but also developing other ways of possible representation. Those

Calleja, S. E. U., Zúñiga, E. J. C. & Grijalba, J. (2019). Territory (ies) and multicultural identities. The agoras as spaces of identity in the communities of the Cauca corridor. *Strategic Design Research Journal*, volume 12, number 02, May – August 2019. 289-295. Doi: 10.4013/sdrj.2019.122.13

sound-visual relations are being during the project a constant exchange with actors, first on their own habitat but in a second term serving as a link and documentary and informative argument in different populations.

The strangeness, initial, to observe the deprived images of its main input: people, makes this project a close study to the works of "visual archeology" proposed by some of the representatives of Dusseldorf School, in Germany, at the end of the 1990s, that have been one of the forms of representation of visual currents framed in the New Realism. Within the Latino culture, the Spaniards Bleda and Rosa (2007) have their entire career working with these environments both in Spain and in other places at international level; applied to these latitudes, the project has intended, at all times, to do a metaphorical work between what is present and absent, putting in the elliptical discursion space of the landscape through a series of populations that have hardly been heard.

Sound brings an important value in the system of representation, not only to put into practice merely to the formalized plastic the main part of the exhibition - built within the mixed technique and halfway between the pictorial, sculptural and design object - but it has meant a balance between that full / vacuum that through the metaphor builds the main concept and is central axis of the exhibition design.

REFERENCES

- Acelard, H. (2008). *Cartografias sociais e território* [Social cartographies and territory]. Rio de Janeiro: Universidade Federal de Rio de Janeiro, Instituto de Pesquisa e Planejamento Urbano e Regional.
- Bourriaud, N. (2010) *Radicant*. Berlín: Sternberg Press.
- Casto-Gómez, S. (2005) *La poscolonialidad explica a los niños*. [Postcoloniality explained to children] Universidad del Cauca: Popayán.
- Esquirol, Josep M^a. (2015) *La resistencia íntima* [Intimate resistance]. Barcelona: Acantilado.
- Fisas, V. (2012) El proceso de paz en el País Vasco. [Peace process in the Vasque Country] Cuadernos de Construcció de Pau [on line], n^o 16. Retrieved March 3, 2020 from https://escolapau.uab.cat/img/qcp/introduccion_procesos_paz.pdf
- Fontan, V. (2012) *Decolonizing Peace*. Oregon: Dignity Press.
- Garzón, Juan D. (2003) *El postconflicto en Colombia: Coordenadas para la paz*. [The post-conflict in Colombia: Coordinates for Peace] (Doctoral thesis). Universidad Javeriana de Bogotá: Colombia.
- Guattari, F. (1989) *Las tres ecologías* [The three ecologies]. Paris: Galilée.
- Guber, R. (2012) *La Etnografía. Método, campo y reflexividad* [Ethnography, Method and reflexivity]. Buenos Aires: Siglo XXI.
- Jaramillo, J., Bubarño A., Londoño, F.C. & Mejía, M. (eds.); (2017) *Isea. Bio-Creation and Peace*. proceedings. Manizales, Colombia: Dpto. de Diseño Visual, Universidad de Caldas.
- Houellebecq, M. (2011) *El mapa y el territorio* [The map and the territory]. Barcelona: Anagrama.

Calleja, S. E. U., Zúñiga, E. J. C. & Grijalba, J. (2019). Territory (ies) and multicultural identities. The agoras as spaces of identity in the communities of the Cauca corridor. *Strategic Design Research Journal*, volume 12, number 02, May – August 2019. 289-295. Doi: 10.4013/sdrj.2019.122.13

Piñuel, J.L. (2014) Abraham A. Moles (1920-1992) y la Teoría de la Información (and information theory) [Abraham A. Moles and the theory of information (and information theory)]. Retrieved March 2, 2020 from <https://revistas.ucm.es/index.php/CIYC/article/viewFile/CIYC9899110157A/7406>