

## **Radio Commons – Where to Start - Charlotte Perrin and Gökhan Mura**

The first episode of radio commons is the conversation between two trans-making partners Charlotte Perrin from El Taller Tres, Chile and Gökhan Mura from Izmir University of Economics, Turkey. We have been discussing on our works and exchanged ideas on being a host and being a guest. During the session, we have shared our thoughts on the fluidity of the description of being a host and being a guest and talked about on cartography as a visual method for developing an emphatic understanding of people, things and places.

The guiding line of Charlotte's research is observation and artistic practice from and in the territory. She has had different approaches and experimented with different techniques during her secondments (in Valencia, Lublin and Paris), depending if she was developing her research "alone" or in collaboration with Andrés Galaz (in this case, they try to develop with new supports mixing volumes, drawing, installation).

Gökhan is using three different approaches trying to analyse transnational mobility of the people and the visual and material traces of this mobility. In his secondments in Paris, in Santiago and again in Paris. He made interviews with Turkish immigrants about the objects they bring to and back from Turkey. He photographed the immigrant shop signs to trace the visible effects of immigration to public spaces. In addition, he mapped the immigrant emotions (by asking them to match public spaces with certain emotions) to look at the city through the perspective of subjective immigrant emotions.

In our work, we both used visual methods to explore our areas of interests. We developed different types of visuals and maps to understand the people. We can call what we do as "cartographic thinking" visualizing what we work on, making maps and thinking, producing and disseminating knowledge through making maps.

Charlotte's way of cartography in motion is production of knowledge by drawing produces deeper knowledge on the people experiencing the place, it takes the people at the focus and carefully studies people whereas Gökhan's way of visually documenting some element of the place i.e. the signs focuses on the place itself, taking the productions of the people making the place. Gökhan's "Emotional mapping" on the other hand graphically represents the spread of experiences of the people i.e. emotions making the place. Some of the drawings Charlotte produced are representations of people, documenting the places they are experiencing themselves (drawings of people taking photos). Also cartography in motion produces visual representations realtime, adding an immediate time layer to mapping. The drawings of the recurring people in Charlotte's observations in Lublin also produce a sort of a living map whereas Gökhan's way of producing maps based on the memories and repeated experiences and emotions of people puts a different time perspective to the static space, and visualise accumulated experiences in cities.

In these processes, the narratives and the stories of the people are converted into maps. Also the people themselves are turned into visual representations as maps. In both approaches, the process of cartography and the map itself produces further stories and narratives. We both challenge the nature of a map, stretching its representational abilities. Our ways of mapping allows us to produce our maps over and over again, based on new input from the people making our maps to represent people rather than territories and making our maps sensitive. Sensitive Maps translate senses into sharable visual knowledge and it helps to transfer the experience from personal experience to collective experience.