

Locality as subject and setting; our past and our future

By Eimer Birkbeck

Abstract

LOCALITY as subject and setting; both our past and our future In 2016 I created LOCALITY - a three school international residency programme running from 2016-2019. This project explored the artistic methods employed to examine the qualities of LOCALITY from temporary residences in several different regions within three countries: the Finistere, France; the north -eastern coast of Scotland and Anvers, Belgium. On the morning of the 27th of April 2016, in the meeting room of the Haliotika Centre, le Guilvinec, the largest remaining artisanal fishing port in France, 19 bachelor and post graduate Art students from Belgium, France and Scotland listened to the Breton wife of a retired fisherman recounting the experience of receiving monthly radio telegrams from sea, informing her of her husband's wellbeing whenever the fishing trawler reached radio signal waters. Her story was translated between students, from French to English to Flemish. Her husband and son sat next to her, talking in turn of life at sea, present and past. The testimonies we heard that evening informed and transformed our understanding of the port and the people of le Guilvinec, and of the Atlantic ocean as an economy, a battle ground, a cemetery, and they fuelled our desire to wake up at 3am the next morning and observe the line of fishing trawlers leaving the port of Guilvinec in silent succession. The project 'Locality' sought to both explore and reflect the daily 'instantiations' (Giddens 2013) of the 'lifeworld' (Habermas 1970; Carr 1977, 202 - 212) of the people of le Guilvinec, situated in its particular historical and spatial context and further, to place this unique experience in the wider context of our globalized world. The UNESCO and CRS Report 2005 privileged the experience of rural and indigenous peoples, to increase awareness that these unique 'ways of knowing' developed by societies with long histories of interaction with their natural environment, are important facets of the world's cultural diversity and to acknowledge that they provide a foundation for locally-appropriate sustainable development I believe exploring Locality against the backdrop of an increasingly impersonalized globalised economy can re-externalise our sense of place, and support our tentative reawakening sense of the importance of inheritance, of ancestry, of 'being placed'. This is the duality of 'knowledge which is both ancestral and innovative' (Schegel UNESCO) How do we participate in Locality – dweller, owner, stranger, wayfarer? "Having spent a few days within the area of Findhorn during the LOCALITY residency, I found a disused and broken stairway on the beach almost completely buried in a sand dune. My project consists in bringing this small landmark back to life, first by unearthing the old, creating an archaeological procedure, and then by building a new one based on its revealed placement, embedded within the dune." Owen Cole, a student from Quimper, France participating in LOCALITY 2017. Adjusting to the macro context of the globalised world has been fed to us as the only way forward, but perhaps our futures can only truly be created through an understanding of our past; and experiencing place as affective and dynamic in its multi- dimensionality, calling on our heritage, our ancestors shared knowledge, in particular that micro level of the localized experience of our lives as individual human beings.

In 2016 I created Locality, a three-school international residency programme employing art and design students to examine the qualities of locality from temporary residency in several regions within three European countries: Finistère, France; the north-eastern coast of Scotland; and Brussels, Belgium.

Exploring the qualities of Locality in such differing and particular geographical and social climates reawakens a sense of place. It allows for a gradual process of identifying the complex and multi-dimensional qualities of shared space, contesting the macro context of an increasingly impersonalized globalised economy.

Locality: Le Guilvinec, Finistère, South-West Bretagne

During the first edition of Locality, situated in Finistère, Brittany, the aim was to both explore and reflect the daily 'instantiations' (Giddens, 2013) of the 'lifeworld' (Habermas, 1970; Carr, 1977, 202-212) of the people of le Guilvinec, situated in its particular historical and spatial context and further, to place this unique experience against the wider context of the globalized economy, to which Le Guilvinec is networked through its fishing industry.

On the morning of 27th April 2016, in the meeting room of Le Guilvinec's Haliotika Centre, the largest remaining artisanal fishing port in France, 19 undergraduate and postgraduate art students gathered from Belgium, France and Scotland. They listened to the Breton wife of a retired fisherman recounting the experience of receiving monthly radio telegrams from sea, informing her of her husband's wellbeing whenever the fishing trawler reached radio signal waters. Her story was translated between students, from French to English to Flemish. Her husband and son sat next to her, talking in turn of life at sea, present and past. The testimonies we heard that evening informed and transformed our understanding of the port and the people of Le Guilvinec, and of the Atlantic Ocean as an economy, a battle ground, a cemetery. They fuelled our desire to wake up at 3am the next morning and observe the line of fishing trawlers leaving the port of Guilvinec in silent succession.



A sharp, piercing southwesterly wind hits us as we disembark upon the beach of Tréffiaget. We are a group of 22, led by Alain, woodwork technician and on this day, our Breton map reader, departing from the Pointe de Léchiagat, direction Lesconil, treading upon the sands of Treillen, Lehan, Le Reun, passing Le Menhir. This legendary littoral path was created during the French Revolution to help in the fight against smuggling. After looking out we now look inwards, moving towards the Steir estuary waters, an ancient natural shelter, a site of the sacred standing stones Lanvar. Our backs to the Atlantic, enclosed in the saline valley, we are in opposite direction to the tide. Riverbed sediments temporarily exposed, we realign our senses – the soon invisible landmarks reminding us of the temporal limits of passage.



The sand looks the same everywhere,
Sand is just sand.
White is just white.
And things are things.

It's the 28th of April, a quarter to three in the afternoon.
I am here.
I walk on the beach from Le Guilvinec towards the Eckmühl lighthouse.
'Eckmühl', with an umlaut on the 'u'...

Maybe locality is installed by a moment.
When a moment takes its place. Becomes a place.
Becomes a beach, or some sand, or a pebble, or this whiteness.
Just outside Le Guilvinec, a few miles to the West.

Maybe locality is a lighthouse, the flickering of a moment in time.
Firm, on solid ground.
Maybe locality is a mark in space.
Maybe 'locality' is an umlaut.
Luyten, Mark., 6th September 2017. Extract, Participating artist LOCALITY I, Le Guilvinec

Our sense of place can manifest in these solitary moments when we are absorbed in the space we occupy. It is within these singular and unique meetings, between our continual perception of place and the present time, that we are pulled into becoming, within the space we share with our immediate environment.

'LOCALITY can be best described by things which seem oppositional, but are all at once true nevertheless. It was an investigation into a place – a landscape, a community and, for me, memories of places nearby in geographical terms and somewhat further away in time. The residency evokes, for me, a strange sense of standing outside of – perhaps beside – regular time and, rather contrarily, of being in a very particular moment.'

Jodi le Bigre – Master of Fine Arts Practice, Print Media, Glasgow School of Art. Participating artist LOCALITY I, Le Guilvinec

'Dwelling is said to consist of the multiple "lived relationships" that people maintain with places, for it is solely by virtue of these relationships that space acquires meaning. (Thus, as Heidegger (1977:332) himself put it, "spaces receive their essential being from particular localities and not from 'space' itself".)

Basso, Keith.(1996) *Wisdom Sits in Places*, University of New Mexico Press, p106



Photograph Eimer Birkbeck, walking direction Lesconil, LOCALITY 1

Original: 'C'est au moment de la promenade de groupe avec Alain, le long de la plage, que j'ai mis en place un dispositif photographique : une caméra fixée à ma ceinture et dirigée vers le sol prend en photos de façon automatique toute les 5s pendant toute la durée de la marche. Cela donne lieu à une succession d'images de sol, d'objets, de pieds, de texture...'

Translation: 'arriving in an unknown environment urges us to put aside our habits and to rethink the way we work. From my viewpoint, the interest in our experience existed mainly in an immaterial way, for the group and passing through the group. I remember a meeting around the table in Le Guilvinec, asking ourselves if it was necessary to preserve what we had just lived, and thereby how ?'

Côme LEQUIN,) Participating artist, LOCALITY I, Le Guilvinec. Diplôme National Supérieur d'arts Plastiques (Mentions) École Européenne Supérieure d'art de Bretagne, site de Quimper.



Photograph Eimer Birkbeck

TRANSIENT

[TRANSIENT]

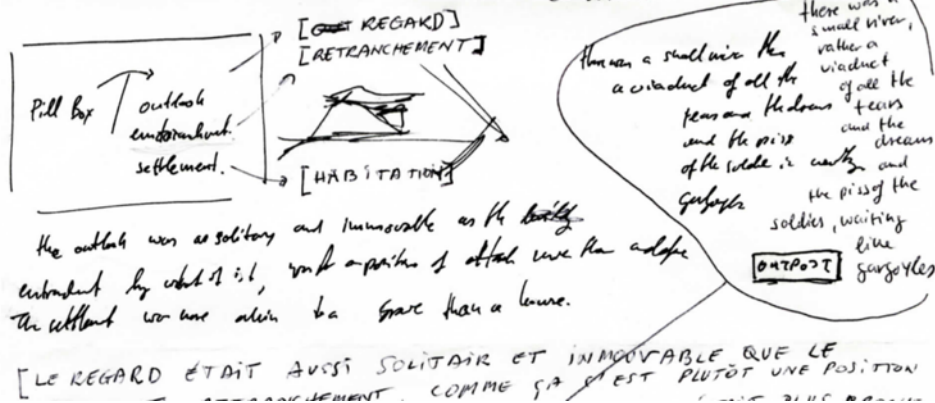
GRADUAL

[GRADUEL]

PRESENT

[PRÉSENT]

- Expanse [L'EXPANSION] *the expanse was absolute, an horizon*
[L'EXPANSION ÉTAIT ABSOLUT, UN HORIZON]
- Migration [MIGRATION] *Migration practices are old and in the memory*
[MIGRATIONS PRATIQUES DE MIGRATION SONT VIEILLES ET DANS LA MÉMOIRE]
- Looking out [REGARDER AU LOIN] *I am looking out constantly in rhythm*
[JE REGARDE AU LOIN EN RYTHME CONSTAMENT]



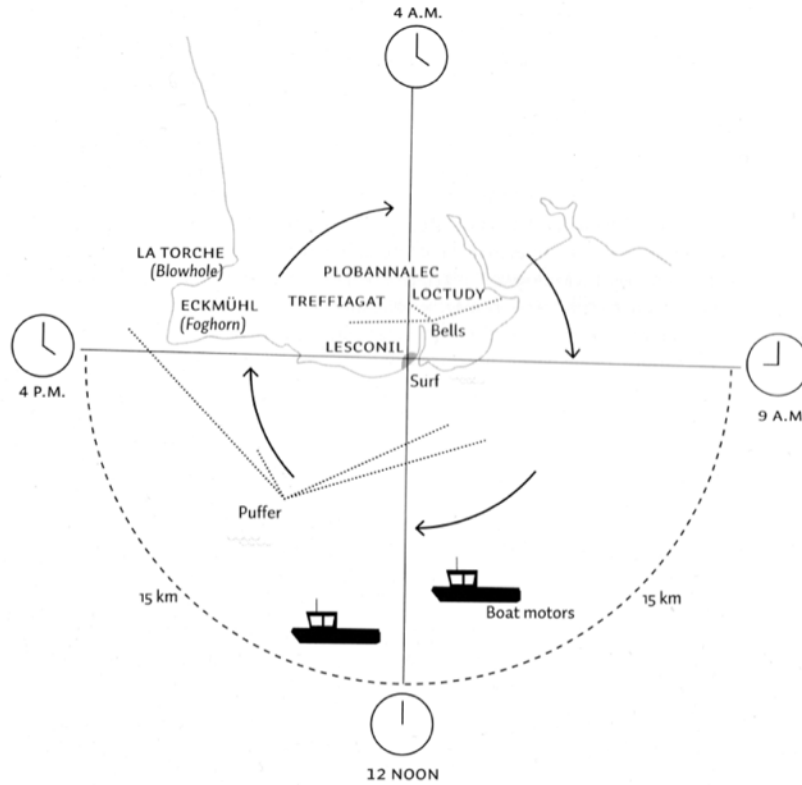
Notes from the writing exercise with Les Brisants, Le Guilvinec

I chose Le Guilvinec as subject and setting for our first Locality due to its unique acoustic soundscape, which has already been the research focus of The World Soundscape Project, co-founded by R. Murray Schafer at Simon Fraser University, Barnaby during the late 1960s in Canada.

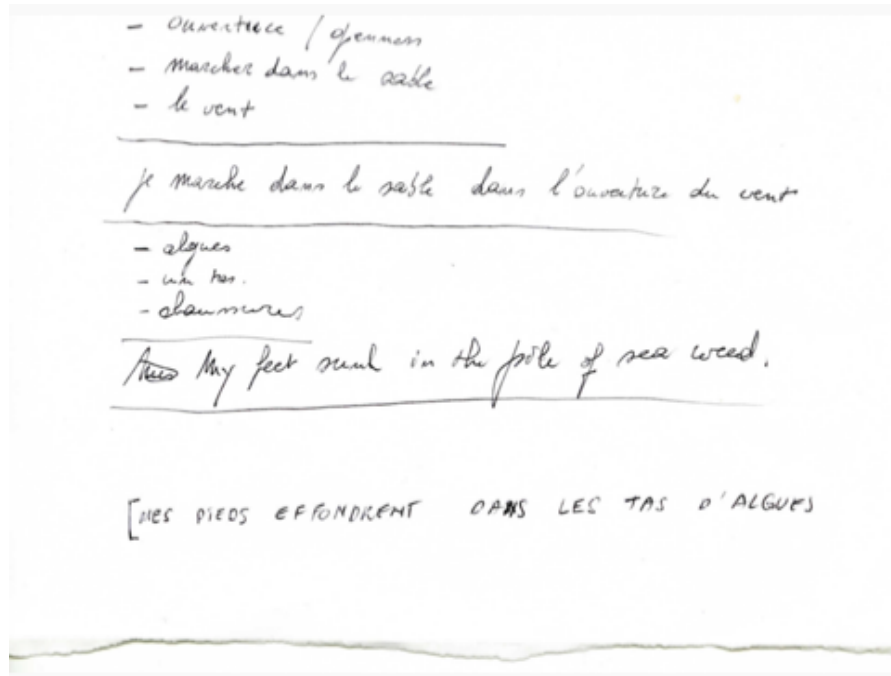
In 1975 an acoustic research group, led by Schafer, created a detailed soundscape analysis in Europe titled the Five Village Soundscape. They chose the fishing port of Lesconil, which neighbours Le Guilvinec, as one of their five places of interest.

'Lesconil is surrounded on three sides by the sea and is subject to an onshore-offshore wind cycle known as "les vents solaires". Distant sounds are carried to the village in a clockwise sequence, beginning from the north at night, moving to the east and south during the day, and finally to the west in the evening. Every fisherman and every fisherman's wife knows how to read the nuances of these acoustic signals, and the life of the community is regulated by them'

Schafer, R. Murray. (1993) *The Soundscape: Our Sonic Environment and the Tuning of the World*, p 216



*Daily pattern of the solar wind cycle in Lesconil showing the sound sources brought by the winds to the community throughout the day. Diagram from Schafer, R Murray. (2010) *Acoustic Environments in Change & Five Village Soundscapes.. (2010) TAMK University of Applied Sciences p363**



Notes describing the group walk, outwards towards Lesconil during Locality, April 2016

'The experience of Locality as a whole highlighted the transience of a "locality"; so, the only thing that would feel valid to me would be a description of what is happening at this exact moment.'

Nina Macpherson, BA Fine Art, Glasgow School of Art Participating artist LOCALITY I, Le Guilvinec

Inspiration [INSPIRATION]
 Air. [AIR]
 Freedom. [LIBERTÉ]
 Freedom gives air to inspiration.

[LA LIBERTÉ DONNE AIR À L'INSPIRATION]

Rough [DUR]
 Tight [SERRE]
 Slippery. [GLISSANT]

High and unapproachable on its side
 ITS centre had access. At first it was
 safe then ~~rough~~ rough and tight
 it became then wet and slippery
 it went. Enough was enough
 It was over and safe. Still high
 and unapproachable.



It is when a place becomes the object of awareness that we merge into existing within its visual and sensory limits. We can define a community by its social demographic, age and gender, and political majority and minority, but we can also define a community by its acoustic characteristics, or its soundscape, which is composed of three sources; the geophony, the biophony and the anthropony. The geophony refers to the non-biological sounds occurring in a natural habitat, such as wind, waves, and water. The biophony accounts for all the sounds generated by organisms in a given habitat at one time and in one place, while the anthropony refers to all human-made sounds, either controlled or chaotic.

Schafer refers to the local 'ways of knowing', the acoustic signals that identify changes in the acoustic atmosphere, distinguishing one community and its acoustic environment from another. The 2005 UNESCO and CRS reports privileged the experience of rural and indigenous peoples, increasing awareness of these unique 'ways of knowing' developed by societies with long histories of interaction with their natural environment, highlighting important facets of the world's cultural diversity and acknowledging that they provide a foundation for locally-appropriate sustainable development.

Where we are from – geographically or nominally – carries one experience of belonging, but we are bound to many other experiences of dwelling and attachment to place. As experienced by the participants of Locality in

Le Guilvinec, when presented with the unfamiliar as subject and setting we invent our own mechanism for recording our passage. We do this through imprinting the locality upon ourselves, or externalising our sense of place through our visual or oral capacities. I believe exploring locality against the backdrop of an increasingly impersonalized globalised economy can re-externalise our sense of place, and support our tentative reawakening of the importance of inheritance, of ancestry, of how we up-root, face the unknown, and engage in the process of 'being placed'. This is the duality of 'knowledge which is both ancestral and innovative' (Schegel UNESCO).

The Paleolithic cave paintings, which represent the oldest remaining communicative trace of homo sapien dwellings, do not describe a permanent residence of place. Instead they transcribe the narrative of an existence that was nomadic, representing a particular awareness of a time and place that was understood uniquely by those who coexisted. The cave is a porous environment, one of passages and thresholds. This experience of locality is porous, and its language transcends time. The anthrophony, geophony and biophony of a community continues to resonate here, after 40 000 years. In such situations the experience of place occurs in the body, becoming the total object of our awareness.

'When knowledge and feeling are orientated toward something real, actually perceived, the thing, like a reflector, returns the light it has received from it. As a result of this continual interaction, meaning is continually enriched at the same time as the object soaks up affective qualities. Each quality is so deeply incorporated in the object that it is impossible to distinguish what is felt and what is perceived.' Sartre, Jean Paul. (1965) *The Philosophy of Jean-Paul Sartre*, R.Cumming.ed. New York: Vintage Books. p89

'On the second day of the residency we met a local writer, Michel Suzzarini. He spoke of the tragic circumstances living in this area can provoke. Michel changed my perception of locality. He recited his passages in French and he did not want to translate into English. Over the next few days Nina and I collaborated and mapped the area collecting artefacts, reassembling the objects to make new meanings' Myra Ostacchini, Participating artist LOCALITY I, Le Guilvinec M-Litt Drawing Pathway (Distinction), Post Doctoral student, Glasgow School of Art





Work and photographs by Myra Ostacchini and Nina Macpherson, LOCALITY 1, Le Guilvinec, April 2016

Our sense of place, and our relationship towards locality is simultaneously horizontal and vertical in its construction, moving outwards and stemming upwards with us as we move from one place to another. Within the project Locality, the act of arrival and entering an unfamiliar place becomes a common act – the potentiality of change an equalizing proposition. The 'locality' becomes a porous environment, where through lingering on the threshold, we construct a passage, a temporary residency wherein our separateness from a particular community can become arbitrary. Locality exists in our exchanges with specific identities formed in relation with our new surroundings, singularities which inter-connect to form a common space, a community. The act of exploration requires acknowledgement and intelligence towards incertitude, improvisation and negotiation to understand the peculiar and particular qualities of place.

The artist Iwan Coic, who participated in the first Locality project in Le Guilvinec, returned to the fishing port to create a moonlit black and white 16mm film based on the act of rowing out to sea, and using the historic Breton row technique la Godille, indigenous to Breton sea farers. Coic wrote an accompanying synopsis for his film, *Leaving Island*: 'It is a question of leaving one's island. Giving up your zone of comfort by activating one's experiences to get in touch with the surrounding imagination. The actor replays the movement of the Godille, the skulling stroke taught by his grandfather and takes advantage of the last rowing boat, borrowed for his advance towards the unknown.' Iwan Coic, October 2016



16mm film still from Leaving Island, by Iwan Coic, Participating artist LOCALITY I, Le Guilvinec. Diplôme National Supérieur d'arts Plastiques, École Européenne Supérieure d'art de Bretagne, site de Quimper, October 2016



Photograph by Léa Conteau, Participating artist LOCALITY I, Le Guilvinec. Diplôme National Supérieur d'arts Plastiques, École Européenne Supérieure d'art de Bretagne, site de Quimper, October 2016

'One crucial characteristic of this sailors' art, this ancient navigating art, is that it is constantly on the move, it is a kind of mobile art. And to be mobile is to be always different from oneself, inventively different. This is the art of changing to cope with change. 'Metis' is taking hold of the situation facing the alterity of otherness. 'Metis' as it was called, was a kind of inventive competence acquired in practise, immersed in the universe of social practices, moulded through practise'

Stavrides, Stavros. (September 2001) Navigating the Metropolitan Space- Journal of Psychogeography and Urban Research Vol 1. No 1.



35 photographs of the sea from an aerial point of view, Mael Deveautour, Participating artist LOCALITY I Le Guilvinec. Diplôme National Supérieur d'arts Plastiques, École Européenne Supérieure d'art de Bretagne, site de Quimper, June 2016

'I had the need to come back to Le Guilvinec because I had this feeling that we touched the edge of something during Locality. 35 photographs from an aerial point of view, representing the movement which was a constant in the Locality project, the movement of the sea which created the group, gave a materiality to the chaos and pull of the sea – I remember referring to the mythology Calypso and Odysseus whilst describing the relationship we hold with the sea, desire and mortal fear.

On ne peut pas tracer une route dans la mer on ne peut pas définir la mer par le langage, on peut juste la représenter.'

Mael Deveautour, Participating artist LOCALITY I, Le Guilvinec, Diplôme National Supérieur d'arts Plastiques, École Européenne Supérieure d'art de Bretagne, site de Quimper, June 2016

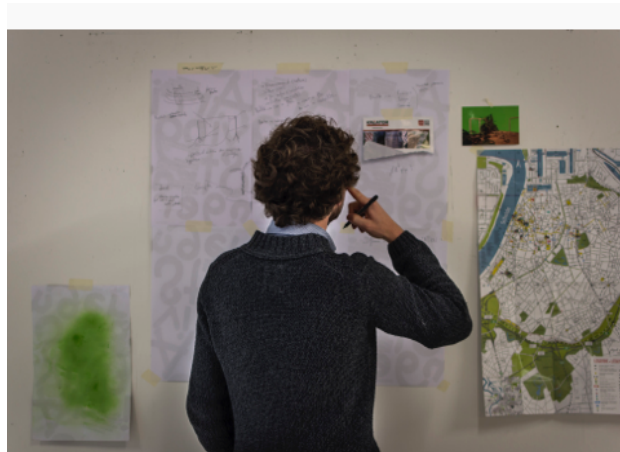
Locality in Anvers, St Lucas School of Art, November 2016

'A locality is characterized on one hand by an openness of interaction and social relations, and on the other by an interdependency of activities taking place within the locality'

(R Korff, "City, space and Meaning: Theoretical Perspectives of Urbanism", Working Paper, No 140, Southeast Asia Programme, Bielefeld 1990, p.7)

Following on from their participation in Locality in Le Guilvinec, three participating art students from St Lucas School of Art Anvers, Dex, Anne and Josja, went on to create the project Arriving Stranger Borgerhout, Antwerp in November 2016. Their shared aims were as follows:

- Arriving Stranger is an attempt to get to know the other (better), and to give time to make ideas more mature
- We believe that the extrapolation of the same group to another place made visions amongst us clearer and strengthened a new locality, our locality
- produce a group exhibition, as a common ground



Photographs by Omar Wilssens, documentation artist for Arriving Stranger, Anvers, November 2016

All former participating members of the first Locality residency made their own way to Antwerp, to reform the group and research further, together. We were based in the neighbourhood Borgerhout, Antwerpen Noord, which has more than 40,000 inhabitants reflecting more than 90 different nationalities. Borgerhout is divided in two parts by the ring road that encircles the city. The part of Borgerhout within the ring road is known as 'Borgerhout intramuros', whereas the part outside the ring road is known as 'Borgerhout extramuros'. Borgerhout intramuros is the most densely populated and contains a large and ethnically diverse shopping street called the Turnhoutsebaan. We visited this area during the process of preparing an Arabic meal hosted by the artists Ramon Pino & Chloé Dierckx, whose artistic practise researches food and collective cooking workshops to question the identity of a city and its inhabitants.



Photographs by Omar Wilssens, Exhibition Arriving Stranger, Antwerp, November 2016

Another organised outing involved visiting the social shelter Samenlevingsopbouw, where we met with some residents of Borgerhout and Antwerpen Noord, who shared their experience of living in the diverse community, and the hardships of integration when living alone.

How does our sense of place migrate with us? For the population who finds itself separated from its homeland, is it possible to 're-root', and in this sense construct multiple homes throughout one's course of diaspora. In Europe, where migrant people – living and working outside their country of origin – count for a significant part of the population, belonging to a place other to our birthplace is a common human condition. Its commonality is its binding factor, whether through urgency, forced deportation, necessity, emigration, or choice, we are commonly a scattered people, living away from our country of origin or ancestral homeland.

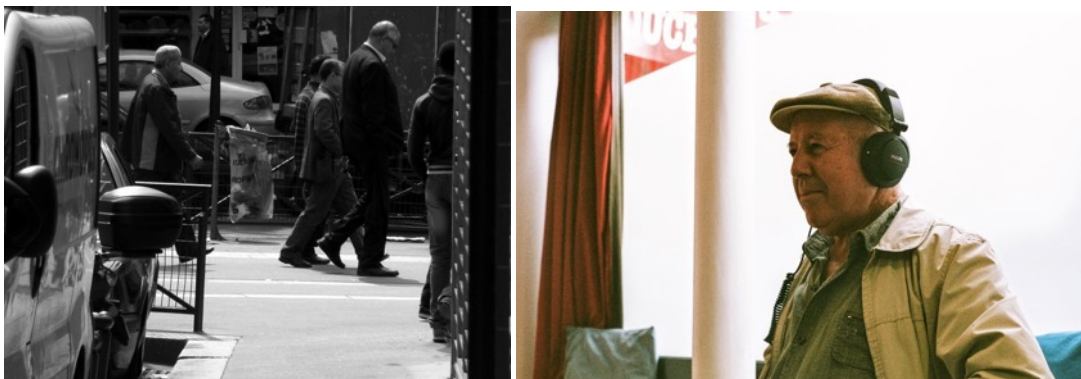
Locality, the Living Soundprint

In France, where I currently live, foreign-born immigrants and direct descendants of immigrants represents 19% of the population. In springtime of 2014, after arriving in Paris to live, I created the ongoing project Les Marches between myself, a sound artist, and the members of the Cafe Social Ayyem Zamen, situated in Belleville and Chateaux Rouge. The association Café Social Ayyem Zamen de Belleville (Café Social) was created in 2003 to accommodate the elderly migrants who continue to live between Paris and their homelands in North Africa.

The Café Social has around 160 members. A vital place of meeting and listening, the café welcomes old migrants and elderly persons, alone or in precarious situations, to get them out of their isolation and into a social context alongside fellow 'Chibanis' (Algerian and Tunisian elderly migrants).

Les Marches is an ongoing project which explores the idea of the walk as a way of revealing and forging an individual's sound portrait, articulating our relationship to our acoustic environment and our ongoing sense of identity and place, narrated through the act of walking through the city. The route chosen by each wayfarer marks the unique and unfolding performance of the individual's sense of locality. The microphone allows their portrait to take form. The narrator navigates the journey as they situate them self, recounting their past in the present and the future itinerary.

The city perpetuates a condition of movement, and therefore it seems natural to perform the act of remembering passing through one's acoustic habitats describing the changing neighbourhoods, where – in the case of the Chibanis – individual identities where formed in early adulthood upon their arrival in this city.



Belleville, rue Pali Kao, Tahar listening to his portrait, Chateaux Rouge, Paris, September 2016

Les Marches is presented back to its authors in a constructed listening environment in the Café Social, and the act of hearing the sound portrait repeats the original act of the journey, retracing the aural-inscriptional lines of storytelling, situating our past and present, integration and survival. These occasions are affirming and emotional, memories move along with the body as the voice and the story transmits, receives and vibrates in order to exist in the world.

I am exploring the living 'soundprint' – wherein I understand the soundprint as a unique sonic signature composed of physical, environmental and socio-cultural properties understood by, preserved, and emitted by an individual.

Inscribing the narrative 'selfhood' in its acoustic environment is bound to the timeless aural traditions in our social histories that exist in order to transmit the micro level of the localized experience of our lives. Les Marches is created with those people who have existed on the threshold of change, who have moved between, and survived on the edge of locality, where our sense of belonging is always 'in-the-making' of a common and shared space of possibilities.

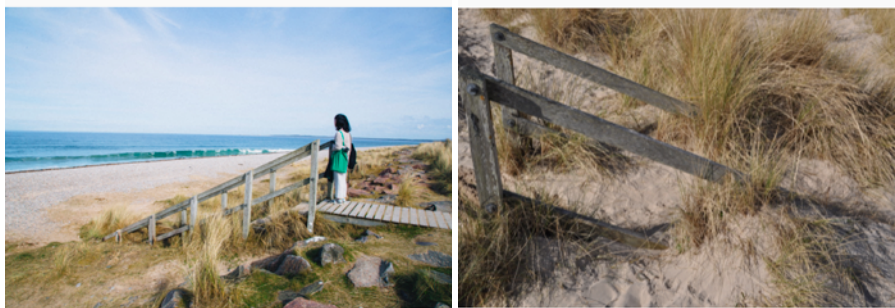
Epilogue

LOCALITY II was held in Fores in April 2017, hosted by Glasgow School of Art with participating students from the École Européenne Supérieure d'art de Bretagne and St Lucas School of Art & Design, Anvers. I have selected the following quotes and documented work, produced by participating students Léah Geay and Owen Cole, to give their representation of the project for this paper.

"The work of the imagination allows people to inhabit either multiple localities or a kind of single and complex sense of locality, in which many different empirical spaces coexist" Appadurai, Arjun, (1996) *Modernity at Large*, University of Minnesota Press.

'Having spent a few days within the area of Findhorn during the LOCALITY residency, I found a disused and broken stairway on the beach almost completely buried in a sand dune. My project consists of bringing this small landmark back to life, first by unearthing the old, creating an archaeological procedure, and then by building a new one in form of a renovated sculptural representation based on its embedded nature within the dune.'

Owen Cole, Participating artist LOCALITY II Forres, Diplôme National Supérieur d'arts Plastiques, (Félicitations) École Européenne Supérieure d'art de Bretagne, site de Quimper, June 2017



Findhorn, disused beach stairway, Photographs by Owen Cole



Beach Stairway, Owen Cole, École Européenne Supérieure d'art de Bretagne, Site de Quimper, June 2017



Ground A293349, Leah Geay, École Européenne Supérieure d'art de Bretagne, Site de Brest, June 2017.

'Ground A293349 is located in the natural reserve of Glencoe (West of Scotland). It is a territory of one square foot that I acquired on April 23, 2017 thanks to the organization Highland Titles. By the acquisition of this piece of land, I became a lady.

Without being official, of course, this title is a way for the organization to interest buyers, to bring them to Scotland with tourist benefits and also to preserve this territory in future years. Although the land purchased belongs to the buyer, the organization imposes a primary rule: It is forbidden to build. What can we do there, except to possess it?

In this installation, through a series of drawings, I propose fantasies. I put objects, forms, useful or useless items in my Ground A293349. A doormat 'welcome', a hen sent in my ground to know if it is good to live there, a tent, a flag of a potential future nation, archaeology excavation... These propositions question a freedom that is now, perhaps, become utopian and a fantasy of possessing a surface of the Earth. Location: 56.6294959 - 5.306066'

Léah Geay, Participating artist LOCALITY II, Forres, Diplôme National Supérieur d'arts Plastiques, (Félicitations) École Européenne Supérieure d'art de Bretagne, site de Brest June 2017



Ground A293349, Leah Geay, École Européenne Supérieure d'art de Bretagne, Site de Brest, June 2017.

LOCALITY III, Brussels, April 2018

The third instalment of LOCALITY took place in Brussels, where our focus was turned to exploring Brussels as a city with plural cultural identities, with a population of nearly 1.2 million and 62 % of its residents as foreign-born. In the city, locality becomes a critical question concerning the geographical, historical, institutional, political, and mental localities that shape our passage. Tactics of exploration included invited guest speakers from specific political institutions within the city, a discussion around lobbying as a democratic practice, “hacking” as a metaphor for revisiting and enlarging democratic practices and civil disobedience (opening the black box by Michael Mersinis) the current refugee situation and voluntary action in Brussels, post-colonialism, and the branding of a European identity.

We visited European institutions and organisations and invited experts on the European Union, and artists and designers who shared methodologies and practices with us.

Edition LOCALITY

During 2018-19 Eimer Birkbeck and Karine Lebrun will commence the project Edition LOCALITY 2016-18. This edition will be created as a collective work between all schools and students who participated in LOCALITY 2016-2018. The concept and creation of this édition will be lead by Eimer Birkbeck, Karine Lebrun (École Européenne Supérieure d'art de Bretagne, Site de Quimper) Michael Mersinis and Thomas Greenough (Glasgow School of Art).

References cited

Appadurai, Arjun (1996) *Modernity at Large*, University of Minnesota Press, P. 178

Basso, Keith H. (1996) *Wisdom Sits in Places, Landscape and Language among the Western Apache*, University of New Mexico Press, page 106

Coic, Iwan. (October 2016) Extract, (Translated from French to English by Eimer Birkbeck) Participating artist LOCALITY I, Le Guilvinec. Diplôme National Supérieur d'arts Plastiques, École Européenne Supérieure d'art de Bretagne, site de Quimper

Cole, Owen (August 2017) Extract, Participating artist LOCALITY II Forres, Diplôme National Supérieur d'arts Plastiques, (Félicitations) École Européenne Supérieure d'art de Bretagne, site de Quimper, June 2017

Deveautour, Mael. (August 2017) Extract, Participating artist LOCALITY I, Le Guilvinec, Diplôme National Supérieur d'arts Plastiques, École Européenne Supérieure d'art de Bretagne, site de Quimper, June 2016

Geay, Leah (August 2017) Extract, Ground A293349 Participating artist LOCALITY II Forres, École Européenne Supérieure d'art de Bretagne, Site de Brest

Heidegger, Martin. (1977) *Building, Dwelling, Thinking*. In *Martin Heidegger Basic Writings*, D.Rrell,ed,pp. 319-39. New York : Harper and Row

Korff, R. (1990) "City, space and Meaning: Theoretical Perspectives of Urbanism", Working Paper, No 140, Southeast Asia Programme, Bielefeld p.7

Le Bigre, Jodi. (September 2017) Extract, Participating artist LOCALITY I, Le Guilvinec. Master of Fine Arts Practice, Print Media, Glasgow School of Art.

Lequin, Côme, (August 2017) Extract, (Translated from French to English by Eimer Birkbeck) Participating artist, LOCALITY I, Le Guilvinec. Diplôme National Supérieur d'arts Plastiques (Mentions) École Européenne Supérieure d'art de Bretagne, site de Quimper.

Luyten, Mark. (September 2017) Extract, Participating artist LOCALITY I, Le Guilvinec

Macpherson, Nina. (September 2017) Extract, Participating artist LOCALITY I, Le Guilvinec BA Fine Art, Glasgow School of Art

Ostacchini, Myra. Extract. (June 2017) Participating artist LOCALITY I, Le Guilvinec M-Litt Drawing Pathway (Distinction), Post Doctoral student, Glasgow School of Art

Satre, Jean-Paul. (1965) *The Philosophy of Jean-Paul Sartre*, R. Cumming, ed. New York : Vintage Books

Schafer, R. Murray (1993) *The Soundscape: Our Sonic Environment and the Tuning of the World*, page 216 Destiny Books, Rochester, Vermont

Schafer, R. Murray (1977) *Acoustic Environemnts in Change* 1st ed. Vancouver A.B.C. Publications, cop. 1977.
2nd rev.ed. (ed.).

Helmi Järviluoma, Meri Kytö, Barry Truax, Heikki Uimonen & Noora Vikman (eds.) (2009) *Five Village Soundscapes* TAMK University of Applied Sciences, Series A. Research Papers 13 Tampere 2009

Stavrides, Stavros. (September 2001) *Navigating the Metropolitan Space-* *Journal of Psychogeography and Urban Research* Vol 1. No 1.