



With the objective to establish the State of the Art and the State of the Practice of this emerging field, this research rethinks 'Emotional Cartographies' in the era of "Turns": How "Emotional Cartography" has been linking Spatial, Affective, Participatory and Digital "Turns"? Have these "Turn" provided new research models for Critical Heritage Studies, or Humanities, in general? What are contribution and limitations of "Emotional Mapping" as a tool?

Being particularly interested in "invisible", "unseen", or "absent" landscapes, the representation of "immateriality" as material, the author explores the role of landscape in the studies of emotions and how the landscape-rooted affective elements can be spatially, thus digitally, represented. Furthermore, it reflects on other aspects that go beyond spatial representations – Landscape dynamics, poetics and semantics. It argues for deliberate landscape narratives – stories of survival, power, identity, memory, therefore emotions. The landscape is, thus, meaningful and has its own language. The reading of landscape, entitled "Landscape Literacy", entails both understanding the world and transforming it (Spirn, 2013).

The paper addresses these questions as it traces various examples of mapping approaches to landscape-emotion research. It explores "Emotional Cartographies", firstly, by reviewing how it is practiced and thought about; and, secondly, by testing the application of emotional mapping.

The current research draws on three datasets: first, a corpus of "Emotional Cartographies" – emotional mapping projects in Spain; second, ethnographic data on emotionalscapes in Greece; and, third, The Glossary – The Corpus of Emotional Mapping terms in different languages.

The Emotional Mapping practices are qualitatively analysed through mainly ethnographic study – observation and interviews. Here, the focus is on the mapping as a collaborative and/or participatory process, and knowledge tool. This stage therefore questions the mapping processes, experimental mapping techniques, mapping-out of subjective emotions to the tangible, and the conversion of the qualitative data into a standardized spatial language (if any). This will allow conducting further analysis, such as linguistic semantic analysis of the Glossary of Emotional Mapping. On the other hand, "Emotional Mapping", will be tested as a tool for decoding the stories and narratives on the following: first, ethnobotanical traditional knowledge, embodied in the (Cross)Boarder, former pastoral, landscape of Konitsa (Northern Epirus, Greece); and, second, memory and toponymy of the ancient Minoan, and former pastoral, landscape of Gonies Maleviziou (Crete, Greece). Consequently, broader arguments not only on the challenges of spatially representing "emotions", but also the potential of such cartographies in the re-subjectivization of space, will be provided.

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