

Mapping Interfaces:
Culture, Ecology and Human Lifeways in a Complex World
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A project designed for the University of Manchester's "School-University Partnerships Initiative" and Secondary Schools in Greater Manchester for 2014,

with the support of the school's teaching staff in the Humanities (Geography and History)



Immediate Purpose:

to provide programme in culture and ecology that complements the aims of Geography Stage 3.

Owen, A et al. 2009. GCSE Geography for WJEC

Wider aims of “human geography” and/or “historical ecology” relating to the course



Wider aims of “human geography” (or “historical ecology” relating to the course include to:

Explore case studies of how different cultures have related to their surroundings

Comparing ecological histories of different times and places;

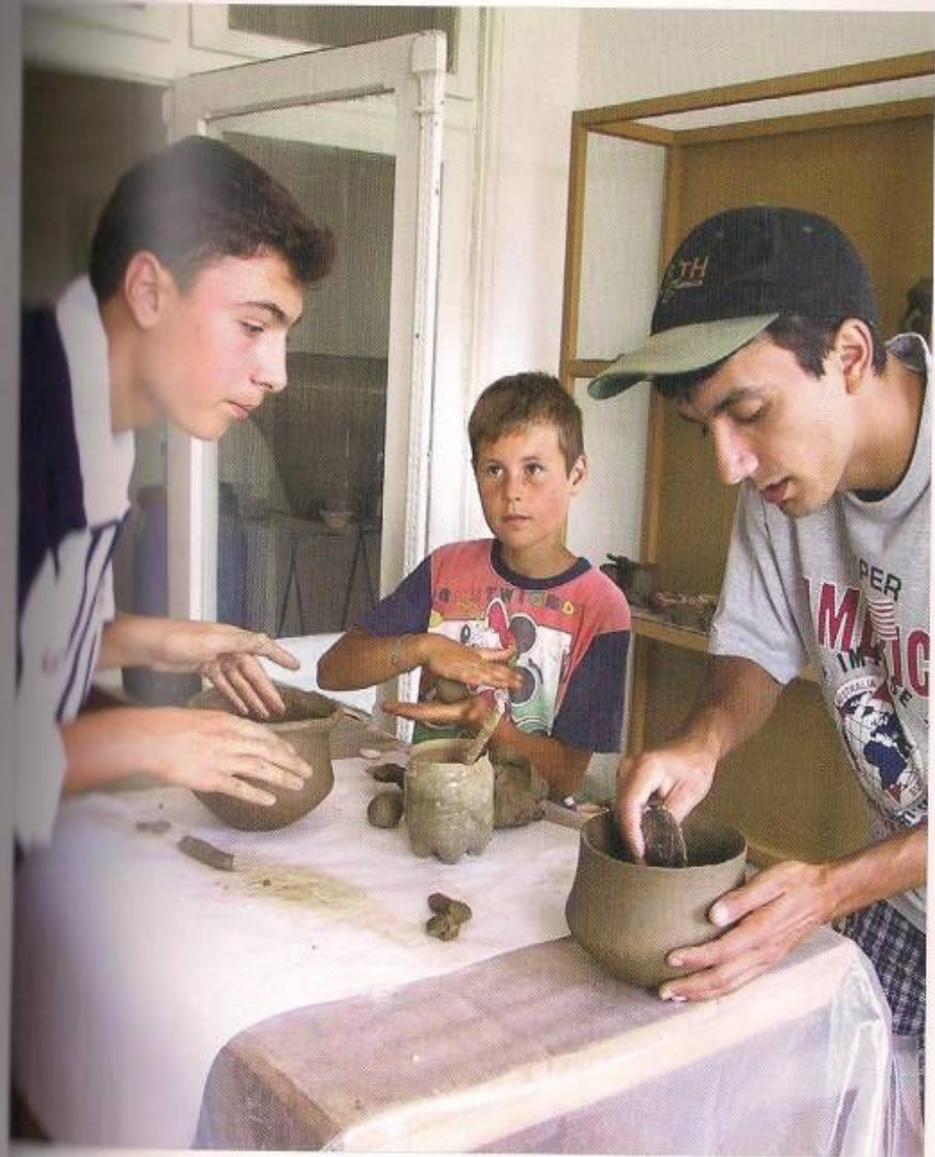
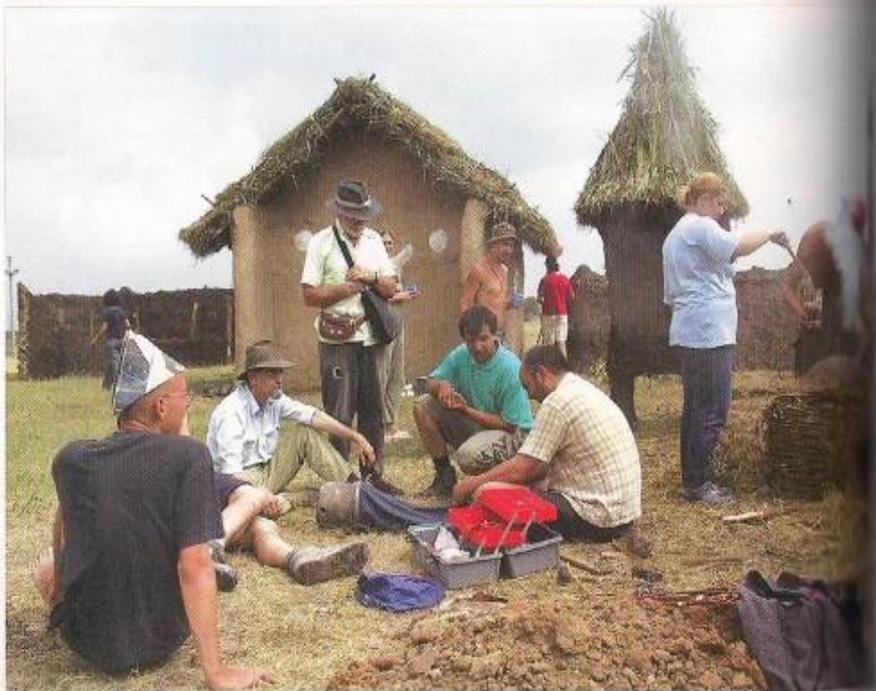
Examine how what we can learn about adaptive strategies in different times and places can be used today to develop new solutions to social and ecological problems

Key components

Presentations on how different cultures have related to their surroundings – with a focus on topics covered in the course.

Student projects on relationships between culture, technology and society, which will be presented in a seminar and posters

A half day workshop to explore how we can use what learn about adaptive strategies in different times and places today to develop new solutions to social and ecological problems



Figures 16 and

Presentations on how different cultures have related to their surroundings focus on topics covered in the course:

A the physical world

land, water

climate change

rapid environmental change – plate margins, volcanic zones, etc

B culture and globalisation

settlement and mobility

population

globalisation processes, predecessors and diverse current forms and impacts

development (mapping interfaces) cultural, social and life quality challenges and possibilities

(cf Owen 2009).



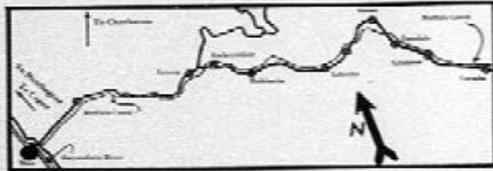
The workshop brings together other aspects of the programme to explore the question:

How we can use what we learn about adaptive strategies in different times and places today

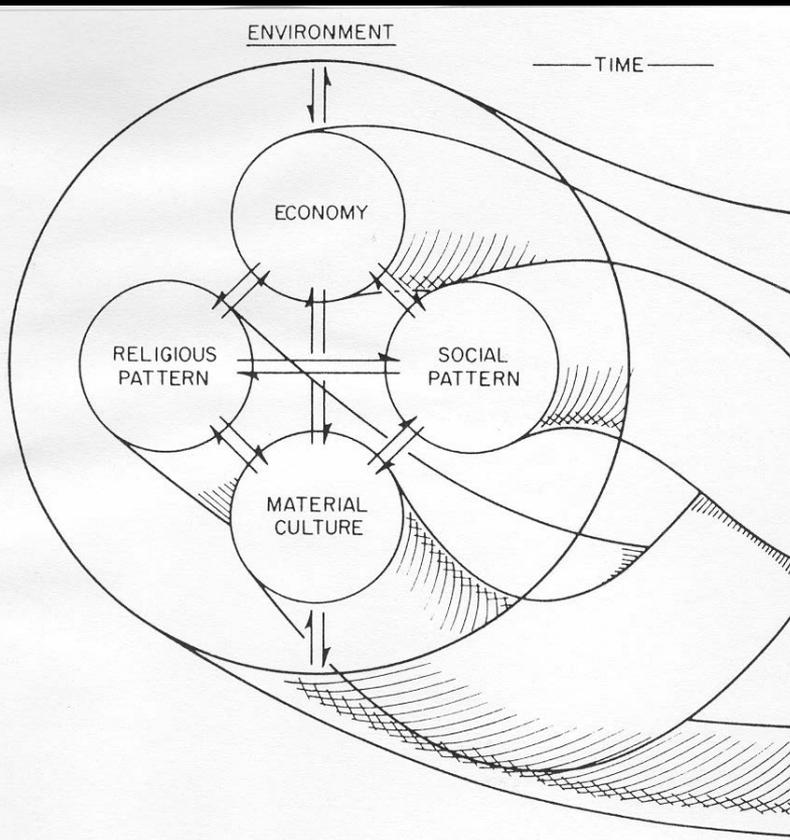
to develop new solutions to social and ecological problems?

Buffalo Creek State's Most Murderous Flood

By Charles E. Smith
The Buffalo Creek flood, which has been called the most murderous flood in the history of the United States, has claimed the lives of 36 persons and has left a trail of destruction and misery in its wake. The flood, which began on the night of December 31, 1929, and continued through the early hours of January 1, 1930, was the result of a combination of factors, including a heavy snowfall, a late spring thaw, and a series of heavy rains. The water, which had been held back by a dam, burst through the dam and flooded the valley below. The flood was so violent that it carried away many buildings and bridges, and left a trail of death and destruction in its wake.



Introduction – dynamic relationships between nature and culture



Some challenges:

Ideas that nature and culture are altogether separate

Ideas that past experiences are not important today

Ideas that local contexts are not important for understanding wider processes



New views based on
concerns about:

Climate change and
sustainable development

Relationships between
ecological and social
problems

Widening participation in
policy processes



Climate change –
cultural response and social change
– examples from the Upper Palaeolithic



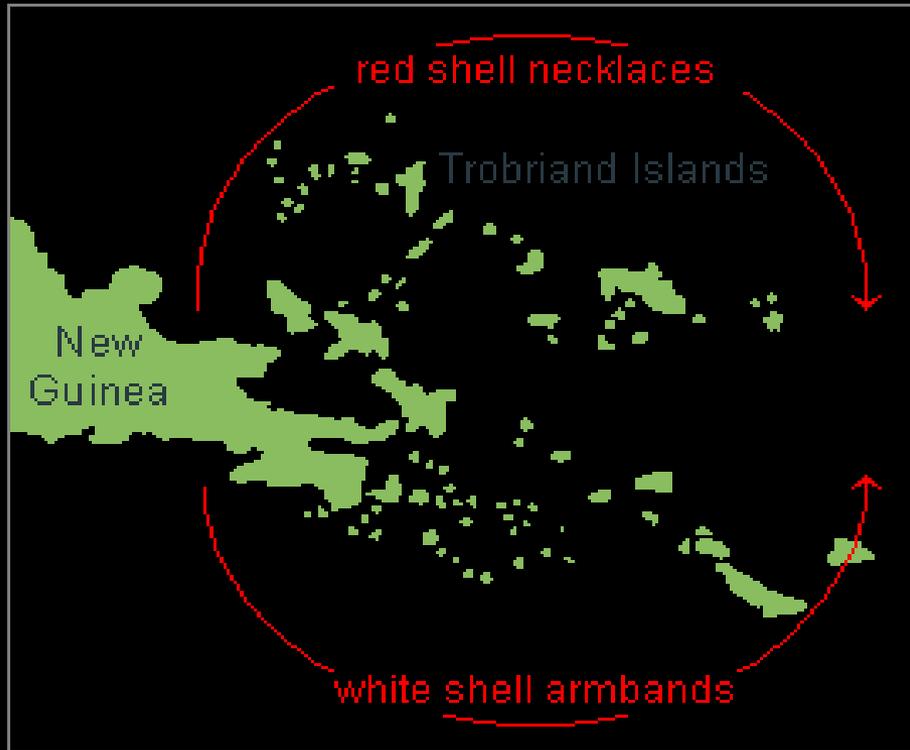
diversification - to
counteract scarcity of
one resource through
recourse to others;

mobility - to even out
spatial discrepancies in
resource availability;

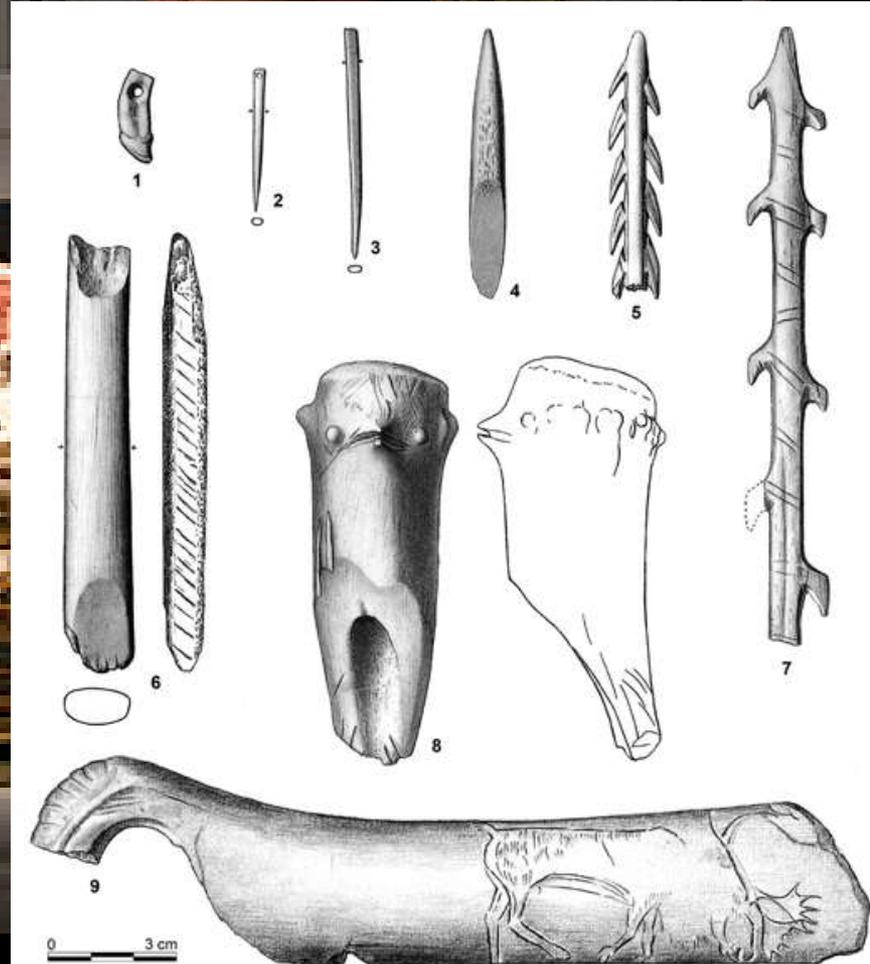
storage - to even out
temporal discrepancies
in resources availability
by 'saving it for later';

exchange - to balance
temporal, special and
social variability in
resources availability

exchange



diversification



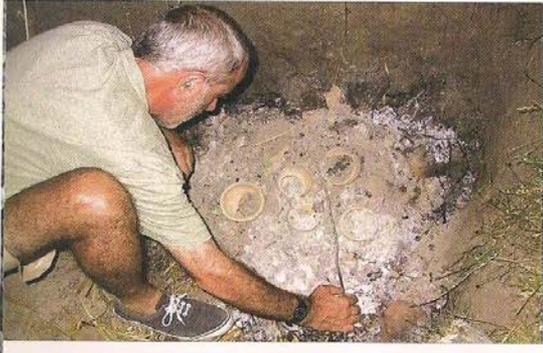
mobility



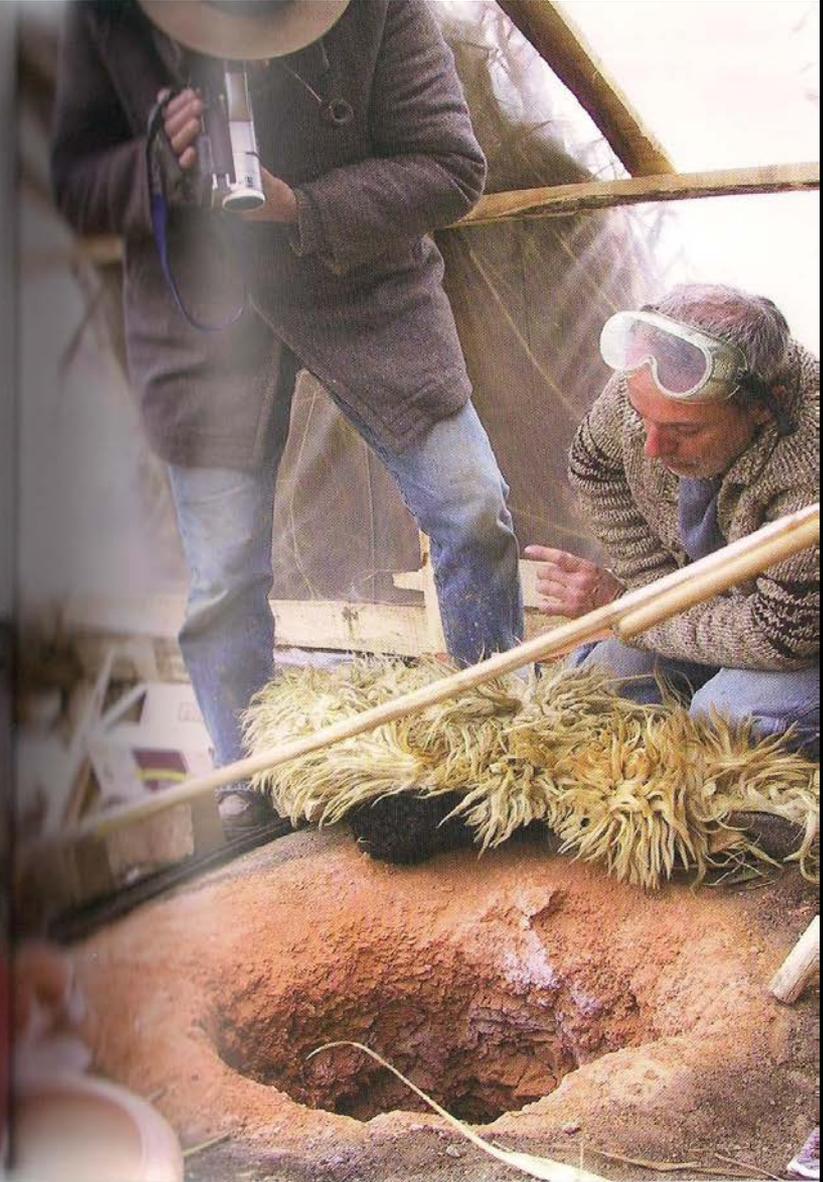
storage



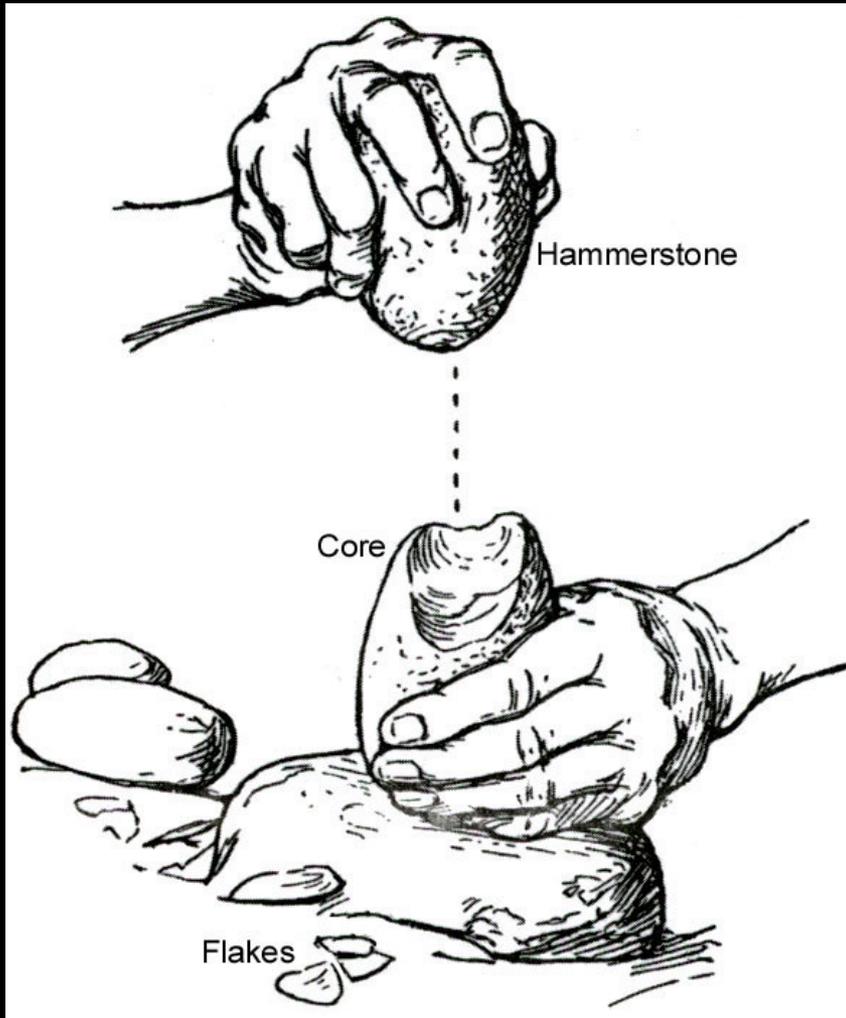
Figure 19

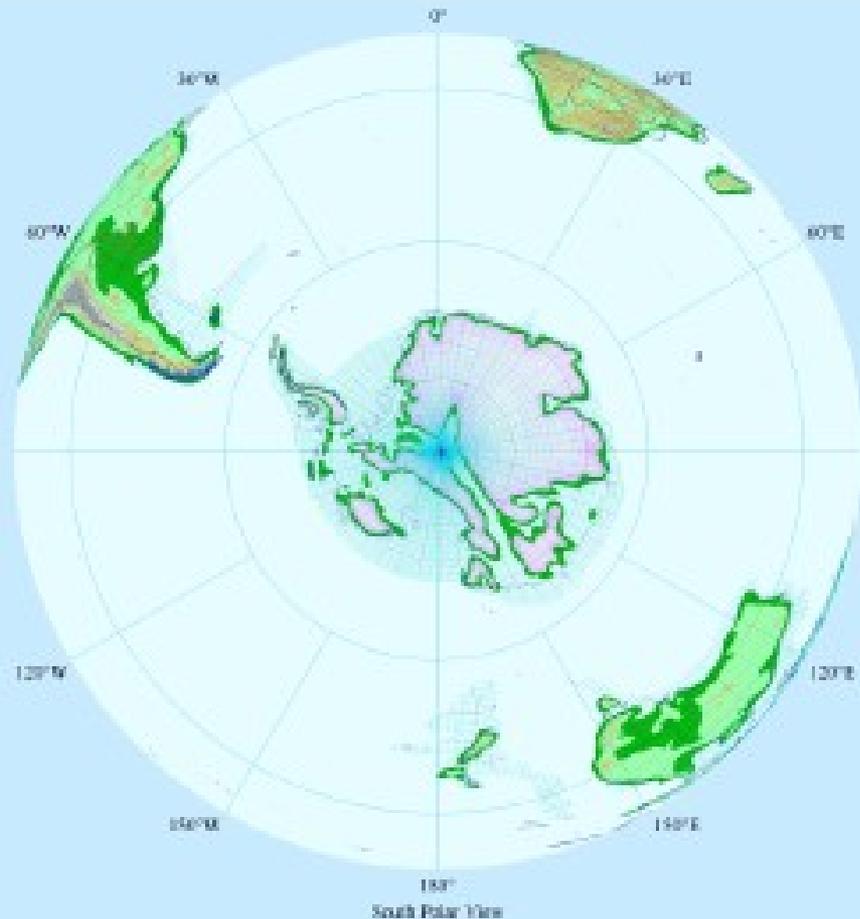
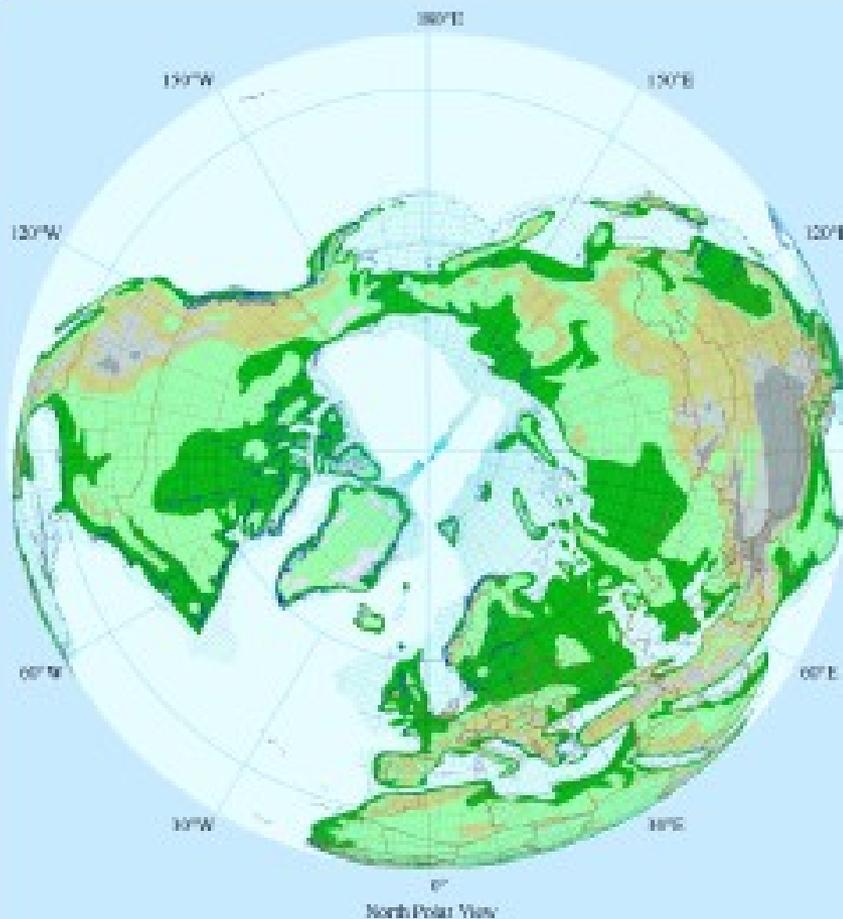


Figures 20 and 21
Next page, figure 22



Climate change –
cultural response and social change
– examples from the upper paleolithic





Explanation

This is one of a series of 60-based paleogeographic maps compiled between 1960-2000 and presented in a paper by Markwick et al. (2001). Later (unpublished) work by the same group, showing the reconstruction from a "baseline" world and "ice-free" world (2001-2002). The maps compiled using the geological database. Bath and topographic maps of the Paleogeographic Atlas Project (http://www.paleogeography.com) were downloaded and reworked, and the paleogeographic maps of the World Wide Web in 2000. The global maps go to Paul Douglas, David Blundy and Mike Bellon. To view more details of the 60-based paleogeographic maps, please visit the website.

PLIOCENE Neogene

Reconstruction age: 3 Ma, Berggren et al., 1985
 File path: Morphology-GS3/PLI2/PLI2

Latitude of Center: 90.00 00 (south polar view)
 Longitude of Center: 00.00 00 (south polar view)

Last updated: 06 April 2000

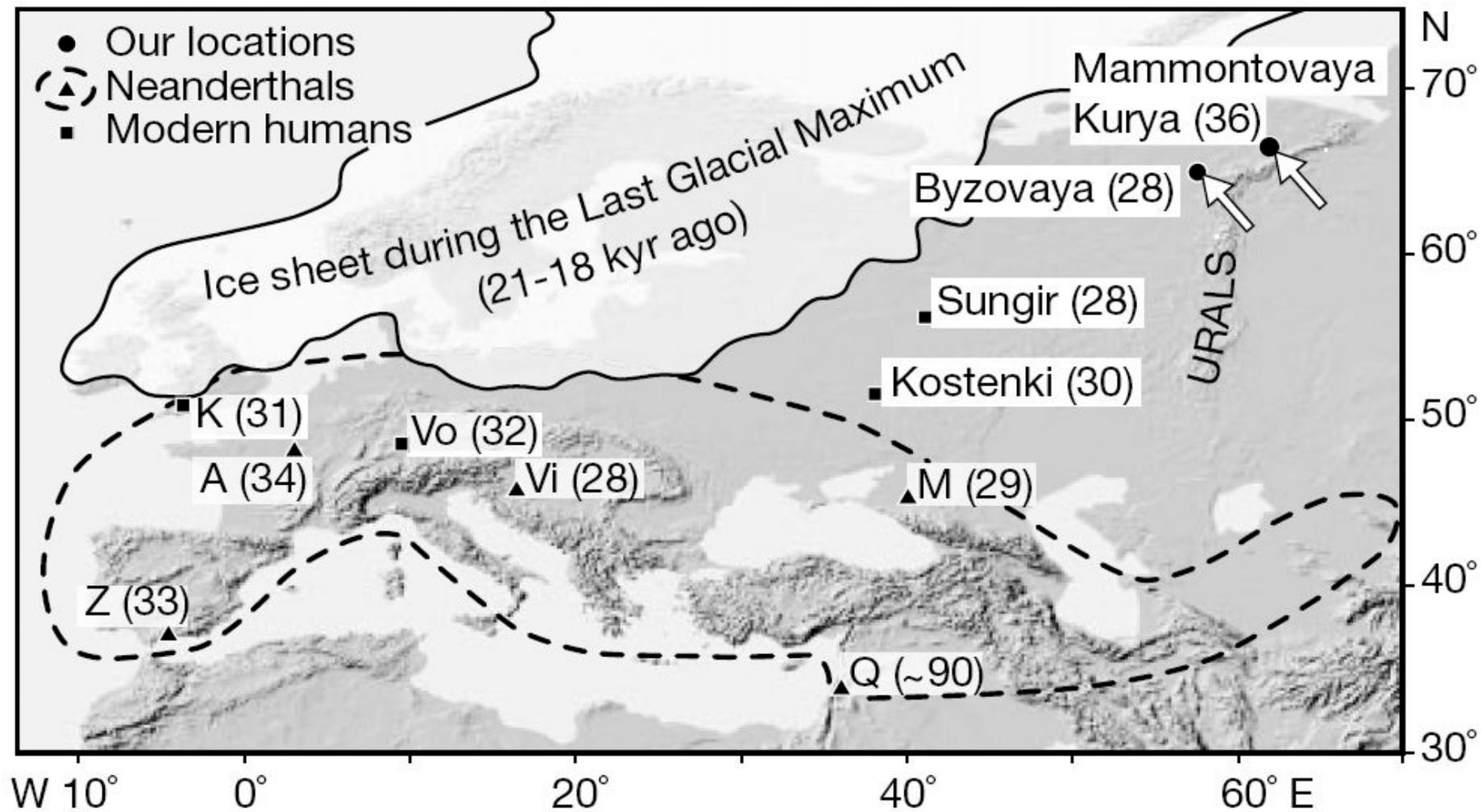
Dr Paul Markwick, BA (Oxford), PhD (Chicago)

Web Address: Paleogeographic Evaluation Group
 GUTTCM, University of Leeds
 LEEDS, LS2 9JT
 United Kingdom

E-mail (work): pmarkwick@leeds.ac.uk
 E-mail (home): paul@markwick2001.leeds.ac.uk

Web (personal): <http://www.leeds.ac.uk/~paul/paleogeography>





Upper Paleolithic (52,000 – 12,000 years ago – ‘BP’):

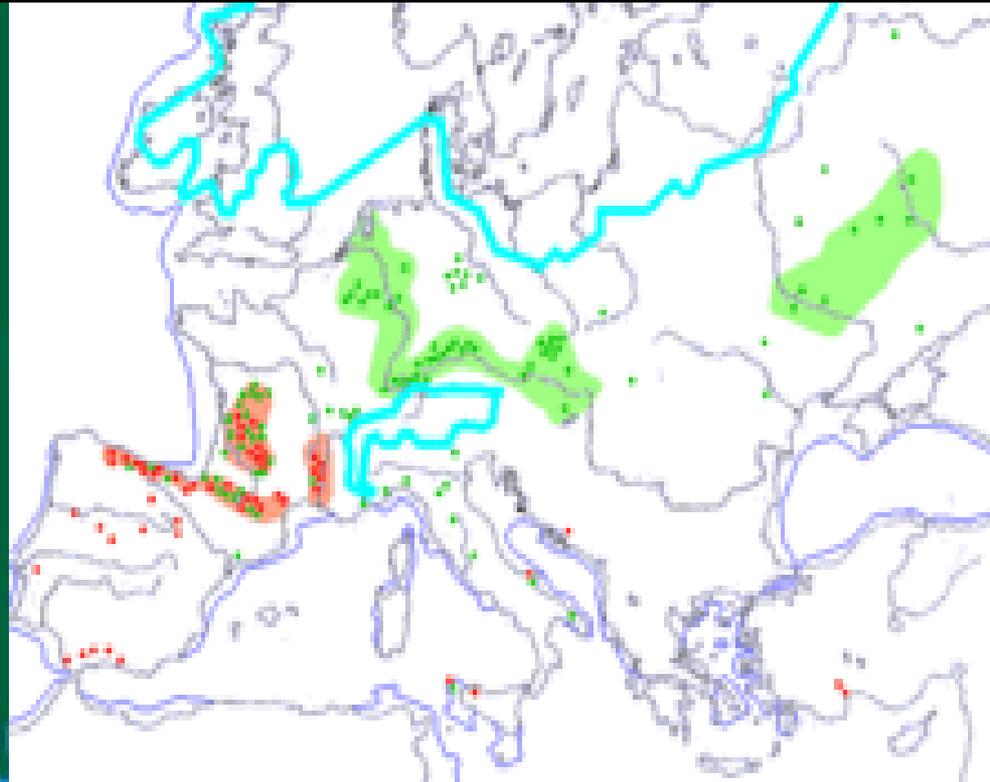
A period of

climate change from the last Glacial Maximum to the rise in temperatures that began 12,000 years ago

change in human life ways and societies between around 35,000 and 10,000 years ago, which gave rise to many aspects of cultures today

cultural innovations – especially in arts expressing experiences of relationships between people and their surroundings

Upper palaeolithic glaciers and art sites





Cave formation processes

(relating to the topic of change in the physical world)

- for example, stalagmites and stalagmites

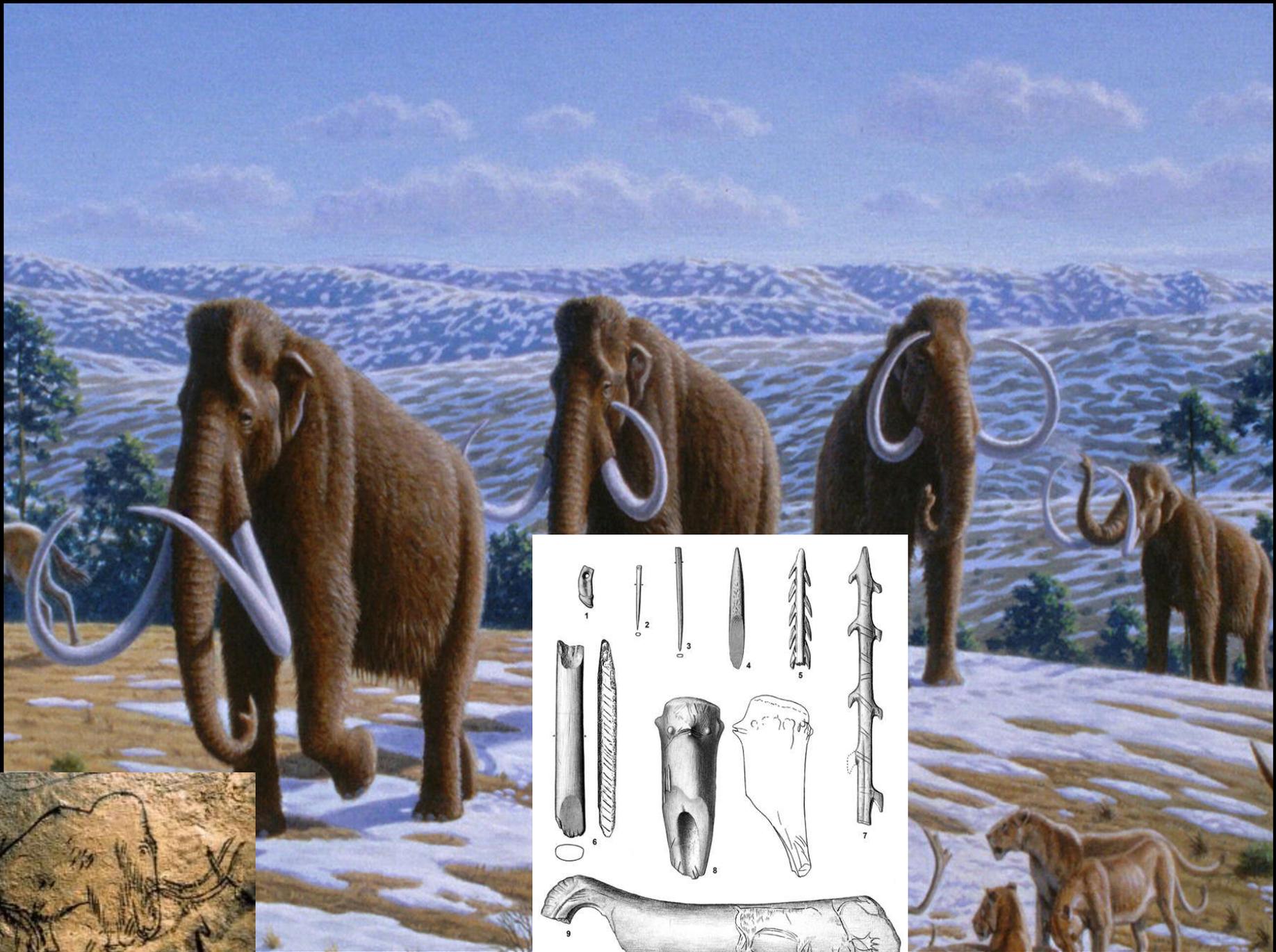


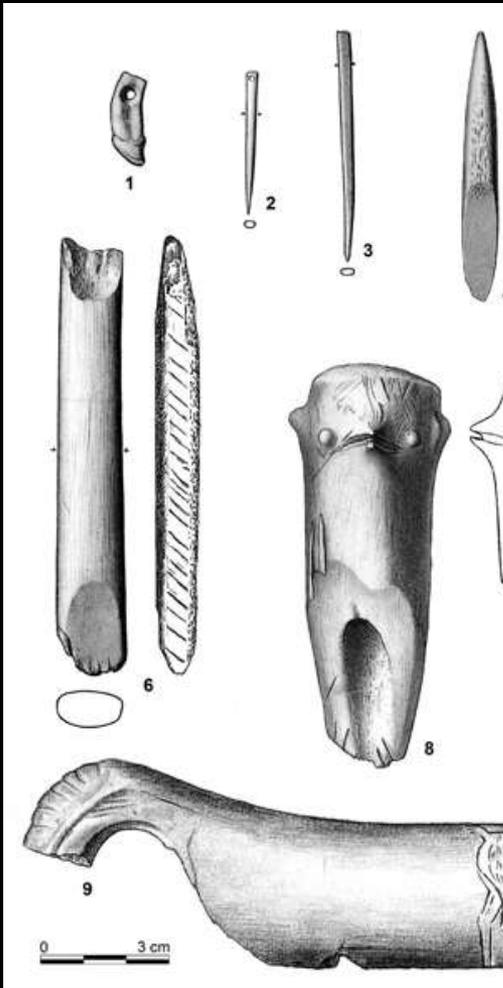
There is also much evidence of portable art



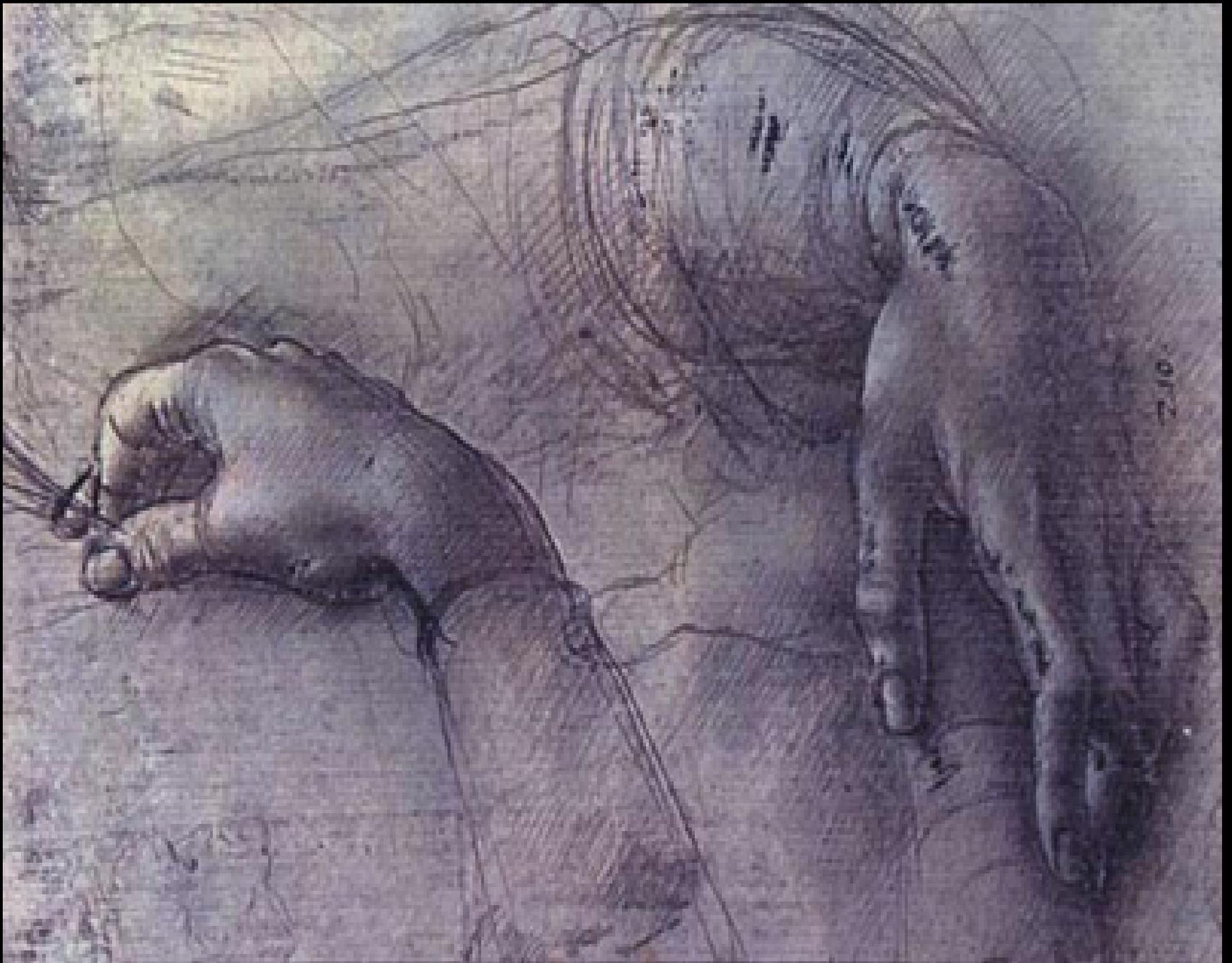
Researchers have focused much attention on questions about the roles of the arts and exchange relationships in changes that took place in cultural adaptations to climate change



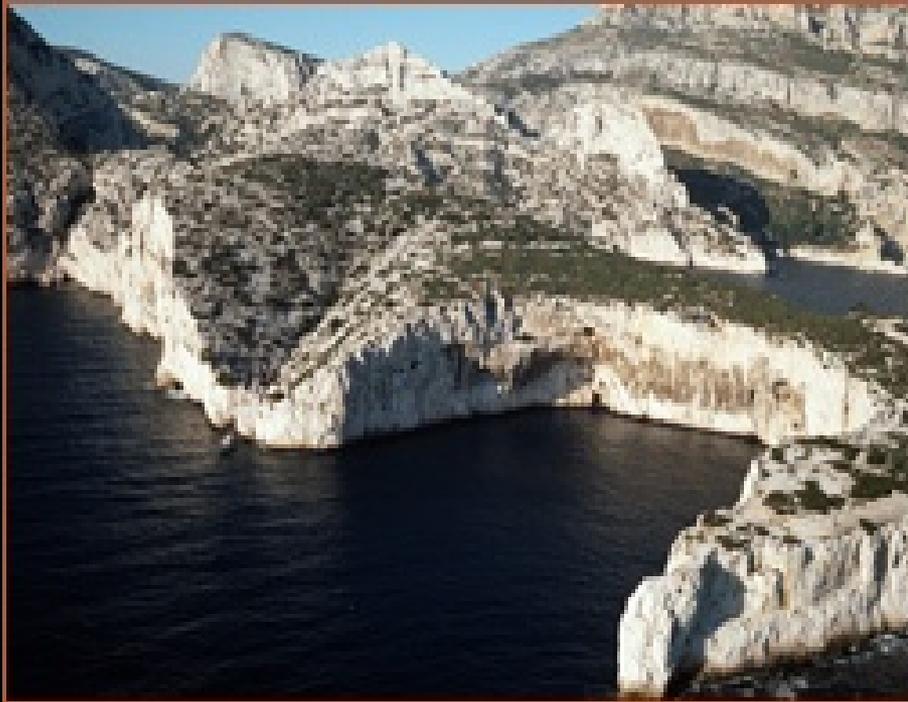








Cosquer Cave



Cosquer Cave



Chauvet-Pont-d'Arc Grotte





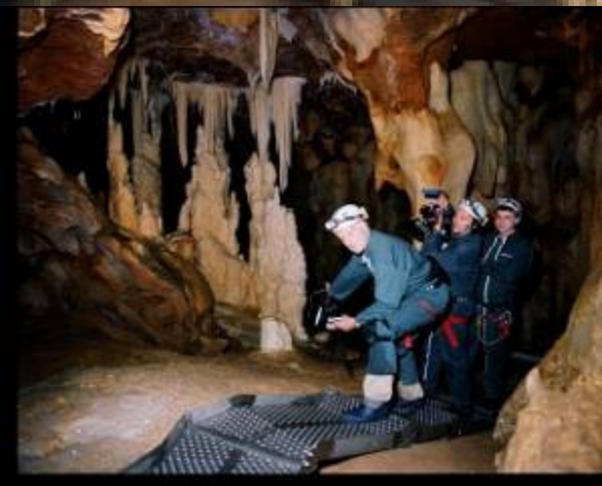


Further study by French archaeologist Jean Clottes has revealed much about the site, though the dating has been the matter of some dispute.

The cave contains the oldest known cave paintings, based on radiocarbon dating of "black from drawings, from torch marks and from the floors", according to Jean Clottes.

Clottes concludes that the "dates fall into two groups, one centred around 27,000-26,000 BP and the other around 32,000-30,000 BP." As of 1999, the dates of 31 samples from the cave had been reported.







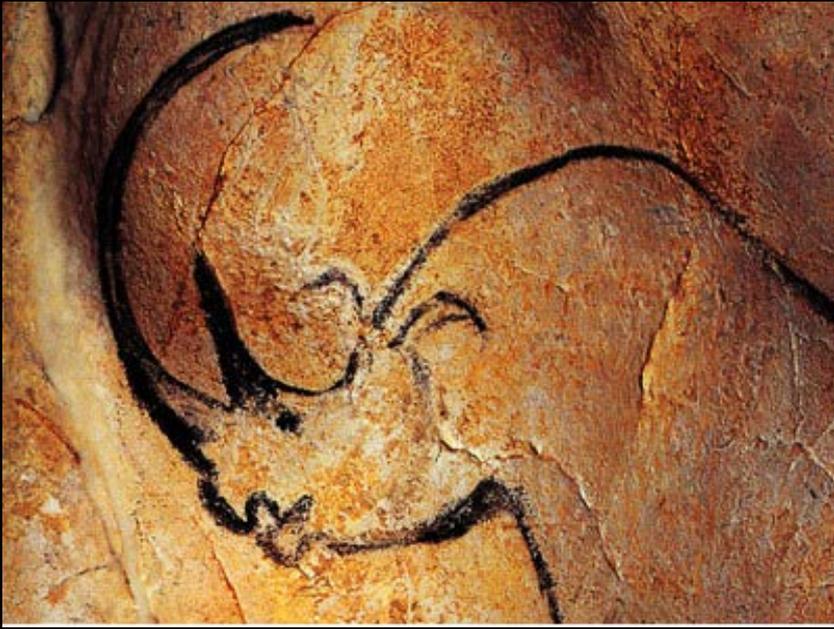
The Chauvet Cave is situated above the valley created by the Ardèche River.

It is very large and the condition of the artworks found is extraordinary.

Based on radiocarbon dating, the cave appears to have been occupied by humans during two Upper Palaeolithic periods (Aurignacian and Gravettian tools have been found).



The later occupation is also evidenced by child's footprints, the charred remains of ancient hearths and carbon smoke stains from torches that lit the caves.



The soft, clay-like floor of the cave retains the paw prints of cave bears along with large, rounded, depressions that are believed to be the "nests" where the bears slept. Fossilized bones are abundant and include the skulls of cave bears and the horned skull of an ibex.

Hundreds of animal paintings have been catalogued, depicting at least 13 different species, including some rarely or never found in other ice age paintings.



Much Paleolithic art centres on hunted animals - i.e. horses, cattle, reindeer, etc. -

Chauvet Cave are covered with predatory animals: lions, panthers, bears, owls, and hyenas. There are also remarkable portraits of rhinoceros.

Throughout the material surfaces (ground) play crucial roles.



As with much cave art, there are no paintings of complete human figures, although there is one possible partial "Venus" figure, a figure that may be part human – part bison, as well as diverse hand prints and other marks that may be considered as such.

Abstract markings—lines and dots—are found throughout the cave.

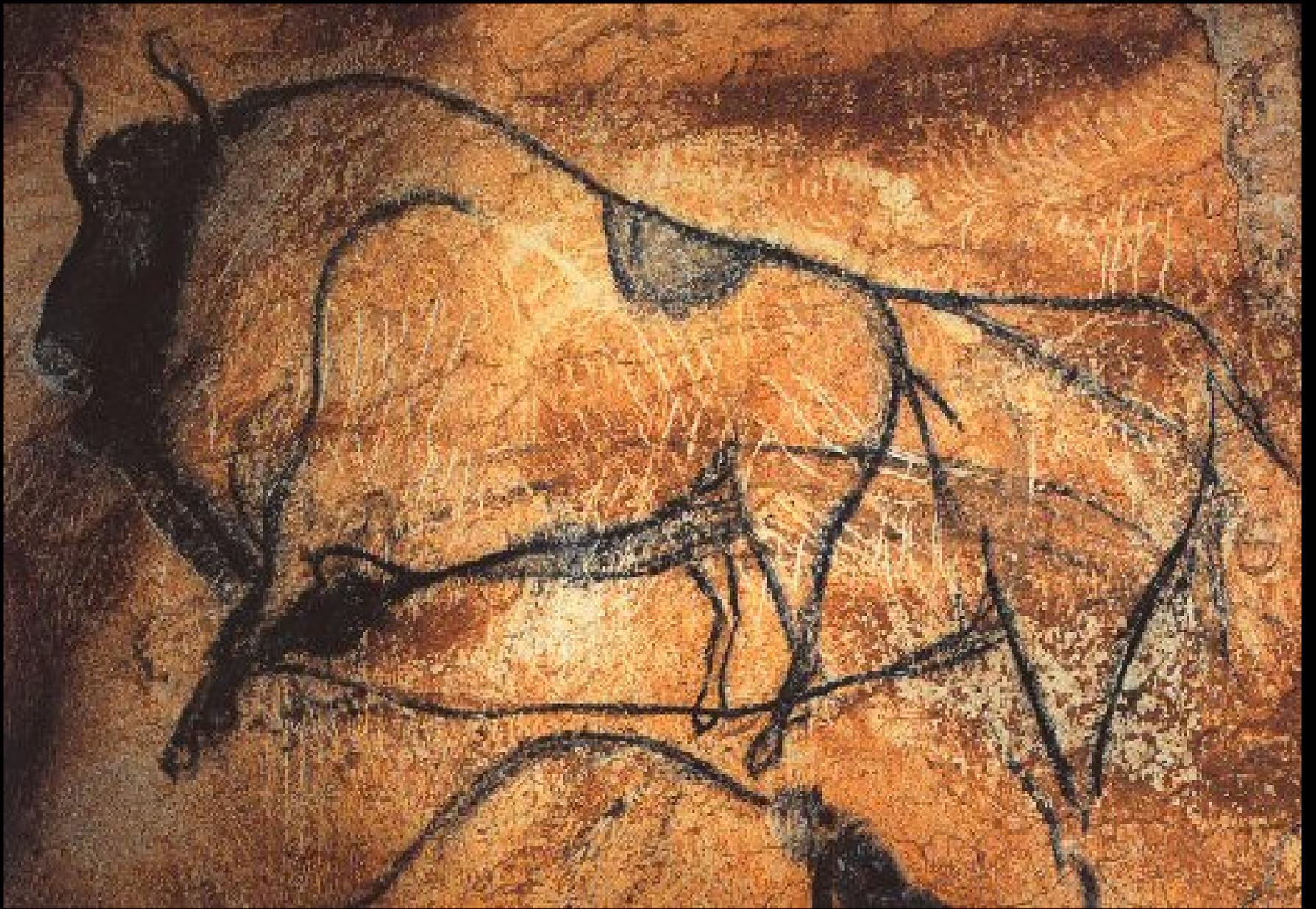
This combination of subjects has led a number of researchers to argue that these images may have had ritual, shamanic, or magical roles.











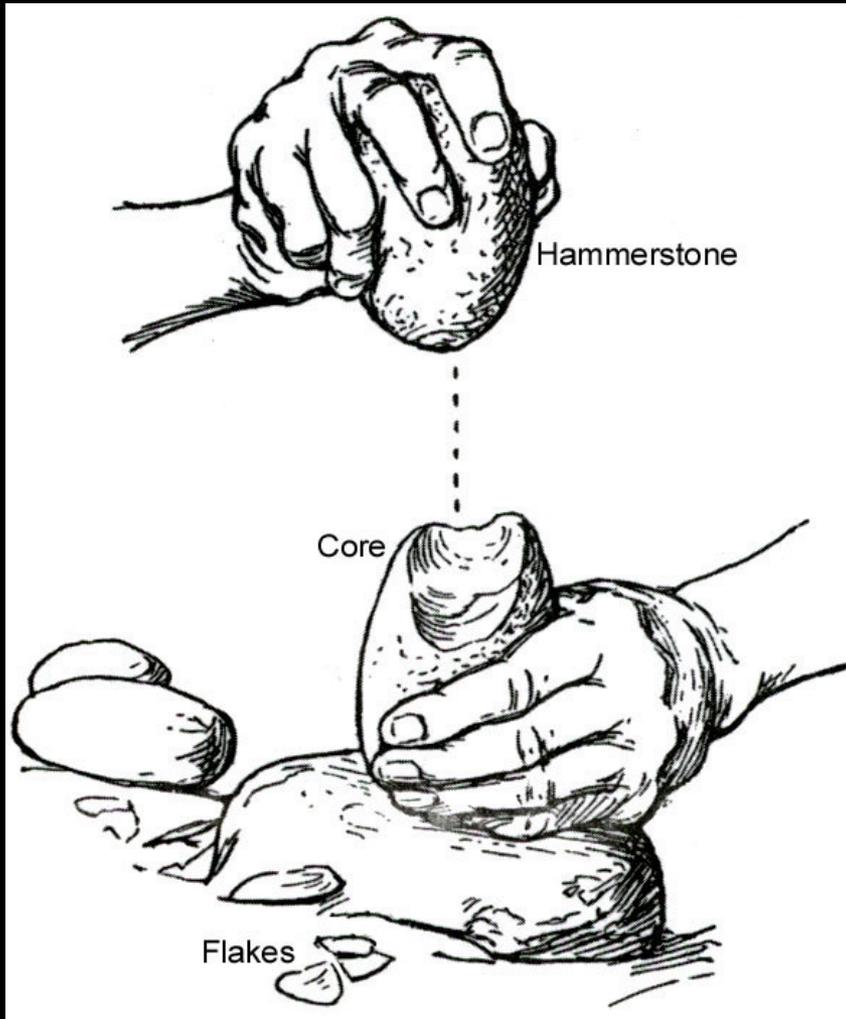








Summary of cultural response and social change – examples from the upper paleolithic



Current usefulness

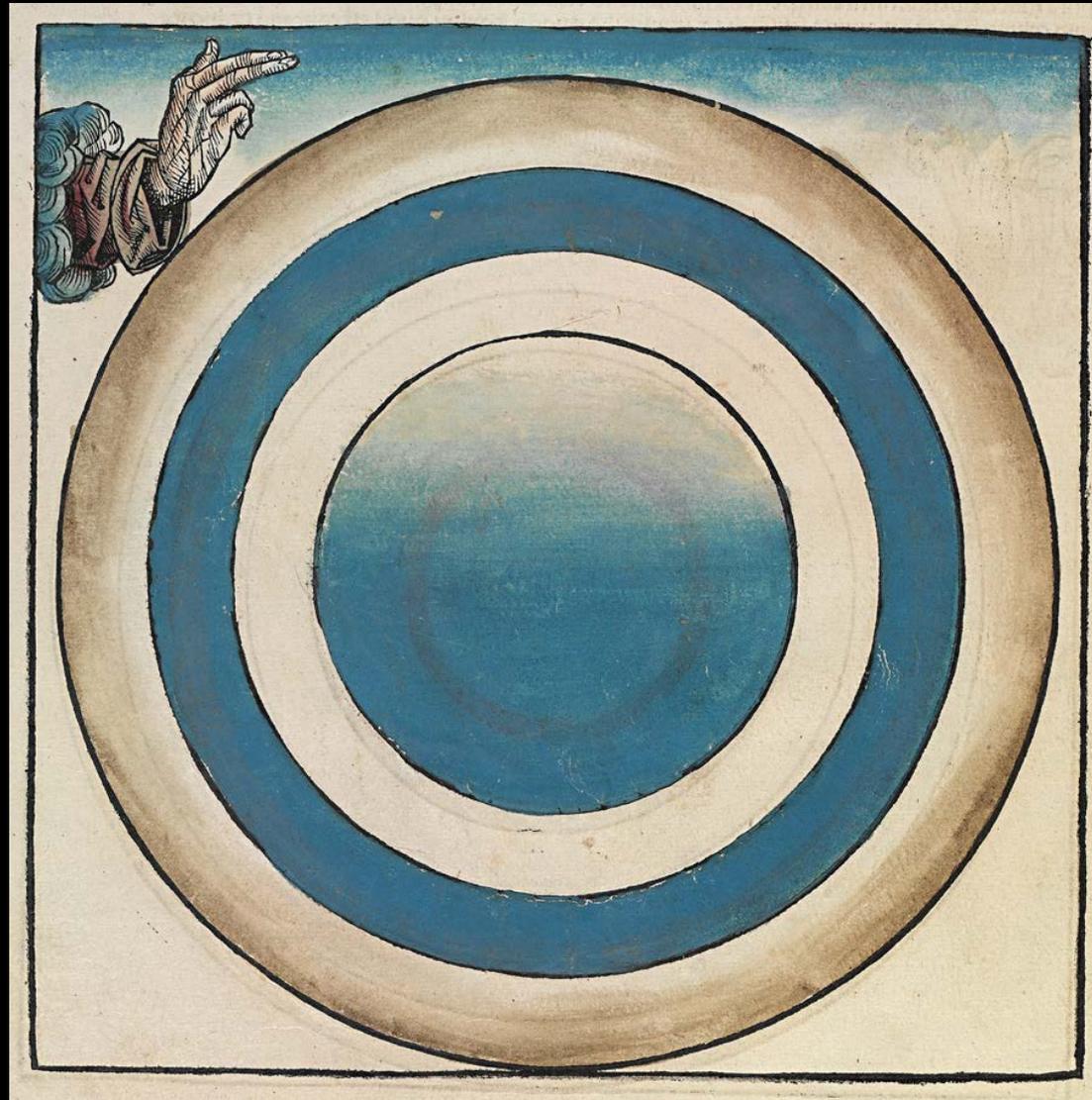


Concluding suggestions - about common themes

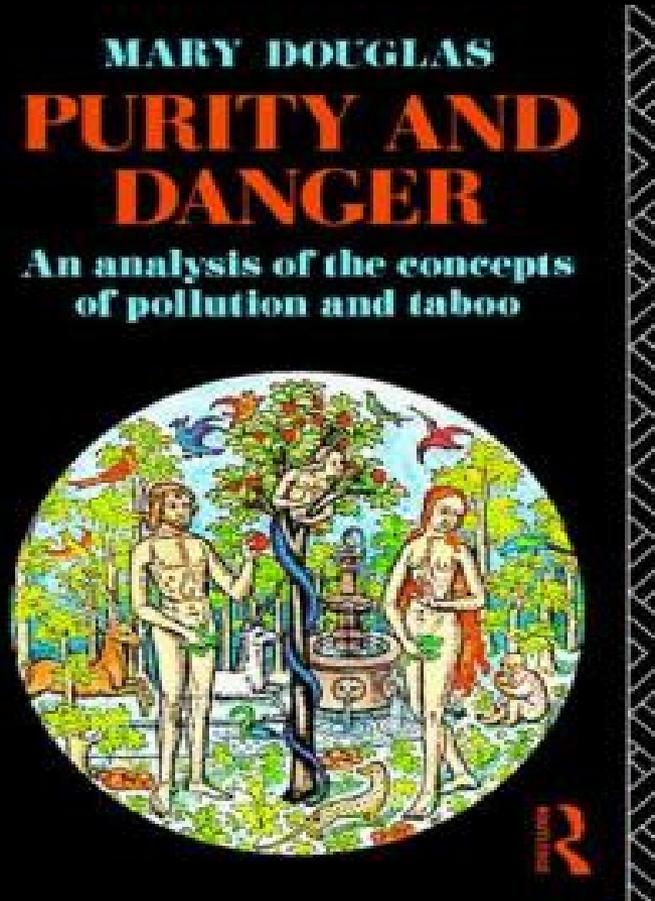


Seeing and Believing – Printing Images of “Marvelous Facts and Miraculous Evidence” in Early Modern Europe

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The publication of Mary Douglas' book, *Purity and Danger* (1966) marked a turning point in the developments we have been considering.



Amongst other things,

it drew attention to the importance of the roles that images of the body have played in the expression not only of social and cosmological ideals, but also of threats to these.

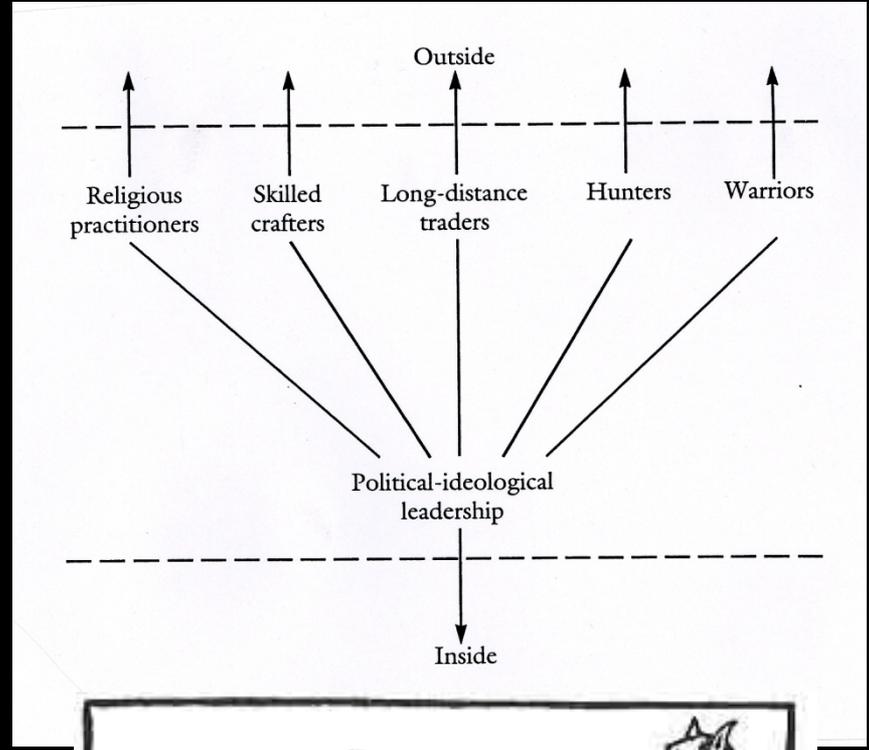
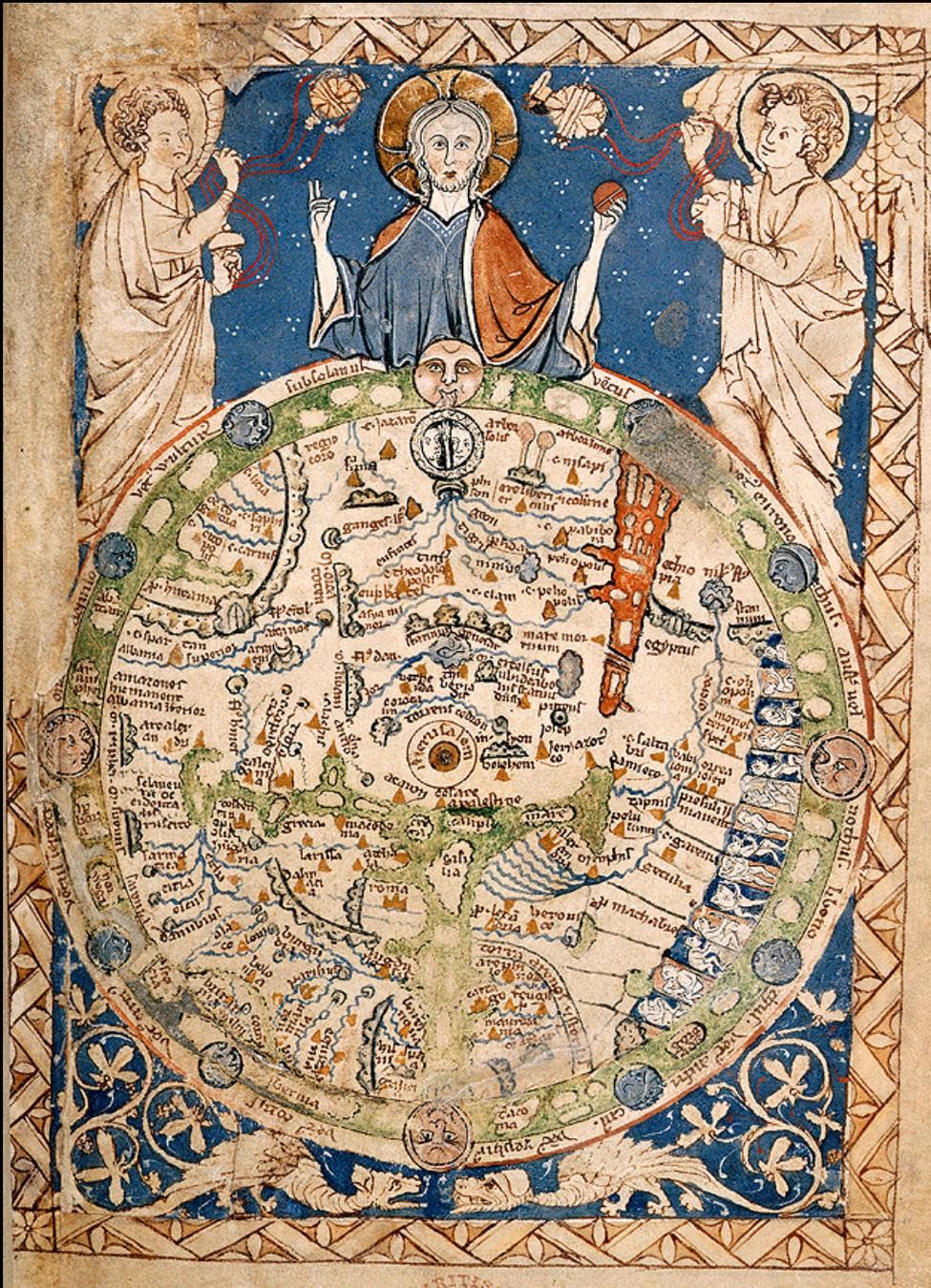
In Douglas,

beliefs about what is pure and what is polluting (and the practices they motivate) are embedded in cultural values and cosmology.

This pattern is not restricted to any particular 'type' of society – it can be found at the heart of the dynamics of modern science, technology and society.

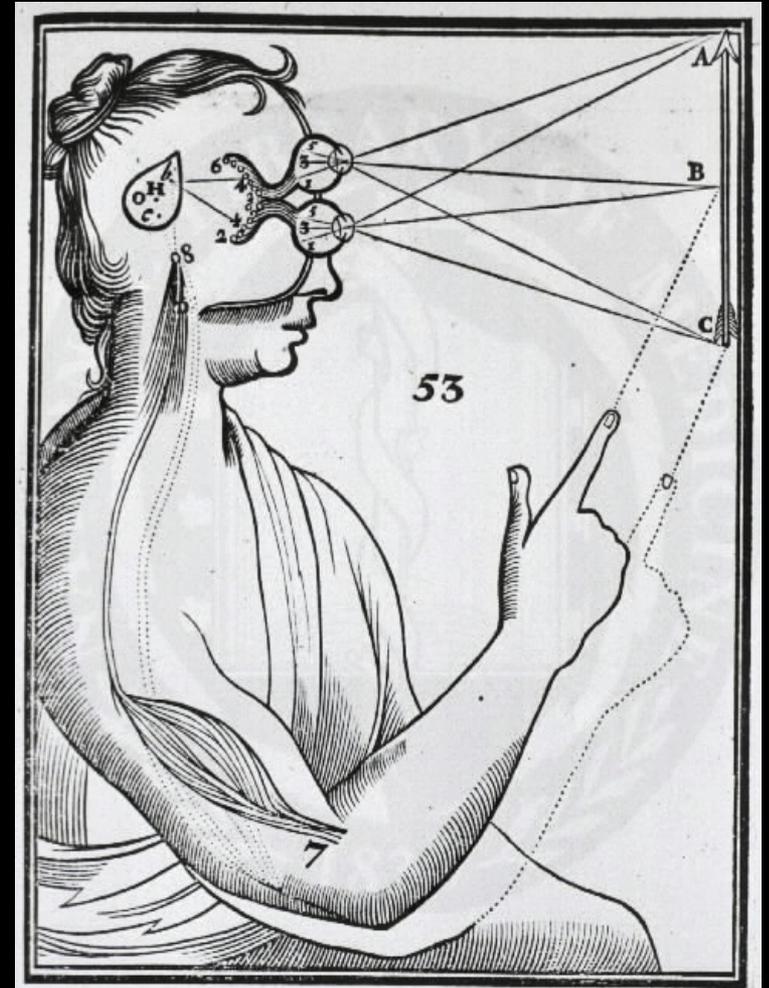
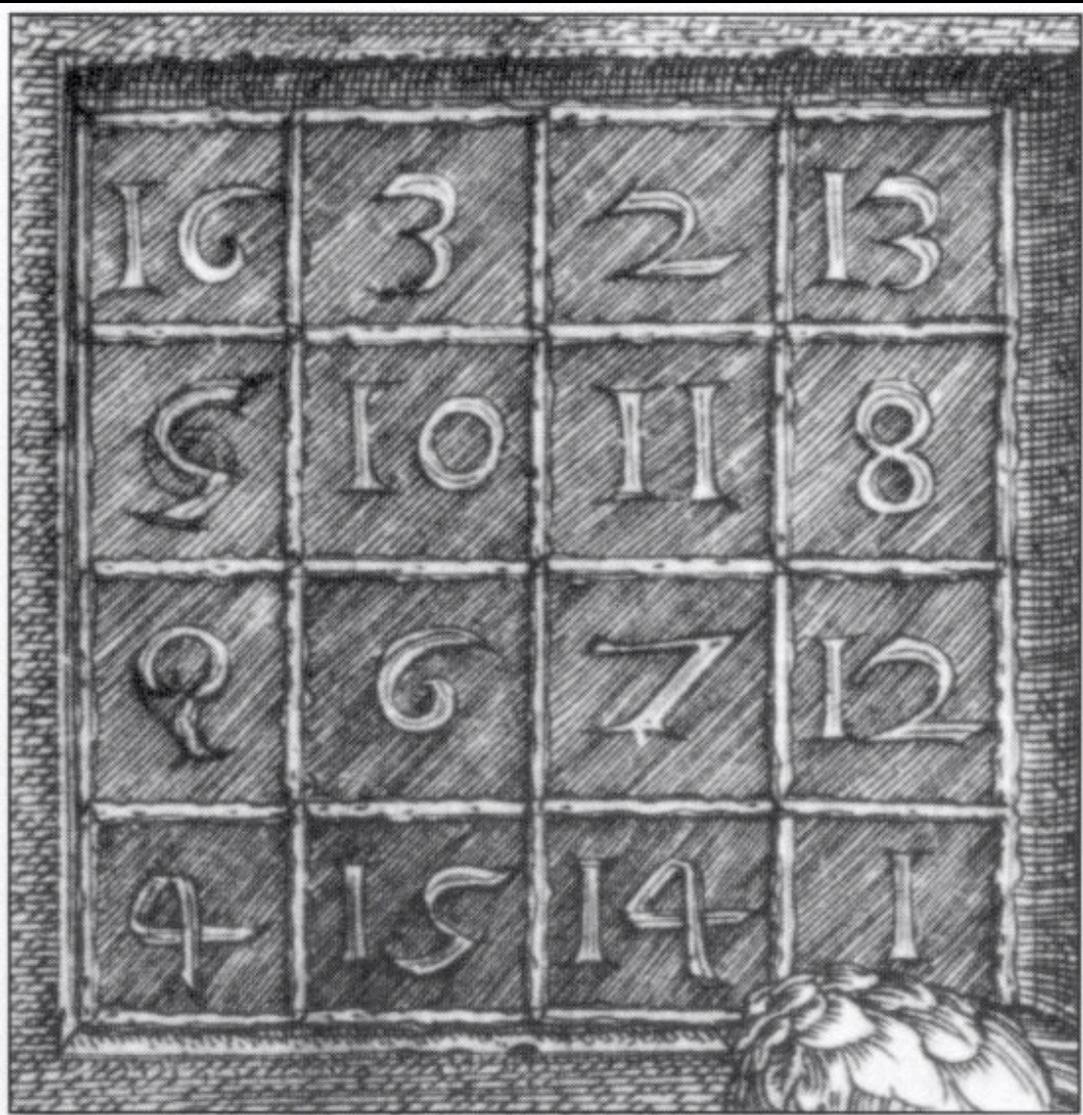
According to contributors to “monster studies,” Cohen (1996) and Mittmann (2013), monsters have frequently possessed one or more of the following attributes, including:

- bodies with cultural structures and compositions
- capacities to escape – this is sometimes known only later when people discover a re-appearance
- roles as harbingers or portents of crises
- dwelling at boundaries between fundamental differences
- policing borders of the possible
- inspiring fear as well as desire – the forbidden can attract
- acting as agents on thresholds of becoming (Cohen 1996: 5-21)





Concluding suggestions - about insights of hitherto eclipsed aspects of the histories of art and science







Perhaps, rethinking patterns of continuity and change in practices of “copying” images by hand in order to “hand them on” rather than “publish” them, and in practices motivated by understandings “image production as culture”

can contribute to alternatives to models that

“distinguish sharply between a modern participatory culture that was incapable of opening up a psychic distance from the chronologically distant past,

and a modern culture that constituted itself precisely by creating just that distance the would reinforce the metaphor of the Renaissance as a threshold between Middle ages and modernity” (Wood 2008: 83).

