Art and emplacement in Northern Ireland


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# Art and Emplacement in Northern Ireland

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## Abstract

We explore the relationship between placeways and public art in the case of ephemeral architecture entitled “Temple,” installed in Northern Ireland in 2015. Synthesizing our own published ethnographies of the event, we employ a method we call auto-meta-ethnography to discover a grounded theory of emplacement that synergizes prior work undertaken on the concept of -scapes. We emphasize conjuncture over disjuncture, and probe the isomorphism of cultural flows. We examine the imbrication of the installation in a cluster of -scapes we label landscape, mythscape, brandscape, giftscape, griefscape, artscape and Templescape, together which comprise a chorography of the Temple’s emplacement. These micrometaphors provide more precision and nuance to existing macrometaphors, illuminate the intimate intermingling of -scapes, and illustrate the synergy their propinquity occasions.

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Art and Emplacement in Northern Ireland

Abstract

We explore the relationship between placeways and public art in the case of ephemeral architecture entitled “Temple,” installed in Northern Ireland in 2015. Synthesizing our own published ethnographies of the event, we employ a method we call auto-meta-ethnography to discover a grounded theory of emplacement that synergizes prior work undertaken on the concept of -scapes. We emphasize conjuncture over disjunction, and probe the isomorphism of cultural flows. We examine the imbrication of the installation in a cluster of -scapes we label landscape, mythscape, brandscape, giftscape, griefscape, artscape and Templescape, together which comprise a chorography of the Temple’s emplacement. These micrometaphors provide more precision and nuance to existing macrometaphors, illuminate the intimate intermingling of -scapes, and illustrate the synergy their propinquity occasions.

In Derry-Londonderry (hereafter DL) Northern Ireland, a city riven with sectarian violence in decades past, an American artist helped mobilize local communities to collaborate in constructing and appreciating a colossal installation in winter 2015. A cross-community crew erected an exquisite 72-ft tall Temple of vaguely Southeast Asian appearance that looked to many as if it had been spun from lace. Over a week’s period, thousands of participants milled through the structure, inscribing their lived experience of trauma directly on the structure or artifacts they interred within the precinct. Visitors contemplated sentiments left by others, often moved to conversation and tears in their encounters. Thousands of expressions of grief, born of trauma related to the city’s sectarian heritage, were available for public consideration, affording each community opportunity for empathic openness to the other’s pain. After a week of poignant disclosure and discovery, the installation was ceremonially burned to its foundation before thousands of participants. Vestiges and ash were plowed under, and the earth returned to pasture, leaving no trace of the event beyond memory and electronic images captured by participants. The installation seemed metaphorically embedded in a mosaic and woven into a tapestry of evocative places.
In this paper, we conduct an auto-meta-ethnographic analysis of the DL Temple. Drawing on our published accounts (Downey 2016; 2018; 2019 a, b; Downey and Sherry 2014; 2020; 2022; 2023a, b; Sherry 2021 a, b; 2022), we develop a grounded theory situating the mega-installation in a web of placeways and locating the positional source of its affective power. We treat art as embodied experience (Joy and Sherry 2003) that reveals a nested sense of emplacement among stakeholders engaging the installation.

**Theorizing with the “-Scape” Trope**

In his analysis of “vernacular globalization,” whose “central problem” is the tension between cultural homogenization and heterogenization – a characteristic of our contentious fieldsite in Northern Ireland - Appadurai (1996, pp. 10; 32; 47) views the contemporary world as a “complex, overlapping, disjunctive order” in need of theorizing, to which he contributes a set of preliminary “macrometaphors.” He develops a framework which is inherently spatial, “deeply perspectival,” and densely “inflected,” illustrating how the “production of locality” is negotiated by variously-situated actors: ethnoscapes, mediascapes, technoscapes, finanscapes, and ideoscapes (Appadurai 1996, pp. 33; 47; 178). These “landscapes” or “global cultural flows” are “fluid, irregular shapes” that grow “less bounded . . . more tacit . . . and more political” over time, rendering the task of reproducing culture a “daily hazard” because the configuration of cultural forms is “fundamentally fractal” and overlapping in ways that social science hasn’t theorized in a polythetically compelling fashion (Appadurai 1996, pp. 33; 45-46).

A thumbnail sketch of Appadurai’s (1996, pp. 33-37) “-scapes” situates our analysis in the social imaginary of our informants. Ethnoscapes comprise the mobility of peoples that disrupts conventional structures of social stability. Mediascapes involve the distribution of “image-centered, narrative accounts of strips of reality,” “scripts of imagined lives,” and the
promotion of “consumption fantasies.” Technoscapes represent global configurations of technology transfer. Financescapes constitute the “disposition of global capital” and “rapid cross-national movement of mega-monies.” Ideoscapes are politicized forms of zeitgeist, and include both “ideologies” of formal or official institutions, and “counter-ideologies” of social movements. The “speed, scale and volume” of flows set on increasingly “nonisomorphic paths” ensure that disjunctures become central to the “politics of global culture.” The challenge of producing locality is exacerbated by three factors: the state designates neighborhoods under its “forms of allegiance and affiliation;” “territory, subjectivity and collective social movement” grow increasingly separate; the relationship between “spatial and virtual neighborhoods” continues to dissolve (Appadurai 1996, p. 189).

We touch each of Appadurai’s bases, while refining and extending his theorizing. Our analyses have probed the agglomeration of unionists, nationalists, pilgrims and ngos that populates our field site. We have explored forces of mass media, social media and word-of-mouth that attend participation in the Temple. We have examined organizational skills, low-tech carpentry tools, high-tech design tools, and that tool for all seasons – fire – energizing public art. We have considered global crowd-funding efforts sustaining the event. We have interpreted the interplay of sectarianism, cross-community collaboration, aesthetic activism and sacrifice that brought the project to fruition. We now account for the impact of Appadurai’s exacerbating factors on our informants’ performance of community. We offer a refinement to Appadurai’s -scape theory that provides deeper insight into the relationship between public art, emplacement and community. We emphasize conjuncture rather than disjuncture, believing the paths of these flows are more isomorphic than Appadurai asserts.
Appadurai’s metaphors are provocatively mixed, as early-stage theorizing is expected to encourage. His account of disjunctures tacks metaphorically between plate tectonics and lava flow dynamics as he struggles to reconcile spatial mechanics of emplacement with relational and contextual dimensions of locality in a world where “images and viewers are in simultaneous circulation” (Appadurai 1996, pp. 4; 178). He seems to render each metaphor “aspatial” with his emphasis on deterritorialization (Sparke 2005, p. 57). He provides a cartography of new phenomenological territory, but merely hints at its chorography (Bradford and Sherry 2017).

Cartography and chorography are different types of process and representation. The former is mapmaking that specifies location and features of a place; it is geographically pictorial, capturing the physiognomy of visible landscape. The latter is placemaking that creates the expressive features of place; it is phenomenologically oriented, capturing the spirit of invisible landscape (Ryden 1993; Walter 1988). By refining Appadurai’s approach to examine the seeping or percolating between disjunctures, and turning micrometaphors to provide nuance and precision to his macrometaphors, we shed light on the intimate intermingling of -scapes, and the synergy propinquity occasions. This theorizing emerges from investigating the challenge of negotiating locality in Northern Ireland. We analyze the Temple as an instance of such scape-seeping. We use notions of mosaic and tapestry as organizing metaphors to capture the “discrete entities” and “edgeless mobile forces” emplaced in our field site, in keeping with the contrastive hybridity geographers have exploited to explore the complexity of place (Nelson 2019, p. 866).

These -scapes unfold in the context of sentient ecologies (Coțofană and Kuran 2023; Harvey 2005; Latour 2005; Peterson 2011) and thin places (ní Dochartaigh 2021; Stanz 2021) of growing interest in consumer research (Helkkula and Arnould 2022; Kedzior 2013; Sherry 2013; Turley 2013). Discovering how environments are imbued with agency, even intentionality, and
what materiality might contribute to these qualities, is a pressing challenge. Thin places are
liminal sites of transformation between material and spiritual worlds, a breached boundary
between the corporeal and the numinous. These places are often imbricated in the management
of grief. The neurophysiology of grief suggests an “appreciation of suffering” is aroused more
effectively through “aesthetic experience” than otherwise (Armstrong 2022, p. 84). Ritual
synergizes this effect. Our study unfolds within a persisting Celtic heritage of animate
geography, thin places, and aestheticized suffering.

Study Context

DL, a walled-city, is an historic site of siege and division since at least 1688. As a
consequence of 30 years of internecine warfare between unionist Protestants and republican
Catholics, colloquially termed “the Troubles,” community divisions were heightened and
entrenched. Inhabitants mostly remain within identifiable ‘non-visible’ boundaries. These
outwardly sectarian places gave rise to interface spaces where Nationalist and Unionist
communities live side by side.

The Troubles in Northern Ireland caused over 3,500 deaths. The trauma experienced was
disproportionately shared among relatively few communities. DL, a seat of the Troubles, has a
long history of sectarian tension and violence. One of the Troubles’ most notorious events,
“Bloody Sunday,” occurred in DL in 1972. It had a massive, negative impact on the Northern
Irish conflict, with support for the IRA and hatred for the Army growing widespread in the
Catholic community.

The baggage of DL’s citizens is raw despite ongoing acts of mediation in post-conflict
times. DL’s troubled history and its contemporary trajectory of reconciliation, coupled with its
growing reputation as an arts center, makes the city receptive to public art installations designed
to promote cross-community collaboration. The siting of the Temple aligns with the Northern
Irish government’s program of encouraging the decommissioning of bellicose sectarian murals
and the repositioning of public art as a vehicle of cross-community cohesion (Downey and
Sherry 2014).

Northern Irish cultural dynamics contort if not confound the flow construct, which arises
from and contributes to Appadurai’s sense of the impending demise of the nation-state, this latter
form heretofore having been characterized by “ethnic absolutism” (Sparke 2004, p. 92).
Appadurai emphasizes “deterioralizing” aspects of flows, and neglects their “simultaneous
reterritorializing” dimensions (Sparke 2004, p. 92); this simultaneity is often of an enabling or
entailing character (Sparke 2005, p. 59). His constant “geographical reference” to -scapes
distracts him from considering the “messy spatial reconfigurations of place and territory” that
globalization entails (Sparke 2004, p. 92). Promoting public art as an instrument of cross-
community integration reflects such a messy reconfiguration. This context helps us address the
absence of a “critical vocabulary” for exploring how reterritorialization abets the production of
locality in globality (Sparke 2005, p. 112).

The “-scape” trope enjoys wide circulation in the social sciences, and in consumer
research in particular. Natural or geographic referents (landscape, waterscape) temporal
associations (nightscape, retroscape), sensory modalities (soundscape, scentscape), built
environment analogs (cityscape, streetscape), marketing allusions (servicescape, brandscape),
person-centered constructs (bodyscape, memoryscape), and event- or experience-based tropes
(dreamscape, leisurescape) proliferate. These tropes turn on their landscape origins to connote
passive or fixed platform for or backdrop to performance, rather than the dynamic performance
of interpenetrating and mutually constituting components enacting an emergent complex itself.
Our analysis moves along this latter co-creative path, contributing several new tropes to the lexicon. We supplement Appadurai’s framework in a more explicitly spatial fashion (Sparke 2005, p. 60).

In subsequent sections, we describe our methodology, and interpret our findings using these revisionist notions of propinquity and porosity to theorize the percolation of a set of placeways that informs this public art enterprise. We explore the dynamics of a set of -scapes – landscape, mythscape, brandscape, giftscape, griefscape, and artscape – that defines our central phenomenon. We conclude with an assessment of the Templescape.

**Methodology**

Our study arises from two methods – conventional ethnography and what we term “auto-meta-ethnography” – we have employed over time to generate a thick description and rich interpretation of the DL Temple. These complementary approaches are detailed below.

**Data Collection and Analysis in the Original Studies**

Data collection was ethnographic in character (including photography and videography), emphasizing participant observation during the on-site phase of the project, given the dramaturgical nature of the co-created installation. We relied on interviews with orchestrators in the planning phase of the installation, and with other participants in its aftermath. We also employed netnography, using organizer web sites, relevant listservs, YouTube and Face Book to assess the impact of the Temple.

We sometimes operated as partners, collaborating as required, but often worked as individuals to avoid overwhelming participants engaged in contemplative practices in close quarters. We conferred and consulted routinely on site, adapting our emergent design and discussing incipient themes. Sampling strategies included politically important case, critical
case, maximum variation, intensity, opportunistic, typical case, convenience, criterion and snowball styles (Miles and Huberman 1984).

Field analysis was guided by constant comparison, and post-field analysis by negotiation. We met regularly to discover and refine themes in the data, and to plan follow-up research. Requisite qualitative coding procedures were observed (Strauss and Corbin 1998) to establish consequential themes and explore subtleties of meaning.

We also wrote poetry and captured photographic images that documented our own lived experience of the event, in the poetic inquiry tradition of consumer culture theory (Canniford 2012; Rojas-Gaviria 2021; Sherry and Schouten 2002). Aesthetic responses to the installation include reflexive, multisensorial embodied dimensions of experience often overlooked in consumer ethnography. This work comprises the autoethnographic component of our corpus.

**Data Collection and Analysis in the Present Study**

We employ a method we call “auto-meta-ethnography”, a hybrid emerging from two traditions of qualitative inquiry. The first is meta-ethnography (Noblit and Hare 2011), a process of synthesizing published studies that critically examines and discovers relationships between multiple accounts of an event to provide an interpretation that is greater than the sum of the individual studies. This interpretation employs metaphors in analysis. What seems a deliberately underspecified process of topic choice, study selection, close reading, comparative analysis, reciprocal translation, thematic appraisal, and appropriate presentation provides researchers with interpretive latitude to discern and create metaphors that synergize theorizing. The approach generates new interpretations, models or theories which surpass those of the original inquiries. Theory development may be the distinctive advantage of the approach (Noblit and Hare 2011; France et al 2019). The second is autoethnography (Anderson 2006), in that the
dataset comprises only the authors’ own published accounts of the event, and that the treatment
is self-reflective in character. This interpretation is both evocative and analytic.

Our ‘lines of argument” (Noblit and Hare 2011, p. 63-75) synthesis was prefigured in the
mosaic-tapestry metaphors employed earlier. Place-making is a complex process of co-creation;
place is both discrete and fluid. Further, place can be agentic and intentional (Coţofană and
Kuran 2023). Our synthesis is achieved by comparing and analyzing studies, and by creating
“reciprocal translations” (Noblit and Hare 2011, p. 39-47) – a rendering of key concepts and
themes in terms of one another – across studies. This operation is less challenging than usual
for two reasons. First, we are the authors of the original texts, making each gloss essentially a
paraphrase. Second, cognate articles are an ethnographic standard (Sherry 2006), the corpus
contributing to a holistic understanding of a common phenomenon when read as an ensemble.
Each unit complements and deepens every other. Source diversity resides in the
autoethnographic character of some of the material. Our present account is a capstone
interpretation of the published corpus.

Metaphor is the idiom of auto-meta-ethnography. We translate our findings into the
language of Appadurai’s (1996) analogies, using clusters of local concepts and themes to support
our overarching framework. Table 1 provides representative (not exhaustive) language drawn
from specific sources, with the proviso that boundaries are selective and permeable. Intergrading
and seepage occur across categories, indeed across publications.

INSERT TABLE 1 HERE

Metaphors of Emplacement

We build to an account of the Templescape, a multi-sited phenomenon that encompasses
a nested cluster of other -scapes our informants negotiate as they construct the Temple. These -
scapes are as intricately interlocking as Celtic knotwork, and as tightly woven as Celtic
lacework, as we suggest in Figure 1. In our knot metaphor, we depict loops and elbows of the
bight for convenience, asking the reader to imagine the working ends the assemblage employs to
create the finished product. The turns imply that this knot is part Gordian, part Möbian, with all
its components in intimate association. Bridging and bonding of dimensions emphasizes
connection rather than disjuncture; components are mutually influential. In our lacework
metaphor, the knot is embroidered on the linen of the social fabric, which in turn is anchored on
the hoop of global public art. The filaments of each strand may be teased out in future studies to
reveal additional -scapes, in the manner of Deleuzian rhizomaticity or Latourian capillarity.

INSERT FIGURE 1 HERE

We examine seven interrelated -scapes in the following analysis: landscape, mythscape,
brandscape, giftscape, griefscape, and artscape. Together, they comprise the Templescape.

Landscape. The landscape is the physical and cultural geography of the project. Its ethos
is one of perfusive materiality. The Temple’s setting, a remote rural hill in a republican enclave
surrounded by unionist territory overlooking an urban vista dominated by the Peace Bridge and a
skyline of churches, is isolated and difficult to access. The perimeter is marred by the burn scar
of a republican bonfire, and freshly painted gable walls concealing unionist murals ring the near
horizon. The installation is open to the mostly inclement weather, as well as to wandering
animals, but is surveilled by security services of both sectarian groups. The baroque flavor of the
architecture and sheer variety of objects and inscriptions interred by participants are arresting
and poignant. The airy structure is studded with sacra by the end of a week of intense visitation,
at which time the entire edifice is ignited, sending flames and thousands of sparks into the night
sky. Char and detritus from the sacrifice are plowed under, leaving no visible trace of the event.
Some of the representative metaphors, concepts and themes at work in our corpus are “sensuosity,” “sacra,” “urban/rural” and “nature.”

Mythscape. The mythscape is the cosmological setting and geomantic architecture of the project. Its ethos is spiritual and nonsectarian. In the run-up to the Temple burn, a near-total eclipse of the sun symbolically emphasized the rare and evanescent nature of the event. The vernal equinox suggested symbolically the equality of the sectarian groups and the promise of renewed life emerging from the dead of winter. Some participants linked celestial events and the Temple’s “pagan,” “heathen,” or non-denominational wooden structure to the ancient Celtic sacrificial tradition of the Wicker Man. The appearance of a double rainbow in the waning days of visitation provoked much commentary. The geomantic architecture of the Temple includes precinct, edifice, altar, chandelier, spire, and frieze panelwork. Connection to nature is reinforced by the pervasive aroma of wood chips, the ever-present awareness of fire, and the closing sacrificial conflagration. Celtic, sectarian Christian and New Age placeways are components of the mythscape. Syncretism abounds, as traditions are grafted onto one another with regularity (Turley 2013). There is a long history of practical and symbolic signal fires throughout Ireland, which might be expected from the mountainous to hilly geography of the island and the maritime character of much of its trade. The ancient seasonal Celtic festivals of Samhain, Beltane, Imbolc and Lughnasadh involved the ritual deployment of bonfires in celebration of agrarian natural cycles. These festivals have since been adopted and syncretized by neopagans around the globe, and bonfires in particular have been politically weaponized by both sectarian groups. Some of the representative metaphors, concepts and themes at work in our corpus are “holiday/holyday,” “sacred/profane,” “spirit house” and “hierophanies.”
Brandscape. The brandscape is the cluster of meanings used to market DL. Its ethos is
semiotic in the sense that denotational practices are drenched in connotation; the literal is
pervaded by the symbolic. Place marketing is always a precarious alliance of indigenous
historical meanings and those of ambitious governance charting a course toward contemporary
identity, a dance of authenticity with the forces of economic development (Warnaby and
Medway 2013). Sherry (1995; 1998; 2005) describes a brandscape as the material and symbolic
environment that consumers build with marketplace products, images and messages, which they
invest with local meaning. This is a less managerial and carceral construction than the one
offered by Murakami, Wood and Ball (2013), but shares the defining conditions of emplacement
and experience design. Also, where the latter authors construe brandscape as a sanitized
“securitiescape” (p. 48), the former allows that the interplay of accommodation and resistance to
state and market forces among consumers demands no such pacification. Indeed, the dominant
Northern Irish brandscape has been characterized by insecurity against which any repositioning
strategy must struggle mightily. Locals’ fascination with the Temple stemmed in part from the
anticipations and expectations that the artist and stagers imagined the citizenry might resist.

A post-conflict vision of the city is arising in the wake of its designation as a UK “City of
Culture” in 2013. Informants believe this designation has helped refresh DL’s place on the
tourist map, abetting a reboot of indigenous craft production. The local arts scene, reinvigorated
by university students, foundations, community groups and independent artists, is flourishing.
Artichoke’s Lumière installation of 2013 paved the way for David Best’s Temple. Locals hope
that this installation, and those it will inspire in the future, will draw tourists, and tourism-related
jobs, to the region. Employing materiality and meaning (Warnaby and Medway 2013) in a way
that channels history in productive new directions in a manner that cross-community power
brokers find acceptable is a challenge for all DL’s stakeholders. They must find a way to transmute the Troubles beyond the dark tourism of identity politics into a legacy of reconciliation. Some of the representative metaphors, concepts and themes at work in our corpus are “Troubles,” “memorials,” “dark tourism” and “reconciliation.”

**Giftscape.** The giftscape comprises presents of catharsis, healing and hope. Its ethos is ritual, its ceremonies evoking the sacrificial heart of the gift. The Temple structure and the thousands of inscriptions and artifacts interred within constitute gifts designed to deliver participants from an “Olympics of suffering” through a process we have called traumaturgy. Contemplative gifts became oblations. Sacrifice enables individuals to release their pain, and hostile sectarian communities to engage with one another peacefully toward prospective reconciliation. The fiery transformation of the Temple, the sacrifice of so much effort and beauty, accomplishes the levelling of social status and establishes the basis for cross-community comity. The installation’s ephemerality creates a powerful presence of absence binding participants who have created an aesthetic non-ument to reconciliation. Some of the representative metaphors, concepts and themes at work in our corpus are “gift chimney,” “sacrifice,” “ephemerality” and “sanctuary.”

**Griefscape.** The griefscape is a complex anxious, angry, sorrowful, enervating ethos that has defined the identity of DL for the past half-century, taxing the citizenry to the limits of its ability to cope. This ethos, emplaced politically throughout the city by murals, signage, sectarian memorials and plaques, flags, and ubiquitous graffiti, preserves and sustains the violent history of ethnonationalist relations. The ethos is embodied in the high incidence of segregation, unemployment, substance abuse, depression and suicide in the region (Gregory *et al.* 2013;
Tomlinson 2006; 2012). Some of the representative metaphors, concepts and themes at work in our corpus are “violence,” “vulnerability,” “traumaturgy and despair.”

**Artscape.** The artscape is the global network of David Best Temples installations (https://davidbesttemples.org), as well as the artworlds in which those installations are embedded, such as sculpture, bricolage, fire arts, participatory art, and activist art. This ethos is aesthetic, emphasizing practice over product, no matter how beautiful the finished artwork. Best has created numerous mega-installations dedicated to reflection, respite and recovery in places like Burning Man, and in conflict zones and disaster sites around the world. The therapeutic dimension and political ramifications of his artistic intervention are highlighted in the DL installation. Best builds projects with a volunteer team called the Temple Crew, as well as with thousands of participants who engage with the installations. He builds with recycled and laterally cycled materials, and most of his Temples are impermanent. His Burning Man projects — embedded in a larger artscape of playa installations — are every bit as beautiful, but somehow less strange or alien, than the solitary DL edifice alight on the hill. So also, by comparison, is the disappearance of the DL Temple more striking, the presence of its absence more palpable. Some of the representative metaphors, concepts and themes at work in our corpus are “worldmaking,” “initiation”, “transformation” and “material spirituality.”

**Templescape.** The Templescape is an instantiation of the complexity of authentically emplaced and participatory public art. A compelling détournement of divisive sectarian practices of bonfire and graffiti, set in a sacred architecture of ecumenism encouraging meaningful sacrifice, whose appreciation requires introjection of an ephemeral moment of co-presence, the installation synthesizes and sacralizes the other constituent -scapes in its aspect. It is a temporary (re-)making of place and time in the form of an imagined future of cross-
community comity, where current trauma is healed and prospective trauma mitigated. The Templescape is grounded in a kalogenic ethos bringing beauty into being. The installation produces a cross-community TAZ and hopes of a future justpeace in the engagement it inspires among participants. Some of the representative metaphors, concepts and themes at work in our corpus are “mythic iconography,” “brand community,” “public commemoration” and “identity work.”

Discussion

Little theoretical refinement has occurred in the place marketing and branding literature since the 1990s (Lichrou et al. 2014). Most of this literature is anecdotal, rather than systematic or ethnographic in character, leaving the field in search of more robust theory (Gertner 2011). Among the areas in greatest need of documentation and theorizing, narratives (especially dissonant narratives) of place (Lichrou et al. 2014), multi-stakeholder narratives (Preece and Kerrigan 2015), and process models that incorporate dialogue, debate and contestation (Kavaratzis and Hatch 2015) stand out as ripe for ethnographic inquiry and manifest in aesthetic contexts. We have plumbed these areas in our analyses.

Our theorizing emphasizes the porosity of -scapes. The mythscape, an ostensibly unrepeatable moment of transformation and exorcism, of miraculous cures and symbolism-laden bonfires, is continuously reproduced in the landscape of social media and word of mouth issuing from the hearts and memories of its dwellers. The sensory resonance of the landscape, its newly opened and repurposed space, and its artifacts that sacralize new places, spill over now into the brandscape, where sectarian hatred and triumphalism flare and abate, where citizens stand in hopeful unity, and where collaboration shines. The “Olympics of suffering” mentality that traditionally characterizes the griefscape is ameliorated a bit by each new participatory public art
installation. DL being really “on the map” stems from its participation in the giftscape, whose presents of catharsis, healing and lightness are delivered through the presence of relics and inscriptions, themselves conveyed through friendship and perpetual evangelism, all integrated through the medium of sacrifice and the circulation of singular artifacts. The giftscape that facilitates the flow of grace from special things returns its dwellers back to the mythscape, where the quest for relief is sacralized anew. Each time the artscape successfully executes a therapeutic intervention, common cause is mobilized, fueling the dream of justpeace. The Templescape that comprises all these others is an instantiation of the complexity of authentically emplaced and participatory public art.

Conclusion

Collectively, our social scientific and humanistic publications afford a holistic chronicle of the DL Temple. We have synthesized those analyses in this article, endeavoring to discover a grounded theory, an overarching framework that accounts comprehensively for the placemaking activity characterizing the installation, as emplacement is the paramount function of art in our field setting. Appadurai’s macrometaphoric -scapes helped us elicit a cluster of micrometaphors that inheres in our earlier analyses, and allowed us to explore the propinquity and porosity distinguishing these -scapes. These metaphors, while turned by the researchers, were effectively performed by actors in their engagement with the installation. This ritual performance of metaphors – or in Fernandez’s (1977) more apt phrasing, the performance of ritual metaphors – is the source of the Temple’s efficacy.

The methodology we employed, an archaeology of personal inquiry, demonstrates the value of sifting interpretations from both analytic and evocative perspectives. The power of metaphor to provoke insight by revealing undertheorized aspects of previous investigations is
considerable. Our methodology is also an implicit critique of disciplinary and institutional
conventions discouraging dissemination of research in monographs in favor of the precarity of
publishing cognate articles, practices which impede the timely discernment of overarching
theorizations and holistic understanding.

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### Table 1
Dimensions of Templescape

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<tr>
<td>Landscape</td>
<td>physical/ cultural geography and built environment</td>
<td>Downey &amp; Sherry (2022); Sherry (2022)</td>
<td>material</td>
<td>baseline ethnography; tangibilization; global-local conflict; grotto; sensuousity; inscription; sacra; urban/rural; nature; weather; wind; inscriptions; art; architecture fire; immersion; enclaves; development; rubble; rubbish</td>
</tr>
<tr>
<td>Mythscape</td>
<td>cosmological setting and geomantic architecture</td>
<td>Downey &amp; Sherry (2022); Sherry (2022)</td>
<td>spiritual</td>
<td>festival; ritual; altar; alien; pagan; holiday/holyday; sacred/profane; pilgrimage; spirit house; memory palace; hierophanies; mystery; contemplation; exotic; fire shamanism; kintsugi; sacrifice</td>
</tr>
<tr>
<td>Brandscape</td>
<td>cluster of meanings used to market the city</td>
<td>Downey &amp; Sherry (2020; 2022)</td>
<td>semiotic</td>
<td>Troubles; identity construction; memorials; cross-community; dark tourism; reconciliation</td>
</tr>
<tr>
<td>Giftscape</td>
<td>presents of catharsis, healing and lightness</td>
<td>Downey (2018; 2019a); Downey &amp; Sherry (2023a)</td>
<td>ritual</td>
<td>gift chimney; sacrifice; oblation; violence; ephemeral; transformation fetish; grief; Olympics of suffering; sanctuary; trauma; abuse; searching; shame; memoring; caring; sharing</td>
</tr>
<tr>
<td>Griefscape</td>
<td>anxious, angry, sorrowful, enervating ambience</td>
<td>Downey (2016; 2019a); Downey &amp; Sherry (2020); Sherry (2021a)</td>
<td>political</td>
<td>trauma; vulnerability; suffering; release; mourning; loss; seeking; despair; hope; struggle; creation; cross-community; pilgrimage; cleansing; pain; hope; aspiration; grief; traumaturgy; strife; sacrifice; therapy; collaboration</td>
</tr>
<tr>
<td>Artscape</td>
<td>global network of David Best Temples installations</td>
<td>Downey and Sherry (2023b); Sherry (2021b; 2021c)</td>
<td>aesthetic</td>
<td>avarice; exaltation; violence; sacrifice; world-making; initiation; transformation; disruption; agency; material spirituality; aesthetic practice</td>
</tr>
<tr>
<td>Templescape</td>
<td>authentically emplaced and participatory public art</td>
<td>Downey &amp; Sherry (2014); Downey (2019; 2023b); Sherry (2022)</td>
<td>kalogenic</td>
<td>mythic iconography; brand community; public commemoration; identity work; reimag(in)ing; art; play; gift; healing; kintsugi; reparation; phoenix</td>
</tr>
</tbody>
</table>
Figure 1

Templescape