

HELSINKI, PLOTTED AND SECURED

Dimensional and interactive maps of Finland's global, regional and local proximity to its migrant communities. Sirroda Rattiba 2015

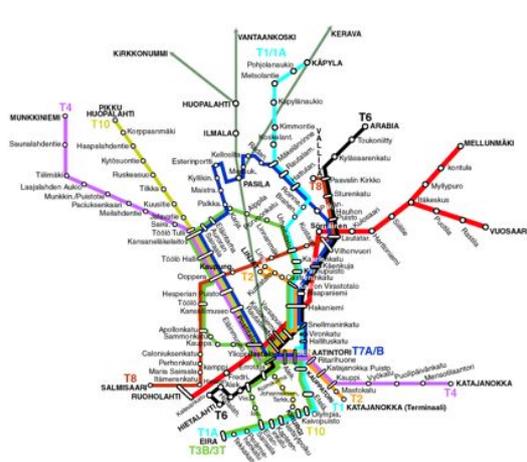
Helsinki Secured tells a story about Helsinki's identity, its position in the world and vulnerability as a city that has emerging multi-ethnic communities. These maps consider musings and conversations around where residents of Helsinki are positioned within the contemporary anxieties about security, economic standing and shifting identities. Specifically, **Helsinki, Plotted and Secured** maps Helsinki's economic and cultural identity vis-à-vis its emergent migrant communities. The metro maps will ghostly reference the 2011 incident when maps were designed in Arabic causing a stir in Finland. These geo-historical maps posit Helsinki's current economic and social shifts. The maps will be made out of various materials and show angled perspectives. I will use satellite maps printed on strong acrylic that can withstand the elements. Collaged security envelope patterns, among other patterns will also be employed, perhaps in printed forms and free standing or against a wall adapted to the limitations and circumstances of the location(s). Traveling to Helsinki to create a precisely tailored project before fabrication is also required.

The components of this map will show Helsinki proper, its metro map, and neighborhoods; their demographics will be concealed, but labeled nonetheless with patterns from Finnish and regional security patterns among other design elements. Helsinki's economic makeup, and unemployment may be also visually constructed. These maps could be realized as screen-printed acrylic layers over the collaged and "secured map," They may be placed around the city on billboards, preferably at bus and Metro stops, and could "circulate" as bus ads to create awareness, not just about where a passenger is going but how they get there and the neighborhoods they pass through. The maps will be informative, inviting, ironic, colorful, and humorous.

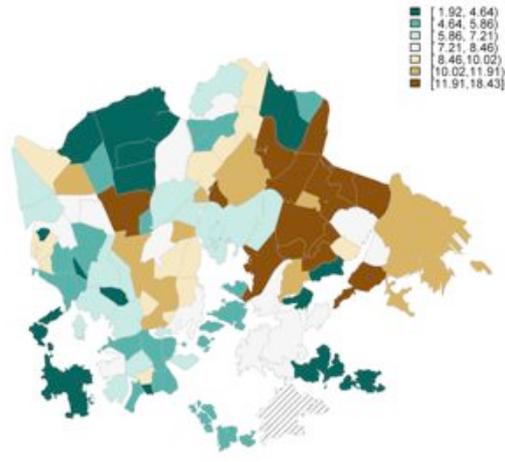


Satellite Map of Helsinki

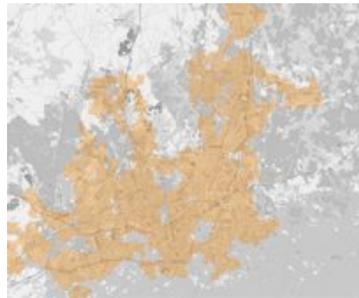
HELSINKI PLOTTED: layered and interactive maps



Metro Map of Helsinki



Unemployment Map of Helsinki



Greater Helsinki Map

Below are maps of the city of Helsinki as 3 dimensional installations where visitors/participants can walk between them. The Unemployment map would be put in several neighborhoods to measure how the population circulates. It may be made of sheet metal where place marks show where users live in the city of Helsinki. It could also be digitalized to keep track of the various visitors to each location.



Helsinki Plotted, Diagram for Proposal for Helsinki, Three interactive maps of Helsinki, Doris Bittar 2015
Actualized maps can be found at www.dorisbittar.com under **Art: Maps and Installations**

HELSINKI SECURED: proximity map templates to be further developed.

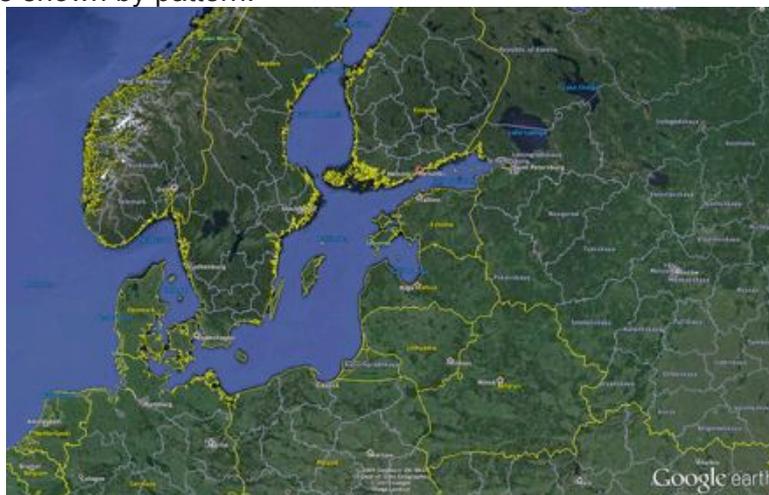
1. The first template will be created out of security envelopes as a collage. It will be expansive to include countries that include the origins of the migrant workers of Finland from Estonia and Russia to Iraq and Somalia. The migrant worker communities in Finland are 5.5% of Finland's population:



2. This template shows Finland's ethnic communities and geo-historic European region



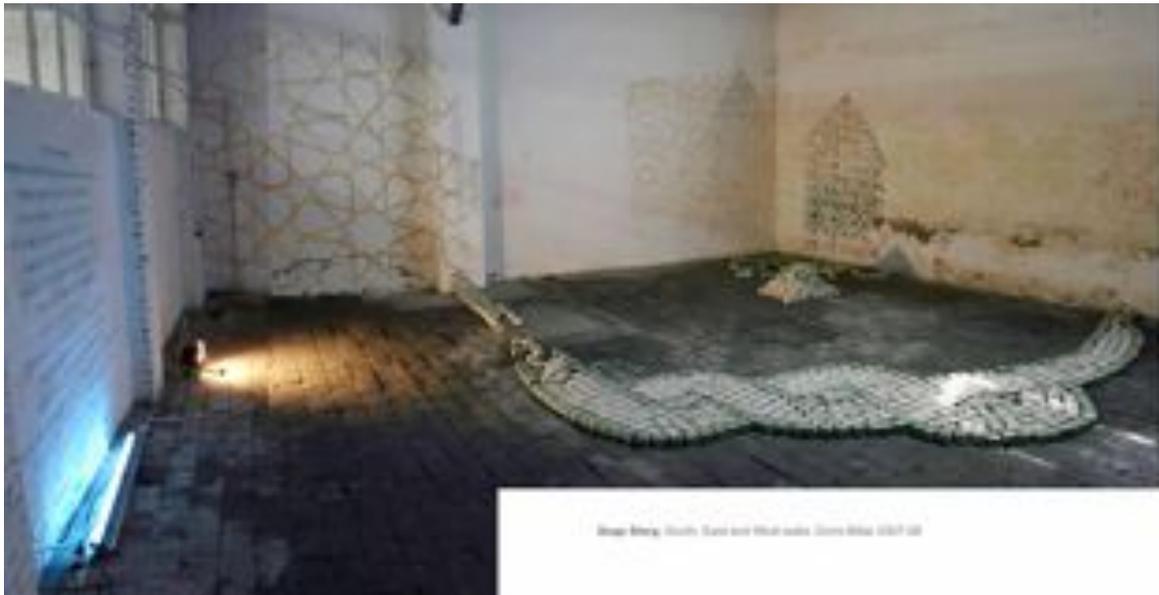
3. This template shows regional urban centers and their proximity to Helsinki. It may include graphs of income shown by pattern.



PREVIOUS MAPPING PROJECTS FROM 2007 TO 2014

The point of departure for several regional mapping projects were concerned with how patterns intersect with historical legacies. The issue of security was another concern. The types of maps and their specific characteristics were based on investigative and on the ground research.

Soap Story, the first of the regional identity projects was in 2008, and focused on the city of Ravenna, Italy. The Ninapi Gallery in the heart of Old Ravenna invited me to use the backroom, a damp space to create a piece that defined Ravenna's identity. Ravenna is the last seat of the Roman Empire and the first seat of the Byzantine Empire. It is where the prototypes for Islamic patterns originated. I was hard pressed to find anything from the East in Ravenna – unlike Venice. I finally found that Ravenna imported its soap from Greater Syria. I created a Greco-Roman braid made out of 1100 bars of green and white soap imported from the Al Saifan Company in Tripoli, Lebanon, resulting in a cultural/economic exchange.



Soap Story installation (above), and detail of Greco Roman braid (below).



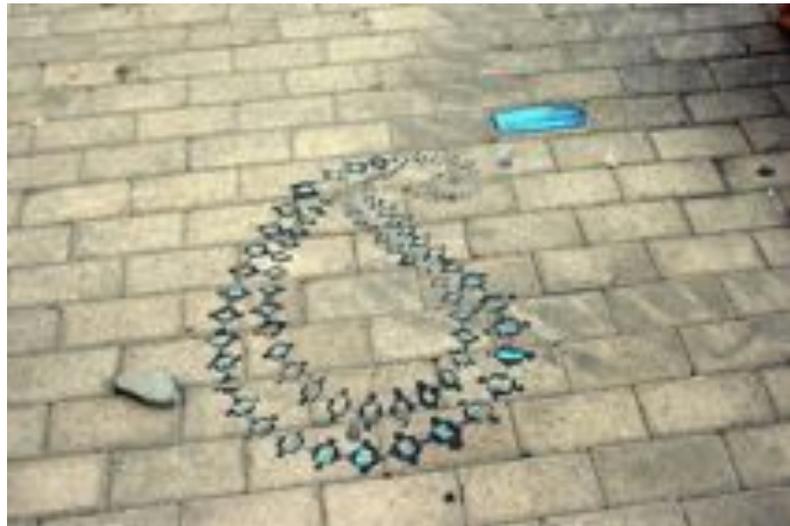
Root/Route Patterns of Sharjah:

The second opportunity to work with cities and their historical legacies was my participation in the Sharjah Biennial in 2009 with the four-part installation, “Root/Route Patterns of Sharjah. It entailed a map of Sharjah that looked like a giant sea creature. On the map were patterns that corresponded to the ethnic mix of Sharjah: India, Bedouin, Arab, British.

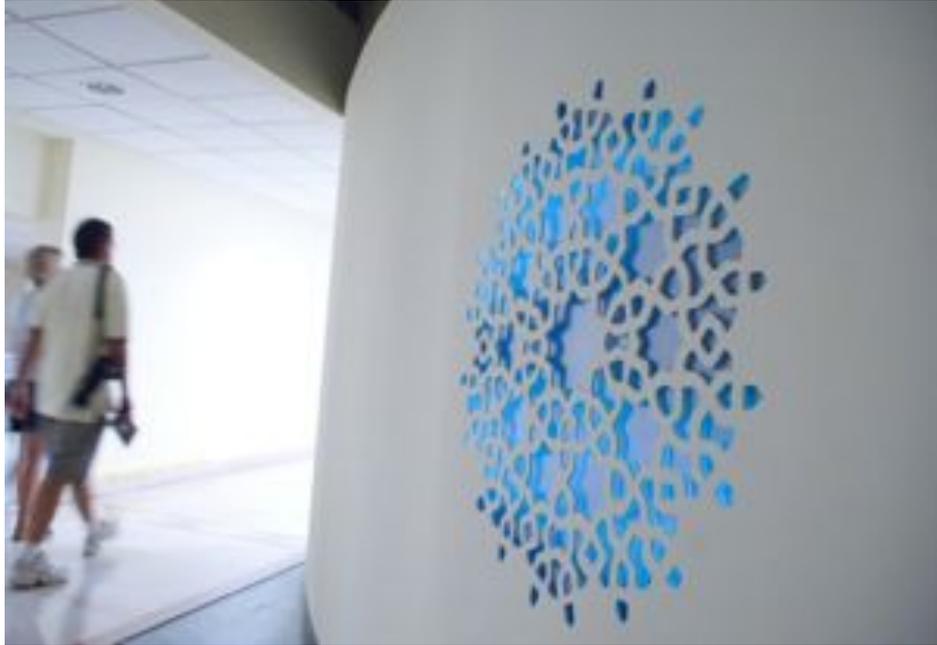


Root/Route Patterns of Sharjah: Geography Lesson, front & back: acrylic map of Sharjah, hand-painted. Bittar 2009

The third installation, **Root/Route Patterns of Sharjah: Path to the Persian Market** created hand painted pathways, a mix of patterns, which took visitors from the two museum locations to the Persian Market just steps away, though not readily apparent.



Root/Route Patterns of Sharjah: A Pearl Diver's Tale, an animated film installation that obliquely related to the current migrant workers by alluding to the poorest workers from Sharjah's past, its pearl divers.



Root/Route Patterns of Sharjah: A Pearl Diver's Tale Bittar 2009

Secured States was a literal mapping endeavor tackled a region's identity as vulnerabilities expressed through national anxieties specifically the specter of "terrorism." Oddly, the most vulnerable region was the Arab countries where deaths due to terrorism (state and otherwise) is disproportionately high. I created maps for the Arab world, the Mediterranean countries shown at the Alexandria Biennial, the United States and the Caribbean. Each country is covered with a particular pattern suited to it, a declaration that the states were now "secured." Below are some of the maps created between 2009 and 2014:



Secured States: The Arab World, envelope patterns on tar paper, 101.6 cm x 1524.4 cm (40"x60"), 2010, Currently at the American Embassy in Beirut, Lebanon.



Secured States: The Mediterranean Countries, security envelope patterns on tar paper, 76.2 cm x 101.6 cm (30"x40"), 2009
Owned by Lisa Anderson, current president of the American University of Cairo



Secured States: Allemanagne Turko, whole & with detail, envelope patterns on tar paper, 101.6 cm x 152.4 cm (40"x60")
In 2012 I was invited to the exhibit **Political Patterns** in Berlin and Stuttgart, Germany. I looked at the migrant populations in Germany, which are mostly Turkish. I mapped these two country's geo-historical relationships to each other and to the local regions each one influenced and may have dominated at some point in their history.



Insecure States: Cuba and the Caribbean, envelope patterns on printed paper, Cuba is on a layer below the rest of the Caribbean, 28 cm x 43.2 cm (11"x 17"), 2014

Tec Tang Tarab – Doris Bittar with Diane Gage and Jonathan Glasier
3 installations that measure the cultures of California

Tarab Soundings is a pattern and music-making contraption. As the sliding patterned lattice goes over the pattern behind it new patterns are created. And sound is produced as the lattice has a plectra behind and can pluck the 87-stringed harp. The three hexagonal harp structures are divided into three tonal scales: on the left is a simple pentatonic scale based on Aztec flute music; in the center is a microtonal pentatonic scale based on the Tang Dynasty's string music; and the right side is the Al Farabi harmonic scale, an Arabic/Indo European Scale. These three reflect the large populations of California. This piece was shown in two venues in Germany and four venues in California. At each venue local musicians from a wind harpist and a microtonal musician to an ethnomusicologist performed on the instrument. They tuned and tailored its bridges to their needs. It is owned by the House of Lebanon in Los Angeles.



Tarab Soundings: Left: in Stuttgart at the ifa Gallery, Right: in Berlin at ifa Gallery, 2011. Collaborated with Microtonal Musician, Jonathan Glasier.

Tec Sayings is a phrase-making interactive piece with five hundred tiled words in English, Spanish, Chinese, Arabic, and Nawhatl (Aztec). Collaborated with Poet, Diane Gage.



Tec Sayings Iterations: California Center for the Art-Escondido, Zask Gallery-Long Beach, & Ephrat Gallery-Cupertino

Tang Signs is an interactively arranged collection of lattices from various cultures from China, Japan, Syria, Europe and Aztec. Participants may move the pieces to form their own aesthetic.



California Center for the Art-Escondido, 2010