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## Drawing Ambulatory Cartographies: Understanding Urban Experience through Walking

Bonnie Yu

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# **DRAWING AMBULATORY CARTOGRAPHIES:**

understanding urban experience through walking



Bonnie Yu  
12/14/2020

ARC505 Thesis Prep  
Syracuse University School of Architecture

The Garden + the architectural imaginary  
Advisors: Julia Czerniak, Kristina Borrman, Ted Brown

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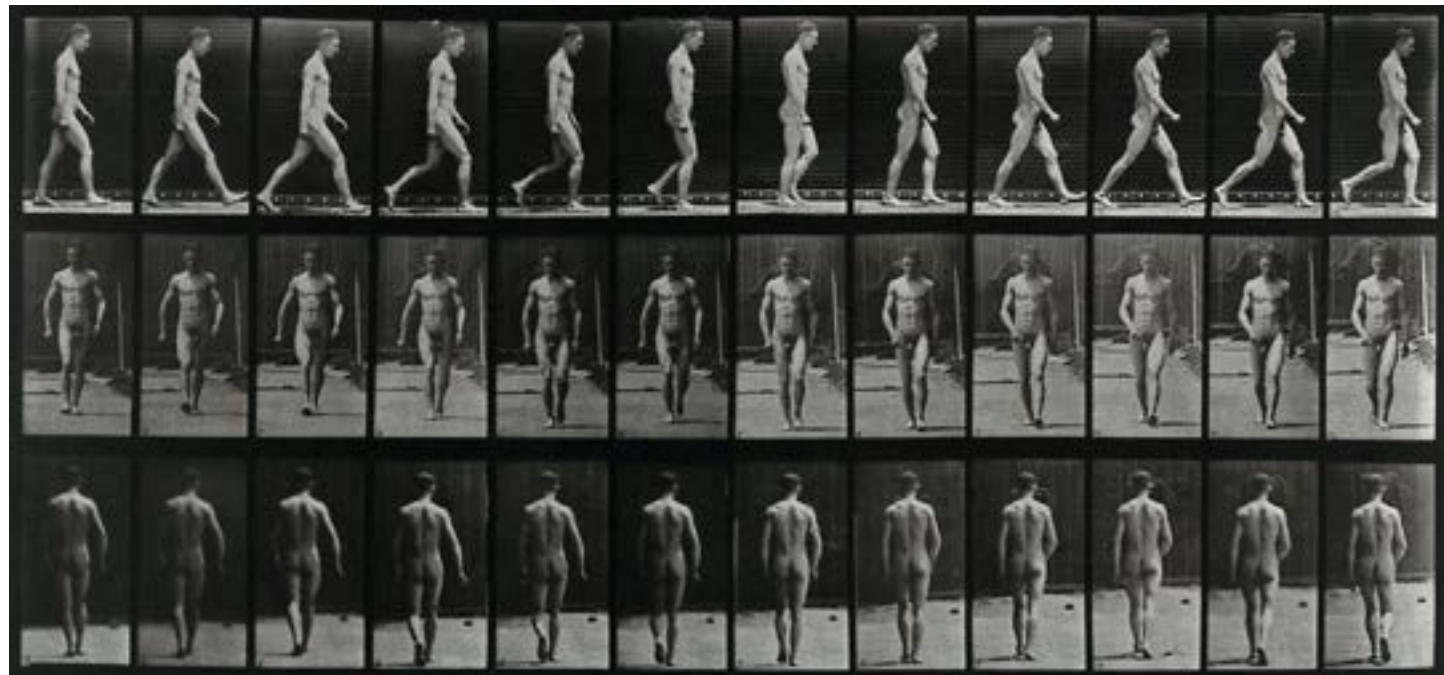
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"If you undertake a walk, you are echoing the whole history of mankind, from the early migrations out of Africa on foot that took people all over the world. Despite the many traditions of walking—the landscape walker, the walking poet, the pilgrim—it is always possible to walk in new ways."

— Richard Long

## CLAIM

This thesis contends that the act of walking, as a way of seeing, being, and understanding in the city, can be a form of urban intervention that enables the transformation of space by allowing individuals to imbue spaces with meaning. The act of walking, in conjunction with mapping practices, can be a critical tool for understanding urban space, acting as a nomadic architecture that works to subvert and smooth the striated space of the city.

This project will investigate the ways in which urban landscape representation, in particular the processes and performances of walking-based mapping practices, can reveal and assert the constant dynamism of an urban space that is always being produced, while shaking up our notions of the stability of maps and the rationality of the city.

# EXPANDED CLAIM

***"The art 'object' [is] the city itself, the map's role to facilitate alternative impressions of and interventions in the urban milieu."***

***- James Corner, The Agency of Mapping***

Architecture exists as the study of spatial relationships, as both process and product. As such, in the setting of the city street, the sensitive pedestrian can take on the role of the architect in their experience of the urban landscape. The act of walking, as the primary means of experiencing urban life, is a way of seeing, acting, and understanding in the city—the simultaneous reading and writing of space. The slowness inherent in walking (as opposed to the speed and efficiency of trains and cars,) is necessary for an understanding of urban space and architecture, allowing us to trace connections between the heterogeneous environments within the city. Although walking does not physically construct space, it enables a transformation of space mentally and culturally, allowing individuals to imbue spaces with meaning and a sense of connection. In this way, the practice of walking can be considered as a critical tool for the understanding and production of space.

This thesis contends that walking can be a form of urban intervention, a nomadic architecture that works to subvert the striated space of the city. Specifically, this thesis defines walking as a way of being in the world, the slow and situated act of "observational, creative, critical, relational or automatic" experience. The modern city under capitalism has enforced a need for its inhabitants to always be productive and efficient, and within that ideology, walking is often seen as a transactional model of mobility between point A and point B. As such, walking without purpose, perhaps walking to get lost, shifts the experience of the city from a transactional and productive one to an emotional act of subversion.

Walking is inherently corporeal; it is an embodied experience, the effects of which often remain latent in our minds. In reference to the map, James Corner writes that "there are some phenomena that can only achieve visibility through representation rather than through direct experience". The "analogous-abstract" character of the map, as written about by Corner, offers a form of representation that can both document and describe space, and act as a powerful and useful tool for suggesting possible futures. As well, mapping enables connections and communications across people, place, and time. Thus, the development of walking-based mapping practices that incorporate perceptual, temporal, and sensory experiences (and breaks from traditional orthographic surveys) can be a spatial and architectural practice that reveals new understandings of urban spatiality.

The objective of the project is to investigate the ways in which urban landscape representation, in particular the embodied processes of representation through walking-based mapping practices, can present new conceptions of city space, and new understandings of how walking enables the creation of meaning in a space. The project operates with the hope that the processes and performance of the creative activity of walking and mapping can reveal and assert the constant dynamism of an urban space that is always being produced, while shaking up our notions of the stability of maps and the rationality of the city.

# SITUATION

"No one perhaps has ever felt passionately towards a lead pencil. But there are circumstances in which it can become supremely desirable to possess one; moments when we are set upon having an object, an excuse for walking half across London between tea and dinner."

-Virginia Woolf, 1930 (in *Street Haunting: A London Adventure*)



Woolf's neighborhood of Bloomsbury in 1930

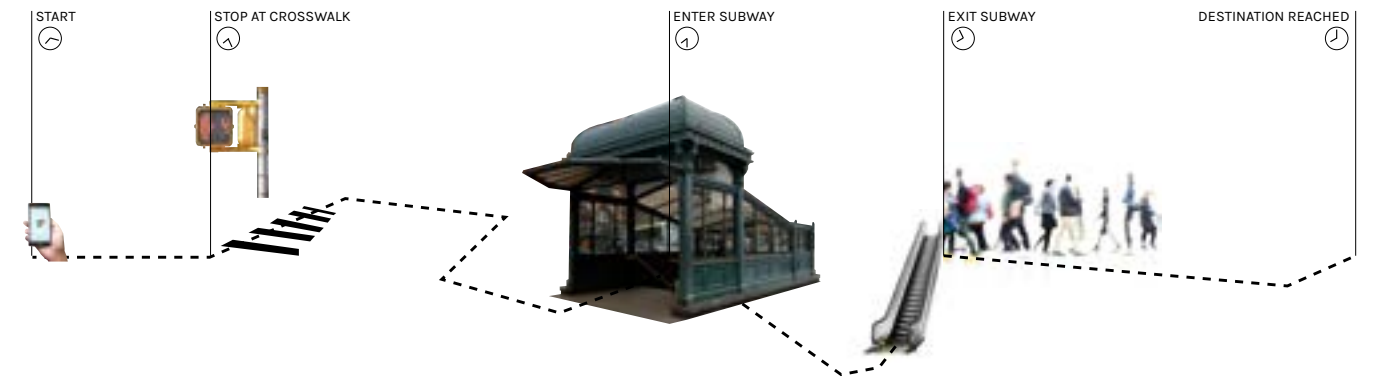
For Virginia Woolf, the greatest pleasure was to assume the role of the flâneuse—the eager spectator to the thrills of the city. Her essay "Street Haunting" gives readers a glimpse into a particular walk in which Woolf, as the narrator, eavesdrops, absorbs, and imagines the lives of others as she makes her way around the city. But something that struck me as I was reading her essay was that opening line, which I have placed above. For Woolf the lead pencil is the pretext, the excuse that gets her out the door. I, too, have had inexplicable urges to run errands that drive me out of the house.

But in the midst of the current COVID-19 pandemic, the ambition of the walk has taken a shift. Rather than being the means to a destination, or a mere transitory act, walking, the walk has become the destination. With the shift of the "necessary activities" of work, school, and even grocery shopping (as defined by Jan Gehl in *Life Between Buildings*) online, the activity of walking has shifted from obligatory to desirable. Without a destination, the walk is now taken for the sake of walking; it needs no pretext. Thus, I believe that the current moment is an excellent time to rethink/reframe walking as a critical tool in the production of space, something beyond conveyance. With the walk's newfound (lack of) purpose, liberated from utility, we can embrace a new form of walking, that privileges getting lost, wasting time, and meaningfully interacting with our urban surroundings. There may be a lot to be gained from non-purposeful walking, and a lot to be brought into the post-pandemic future.

## PRE-PANDEMIC WALKS

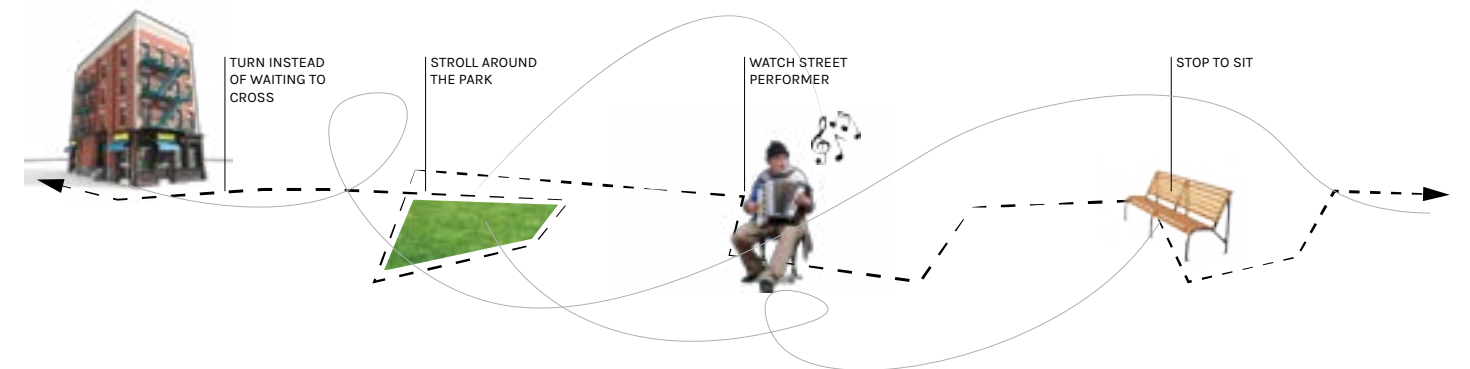
### THE HABITUAL: WALK TO WORK

The walk to work is often part of a larger scheme of transportation that often includes public transportation that interrupts the walk, rendering it non-continuous. This walk is habitual and routine-based, fast-paced, and efficient. The goal is to get to work on time.



### THE LEISURELY: SUNDAY STROLL

The leisurely walk is dictated by flow and desire, rather than timeliness or schedules. There are opportunities to stop and interact, to observe and take in the urban environment, and to meander and get lost.



The leisurely walk is the main mode of walking during the COVID-19 pandemic, as many of the activities that drive habitual walks have been relegated to the home.

## QUESTIONS

*What does it mean to live and participate in a city?*

*How are spatial narratives generated in urban space?*

*What can viewing the city through the lens of temporality reveal?*

*How can urban mobility be designed for detour?*

*How can the concept of the picturesque manifest in urban spaces?*

*What forms of representation can capture perceptual experience?*

*What do different forms of mapping enable?*

*What is lost and gained with different mapping techniques?*

*How can subjectivity be revealed in mapping?*

*How is spatial narrative generated and relayed?*

*In what ways can mapping give meaning to urban experience?*

*How can the act of mapping generate new conceptions of space?*

*In what ways does the street constitute a "place"?*



**CURVING RESIDENTIAL STREET**



**GREENBELT**



**CENTRAL GREEN**



**CUL-DE-SAC/DEAD-ENDS**



**PEDESTRIAN WALKWAY\***



**SUPERBLOCK** location: Syracuse University South Campus Housing Campus



# THE GARDEN + THE ARCHITECTURAL IMAGINARY

My interest in the practice of walking arose from the experiments and research that I did as part of the foundational part of thesis prep in my advisory group. In particular, one of the exercises that we did, a scavenger hunt through Syracuse to find examples of garden suburb elements, activated my interest in walking as a form of knowledge creation through perceptual experience. (Photos from the walk on the left.)

Additionally, my study of West8's Möbius Garden through the lens of temporality revealed the importance of bodily movement through walking in the experience of duration and time in a space. The garden was designed as a connection between the house and the woods, is divided into stages: the area outside the house, the internal room of the reflecting pool, and finally the grassy winding paths which lead into the woods. Of particular interest to me was the path, which by doubling back on itself and zig-zags its way through the trees is not at all efficient, but rather an act of procession. As well, the photos show the changing of seasons against the backdrop of the fixed design elements of the concrete footpath, and the frame of the reflecting pool, and even the house itself. As the natural elements in the garden grow and change, we are better able to understand the temporality of the space through the contrast with the elements that are static.

**Möbius Garden and its TEMPORALITY**

Designed by: West 8 Urban Design & Landscape Architecture (1997-1999)  
 Scope: Private Garden to a Residence, the Möbius house designed by UNStudio  
 Location: Bussum, The Netherlands

experiential tempo

elevational shift

experience of duration

CONTINUATION  
 PROCESSION  
 DISAPPEARANCE  
 RE-EMERGENCE  
 ORIENTATION  
 SEQUENCE  
 STAGES

UNFOLDING  
 UNWINDING  
 REVOLVING  
 PAUSING  
 TEMPO

SEASONAL  
 GEOLOGICAL  
 ANNUAL  
 CYCLICAL  
 DURATION  
 GROWTH  
 CHANGE

STILLNESS  
 FIXED FRAME  
 REFLECTION  
 MULTIPLICATION  
 DISTORTION  
 CONTEMPLATION  
 MOVEMENT  
 FLEETING  
 LIGHT  
 SHADOW  
 COLOR  
 LAYERING  
 DISPLACEMENT

# THEORETICAL BACKGROUND

## 1. Deleuze and Guattari: “1440: The Smooth and the Striated” in *A Thousand Plateaus*

In Gilles Deleuze and Felix Guattari’s book *A Thousand Plateaus*, they write of “smooth space” and “striated space”. The smooth space of the nomad is characterized by abstraction, direction, and continuous motion. It is a space with no start and no end, and the nomad who occupies it is always in motion. On the other hand, striated space is sedentary, quantifiable, dimensioned, measured, and codified. “In striated space, lines or trajectories tend to be subordinated to points: one goes from one point to another. In the smooth, it is the opposite: the points are subordinated to the trajectory.” (478). In other words, striated spaces are about the linear movement between two points, while smooth space reverses that logic, privileging the experience of movement itself (the journey) and experiencing points embedded within trajectories with no start or end. While these two types of spaces are diametrically opposed, Deleuze and Guattari propose that they “in fact exist only in mixture” (474).

The title of the chapter in which they discuss these types of spaces is *1440: The Smooth and the Striated*. The date 1440 is in reference to the advent of nautical charts by the Portuguese sailors who were navigating previously unmapped waters. The mapping—which gridded the ocean (with meridian lines, longitudes, and latitudes) created something calculated and dimensioned—the first instance of striated space within the smooth terrain of the sea, which was previously navigated nomadically by aid of the wind, sun, and stars. The sea, or the “Maritime Model,” is an example of how smooth and striated spaces are constantly being transversed and reversed into one another.

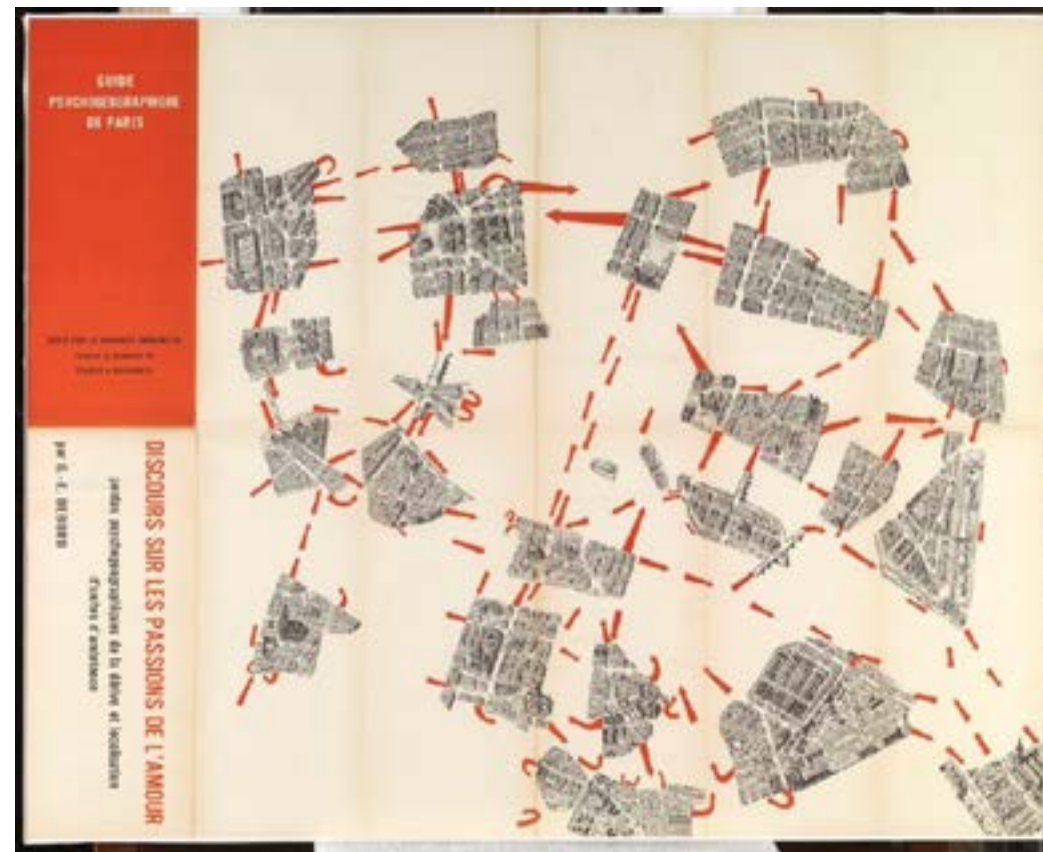


The Cantino world map is a manuscript Portuguese world map named after Alberto Cantino, who smuggled it from Portugal to Italy in 1502. It is the earliest surviving map showing 15th century Portuguese geographic discoveries.



Giambattista Nolli, Map of Rome, 1748

The Nolli map, one of the most iconic and referenced maps in architecture, is a plan of the city, one that we often hold to be true in its representation. It is important to remember that this is a map of deliberate inclusion and omission, and a subjective representation of space.



Guy Debord, Discours sur les Passions de l'amour, 1957

This fundamental example of the "drift" map, attempts to "return the map to everyday life and to the unexplored, repressed topographies of the city."

## 2. James Corner: "The Agency of Mapping" in Mappings

James Corner's 1999 essay *The Agency of Mapping* proposes that mapping as a technique is instrumental in the construction of space. "Mapping is a fantastic cultural project, creating and building the world as much as measuring and describing it," he writes (213). Because mapping has the capability of showing the world in new ways, it holds agency, able to provoke unexpected solutions that may offer ideas for alternative constructions of new worlds.

Corner asserts that mapping has "the capacity to reformulate what already exists," (214) and sees it as a tool for imagining things outside of the normative condition/ideology of society. Corner's notion of mapping, then, aligns with Deleuze and Guattari's concept of smoothing space, despite the map's position of striating the sea in 1440. Corner writes that the map is often seen as an objective, quantitative, and stable representation of space, but what is overlooked is "the fact that maps are highly artificial and fallible constructions"—fictions derived from factual observations (216). All maps have a "double-sided characteristic," what Corner refers to as the "analogous-abstract" nature of maps. On one side, the map holds relation to reality: they are direct recordings of the earth's surface. At the same time, maps are inevitably abstract, with deliberate omissions and codifications. Architects and planners have overlooked the possibilities of mapping by assuming that they are mere quantitative, objective, and rational surveys of ground. This adherence to only one side or characteristic of mapping is a missed opportunity.

Corner writes that mapping has the ability and ambition "to contest and destabilize any fixed, dominant image of the city by incorporating the nomadic, transitive and shifting character of urban experience into spatial representation." (233). This again echoes Deleuze and Guattari's notion of smooth and striated space, with mapping taking on the role of nomadic smoothing in a city of striation. The creative act of mapping enables its participants to form new realities through participation: "Like a nomadic grazer, the exploratory mapper detours around the obvious so as to engage what remains hidden." (225).

A few techniques of mapping are described, such as drift, layering, game-board, and rhizome. This is not an exhaustive list, but a small sampling of tactics that one might add to their toolkit for alternative understanding space. When discussing the "drift" technique, in particular, Corner writes: "If mapping had been traditionally assigned to the colonizing agency of survey and control, the Situationists were attempting to return the map to everyday life and to the unexplored, repressed topographies of the city." In this way, mapping gives agency to ordinary people. Interestingly, as architect Francesco Careri points out, "Drift," is a nautical metaphor: it is "to designate a direction, but with extensive openness to indeterminacy, and to listen to the projects of others" (Careri 15). To drift is to move about smooth space, uncharted space.



New York City, as seen from above by the planner, cannot capture the life and dynamism of the experience of the city.



### 3. Michel De Certeau: "Walking in the City" in *The Practices of Everyday Life*

In his chapter "Walking in the City," Michel de Certeau suggests that while the view from above—the view of the planner and the institutions and corporations in power—shows the city as a unified whole, something that is planned and stable, the true experience of the city is down on the street. There, people don't experience the city as the rigid and rational grid that it appears to be from above. The walker participates in a city which is undetermined, taking shortcuts and inefficient routes, breaking the logic of the grid. He argues that tactics such as merely walking can subvert the strategies of institutions, which view the city with a totalizing perspective. And it is ordinary pedestrian movements that make up the fabric of the city.

De Certeau asserts that the mapping of a city through systematic logics will exclude as much as it reveals. "Surveys of routes miss what was: the act itself of passing by. ... The geographical system has [the property] of being able to transform action into legibility, but in doing so it causes a way of being in the world to be forgotten." (97). De Certeau views cartography as a way of regimenting urban life from "above" in the hands of those in power, an idea akin to Corner's notion of planning (Ferdinand). But can mapping be subverted from a strategy of the powerful to a tactic of the powerless? Bringing mapping practices down to ground level through walking based mapping (such as "drift") can expand mapping practices beyond the domain of those in power.

## HISTORICAL BACKGROUND

The act of walking obviously predates the rise of cities, and for most of human history, walking was the primary mode of getting around. This brief history looks at how walking has been transformed by urban space.



The contemporary street as we know it is a place for transportation and mobility, leisure, commerce, and consumption. As pedestrians, we walk on sidewalks, separated from the vehicular traffic of the roads, which is something that we largely take for granted in today's cities. However, the sidewalk is a relatively recent invention: Before the 19th century, there was not often separation between the humans, animals, and horse-drawn carts and wagons that transverse the streets. In addition, without a sewer system, feces and trash flowed freely on the streets. With Haussman's renovation to Paris in the late 19th century, the ancient narrow streets, which were, unsurprisingly, the same ones that revolutionaries used to revolt, were demolished, and in their place was a network of spacious boulevards that allowed the bourgeoisie to stroll. This transformed the street into a place to be and to be seen, a place of cleanliness, consumption, and experience. With the street's transformation, urban mobility also transformed: beyond being a practical activity, walking became associated with a way of living in the city, and the sidewalk became a third space between home and work, where sociability could occur (Shortell). The inhabitant of this new street was the flâneur, the anonymous figure who takes in the city while walking.

The urban landscape grants its participants anonymity, sociality, and freedom to roam (Shortell). Timothy Shortell writes about the rise of nocturnal life in cities, beginning with the quotidian life that spilled onto the streets in Berlin, London, and Paris. The people who participated were deemed, by the police and the upper class, as the "dangerous classes" who roamed at night, because they were participating in "unauthorized uses of everyday mobility." Thus, walking as quotidian mobility allowed for agency against the controlling class. But beyond the nightlife of streets, walking in cities has offered pedestrians the possibility to pushing back against the rules and structures of the powerful.

Architect Ben Jacks proposes that the discourse of modernity and the alienation that comes with it has rendered the ordinary act of walking obsolete. Rather, we turn to our technological devices— cars, phones, and computers that negate the need for physical exertion. In today's world, the experience of the city is heavily mediated. Through smartphones and digital maps such as google maps, our experiences are becoming more and more efficient, bringing us from point A to point B seamlessly. The ubiquity of these maps, which are used for everything from finding a place to eat to figuring out the exact time of the next bus to take, reduces the possibility of chance encounters, and ideas like "drift" which offer a sense of connectivity between humans and our environments. As well, the availability of public transportation systems, ride-share apps, and taxis has made walking less "singular". That is, walking is now often used as only one part of the many everyday mobilities that are used. Thus, Jacks writes, "Ordinary walking has become a rebellious and subversive act" (Jacks). Walking—taking meandering strolls that are indeterminate and driven by desire, taking walks that are non-functional and non-productive—can offer a break from the productive and rational "machine" of the late capitalist city that Tafuri describes in *Architecture and Utopia* (Tafuri).

## JAMES CORNER'S OPERATIONAL STRUCTURE OF MAPS

"the continuous surface, the flat-bed, the paper or table itself, schematically the analogical equivalent to the actual ground, albeit flat and scaled"

### FIELDS

"the graphic system within which the extracts will later organized"

#### ACTIONS

ENLARGING  
REDUCING  
SHIFTING

#### COMPONENTS

FRAME SCALE  
ORIENTATION UNITS OF MEASURE  
COORDINATES GRAPHIC PROJECTION

"things that are observed within a given milieu and drawn onto the graphic field"

### EXTRACTS

"...always selected, isolated, and pulled-out from their original seamlessness with other things; they are effectively 'de-territorialized'"

#### ACTIONS

SELECTED  
ISOLATED  
PULLED-OUT

#### DATA + THINGS

OBJECT  
QUANTITIES  
VELOCITIES  
FORCES  
TRAJECTORIES

"entails the "drawing out" of new and latent relationships that can be seen among the various extracts within the field"

### PLOTTINGS

"taxonomic and enealogical proceddures of relating, indexing, and naming can often be extremely productive in revealing latent structures"

"plotting entails a strategic and imaginative drawing-out of relational structures"

"to plot is to track, to trace, to set-in-relation, to find and to found. In this sense, plotting produces a 're-territorialization' of sites"

#### PROCEDURES

RELATING  
INDEXING  
NAMING

## MAPPING OPERATIONS

The diagram on the left shows my reformatting of the mapping operations (fields, extracts, and plottings) that James Corner outlines in "The Agency of Mapping". These operations are part of the *deliberate* process of cartography, a series of creative choices made by the person mapping. He writes:

**"Actions precede conceptions; order is the outcome of ordering. Thus mapping precedes the map, to the degree that it cannot properly anticipate its final form."**

Different arrangements of these operations will reveal different alternative patterns and possibilities, and produce different affects of perceptions and practices of space. Thus,

**"Mapping engenders new and meaningful relationships among otherwise disparate parts."**

The form that a map takes is not something to be found "out-there" in the world, but rather something that is created and designed. The conscious map-maker will understand that the map is inherently rheotical, and that there are possibilites for mapping outside of the "mute, emperical documentation" that maps sometimes take. Rather,

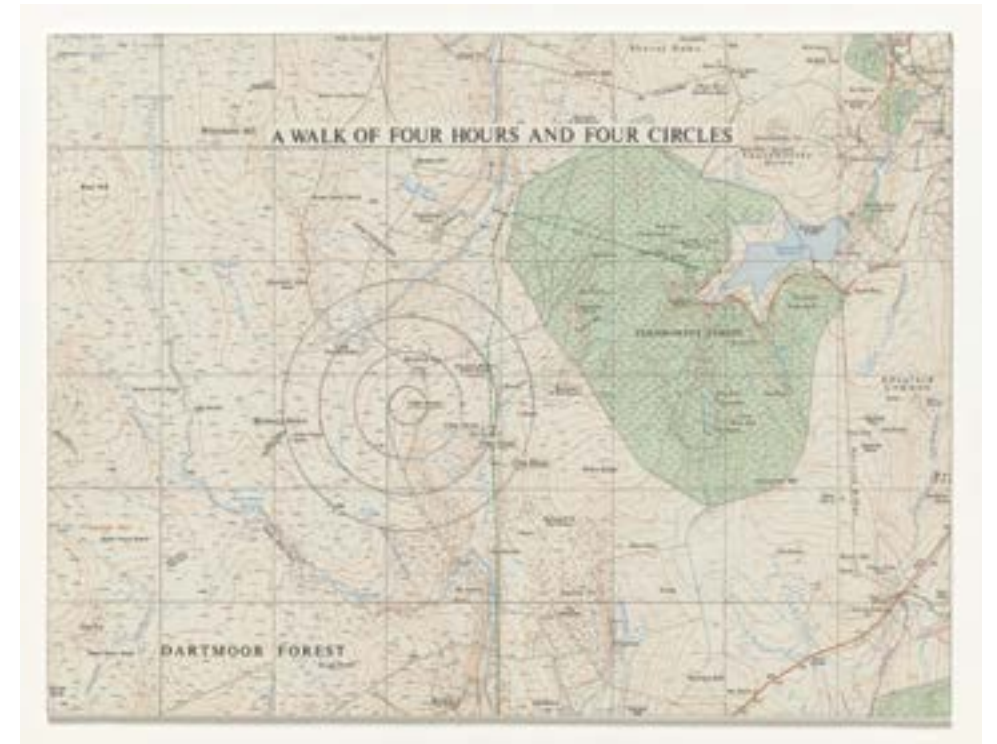
**"[Space] is created in the process of mapping"**

# WALKING-BASED MAPPING: PRACTICES AND PROCESSES

I have begun to collect and catalogue walks and maps (a small sampling, to be sure,) to understand how walking has been interrogated as a critical tool in the past, and have started organizing them into categories. The next pages will show maps from each of the categories I have created.

## THE PREPLANNED WALK: SHAPED AND MAPPED WALK, DIRECTIONS WITHOUT MAP

In these walks, parameters were set before the walk was taken. A set of rules are designed, but the results or experience of the walk are not known until one actually experiences it. During the walk, the participant gives up a certain sense of agency in following predetermined rules, but at the same time, these projects show the capacity of individual experience that walking holds: even with the same set of instructions, no walk will be the same; there are indeterminable factors to walking, even within similar bounds. There will be encounters of objects and obstacles that cannot be predicted, adding to the quality of excitement and surprise of the walk, which can help to "re-enchant" the city, or in Richard Long's case, the forest.



Richard Long, *A Walk of Four Hours and Four Circles*, 1972

Each of the pre-drawn circles on this map dictates a path that Long took. Because the distance of the circle was predetermined, Long had to alter his speed on each walk, experiencing a different sense of duration and temporality on each of the four walks.



Lee Walton, *City System*, 2004

Walton created a game-based device for navigating around New York City, in the form of a PDF with 132 pages (available for download on leewalton.com). *City System* is a series of actions that users can follow, but each journey is unique to the user, determined by the chance happenings of the moment.



Yoko Ono, *Map Piece*, 1962



Vito Acconci, *Following Piece*, 1969

*Following Piece* set up parameters for Acconci to randomly follow people around New York City until he or she went into a private building or vehicle. The length of each "following piece" would fluctuate from a few minutes to hours, depending on how long the followed subject would stay in the public realm. Acconci's notes about this piece state that he aimed to "give up control" of his own actions and movements and instead participate as part of a "subjective relationship; subjunctive relationship".

## WALKING AS MAPPING

These maps show examples of when mapping and walking are simultaneous. The lines and marks shown in these projects operate as both map and path, describing human movement as it occurs. The marks left behind by walkers map where they have walked, so that others can trace their path, but they also show pace and time: it takes time to walk, and every mark of these maps signifies a step taken in time. As well, these maps leave marks where something or some action once was. In this way, Jeremy Wood's title for his piece "My Ghost" is extremely clear.



LA Philharmonic performance following Composition# 10 by La Monte Young in 2018 during the Fluxus Festival

La Monte Young's famous composition to Robert Morris instructs him to "draw a straight line and follow it." Following this directive, two performers pushed a pair of line chalkers down the streets of L.A., literally drawing a straight line and then following it.

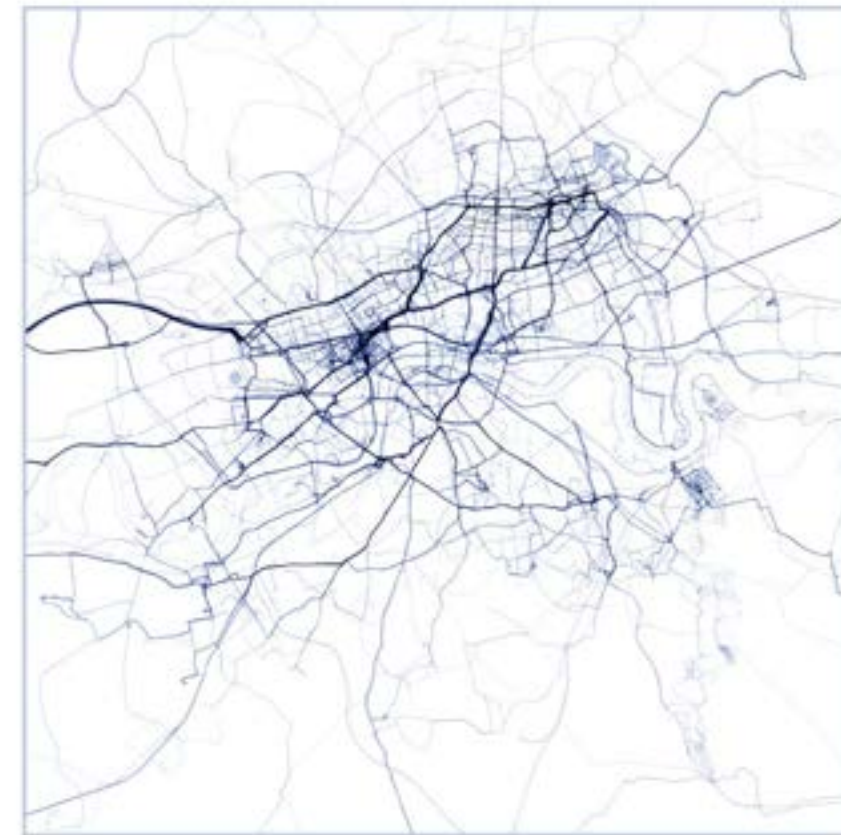


Richard Long, Walking a Line in Peru, 1972 and A Line Made by Walking, 1967

Artist Richard Long walked in a continuous line in a field of grass in Wiltshire, England, and photographed the result of the mark that the force of his walking made on the land.

Martin Margiela, Spring/Summer 1989

Martin Margiela's 1989 runway show displayed his iconic tabi boot for the first time. The models dipped their shoes in red paint before stepping onto the white fabric runway, where the shoes effectively became stamps, leaving marks of the paths that the models took.



Jeremy Wood, My Ghost, 2012

This plate shows the 2012 edition of My Ghost, the project of "personal cartography" in which Jeremy Wood has been using GPS technologies to map his life in London. The outlines of the city that show up on this map are the ones where Wood has walked. This shows 6 years of walking, and the hierarchy of paths is evident, with Wood's most visited paths appearing darkest.



Francis Alys, The Green Line, 2004

With leaking green paint, Alys walked the border between Israel and Palestine, which is known as "the Green Line," making literal the border that affect so many lives daily.



## PSYCHOGEOGRAPHIC MAPPING

Psychogeography is the study of urban environments through the lens of human emotion and behavior, relying on the intersections between psychology and geography, as the name suggests. Developed by the Situationist International, this approach to experiencing the city through the art of the *dérive*, a way of drifting through the city with no aim except to wander and gain a deeper understanding of the urban environment. The psychogeographic maps that I have collected here relate the emotional to the material, and inject subjective representation into mapping.



Guy Debord, *The Naked City*, 1957

*The Naked City* is comprised of nineteen cut-out sections of a map of Paris, reorganized and connected with red arrows that signify the various emotional desires that might drive one through the city.



Tatiana Bilbao, *Map*, 2020

In her maps of the Mexican-American border, Bilbao resists the notion of the orthographic planar map. Though cartography may be associated with the powerful, the subversive and subjective mapping practices which she calls "interpretive cartography," aims to relay information that is "tied to lived realities, and rooted in memory and experience." As such, she postulates that her maps can help visualize alternative visions of a place.

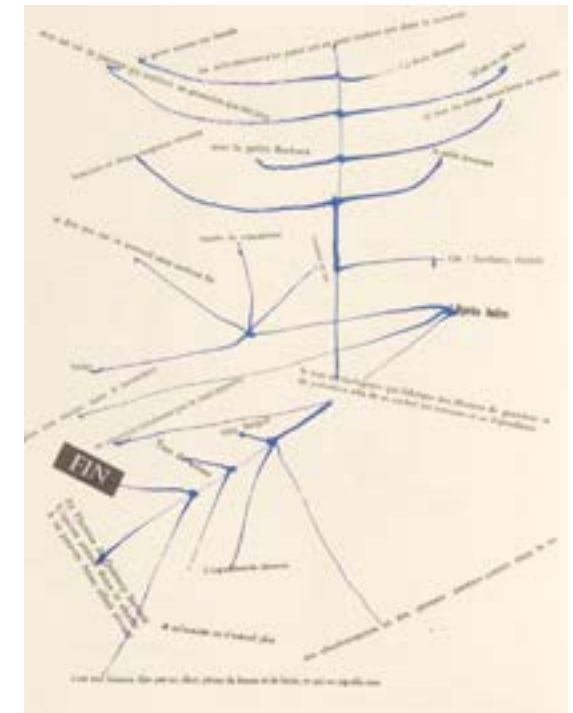


Tatiana Bilbao, *Map*, 2020



Ivan Chitchevlov, *Metrographie*, 1952

The imposition of cut out parts of a world atlas onto a map of the Paris metro enables its user to reinvent parts of the city, altering how one navigates in it and how different parts of the city are interrelated.



Guy Debord and Asger Jorn, page from *Memoires*, 1959

**SUBJECTIVE MAPPING**

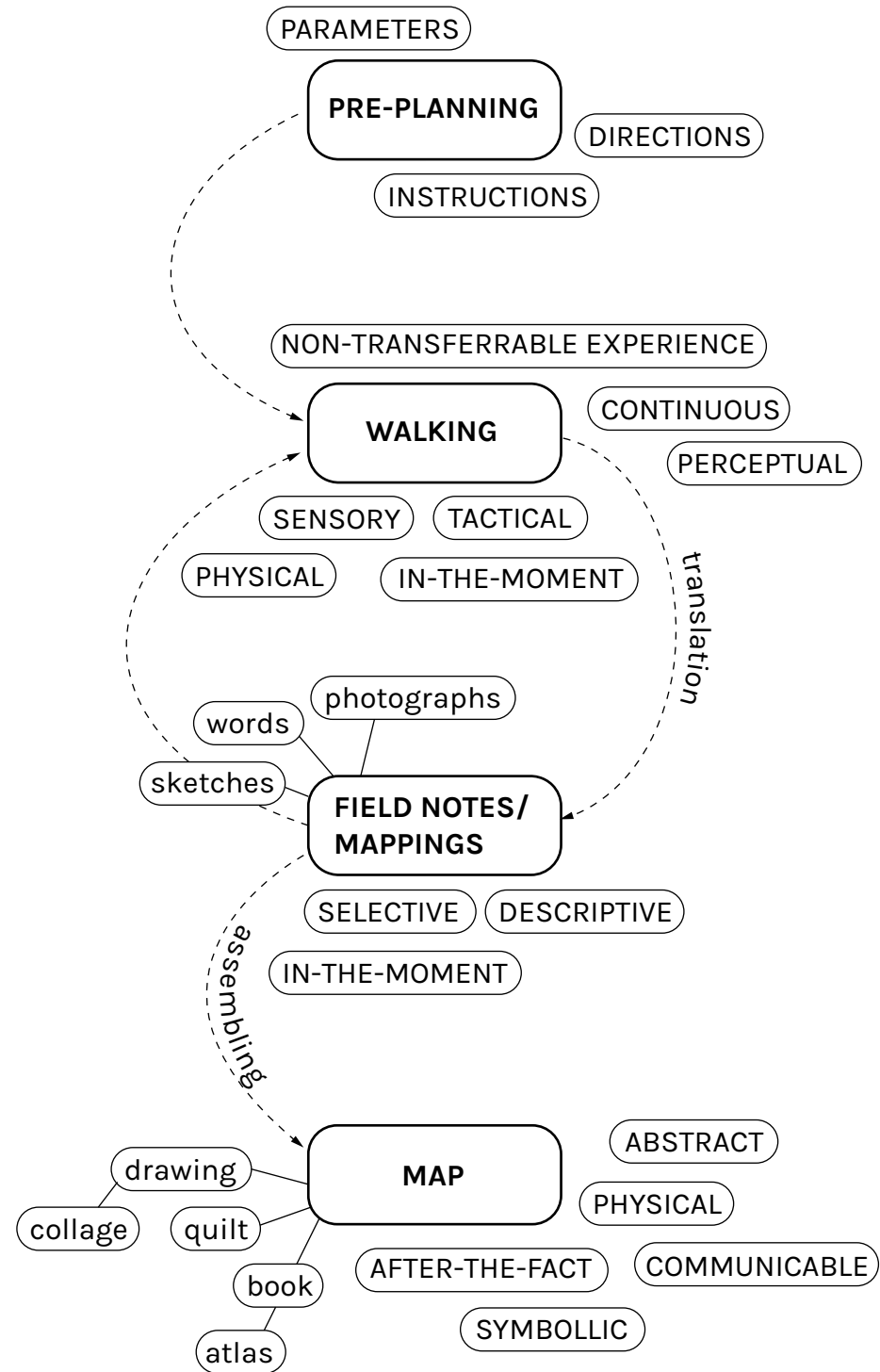


(above) Michel Butor, frontispiece to *L'Emploi Du Temps*, 1956  
 (right) My memory map of New York City

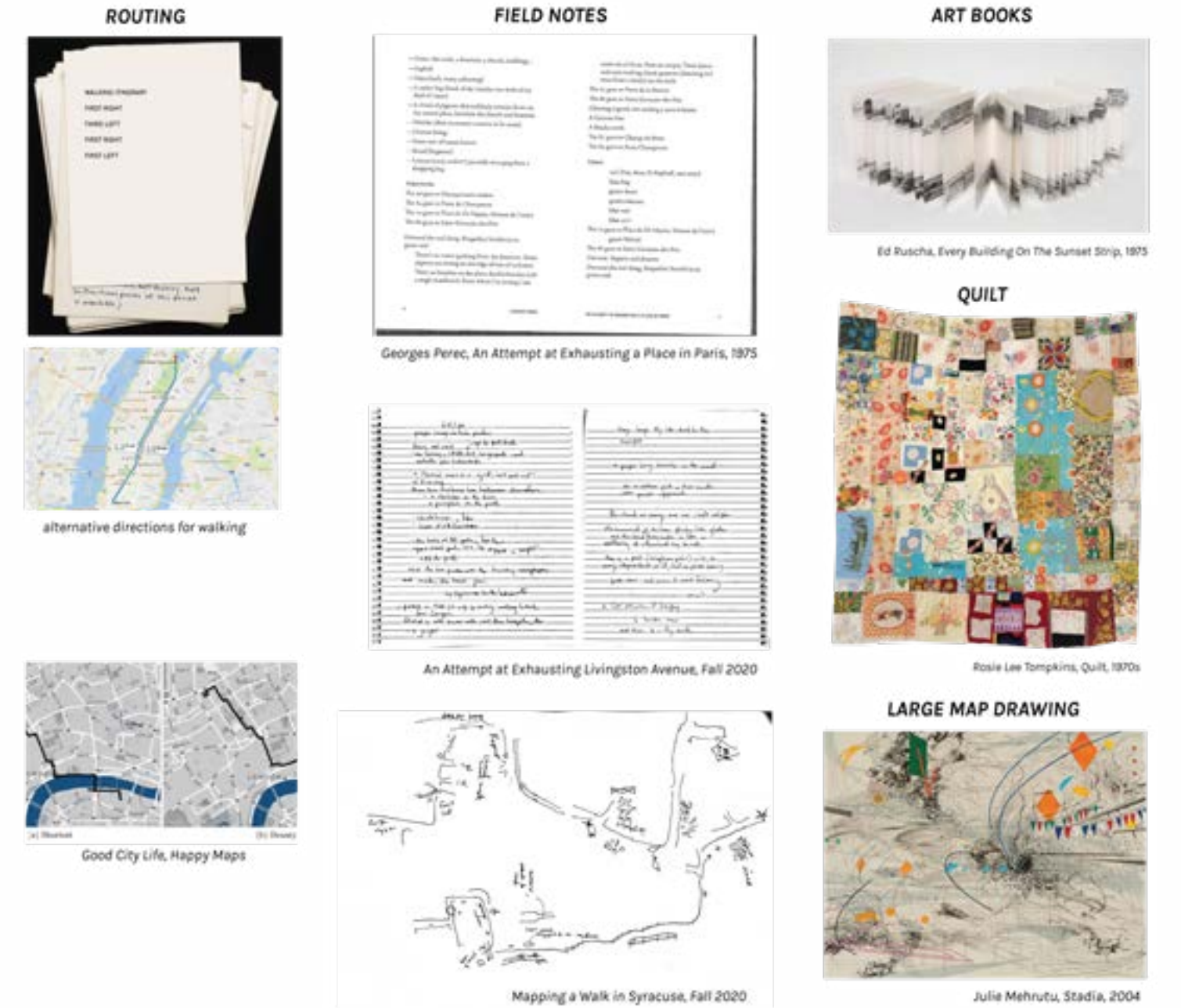


Michel Butor's frontispiece to his novel *L'Emploi Du Temps* (*Passing Time*) shows a subjective map of the fictional city of Bleston (which is based off of Manchester, where Butor was staying), drawn from the perspective of the main character, Jacques Revel. It only shows the streets and buildings that Revel interacted with; anything outside of Revel's main wanderings is deliberately left out of the map. To viewers of the map, there is an immediate understanding of the map's incomplete nature due to the void white spaces on the map. This subjective and very personal mapping reveals Revel's individual understanding of the city, in ways that an objective survey of the city cannot. I drew a map from memory of New York City, which follows Butor's technique of showing only the areas that I frequent often. Thus, the streets that I traverse most often are defined, while the areas that I do not walk as much are left as blank voids. The nodes that connect the areas that I know well are tied to my personal experience and repeated paths of walking.

**THESIS METHODOLOGY**



This thesis will involve a series of walkings/mappings that represent the experience of the city in new ways. It may take the form of multiple "books of walks" which are intended to vary from observations and mappings of my personal walking experiments and interviews with others about their city walks, to a book or app that creates guidelines for the everyday pedestrian to embark on their own *dérive*, or a large quilt or map drawing.



# ANNOTATED BIBLIOGRAPHY

**Brown, Evrick, and Timothy Shortell, eds. *Walking in Cities: Quotidian Mobility as Urban Theory, Method, and Practice*. Philadelphia; Rome; Tokyo: Temple University Press, 2016.**

Shortell and Brown, both professors of sociology, analyze the act of urban walking as it relates to society. Race, ethnicity, gender, and class are all affected and affect the everyday practice of walking—walking can mean different things to different people, and as much as it gives agency and power to the powerless, it can also make them more vulnerable to things like urban crime, etc.

**Careri, Francesco. *Walkscapes: walking as an aesthetic practice*. Ames: Culicidae Architectural Press, 2017**

Architect Francesco Careri gives a historical overview of walking as an aesthetic practice, argues for the practice of walking as an aesthetic practice. His main argument is that walking has always been an essential practice for producing architecture, as a critical tool that enables participants to “see what is not there, in order to make ‘something’ be there”. This is an architecture and space that is filled with meaning rather than objects, where walking is a form of urban intervention that enables the symbolic as well as physical transformation of space.

**Certeau, Michel de. *The Practice of Everyday Life*. Berkeley, California: University of California Press, 1984.**

De Certeau takes the notions of the “strategy” and the “tactic”. The former belongs to those in power, who are in control of an identified space, while the latter operates to utilize subjective individual agency to alter and individualize mass culture. De Certeau states that social sciences lack a means to investigate the ways in which people appropriate their cultures in everyday life in order to subvert and reclaim the things that have been imposed upon them by institutions.

In the chapter “*Walking in the City*,” de Certeau suggests that the idea of the city is generated by strategies of institutions and corporations, who produce readings of the city as a unified whole, which is a simulacrum—an “imaginary totalization”. The everyday inhabitant, on the other hand, through tactics such as walking, participates in a city which is undetermined, which is unmappable, and which breaks from the strategic grid of the city. The question of representation comes up: transcribing paths onto maps can show their paths, but miss out and eventually forget the “act itself of passing by”. Action can be translated into legibility, he writes, but implicit in that is a forgetting of a way of being in the world. De Certeau also proposes that haunted places are the only ones that we can live in. “The memorial is that which can be dreamed about a place.”

**Corner, James. “The Agency of Mapping: Speculation, Critique and Invention.” in *Mappings*. Ed. Denis Cosgrove, London: Reaktion Books, 1998: 213-252.**

James Corner’s 1999 essay *The Agency of Mapping* proposes that mapping as a technique is instrumental in the construction of space. “Mapping is a fantastic cultural project, creating and building the world as much as measuring and describing it,” he writes (213). Because mapping has the capability of showing the world in new ways, it holds agency, able to provoke unexpected solutions that may offer ideas for alternative constructions of new worlds. Underscoring the text is the idea that maps are inevitably abstract, with deliberate omissions and codifications. Architects and planners have overlooked the possibilities of mapping by assuming that they are mere quantitative, objective, and rational surveys of ground.

**Deleuze, Gilles, Felix Guattari. "1440: The Smooth and the Striated" in *A Thousand Plateaus: Capitalism and Schizophrenia*. London: Continuum, 2004.**

Deleuze and Guattari juxtapose the smooth space of the nomad to the striated space of state, arguing through several models (technical, musical, maritime, aesthetic) that both smooth and striated spaces are constantly being reversed; the two types of spaces actually only ever exist together. Smooth space is associated with a nomad enclosed in felt--they are immersed without background, foreground, or horizon. It is directly opposed to the striation of optical space with central perspective. They argue that the actions of the nomad-schizophrenic, which are unpredictable, "close-range" and abstract are key to countering the protagonist of Capitalism.

**Gehl, Jan. *Life Between Buildings: Using Public Space*. Washington, D.C.: Island Press, 2011**

Gehl makes the case for how the design of public spaces can impact the way that we participate in them. He argues that human and social activities in public spaces are facilitated by urban design, and walks us through the various types of activities that occur in streets, from "necessary" ones such as school, work, and getting groceries, to "optional" ones that are much more reliant on the environmental setting of the place. The third type of activity is "social" activity, which is resultant of people just being out and about and around each other. This book argues that the design of the space in between buildings can be more thoughtful as to provide more opportunities for "social" activity.

**Lynch, Kevin. *The Image of The City*. Boston: Massachusetts Institute of Technology Press, 1960.**

"Looking at cities can give a special pleasure, however commonplace the sight may be. Like a piece of architecture, the city is a construction in space, but one of vast scale, a thing perceived only in the course of long spans of time... Every citizen has had long associations with some part of his city, and his image is soaked in memories and meanings." (Lynch, 1).

Though a series of interviews with city dwellers in Boston, Jersey City, and Los Angeles, Kevin Lynch proposes that city inhabitants take in and understand their cities through mental maps that consist of 5 elements that help them understand and define space. Paths, edges, districts, nodes, and landmarks are the qualities that inform the "image" of the city that each person forms in their head. This image informs a city's "sense of place," and cities that are more legible have more "placeness" to them.

**Sadler, Simon. *The Situationist City*. Boston: Massachusetts Institute of Technology Press, 1998.**

The Situationists believed that the functionalism, rationalism, and mass production of the modern movement, which was embraced as a way of disseminating "good design" to the masses, became a pawn to the productivist values of capitalism and state communism, keeping workers as "appendages to the machine rather than its masters." Counter to this rationalism, they championed irrationality, and chaos of the experience of the city. The Situationists rejected the things done in the name of "progress" and collective interest which took priority over individual interest and agency. The Situationist International aimed to convert avant-garde interest in everyday space and mass culture into a revolution, and believed that revolution began with appropriation of material environments. Their ideas of psychogeography, detournement, derive, situations, the spectacle of the city, and unitary urbanism are discussed through their texts found in this book.

**Tafuri, Manfredo. *Architecture and Utopia Design and Capitalist Development*. Boston: Massachusetts Institute of Technology Press, 1976.**

In *Architecture and Utopia*, Tafuri chronicles the development of architecture from the Renaissance to modernity, arguing that after the Industrial Revolution, architecture and the city can no longer exist separate from capitalism. He describes this phenomenon as "the crisis of modern architecture," wherein the building becomes a "cell," part of the "continuous production line that concludes with the city". This shifts the role of the architect from a maker of objects in the 18th century to an organizer of processes in the 19th and 20th centuries. There is an overarching loss of autonomy--of buildings, architects, and the city-dweller, a result of the "shock" of the city as a productive machine.

**Wall, Alex. "Programming the Urban Surface," in *Recovering Landscape: Essays in Contemporary Landscape Architecture*. Princeton: Princeton Architectural Press, 1999.**

Wall proposes that the term "landscape" no longer refers to images of "pastoral innocence," but rather can be defined as an active "urban surface" which structure the buildings, events, processes, and infrastructures that flow through them. This urban surface is adaptable and resilient, able to assume different functions and appearances to accommodate for changing circumstances, and is ultimately a stage for uncertain futures. Wall brings us through architectural projects which reject fixed designs in favor of frameworks that are flexible and welcome appropriation. Through acts of thickening and folding, use of new and innovating materials, and a sense of impermanence, Wall argues that designers must create surfaces that support the unpredictable future, because "such ... restructurings may be the only hope of withstanding the excesses of popular culture... while absorbing and redirecting the alternating episodes of concentration and dispersal caused by the volatile movements of investment capital and power."

**Waxman, Lori. *Keep Walking Intently*. Berlin: Sternberg Press, 2017.**

*Keep Walking Intently* is a survey of the ambulatory works of the Surrealists, the Situationist International, and Fluxus. Waxman argues that walking saw a radical transformation in the 20th century through the works of these artists—from a banal and basic human action into a tactic for revolutionizing everyday life. She calls the work of these artists an attempt to "re-enchant the banal" in the space of the city, and brings readers through the streets of New York City and Paris by retracing the steps of the avant-garde artists. Ultimately though, her message is that walking holds huge potential for all of us, especially if we walk with intent.

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